

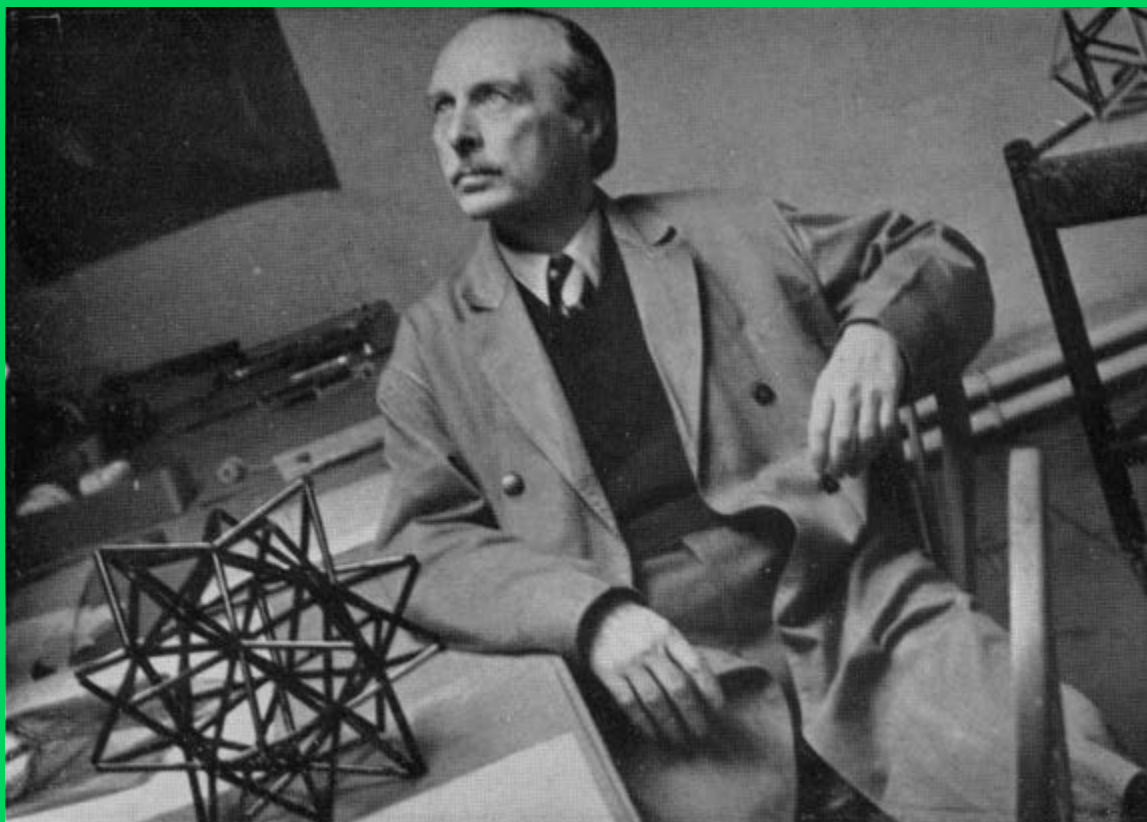
# *Movement, Dance & Drama*



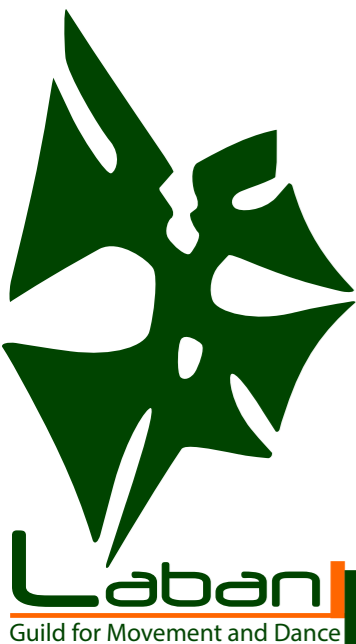
*Rudolf Laban in 1919*



*Laban in the early nineteen twenties  
(with Ruth Loeser)*



*Rudolf Laban in his workshop at Dartington Hall, 1938*



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 celebrating Laban's 75th birthday

## Editorial Dr Clare Lidbury

It is with great sadness that we have to report the deaths of two Guild members.

**Athalie Knowles**, former HMI for Physical Education and Dance, one-time deputy to Lisa Ullmann at the Art of Movement Studio and co-founder of LUTSF. Athalie had been a member of the Guild since 1949 and we look forward to a more detailed Obituary in our May Magazine.

**Warren Lamb** died on 21st January at his home in California. Warren was taught by Laban and had been President of the Guild from 1986 to 1992. A full tribute to Warren and his work will be in our May Magazine.

In this edition of the magazine Laban's work in the past, the present and the future is reported: Evelyn Dörr's article examines Laban's letters, from the period 1912 -1918, to friends, family, dancers and choreographers, and Stephanie Daniels reports on Laban's influence at Bedford College in the 1930s; the Laban Event in Ascona articles look back at Laban's work and bring it into the present with performances of some of his choreography, while Patty Abozaglo's work in South America firmly places Laban's work in the here and now; looking forward the Guild Council's Lottery bid aims to capture the past for the future. I find it exciting that so much work in Laban's name is happening and that we are able to share some of it with you through the magazine.

We wish all our readers a very Happy New Year.

## Laban Event in Ascona 2013 Alison Curtis Jones

Trinity Laban dance teaching staff and alumni took centre stage at the recent Laban Event 2013, in Ascona, Switzerland, a celebration of the centenary of Laban's first school at Monte Verita in 1913. Dr Valerie Preston-Dunlop, Honorary Fellow, and Alison Curtis Jones took Rudolf Laban's *Suite '24* - a series of seven Solos and Duos - and the politically charged dance theatre work, *Nacht*, choreographed by Laban in 1927, to the celebration. Alison Curtis-Jones and Rosemary Brandt also taught master classes in Choreological Studies – Architecture of the Dynamic Body and took part in public conferences. A Laban Training Area was also inaugurated in Monte Verita, thanks in part to the hard work of alumni from the Trinity Laban Specialist Diploma in Choreological Studies. The entire event was organized by Nunzia Tirelli, Trinity Laban alumnus and graduate of that diploma.

The dance pieces, *Nacht* (1927) and *Solos and Duos* (1924) were performed by seven Trinity Laban dance alumni at Teatro San Materno, and accompanied by composer and musician Oli Newman. The sold out performances were a huge success, receiving



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standing ovations and encores, and repeated, again to a full house and great acclaim. Ali said: "There was a huge response and many leading Laban scholars and practitioners commented on the physical articulation and high level of training of our seven Trinity Laban alumni who performed the work."

Following the success of the work at the conference, Ali Curtis-Jones and Dr Preston-Dunlop have been awarded funding of £20,000 by the Suisse Minister for Culture, to recreate two more Laban works for performance in Monte Verita in 2014-15. This will include an interactive webfile of the process, which will provide a permanent resource for students and dance practitioners. Ali and the dancers have also received invitations to perform at academic institutions and venues in Berlin, Hamburg and Essen, and at the opening of the Lahmann Sanatorium in Dresden, in 2014.

Dr Preston-Dunlop's latest book, *Rudolf Laban: Man of the Theatre*, is available, together with four DVDs of four groundbreaking works: *Swinging Temple* (1922), *Suite* (1924), *Nacht* (1927), and *Green Clowns*. Each of the four pieces can be viewed on separate DVDs. Dr Preston-Dunlop said: "Rudolf Laban's provocative, experimental, explosive dance theatre works have lain hidden since the Third Reich deliberately annihilated his name. This book exposes Laban's audacity and his significance for dance theatre today, giving access to his creative practices as he provided dance audiences with shock, amusement, awe, curiosity, beauty and meaning."

Photo - *Nacht*, recreated by Alison Curtis-Jones.  
Photographer: Kyle Stevenson.

## Contemporary Engagement with the Past

[Keynote address to the Laban Event, Monte Verita, Ascona]

*Valerie Preston-Dunlop*

How do you deal with history? How do you engage with it to make a legacy not a memorial?

The nearest I came to experiencing how Laban worked in 1913 was at Kathe Wulff's studio in Basel, a few years before her death. As a ninety year old, she gave me a class in improvisation, accompanying me with her drum and gong. It was of the simplest kind, straightforward tasks on Time, Space and Force, pathways through the space, accented and smooth, accelerating and slowing down, forcefully, heavily, lightly, led by the knees and the elbows, the nose and the heel, figures of eight as lemniscates, swinging scales of attack and defense.

These things, started at Monte Verita, are still pertinent today. In 1913 they were a starting point for Rudolf Laban's lifetime work. For us they are a starting point for a century of expansion and on through the 21<sup>st</sup> century.

Take a look at the nub of his legacy:

- 1 Dance freed from the domination of music and musical visualisation
- 2 Eukinetics, the grammar of the dynamic rhythms of movement
- 3 Choreutics, the grammar of the spatial forms of movement
- 4 Choreology, the integrated theory/practice discipline of dance knowledge
- 5 Dance as experience, dance for all
- 6 Schrifftanz, written dance
- 7 Revolutionary choreographic works and methods

*Take a moment to think how your work takes this legacy forward*

1 **Freed from music** led to Laban's question:

Can dance stand up as an autonomous art form, dependent on nothing but itself? The magnitude of action and relational possibilities that are open to the dynamic body in space is colossal when unfettered by musical rhythms. The absolute dance of Mary Wigman, without music of any kind, had to be stated so that a multitude of connections between movement and sound as equals might be explored.

**What sound might there be with dance?**

Percussion, silence, vocal, footfall, breath, speech choir, song, electronic, acoustic.....  
sound as a metaphor, sound as aural landscape

**What connections between sound and dance might there be?**

For Wigman and Laban the first answer was for the musician to follow the dancer. Other artists have asked the same question but decided on another answer. Remember, Laban's answers arose from the culture he was in. Ours have to arise out of our 21<sup>st</sup> century culture.

Take a look at Merce Cunningham and John Cage, their sound/movement relationship was mutual co-existence, not integrated, not juxtaposed, not one following the other but independent.

2 **Eukinetics**

**What might freedom from music offer the rhythm of movement?**

Impulse, impact, swing, vibration, continuous were the rhythmic structures used by Laban in the 1920s for his dance theatre, described in his book *Choreographie* (1926). Later artists have asked the same question and come up with a different solution: the breath rhythm of Doris Humphrey; the contraction and release rhythm of Martha Graham; the action rhythm of Merce Cunningham, to name three modernist giants. Choreological Studies takes account of these options. The question is always significant while the answer takes account of context.

Of the dynamics of social interaction, as body language, Laban's ideas on Effort, developing late in his career, stand supreme, pushed further by Warren Lamb in Effort/Shape and Action Profiling and by Marion North in Personality Assessment and Irmgard Bartenieff in Movement Fundamentals to mention only three. See the array of developments offered now as we understand more, see more.

*So how do you use rhythm in your work?*

**What of the dynamics of a dance work?**

Laban thought always about the effect of movement and dance on the dancer and on the spectator. "We are all one, all concerned with nurturing the human soul". (*A Life for Dance*).

At Trinity Laban we have researched Laban's own works and recreated them as performances. The process has revealed the breadth of his relationship with his spectators, to generate laughter, surprise, awe, horror, delicacy, sensuality, curiosity. These are the dynamic experiences of the spectators.

*Do you consider the experiences of the spectator for your performances?*

3. **Choreutics**

Laban found the harmonic grammar of the kinesphere, space harmony. He developed a language for choreutic practice, trace form, spatial counterpoint, superzone, scales and rings, body design..... He made the connection between sacred geometry and dance, re-charged the word choreosophy. Remember he was a Rosicrucian. (See DVD *Living Architecture: Rudolf Laban and the Geometry of Dance*)

Developments have taken place in choreutics in dance theatre: such as my distinction of actual and virtual spatial forms, what the dancer/choreographer does and what the spectator believes is there are distinguished in Chu Mm analysis; William Forsythe's interrogation of the kinesphere, starting in the late 70s asking why must spatial centre always coincide with the centre of the body? Creating centres where two things meet, creating a new vocabulary of choreutic modalities - extrude from the centre, replace the line, collapse the line, arc round the line. Laban started choreutics, he did not complete it. We all have the opportunity to develop it beyond Laban for today's culture.

**Where in space can a dance be danced?**

Laban experimented at Monte Verita, in the open air, in an arena, anywhere. He experimented with site-specific works - *Ritterballett* was in a castle, *Song to the Sun* was on Monte Verita's hillside. Dancers everywhere are freeing themselves from the theatre as venue to dance in a city centre, in a derelict building, on a railway station.

*Where is your choreutic practice in all these possibilities?*

4 **Choreology, integrating eukinetics and choreutics within a wider frame**

Choreology appears in 1926 as the central study at Laban's *Choreographisches Institut*. The word disappeared from dance study in 1936, with his dismissal. Re-establishing Choreological Studies as the intrinsic study of dance, at Trinity Laban, began in the late 1970s as the integration of theory and practice, with the practical study of dance as the crucial material. Trinity Laban is a university of practice where Choreology is comparable in stature to the extrinsic studies of dance of academia, sociology of dance, politics of dance, aesthetics of dance, dance science each with its own methodology to study dance from the outside. Now, choreology with its own equally rigorous methods and perspectives, is there to study dance from the inside - at Trinity Laban it is available through to postgraduate and research level.

Choreological Studies is designed for dance as a theatre art but Ethnochoreology is active in Eastern Europe for folk dance, using Labanotation, in Ireland, and countries where indigenous dance forms flourish.

Ethnochoreology departments can be found in universities.

Archeochoreology is starting for the recovering of lost dances. Madam Liu of Beijing was the first to identify it, to re-find China's ancient dances and we used similar methods to re-find the lost Laban repertoire.

5 **Dance as Experience, Dance for All**

The refreshing experience of dancing is what community dance starts with, the power of flow to rejuvenate, the experience of dynamic change to rejuvenate. Consider Laban's Movement Choirs *Lichtwende*, *Tauwind*, *Alltag und*

*Fest*, these were powerful statements by men and women amateurs, some with spiritual content, some with political statements. At Trinity Laban we have a flourishing community and education department active every day for men and women aged three to eighty three. This summer we will produce a movement choir for our sculptured space with dancers and musicians from the Trinity Laban Conservatoire for Music and Dance. Community Dance takes different forms but its aim is to combat today's reification of the human being that turns people into isolated bodies that need to be exercised on machines in a gym. The contrast to this travesty is Laban's prime purpose of celebrating corporeality, community and mutuality through dance.

## 6 Schrifttanz

Schrifttanz, dance literacy, Kinetography, Labanotation, Preston-Dunlop's Motif Writing, Hutchinson's Language of Dance, Benesh notation for ballet, Eshkol's in Israel.

Dance notation's dilemma is an example of how context demands fresh answers to the question how can we best record dances for study, in a digital age? With film, DVD, YouTube, mobile phone images and more each year, with a system that is not easily compatible with computer language and with a dance style that has become so complex that it almost defies analysis any system on paper is challenged. But, the Five Structural Components of movement embedded in Labanotation's grammar - the body, its actions, its dynamic rhythms, its forms and relationships - these are significant tools regardless of whether they are written or not.

## 7 Choreographic processes and works

What is dance theatre for? Take a look at some of Laban's own works: *Green Clowns*, task-based choreography, social comment, pathos, satire; *Solos and Duos*, spectator-focused dances, comedy, awe, curiosity, sensuality, horror; *The Swinging Temple*, spirituality of the human condition, a transcendent work; *Nacht* reflecting and critiquing an excess of deceit, depravity and dollars, shock.

WW2 severely disrupted any follow on from Laban's dance theatre experiments. Choreographers Kurt Jooss and Mary Wigman limped on in Germany after the war but it was not until Pina Bausch emerged with her *Tanztheater* of Wuppertal that 'the provocative ancestors' were confronted, as Nobert Servos so aptly puts it in his book on Bausch. Her *Rite of Spring* in 1975 heralded a renewed interest in the *Ausdruckstanz* legacy.

Laban's legacy as a whole is colossal if we allow it to be, if we see that he essentially developed his theories and practice throughout his life. He moved on according to the demands of his immediate culture taking in theatre, academia, industry, education, psychotherapy. Laban started the revolution in dance, in Monte Verita in the Ticino, passing his vision and knowledge on to his collaborators. His questions were asked and still need asking, and answering for 2013.

I say to myself: Valerie if you are working as you did three years ago think again, interrogate your own practice, for we live in a constantly changing world. So long as we keep the breadth of vision and compassion that Laban had in the forefront of all our developments, his ideas and questions will continue to serve and to spread.



Dancers in Ascona  
in 1917

from the Rudolf Laban Archive  
at the  
National Resource Centre for  
Dance, Surrey University

# So, Ladies go ahead ... !

Rudolf Laban in Letters to Dancers, Choreographers and Dance Pedagogues (1912-1918)

Evelyn Dörr

This is the title of the first volume of the latest literary work of Laban which includes his letters from 1912 until the late 1950s. I view this edition as a kind of highlight of my previous Laban research.

After my extensive reflections in my previous book about Laban's life, art and choreographical work, this edition allows the artist to finally speak for himself. So, Rudolf Laban's self-evaluations are the focus of this edition, whereby contributions by his friends, relatives and colleagues are also reflected. Materials collected consist of a selection of more than 600 letters Laban wrote or received, all of which are either originals or photocopies archived all over the world in their entirety or as excerpts.

The abundance of these authentic documents conveys under which circumstances Laban's work developed. They supply a sense of the rich atmosphere of that time and space and leave the reader with a lively impression of Laban's creative mind. They also present an insight into the choreographer's basic ethical and moral views; they are testimonial to his striving towards sincerity and truth, and allow an insight into Laban's social ideals and visions.

The edition (in three volumes) is chronologically arranged to make Laban's personal development in all different facets of his character and in the different times of his life visible. The covers are supposed to also express this by depicting the ageing Laban. The first volume shows Laban as a younger artist and covers the time between 1912 and 1918 when Laban stood at the very beginning of his artistic development, laying down the foundation for his *Choreographie*, and worked out his ideas for *Die Welt des Tänzers* (1920) in München, Ascona and Zurich.

Laban's call upon the ladies, which I used for the title of this first book, is a quote from a letter of Laban to his assistant Käthe Wulff. This letter is significant in regard to handing over his school in Zurich in the Autumn of 1918 as well as to his productive socializing and working among his circle of friends. He was the organizer, moral supporter and attentive teacher and, as his former student and co-worker Mary Wigman wrote in 1954 he was "the great inspirer, someone who took you by the hand and led you into the thicket of an impenetrable jungle. Once there, however, he inevitably abandoned you. You had to fight your own battles alone."

Other colleagues, such as Käthe Wulff, spoke similarly about Laban. With her as an assistant, Laban worked especially on his dance architecture-model between 1916 and 1917. Wulff wrote to her mother in 1918, that she wanted her mother to perceive Laban the right way: "Laban is a very unique person. Only a few people can endure him and if one wants to walk alongside him, one

needs to exert himself in every way, as much as possible in order to keep up with him and anyone who wants to come along must think about that carefully, because whoever is not strong will fall apart. – I know that I can not fall apart and I can sense how I am progressing."

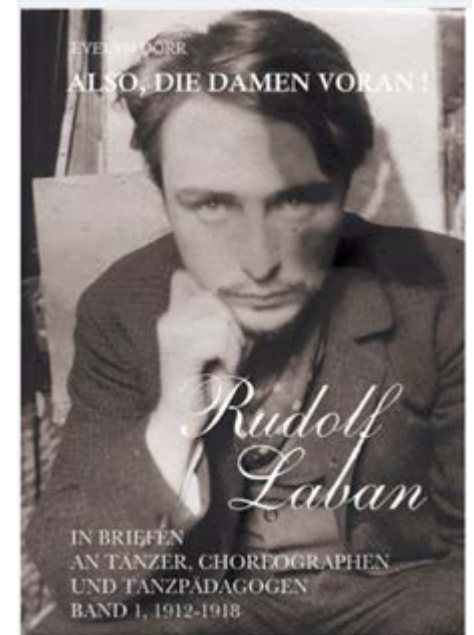
So, you can also learn from these letters of his closest friends, relatives and staff, just how intense Laban's work was, the difficulties with which he struggled, and how his work affected the group of people around him such as Mary Wigman, Käthe Wulff, Suzanne Perrottet, Maja Lederer, Johann Adam Meisenbach and the dance critic Hans Brandenburg. This allows the reader to gain insight of the unique collaboration over a seven-year time period, which encompasses happy and easy as well as challenging phases.

According to those descriptions, it was obviously a great benefit to work with Laban and obviously an enormous challenge as well. However, Laban demanded the most of himself. One might even say that Laban took himself into his own hands as a "complete work of art". One might interpret the constant self-reflections of his letters during that time that way. To develop one's will, feeling, mind and all possible human forms of expression was part of his agenda in terms of his personal and artistic life. That is what the letters of that time period testify.

Perhaps Laban's life was never that "easy going", but especially those years between 1912 and 1918, those seven years were one of the darkest periods in Laban's life. In a letter to his mother, Laban himself called it "a bad dream" and he plunged into a mental crisis several times. However, especially from the letters of this first period, one learns that Laban's development as a choreographic artist went hand-in-hand with a radical self-reflection of his own character.

The letter to his mother from 1912, is an example of how he was thinking:

My self-confidence wore away from the top down. Genius, strength, character? No trace! Persistence, talent, practical sense? Nothing,



nothing! Can you think, talk? Can you stand, walk, speak, breathe? Feel, wish, want? Not to mention can? Can you do any of these things?... If I had not had my powerful intellect, that understands how to reconcile the most unbelievable things, I would have gone crazy or died long ago. But it is my lot to live, because I am one of those people who have something to accomplish and who stubbornly remain loyal to their ideals.

In letters, especially to his family, he repeatedly described his mental states with words like: "I am haggard, darkened in my innermost core".

To recover and cure himself, Laban checked into sanatoriums several times, such as the "Weißer Hirsch" near Dresden, which was famous for the a new reform medicine that took into consideration the patient's unique personality and looked at "the whole person". And that was what Laban was precisely looking for. He wanted to reach a state of wholeness for himself, personally and in his artistic work.

With his ethical-artistic work, Laban wanted to assist in the "building of character" and the "shaping of complete human beings", as he wrote during this time. In his choreographic methods, Laban saw the appropriate means of doing so. I can only touch upon this at this moment but I have already spoken about this in a lecture in Chicago "Dance is life" which focused on Laban's personality in particular. Based upon Laban's letters and his authentic documents and thinking about all his life-time, I put a more "holistic view" on Laban and was looking at the contradictions in his character and have shown how Laban's choreographic work was closely related to his personal development. (It was published in a book "New facets of Laban's life and work" edited by Carol-Lynne Moore and Kaoru Yamamoto in the United States.)

Today, I have connected this "holistic idea" Laban focused on, to his work as the head of the "summer course in Ascona". Because of what Laban did here, with his dance-sound-word form ambitions, he was putting "the person as a whole" in the centre; Laban wanted to develop the entire breadth of human expression. That was the purpose of Laban's courses in Ascona and when Laban founded his "School for Art", and – as he wrote in an earlier letter to his mother – when he tried "to perceive the human being as a holistic piece of art".

So, in Ascona Laban had found the "paradise" – on the Mountain of Truth. In this "laboratory" for experimental, alternative ways of life, where one could experience quite diverse artistic and spiritual approaches, Laban established his "School for Arts". Enthusiastically, he wrote to Suzanne Perrottet in 1913: "What an opportunity!... This is the beginning of a way of living that will make life bearable and will allow me to do work that suits me and my talents. ... I will have students

here and the colony members for my experiments in open-air festivals and religious songs and movement." However – the outbreak of World War I was the final brutal blow to Laban's dreams.

But the choreographer kept his ideas, as this letter to Hans Brandenburg, the critic and author of the book *Der moderne Tanz* from August 16, 1916 shows, when Laban wrote on the last page, that despite all difficulties they have to face with their movement school, ... the idea of "form" (dance-sound-word-form) is gaining precision. In the fall, we will begin with systematic form instruction, art and free fine arts".

Thinking a little bit about Laban's hand writing using this letter to Hans Brandenburg – I have to say, that this is one of Laban's letters that is actually "readable". It is not that Laban had bad handwriting, but that Laban must have had a lack of time for writing as the letters are written in such a very hasty style, or sometimes quickly jotted down between lectures on random pieces of paper. Laban himself excused his handwriting. And also, his writing style was filled with imagination and special word creations; we call it "composita" in

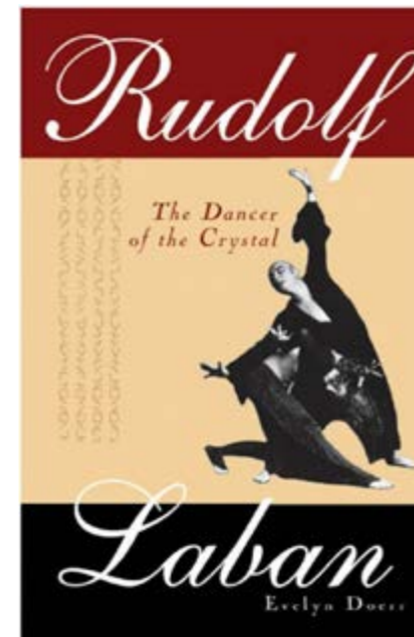
German– words that never existed before. He wrote in a very eruptive manner, with wild gesture, short sentences, underlinings, a lot of question marks. So, obviously even his bad "hand writing" was an expression of Laban's "dark seven years" when he constantly found himself under so much

pressure and when he was mobilizing the greatest possible forces – mentally, physically, and financially – to keep everything going and stepping forward with his choreographic studies.

All the never-ending struggles during this time, such as his financial security, his residency permit in Switzerland, avoiding military service, to name just a few, added up to all this pressure, pressure, pressure – and went "hand in hand" with all the great work he accomplished and became visible in his hand writing. However, as every bad dream comes to an end, so did Laban's – almost coincidentally with the end of World War I.

In a letter to Johann Adam Meisenbach, a friend and student of Laban from Ascona, Laban wrote in the summer of 1919 that he felt "spirited again and aggressive like a newborn fish". However this is a statement from a letter that belongs to the second volume "Who brings the Child into the World?" ("The child" here means the founding of Laban's Performing Company, the "Tanzbühne Laban".)

In conclusion, some last words about the editorial organisation of the books. Each book is of about 400 pages, and each includes a short editorial introduction, and a quite comprehensive supplement, that comes with a personnel register, an annotated list of Laban's works and biographical notes of the particular time period. Each book also comes with an abundance



of images that accompany, document and even extend the content of the letters: they should help make the content of Laban's letters more visible through facsimiles, dance pictures, advertisements, or programs of his movement schools – many of them have not been not published yet. In the endnotes

that follow each letter, I put only the most essential information; for more information and commentaries about the letters I refer to my previous books *The Dancer of the Crystal* and *Laban's Complete Choreographic Oeuvre*.

I very much hope that you will want to read the Letter Books as an authentic contribution to Laban's creative biography. Laban's letters and those of his friends will allow readers to learn how intensive Laban's work was and, retrospectively, also that of the circle of people who surrounded him, and how they were affected. My hope is that that the wealth of impulses of Laban's personality, that the letters contain, will give readers a new and/or deeper understanding of Laban's character and will round out the already existing picture of the dance revolutionist.

The second volume includes letters by Laban and his friends between 1919 to 1937. On the cover of the book will be Laban, when he is about fifty years old – and when he seemed to have reached the peak of his career, not only with his successful large movement choir projects in Vienna and Mannheim, which he called, in a letter to Suzanne Perrottet from July 6, 1929, his "greatest work and success up to now and perhaps ever", but especially with the publication of his kinetography in the "Schriftanz" journal. So, this volume covers the time when Laban's choreographical methods and his notations were spread during the 1920s, and you will find letters and correspondence to many people who played a key role in supporting Laban's ideas during this time, such as the chief editor of "Schriftanz", Alfred Schlee, Albrecht Knust, Gertrude Snell and many others – as well as other famous personalities of the dance and theatre scene of the '20s like Albert Talhoff, Hans Brandenburg, Fritz Böhme; and last but not least letters to Laban's former pupils, the dancer / choreographers Mary Wigman, Kurt Jooss – among many others.

The third volume "Dear Friends!" covers the time

between 1938 and 1958. I have taken the salutation from a circular letter of Laban's for the occasion of his 70th Birthday in 1949 – in which he celebrates the lifelong togetherness and cooperation for dance with his friends. Letters from this time illuminate especially Laban's new start (*Neuanfang*) in England and his creative period there, where he worked for the last twenty years of his life. The reader gains an understanding of Laban's movement analyses in education, the art of dance and industry, due to his completion of "Working system of spatial harmony" (*Raumharmonielehre*) and his books; of the problems and "struggles for power" in the wake of the global distribution and marketing of its dance methodology, in particular the dance notation. The reader also learns about Laban's never completed "desired project" (*Wunschprojekt*) to write a "Psychology of Movement". There are also authentic documents, that are of importance for the dance research during the Nazi period, including for example the appendix of a letter from 1938 to the head of Dartington, Leonard Elmhirst, that contains Laban's speech in connection to the Berlin Olympics 1936.

The letters of the last phase of Laban's life often have a special kind of charm many of them are addressed to "old friends" – people from the '10s and '20s – among them Kurt Jooss, Dussia Bereska, Fritz Klingenberg, Jenny Gertz, Albrecht Knust, Hertha Feist, Lisa Ullmann, Suzanne Perrottet, Adam Meisenbach, Gertrude Snell – so the letters are written from the perspective of an older, mature man. They also tell of the hardships of old age, the loss of loved ones and allow us to sense a certain melancholy of Laban's which resonates in the letters to his children.

I would like to take this opportunity to address those among you who have actually worked or possibly corresponded with Laban. Should you have any type of correspondence in your personal collection, which might be of value in regard to Laban's time in England, I would appreciate it if you could share those with me. The 2nd and 3rd volumes will most likely be published at the end of 2014 or in the beginning 2015.

Dr. Evelyn Dörr wrote her dissertation on the life and work of Rudolf Laban, in which she paid special attention to Laban's choreographic and philosophical work. Three books have been published in Germany and the USA thus far, the Laban biography *The Dancer of the Crystal* (2008) and two German books *Die Schrift des Tänzers* (2005), and *Rudolf Laban – Das choreographische Theater* (2004), which renders a complete edition of Rudolf Laban's dance theatre oeuvre between 1897 and 1936. Dr. Dörr is currently working on the 2<sup>nd</sup> and 3<sup>rd</sup> volumes of her edition *Rudolf Laban in Letters to Dancers, Choreographers, and Dance Pedagogues*.

# Laban and his influence on Bedford Physical

## Training College and its students

Stephanie Daniels and Anita Tedder



Lisa Ullmann with Rudolf Laban at College in 1941

Until the outbreak of World War 2, physical training in British schools concentrated on games, swimming, tables of standardised rhythmical gymnastic exercises (Ling's system) and Folk, Greek and National styles of dance. The traditional way of physically educating children was for a strict teacher to impose discipline on children who were required to execute a set series of formal exercises in gymnastics or copy fixed steps and classical dance positions.

When Rudolf Laban arrived in England in 1938 a new wind was set to blow through the physical training establishment. His revolutionary work on human movement and dance had a major impact on the training of female teachers at Bedford College of Physical Training; his new ideas about creativity and expression were to strongly influence the women who met him, and Physical Training was set to become 'Physical Education'. During this era the movement styles of Laban and Ling appeared like two different characters - Ling appeared mechanical and regimented while Laban offered individual expression which seemed flowing and expressive.

The Principal, Margaret Stansfeld, who founded Bedford Physical Training College in 1903, had pioneered Central European and Modern Dance at Bedford from the early 1930s. She paid for a secondment for her dance lecturer, Freda Colwill to study in Vienna in 1930 with Bodenwieser and later, in 1933, for Joan Goodrich to go to Dresden to study under Mary Wigman. Joan Goodrich, who worked with Lesley Burrows and was a frequent visitor to Dartington Hall, was Bedford's leading dance lecturer and introduced the students to Laban's ideas. This enabled Bedford students and staff to promote the new ideas for the teaching of dance in schools. Laban's analysis of movement introduced a new way of understanding and teaching dance as a form of expression available to everyone. Valerie Preston-Dunlop wrote:

*The previously unshaken hold of set dances was being questioned. That the German way might offer*

*an alternative, or a supplement, was being discussed in other colleges, but at Bedford it was being acted upon. Students were being encouraged by Stansfeld to include dance in their teaching practice in schools, and the gifted ones found posts where they could introduce the new dance. (1)*

Bedford's Principal was far sighted in keeping ahead of the game and wanting the best and the 'new' for her students, even though she herself was not a dancer. That the dance 'renewal' was happening at Bedford was interesting in the light of a conference held at the college. In April 1941 Laban and Lisa Ullmann, were invited guests at a three day conference organised by the Ling Association held at Bedford PT College, during which both theoretical and practical dance were taught. After much debate and discussion at the conference relating to Laban's educational theories of Modern Dance, the gathered audience were of the opinion that: *Mr. von Laban proved to the satisfaction of everyone that the technique of Modern Dance was neither non-existent nor vague but a broad and definite basis of movement built on the natural gestures and actions of living. (2)*

The conference demonstrated that Modern Dance was well suited to educational purposes, was within the capabilities of everyone and that it did not require the acquisition of a difficult technique. Many students were deeply influenced by Laban's approach to dance teaching and went away with the belief that British children should experience this new dance style. Physical Education teachers nationally began to understand that Laban's ideas about movement, particularly the concepts of Weight, Space, Time and Flow could be applied to gymnastics, work and other physical activities too. Whether in the factory, field or home, the importance of movement and its positive contribution to healthy living, overcoming stress, avoiding strain and improving performance was increasingly recognised, and went alongside the creative and expressive use of Laban's work in dance.

Veronica Tyndale-Biscoe, a Bedford student in 1941, was particularly influenced by Laban's visit which changed the entire shape of her career. Veronica found a freedom and an expression in modern educational dance that she had never experienced before. Later in her career she recognized the immense value of this new movement method to children with physical, emotional and cognitive disabilities and pioneered the ground breaking "Sherborne Movement."

Athalie Knowles (1939-42) was another Bedford student to be greatly influenced by Laban. In an interview in August 2010 Athalie, who had trained in classical ballet from the age of seven, discussed the day Laban came to her college set's dance session with Lisa Ullmann

and taught them about eukinetics: *He was marvellous. I never wanted to do any more classical ballet after that! It wasn't just about steps, it was about our own ideas. We could be creative. It was the first time I realised there was low, medium and high movement. It was wonderful, quite unique. (3)*

Irene Glaister (Fardon), (1940-43) interviewed in July 2010, recalled her experience of tiring repetitive work during her war time farm work in Evesham reminding us of work based physical stresses, like repetitive strain injuries, that the innovative Laban-Lawrence Rhythm sought to address:

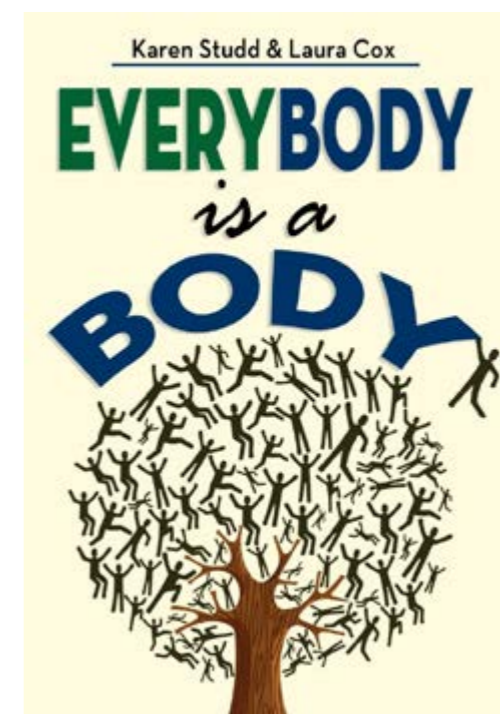
*We spent days up and down ladders, with baskets tied to our waist. Health and safety never came into it. The worst work was the dwarf beans, rows and rows of them about eight inches high. We had to go down the rows and pinch out the growing point to keep them dwarf. Agony! The farmer got cross if you didn't do it at the right speed, fast - he was quite fierce! If you stooped you got back ache, if you went on your knees, knee ache. You never knew what position to do it in. (4)*

Bedford students Elizabeth Swallow (1936-39), Mary Baron (1936-1939), Joan Goodrich (1922-25) and Diana Jordan (1924-27) were all leading figures who taught Laban's work during the early years. Mary Baron later taught dance to Valerie Preston-Dunlop. Geraldine Stephenson was another Bedford student (1943-46) who became famous as a choreographer. Despite missing Laban's visit to College in 1941, she was introduced to Laban and Lisa Ullmann through an introductory course in his 'new movement.' Laban's movement research had a tremendous influence on Geraldine and encouraged her into the theatre world

## *Everybody is a Body* - Karen Studd and Laura Cox Review by Alexandra Baybutt

The key premise of this book is ambitious; Studd and Cox examine human movement along a spectrum of general to specific in a celebration and explication of a fundamental concept: that everyone is a mover, and everyone moves. Their task of re-situating movement as a unifying concept prior to job specification or specialist knowledge has resulted in an engaging and surprisingly accessible compendium.

Underpinned throughout by concrete examples from a range of contexts, the chapters illustrate the various overlapping categories movement scholars already will recognise. Laban's theories, and those developed from his influence by practitioners including Bartenieff, Lamb and Kestenberg flow through



the entire book. However technical language is sensitively handled and presented in order to be enlightening rather than isolating. *Everybody is a Body* shines a light on sub-divisions of body, dynamics, space, relationship and communication without assuming the reader has met these in Laban/Bartenieff's terms before. Instead, Studd and Cox reveal and give language to what is already there and known, but not necessarily noticed in the everyday.

Red ink indicates the corporeal in language (look up to, a push over, at the heart of); in blue ink, the authors encourage simple movement explorations. Rather than inciting a huge overhaul of one's already existing habits, this gently and obliquely opens

where her choreography and dance were renowned, eventually moving successfully into film and television. Geraldine celebrated fifty years of choreography in 2000 with an international lecture tour and still found time in 2003, the Centenary of Bedford Physical Training College, to give a demonstration of her work to the old students who attended.

Laban's spirit, and the home in Bedford he found for his work, are remembered and respected in the Bedford Physical Education Archive. The archive consists of memorabilia, dating back to 1903, bequeathed by the students of Bedford College of Physical Training (which became Bedford College of Physical Education) and includes old film, photograph albums, cassette tapes of old students talking, uniforms, dance, gym and PE kits through the ages, as well as immaculately maintained records of syllabi and curriculum.

### References

- 1 Preston-Dunlop, Valerie, (1998) *Rudolf Laban, An Extraordinary Life* (London; Dance Books) p193
- 2 Bedford Physical Education Old Students Association Report, 1943
- 3 Daniels, Stephanie, (2011) *Big Societies: Bedford Physical Training College During World Wars One and Two* p65
- 4 Ibid p61

Copies of the book *Big Societies: Bedford Physical Training College During World Wars One and Two*, and the DVD *Bedford Physical Training College during World Wars One and Two* (part of a Heritage Lottery supported project, "All Our Stories" and made in conjunction with the Bedford Physical Education Old Students' Association and the University of Bedfordshire) are available from: [steph8554@googlemail.com](mailto:steph8554@googlemail.com)

questions of possibility in movement that emphasise integration and conscious awareness. Such awareness of patterns of movement can lead to greater choice, and access to choice of movement response is, arguably, empowering.

This text acknowledges Laban Movement Analysis' playful handling of complex 'opposites', such as Inner/Outer and Function/Expression, shifting what is in the foreground and background to create a discursive interplay of analysis and synthesis. This fluid interplay of simple and complex, and often micro and macro-level detail and example mirrors our lived-experience of ourselves and the world.

This book is a testament to the enduring influence and knowledge of Rudolf Laban on many fields. The appendix is a rich source for students and practitioners working in many disciplines and contexts, making the book relevant for professionals and researchers, as well as the simply curious. The list of applications of Laban/Bartenieff Movement Studies presented in the book highlights not only the relevance of the study of

movement to a range of professions, but the already existing diversity of work taking place as a result of specialist training in LBMS. This book would be a welcome addition to the reading lists of trainings in: therapeutic interventions (including Psychotherapy, Physiotherapy, Dance Therapy, Occupational Therapy), Conflict Resolution, the human movement interface with science and technology, coaching and training of dancers, actors, athletes, musicians, public speakers, somatics/health and well-being practices, architecture, cultural anthropology, comparative analysis, animation and Motion Capturing. Cox and Studd are LIMS faculty and have a wealth of experience as movement, dance and somatic educators, and the tone throughout is that of an intelligent companion. Whilst some of the examples are from an American perspective, many are universal, making this source accessible and enjoyable for many readers and all movers.

Karen Studd and Laura Cox (2013) *Everybody is a Body*. Indianapolis: Dog Ear Publishing, ISBN 978145718508 www.DogEarPublishing.net

## Capacitar and Laban Dance for Peace and Wellness in Columbia and Peru Trauma Healing and Creative Dance Workshops for Local NGOs, Grassroots and Womens' Groups *Patricia (Patty) Abozaglo*

Participants in this project experienced Laban Dance and learned Capacitar practices. These practices helped to strengthen team work, to enhance capacities and build relationships among groups. 13 workshops were carried out and 253 people benefitted from them in Colombia and Peru. I would like to thank all those who contributed in so many ways to materialise the idea of bringing Capacitar and Laban Dance to Colombia and Peru particularly the organisations and the very special people that supported this project from the very beginning. The enthusiasm, financial support, words of encouragement and ideas regarding possible funders to pursue this project from Anna Carlisle, Ann Ward, Sheila McGivering, Noeleen McGrath and Michelle Cahill, among others of the Laban Guild helped me to move forward.

The need for this project was clear. In October 2012 peace dialogues in Colombia were re-established between the main guerrilla group FARC (Colombia Revolutionary Army Forces) and the government in Colombia. This process which is still ongoing has created hope among the population that lasting peace will come true. 60 years of armed conflict have left deep wounds and trauma in Colombian society; hundreds of thousands have been killed and over 5 million have been internally displaced. In the past, peace processes have failed several times so this is a hopeful time but also a worrying time.

Research carried out on this matter shows that the past peace processes have failed in part because of the lack of meaningful participation of civil society in peace talks/dialogues or negotiations. Civil society organisations

are aware of the need to get in, participate in the dialogues, be heard and present a peace agenda. These present challenges to Colombian society such as: how to decide /agree on a civil agenda; issues of representation need to be addressed; how best to communicate this agenda; and finally how to put in place and materialise all what is agreed. Civil society organisations including some of the NGOs are very excited about it but at the same time there is fear and need for skills, creativity and support.

In this context, this project aimed at creating an opportunity for grassroots organisations in poor and remote parts of the country to take time to reflect, gain skills and hopefully be better prepared for the challenges that the current context presents.

In Peru, the economy is thriving. 7-8% annual economic growth is allowing parts of the population to enjoy prosperity. Mining activity (gold copper, etc.) is one of the economic activities that is bringing wealth to the country. In the northern highlands of Peru, the local population is engaged in a violent struggle to protect their health, livelihood, and local environment against a mining project backed by the state. This is causing destruction and environmental damage with serious consequences for the livelihoods of the communities based in this part of the country. Local people's resistance to the project has been heavily oppressed by the national police and the army – on orders from the central government. People engaged in local peaceful protests have been killed and many more have been injured. Under such volatile conditions local communities have received no support (financial or

psychological) for the trauma caused by these frequent attacks.

This project aimed at building the capacity of local organisations and community members using tools that would facilitate trauma recovery and help sustain their activism by enhancing capacities/skills of civil society actors (NGOs and social movements) on peace-making /peace building and trauma recovery with the intention of getting better equipped to participate meaningfully in the peace dialogues and better equipped to sustain their activism.

Using Laban Dance encouraged creativity, provided a means of observing, understanding and describing movement. It provided the opportunity to explore movement: what the body can do and how it does it, how it relates to space, and how the quality of movement affects function and communication. Laban

Council have been busy planning the 2014 Summer School which will take place at the University of Bedfordshire 29<sup>th</sup> – 31<sup>st</sup> August. Having found collaboration with Nonsuch to be so successful in 2013 we are liaising with personnel from Sesame and Bartenieff Fundamentals in order to build on the foundations now in place. Delegates will be able to follow discrete strands related to their specialist choices and have opportunities to dance together (a feature of last year's Summer School that was so well received). In addition, and again as a result of positive feedback from last year, we hope to offer the possibility of an historical dance experience at some point; the research element will continue also. Once again Ann Ward is taking on the Summer School administration (thank you Ann); Members are urged to support the 2014 Summer School.

The forthcoming AGM and Conference day at the University of Surrey on 5th April 2014 has been on Council's agenda recently also. Members are encouraged to attend and bring as many friends as possible. The theme this year is the Movement Choir with Anna Carlisle giving the Laban Lecture on the history of the Movement Choir and Susi Thornton leading a movement choir experience for all delegates. This promises to be an excellent Guild event; Council would like to thank Selina Martin for her role in the organisation and administration.

Council members have been involved in finalising a number of IT developments recently. In 2014 members will be able to receive a copy of the magazine electronically, which, for those members choosing to receive the magazine this way, has enabled Council to keep subscriptions at £25. Unfortunately where members require a hard copy of the magazine, subscriptions have had to be adjusted to reflect the increased cost of postage. However all members will

Dance as community dance was used to enhance relationships and team building using simple individual and group exercises, fostering inclusion among participants.

Capacitar - the Spanish word for "bringing to life, empower"- provided practical and grounded tools to address trauma, promote wellbeing and rebuild social fabric where people had been affected by violent conflict. The core programme included a wide range of energy based practices e.g. Tai Chi, Qi Gong, Acupressure, visualisation, meditation, relaxation, etc. These practices have proved to be effective at an individual level, releasing tensions in the body and stress related ailments, strengthening relationships, and creating a more relaxed working/ community environments as well as increasing peoples' energy, generating a positive attitude to cope with stressful situations. (See [www.capacitar.org](http://www.capacitar.org))

## Report from the Chair *Maggie Killingbeck*

find that paying their subscription will be much easier thanks to technology - from now on members will be able to pay using Paypal. In addition to this The Laban Guild now has a presence on Facebook and twitter. Members are encouraged to make full use of all of these IT developments, visit the website and contribute to the Laban Guild eflash. Particular thanks go to Janet Harrison and Pam Anderton for their excellent work on these initiatives.

Given these developments Council felt that it was appropriate to circulate an updated copy of the Members Handbook. Thanks to all Council members who contributed to updating the Handbook particularly Pam Anderton and Anna Carlisle.

Members will be aware that Council are writing a bid for Heritage Lottery Funding - see the brief report in the magazine for an overview of the initial ideas that are informing the bid. Thanks go to Yael Owen-McKenna for leading on the bid writing. If you would like to be involved in this project please contact a member of Council. If members would like to contribute financially to this project, or to the work of the Guild more generally, please consider making a regular donation, making a one off donation (winter fuel payment), or leaving a legacy to the Guild. Whilst, as a result of much diligence by Council, we are more secure than we were, increasing our income is an ongoing challenge.

We have received donations from members for the refurbishment of Laban's and Lisa's grave for which we thank you. As of yet however, despite the sterling efforts of Pam Anderton, we have been unable to get the requisite permission. If this remains the case the local Council, at our request, would clean up the headstone, take off the top layer of soil, plant grass seed, re-level it and thereafter keep it mown. In the latter case, Council are considering using the monies donated towards the

reprinting of one of Laban's books, several of which are now out of print. We will of course contact donors to seek their permission to use the money in this way should the occasion arise.

The Laban Movement Choir Project is busy preparing a movement choir linked to World War 1. A number of organisations commemorating WW1 have expressed interest in the possibility of a movement choir contributing to their events. With this in mind we spent a day at the Tower of London engaging with WW1 artefacts and follow up planning dates are in the diary. We intend to produce an event that will have integrity and contribute positively to the commemorative events with which we are involved.

The Laban training course in Kildare in Ireland is progressing successfully. Congratulations to Ann Ward and the Training Course Committee for their excellent work with this and the development of the Foundation course.

## Heritage Lottery Fund Bid

*Maggie Killingbeck*

Council members are currently planning to write a bid for funding from the Heritage Lottery Fund of £60,000 - £80,000, for a three year project focussing on the past, present and the future which will address our need to record and use our heritage. It will include capturing/harvesting oral and archival material, a public exhibition, involve participation/performance, and focus on research and development/training. The sum identified would allow us to employ a director/co-ordinator of the project while it hoped that including the training of apprentices in the bid will ensure that there is a legacy which will offer future sustainability for the Laban Guild and Laban's work more widely - Council also sees this as an opportunity to work with other organisations/partners with Laban connections.

## Report from the Training Committee - December 2013

*Ann Ward*

Our Kildare Course Members have now successfully completed their mid course assessments and, as usual, the assessors, and those taking part, were overwhelmed by the diversity and wealth of ideas on offer. Experimenting with something new is always a bit nerve racking, but some course members chose to work way out of their normal comfort zones, going from one extreme to another in order to find their own middle way of applying Laban Analysis to their work. It is always an exhausting week end for everyone concerned, but so rich and rewarding. Congratulations to all the course members. Especial congratulations to Lisa Markham from the previous course in Kildare. Lisa was unable to present a session for final assessment at the end of that course, but submitted an excellent session here to gain her certificate. She would like to thank all those taking part for their generous support. As always, our thanks go to the representatives of Kildare County Council for their support and help. Kildare will be running a five day summer school at Maynooth again in 2014, probably at the beginning of July, so watch the e-flash for dates and details.

We have considerable interest in a course in Belfast starting next Autumn and will be publicising that from

Quite recently Council lost the services of Vanessa Downie. We would like to thank Vanessa for her contribution to the work of the Guild generally and the eflash in particular. Her commitment to the value of Laban's work was ever evident. Unfortunately, due to the demands of her working life, she felt that she had to stand down. Similarly Council have just discovered that they will be losing the services of Stephanie Mogg, our treasurer, whose new job will prevent her from continuing in this role. Council would like to thank Stephanie for doing such an excellent job as treasurer over the last two years. If you enjoy accounts and have time to spare please get in touch with Council.

As ever I would like to thank Council and magazine personnel personally for their ongoing commitment to the cause. Resignations remind me of just how demanding contemporary life is but, despite this, Council members and magazine personnel continue to make headway; thank you Council.

the New Year onwards. We also have an excellent venue in Surrey just waiting for sufficient interest to start a course, so we shall be pursuing that too. For details of any of the above courses, please go to the website [www.labanguild.org.uk](http://www.labanguild.org.uk), or contact the courses officer as below.

Further news: Patty Abozaglo is back from her journey working in Columbia and Peru and an account of her work is in this magazine; and congratulations to those of our members delivering our Foundation Course - Jean Hunter with "Age on Stage" in Belfast, a group of older dancers, and Rionach ni Neill with her group, again of older dancers, in Galway.

Ann Ward, Courses Officer for the Laban Guild  
email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk) with any queries or requests.

Training Committee: Janet Lunn (Chair), 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](mailto:selinamartin@lodgeparkacademy.co.uk)

**Laban Guild Summer School**  
29 - 31 August 2014  
University of Bedfordshire  
Email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

### London

**LABAN Creekside**  
Box Office 020 8469 9500  
[www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)



22 Feb  
Pick up the Pace Revisited  
28 Feb - 1 Mar  
Candoco Dance Company - Triple Bill  
5 - 6 Mar  
Atomos - Wayne McGregor/Random Dance  
11 Mar  
The Falling Song - Junk Ensemble  
21 Mar  
Tour D"Horizon - T42 Dance Projects  
26 Mar  
The point at which it last made sense - Robin Dingemans and Nick Bryson  
24 Apr  
Reading with Bach - Lizzi Kew Ross & Co  
4 - 6 Jun  
Transitions Dance Company - Mixed Bill

**The Place**  
Box Office 020 7121 1100  
[www.theplace.org.uk](http://www.theplace.org.uk)  
5 Feb  
Thea Stanton/Mildred Rambaud - fiftyfifty  
6 Feb  
Heather Stewart/Helen Cox - Ieva Kiniskis/Waldeinsamkeit Theatre  
7 Feb  
Porkpie Dance Theatre - Maria Fonseca/Gergia Tegou  
8 Feb  
Cai Tomos/Maisie Whitehead/Michael Kitchin/Eve Stainton (Resolution 14)  
11 Feb  
LCP Dance Theatre - Jenni Wren's Slanjayvah Danza/Holasz  
12 Feb  
Molly Wright/ CoCoDanse/Justyna Janiszewska  
13 Feb  
Eric Nyira/Exzeb Dance Company/Arc Dance/Julie Schmidt Andreasen  
14 Feb  
Naomi Reynolds/Mansoor Ali/B-Hybrid Dance  
15 Feb  
Moxie Brawl/Akiko Dance Project/Just Us Dance Theatre

25 Feb - 15 Mar  
Luca Silvestrini's Protein - Border Tales

**Sadler's Wells**  
Box Office 0844 412 4300  
[www.sadlerswells.com](http://www.sadlerswells.com)  
7-16 Feb  
Tanztheater Wuppertal Pina Bausch  
13 Feb & 27 Mar  
Wildcard  
18 Feb-18 Mar  
Blaze  
11-30 Mar  
Pilobolus Dance Theatre  
20-23 Mar  
Hofesh Shechter  
16 Apr  
National Youth Dance Company  
20-24 May  
Rambert  
27-29 May  
Rosas & Ictus  
3-4 Jun  
Bruno Beltrao  
5-7 Jun  
Russell Maliphant Company  
10-14 Jun  
Akram Khan

### Regional

**Marlow Theatre, Canterbury**  
Box Office 01227 787787  
12-13 Feb  
Richard Alston - Ceremony of Carols, Rejoice in the Lamb, Illuminations  
24-27 Sep  
Matthew Bourne - Lord of the Flies

**Theatre Royal, Norwich**  
Box Office 01603 630000  
21-22 Feb  
Richard Alston - Rejoice in the Lamb, Unfinished Business, Lachrymae, Madcap  
24 May  
Michael Clark Company 2014

**Hall for Cornwall, Truro**  
Box Office 01872 262466  
26-27 Feb  
Richard Alston - Rejoice in the Lamb, Unfinished Business, Lachrymae, Madcap

**Exeter, Northcott Theatre**  
Box Office 01392 493493  
4-5 Mar  
Richard Alston - Shimmer, Brink, Illuminations  
19 Jun  
Impermanence Dance Theatre

**Malvern Theatres**  
Box Office 01684 892277  
11-12 Mar  
Richard Alston - Lachrymae, Holderlin, Fragments, Brink, Illuminations  
9 May  
National Dance Company Wales

**Regent Theatre, Stoke**  
Box Office 01782 213800  
28 Feb  
The BalletBoyz

8 Apr  
Richard Alston - The Devil in the Detail, Rejoice in the Lamb, Illuminations

**Nottingham Playhouse**  
Box Office 0115 9419419  
31 Mar  
The BalletBoyz  
29 Apr  
Richard Alston - Shimmer, Illuminations, Madcap  
2-3 May  
Fabulous Beast Dance Theatre

**Churchill Theatre, Bromley**  
Box Office 0870 0606620  
3-4 Apr  
Rambert - The Castaways  
7 May  
Richard Alston - Shimmer, The Devil in the Detail, Madcap

**Salford, The Lowry**  
Box Office 0870 787 5780  
13 Mar  
James Wilton - 12 Degrees North  
25 Mar  
Verve 14  
2 Apr  
Matthew Bourne - Lord of the Flies  
15 May  
James Wilton - Last Man Standing

**Royal and Derngate, Northampton**  
Box Office 01604 624811  
28 Feb  
Motionhouse - Broken

**Lighthouse, Poole**  
Box Office 0844 406 8666  
4 Feb  
Motionhouse - Broken  
11 Mar  
Phoenix Dance Theatre

**Theatre Royal, Glasgow**  
Box Office 0844 8717627  
11-14 Jun  
Matthew Bourne - Lord of the Flies  
17-21 Jun  
Go Dance 14

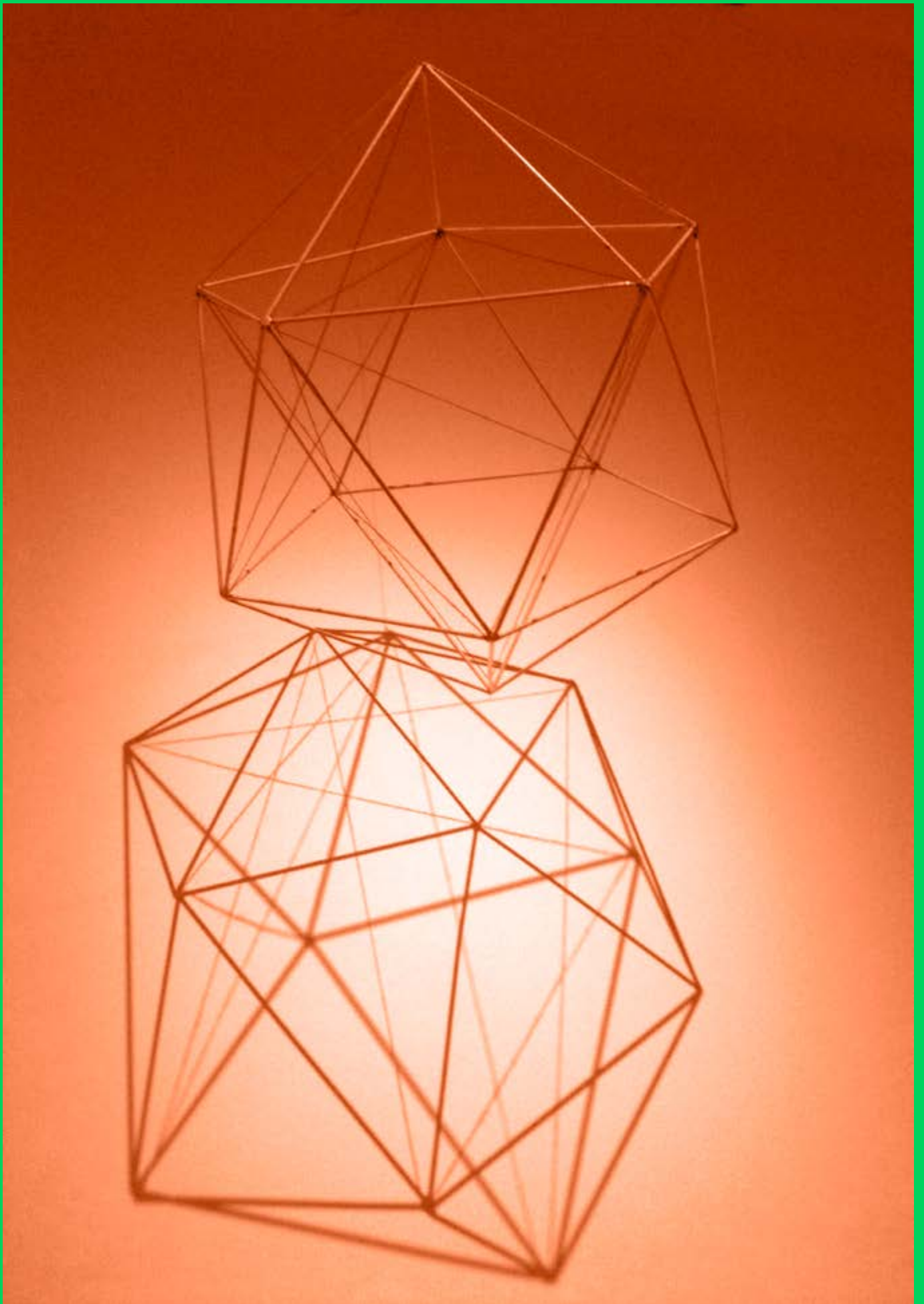
## Laban-based dance classes

**Belfast, Crescent Arts Centre**  
Monday: 5.30pm - 6.30pm Adult Movement and Dance  
Contact: **Brenda McKee**  
Email: [brenda@mckee1.myzen.co.uk](mailto: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](mailto:pereira-stubbs@yahoo.co.uk)





*Icosahedra in "The History of Abstraction" section of "Dance and the Visual Arts in the 20th Century" - Pompidou Centre Exhibition 2012*