

Movement, Dance & Drama



Artist: Jack Bullen

Editor: Dr Clare Lidbury
43 Bittell Road
Barnt Green
Birmingham
B45 8LU
Email: editor@labanguild.org.uk

Editorial Team:
Dorothy Ledgard

Editorial Advisers:
Anna Carlisle
Gordon Curl

Correspondents:
Book Reviews: Louise Costelloe
Email: loucostelloe@gmail.com
Community Dance: Ann Ward
Email: coursesofficer@labanguild.org.uk
Council: Mary Cormack
Email: busybee45@hotmail.com
Drama: Darren Royston
Email: darren_royston@hotmail.com
Events Diary: Pam Anderton
Email: magazine@labanguild.org.uk
SRA: Yael Owen-Mckenna
Email: yaelowen@mail.com

Pre-printing Production: PAFS Limited
Email: info@pafsnet.co.uk

Printing: Mickle Print
Canterbury CT1 3RA
Phone: 01227 780001

Distribution: Sarah Semple
Email: sarah@sesemple.wanadoo.co.uk

Magazine Contributions:
Final copy dates:
15th May, 15th September, 15th January
Format: email or scanner-ready copy to the Editor

ISSN 2046-3065
© Laban Guild 2014
www.labanguild.org.uk

Movement, Dance & Drama is published in England and is distributed worldwide. It is free to all members of the Laban Guild. Individual annual membership subscriptions for UK addresses £25; affiliated groups and world-wide addresses £30; concessions UK £20; concessions worldwide £25. Library and institute subscriptions on request.

The opinions expressed by contributors are not necessarily those of the Editorial team or of the Laban Guild and no responsibility can be taken for inaccuracies which may inadvertently occur.

No part of this magazine may be reproduced without the Editor's prior written consent. Copying or extracting (online version) will infringe Laban Guild copyright and that of any images attributed to any specific individuals or organisations.

Contents

Editorial	3
Dr Clare Lidbury	
Anna Carlisle interviews artist Jack Bullen	3
Trinity Laban Conservatoire	5
Year 2 BA Historical Dance Project	
Review by Jackie Richards	
Teaching Choreography at Key Stage 4 through Laban Theory	6
Choreography: Method in the Magic	
Rachel Thomson	
Anna Carlisle 's DVD	11
Choreographic Resources for Dance Education	
Review by Gordon Curl	
Bedford Summer School	12
Reviews compiled by Ann Ward	
Gatwick Detainees Welfare Group	14
Pam Anderton	
Chair's Report September 2014	15
Maggie Killingbeck	
Tribute to Warren Lamb	16
from the Action Profile Community	
Report on the Maynooth Summer School in Kildare	20
Compiled by Ann Ward	
Laban Dance, Peace and Wellness project goes back to South America: Consolidating Capacitar and Laban Practices	21
Patty Abozaglo	
An Addendum to Gordon Curl's Obituary for Athalie Knowles	22
Reflections from a Former Student Student and Colleague	
Viv Bridson	
Report from the Courses Officer	22
Ann Ward	
Events Diary	23
compiled by Pam Anderton	

Advertising Space

Back cover - £250; A4 page - £150;
half page - £80; quarter page - £45
Classified adverts - up to 50 words at 20p per word
A5 flyer - £40; A4 flyer - £50
Please contact: magazine@labanguild.org.uk

Front cover: Painting by Jack Bullen inspired by Laban's work
Back cover: Photo from the Sesame strand at this year's Summer School

In this edition we honour the life and work Warren Lamb, who contributed greatly to the development and dissemination of Laban's work and ideas. Anna Carlisle's interview with artist Jack Bullen and an article on using Laban's work in dance classes in school remind us that Laban's work continues to exert influence over a younger generation. That Laban's legacy is all-encompassing is indicated through recollections of, and reflections on, the Laban summer school at Bedford, reports of the Guild's training activities and a review of recent performances at Trinity Laban. Lest we should have too rosy a picture Maggie Killingbeck's Chair's report outlines the work that needs to be done to preserve and develop this legacy while raising the money with which to do it.

Anna Carlisle interviews artist Jack Bullen

Jack Bullen lives and works in London. He grew up in Suffolk with an Army Officer for a father and a dancer for a mother. Despite lacking the discipline to join the army or the rhythm to become a dancer both remain major influences on his work.

You graduated in Fine Art last year from City & Guilds of London Art School. Did you discover an interest in Laban's work during your degree course?

Naturally art school encourages the development and exploration of areas of interest and inspiration, but initially my interest in Laban stemmed from my mother who was a contemporary dancer. I remember looking through her notes when she was doing the Phoenix course and being fascinated by the way in which people moved gave an insight into their characters and emotions. However, it wasn't until City & Guilds that I was able to develop this interest into an area of attention pertinent to my practise. I was also lucky enough to live close to Walli Meier, who encouraged and inspired a greater interest in and understanding of Laban's work and mentored me in a sense.

What particular movement concept/theories sparked your interest as a visual artist?

Historically, many artists have been drawn towards the portrayal of movement, notably the Futurists, who looked to interpret the speed and dynamism of the modern age. However, what intrigued me most about Laban's work was his theory on effort quality. I not only wanted to portray movement, but describe the way in which we move. To describe the *type* of movement - not only the gestural marks, but the weight, speed and direction the movement entails - and how this transfers on to the canvas.

I see the influence of Laban's spatial and dynamic theories transcribed within your paintings, and it is clear that you have developed more than a superficial understanding of choreutics (maps/scaffolds/

One of the reasons for the need for this was made apparent recently. Sir Ken Robinson in *The Educators* (BBC Radio 4, September 1st) said that Schools should devote equal time to dance and maths: "You live in your body all day long and our physical condition - how we relate to ourselves physically - is of fundamental importance to our sense of self." How enlightened this was, but many responses to this, on-line and in printed media, framed his comments with pictures of *Strictly* dancers and focused on step-based dance forms in their discussions, suggesting how little people know of the transformation that creative dance can bring; there's still much work for us to do.

trace forms) and changing dynamic qualities. How did this come about?

In all honesty my early work contained very little understanding of the spatial elements involved and it was a matter of trial and exploration. Further work with Walli Meier gave me a much greater insight and confidence in using the spatial grids as a mapping





We've recently been transcribing paintings so we will analyse and dissect the structure of a painting, looking at the levels, shapes and spaces within the work. The dancers then produce short sequences in response to aspects of the visual narrative which I then work with to create my own images. I am looking for movement that will translate on to the canvas, where the composition is interesting to a viewer looking at a 2D fixed image. It has been an evolving process for all of us and we've explored a variety of inspirations. My first work choreographing for instance was an interpretation of a scene from *The Iliad* – readdressing the classical scenes from art history.

Is it possible to describe your ways of working/ thinking when you begin a painting? Does the geometry come first and then the abstraction - figures and movement, or have you experimented with an unfolding of the geometry from the figures?

I'm looking initially at sections of the movement that lend themselves to an interesting composition. This is developed through multiple sketches and constant revisiting. I work out the direction of the movement and where it situates itself within the grid. So when I begin painting, I have these reference points. I tend to have drawn the grid on my canvas, so the grid is there first but the painting is constantly evolving and redeveloping with free flowing marks and the focus is the movement itself. Later on I look to re-establish the framework for the movement to take place. It is a relatively new way of working for me, I'm constantly learning and developing, and I think the exploration of Laban's work and translating a painting which is often free flowing or spontaneous, into a grid, have been echoed in the more methodological approach I've adopted towards this work.

I understand your interest in the dynamic body in space has been a feature of your work for some time now. Does this theme have strong potential in your imagination for exploration and development in future work?

Yes of course. My work is a continual exploration and every new piece of work unearths new possibilities. My latest project looks to further develop links between painting and dance. Using William Blake's paintings of *Paradise Lost* as a point of reference, I hope to work alongside a group of dancers and create a series of short dance pieces based on each painting – thus using dance as a way of transcribing an image. I will then create series of prints and large paintings based on the movements of the dancers whilst in constant dialogue with the original paintings. The finished works will then be displayed together exploring the relationship between the paintings and the performance they were inspired by.

See more on Jack's website: www.jackbullen.com

tool. As I continued to work with graduates of Trinity Laban Conservatoire of Dance, I was able to discuss their relation to the space around them and physically move around the space with them, asking questions, taking stills etc., giving me a greater insight. This is an ongoing exploration and I am continually visiting new approaches.

You say in your biography that you lack a sense of rhythm; I speculate that you may consider that you aren't a good mover or dancer. Yet I see much movement and rhythm in your paintings. Perhaps you dance when you paint?

Yes because I'm trying to describe the way in which the dancers move, so the movement has to be gestural and the only way to interpret that on to the canvas is to have an understanding of the rhythm, timings etc., so I work with a sense of rhythm – whether different from other people's I don't know! The gestural marks are so important in describing the movement and the only way to really create an authentic mark in this sense is to replicate the movement. It's down my arm, on to the paintbrush and then on to the canvas. It's a direct trace of the movement I create.

You also work in conjunction with practicing dance artists and choreograph pieces that are used as a visual stimulus for a series of mono prints and paintings. Can you give some of your examples for your working methods with the dancer?

I've been very lucky to work with such a creative and receptive group of dancers. I try and give them as much free range as possible, working within a concept.

This had to be an interesting and enjoyable night out; the chance to see four diverse and challenging works by international choreographers from Rudolf Laban to Sacha Waltz. *Bruise Blood* (an excerpt) with choreography by Shobana Jeyasingh and *Entity* (an excerpt) choreographed by Wayne McGregor (2008) were both very physical, action packed, and gave the dancers the opportunity to excel in strong movements and group dynamics with intelligent, versatile choreography. Both works were exciting and demanding to watch. *Entity* is usually a multi-media piece but we were able to enjoy the dance on stage in its own right. Sacha Waltz and Guests' work, *Women* (an excerpt) was refreshingly different. It was the first time it had been performed outside her company and usually it is performed in museum spaces and incorporated within other works she has choreographed. Here it included eleven female dancers in black halter necked, sleeveless, long full-skirted dresses, swirling and flowing around the stage, dancing to rhythms showing a wide range of movement epitomising femininity, strength, vulnerability and sensuality. This included an intriguing motif when all the dancers stood still and rhythmically shook their bouncing breasts in unison and then continued moving again around the stage. This motif was repeated throughout the piece and was reminiscent of African tribal and Middle Eastern dance.

The last piece *Nacht* (1927) originally choreographed by Rudolf Laban was recreated with artistic direction by Alison Curtis-Jones, especially for this production, and had four sections: Smart Set, Stockbrokers, Tanz Bar and Monotony. It included a live, rhythmical three piece band – the drummer was superb - and a young talented singer who sang a German cabaret style song in English. The costumes were 1920s glitzy, sparkling flapper-like for the women with stereotypical top-hats for the men representing the upper classes and stockbrokers. The piece was choreographed using the dancers' own material on a given framework and directed with given aesthetic criteria including material from Laban's own notes and a photograph from the original production. There were some exquisite group shapes and hilarious sexual decadence and lots of moving towards the audience with pouting, swaggering and exaggerations of having a good time.

This was a show stopping finale and to the noisy audience it was fun, hilarious and thoroughly enjoyable. The piece depicts the underbelly of the Weimar between the two world wars, 1920s Berlin which was a city with social contrasts as the upper classes and growing middle class gradually rediscovered prosperity whilst the majority of the nation was still

affected by unemployment and deprivation. As well as the fun and obvious appreciative reception from the audience, this piece showed how dance can convey a political message. Originally, Laban was displaying his distaste for the culture of the time, holding up a mirror to society and those in power to make them see their superficialities of etiquette, greed, immorality and lack of concern for social issues such as unemployment. I think it demonstrates how historic context and time influences how performances are perceived, interpreted and understood.

In 2014 the mainly young audience obviously enjoyed the piece immensely; I felt entertained but uncomfortable. It was a fantastic piece of dance-theatre, well danced, exuberant and hilarious but this is the 21st century and it is an historic piece which was created before most of the audience was born and before the rise of Nazism and the Second World War. I could not help thinking about how this piece was originally received by an audience in Magdeburg in 1927 when there was still uncertainty about the recovery of prosperity in Germany.

What was Laban's original message when he created the work? How did the audience at that time perceive the decadence and growing wealth of the upper classes and nouveau riche in Berlin, the capital city? Do we see this piece now as fun and entertainment displaying well-crafted large-scale choreography, or is it more sinister showing reactionary attitudes that were against the rise of cosmopolitanism and liberalism or, conversely, an enlightened piece showing concern for making a more just, fair and equitable society? Perhaps it is only possible to enjoy a performance work as it stands in the "here and now" as an historical piece, outside its original social and political context. If so it was a brilliant choreography and great fun with complex, puzzling messages.



photo by Kyle Stephenson of an earlier production

Teaching Choreography at Key Stage 4 through Laban Theory

Choreography: Method in the Magic

Rachel Thomson

Choreography is one of the most complex and challenging tasks for a student. It is multi-faceted and frustratingly subjective to criticise. Despite this, the assessment criteria for choreography at GCSE are thorough, and address all of the key areas of the task in a teachable way. The elements of choreography are measurable but do not stifle creativity. Choreography is a wonderful blend of logic, formula and method with creativity, imagination and discipline. It is a problem to solve.



As with any Arts-based subject, a student needs tools with which to work. An artist may require a canvas and paints; a musician, an instrument; an actor, a script. A dance student requires only their body as a physical tool, but to choreograph they need a tool kit. Not a physical tool kit, rather a method and a logical understanding of how a dance is constructed and the manipulatable science behind it. Visual Art occurs in space; music occurs in time. Dance happens in both space and time with human beings as the living subjects therein. Throw in a stimulus, and there's the problem to solve.

Laban provides us with a robust framework within which to analyse movement (Human beings in space and time). At its most basic level, Laban categorises dance into the four elements of Action, Space, Dynamics and Relationships, these are the bedrock of Dance in Education. Learning the concepts and devices within these areas gives the student the opportunity to harness them and make high quality choreographic

choices, progressing through the taxonomy from knowledge to creation. However, this knowledge only provides the ingredients for a recipe. The choreographer also needs a method. Once they have both, they can create.

Motif Creation and Development

Motif development: making movement based on a stimulus/idea, then repeating and varying by harnessing the concepts within Laban's framework...

Motif, MOTIF, MMMMOOTIF, fitom, omfit, Motif: fitoM, tifmo, motif, FITOOMMMM, FITOM, fitoM.

Demonstrated above in word form: Motif development through repetition and variation of the original motif through size, shape and retrograde (the second half of the sentence is a direct reverse of the first half), a symmetrical structure. If a choreographer does not begin by making motifs, they have nothing to develop, no material to manipulate with their Laban tool kit. Motif making is the most crucial point in the process of choreography as it provides the key ingredient of the dance itself. However, when it comes to teaching choreography, motif making can be a sticky task as it requires autonomous improvisation, creativity and cerebral response to an idea or stimulus with little guidance or framework within which a student can feel 'safe' and unexposed. In the early stages of teaching choreography, it may be beneficial to model make a motif in order to provide the students with material to develop. In their initial learning, students need a safe framework within which to explore different elements of the Laban toolkit through structured improvisation which can be differentiated, scaffolded and layered to meet the students' abilities.

The Laban Tool Kit for Choreography (Ingredients for Dance)

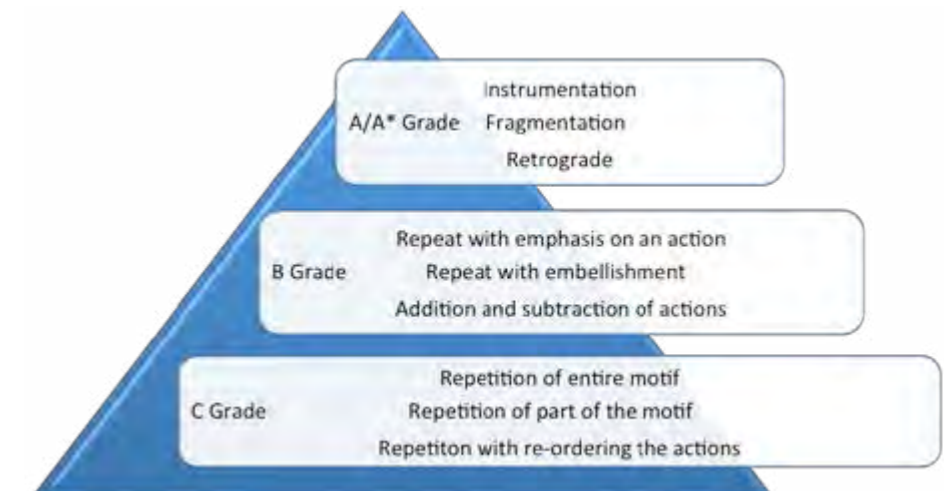
*Table taken and adapted from Laban's "The Mastery of Movement"

<p>Action (Travel Turn Elevation Transference of Weight Gesture Stillness)</p> <p>Actions in motifs developed through repetition and variation...</p> <p>Repetition Repeat & Re-order</p> <p>Addition Subtraction Emphasis Embellishment Retrograde Fragmentation Instrumentation</p>	<p>Space</p> <p>Level: Low, medium, high</p> <p>Direction: forward left-left-forward right-right-forward left-backward right-backward backward</p> <p>Pathways: Diagonal straight angular curved circular</p> <p>Size Shape Symmetry Proximity Pattern Planes</p>
<p>Dynamics</p> <p>Rhythm Timing Speed Weight Force Effort Impulse Impact Accelerate Decelerate</p> <p>Sudden..... Sustained Bound.....Free Direct.....Indirect Heavy..... Light</p>	<p>Relationships</p> <p>Unison Canon Meet/Part Contact Question/Answer Action/Reaction Manipulate Lean hold Carry Catch Lift Accumulate Complement Contrast Counterpoint</p>

During their course a student should learn the elements of the Laban toolkit, not only from a vocabulary/language perspective, but also through physical and creative exploration; as well as being able to identify them in dance, define them, and make inferences about their impact through analysis and evaluation.

In order to learn about the elements of the Laban toolkit, students can be given the opportunity in lessons to explore and problem-solve by applying them to movement through tasks and structured improvisation. Once the students have a motif to work with, which could either be taught, made/modelled by the teacher, or created by the students, exploration of development can then happen. Many of the individual elements of the above table could be explored for an entire lesson, potentially, depending on its complexity and the ability of the learners. For example, a whole lesson could be built around the idea of Retrograde. Once a motif is learned (which could be simple, or long and technically complex), the learners can be given the problem of working out the motif in reverse. If the original motif includes movement such as falls and elevations, this provides the learners with a more difficult problem, requiring them to use their artistic license within quite a logical task. Perhaps lower ability students could begin with a simpler motif than high ability students; or maybe some students have to retrograde the entire motif, where some can select a section to which to apply the development. Alternatively, a lesson could involve all action developments by providing a scaffold of concepts from which students can apply development depending on their ability. With divergent discovery where all students begin with the same motif, they can see how choreography begins to develop through application of different developments. They can then also be challenged through appreciation to identify the developments in others' choreography.

Action Development Scaffold



Space, Dynamics and Relationship Exploration

Motif development through action still only deals with sequences of movement. The choreographer needs to explore spatial design (space), temporal design (dynamics) and interaction within this (relationships). Similar scaffolds can be created for space, dynamics and relationships. However, it may be beneficial for students to gain a more exploratory experience of these elements before they are able to make informed choices which imbue their choreography with high quality and sophisticated design of space, dynamics and relationships.

More advanced Laban study looks at the concepts of Choreutics (space within the body, and the body in space), and Eukinetics (Dynamic harmony and relationships between spatial and dynamic quality of actions). Of course these concepts aren't appropriate to teach learners at KS4 level. However, they do show that dynamics and space and even relationships are not necessarily mutually exclusive entities. Workshop ideas and tasks can be developed in which students can build a physical understanding of how movement can be manipulated.

The structured improvisation detailed here can be used for any group of participants and layered and differentiated to meet their ability, learning needs and speed of progress.



Students finding complementary shapes and contact, highlighting the pathways and planes they have been using in the space.

Layered Improvisation of Space, Dynamics and Relationships

Set up the notion of an invisible union jack flag as pathways in the space. As shown below, pathway goes round the edge of the space and directly through centre stage from stage right to left, up stage to down, and on the diagonals.



Walk on these **pathways** to **establish the space**. (Participants may cross paths.)

Layer 3 **simple dynamics**: Fast (run), middle pace (walk) and stillness.

Develop use of space further by incorporating levels (high, medium, low).

Develop space again by adding notion of changing **direction of travel** (ie don't just travel in a forwards motion)

Encourage participants to make **choices about this range of space and dynamics**.

Descriptive language can be used to encourage more sophisticated dynamics at different points, eg "imagine you are moving through treacle", or "Imagine you're a feather being blown around." Accompaniment may be used and varied to facilitate changes in rhythm and dynamics.

Draw attention to **relationships** and encourage learners to make decisions relating to the actions and positions of other people in the space, for example simply copying the actions of others in the space. (Places where paths cross tend to create areas of natural accumulation ie the corners of the space and the centre of the space.)

Incorporate dance actions into the improvisation. This may include actions, motifs and/or phrases/parts of phrases which have already been learned. Incorporating parts of phrases which the whole group have previously learned can help to establish improvised motif development.

Encourage further use of relationships: **Complementary** movement choices, **contrasting** movement choices, **action/reaction**, **question/answer**, **contact** and weight bearing.

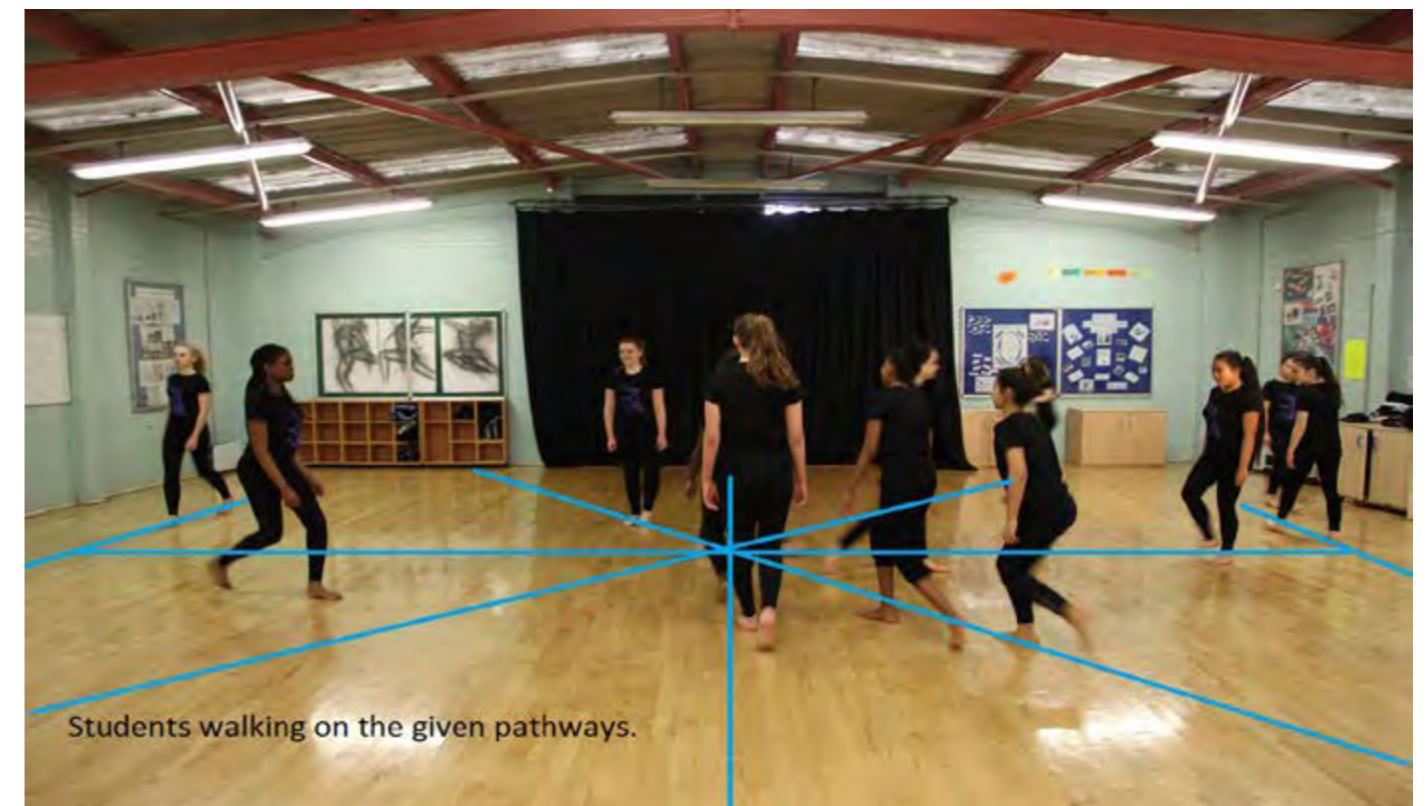
Encourage participants to be aware of the planes which have been created in the space and to complement these with **body shapes**.

The use of the space may be further developed and complicated by establishing the use of the negative **space between the pathways**, which may be used for dancing phrases, or perhaps incorporating **circular pathways** as well as linear. Consider where the "audience" may be. **Is there a "front"?**

Continue to reiterate the various Action, Dynamic, Space and Relationship choices throughout.

Encourage participants to constantly assess what is happening around them. They may come in and out of the action in order to watch what is happening.

The above is by no means an exhaustive list of ways in which this improvisation can be layered and developed. It is simply a structured way in which to give learners an experience of the various concepts within the Laban toolkit, so that when they endeavour to choreograph for themselves from scratch, they have an understanding of the ingredients they have to work with. Now they have the ingredients, they can apply the method to achieve a successful choreography.



Students walking on the given pathways.

The Method for Choreography

Choreographic process points	Key words/concepts/tips/criteria points to highlight	Tick if done
1. Select stimulus and researched		
2. Create mood board /mind map/research		
3. Make motifs	Chosen actions are an original and interesting response to the chosen stimulus.	
4. Arrange a rehearsal schedule and teach dancers	Write up a rehearsal schedule.	
5. Develop the motifs through action to create more movement	Repetition Repeat & Re-order Addition Subtraction Emphasis Embellishment Retrograde Fragmentation Instrumentation	
6. Apply/develop Spatial design	Level: Low, medium, high forward left-forward right-forward Direction: left right left-backward right backward backward Pathways: Diagonal straight angular curved circular Size Shape Symmetry Proximity Pattern Planes	
7. Apply/develop Dynamic interest	Rhythm Timing Speed Weight Force Effort Impulse Impact Accelerate Decelerate Sudden..... Sustained Bound.....Free Direct.....Indirect Heavy..... Light	
8. Apply/develop Relationships	Unison Canon Meet/Part Contact Question/Answer Action/Reaction Manipulate Lean Hold Carry Catch Lift Accumulate Complement Contrast Counterpoint	
9. Chosen and applied an appropriate structure and create climax .	Binary Ternary Episodic Rondo Narrative?	
10. Selected/chosen/edited the accompaniment	Music follows the same structure as the dance Music has some contrast Music suits the mood of the dance Music suits the theme /stimulus of the dance Music allows dancers to show musicality	
11. Rehearse the whole piece to fit the chosen structure and accompaniment		
12. Refined and further developed in response to feedback.	Rehearsed and filmed in costume.	

Rachel Thomson graduated with a BA (HONS) degree in Dance from Bretton Hall, University of Leeds before completing her PGCE in Dance Teaching at the University of Bedfordshire; she continues to undertake Laban-based research alongside Maggie Killingbeck. She now teaches Dance at Hornsey School for Girls in North London.

Choreographic Resources for Dance Education

Review of Anna Carlisle's DVD

Gordon Curl

In a world deluged by Digital Video Discs (slim innocent-looking foils which infiltrate our letter boxes and periodicals, overflow our shelves and sneak smoothly into our laptops), we seem to be beguiled by their colourful images, luxurious sounds, dynamic animations and often instructive content. However, for dedicated dance educators, stimulated by Rudolf Laban's ideas, they must surely wonder why there is nowhere to be found a DVD which brings to life in film, illustrations and translations of Laban's concepts and principles of movement. Of texts there is an abundance - from Laban's own *Modern Educational Dance* (1947) to Preston's *Handbook of Modern Educational Dance* (1963) - and very many more publications since. The advent, therefore, of a publicly available DVD for dance educators, by Anna Carlisle, specifically dedicated to Laban's theories, is unique and so a ground-breaking resource.

The DVD, as Carlisle says, "presents a range of structural possibilities designed to activate ideas and strategies for the processes of dance making." In the first of four sections Laban's spatial concepts - Axis and Arc, Six Primary Directions of the Octahedron (with some magical moments by Michael Platt), the



Dimensional Scale, the 27 Primary Directions of the Cube, the three Planes (sagittal, horizontal and vertical), and the Geometry of the Icosahedron (with its twelve spatial locations in sequence) - are all brought vividly to life in duets, trios and quartets. Exercises and fragments, choreographed and supported by fade-in and fade-out captions and diagrams - with superimposed scaffolding - provide the spatial significance of the dance *as it takes place*. Section 2 of the DVD continues with innovative illustrations of 'Elements of Actions', illustrating falls, locomotions, elevations, gestures, turns and breath-taking 'stills' - in both single and multiple actions. Section 3 brings the dynamics of expression to a peak - with drags,





- appropriately providing an aura of spatial amplitude and expression. The costumes are simple and apt, enhancing the choreography, creating clean lines in the coordinated or oppositional groupings, while set against a shadow-filled white cyclorama, fascinating interweaving bodies and dramatic stills engage us. The use of bold, crisp headings, subheadings and diagrams which subtly fade-in and fade-out, slow-motion cross-fades, split-screens, zooms, dissolves, wipes and washes, all create a seamless effect while subtle single key words float unobtrusively across the screen - accentuating and reminding us of the on-stage movement meanings.

This is a first class resource and it is hoped that this DVD is the first of many which will illustrate and elaborate further Laban's seminal ideas for dance educators.

MAPPING SPACE: Choreographic Resources for Dance Education

Producer/Director: Anna Carlisle,
Camera: Mark Birbeck,
Editor/Design: Mick Hawksworth,
Composer: Joseph Young.
Price: £15.
Contact for Orders: dance.carlisle200@gmail.com

shakes, crumples, hovers, whips, contortions, delicate and powerful actions, impacts, impulses, swings and vibrations - a veritable qualitative Pandora's Box. Section 4 summarises and integrates previous fragment themes into lengthier Studies - all with measured control and expression.

This DVD is well produced with sensitive dancing by Amanda Penaloza Banks, Sadie Hunt, Michael Platt, Fumiaki Tanaka and Dawn Turner. Their solo, duet, trio, quartet sequences in the various sections display, variously, meticulous control, clarity of form and dynamic expression.

The accompaniment to the dancing is subtly unobtrusive and well-tempered to the exercises, fragments and studies. It consists of an admixture of background rhythmic and syncopated drumming and electronic sounds



Bedford Summer School 2014 - Reviews

Compiled by Ann Ward

Once again the University of Bedfordshire in Bedford was host to the Laban Guild Summer School for three days at the end of August. This a lovely venue, with excellent working spaces and adjacent accommodation set within a small and attractive campus. Our thanks are due to the University for making their facilities available to us, and for all their support and help.

This year we had three strands of study:

An advanced Laban-based choreography strand with Anna Carlisle;

A strand offered by Cath Bulter and Rachel Porter introducing the Sesame Approach to movement and

therapy through story-telling and enactments, based on Laban and Jungian philosophy;
An introduction of Laban based Bartenieff work, led by Susan Scarth and Alexandra Baybutt.

Everyone worked hard during the day but also had the opportunity to take part in an evening "Dancing Together" session led by Maggie Killingbeck, and an introduction to Historical Dance, led by Darren Royston, taking the form of early Italian dance, following our evening meal at an Italian restaurant in Bedford.

We met old friends and made new ones, including

participants from Ireland, Austria, Norway, Germany and Brazil, and enjoyed fabulous lunches provided by Susi Thornton. It was so good to have Susi and Sam with us, as they built up the foundations over many years of Laban International Courses and have influenced hundreds - if not thousands of people - through their courses. We have a long way to go to match that, but hope to keep the tradition going.



The Laban Guild Strand

Using Siobhan Davies' *The Art of Touch* as a backdrop to choreographic exploration, Anna Carlisle expertly led us through a series of activities to extend our understanding of Laban's work. It was particularly interesting and enjoyable to learn a duet from Siobhan Davies' work and develop it using our own ideas gained via improvisation and our understanding of Laban's work. It was also valuable to experience some exercises that Siobhan Davies has used with her dancers and that William Forsythe used with his company in order to further explore the dynamic body in space. As well as this, we enjoyed refreshing our knowledge of the geometry of the planes whilst learning a phrase choreographed by Anna, which also reinforced our experience of dynamics.

Overall, I think everyone in the group would agree that it was great to have some time to dedicate



to the development of our own learning in such a welcoming environment under the guidance of such a knowledgeable and experienced teacher.

Lara Jakes

'Open Sesame'

I came to the Sesame workshop not knowing anything about this method and to my surprise, discovered the power of story, movement and voice to enable silent parts of self to speak aloud. The work was extremely powerful. It was a mix of experiencing Sesame's therapeutic processes combined with glimpses of how these elements could be applied with clients. Acting out parts of a story took me and my body to places I was surprised to find! Selecting and acting the parts of story I wanted to play became my magic carpet, that instantly transported me within myself to discover hidden treasure. For me, voice and movement are part of the same and the workshop gave me space and a safe container in which to play with those elements. Meeting Sesame has expanded my horizons and given me much food for thought around the use of all the Sesame elements, especially story, to facilitate personal development.

Thanks to our very skilled workshop facilitators who created the safety, and acceptance, which enabled me and my fellow travellers to make our journeys and for the privilege of sharing together.

Debra Petts

The Laban Bartenieff Strand

Gentle walking exploration set the tone for the approach Susan and Alexandra took in introducing the Laban Bartenieff strand of the overall programme. Extensive floor-based work on day one explored the body interconnections working through the Principles that Bartenieff established from her work in the sphere of therapy drawing on her understanding of the structure and function of the human body and her experience of her work with Laban. Day two began with further individual exploration focusing on the four themes of inner/outer; exertion / recuperation; mobility / stability; function / expression. At the end of the morning session we worked on an individual movement phrase that formed the basis of partner work that was then developed through into a more integrated phrase. Day three aimed to contextualise the work that had taken place drawing attention to its relationship to the dimensional scale and the effort qualities as identified by Laban. After a prolonged body warm the partner work was revisited and developed into small group improvisations.

The group had a wide range of experience in the background to Laban's work ranging from 40 + years to brand new. This posed quite a challenge for the tutors in contextualising the material. I suspect that those in the group with a foundation in Laban's work may have taken more from the experience than those brand new. Overall this

was an interesting and thought provoking experience - The Laban Bartenieff approach to movement for personal development and therapy has much to offer and is worth further exploration.

Julie Sparrow

We shall soon be starting planning for next year's summer school. If you would like to spend three days immersing yourself in Laban based dance, we

want to facilitate YOU! Please let us know NOW if you have a particular interest that we might be able to accommodate - for example, initial studies in Laban based work, advanced studies, choreography, applications of Laban's work to Teaching, Drama, Community work, Therapy or anything else? The work will be mainly practical, creative and involve relating to others through dance. Please let us know . Contact Ann Ward, coursesofficer@labanguild.org.uk



photo by John Barrett

Gatwick Detainees Welfare Group (GDWG) was set up in 1995 to offer friendship and support to asylum seekers and immigration detainees held in detention at Gatwick Airport. There are around 90 volunteers and 4 paid staff who work from their offices in Crawley. The organisation is linked through the Association of Visitors to Immigration Detainees (AVID) to groups who visit other Immigration Removals Centres around the UK. From their Patron, Baroness Shirley Williams, "I think that you continue to do an outstanding job and are a great example and encouragement to us all".

The quilt on the theme of journeys and showing the hand of friendship was made by detainees in Tinsley House, ex-detainees from Brook House and Tinsley House, school children from Pound Hill Junior School, GDWG volunteers and volunteers from Amnesty, CND, Crawley Black History Foundation, Crawley Campaign Against Racism, Fairtrade, Harringey Migrant Support,

Laban Guild for Movement and Dance, Labour Party, Lewes Group in Support of Refugees and Asylum Seekers, Migrant English Project, Mother's Union, Parish of the Nativity of the Lord, Re-making Picasso's Guernica, Roman Catholic Diocese of Arundel and Brighton, Samaritans, St Margaret's Church West Hoathly, Woodcraft Folk and Worth Abbey.

GDWG is a registered charity that provides emotional and practical support to asylum seekers and other immigration detainees held at Tinsley House and Brook House Immigration Removal Centres near Gatwick Airport.

The Laban Guild Council approved the use of their logo in support of the Group.

Pam Anderton

It is with great pleasure (and some relief) that I am able to confirm that we have a treasurer and secretary for the forthcoming year. Russell Charley works for the Performing Arts Service in Coventry where he is in charge of finance. Given his expertise I have no doubt that he will manage the Guild's finances with the utmost rigour. In addition he will work towards increasing the accessibility of payment methods and ensuring total transparency throughout the Guild's finances. Russell can be contacted at treasurer@labanguild.org.uk

Louise Douse, a part time lecturer in dance at the University of Bedfordshire, is very interested in Laban's work. Her PhD was concerned with 'flow' - she used Laban's analysis to articulate her findings resulting from the digitised capture of flow. Louise is very eager to support the work of the Guild and will work alongside Ann Ward in the short term. We welcome both Louise and Russell to the Guild/Council. Brief profiles of our new Council members can be found elsewhere in the magazine.

The Heritage Lottery Fund bid is taking shape. A very constructive meeting with our bid partners representing Trinity Laban, NRCD and the Brotherton Library Special Collections was held during the summer break. The bid is concerned with preserving, increasing the accessibility of and using elements of Laban's legacy to inform future practice. To that end archived/archiving materials are a significant feature of the bid. Needless to say archiving specific collections is a complex activity not least because of copyright issues and the need for coherent organisation/access strategies. Moreover a limited budget (an application for a figure under £100,000 means that we do not need to contribute funding ourselves) is unlikely to result in extensive resources. Nonetheless it is hoped that by focussing on training as the most important strand of the bid, digitised, copyright free archive material concerned with training will inform the development of Dance Ambassadors. It is anticipated that the Dance Ambassadors, trained through reference to archived materials, will be contracted to teach for the Guild/partners/others thereby ensuring a legacy from our heritage. Access to digitised archive materials, preservation and cataloguing of relevant original materials, additional volunteers, filmed performance and drama conference papers are possible HLF bid outcomes also. A lot of work remains to be done in order to ensure that the bid is robust however it is hoped that submission will take place in 2015. Sincere thanks go to Yael Owen-McKenna for leading on the bid.

Members will be aware that the Guild is working with partners again for this year's Summer School. Sesame and Moving Forth are running sessions parallel with Advanced Laban Studies taught by Anna Carlisle. Members should be able to read feedback on this year's event elsewhere in the magazine. Needless to say, we are delighted to be working closely with organisations with which we have much in common. Council have every expectation that this will be another successful event; grateful thanks go to Ann Ward for her excellent administration.

Guild Council under the leadership of Selina Martin is working on the 2015 AGM. Dr Clare Lidbury, Editor of the magazine, will be giving the Laban Lecture. Clare is Head of Dance at the University of Wolverhampton; members may have read about the *Big City* project in which, overseen by Anna Markard (Jooss's daughter) she reconstructed from Labanotation Kurt Jooss's 1932 work *Big City*. Clare has published much on the

work and legacy of Kurt Jooss. With legacy in mind, currently Selina is liaising with venues in the vicinity of the Olympic Park. This year's AGM is promising to be a very attractive event - members are advised to keep an eye on the website for details of date and venue; not to be missed!

Members may be interested to know that participants at the last AGM included journalist Jini Reddy. She enjoyed her experience so much that we received positive comments on line and in a publication of Psychologies Magazine; thank you Selina.

At the last council meeting we were joined by Jonathan Cooke, a marketing expert who, thanks to the persuasive powers of Yael Owen-McKenna, agreed to share with us his advice on marketing. His visit was extremely inspiring. He had energy and imagination which engulfed us all. He talked about us establishing our product(!), identifying our market and developing a channel between the two. He demonstrated this procedure through reference to a short film recalling the resurrection of 'morph'. If we can access sufficient funding and technical expertise this is definitely a long term development target. We expect to co-opt a marketing enthusiast to Council very soon.

Members will be aware that the training course in Kildare has just finished. Future courses are planned in Belfast and Surrey. If members would like a course in their area they are advised to contact Ann Ward on coursesofficer@labanguild.org.uk The Egham movement choir was very successful (see the report elsewhere in the magazine). Further movement choirs are planned for Hitchin, 20th September, Bedford, 21st September and the Barbican Music Library 7th November. Contact Susi Thornton to express interest susi@thorntonclan.com. Please support as the more participants the more effective/affective the movement choir. Indeed members are encouraged to attend events, access and respond to the website, follow us on twitter and become a friend on facebook. Communication is always welcome - please share your suggestions for future events/developments. In addition, as members you are invited to advertise your Laban based events via eflash.

We encourage you, as Laban Guild members, to ensure that your email addresses/contact details are up to date in order that we can communicate with you and you with us. Please keep the membership secretary updated with any changes Thanks to Janet Harrison's diligence with regard to the membership database we discovered that Lorn Primrose had died. Lorn was a Laban enthusiast with a very interesting and varied career; the next magazine will include a tribute to Lorn.

The Guild has a unique resource by virtue of the fact that Laban's work has such wide application and is incredibly inclusive. Although financially we are more stable and we have contingency funds, a legacy/donation would enable us to do so much more. Please consider donating to the Guild either on a regular basis or for a specific project. Thank you.

Tribute to Warren Lamb from the Action Profile Community

Many of you are aware of Warren Lamb's invaluable contribution to the Action Profile® System, and his co-founding of the Action Profilers International (API) organization. We want to let you know how much we value the founding years with Warren, how important he is to us, and how much we too will miss him. The wonderful thing is that he leaves behind a treasure house of work; the Movement Pattern Analysis (MPA) and Action Profile communities who, because of him, are imbued with dedication to the application of movement knowledge for individual, team and organization development.

Tribute from Pamela Ramsden

Warren Lamb changed my life. I first met him in 1969 at the Laban Art of Movement Studio in England where I was a postgraduate student. I was blown away by his enthusiastic portrayal of his ground breaking discovery Posture Gesture Merging and his deep understanding of Laban movement study. Warren invited me to join his company to add my perspective as a psychologist. I learned his method of movement analysis over a span of twelve years, sitting with him, observing movement and discussing it. In the early days we often visited a Lyons teahouse. Warren pointed out the customers' movement to me accompanied by larger than life demonstrations. He constantly drew seesaws to impress on me that movement is always a process of variation. I'm sure every serious student of his has that Laban principle deeply imprinted on his or her brain.

I was partner with him for twelve years in Warren Lamb Associates, working alongside him on consultancy assignments in the UK and (due to his irrepressible venturesome spirit) all over the world. My favorite assignment was for a chain of luxury hotels in Venice. On every visit we were accommodated in the magnificent Hotel Danieli, a former doge's palace! Warren was an extraordinary inspiration to me, and his energy never flagged. To my dismay, he wanted to write Profile reports as soon as we left the clients, quite often after dinner!

Warren was dedicated to the spread of Action Profile Assessment and generous in his encouragement of others' initiatives. He encouraged me to develop and conduct training courses in the method, which I did in England, Australia, America and South Africa and to write one book and to co-author another with Jody Zacharias. Master of broad-brush description Warren was less patient with detailed definition. If someone kept on asking probing questions he recommended training with me. The client work Warren and I did together and the penetrating questioning of the amazing people who



came to the trainings resulted in the development of the early version of Action Profile Assessment now known as Movement Pattern Analysis (MPA). Both systems are based on Warren's discovery of Posture Gesture Merging, his Seven Creative Concepts and observation of subtle movement variations derived from the original ideas of Rudolph Laban.

Warren believed movement study was for all nationalities and we needed a forum for discussion so we founded Action Profilers International (API). In combination with the ongoing training, the fascinating exchanges in API were an exciting stimulus for later development of the Action Profile® System (APS). I have been privileged to witness many wonderful benefits of AP for individuals, teams and organizations. Just last week Angela Sims, a brilliant AP practitioner told me how a group of 36 managers were able to radically transform their way of working together, giving far greater ease, creativity and effectiveness. The team leader kept saying: "It's a miracle, a miracle!" Without the foundation work of Warren Lamb there would be no Action Profile® System and these miracles could not have happened.

One of my fondest memories of Warren is the look of utter glee on his face as he vigorously performed the effort scale that he loved to do every day. He was a great teacher and a great light. I shall always remember him with love and gratitude for all he has given to me and to the world.

Tribute from Ellen Goldman

One day, 1974, I think, as a student at LIMS, Jan Pforstich suggested that my observation style was similar to Warren Lamb, so when he came to speak at Dr. Kestenberg's center, I went. I was immediately enchanted, took his week-long course at LIMS, and then wanted to have him consult for my husband's new business. Money was tight, so instead he suggested, and I went, to the 3 plus 3 day course, one August, at Warren Lamb Associates on Regent street, taught by Pamela Ramsden. It was all very thrilling... and I trained by making Profiles of the lab technicians at my husband's lab. The technicians spoke in Chinese! Warren circled about the whole training. API was formed so that we all got together once a year in wonderful places, Europe, Africa and the States.

Warren always consulted with the executive directors of LIMS, offering relevant advice. He spoke at Jane Ederer Schwartz house, and all my relatives came as I was sure they would be

enchanted too. Through thick and thin, Warren led and participated in the growth and development of the work. I was always honored to discuss questions and issues with him and so regretted his decision, due to a difference in interpretation, to separate from the API group in the early 1990s. They were wonderful years for me, and continue to inform my life and work.

Tribute from Kevin McGarrigle-Schlosser

In 1983, I took a Space Harmony course with Warren Lamb. I remember him bounding through the scales, insisting and cajoling people at every change in direction to shape the torso and to feel the space with their whole being. I asked him so many questions that at the end of the course he said, "Pamela Ramsden is coming to New York next month to teach my work. You should take that course." And so began my long relationship with Warren's ingenious discoveries.

While he demonstrated with larger than life movement and enthusiasm, he observed fleeting meaningful movements in interviews on an incredible miniscule level. While discussing an interview I had sat in on, I realized that not only did he see ephemeral movements, but he could later play them back in his head. This amazing ability meant he had no need to use video for confirmation.

When using his work at the Graduate Center for Drama at the University of Toronto, I noticed that when thinking through their lines, actors would use what Warren called Posture-Gesture-Mergers in initial rehearsals. Once the lines became automatic, PGMs were not there. After coaching to think through the lines afresh, PGMs were back. I mentioned this to Warren and said; "I think PGMs reflect thinking processes." He replied, "Do you really think so?" and seemed very pleased.

Warren not only gave the precious gift of seeing movement that no one else had been able to see, but also the key to deciphering its meaning. He introduced me to my first clients in Canada and almost thirty years later I am still working with them. I am eternally grateful to Warren for his work and his generosity.

Su Johnston's tribute to Warren

After Lisa Ullmann had introduced me to Warren's book *Body Code* saying she thought I would be interested in movement observation, I became intrigued by the connection between movement and decision making that he wrote about. After six months I got a phone call in reply to my letter to him! And since my husband saw in the process an authentic way of understanding his own management team, and assessing them, he invited Warren to "do his profile." I subsequently trained in the Action Profile® System myself.

Warren was always inspirational, his brilliant original ideas and methods firmly rooted in Laban's own but, understandably, could be reluctant to accept other viewpoints as the work of refining the Action Profile Assessment emerged. He used to the full his skilled and instinctive understanding of everyday human movement. But it required a genius to develop, from Rudolph Laban's movement



analysis scheme, the original work on team decision making that has helped so many businesses and individuals to make their potential their actual.

Not only is Warren's work wonderful in its own right, but it stands as the basis of further work and applications expanding into Pamela Ramsden's defining of the movement polarities as twelve thought processes plus expansions of Interaction, Dynamism and Identifying. In addition Judith Kestenberg's understanding of the whole range of movement, neonate to adult, in non-verbal communication originated from Warren's teaching. Certainly in the world of movement, dance, therapy and management, his legacy is sure.

Tribute from Trish Walker

Warren remains so vividly with us in every aspect of the work he developed; I am grateful that he steadfastly worked to realize it. I recollect Warren's verve as he explained yet another facet of movement to us, his enthusiasm as he cheered us on to find what he had discovered.

My psychiatrist husband, John, appreciated the neutrality of the process involved in creating and reviewing an Action Profile with a Profilee (and sometimes their teams); John saw that it allowed people to understand themselves and others in ways that were illuminating, yet non-intrusive.

In 1992 Warren wrote, "... people who come to us for training ... in the future will increasingly want to be actively in touch with the richness of Laban's whole field of study, and modern technology points the way." I believe Warren has also pointed the way; we will always find cheer and strength in what his life has given us.

Tribute to Warren Lamb from the Action Profile Practitioners of Red Tulip consultancy: Angela Sims, Beverley Burrell, Christina Lyne, David de Courcy-Wilson, Jenny Yeates and John Barker

How often can the words "profound impact" be used about someone's life? It is an exceptional person who can make significant improvements to lives across the world. Warren Lamb was such a person. We have witnessed companies and organizations where the CEO, Director, Manager or Co-

Worker has been able to discover an ease around who they are, where the motivation of an individual has been allowed to blossom and the company has succeeded through fully using the talents of its people. As an example one European manager was about to lose her job but once she and others fully understood her profile and acted on it she was valued for her strengths and given a promotion instead.

The global reach of Warren's work means we have met people from all over the world who have been able to apply his insights to benefit their personal lives, their business lives, or both. In turn we have learned from, and been influenced by, some extraordinary people who have developed and furthered Warren's discoveries - such as Anita Hall, Ellen Goldman and Pamela Ramsden - so that we have changed how we at Red Tulip think and work. On a personal level, it has transformed our work life and permeated every fibre of our families' lives and our relationships. It has given us a greater understanding of why it is we deal with everyday life in the ways that we do, why we can all be so different, and how the differences can be used to great effect so that we can all work better together; the benefits have been amazing. Through understanding our decision motivations we have all enjoyed healthier lives with greater fulfilment and richer and more vibrant connections in everyday life.

We are indebted to Warren for his astonishing legacy.

Tribute from Reena Liberman

The day I met Warren Lamb remains vivid; it was at the Laban Institute in the early 1980's. He agreed to meet and talk with me about my interest and possible training in the Action Profiling work. We sat in the reception area and as we spoke he began to shift his posture in animated and specific ways. I was both fascinated and puzzled. I remember thinking they had significance but was mostly intrigued by his repertoire of movement expressions and the intent behind them. He struck me as colorful and imaginative.

I remember Warren as energetic and light on his feet. The



way he developed Laban's system of movement analysis and the remarkable discovery of the significance of the posture-gesture merger has been an impressive contribution to the field. I have come to appreciate the depth and scope of the meaning of space, weight, time, and the 3-planes through which we move. These many years later, family members still refer to their profile and people are fascinated that there is such a systematic way of understanding body movement. Studying with Ellen Goldman and Pamela Ramsden, and later with Judith Kestenberg, enriched my life.

Ian Mark's Tribute to Warren

I don't know how my father first met Warren in the early 1960s but he was incredibly impressed with the depth of his understanding about how people functioned. He wasn't put off by the movement observation system and was amazed at the accuracy of Warren's descriptions of how the people in our company, Trebor, worked. Many of the managers in the company were "Lambled" as we called it. Initially the reports were confidential to each individual but as time went by, and Pamela Ramsden came on the scene, we learned to use the profiles for team work and team building. At meetings we would know who to turn to for a particular part of the decision process. For instance when we were beginning to understand an issue we would get those high in Investigating and Exploring to do the work and tell those high in Committing to "sit on their hands". Once the process was open it was a very helpful and well respected technique to have. We are very much indebted to Warren for introducing us to the Action Profile® System.

Tribute from Erik Schmiki

I recall the year 1978 when I was in Switzerland for a visiting professorship, teaching at INSEAD (Harvard University's European based business school) for one year. My wife and I met Warren in London. He showed us around and took us out for a delightful dinner. At this time my greater interest in movement analysis truly started. I met Pamela Ramsden, Eddie Bows, and also Carol-Lynne Moore, and began training to qualify as a movement specialist in Action Profile Assessment - discovering the importance of posture gesture merging. I spent many memorable times in valuable discussions with Warren and his training partners learning all I could. After several years I qualified and was privileged to be part of Action Profilers International. I became a representative and member of the Standards training committee to spread the interest of this valuable work in the business world and amongst our business students at the Graduate School of Business Leadership UNISA in South Africa.

I will always hold my dear friend Warren Lamb in high esteem and am eternally grateful to have learnt from him the richness of the fascinating world of movement; including integration, flow and dynamism, and unique decision making

styles within human beings. To date this valuable insight and experience has served me well when facilitating student/executive discussions in training and team building sessions. For example: when asked a question by a manager, I would respond with information from my own understanding at the same time as observing the person. If the manager was not satisfied, I would request the person to repeat the question and observe from which part of the Action Profile framework he/she wishes me to respond. When I met his/her need, for further Investigating, Exploring, Evaluating, Determining, Timing or Anticipating, the manager was satisfied with my answer.

For me the fascinating connection between the body, mind and emotion remains a life-long journey; there is so much more to learn. I am eternally grateful to Warren for the gift and knowledge he brought to us all who were privileged to know him. What he shared came from the heart with great enthusiasm and joy, in particular when he observed that we discovered the treasure of movement in action.

Tribute from Lynn McGregor

The enthusiasm, professionalism and dedication to the principles and practices of Action Profiling is my main memory of Warren. Together with Pamela Ramsden, he helped me to understand the vital importance of Posture Gesture Merging movements in understanding the essential nature of a person. This was invaluable in working deeply with people committed to self and group development. Warren was an exceptional man and pioneer. His understanding and demonstration of movement was outstanding. While I never found it easy to relate with him, the conversations that we had, and his analysis and explanation of the areas where we mismatched, made it possible for us to cope with difficult differences between us.

Action Profiling is hard to learn and takes a long time. This meant a small number of high quality practitioners trained by Warren and then Pamela Ramsden. It is a pity that the practice is not as wide spread as it could be because what he and Action Profiling had to offer is so important. I believe that although he is no longer with us physically, the influence of his teaching will never be lost, certainly not as long as the rest of us are alive.

Tribute from Jane Maloney

I joined the group of us who had our lives changed by Warren Lamb's work. I enjoyed Warren's presentations and workshops at API conferences, I participated in meetings that he ran during my membership on the API Board, and I enjoyed having Warren and Bobbie as guests in my apartment in New York City. Warren was curious, courteous and very private.

I knew Warren through his work, which was clear, non-judgmental and surprisingly intimate. The gifts that Warren gave us came from his extraordinary observation skills and his deep understanding of the link between movement and thought, which led to the foundation of the Action Profile System (APS). Though Warren's preference for private thought may have thwarted my ability to know Warren more deeply on a personal level, I believe that his privacy supported his keen observations

When I entered Ellen Goldman's Action Profile System Training in New York City, I discovered the brilliance of the



APS framework that Warren had founded. The framework and the Posture-Gesture-Merging Movement provided a bridge between an individual's internal thoughts to the outer world of relationship and action. When Ellen gave me my AP assessment and feedback I found the information objective, specific, practical and non-judgmental; I felt valued. I was motivated to develop the potential in my Profile and discover better ways to collaborate with people who were likely to have a different perspective. In time I became less defensive.

When I brought the APS to AT&T in the 1980s I discovered the value that the AP system offered in helping team member's experience the power of bringing different Profiles together. One team stands out in my memory. Here in the United States in the '80s corporations were launching diversity training with the goal of reducing racism and sexism in the workplace. The first efforts were met with skepticism with many employees feeling that they were being trained to be politically correct. One day a client who was a team leader brought me to his office to tell me that APS had provided the most powerful diversity training that he had ever seen. A member of his team, who was an excellent problem solver, had confided in him that he believed that others rejected his ideas due to the colour of his skin. After this team member received his APS feedback he was able to introduce his ideas in a manner that greatly improved the likelihood that they would be accepted and implemented. This team member shifted his focus from differences in ethnicity to differences in the way people made decisions. In return, his team members noticed the value that he was able to bring to the team by making a few changes to his behaviour. They were inspired to work as a team to discover how they could more effectively bring each team member's resources into their work; their teamwork improved dramatically. Interestingly, the team also became more open to looking at differences in race, gender and past experience in a fresh way.

I believe that I speak for many when I say that Warren Lamb's work transformed my self-awareness and my ability to work with differences in a new way. I can't think of a better legacy.

The photos included in this tribute were very kindly provided by Warren Lamb's daughter Imogen

In the photo at the top of this column, the men are Warren and Ronnie Curran but does any member know who the women dancers are?

Report on the Maynooth Summer School in Kildare

Compiled by Ann Ward

Kildare County Council Arts

Department hosts a biennial Laban based Summer School at the Maynooth campus of NUI in Ireland. This is an accompaniment to their ongoing support of our Dance Leaders Course – a regular feature in their programme. The five day course employed a variety of tutors to deliver work of interest to those working in the dance community. A Movement Choir on Friday conducted by Wendy Hermelin is a given, as are sessions taken by Anna Carlisle. Other sessions were taken by Rionach ni Neill (working with older people), Lisa Cahill (Dance in Education), Michelle Cahill – all of whom have completed the Laban Guild Dance Leaders Course together with much further experience, and with welcome inputs from Colm Gallagher, Ailish Claffey, Dylan Quinn and Fergus Byrne. Thanks also to Michelle Cahill, the Director of the summer school, and Carolann Courtney, administrator.



Typically, the course inspires those who are new to Laban work and revitalises those familiar with it. The comments below encapsulate the experiences of some of those participating.

From Della, (a seasoned Labanite)

Everyone was really friendly, the dancers and the facilitators. It was encouraging. There was no feeling of anyone being better than anyone else, so I felt comfortable and more confident when I danced
Comments from Bevin, aged 17 (first time at Laban summer school).

Bevin sums it up so well! I can only add that the summer school rejuvenates me, reconnects me with the joy of dance, and always sends me away wanting more!

From Claire

It was my first time of attending the Laban dance summer school which was held in Maynooth College this year. I arrived feeling a little nervous, however this didn't last long as the atmosphere in the dance studio was friendly and welcoming, as it was throughout the course. There were dancers of all ages and abilities present and this led to a supportive and expansive experience. I stayed on campus for a week which was a real treat, as I am a mother of three, so I was able to immerse myself in the dance experience and soak up new knowledge and skills. The tutors were excellent and very clear with their instructions. I would recommend this course to anyone with an interest in

dance and movement. I have been inspired to further my training in Laban Dance and hope to attend the Laban teacher training course in the future.

From Vera

A great big thank you to the Laban Guild and all the staff in Kildare Arts Service for the wonderful Dance Summer Course - I could not fault the venue, the organisation or the workshops in any way. The only negative for me was a personal one and nothing to do with the course - I would actually have preferred to stay on campus and not have to return to normal life each evening!

I know that going forward it will be of great benefit to my role as a facilitator with the Creative Explosion in providing new ways of connecting creatively with our Celbridge community. The subtle

nurturing and encouraging style and format of the week was fantastic. For example, I just loved the wonderful music as you entered the room before the sessions began, which gradually drew people to move on the floor in advance of the workshop - not once did I hear 'ok lets start' it all seemed to just happen organically.

My dance history to date has been very short lived - when I was about 7 years of age I was sent to Irish Dancing classes in school and after a few sessions of constantly being slapped because I just could not get it right, I left in tears and never danced again for years. I had looked at doing the Summer dance school before but had only dreamed about it. This year a miracle happened, not only did I get the bursary award but I spent the week in heaven, never once feeling that I was awkward or uncoordinated. Whatever I could or couldn't do was just great, I was willing to give it a go and the personal rewards were fantastic.

My other thoughts on the week were the people whose heads I could see as they walked through the college grounds - thinking of how much enjoyment, energy and connectedness they were missing by being outside the room and not inside and part of the Laban Dance School - like me. I felt very blessed and privileged to be there.

For me personally it has moved my opinion of my body and it's ageing state - the goal posts have shifted! As Ralph Waldo Emerson stated: "The mind, once stretched by a new idea, never returns to its original dimensions." Even though I was tired at the end of the week I also felt rejuvenated.

Laban Dance, Peace and Wellness project goes back to South America: Consolidating Capacitar and Laban Practices

Patty Abozaglo

In 2013 I went to Colombia and Peru and did a series of 13 workshops reaching nearly 200 people in Colombia and Peru, with communities affected by armed conflict and political tensions. This trip was sponsored by the Laban Guild and Capacitar Ireland. Last March, I went back and carried out one two-day workshop in Colombia, one two-day workshop in Lima, Peru, and two half-day sessions in Cajamarca with members of the mining community in Celendín- Northern Peru. This second trip aimed at following up on the work initiated last year and consolidating the practices.

The first workshop took place in Colombia, El Cauca region in a town called Santander de Quilichao, Western Colombia. Hosted by CODACOP - *Corporación de Apoyo a comunidades Populares* (<http://www.codacop.org.co/>) 37 indigenous women and youth from the Nasa ethnic group attended this workshop. The main focus of this event was to address trauma symptoms in this indigenous community, caused by the Colombian armed conflict for the past 50 years. Participants included leaders and Nasa authorities who had an opportunity to learn Capacitar trauma healing practices, Laban Dance and body movement as self-care tools. Women and young people found the practices really useful to relieve symptoms of post-traumatic stress disorder such as headaches, poor sleep among others. All enjoyed immensely the Laban section of this workshop and experienced the benefit of various exercises using body shapes, and body actions with what I called the Body Actions "tarot cards" where the participants picked three cards each and constructed movement sequences from them, first individually and then as a group. My host was Janneth Lozano Director of CODACOP, who invited me to be part of the journey of the Nasa indigenous group.

Later on I travelled down to Peru and then back to Cajamarca. Here another two day workshop took place with various members of the community - teachers, health promoters, small peasant farmers and students. The second five hour- workshop took place with eight leaders of the community. It was so exciting to see how Capacitar and Laban are being used by the community and replicated on a weekly basis. The use of Capacitar and Laban Dance is seen as highly beneficial in strengthening community structures in remote rural areas especially affected by high stress levels. This community is currently affected by the actions taken by the mining company in this part of the world which is threatening the land rights of small farmers.

In Lima, I also held a two-day workshop hosted by PACT PERU- group of eleven professionals/facilitators. Members of Staff and associates came together for Capacitar and Laban Dance and explored these as tools for facilitation in the various activities they carried out for example when working in projects in the public and private sector or managing stress for a better/



higher professional performance. Participants not only found the benefit of the practices in relaxation and stress management, they also found them useful for their own work. Jose Carlos and all his team in PACT PERU were wonderful hosts who gave me the opportunity to share these methodologies in Lima. A hand-out with basic Laban concepts and exercises was prepared and disseminated among all groups so that could remember Laban concepts and some exercises.

Next steps for this project will be to seek funding for a more sustained project, where organisations in Colombia and Peru could integrate the two methodologies in their own work and include a research component. The aim of this project would be to look at how Capacitar and Laban Dance can help communities to overcome the consequences of collective trauma in the medium and long term. The National University of Ireland Maynooth- Kennedy Institute for Conflict Intervention is backing up the project and is interested in supporting it in the near future. Partners in Colombia and Peru are also enthusiastic about this idea. Ideally I would like to travel again in November to design the project with the partners involved in Colombia and Peru. I am currently exploring funding opportunities for this trip. In the short term, I will be presenting this experiencing at the International Mediation Conference next September as part of a one day workshop on Body, Mind and Spirit Engagement: Intuitive Development in Mediation Practice.

More photographs and information on this project are at Facebook page: <http://on.fb.me/1q3NJEJ>

Reflections from a former student and colleague

Viv Bridson

I was just 23 when I arrived at the Art of Movement Studio (supported by Dartington and the Charles Henry Foyle Trust as I did not fit into any of the categories which qualified for State Funding) and my Principal Teachers were Athalie Knowles and Lisa Ullmann. Then in 1962, rather surprisingly, I was teaching there myself. Lisa tended to thrust people into new responsibilities and now, looking back, I realise how much Athalie's support enabled me to succeed.

Without her clear teaching and artistry students like me would have floundered within the odd hierarchy which was The Studio at that time. At the top of the tree were "The Specials", those students seconded by the Department of Education for a one year course in "Movement Study" - although intelligent they were not dancers in any sense of the word. The next level down, "The Supplementaries", were people doing an extra year of training and quite gifted as dancers. Then there were the odd bods like myself and Geoffrey Sutherland, who wanted to dance. Athalie founded a small performance group for us and some of The Supplementaries. We were encouraged to choreograph and took part in pieces created by Athalie. I can remember still an Effort Study to some music of Duke Ellington, and a dramatic piece where I was an old lady

in a magical shop. She would also manage to arrange the occasional Master Class for us - the guests who I remember most clearly were Lilla Bauer and Lucas Hoving although there were others. In addition Athalie had taken classes with Sigurd Leeder at Morley College and while he did not come to us Geoffrey and I were sent to him.

Both Geoffrey and myself were teaching at The Studio when the new "2+1" Course came into existence - the brain child of Kathleen Howard from Trent Park and Athalie. For us and the students it was all new, an amazing opportunity for everyone. The students spent two years at The Studio, with visiting teachers for academic work, then one year at Trent Park, with a once a week visit from Athalie, Geoffrey or myself, to continue their dance education. It required a mammoth feat of organisation to make this work in the chaos that was The Studio and Athalie succeeded where others, I am sure, would have failed. I never remember her losing her temper.

Athalie kept the Studio alive; she supported Lisa through the difficult time after Laban's death and when she left to become an HMI the whole ethos of The Studio changed. I remember her with affection.

Report from the Training Committee - August 2014

Ann Ward

Kildare:

We have now concluded another fabulous course for Kildare County Council Arts Dept. On the final assessment week end we had some wonderful sessions, inspired by everything from clowns to cocoons and totem poles to rainbows. Congratulations to Rachel Burke, Cathy Gill, Magdalene Hylak, Michael McCabe, Aisling McCormick, Linda Schirmer (plus three week old baby Adam!), Pamela Whitaker, Cherie Worthington Eyre and Theresia Guschlbauer. We were delighted that Theresia was able to complete, having previously attended an earlier course. Due to unforeseen circumstances, we still have a few assessments to go but hope to have completed them in time for the presentation of the certificates by Anna Carlisle, President of the Laban Guild, on the afternoon of Sunday 14 September. On the morning of the 14th, Anna will be taking a masterclass for current and previous students and we shall be announcing details of the Laban Guild Module on Further Laban Studies. If there is enough interest, we hope to offer this in conjunction with Kildare Co. Co. Arts Dept. in 2015. Thanks again to Lucina Russell from County Kildare, who is hosting the reception. We look forward to continuing our work with them.

N Ireland:

We have now confirmed all the details for this course which will take place in Wallace High School in Lisburn.

There will be a practical information day on 15th November and the course is scheduled to start in January 2015 and end in March 2016. Lisburn is about 15 miles south of Belfast, easily accessible by road from both North and South, on the main rail line between Belfast and Dublin and also accessible from both Belfast City and Belfast International airports. Details from Ann Ward, as below.

We also have an excellent venue in **Surrey** just waiting for sufficient interest to start a course, so we shall be pursuing that too.

Foundation Course: a separate report on this and its varying applications will be in the next magazine.

For details of any of the above courses, please go to the web site www.labanguild.org.uk, or contact the courses officer, **Ann Ward**, 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 and Mary Ellen Coyte.

Dancing into Elemental Art

18 - 19 Oct
Contact: Wendy Hermelin
Email: mail@wendyhermelin.co.uk

Laban Guild AGM and Conference

Mar/Apr 2015 venue tbc
Contact: Selina Martin
Email: selinamartin@lodgeparkacademy.co.uk



London

LABAN Creekside

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

2 Oct
The Chapter House - Zoi Dimitriou
7 Oct
Accumulation (1971) and Ordinary Courage - Theo Clinkard
6 Nov
Shall I Sit Here and Still Going - Rahel Vonmoos and Marina Collard Double Bill
11 Nov
Rites of War - Gravity and Levity
18 Nov
The Measures Taken and the Grit in the Oyster - Alexander Whitley
27 Nov
Pas De Deux - Raimond Hoghe

The Place

Box Office 020 7121 1100
www.theplace.org.uk
30 Sep - 1 Oct
Idiot Syncrasy - Igor and Moreno
3 - 4 Oct
Stump! - The Bo Diddlers
7 - 8 Oct
Pact with Pointlessness - Wendy Houston
10 - 11 Oct
Like Rabbits - Lost Dog and Lucy Kirkwood
21 - 22 Oct
MA Projects - LCDS
18 Nov
Beauty of the Beast - Company Chameleon
21 - 22 Nov
Without Stars / There We Have Been
24 Nov
Parkin'Son - Giulio D'Anna
16-17 Dec
New Choreography - Rambert 2014
10 - 13 Jun 2015
Alston at Home - Richard Alston Dance Company

Sadler's Wells

Box Office 0844 412 4300
www.sadlerswells.com
8 - 11 Oct
Lord of the Flies - Matthew Bourne
3 - 8 Nov
Torobaka - Akram Khan and Israel Galvan
10 - 11 Nov
Park - Jasmin Vardimon Company
11 - 12 Nov
it's only a rehearsal - zero visibility corp.
16-17 Nov
Curious Encounters/Close Encounters - Candoco Dance Company
18-22 Nov
Rambert - Triptych - Mark Baldwin, Shobana Jeyasingh, Ashley Page
25-29 Nov
Sacred Monsters - Sylvie Guillem and Akram Khan
14 - 18 Jan 2015
Young Men - BalletBoyz

Regional

Marlow Theatre, Canterbury

Box Office 01227 787787
24 - 27 Sep
Lord of the Flies - Matthew Bourne
8 - 10 Oct
Rambert: Rooster
14 - 15 Oct
Park - Jasmine Vardon
28 Oct - 1 Nov
The Great Gatsby - Northern Ballet
2 - 6 Jun 2015
The Car Man - Matthew Bourne

Theatre Royal, Norwich

Box Office 01603 630000
7 - 11 Oct
Cinderella - Northern Ballet
6 - 7 Nov
Rambert
19 - 22 Nov
Lord of the Flies - Matthew Bourne
19 - 20 Mar 2015
Richard Alston Dance Company

Exeter, Northcott Theatre

Box Office 01392 493493
9 - 10 Oct
Park - Jasmin Vardimon
28 Oct
Three and Four Quarters - HeadSpaceDance
2 Dec
Tavaziva Ten - Tavaziva Dance

Malvern Theatres

Box Office 01684 892277
14 Oct
Fiction - Fuel
4 - 5 Nov
This Last Tempest - Fuel

Nottingham Playhouse

Box Office 0115 9419419
24 - 25 Oct
The Five & The Prophecy of Prana - Boy Blue
19 Nov
See Blue Through, Mapping - Phoenix Dance Theatre

Salford, The Lowry

Box Office 0870 787 5780
1, 3 Oct
Rooster - Rambert
2 Oct
Mixed Programme - Phoenix Dance Theatre
11 - 12 Nov
The Five & The Prophecy of Prana - Boy Blue
13 - 14 November
Desh - Akram Khan
16 Nov
Of Land and Tongue - Theo Clinkard
28 - 29 Nov
Rising - Russell Maliphant, Sidi Larbi Charkoui, Akam Khan
2 - 3 Dec
Playing Another - Candoco Dance
20 - 21 Jan 2015
Atomos - Wayne McGregor Random Dance

Royal and Derngate, Northampton

Box Office 01604 624811
30 Sep - 1 Oct
Richard Alston Dance Company

Lighthouse, Poole

Box Office 0844 406 8666
10 - 11 Oct
The Five & The Prophecy of Prana - Boy Blue
18 Nov
Dracula - Mark Bruce Company
27 Jan
Sun - Hofesh Shechter
11 Mar
Richard Alston Dance Company

Theatre Royal, Glasgow

Box Office 0844 8717627
11 Nov
Richard Alston Dance Company
19 - 22 Nov
Edward Scissorhands - Matthew Bourne
28 Jan 2015
Park - Jasmin Vardimon
5 - 7 Mar 2015
Rooster - Rambert

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



Summer School - Sesame strand