

# *Movement, Dance & Drama*



## Kildare Further Laban Studies Course





# Laban Guild Summer School

21 – 23 AUGUST 2015  
AT THE UNIVERSITY OF BEDFORDSHIRE IN BEDFORD

**MASTER THE MEANING OF MOVEMENT!**

This year the Laban Guild will be offering three days of dance and movement led by leading practitioners from the Laban Guild, each with their own area of expertise.

**Anna Carlisle** will focus on applying Laban's principles to developing choreography based on Trisha Brown's work 'M.O.' using music by Bach. The material is constructed on

the spatial form of the cube but the application of Laban's concepts of Effort will be integrated into the choreographic material in order to enrich expression and enliven the spatial form.

**Cathy Washbrooke**, from the Phoenix Project, will make a welcome return to the summer school to provide a programme of dance and dance making soundly based on Laban principles. This will be enjoyed by both those who wish to be introduced to Laban based work and those who want to spend three days dancing, knowing that they will be revisiting Laban based work and extending their understanding of its application.

**Darren Royston** will be facilitating the Drama and Movement strand, emphasising the scope that Laban based understanding and observation of movement gives for the development of characterisation and physical presentation of interpretations for the stage.

Details of the background and experience of the tutors will be found on the leaflet and booking form available from Ann: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk)

But summer school is much more than the sum of its parts!

We have a lovely venue at the Bedford campus with great designated dance spaces, good communal meeting and eating areas and accommodation in student residences on site. The site is relatively small with lots of green spaces, easily accessible with good parking and accessible by rail and air (Luton airport is nearest). Firmly entrenched now are opportunities for everyone to dance together, evening activities and a night out at a local Italian restaurant, where we are made very welcome. This is an opportunity to relax, recharge your batteries, get a wealth of new ideas to inform your own work, meet old friends and make new ones, with all the networking opportunities this offers. Applications are already coming in so, to make sure of your place, apply now!

Full details are available on the website ([www.labanguild.org.uk](http://www.labanguild.org.uk)) or from Ann, as above. Ann will also be happy to answer any questions or concerns directly. You can email or phone on 01920 465 232

Hoping to see you there!



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Our thanks to Noeleen McGrath for video of the Further Laban Studies Course in Kildare and to Louise Douse for video of the Laban Guild AGM from which we were able to produce the still images on the cover and inside this issue.



# Editorial

Dr Clare Lidbury

It was a great honour to be asked to give the Laban Lecture this year at the Guild's Conference. In preparing for it I was very conscious of the long list of eminent Laban experts who have given the lecture in the past; I hope the shortened version of the lecture published here will be of interest to you. In addition to the lecture, as usual, there were workshops offered which are reported on here also.

In the Autumn 2014 edition we posed a question concerning some unidentified women in a photograph (p19). Joan Lamb has replied stating that woman on the left is Meggie Tudor-Williams, the central woman is Joan herself and the woman on the right is Molly Burn. Proof, if proof were needed, that dancers are living documents who remember physically, emotionally and intellectually.

Many of the reports and articles in this edition of the magazine focus on education, from Gordon Curl's article on Critical and Appreciative Approaches to Dance Education to a report of the symposium on Movement and Physical Behaviours run by the NRCD and Ann Ward's reports of the training offered by the Guild at various locations in the UK. These are all proof that Laban's legacy continues; with the Lottery bid described by Maggie Killingbeck we can see that there is still much to do to preserve, develop and disseminate his work. I hope the magazine makes some small contribution to this.

## President's Address to the AGM

Anna Carlisle

*The President welcomed those members present at the 69th meeting of the Annual General Meeting of the Laban Guild and asked those present to join with her in showing appreciation to all Council members for their continued work on the Guild's behalf.*

The reports from the Chair, Council members and sub committees are lengthy and indicate a great deal of Guild activity by Council members over this last year. To summarise: in Ireland, Stage 1 of the Creative Dance Leaders' Course was completed last summer and since January of this year, Stage 2, a further developmental Study Course, has been underway with twelve participants. A new initiative has been implemented on this course – that of two dance postgraduates shadowing the tutor. I can report that this idea is proving to be highly successful; also, in summer 2014, the Guild was involved in the organisation of two intensive Laban Summer Schools - one in Ireland and another at the University of Bedfordshire. Both were well attended and we are in process of repeating the Bedford Summer School in August of this year.

You will have read in the excellent publications of the magazine of the deaths of a number of retired members devoted to Laban's work. Their loyal membership and

## Guild AGM 2016 - Elements of Analysis in Dance Making and Reconstruction

Celebrating the Guild's 70th anniversary the AGM will be held at Laban Creekside on 2nd April.

### Lessons from the Archive - Dick McCaw

Following the article in the last issue, the John Hodgson Collection of Laban materials has been catalogued - <http://library.leeds.ac.uk/special-collections-explore/168066>. A guide is also available containing written texts accompanying a selection of images and documents at <http://library.leeds.ac.uk/special-collections-rudolf-laban-collections>



Please accept our apology for the incorrect identification of Lorn Primrose in the last issue. The caption should read: Sally Archbutt, Hilary Corlett and Lorna Wilson enjoying lunch at the Laban Guild AGM in 2004 at Laban Creekside.

expertise is felt as a real loss to the Guild. It also points towards the fact of a decrease in membership numbers. However, I am delighted to announce that a major initiative has been in process through the last year to address this - to re-activate interest in Laban's ideas and to conserve and promote his legacy for the future. The Guild is currently applying for a Heritage Lottery Bid. This is planned to go forward in May 2015. In brief, it has three major inter-connected strands:

1. In partnership with the archives of the NRCD, Trinity LABAN and the Laban Collection at the Brotherton Library, it is proposed that funding be allotted to catalogue, bring alive and give access to previously inaccessible oral histories from practitioners and students who worked and trained with Laban;
2. This will inform an intensive and sustained programme to train 15 young dance artists to become future Ambassadors for Laban's work;
3. In 2017, the project will facilitate a major symposium with debate, discussion, sharing of practice, and dissemination of the project via publications and on-line opportunities, with the aim of promoting Laban's legacy to a wider general public.

## Laban Lecture 2015

### Rudolf Laban and Kurt Jooss: the good, the bad and the very (un)fortunate

Clare Lidbury

How fortunate that in 1919 Jooss chose to study at the Stuttgart Music Academy just at the time that Laban had settled in Stuttgart in the post-war instability that had left him unable to stay in Switzerland - the history of European Modern Dance may have been quite different if Jooss and Laban had not come together at this time.

After a difficult start Jooss worked with Laban for "five most fascinating months" during which he had individual classes and later small group classes (Jooss 1973). Family circumstances then intervened forcing Jooss to leave Stuttgart to return to his father's farming estate. By September 1921 however Jooss was back with Laban staying with him until the summer of 1924. During this time Jooss described himself as "student, dancer and later regisseur with Laban in Mannheim, Stuttgart and Hamburg," travelling all over Germany with the Tanzbühne Laban (Jooss, 1927). It was an intensive time for Jooss during which he gained much experience as a dancer/performer, as a teacher, as a student and as "one of the dancer models Laban used in his research" (Coton 1946, 16). He experienced Laban as a choreographer by dancing in such works as *die Glebenderten* (1921) an abstract choric dance, *Himmel und Erde* (1922), a tragi-comic pantomime and *Gaukelei* (1923), a dance drama. He was exposed to a range of subject matters and styles and experienced dancing as a soloist, in duets and trios and in large group pieces; he danced in silence, to percussion, to music composed by Friedrich Wilckens (musical director of Tanzbühne Laban) and to works by composers such as Tchaikovsky and Berlioz.

We might see Laban's influence in Jooss's wide range of subject matter – from the comic *Company at the Manor* (1939) to the epic *The Green Table* (1932), from the political satire of *Chronica* (1939) to the parable *The Prodigal Son* (1933, re-worked 1939) - and in the equally wide-ranging accompaniments Jooss used for his work from specially composed works by Frederick Cohen and Robert Goldschmidt to extant music by Stravinsky and Strauss.

Jooss also experienced Laban as a teacher although his influence on Jooss in this area is harder to discern, however the summary of Laban as a teacher as "More of a catalyst than an instructor, more of a coax than a coach" (Hodgson and Preston Dunlop 1990, 37) seems a fair summary of Jooss's experience. Jooss said "the education he gave us was to dissolve every form into its ingredients" (Jooss 1976). He recalled that during those first five months with Laban he worked on Eukinetics

and Choreutics but at that time nothing was systemised: "He just threw some ideas here, some ideas there [...] and spoke in unrelated phrases now and then [...] He didn't give us any kind of straight thing, we had to straighten everything out ourselves" (Jooss 1973). Jooss clearly did straighten things out because his understanding of Laban's theories is evident in much of his extant work to the extent that he described *The Green Table* as "really a showpiece of Eukinetics – and also of choruetics" (Jooss 1982, 9).

If Jooss found so much to admire in Laban why did Jooss leave Laban in 1924? What had become so bad about what had been so good? Jooss put his separation from Laban down to his ambition, his jealousy of the women surrounding Laban - particularly of Dussia Bereska, who took responsibility for the group when Laban was away - and that Laban made Jooss very unhappy by completely withdrawing from him; Jooss remembered that Laban once said to him: "You are spoiling every sound idea which I ever had" (Jooss 1973). In the end it seems that Jooss did not want to be in the atmosphere that had developed in the group in Laban's absence. He told Laban he wanted to leave "and of course we had a horrific row and Laban said 'You can't leave me, you owe me your education'" (Jooss 1973). It was then an acrimonious separation.

Jooss's decision to leave was made easier by the offer of a job in Münster from his friend Hans Niedecken-Gebhardt whose productions of Handel's operas and oratorios reflected a surge of interest in the composer's work in Germany (Redlich 1953). Fortunately for Jooss this offer came at a time when he was becoming disillusioned with the Tanzbühne Laban - in his autobiography he wrote "I needed independence for my further development so, with great regret, I left the Tanzbühne Laban." (Jooss 1927) How did Jooss's leaving affect Laban? He left with his company for a tour which ended in Zagreb. Unfortunately although the company as a whole had some success they did not make enough money to cover the cost of the tour and were forced to abandon it; after the summer Laban returned to Hamburg.

Jooss then was engaged as 'movement regisseur' to assist with opera and drama performances. Coton (1946, 16) describes this role as someone who was "not only a dance arranger but someone who exercised a



control and supervision over the ways in which actors and singers disposed of themselves on the stage". Frederic Cohen was employed as opera conductor and Hein Heckroth as stage designer; Jooss also employed the dancer Sigurd Leeder (whom he had met and worked with in Hamburg) and was fortunate to be able to hire dancers from the now defunct Tanzbühne-Laban including his future wife Aino Siimola. They worked with him on the opera productions and in his own work, for Jooss was able to create his own independent dance group, the *Neue Tanzbühne*. With Cohen, Heckroth, Leeder and Siimola Jooss had around him for the first time the creative team who were to work with him for the next two decades.

Meanwhile Laban turned much of his attention to writing two books (*Gymnastik, Rhythmik und Tanz für Kinder* and *Gymnastik und Tanz*) for his students and the teachers he had trained but more importantly "to protect his own ideas from plagiarism" (Preston Dunlop 1998, 99). He also strove to protect his name and reputation by developing an accreditation system for those teaching his work. In addition he had formed a new group, the *Kammertanzbühne*, which performed in Hamburg.

It is difficult to tell what if any was the relationship between Jooss and Laban at this time. Hodgson (2001, 97) writes somewhat vaguely: "For a while the paths of Laban and Jooss only crossed from time to time [...] Jooss remained ever on the look-out for chances of reconciliation with his master." Preston-Dunlop (1998, 117) however states more definitively "In 1925 and 1926 the three men [Jooss, Leeder and Laban] and Bereska met on and off, but with intense discussion." The discussions were about Laban's notation to which Jooss, and Leeder, were very committed. Jooss is credited by Laban (1956, 8) with suggesting one of the most important developments in his movement notation system, that of aligning the system vertically. Perhaps it was Kinetographie-Laban which brought the two men back into contact.

1927 saw the first German Dancer's Congress take place in Magdeburg in June. After the conference Laban, Jooss, Leeder, Bereska, Albrecht Knust and others gathered together to work on Laban's notation system. How fortunate that Jooss and Leeder had this interest in kinetographie both in the development of the system itself but also in the preservation of the Jooss's repertoire. For, at the Jooss-Leeder School in Dartington in the late 1930s Ann Hutchinson Guest, trained by Leeder, notated Jooss's four signature works. Jooss was one of only a few choreographers able to read notation and he used often Hutchinson's scores to restage his work.

1927 was also a time for Jooss and Leeder to move on; Schulz-Dornburg, Jooss and Heckroth co-founded the *Folkwangschule für Musik, Tanz und Sprechen* in Essen with Jooss as director of the dance department. Cohen, as pianist/composer/conductor, and Leeder and Siimola as dancers were employed by the Essen opera as well as joining *Folkwang Tanztheater Studio* (Jooss'

new company founded in 1928) with Leeder also teaching at the school. This company became the permanent ensemble of the Essen opera and toured as the *Folkwang-Tanzbühne*. Once again Jooss had his creative team around him and now had a school to train professional dancers for his company.

The second German Dancers Congress was organised by Jooss and others, in Essen in 1928, and was attended by three hundred or so people from all forms of dance in Germany. There were performances, including Laban's *die Grünen Clowns*, and discussions focussed on how the new German dance should evolve - should German modern dance co-operate, or (in Jooss's case particularly) synthesise with ballet to work in the theatre, or whether (as Mary Wigman insisted) should ballet be denounced in favour of [her] absolute modern dance? Opinions were strongly divided - Laban and Jooss, on the same side and reconciled perhaps, both recognised that modern dance needed the financial and artistic support of theatres and opera houses to survive; Wigman was totally opposed to this. The other significant event of the Congress was that Laban introduced his notation system to the delegates which "was welcomed wholeheartedly" (Preston Dunlop 1998, 137).

The relationship between Laban and Jooss changed during 1929. Laban's Central School had been in Hamburg since 1923 but was moved to Berlin where Laban's Choreographisches Institut had been established in 1926. When the Institut was forced to declare bankruptcy the establishment moved again, this time to Essen where Jooss was firmly established, and was amalgamated with Jooss's department. Quite how Laban felt about moving to Essen is not known; essentially it was a reversal of roles with Jooss in charge, master of his domain, and Laban employed for only a few hours of teaching and examining.

Laban's 50<sup>th</sup> birthday was celebrated at the end of that year. Amongst all the performances and articles acknowledging Laban's work and influence was Jooss creation *Pavane on the Death of an Infanta*, the earliest of his surviving ballets. Coton (1946, 57) called it "a perfectly proportioned miniature dance drama" where the aural, visual and emotional elements are integrated



Programme from Lorna Wilson's collection

to make a brief but complete theatrical dance work. How fortunate that Jooss and Laban were reconciled and that Jooss made this for Laban, and how fortunate are we that the ballet was notated so that it can be with us still when so much of Jooss's other work is lost.

Once re-established the relationship between Jooss and Laban seemed to flourish; Jooss recalled that "by now we were great friends again" (Jooss 1973), and this is evidenced by Jooss and his wife asking Laban to be godfather to their first child. In the summer of 1930 Jooss and Laban worked at Bayreuth on the production of Wagner's *Tannhäuser*. Jooss was billed as Laban's 'choreographic collaborator' but "Quite how much Jooss helped him [Laban] with the choreography is open to dispute [...] Jooss himself took the view that his collaborative role had been considerable" (Preston Dunlop 1998, 157).

At the end of the summer Laban took up his new post at Berlin's State Opera at Unten den Linden against an increasingly unstable economic and political background. Jooss meanwhile returned to Essen trying to work, as was everyone, in what had become extraordinary circumstances. At the end of the year Jooss was invited to compete in *Le grand concours de chorégraphie* organised by Rolf de Maré and *Les Archives Internationales de la Danse* (AID) in Paris. Somehow Jooss raised the money to attend and he and his company journeyed to Paris in June 1932 for an event which was to change all their lives. Participants in the competition came from all over Europe (but there was no representative from Britain and little from the US) and presented dance in a range of styles - from classical ballet to folk dance, German modern dance to historical dance and much more - covering a huge range of themes and subjects.<sup>1</sup> Jooss remembered that "a few were very good [...] and some were rather rubbish" (Jooss 1972).

Given that Jooss's ballet *The Green Table* won the competition it is interesting to note who members of the jury were. There were three dancers all from the classical school, a conductor and two theatre directors, two artists/designers, two musicians and two from the AID. There were also two choreographers: Rudolf Laban and Max Terpis. The final marks for the competition show that Jooss won by ninety five points but exactly how Jooss's work compared with the others is impossible to tell. It is however very possible that *The Green Table* with its contemporary subject matter, its unique dance language, its simple but effective designs, its original music, its fine dancers and superb crafting in terms of composition was outstanding. The fact that it has been in the repertoire of companies all over the world must be testament to *The Green Table's* valid claim to be an admirable winner, paving the way for it becoming a classical work of the modern dance repertoire. How did Laban feel about Jooss's victory? According to Preston Dunlop (1998, 170) "Laban was overjoyed even to tears for his student"; any remaining animosity between them must have disappeared at this point.

Jooss and his company returned to Essen with 60,000 French francs in prize money and with the promise of a two week season in Paris later in the year. This was quickly followed in November by the premieres of two new works *Big City* and *A Ball in Old Vienna*. These, together with *Pavane on the Death of an Infanta* and *The Green Table* - always performed as the final ballet of the evening - completed what has become known as Jooss's signature programme (and his only extant works).

1933 saw the company begin the year touring in Holland and Belgium, just as Hitler became Chancellor; the Nazification of culture and the anti-Jewish policy began to impact on Jooss, his company and his work. In March, Frederick Cohen, the company's Musical Director and composer, and two other company members were discharged from employment by the municipality, who supported the company financially (Markard 1985, 53). However Jooss was able to separate the company from the employment of the city and so, under private management, kept the company together - thereafter it was known as the Ballets Jooss. During April, May and June the company had a three week season in Paris, toured in Switzerland and had their first season in London before returning to Essen. Jooss (cited in Markard 1985, 53) wrote of this time

During August the daily difficulties with the NSAP are constantly increasing [...]. Finally [in] mid-September, two weeks before the planned Dutch tour, Jooss is warned through the freemasons: He is to leave Essen and Germany immediately, because the Gauleitung have decided to take him into protective custody (i.e. concentration camp). An immediate, adventurous plan is successful and two days later the entire ensemble crosses the Dutch border.

So, as a direct consequence of increasing political pressure and activity, Jooss and his company left Germany. He, like many other artists, but not Laban, found he could no longer live or work under the Nazi regime; his personal beliefs were contrary to all that Naziism propagated. As planned the company performed in Holland in September and left for the United States in October.

How did Laban cope with this Nazification of culture at his job in Berlin? Why didn't Laban leave or resign? As Preston Dunlop writes (1998, 174-6) "For many liberals, the awfulness was seen as so irrational, so bizarre, that it surely could not last. [...] he may have thought [it could] be survived, even turned into a support for dance." It seems then, as Evelyn Doerr writes (2008, 158), that Laban "at first watched and waited [...] [but] a year after the [Nazi] seizure of power he too was a "nationalist" and fell into line". Over the next few years the Nazis offered, and Laban held, several posts. These included: Director of the German Dance Theatre in which he organised all dance productions in the Reich; Director of the Master Academy of Dance; and

Choreographer of the Opening ceremony of the 1936 Olympic Games in Berlin.

Meanwhile Jooss, through Beryl de Zoete, was introduced to Dorothy and Leonard Elmhirst - owners of the Dartington estate and leaders of the experiment in rural reconstruction and cultural education there (Young 1996, 226). Jooss and the Jooss-Leeder School were established at Dartington in the summer of 1934, for Leeder, some staff and over twenty students left the Folkwangschule in Essen 'to resume their work at the new school in England' (Jooss 1973). Given the circumstances they had left behind finding themselves based on a 4000 acre estate of farm and woodland, purpose built dance studios, The Barn Theatre for performances and excellent accommodation for staff and students must have seemed incredulous (Markard 195, 5)

In September 1935 the Ballets Jooss was 'refounded' at Dartington. While this commitment to the Ballets Jooss reduced the amount of financial support available for developments in the other arts at Dartington it worked both ways, for in as much as Dartington gave Jooss space and time to create new work, Jooss – through the quality of his work and the performances of it by the Ballets Jooss across the USA, Canada and Europe (during 1935-1939) - helped to give Dartington an international reputation as a centre for the arts, while tours in England helped to confirm Jooss's place, and that of his company, in the British performing arts world of the 1930s. It was a prolific period for Jooss during which he re-worked some of his old ballets (*Big City* for example) and created several more.

Jooss's continued political stance was evident in two works created at this time - *The Mirror* (1935) and *Chronica* (1939). Both are completely lost surviving only in photographs and in writings of the time. *The Mirror* was described as a sequel to *The Green Table* with Jooss attempting to show the problems of peace in the aftermath of war, principally that of unemployment (very topical in Britain in the early 1930s) while *Chronica*, a satire on dictatorship, was a blatant comment on the political situation of the time, even if it was disguised by being set in the Italian Renaissance.

There is little evidence of any communication between Jooss and Laban at this time although we know that Jooss visited Germany more than once after his escape to Dartington; Jooss has stated unequivocally that "there was no contact" with Laban (Jooss 1973). Was this Jooss saying, in effect, that he could not condone Laban staying in Germany?

Laban's work on the festival opening of the Berlin Olympics has been well documented by Preston Dunlop and Doerr. Sufficient to say that at the final rehearsal Goebbels was most displeased by what he saw. Laban was dismissed from his post as director of the Master Academy; later he was harassed by the Gestapo over proof of his Aryan ascent and his affiliation with societies. He became ill, he had no work and so no income and he looked to friends and former students

for support. In August 1937 he travelled to Paris for a dance conference at the invitation of Rolf de Maré and then stayed "to help set up a "European dance" pavilion for the World's fair" (Doerr 2008, 179). He still sought work in Germany but to no avail; he spent the end of 1937 living in abject poverty declining mentally and physically.

It seems Jooss and his wife, needing a holiday at the end of 1937, drove to the South of France; alerted by Lisa Ullmann to Laban's situation they met him in Paris and persuaded him to come to England. How fortunate that Jooss was in a position to offer Laban a home through the generosity of the Elmhirsts; the history of dance in Britain may have been very different had Jooss not chosen to share his good fortune (Hodgson 2001, 99). As it was Laban was granted permission to stay in Britain for six months. At first he was too ill to work and then it became clear that there was no work for him. Both Doerr and Preston Dunlop credit Lisa Ullmann as being Laban's saviour as she nursed him through those first months at Dartington. By the time of his 60<sup>th</sup> birthday in November 1939 however Laban was well on his way to recovery. Jooss, now an established figure in British cultural life, as ever was supportive of his one-time master writing an article published in *The Dancing Times* in which he wrote "Laban in not just a great *maître de ballet* among others of our time. His part in the history of dance is much more significant and essential [...] actually he created an entirely new conception of dance."

When the Nazis invaded Poland on September 1, 1939 Britain declared war on Germany two days later but the Ballets Jooss continued touring in England. *The Green Table* was immediately dropped from the repertoire, *Chronica* was not. Then, under a contract negotiated before the war started, at the end of December 1939 the Ballets Jooss left for a tour of the US, with Cohen as director. Jooss did not go with them "on the grounds that he wished to remain in and with England in its struggle against the Nazis and the belief that the time would come when his services in one form or another might be made use of" (Lafitte 1940, 154).

This was not to be, at least not in the short term for Jooss was interned at Huyton camp (Liverpool). In the interview with Jooss (1973) Hodgson seemed incensed that Laban was not interned when Jooss was: "You had been here since '34! Between '34 and '39 you were clearly working in a very defined area. Laban came [...] straight from Hitler's bosom". Preston Dunlop (1198, 210) suggests Laban was not interned "on the grounds of his ill health" but he did have to move from the coastal area around Dartington. At first he and Ullmann moved to the Elmhirst's London flat and then to Newtown in Wales; she embarked on her mission to bring Laban's work to the notice of British educators while Laban, finally granted a work permit, continued to write and lecture, supporting Ullmann as she spread the word. Given Laban's pro-Nazi stance before he came to England how bizarre that his contribution to the war effort came when the British Air Ministry asked him to help them understand parachute jumping (Jooss

1973) and through the contribution that he made with Frederick C Lawrence, an engineer and co-director of Paton Lawrence and Co., to helping the workforce in a variety of factories to achieve maximum output.

Jooss, after nearly six months in internment, and following a change of government policy, was released to go to Cambridge where he and Leeder restarted the Jooss-Leeder School with initial support from the Elmhirsts (Martin 1941, 3).<sup>2</sup> Jooss again was very fortunate; such was his standing in the cultural life of Britain that soon he came under the patronage of Alice Roughton and was supported by the likes of John Maynard Keynes. But, from the time of his release from internment, Jooss fought to be allowed to join his company in America. By mid-1942 there was no company for Jooss to go to – after touring across the US the company had gone to South America criss-crossing the continent for fourteen months giving hundreds of performances. Eventually the company returned to New York and performed briefly on Broadway before finally disbanding. One by one those who wished to return to England did so. In August 1942 Jooss was able to reform the Ballets Jooss in Cambridge

The Ballets Jooss contributed to the war effort by touring all over Britain under the auspices of the CEMA presenting dance as a serious art form rather than as a form of escapism. Jooss created new work and for the first time work by Leeder and the dancer Hans Zullig was added to the repertoire. Initially *The Green Table* was not performed

We felt with bombs flying, and sons being lost in battle, war was too near everybody. But we were wrong. Audiences were asking for it, the Minister of Education asked for it. We restored it and it was a rousing success – more than before (Jooss 1946, 63)

In the aftermath of the war, early in 1946, the Ballets Jooss's first post-war tour took them to Belgium, Germany and Holland with ENSA, in British uniforms – one can only speculate what this must have been like for Jooss and Leeder and the few other German members of the company. They then travelled to America where they incurred huge losses and a season in Paris was also unsuccessful (Hall 1948, 189). After nearly twenty-five years of working together Jooss and Leeder were at a crossroads with no school and a company in dire financial straits; in August 1947, in the post-war financial climate, the Ballets Jooss had to disband - Jooss and Leeder went their separate ways.

Were Jooss and Laban were in contact at this time? Laban and Ullmann had worked closely together with Laban rethinking, adapting and extending his theories to suit the new initiatives forged by Ullmann so that Laban's work found its way into industry, actor training, movement therapy and so on (Hodgson 2001, 110). By 1946 his work was well established so that the Art of Movement Studio was established in Manchester. Just as Laban's work was becoming firmly established

in Britain Jooss's time here came to an end. Did they have contact before Jooss went to Chile in May 1948? Former Ballets Jooss dancers had settled there establishing what was to become the Chilean National Ballet. During the following year Jooss made what surely must have been a momentous decision – to return to Germany to direct the dance department at the Folkwangschule in Essen with the condition that he had an independent Dance Theatre company, as in 1932. The repertoire of the Ballets Jooss was transferred to the Folkwang Tanztheater der Stadt Essen (established in 1951).

During the two years of its existence the company toured the UK and Europe and received very good reviews, indeed Stewart Barker described it as: "Germany's premier ballet company." Mary Clarke reviewing the company's season at Sadler's Wells in 1953 suggested that the new works did not compare to *The Green Table* although she was very complimentary about the quality of the dancers and dancing. Jooss (1973) recalled that it was during that season in London in 1953 that he saw Laban for the last time.

Jooss and Laban's paths had crossed for some thirty or so years and clearly it was mutually beneficial. We have Jooss's take on Laban from the Hodgson interview but the only evidence I have found on Laban's view of Jooss is from a letter dating from 1937 (even though Jooss stated that there was no contact between them at this time). Jooss clearly thought this significant as he published this extract in the Ballet Jooss programmes of 1938 (cited in Partsch-Bergsohn 1986, 27).

Your work has developed in an individual and original manner, its source is clear and its enthusiasm as genuine as it was when I had the privilege to introduce you to the noble Art of Dancing [...] I see through your work [...] a great hope nears fulfilment: that the language of movement might become apt to express things which can only be stated in dance [...] you have to admit you are a poet who can give utterance to the eternal ideas of humanity as well as to the problems of our own day in the language of an entirely new art.

This interesting and stimulating relationship between Laban and Jooss, two great men of European modern dance, may be defined in terms of 'the good, the bad and the very (un)fortunate' reflecting the various circumstances in which both men found themselves. That it was of profound significance to them both is not in doubt.

(Endnotes)

1 See "Les Participants au Concours de Chorégraphie" in Archives de la danse, no.0 <http://mediatheque.cnd.fr/ressources/ressourcesEnLigne/aid/>

2 Report to the Dartington Hall Trustees, 7<sup>th</sup> February 1941p3 With so many staff interned, and many of the international students having left, the Jooss-Leeder School at Dartington had been forced to close.



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## AGM Lecture and Workshops - Reports

### Fascinating Laban Lecture Memories Evoked - 'Thank You's' Conferred - Archives Enhanced

Gordon Curl

Dr Clare Lidbury gave us a fascinating Laban Lecture at the Guild's Annual Conference in Plaistow London on 28th March this year. It was scholarly, penetrating, ground-breaking - presented with consummate ease and authority; it bore home to me just how pervasive was the powerful legacy of Laban as revealed in and through the work of his distinguished pupils and colleagues - not least through the internationally famous work of Kurt Jooss.

This highly informative Laban Lecture had special significance for me, for it will be 50 years next year since Jooss invited me to spend some time at his Folkwangschule in Essen Germany, where I learnt some of the ways in which he had absorbed Laban's theories and applied them to his own de-velopments in Ballett Jooss. So impressed was I with his School and Company that I asked Jooss if he would consider staying in England after his BBC engagement in London in December 1966 in order to provide us with both an afternoon Lecture Demonstration for Schools and Colleges and an evening performance for the general public. This he agreed to do and on December 6th 1966 in the Congress Theatre Eastbourne, Jooss thrilled capacity audiences with both a Lecture Demonstration (with a suspended Icosahedron on stage) and an evening performance by Ballett Jooss - which included The Green Table. Dancing the role of 'The Old Mother' was none other than Piña Bausch - former pupil of

Kurt Jooss and later to become Director of Tanztheater Wuppertal.

Dr Lidbury undoubtedly did us a great service - not only by unveiling the considerable achievements of Jooss - but also by sharing her research findings with us in person and by demonstrating how important it is to publish those findings for posterity - to our delight - in our Guild Magazine wherein lies a wealth of valuable archival material, a heritage from the past 60 years.

I received my first copy of the Guild Magazine in December 1954; it was a 'Special Birthday Number' celebrating Laban's 75th birthday and therein was to be found, this time, a tribute from Kurt Jooss to Laban. Jooss wrote:

Here is the great master, Laban, the dancer and most unusual teacher ... Laban taught his pupils to move on, to search and find their own solutions ...  
Thank you Laban, for having answered our questions by asking more.

Thank you Dr Lidbury for your stimulating Laban Lecture, for answering our questions, evoking our memories and publishing your findings for posterity.

## The Green Table Workshop - Clare Lidbury

Dorothy Ledgard

Clare's practical dance class provided an opportunity for us to have a physical experience of Kurt Jooss' choreography of *The Green Table*, in particular of the solo dance of Death - see <https://www.youtube.com/watch?v=56dFC31W3OU>  
This is a most powerful solo in the ballet which is iconic in the statement it makes of the political climate of the 1930s, the years leading to World War Two. The strong design of the costume and body makeup depicts Death as a skeleton and as a warrior of war; the movement is strong, direct with memorable shaping of the body and with a piercing focus.

As we watched a recording of the Joffrey Ballet's performance of the dance Clare guided our observation by drawing on her experience of working with Jooss's daughter, Anna Markard, in order to notate the dance movement. She helped us appreciate how ballet dancers have incorporated their dance style and so varying from the original choreography. This close analysis was vital information which she used in her teaching. Having access to Clare's depth of knowledge helped us to appreciate the dance style with its subtle integration of dynamics.

In this dance the use of impact, impulse and swing is clearly seen as a feature of Jooss's choreography, and Clare used this terminology to highlight the focus of the energy within the actions. In the warm up we performed arm gestures and body actions which incorporated swing; when performing glis ees the impulse was explored through placing an accent at the beginning of the action while tendus gave us experience of creating an impact by emphasising at the end of the actions; leg swings required us to use the weight of the leg to open up the hip joint and give a wider pli  position for the opening stepping motif. This also prepared us for the strong balance in attitude - so that we could move, with



control, into and out of the death pose and the retreating step pattern.

This solo begins with the step pattern with its three count rhythm. Clare gave a very clear demonstration of this which we copied to get a feel for the rhythm. Then the distinctive impact of the 'stamp, slap and heel' and the need to transfer weight sideways helped us to refine our performance. Repetition of this powerful phrase was hypnotic. Performing this step pattern in three counts to the four counts of the accompaniment was extra challenging. Then the wide sweeping arm gestures were added, to scan the space and create the pathways and dynamics of a scythe or heavy, flapping flag.

A development of this pattern led into a pause, when the body was lifted strongly upward and backwards into a strong balance with an angular, threatening pose. Falling forward on to the right leg and then using left and right arm to initiate, with an impulse, a half turn led to a parrying position symbolising the fencing action. Holding

this position the dancers retreated using a quick step pattern followed by a sweeping step spring to return to the opening pattern.

These motifs incorporated jumps and turns which made demands on our observation, concentration, and physical energy. Throughout the session the tone in the teaching was positive and everyone worked at their own level to meet Clare's expectation - that we would embody the essence of the movement and have some appreciation of its effectiveness in expressing the style and the message. We felt privileged to have Clare share with us her detailed knowledge of this dance and we recognised her concern to develop our appreciation of Jooss's choreography for the character of Death.



**Die Nacht Workshop - Alison Curtis Jones**

*Maggie Killingbeck*



Given that the theme of this year's AGM and Conference day was legacy (hence the location) Ali's workshop was concerned with a series of re-creation activities related to Laban's choreography of Die Nacht. A characteristic of all of the improvisational tasks was movement integrity and the development of sensory perception.

Not surprisingly a further feature of the workshop was a concern for space and dynamics. This was evident from the introductory activities in which the workshop participants moved through the planes with a sense of impulse, impact and swing to the final group piece in which a vast range of dynamics was explored spatially. Vocal sound was the only accompaniment. Ali explained that she did not want movement responses dominated by music; she wanted to ensure the integrity of what was taking place. This concern allowed groups to move in unity (organic solidarity – without a leader) rather than unison and thereby develop their awareness of each other. Movement, Ali stressed, is more than

shape and form; it is concerned with feeling/intention (am I arriving or departing; how is that made manifest?). The material that was developed as a result of Ali's challenging tasks attempted to communicate the potential dehumanisation of man's life as a result of the repetitive movements that



constituted a working life in the early twentieth century.

Ali's workshop was greatly appreciated by all. Participants found the material personally demanding; resourcing their own practice prompted by Ali's expert guidance. Despite limited vocal strength and other commitments Ali's workshop was exceptional. Participants expressed a desire for further workshops in order to extend their knowledge and understanding of the relevance of Laban's work for contemporary professional practice.



**Final Session of the Day**

*Jill Goff*

The final session of the day was in two sections, the first being taken by Dorothy Ledgard. Now retired, Dorothy worked in the dance department of Wolverhampton University for twenty five years. She very quickly and skillfully blended everyone into an enthusiastic group of participants.

Dorothy has become involved in Garland Folk Dancing and wished to pass on to us her expertise in a light-hearted manner. The movements reminded me of Morris Dancing with the stepping, skipping and hopping in various formations. We circled in groups of three, made a star shape and threaded the needle which required the outer people of the line of three to take it in turns to go under the arch made by the other two. Towards the end we all made an effective pattern like the spokes of a wheel and we were able to achieve a progressive move with the person in the centre of the line of three remaining and receiving two new people from behind.



After this very upright and formal experience, Dorothy put on some Charleston music. Creativity sprang up throughout the room as everyone began to improvise in a rhythmic impact style. We had to produce our own choreography, in small groups, using ideas introduced in the Garland Dancing. It was quite amazing the difference in quality and style produced through the change in music. We shared our choreography with another group.

The second section of this final session was taken by Darren Royston. Darren is a lecturer at RADA and a drama consultant for the Laban Guild. He has a special interest in historical dance and, as well as performing himself, has advised in this area in various situations.

As we had all just experienced the eclipse he based his session on the sun and the moon. In the time of Queen Elizabeth I, based on celestial cycles, the year began in March. The pavane was the dance of the moon and the galliard the dance of the sun. The class was divided into two sets – one group being the moon and the other the sun. We had to think of words to describe them e.g. the sun – hot, shining, bright, enlightening and then make group moves interpreting the qualities of the words.



Photo by Janet Harrison

We moved on to work with a partner and were taught a specific stepping sequence in the pavane style using straight, curved and figure of eight floor patterns. Towards the end all the suns gathered together and in a galliard style returned to their moon partners, finishing with a short free scene of our own movements. Darren's style of teaching is dynamic and light-hearted and with his specific ideas and skill he was able to achieve his intended goal.

At the end of a long day, Dorothy and Darren were admirably able to keep the momentum of a wonderful day going right until the finish with their unique expertise and enthusiasm.

Thank you.



# The Critical and Appreciative Approaches to Dance in Education - Part 2

Gordon Curl

## Recapitulation:

In Part 1 it was argued that the critical and the appreciative approaches to dance and the arts are logically and psychologically incompatible; the critical approach assumes a detached impersonal approach whilst the appreciative approach requires an intimate and involved relationship with works of art. Insofar as dance teachers are both critics and appreciators they share the dilemma which has plagued philosophical aesthetics since the time of Kant. Central to the appreciative approach is personal involvement which in terms of dance brings into play empathic, participatory, identificatory and other forms of experience - the spectator becomes implicated in the dance. The sceptical intellect, however, derides such involvement; the appreciative approach is all too subjective. We conclude that the dispute is ongoing and in need of some resolution - particularly in the light of the Department for Education's (DfE) latest prescriptions for GCSE, AS and A levels in Dance Content and Assessment. Perhaps we should briefly look at the administrative detail.

## Ofqual's and DfE's prescriptions for Critical Appreciation:

The Editor quite rightly remarks, in the previous Endnotes, that Part 1 was written before the Department for Education had published its revised Content for A level Dance (January 27th 2015). It is significant to note, therefore, that the confirmed new Content for GCSE, AS, and A level dance qualifications, would appear to *enhance* the role of critical appreciation. Of the third of the three components in GCSE (Performance, Choreography and Appreciation), we find the following requirements: "critically appreciate own dances through describing, analysing, interpreting and reflecting", also: "critically appreciate professional works" through similar methods" (author's emphasis). At A level, we find the three components: Performance, Choreography and Critical Engagement, in which the last of these acquires the emphasis of "in-depth critical appreciation" (1) [author's emphasis].

## 'Instrumental' or 'Intrinsic' Aesthetic values in Dance Education?

In Part 1 Laban's impressive legacy to dance education in the UK was acknowledged (2). It might well be asked, however, just how much development has taken place in the past half century since Laban wrote the following in his *Modern Educational Dance* (1948, p11)? (3) There he states:

*In schools, where art education is fostered, it is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the*



PeiJu Chien-Pott in Martha Graham's *Lamentations*  
Photo and copyright by Hibbard Nash Photography

*personality of the pupil [...] The question of producing dances in schools must therefore be treated with extreme delicacy*

Clearly, a host of key questions arise from this declaration -

- In accordance with *Ofqual* and *DfE* requirements, are we not today committed to encouraging as much 'artistic perfection' as possible - commensurate with students' abilities?
- Whilst the 'beneficial effects' of dancing upon pupils' 'personalities' - together with many other of Laban's valuable *instrumental* effects - whether physical, social, recreational, community, psychological, therapeutic, ethical, work-place, or many other life-enhancing benefits - must we not distinguish these from the *intrinsic aesthetic and artistic values of dance*?
- Can it possibly be the case today that the production of dances in schools "must [...] be treated with extreme delicacy"? Or are we not now committed to the *vigorous* encouragement of dance *as art* - as prescribed by the *DfE*? (4)

## The Imaginative Approach:

It may be held that an *imaginative* approach to the arts is a much richer approach towards dance appreciation than the detached discriminating aesthetic perception approach; indeed it can be argued that *imagination* is a *necessary condition* for a full aesthetic dance experience. Maxine Greene, for example, maintains that "when the beholder allows his/her imagination to play upon what is perceived, he/she may witness the dance coming into being as a work of art." (5) Failure, therefore, to exercise imagination may well deny the spectator access to the art work itself.

In the imaginative mode it is not a question of concentrating on surface aesthetic qualities, but

allowing ourselves to enter the work, as it were, from within: we feel ourselves inwardly articulating the dancers' movements and participate in their execution; we accompany them with internal gestures - as if we inhabited the dancer's own skilful body. When, for example, we experience Ballanchine's *Apollo*, we are caught up in the time and place of the represented world of Delos, Apollo's birthplace. 'The imagined self or ego enters the world of the work' (6) - to use a phrase of R. K. Elliott's. Similarly, in Graham's *Lamentation*, we do not merely observe the anguished movement qualities from a cool distance, we imaginatively participate in the tortured and agonised gestures of the performer; for those four intense minutes of the dance it is *our* grief, *our* agony and *our* wracked body. By way of contrast, in Merce Cunningham's work, we are able (if we allow ourselves) to identify with his lyricism, his extraordinary elastic and subtle moves, his momentary knee bends, his neat bouncy leaps, his airy lightness and speed, his long floating arms, complex rhythms and exquisite delicacy. Whilst watching him imaginatively *we ourselves* become lyrical, lissom and light. In and through these imaginatively-charged perceptions we experience an extended sphere of influence far beyond our own - or the dancer's actual physical capacity. This influence becomes even more apparent when one dancer's sphere of influence conjoins with another's; as Susanne Langer, (7) the eminent dance philosopher maintains, the space of the stage becomes alive with interacting forces, space tensions - powers far greater than those physically present. And these - provided they are not confined to



Tanztheater Wuppertal *The Rite of Spring* Pina Bausch  
Photo: Ulli Weiss



Northern Ballet's *Romeo and Juliet* Tybalt and Lady Capulet  
Photo: Merlin Hendy



# Rudolf Laban and Warren Lamb: Shaping Dynamics for Theatre and Dance A Symposium on Movement and Physical Behaviours *Juliet Chambers and Helen Roberts*

objectively perceived qualities - invade our experience; we are transported into an exhilarating imaginative world of dance - the dancer's world. The inclination to judge from a distance seems far too remote and inappropriate to contemplate.

The case for imagination in dance-drama experiences needs little rehearsal - whether in the killing fields of Christopher Bruce's *Ghost Dances*, the inexorable march of *Death* in Kurt Jooss's *The Green Table*, the feverish evangelical revivalism in Martha Graham's *Appalachian Spring* or the deadly sense of entanglement in *Clytemnestra*; these, together with the heart-wrenching human sacrifice in Piña Bausch's *The Rite of Spring*, the star-crossed lovers and cut-throat courtiers in *Romeo and Juliet* - all capture our imagination and involvement through their arresting scenarios. Their plots, characters, costumes, scenery, time, place, cultures, politics, moralities and religious imports are but *virtualities* which require imagination to rescue them from mundane reality. In Wittgenstein's words: 'it takes imagination to see virtual aspects' (8), for thinking beyond the physical realities is to think imaginatively - without which thought we should remain in but surface contact with great choreographic works of art.

## The Reciprocity of the Critical and the Appreciative:

We have acknowledged that at one extreme the critical approach is impersonal and judicial - but in its more moderate form it is capable of the sensitive and valuable discrimination of aesthetic qualities in dance. We have now enlarged the notion of appreciation to include imaginative interaction with dance works. But does this not increase the gap between the 'critical' and the 'appreciative'? Do not their logical and psychological differences appear to prohibit coalescence? If so, **this prospect need not disturb us**, for it is possible to couple these two incompatibles - without conflating them? That is - provided we respect their **sequential relationship** - namely: *that criticism is necessarily post-appreciative*. The order is irreversible and any coupling must respect this principle.

F. R. Leavis (9) expresses most succinctly the kind of relationship between critical commentary and the appreciative - a relationship which might well serve us best (transposed for our purposes for the dance).

*The business of the (dance critic/teacher/pupil) is to attain a fullness of response and to observe a peculiarly strict relevance in developing his response into commentary [...] his first concern is to enter into possession of the given (dance) in its concrete fullness and his constant concern is never to lose his completeness of possession, but rather increase it - he aims to make fully conscious and articulate the immediate sense of value that places the (dance). [author's emphasis]*

We need little further reminder as to the precise priority in the process of coupling the appreciative and the

critical. Critical commentary to be 'strictly relevant' requires a 'fullness of response' in the first instance - a fullness of response which precedes criticism - and this prior 'fullness of response', we would maintain, necessarily calls upon *imagination* to achieve that fullness; (but 'It may be that persons of unready imagination simply do not get to the heart of the work, no matter how skilled they may be in perceptual discrimination. (10)) No amount of critical commentary based upon inadequate first-hand experience of dance works - or even a studious acquaintance with second-hand criticism - will suffice. This applies both to the dance student attempting to appraise her peers' dance performances - as well as critically appreciating the works of professional dancers and choreographers.

## Endnotes:

1 In addition to <https://www.gov.uk/government/collections/gce-as-and-a-level-subject-content-see>: <https://www.gov.uk/.../2015-01-26-confirmed-assessment-arrangements-for-reformed-gcse-as-and-a-level-qualifications.pdf>

2 For an excellent overview of Laban-inspired developments in UK Dance Education from 1948, see Carlisle, Anna. 'Modern Educational Dance (1948)' in McCaw, Dick, (ed) (2010), *The Laban Sourcebook*, London: Routledge.

3 Laban, Rudolf. (1948) *Modern Educational Dance* London: Macdonald and Evans Ltd.

4 Compare the present day A Level requirements by the DfE with Valerie Preston's views in *A Handbook for Modern Educational Dance* (1963): There we read under the heading: 'Dance for the 16-18 year old': *the kind of dance created in the classroom is intended for the enjoyment of the participants and not, like theatrical dance, for the spectator* (p170) [The teacher] can touch on the craft of choreographic form if the class is interested in the artistic side of the work or he may concentrate more on preparing the people to use their movement mastery in the life situation, if they do not show a particularly strong aesthetic appreciation of dance (p 171).

5 Green, Maxine. (1981) 'Aesthetic Education and the Dance' in *Philosophical Essays on Dance* Francher, G. and Myers G. (eds.). New York: Dance Horizons

6 For an unrivalled defense of imagination in encounters with works of art see Elliott, R. K., 'Imagination in the Experience of Art' in Crowther, Paul (Ed), (2006) *Aesthetics, Imagination and the Unity of Experience*, London: Ashgate.

7 Langer S. K. (1953) *Feeling and Form* London: Routledge, (especially Chapter 11 'Virtual Powers').

8 Wittgenstein, L. (1974) *Philosophical Investigations* on 'Aspects', London: Blackwell.

9 Leavis, F.R. (1952) *The Common Pursuit* London: Penguin.

10 Elliott, R. K. op cit. p.38.

11 Grateful thanks are due for permission to reproduce photos in Parts 1 and 2 to: *Martha Graham Dance Company, Northern Ballet, Tanztheater Wuppertal - Piña Bausch, Alvin Ailey American Dance Theater and Joffrey Ballet.*

On 18th April 2015, Guildford School of Acting (GSA) in conjunction with the National Resource Centre for Dance (NRCD) and School of Arts at University of Surrey hosted the event - *Rudolf Laban and Warren Lamb: Shaping Dynamics for Theatre and Dance - A Symposium on Movement and Physical Behaviours*. This one-day event explored the applications of Laban's and Lamb's theories of movement and physical behaviours to dancer and actor training for performance.

The day included lectures, demonstrations and participatory workshops and started with a keynote presentation and workshop by James McBride, a Movement Pattern Analyst (Coaction Consulting, Denmark) who was trained by Warren Lamb. This session set the scene for the day and opened up discussions about believability in acting through use of Integrated Movement or "posture-gesture mergers", which correlate to a person's authenticity, engagement and inner drive. This is a new and emerging application of movement analysis to performance and a strand which is currently being researched by Juliet Chambers through practice with students at GSA. It was the connection of Warren Lamb's work with current applications of Laban Movement Analysis (LMA) to theatre and dance which inspired Juliet and Helen Roberts (NRCD) to develop this symposium event, as well as a desire to explore and further highlight the work of these two remarkable men. Alison Curtis-Jones MA (Trinity Laban) put delegates through their paces with an exploration of choreological methodologies drawing on Laban's theories of Space-Harmony and Dynamics to gain an embodied understanding of spatial principles and the significance of dynamic phrasing in movement. The workshop culminated in a section of historical re-creation of Laban's original work *Green Clowns* (1928) which comments on the horrors of World War One. Delegates were left suitably exhausted from an Effortful exploration and embodiment of the work which highlighted issues of repetition, repression, hope and the de-humanisation of war.

Laura Weston MA (GSA) demonstrated her approach with 2nd year actors from GSA in applying LMA to performing Shakespeare and there were a number of lively and energetic performances by these



young artists. This presentation inspired questions by delegates around the 'size' of physical performance in contemporary theatre and the demands of industry on the performers' body.

Juliet Chambers MA, CMA (GSA, Drama Studio London, Mountview.), who organised the event with Helen Roberts, presented with first year actors from GSA. They took a topological approach to the Dynamosphere by moving from mood to mood, and modelled how an actor might 'map' emotional and psychological changes within a scene

for deeper embodiment and connection through the psychophysical. Delegates commented on the excellent quality and nuance of the students' performances and were shocked to discover they were only 1st years! NRCD displayed highlights from the personal archives of Rudolf Laban and Warren Lamb (both held at University of Surrey), drawing on photographs, original unpublished manuscripts, drawings and ephemera. They are currently raising funds for preserving and cataloguing Lamb's archive and details of this project can be found at <http://www.surrey.ac.uk/nrcd/projects/warrenlamb/>

Delegates represented a broad mix of academics, professionals and students from dance, theatre and therapy and throughout the day discussions were lively and engaging. Maggie Killingbeck, Chair of the Laban Guild for Art and Movement, commented that "This was a well organised event that demonstrated how different aspects of Laban's work can be used to inform dance and drama and, in so doing, inspire high quality outcomes."

Special thanks go to archivist Sharon Maxwell in the Archives & Special Collections for preparing precious archive materials for display, to Euan Henderson for technical support and photography, and to the School of Arts at University of Surrey for funding the event.

*Juliet and Helen are currently looking to broaden the approach to reaching out to academics and practitioners interested in Laban and Lamb's work and hope to explore a number of potential activities and events.*



# Report on the Completion of the Kildare Further Studies Course

## Anna Carlisle



The formal assessment of this Laban Study course in May 23/24th 2015, required the 10 participants to:

1. Perform a set Choreutic Study
2. Devise a series of dance exercises referencing the geometry of each of the 3 planes
3. Create a duet/trio embodying the concepts of Effort and its elements.

A brief to produce an outline of dance notation and description of fields 2 and 3 was required and participants were encouraged to engage with written reflections of each weekend undertaken. All participants had completed Stage 1 of the Laban Leaders Course. There was a wide diversity of experience and technical ability: yet those practitioners who struggled with the challenges of the technical work, showed such a high level of motivation that their progress ensured more than a satisfactory level of achievement.

Commitment to developing knowledge, practice and mastery of movement was consistently excellent throughout the 5 weekends. The work was designed to be rigorous, demanding, intensive and challenging. Practitioners approached these aims and objectives with focus and enthusiasm, ensuring that a strong quality of energy was sustained throughout the course. In addition, the practitioners are to be congratulated on their generosity towards each other and the resultant outcome in the building of group harmony.

They are also to be congratulated on their work to assimilate and develop new movement concepts and principles. Individual and group assessment pieces illustrated a clear and powerful grasp of material taught. The range and diversity of creative dance phrases and

choreographic forms was impressive and gave credence to Laban's belief that the teaching of movement principles - rather than establishing a prescribed 'house style' - gave the dancer the freedom and permission to explore and express their own voice.

The course was enhanced by the participation of Michelle Cahill and Ailish Claffey, both young Laban tutors, whose assistance illustrated understanding of Laban principles, strong technical competence and a presence which the tutor, Anna Carlisle, felt was an invaluable resource. Noeleen McGrath provided faultless administration, backup and support for all members of the course and together with Ann Ward as



Moderator, acted as an excellent assessor on the final weekend.

These practitioners are clearly keen to progress with this work and are in an excellent position to do so. I would suggest a short Stage 3 course which could include an introduction to the Scales and an introduction to the application of Laban principles to choreographic work.

## The Meaning of the Body - the Aesthetics of Human Understanding

by Mark Johnson  
Margaret Whitehead

I have recently come across this book by Mark Johnson (2008). While the sub-title appears to suggest that this is a book about aesthetics, the truth of the matter is slightly different; in fact the author is advocating the role of feeling and emotion in how we create meaning. I can recommend it to you very strongly not only because of his commitment to monism and the respect he shows for our embodied dimension but also because of those aspects of his work that look at the roots of cognition and reasoning in our physical interaction with the world, and the way that this has resonances with aspects of Laban's analysis of movement.

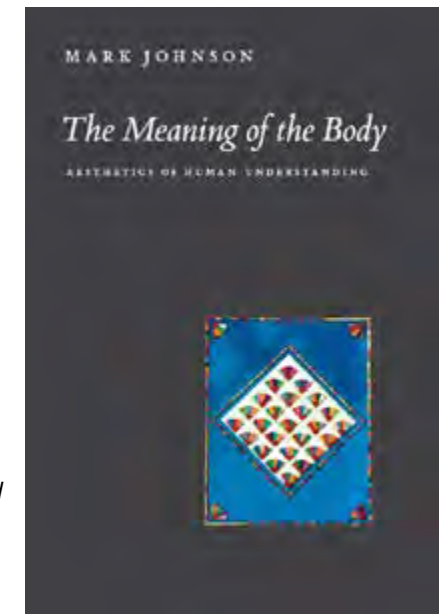
Johnson discusses the work of a number of philosophers such as John Dewey, William James and Maxine Sheets-Johnstone. He bemoans that language is seen as being the exclusive source of meaning and refers to current neuro-scientific research which finds elements of our embodied interaction with the world infusing much of our perception. Work on mirror neurones is mentioned as is the notion of multimodal perception. This latter refers to how all our senses are involved in our understanding of the world - for example when we see an object, such as a glass, or hear a word such as smile, neurons involved in the action of picking up a glass or of smiling, fire.

Johnson argues that all concepts have their roots in embodied interaction with the world - for example those concepts used in phrases such as: "I need to get *behind* this argument", "We need to approach this dilemma *cautiously*", "I find it difficult to *grasp* your point of view", "This goal is *beyond* what I can achieve in the short term". Johnson (p273) writes "Meaning is embodied. It arises through embodied organism-environmental interactions [...]. What we call our 'highest' or most abstract concepts may not seem to be based on aspects of our sensori-motor experience, *but this is an illusion.*" (See also Lakoff and Johnson, 1999)

There is a great deal to say about this fascinating book - it's a challenging but rewarding read - and I would be delighted to be in contact with anyone who is as intrigued with its content as I am. The Editor has my email address.

Thanks too to Lucina Russell and Carolann Courtney from the Arts at Kildare County Council. It is Lucina's commitment to the value of Laban's work, together with funding assistance, that has secured a place and a profile for the Stage 1 and 2 in Eire.

Johnson, M. (2008) *The Meaning of the Body - the Aesthetics of Human Understanding*. Chicago: University of Chicago Press (Available as an EBook - ISBN: 9780226026992 Published June 2012)  
Lakoff, G. and Johnson, M. (1999) *Philosophy in the Flesh. The Embodied Mind and its challenge to Western Thought*. New York: Basic Books.



Margaret Whitehead is Visiting Professor at the University of Bedfordshire and President of the International Physical Literacy Association

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Please contact: [magazine@labanguild.org.uk](mailto:magazine@labanguild.org.uk)



# Chair's Report

## Maggie Killingbeck

At the AGM Council received two offers of help; we have co-opted both Sergolene Scheuer and Rhyan Parry (pen portraits in the magazine) on to Council. Sergolene will be working on our website/social media with Louise Douse, our Secretary, and Rhyan will be contributing to our strategic planning in relation to recruiting young people to the Guild. We thank them for their support and look forward to working with them in the future. For those of you who use facebook and twitter please get involved. Currently we have 109 followers on twitter (this is linked to facebook) and we are investigating the value of using Instagram. In addition Council are working with Louise on a Guild blog; your contributions to all of the above would be most welcome. Members may be interested to know that the e-flash goes to 500 dance/Laban enthusiasts and, for members, it is free to advertise events, courses, workshops etc.

Those of you who attended the AGM will know that it was a very successful event. The venue accommodated our needs superbly and the lecture and the workshops challenged and informed delegates/participants whilst demonstrating the degree of rigour Laban's work can require. Our thanks go to Selina Martin for her efficient organisation of this superb event. AGM attendees had the opportunity to purchase tote bags - Jean Kirsten, an artist and supporter of the Guild, kindly allowed us to use one of his Laban inspired images on the tote bag alongside the Guild's website address (see picture). At £3 the bags sold very well. We shall be taking the tote bags to Guild events this year however if you are eager to purchase a bag much sooner please contact myself [m.killingbeck@ntlworld.com](mailto:m.killingbeck@ntlworld.com) or Ann Ward [coursesofficer@labanguild.org](mailto:coursesofficer@labanguild.org). Laban Guild cards with images of a number of our esteemed members/past members are also available.



The magazine continues to supply all Laban Guild members with a high quality product three times annually. The varied content demonstrates the range of applications of Laban's work. We are grateful to Dr Clare Lidbury for her excellent editorship. If you would like to contribute an article or you would welcome an article on a specific topic please contact Clare: [C.Lidbury@wlv.ac.uk](mailto:C.Lidbury@wlv.ac.uk)

Following changes to fees and payment methods membership has now stabilised; Council are grateful to Janet Harrison for all of the works she has done on this. Thanks also to Pam Anderton who is now in post as the Laban Guild's Treasurer for one year. If you have time on your hands or feel that a 2 or 3 year spell as the Guild's treasurer would be useful for your CV and you have the necessary attributes to manage the

Guild's finances please contact our Secretary Louise, [secretary@labanguild.org](mailto:secretary@labanguild.org)

The Kildare Creative Dance Leaders course is nearing completion and a new course will commence in Lisburn in September. Our thanks go to the Training Committee for their on-going commitment to developing courses. Ann Ward will investigate the possibility of developing further courses in the UK once the Lisburn course has begun. The Home Counties and/or West Midlands are possible venues for future training opportunities. If you are interested in hosting/attending a training course contact Ann, [coursesofficer@labanguild.org](mailto:coursesofficer@labanguild.org)

As members will be aware information regarding the forthcoming Summer School has been available on the website and e-flash. Further details are available in this magazine. The event promises to accommodate a range of needs insofar as there are classes for those wishing to develop a basic understanding of Laban's work as well as those who have more advanced knowledge and skills. There will be opportunities to develop dramatic material using Laban's work as well as opportunities to dance together. If you are interested in attending Summer School contact Ann Ward [coursesofficer@labanguild.org](mailto:coursesofficer@labanguild.org)

The Heritage Lottery Bid is nearing completion. Three phrases have been established: the first phase will involve digitising selected oral archives (NRCD, Trinity Laban and the Brotherton Special Collections); the second phase will involve using the archive materials to inform training Laban Learning Ambassadors (LLA); and the final phase will share the archive materials and training programme in a wide reaching symposium - it is anticipated that Guild members will have access to the digitised archive materials. As far as the training is concerned it is intended that the LLAs are recruited from a wide range of backgrounds. At the conclusion of the training programme each LLA will make a presentation articulating how they have used the archives to inform their practice and how they intend to use Laban's work in the future. (They will be required to undertake CPD after three years to remain accredited). Follow up procedures will be put in place to ascertain the longer term impact.

Thanks go to the bid team, particularly Yael Owen-McKenna who has been leading on the bid and who has consulted with HLF personnel who have been most helpful. Should the bid be unsuccessful we will be given more feedback and advice on re-application - we can submit the bid at any time. We will be soliciting letters of support from influential names (a template will be supplied if required). Ideally we need another £12,000.00 in partnership money or philanthropic contributions.

The Department of Culture, Media and Sport has designated 2016 as the Year of Dance. At the AGM

members made a number of suggestions regarding how we might contribute to this initiative eg a multi-generational dance event, an event that targets Primary School children, a dance event celebrating features of the natural environment. If you have any suggestions please contact Louise our Secretary [secretary@labanguild.org](mailto:secretary@labanguild.org) as soon as possible since this will be on Council's agenda at the next meeting in July.

The Sport and Recreation Alliance (SRA) has developed a number of on-going initiatives to which we might contribute and from which we might benefit, including developing a Mental Health Charter for which they are requesting support and/or case histories. Also the SRA are encouraging volunteers with a scheme for young people entitled 'Step Up and Serve'. The scheme is designed to offer young people experiences which will enhance their longer term prospects. If you are able to help with either of the above initiatives please contact the Laban Guild Secretary (email address above).

Council have organised a strategic planning meeting in July designed to generate initiatives to increase recruitment and improve our finances. Ideas that have been mooted thus far include: CPD for Secondary

school teachers who are interested in dance; events for young dance enthusiasts (junior members of the Guild) or those who have retired with appropriate material for both groups in the magazine; the development of a promotional film; multi-generational events. If you have any further ideas that you feel could inform Council's discussions/three year strategic planning please contact the Laban Guild Secretary (email address above).

All dance organisations are finding the current context challenging, a number have joined forces in order to enjoy economies of scale and increased power as a result of greater size. Council recognises the value in this approach but feels that a series of short term partnerships with like-minded organisations might be the way forward if we wish to survive whilst continuing to express our unique voice.

On behalf of the membership I would like to express my thanks to Council for their on-going commitment to the Guild despite the challenging lifestyle we all enjoy these days!

Thanks to all.

## Pen Picture - Rhyan Parry - Council Member



represented Wales in Artistic Gymnastics, Wales and the South West in Rhythmic Gymnastics and became British Colleges Champion in Sports Acrobatics. After college, my first teaching post was in Essex where I completed the Laban Guild Stage 1, Community Dance Leaders' Course. It was this that transformed my whole vision of dance and totally changed my life, setting me on my journey to where I am today, both professionally and personally.

After teaching PE, running PE departments and building dance through Physical Education in Essex, London and Monmouth, I became Director of Dance at Haberdashers' Monmouth School for Girls. In 2007 I achieved National Open College Network (now Agored Cymru) Approved Centre status for HMSG and devised a unique GCSE-equivalent accredited qualification: 'Skills for Employment, Training and Personal Development through Dance'. Laban's ethos lives on: 'We don't just teach dance, we educate through the medium of dance'; 'We don't fit the box, we make the box fit'.

My most recent initiative takes the Laban message even closer to home - a log cabin in the garden, inside which is my very own purpose-built dance studio. 'RhyAlity Dance: Real Dance for Real People'. True to say I am 'A Laban Disciple' and immensely proud and honoured to be invited onto the Laban Guild Council.

Having a dancer for a mother means I've been dancing from the womb and, with a BA (Hons) degree in Sports Studies and PGCE in Physical Education from Bedford College, the 'Laban' seed was firmly planted. I studied ballet in my early years, then moved to gymnastics and



In January we announced that our course in Further Laban Studies for Kildare County Council Arts Department in Ireland would definitely be going ahead. It doesn't seem possible that this course has now ended, with ten candidates successfully completing the course over five weekends. The course was tutored by Anna Carlisle, assisted by Noeleen McGrath, course co-ordinator. Michelle Cahill and Ailish Claffey also assisted as part of their on-going tutor training - their input was invaluable and much appreciated. I was privileged to attend the final weekend and see the work of the course members, all of whom had previously completed our Creative Dance Leaders Course.



Photo by Ann Ward

The work was of an exceptionally high standard, with all the candidates demonstrating their increased understanding of Laban's principles as applied to dance and movement fields. They were required to perform a set Dance Study, create a duet or trio demonstrating their use of Laban's principles of Effort, and create their own dance exercise based on the geometry of the planes. Some course members developed their material into a composite study. All demonstrated not only their increasing mastery of Movement but an impressive creativity in the development of their work. Congratulations to Patty Abozaglo, Margot Boyle, Andrea Daiber, Magdalena Hylak, Michael McCabe, Aisling McCormick, Carmen Martinez, Linda Schirmer, Jenny Walsh Bassett, Pamela Whitaker.

What was their response to the course? More, more, more! So, this is our next task, as well as to make provision for those who wished to take this last course but were unable to for personal reasons, mainly ongoing work commitments. As usual, our thanks go to Lucina Russell from Kildare County Council for her support. Kildare will be running another Laban based summer school next year in Maynooth, so do look out for details and come and join us. And our Creative Dance Leaders Course will next be taken up in Northern Ireland, based in Lisburn, about 20 miles South of Belfast with easy access by road, rail and air. After a few delays this course will definitely be starting in September, but there are still some places available, so please contact the courses officer (coursesofficer@labanguild.org.uk) for details if you would like to know more.

What about England? We would love to run another course and have a good venue available just off the M25 in Surrey, with a couple of other options. We have a waiting list, but just need the numbers to go ahead, so if you are interested, do contact the courses office for details. And if you would like to further your own studies or just enjoy three days of dance or drama, look up details of our three day summer school, 21 – 23 August, at the University of Bedfordshire in Bedford.

Training Committee: Janet Lunn (Chair), Louise Costelloe, Sheila McGivering, Noeleen McGrath, Ann Ward

## Laban-based dance classes

**Belfast, Crescent Arts Centre**  
Monday: 5.30pm - 6.30pm  
Adult Movement and Dance  
Contact: **Brenda McKee**  
Email: brendamckee@btinternet.com

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

**Beehive Centre, Cambridge**  
Thursday: 2 - 3pm  
Contact: **Filipa Pereira-Stubbs**  
Email: pereira-stubbs@yahoo.co.uk

**Laban Guild Summer School**  
21 - 23 Aug  
University of Bedfordshire  
Contact: Ann Ward  
Email: coursesofficer@labanguild.org.uk

**Laban Guild AGM and Conference**  
2 Apr 2016  
Laban, Creekside, London  
Contact: Selina Martin  
Email: selinamartin@lodgeparkacademy.co.uk

### London

**LABAN Creekside**  
Box Office 020 8469 9500  
www.trinitylaban.ac.uk  
2-3 Jul  
Dance Showcases - Final year students present  
5 new works by  
Lea Anderson,  
Charles Linehan,  
Marie-Gabrielle  
Rotie, Stephanie  
Schober, Matthias  
Sperling  
18-19 Jul  
CAT end of year show - including choreography by Renaud Wisser and Wayne McGregor



**The Place**  
Box Office 020 7121 1100  
www.theplace.org.uk  
3-4, 6-10 Jul  
London Contemporary Dance School - Graduation performance  
8, 12 Jul  
Auditorio do Parque da Devessa, Portugal - EDge 2015  
15 Jul  
When the Arabs used to Dance - Radhouane El Meddeb

**Sadler's Wells**  
Box Office 0844 412 4300  
www.sadlerswells.com  
30 Jun - 5 Jul  
Akram Khan, Israel Galvan  
7-11 Jul  
Mark Baldwin & Ladysmith Black Mambazo  
14 Jul - 9 Aug  
The Car Man - Matthew Bourne

23-24 Jul  
Nacera Belaza  
24-25 Jul  
Hercules: A Dance Cabaret - New Art Club  
28 Jul - 2 Aug  
Sylvie Guillem  
4-5 Sep  
National Youth Dance Company & Guests  
18-25 Sep  
Hofesh Shechter Company  
28-29 Sep  
Sidi Larbi Cherkaoui - Yabin Studio  
2-3 Oct  
Sebastien Ramirez & Honji Wang  
5-10 Oct  
BalletBoyz  
7-8 Oct  
Hofesh Shechter (O2 Academy, Brixton)  
16-17 Oct  
Idan SHarabi / Claire Cunningham  
23-24 Oct  
Barrowland Ballet  
23 Oct - 14 Nov  
Zoo Nation Dance Company  
28-31 Oct  
Hussein Chalayan  
30-31 Oct  
Akram Khan Company and MOKO Dance  
3-7 Nov  
Rambert

**Richmond Theatre**  
Box Office 08448 717651  
19 Nov  
Brisk Singing, Burning, Nomadic - Richard Alston Dance Company (RADC)

### Regional

**Theatre Royal, Brighton**  
Box Office 08448 717627  
15 Oct  
Mazur, Nomadic - RADC

**New Victoria Theatre, Woking**  
Box Office 08700 060664  
6 Oct  
Brisk Singing, Burning, Nomadic - RADC

**Marlow Theatre, Canterbury**  
Box Office 01227 787787  
20-21 Oct

**Theatre Royal, Norwich**  
Box Office 01603 630000  
8-9 October  
Rambert

**Royal and Derngate, Northampton**  
Box Office 01604 624811  
18 Sep  
Strictly Africa  
20-21 Oct  
Nomadic, Burning, Illuminations - Richard Alston Dance

**The Atkinson, Southport**  
Box Office 01704 533333

**Lighthouse, Poole**  
Box Office 0844 406 8666  
20 Nov  
Russell Maliphant Dance Company

**Octagon Theatre Yeovil**  
Box Office  
Mazur, Brisk Singing - RADC

**Theatre Royal, Glasgow**  
Box Office 0844 8717627  
16-18 Jul  
Inala - Ladysmith Black Mambazo  
24-26 Sep  
Elsa Canasta and Motion of Displacement - Scottish Ballet  
17-21 Nov  
Sleeping Beauty - Matthew Bourne

**Festival Theatre, Edinburgh,**  
Box Office  
24 Oct  
Brisk Singing, Burning, Nomadic - RADC



