

Movement, Dance & Drama





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Editorial

In this edition we have a report and a review of the UNESCO International Dance Council's 60th World Congress of Dance Research, held in Athens during July. Penelope Boff and Darren Royston, representing the LGI at this event, both learned much in the presentations they attended and gave much in their Laban-related workshops.

As we continue to celebrate the centenary of Warren Lamb's birth it is interesting to have a personal reflection on him by his children and a professional movement pattern analysis, comparing Lamb with Laban, by Antja Kennedy; it throws interesting light on these two movement practitioners.

If there is anything you would like to see in the magazine or you would like to contribute something – a book/performance review, an article on your practice or reflections on your Laban training for example – do please get in touch: I look forward to hearing from you.

Save the Date/Book your Place - October 20th-21st 2023

The two-day online symposium, exploring how Dartington Hall was an important place of sanctuary for refugees (such as Jooss, Leeder, Laban and Ullmann) from Fascist Europe, is now open for booking.

[Creative Sanctuary: Refugees at Dartington in the 1930s and Beyond Tickets, Fri 20 Oct 2023 at 09:30 | Eventbrite](#)

Laban Guild International Online Forum 2023

Ladders of Laban: exploring swinging scales and virtual scaffolding

Convened by the Space Harmony Hub of LGI

Friday 15 December 2023, 12 noon GMT

The forum invites presentations on this theme - notions of scales and harmony in ideas both ancient and modern, in theory and practice, from those experienced in Laban's approach to movement study and those who wish to get an introduction to the topic.

What do we mean by the use of the word SCALE? Scales can refer to the size of movement, the structures used, the order of a sequence.

Linking to the idea of a ladder - a flight of steps, a staircase, a ladder- can we find a structure in space that helps us understand our movements?

What virtual scales govern our habitual movements?

Do certain movement scales have certain human personality characteristics?

How can we use a Laban approach to understand architectural ideas in choreography? In what way is dance a "living architecture" and what things may we analyse to understand "space harmony"?

Trustees Report September 2023

The Trustees continue to meet regularly by Zoom. Recently we have been discussing how to use Geraldine Stephenson's generous legacy to the Guild appropriately. As a result, Subscribers will have received an email or letter outlining our proposal to work with the National Resource Centre for Dance on transferring to up-to-date media several interviews with people taught by Laban, recorded as part of the Laban Oral History Project, which were carried out in the 1980s and which are still on their original cassettes/tapes.

We have also been discussing the second Laban Guild International Online Forum scheduled for Friday 15 December 2023; see the details below.

Musical scales are essential for training in music harmony, but they are often only exercises and usually performed without a creative composition. How do you incorporate movement scales in your practice? How do you take these ideas into dance or drama composition?

Laban's Scales are taught for the body performing solo, within each person's own personal body space - the kinesphere. In what way can scales be used to connect kinespheres - in dialogue and partner dance. How can group compositions be developed from this shared knowledge of scales? Can we propose some "Choric Scales" and can this form part of Movement Choir training?

Subscribers interested in offering to share their experience on this topic should email darrenroystondance@gmail.com as soon as possible and no later than 1st November 2023.

Details of the online programme, schedule and timings will be announced on eFlash by 15th November. Free to subscribers of Laban Guild International

Rudolf Laban and Warren Lamb

A Team Movement Pattern Analysis (MPA) Profile

Antja Kennedy

2023 marks the centenary of the birth of movement pioneer and long-time Guild member, Warren Lamb (1923-2014). Lamb was Rudolf Laban's protégé in the 1940s, assisting him in efficiency studies of factory workers. Based on this collaboration, Lamb went on to develop Movement Pattern Analysis (MPA). MPA correlates movement patterns with decision-making processes to create individual profiles and is widely used in business to build management teams. Over the last decades 30,000 individuals have been profiled by Lamb and his colleagues.

To demonstrate the information conveyed by MPA, I will describe and compare the MPA profiles of Lamb and Laban. I will use Pamela Ramsden's profile of Lamb and the profile of Laban that Lamb posthumously constructed based on his kinesthetic impressions and memories. My discussion will include their general approaches, specific differences at each stage of decision-making, and their interaction preferences. In addition, I will survey their team profile to envision how their partnership may have functioned.

General Approaches to Decision-Making

MPA assesses an individual's use of both Effort and Shape to establish a relationship between what Lamb called Assertion and Perspective. Assertion represents the extent to which a person applies energy to give Attention, form an Intention, and make a Commitment. Perspective represents the extent to which a person shapes and positions himself at each stage.

Laban emphasizes Perspective. He prefers to achieve results by adroitly positioning himself and instinctively grasping where things fit into the system. In contrast, Lamb emphasizes Assertion, achieving results through the application of energy and hard work. This contrast in general approaches serves them as a team, allowing them to take a reasonably balanced view of any situation (see Fig. 1).

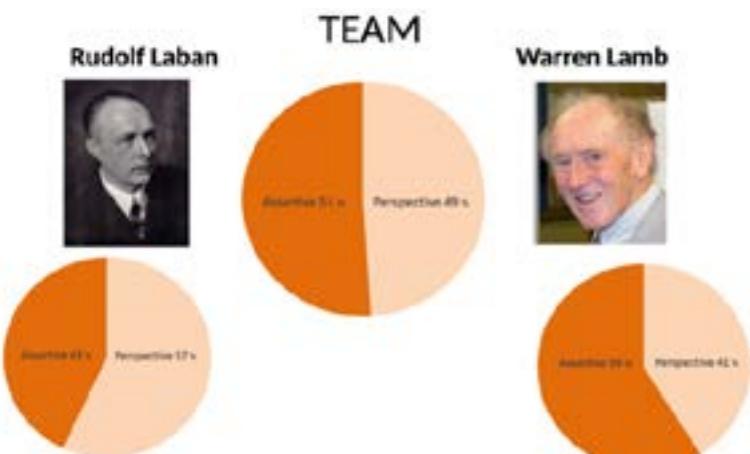


Fig 1. Proportional distribution of Assertion and Perspective in the MPA profiles of Laban and Lamb

Action Motivations in Stages of Decision-Making

Refining original insights of Laban, Lamb recognized three stages of mental effort as parts of a decision-making process: Attention, Intention, and Commitment. Within each stage of decision-making he began assessing both Effort and Shape as complementary components. This results in six Action Motivations, as shown in the profile charts of Laban and Lamb (see Fig. 2).

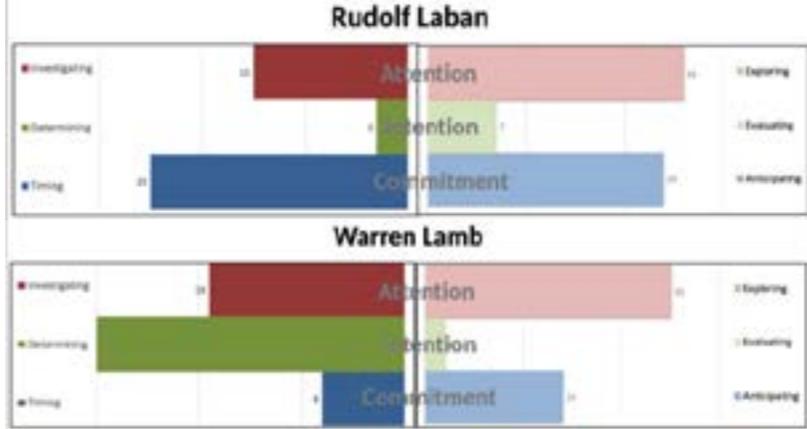


Fig. 2. MPA Profile Action Motivations of Laban and Lamb

In the *Attention Stage*, both Laban and Lamb have moderate Investigating with high Exploring. Moderate Investigating insures that information, broadly surveyed, is accurate, with sufficient attention given to details. High Exploring means both men are innovative and resourceful, and constantly ready to generate new ideas and alternative ways of operating. While they are aware of the importance of details and methods, they prefer to have a very broad picture rather than anything too structured. On the other hand, both of them may be tempted to spend too much time looking for alternatives, to the point that research becomes a distraction. Some of their ideas may lack definition and consequently may not seem credible to those who need a more concrete, down-to-earth approach.

In the *Intention Stage*, Laban can be very flexible in his approach to achieving his goals and objectives. With low Determining, Laban does not feel the need to justify his intentions or to build up a strong case for his aims. With low Evaluating, he prefers to see issues in shades of grey (rather than as black and white). He is unlikely to be judgmental and may give way when things become difficult.

With high Determining, Lamb makes decisions with firmness and strength of purpose in the belief that almost anything can be achieved if enough effort is applied. Once he has made up his mind, he may be unwilling to change his position, but he performs well in challenging situations. His low Evaluating, combined with his openness to creative solutions, allows him to achieve what others believe impossible or unrealistic.

As a team, they combine moderate Determining with low Evaluating, which may produce difficulty in being clear about what matters, but at least they have a gut feeling for what ought to happen.

In the *Commitment Stage*, Laban is high in both Timing and Anticipating. This means he is progress oriented, always having action plans and targets that he updates in line with changing trends. When he projects the likely steps which have to be completed to achieve his objectives, he does so with a well-developed sense of timing, vision, and strategy. He is capable of being opportunistic. He may even change the pace just for the sake of it. He might be impatient to obtain commitments from other people, wanting to make decisions for them before they are ready to make up their own minds. He also may feel demotivated in the absence of an objective or strategy.

Lamb, with low Timing and moderate Anticipating, approaches the implementation and progression of decisions and actions with care and deliberation. He prefers prepared action to anything overambitious or opportunistic. When planning a course of action he takes trends and potential implications into account. He progresses by maintaining a steady pace. Changing time priorities may cause him concern because of the difficulty he experiences in speeding up or slowing down. On occasions, he could say "Oops, I missed that opportunity!"

As a team Laban and Lamb are sufficiently commitment-oriented: with regard to having targets, timetables, and monitoring progress. We can expect results, since Laban wants to get things done and get on to the next new thing, and he probably pushes Lamb into action through their shared vision.

To summarize, they are very different in their way of progressing through the three stages of decision-making. Laban likes to Commit with some Attention to the problem and hardly any Intention, while Lamb needs to Attend before he builds his resolve and Commits. This means that Laban might act before he has all the information. If he finds himself up against an issue, he may change direction when it would be more appropriate to be resolute. Lamb needs to be well prepared before he Commits. He may be highly determined to check facts and collect ideas to an unnecessary degree.

One can see two clear "Characters:" Laban an "exploring committer" and Lamb a "determined explorer." As a team they complement each other and share the motivation to explore new ideas.

Interaction Preferences

Laban has a Sharing Interaction style in all three stages of decision-making (see Fig. 3). He is particularly motivated to create an "operational" and "communicative" atmosphere. He invites others to

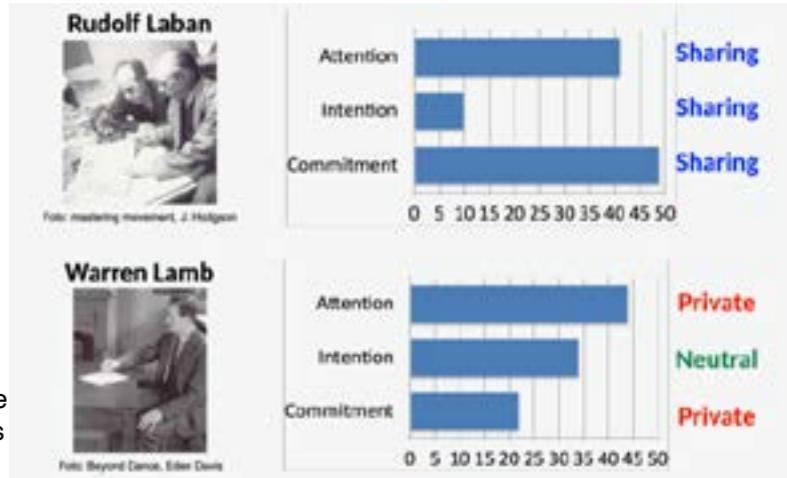


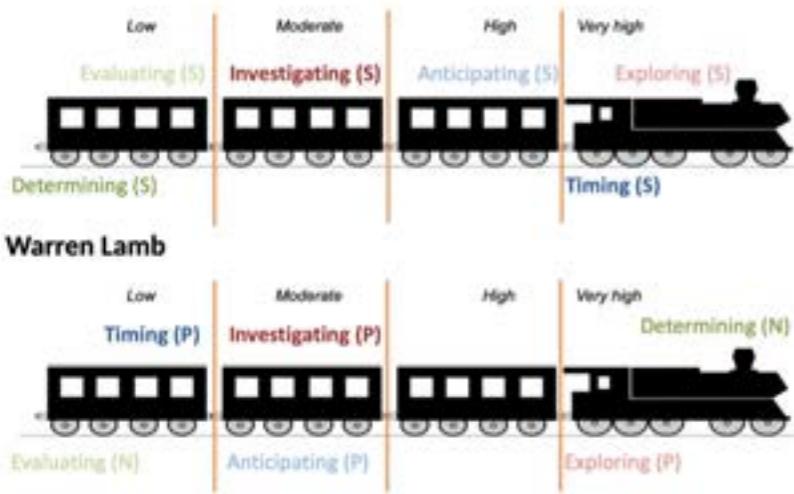
Fig. 3. Interaction Preferences of Laban and Lamb

join in accomplishing a task, and allows everybody to follow the timetable of events and know where the whole project is going. Ideas and expert knowledge from others are welcome and invited. He can share his own store of information and create space for people to jointly generate ideas. He needs the input of other people to develop his ideas and carry them forward. Laban is like a catalyst for moving his ideas into action. Lamb tends towards a Private Interaction style. In Attention, he prefers being independent, informing himself, uncovering resources, and novel approaches. In Commitment, he is capable of starting projects and monitoring progress on his own without needing or wanting to coordinate implementation with other people. He may take action unilaterally without letting other people know. His Neutral style in Intention, allows him to listen to the views of others without needing to get involved in the debate. On the other hand, he is unlikely to be as persuasive as he might want to be. When desiring privacy, he may find it difficult to escape from others who crave help in trying to make up their minds. These very different interaction preferences probably made working together as a team slightly difficult. When Laban initiated sharing interactions, since he had seniority, Lamb probably adapted to him. Later, Lamb admitted he did not like being tied to Laban's way of doing things. His interactional independence undoubtedly enabled him to take what he learned from Laban and think it through on his own – leading to his development of MPA.

Summary

Contrasting decision-making styles have positive potential, as individuals are inclined to take initiatives that complement one another (see Fig.4). However, different ways of progressing through the decision-making process can lead to conflict. In a small team, this natural friction may become intense, particularly if partners fail to understand or tolerate each other's differences. On the other hand, when team members share a vision, the low motivations of one individual will be balanced by the stronger motivations of the other, leading to better decisions overall.

Rudolf Laban



As a team, Laban and Lamb had an excellent potential for jointly investigating and exploring without evaluating or discarding ideas prematurely. Lamb was more persistent and methodical, while Laban flexibly tended to commit to one idea after another. Even without having a common interaction channel, the two managed to work together effectively because they had clearly defined roles. Undoubtedly their mutual vision also helped them resolve any MPA differences.

Fig 4. Summary of the MPA profiles of Laban and Lamb

The Movement Man - memories of my father, Warren Lamb

Imogen Lamb with the help of Tim Lamb

My father's 1950s-style three-legged desk bares the loving scars of decades spent working at home. There are worn patches where his hands would rest, varnish has been ripped off by scotch tape, scratches form a criss-cross pattern across the darkened wood. His British Red Cross coaster with red-breasted robin is still there, stained by regular cups of tea. The bottom left-hand drawer harbours the same old essential stationery: a stapler, scissors, boot-shaped paperclip, wooden ruler, a letter-opener stamped "compliments of Warren Lamb Partnership", an assortment of tiny metal boxes, and a magnet in the shape of a horseshoe.

Not that his achievements had anything to do with luck.

Every morning my father would get up at 5.30am, put on a warm, red dressing-gown and sit down at that desk with a cup of tea, our disabled cat Tonkey asleep on his knees. He snatched a few quiet hours before the house woke up: before the distraction of breakfast, the school run and appointments. He was constantly busy, so those early morning hours were precious in advancing his work. Tonkey enjoyed them too – the only human she ever liked was Warren Lamb.

My father at his desk. Working. It's one of the most vivid memories I have of him.

He was usually holding a pencil, which he would sharpen with a knife. As soon as we children got up, we would each go into the study to greet him. He never gave the slightest hint of being disturbed. My brother Tim remembers, aged around five, how our father would immediately jump up from his chair and throw him up in the air a few times, with much laughter from both.

The school holidays must have been trying as my father struggled to work with four children running around the house. We have fond memories of one particular secretary he employed for a while. Always keen to innovate, he chose a young man – rare at a time when

most secretaries were women. However, he later enjoyed recalling how this was a less than successful appointment: the secretary did little work, not least because we children always managed to get him to play with us in the garden when my father was out.

My father's office. In our home. It was a special place, but not the only one.

Some households have their own special room – a gym or games room for example. Our house had what was reverently called a 'movement room' – a large space across the hallway from his office, with bay windows looking out over the garden, cork floor tiles, and a baby grand piano in the corner. It was here that my father would do his morning "exercises" – as we called them in the family – although, as I learnt later they were in fact "Laban scales". For a time, he also gave movement lessons in that room, and we children had ballet lessons there. I was keenly aware that the room was special because none of my friends had anything like it in their homes.

I was sure my father was special too. He could do just about anything: give television interviews, dance, write books, make a campfire, mend a rabbit hutch, confront an armed burglar in the garden... and invent a system that reveals how individuals are motivated to make decisions. The sixties was a good decade for my father: his consultancy firm flourished, and we were a happy family.

Then came the recession of the 1970s. In the UK that meant high unemployment, power cuts and – for a while – an enforced 3-day working week. My father was our family's only breadwinner, but for several months he didn't have a single client. I remember proudly telling my friends at school that we were "economising". I had no idea how worried my father was. Later in life he told us about the time he had no work and drove up to Manchester to try to secure a new client. He failed,

and his car broke down on the way back to London. He caught a train, and – as he always recalled later with a little laugh – he returned home in the depths of misery and despair. Another month or two of desperation passed, and then... he secured two clients on a single day.

As a little girl, I would ask my father how to reply to questions about what our parents did. Obviously simplifying for me, he told me to say, 'business consultant'. I duly did just that, oblivious to what it might mean. As a young teenager, I tried to learn more, asking him many questions and looking through his books, but I still struggled to grasp his discoveries. How was the way people move linked to advising companies about management? He told me how he would interview people for a job and not pay much attention to what they were saying, that he wasn't so much listening as watching. And he would take notes using symbols I didn't understand and that were unrelated to what the person was saying. Try explaining that to your schoolfriends...

Of course, it became easier with time. Once adults, he would talk to us more about his work, including its ups and downs. He would often mention potential clients' reservations about having their body movements scrutinised during an interview. It's funny how people are happy for you to listen to them but not observe them. And yet he insisted you could learn much more about a person that way.

Looking back, I find it remarkable what my father managed to do for his family. While still trying to build up acceptance of movement analysis in the workplace, he earned enough to send all four children to private schools, and for us to live in a beautiful London home. Despite working so hard, and frequent business trips abroad, he always found time for his children. After spending the early hours of the morning writing his latest book, he would drive

us all to school. At weekends he would take us on long walks in Richmond Park with our two Labradors or drive us to a riding school. Sometimes he'd take Tim and me on a camping weekend. My father was clearly often exhausted, but he addressed this with what became his famous 'Warren Lamb special' – catnapping whenever he could.

Family and work. Work and family. I'm not sure which one my father would put first. And it doesn't matter. Both were so important to him. After we left home, he visited us and our children regularly, and once a year he would gather us all together for a party, singlehandedly cooking a huge meal. His famous macaroni cheese became everybody's favourite. But his work was never

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far from his mind. He so loved observing people, learning from those observations, and helping people understand more about themselves and others.

I recall my father's unwavering modesty, but even he could not resist a smile when telling me the story of a man he met outside his usual circle of contacts. When my father introduced himself, his new acquaintance looked amazed and replied: "What? Warren Lamb – the movement man?". That encounter prompted a working

title for an autobiographical book, which was sadly never written.

My father, the Movement Man, sitting at his desk, working. He did just that, practically every day into his 90th year.

Since then, I have the privilege of sitting at his desk each day and feeling his presence as I write these words.

Theatre, Movement and Dance in Greece - Summer 2023

Cecilia Dorland

My work as a theatre director has always been informed by period movement and dance. I am interested in the ritualistic aspect of these disciplines and have consistently worked with choreographer Darren Royston to develop a "moving aesthetic" in my stagings. Thanks to the Laban Guild, I was able to explore dance, movement and theatre in Greece in July 2023 as part of my artistic research.

The Makings of the Actor, the organisation run by dancer and actress Kiki Selioni, is a platform for dialogue through workshops, lectures and performances exploring current developments in the fields of dance and acting. This year's symposium was held in Athens and Marathon and focused on the way performing artists who also teach can keep a healthy balance between their professional practice and their educational work. Conceived of as a privileged time when artists can not only work together but also share moments of rest and fun conducive to enriching conversations and exchanges, the symposium was reminiscent of Laban's creative retreat in Ascona. This is all the more relevant as Kiki Selioni, a Laban-trained performer, had organised for a final performance to take place on the beach, including a movement choir, to close the week.

As a stage director, I had not myself actively participated in practical movement and voice workshops for a long time and I welcomed this opportunity to do so. The week started in Athens with a two-day workshop run by Paul Alleyn. A Professor of Theatre at Kent University, Paul is also a movement teacher and a specialist in the method of experimental theatre developed by Polish director Jerzy Grotowski (1933-1999). Grotowski's approach to actors' training was very direct and physical, encouraging real proximity between performers to develop through sometimes acrobatic trust exercises. Paul's workshop offered a progression from body and voice warm up to textual exploration through movement. It was fascinating to see actors evolve from an attitude of doubt and uncertainty about their ability to perform the required exercises to the emboldened realisation that working with their partner in an open, trusting relationship would enable them to execute movements they thought almost impossible if not downright scary. For me, coming from a tradition of

period movement and unfamiliar with the immediacy and rawness of Grotowski's work, I was really inspired by Paul's intervention, which provided many ideas to be used in the rehearsal space. I could see how the high-paced, active movement warm-up can energise actors and I went away with new tools which I think will prove really interesting in the context of classical theatre – I look forward to implementing Grotowskian elements in my own, text-based practice.

Indeed, for the last ten years, my company, Scena Mundi Theatre (www.scenamundi.co.uk), has developed a corpus of work praised for the precision and clarity of its textual approach. I trained as a literature scholar as well as an actress and director and I always encourage actors to "trust the text", helping them to embrace the difficulties of period text rather than try to gloss over them. Clarity of understanding and message delivery achieved through intelligent interpretation and perfect diction empowers performers and makes for subtle, nuanced performances. However, I am also aware of the necessity to physically "inhabit" the text – a process which I have explored in all my work. The latest large-scale show I directed was TS Eliot's *Murder in the Cathedral*, staged in Southwark Cathedral in South London at the end of 2019.

Movement-wise, that play presented many challenges, from the choice of an aesthetic form of movement to the elaborate work needed for the Chorus of the Women of Canterbury. The vastness and décor of the cathedral required a choreographic eye to make the performers move in the most effective manner as an ensemble, without losing the precision and detail of individual characters. The chorus, in particular, presented many challenges, in terms of both vocal and kinetic choices. Interrupted by the pandemic, the planned tour of the play to many cathedrals in the United Kingdom could not take place, but were Scena Mundi to ever revive that show, I would turn to close study of the movement choirs to approach the Women of Canterbury, bringing to Eliot's literary modernism the choreographic research of his contemporary Rudolf Laban.

No digression here: if I mention this staging of Eliot's play, it is because it made me realise then that I needed to develop my approach to stage movement and dance

and to make it bolder. I went to Greece with the hope that the week in Marathon with movement professionals would really teach and inspire me and I was not disappointed. What linked it with my choric experience in *Murder in the Cathedral* was that part of the week's work centred around the exploration of the Chorus. As with Alleyn's workshop, I learnt a lot from the other practitioners' approaches. Of particular interest were the contributions of choreographers Kasper Ravnhøj (based on extreme flexibility and the art of "falling") and Dionysos Tsafaridis. The latter is a refined and elegant dancer, who led the group in a beautiful, almost mystical sequence for the closing number. Performed at dusk on the Marathon beach in front of local audiences, the event consisted of a central performance by Kiki Selioni and Kasper Ravnhøj as Aphrodite and Hippolytus, the goddess of beauty being surrounded with and protected by a chorus of dancers. Represented as a theomachy, the performance showed the chorus as an army of soldiers-dancers, in reference to the hoplites who fought in the battle of Marathon and whose training, according to contemporary historical and archaeological research, resembled closely that of dancers.

Further anthropological input into classical theatre and the performing style of the ancient Greeks came from work with Anna Lazou. Anna is both an assistant professor of philosophy and anthropology and a dancer whose research on the notion of *Orchesis*, the art

UNESCO CID 60th Congress of Dance Research in Athens, 5-9th July 2023

Penelope Boff

I first became involved with the UNESCO Dance Council in 2010 when, as a dance practitioner, I was intent on organising a Congress about the History of Dance in Seville, Spain and invited Alexandria Macias, the then Spanish President of the Dance Council, to give an inaugural speech.

2023 was not the first time that I attended at a UNESCO Dance Congress in Athens, having previously done so to give a presentation and workshop with Darren Royston on a project developed alongside Nonsuch History and Dance in 2014 and titled, *Dance of the Deadly Sins* (a project that grew out of funding given by the Arts Council of England). This year I went to Athens to represent both Nonsuch History and Dance and Laban Guild International, again working with my colleague Darren Royston. This came about as both these organisations had very recently joined the International Dance Council of UNESCO as Institutional Members and are both now in the position of being



able to offer the UNESCO International Certification of Dance Studies to their students after completion of 150 hours training in the specific field.

Membership of UNESCO is open to all organisations or professional persons with sufficient credentials. As the President, Professor Dr Alkis Raftis re-iterates,

of dancing in ancient theatre, paves new ways into Hellenistic theatre. The discoveries which Anna and her research group are making, working mainly at the Dora Stratou theatre and at the National and Kapodistrian University of Athens, are particularly relevant in the fields of ensemble and choric work. I was keen to meet Anna as one of my future projects is based on Euripides' *Troades* (*The Trojan Women*) and I hope we can collaborate on that, making dance and movement one of the highlights of that future production.

My theatre practice is becoming increasingly informed by the study of dance and movement and their reasoned integration in my work. Scena Mundi Theatre are embarking on a long-term partnership with Nonsuch History and Dance and many projects based on Laban, Kammertanz, plays and movement choirs will benefit from what I have learned during my time in Greece. I will be able to draw on the people, praxes and knowledge I gathered there. I have observed great energy, passion and kinetic excellence in the work of Greek performers and initiated alliances based on artistic affinities which I hope will develop into full-blown, long-lasting and fruitful working collaborations. I wish to thank the Laban Guild International trustees for this opportunity to attend The Makings of the Actor event in Marathon.

the CID treats all forms of dance on an equal basis, there cannot be any prejudice for race or gender, political affiliation, religion or social status and instead recognises the universal character of dance as an art form, an education and as a research subject, therefore upholding the principles of non-discrimination. Its membership is the largest of all Dance Organisations worldwide. It includes more than 2,000 institutional members, over 10,000 individual members (choreographers, educators, dance historians, administrators, critics) and others within 170 countries. Founded in 1973, it has its headquarters in Paris, France.

So, this year, as previously, I was able to meet with many other dance professionals and academics from around the world as we shared the work we do as dance practitioners. I met many new delegates as well as some older friends, always a total joy. The academic presentations were timetabled in the mornings. Each was an inspiring combination of dance practices set within its own conventions and cultural zone yet, interestingly, I found that these varied papers and later the following practical workshops and performances would reveal a distinctly similar underlying theme. Interesting because no theme had been set by the organisers at the Congress as is often accepted practice at other dance conferences. This appeared to have come about quite naturally so how this transpired we do not know. However, it did appear that most of the dance educators and practitioners had unanimously focused on the dancer's role and practice in connection with the natural environment. They had researched into how dance movements and their own unique and individual dance practices were often associated with universal energies and how their own choreographies could highlight an awareness of social and cultural themes including a consideration of how the elemental forces could perhaps re-awaken our own individual and immediate relationship within our own life systems, both beyond us and within the natural realm, either as a participant, or an observer. These presentations had been informed by totally different backgrounds and cultural nuances, yet they were finding the same objectives through varied narratives and initiatives.

The practical explorations that followed from each lecture presentation, in the workshop demonstrations showed how the presenters' dance practices brought together environmental processes and traditional beliefs. Lisa Pua Saunders a multicultural dance educator and the Artistic Director of Hula Manu O'o, introduced us to Hawaiian Hula Dance, (I Luna: Dancing the Astral Realm, I Lalo: Dancing the Earth, Ke Kai: Dancing the Oceans). Lisa's passion had developed out of the traditions and belief systems in Hawaii and from conducting field research in Ghanaian, Afro Brazilian and Polynesian traditional dance. Some presenters went on to further outline how their specific practice consciously could be related to the scientific world and their work made further connections to the digital and visual arts. Yorika Maeno, a Japanese choreographer working as a Theatre Director in Berlin, showed us her experimentation with a performance that

included a 360-degree dance theatre film production with full circle underwater camera rotation.

Following the pandemic many more new pathways in performance are being explored and are finding new ground by making connections to new technologies, however it was interesting to observe as this Congress progressed that this type of exploration was carefully balanced by the presence and presentations of the Greek dance practitioners and the Greek Philosophy established within the Universities in Athens.

These presentations also focused on dance and its surroundings, including the natural environment, but the research was more concerned within the confines of the necessity, and the importance, of beauty and harmony as is found within the ancient world philosophy. Here perhaps is where we can find some parallels in the similarity of the Greek ancient world culture with Laban's own philosophy and work. This was evident in the presentation Darren gave about the life of Rudolf Laban and the concepts of the Platonic Solids. Some of the other delegates were familiar with Laban's work including, Rose Breuss and Maria Shurkal, who gave a fascinating lecture performance about an Austrian Research Project they were working on. This lecture was about Inter Austrian Dance Heritage and was titled *Spheric Dances*.

Our Laban workshop brought together delegates from India, Japan, Germany, Italy, Argentina, Greece and France it was a very rewarding and uplifting experience, one that was enriching with new challenges for all those taking part. We received many questions about Laban's work with the participants were curious to know more. Evening performances took place in the Dora Stratou Theatre on the Philopappou Hill in Athens. This place, a hill that was adorned with olive trees, has a most wonderful magical atmosphere, with the Acropolis above and not far from the ancient theatre of Dionysus. As night approached and with the fading light of the of the Mediterranean sky, we watched the meticulously performed and costumed, Greek Folk dances, saw inspirational performances from our fellow members from USA to Italy to Peru and observed saw Dr Raftis present UNESCO certificates to schools, institutions, children and students. I performed Cesar Negri's Italian Renaissance Dance *Il Torneo Amoroso* fully costumed as Elizabeth I, performing with my gallant suitor the Earl of Leicester (Darren?).

Thank you to the Laban Guild for funding this joyful experience and for making this a possibility.

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The 60th World Dance Congress of Dance Research, Review

Darren Royston



Jan Rustem (Greece/Lithuania, 1762-1835): Portraits of Maria Mirska, Barbara Szumska and Adam Napoleon Mirski. Painting, oil on canvas, 1810 approx. Poland. Source: Miziolek, Jerzy & Kowalski, Hubert: Chopin among the artists and scholars, p. 173. Warsaw, University of Warsaw, 2010, 295 p.

The UNESCO International Dance Council logo represents the world globe with many lines joining across its surface. The specific poster for this year's World Dance Congress of Dance Research event in Athens (July 5-9, 2023) was a close-up on one female ancient Greek dancer painted in nineteenth century realism. These graphics were displayed in all the locations of the congress and have suggested to me different ways to consider the various styles of dance at the congress - seeing dance practice as part of a general global network which brings people together, while depicting specific histories surrounding the creation of particular dance styles in their own culture. On the poster, the painted dancer is an interpretation of its history, still identifiable as being ancient, but presented with a different artistic style. At the congress this type of image is examined anew in the present moment, to be danced now by the delegates arriving from many locations, bringing with them their own histories, and dressed in their own style. This event allows dance professionals to consider new interpretations of established concepts and contextualise dance at this current moment in time.

As usual for a UNESCO World Dance Congress, a large variety of dance styles were presented in different formats - as a lecture, a performance or a workshop. Some delegates selected to present in just one format, sometimes two and occasionally all three together. One could, of course, attend simply as an observer attending events. Each different presentation style allowed a different way to engage with the material: lectures gave an analytic examination of dance through academic frameworks; performances gave the audience perspective as we watched live theatre performances together; and workshops invited us to enter the dance studio to witness dancers training to try out new styles. In this third participatory activity, we each could experience the dance with our own bodies and involve ourselves physically with instruction from the professional dance expert.

The congress is for those who qualify as dance professionals. Throughout the five days of the congress, each delegate was requested to wear the magnetic badge, showing we all belonged individually and communally to this physical UNESCO event. However, as individuals, we each had to process different dance material according to our own professional position, with our own viewpoint, considering our past experience and comparing our own current approach to the dance profession within this global whole. As I was representing Laban Guild International and presenting historical ideas linked to Rudolf Laban's 1923 *Prometheus* dance-drama production, I was interested to find connections in other dance forms at the congress that linked to Laban-based concepts. Some of these concepts were clearly in evidence more than a hundred years ago, maybe even since humans first danced, but also each new generation would re-consider the value

and purpose of dance for them now. What follows is my review of a selection of some of the many things I encountered at the 2023 congress as being still relevant in the dance profession today, exposing what things have developed over time and suggesting what still needs further exploration in the future.

Spheres

A recent graduate from Trinity Laban in London, Keisha Grant, had been supported by Arts Council of England, so this was a good beginning presentation to see direct links to current Laban-based contemporary technique and choreographic devices. Keisha's research project is exploring scientific ideas of cell theory through creative dance, connecting to new scientific research. The art of movement was being used to explore interacting spheres, with the aim of producing a choreographed show, *Balance*. Her use of the Zorb Ball* was a development of Laban's kinesphere, as dancers were contained within plastic membranes that were filled with air by a vacuum pump to become free-moving spheres. This was a significant development from the structures I had danced with as part of my own training at the Laban Centre London, which were in effect large scaffolding structures made of bamboo poles. Being inside a moving sphere also seemed more tangible than the computer apps developed in recent years to try to explain body movement in a kinesphere. The short



photo by Janthra Photography

section presented as part of the UNESCO congress was based on patterns of spiralling cells transforming within the body and these ideas were visually presented using three contemporary dancers dancing with the orb props. Interaction between dancers inside and outside these spheres gave an exciting dynamic. Laban's suggestion of considering the physical movement in a kinesphere around the body was being explored even more internally: outward interactions were being performed to gain understanding of microscopic movements happening hidden in the cells of the living and ever-changing body. Keisha and her dancers engaged in several discussions during the event, and we are pleased to welcome her as a new part of the Creative Practice Hub, so that her work can contribute more to our charitable aims of raising awareness of Laban's ideas in current choreographic practice.

Video link: <https://m.youtube.com/watch?v=3bKX-vTqOPU&feature=youtu.be>

*(Note: Zorbing (also known as globe-riding, sphereing, orbing) is the recreation of rolling inside an orb, typically made of transparent plastic. The commercial manufacture of Zorb Balls began in 1994, originating in New Zealand.)

Spirit

Ideas that belong to the spiritual sphere can also be explored through the art of movement, as Laban proposed with his concept of "choreosophy." There were a number of presentations considering the well-being of the human body alongside a connection to spirit, soul

and the sharing of a communal life force while dancing. Liene Adamsome from Canada demonstrated her method of aligning areas of her body with "chakras" and allocating colours to each area, which would correspond to colours of numerous silk scarves used as props to accompany the particular dance mode she performed. Her lecture presentation was vivid and dynamic, and it was reported that participants engaged in her practical workshops developed a serene sense of balance, both with others in the room and within themselves. As many workshops were occurring simultaneously, I was unable to attend this workshop, but I did experience a similar wholistic experience when I participated in the Hawaiian traditional dance workshop led by Lisa Saunders. This traditional dance form is often called "hula dance" and I was familiar with the basic essential idea of the dance having specific hip swaying moves and arm gestures. (The short hula dance extract in the 1952 musical movie *Singin' in the Rain* shows the key elements of this dance in comic miniature.) My simple conceived notion was expanded on many levels, quite literally, thanks to attending all three of Lisa's presentations: lecture, performance and then finally dancing in her workshop. This sequence was helpful for me to accumulate new knowledge and it meant that, while listening to the lecture, I could see how there was a spatial analysis that related to what my Laban studies would call "moving around an axis"/"directing moves towards virtual points in space"/"gestures becoming postures"/"sequences within architectural diametrical planes." These different movement principles were explained very clearly by Lisa with diagrams that identified vertical posture (divine/earthly); arm motions

producing the horizontal line (east/west location); hips rotating (circular patterns); and to analyse the stepping feet as alternating between deep/high levels, creating bending and rising throughout the moving body as a whole, and linking the pulse of the heartbeat to the traditional music performed alongside. As the dance tradition had developed through many years, specific terminology had become attached to spatial qualities of each area, and the poetry from these words then developed into layered images created by choreographic phrases that gave depth to the simple initiating gestures. I was enlightened about the underlying pure essential meanings that had created these gestures, which had some similarity to the Indian Mudras explained at previous UNESCO gatherings as a codified syntax. This "hula" taxonomy was more than a dictionary to aid translation of signs, however, rather it gave insight into a physical process that required continuous three-dimensional spatial awareness, being experienced by the dancer during the ongoing motion. The next evening, watching Lisa perform solo, appearing as a small spec in the expansive amphitheatre, showed me how each tiny gesture could gain power to convey more meaning when connected by the performer to a wider sense of surrounding space, rather like an orb of networks created by systematic graphing of areas within the performance space. The performer was perceiving the earth not only as a surface area upon which their feet danced, but with an awakened soul, sensing deeper internalised historic connections and imagining higher divine aspirations. As an audience member, the experience of this performance mode helped me to understand how to physically balance between many levels of awareness. When I then took part in the workshop as a participant the next day, I saw how this hidden structure could be passed on as oral tradition. Hula dance was being presented as a many layered visual art, while accepting it could also be appreciated by many for its simple aesthetic outer shell. *(Note: Lisa is interested in sharing this multi-faceted way of exploring a traditional dance form further, and now that we have identified parallels with a Laban-approach, I hope we will include more material from her research in the future).

Arms

The fact that Laban first came into contact with organised dance while training at a military academy has always intrigued me. Martial physical training is evident each time I teach the first dimensional cross to new students, and then I usually go on to explain that movement towards these points in space, as a repeated sequence of moves, produces a "defence scale" found in many systems of martial arts. The binary distinction between attack/defence is often not so clear cut in practice, be it in martial art or actual physical fighting. The etymology of "martial" links directly to Mars, the ancient Roman god of War, named Ares in Ancient Greek mythology. How interesting to learn at this Greek congress that "ancient armed dances" were not martial at all!

The research presented this year linked dancing with weapons to many different ancient deities with

other mythical powers and forces, even fluctuating between the conventional polar opposites of Apollo and Dionysos. In the presentation of Chrystou Loutouzouli's research, there was ample evidence that dance was used as the practical training of soldiers, according to both textual and visual references available to us. Armed dances were not to be used in battle, as such, which one might assume. Rather they were physically embodied peace rituals with social, political, religious and theatrical functions. The songs used for armed dances were associated with the dedication to the god Apollo, who had several different artistic attributes, including archery which, rather than being a use of the bow and arrow as a murderous weapon of destruction, was a physical training being undertaken primarily as a disciplined skill to develop focus and precision in movement. Indeed, it was believed that by dancing phrases while holding weapons in hand, the repetition would increase in both effort intensity and commitment, until a trance-like power was generated in the energised dancing body. This feeling of being consumed by a powerful force, could be likened more to Dionysian explosive ecstasy. This is different to the violent interactions against the surrounding space, often attributed to the behavioural mode of mythical warrior gods such as Mars. The conclusion that "armed dances" were not "war dances" appeared to support the ethos of a UNESCO event, with the President Alkis encouraging all delegates to gain support from their respective embassies to create future events that would share international connections, to compete and commune healthily, rather than battle aggressively. Dance could encompass many positive functions for global harmony, connecting ritual and folk dance in the theatre arena. The purpose of ritual in dance was often to support socialising activities. Folkloric dances were local versions specific to particular societies, created at a particular time in the year and retelling the history of a community in harmony. Both ritual and folk dance could be merged into the art of theatre dance to create current communal sensations which would enable a global level of shared understanding.

Giving everyone a wider perspective of what dance can be is one of the most positive outcomes from the UNESCO World Dance Congress. Here I select a few examples where my own perspective was altered by engaging with various presentations.

Tombs: practical understanding of dance was used to reinterpret the archaeological analysis of depictions of dance found in Etruscan (pre-Roman) tombs. These artistic representations of human funerary rites would also include iconography connected to the ancient demi-god Dionysos. This would imply a birth of ecstatic body movement at the moment of death, rather than death being represented as an end of all bodily animation.

*(Presented by Chrysanthi Aposstolopoulou)

Tango: being danced "in the dark" would prevent the domination of the visual senses. This would give a new way to consider the balance in partner dance between leading and following and the use of other kinaesthetic

senses. In addition, this altered perception considered inclusivity and how, if visibility were impaired, this disability could potentially improve the use of another sense.

*(Presented by Simona Niero & Andry Nardin, Italy)

Techno: dancing in nightclubs was considered as a dance form that could empower transgendered queerness. This dance would only occur in the hours of dark, due to the solar energy of daylight destroying the physical sensations generated by darkness, according to anthropological statistical data collected in Berlin, Columbia and UK.

*(Presented by Juan Sebastian Gomez Garcia.)

Dance & Shout

To contrast this last example of social dance events being newly created now, there were many references to ancient dances where, due to the absence of physical bodies, the analysis gave prominence to other elements rather than to the dancing body itself. An examination of dance references in the texts of Homer revealed the association to sounds occurring in the ancient dance, and the rhythms heard while stepping occurred. Elodie Kabarakis (based in Belgium) demonstrated how references to dance in the ancient writer Homer were actually aural, rather than visual. Grape harvest dances are described as processions of singing and jumping, with the dance term "skyro" meaning leaping- but specific to a lost young calf trying to find its mother. This leap would also always be accompanied by loud bleating sounds. A leap for joy in dance was not enacted in silence, but with the yelping "yay" being an inherent part of the physical move. Sound was an element that Laban had considered and included in the syllabi of his schools in the 1920s.

Fit

Teaching dance and movement as exercise to raise the level of personal physical fitness is an important part of the profession today. Although "fitness personal training" may not be considered a performance art, it was interesting to note an increase of dance professionals from this area attending the 2023 congress. New approaches to physical exercise exposed ideas that exist in the Laban approach. These ideas appeared to offer more validation to dance fitness practice, providing a logic to training programs, considering the alternation of different movement dynamics, using a variety of different musical rhythms, and developing sequential structures that would actively engage the mind of the participant within the exercise class. Fitness training requires a certain measurable amount of repetition to change habitual movement and alter body shape. Laban warned against the negative products from mindless gymnastic movement, encouraging practitioners to "think in terms of movement" rather than simply copy exercises with no underlying philosophy or governing rationale.

There were numerous lecture presentations and workshops focused on fitness dance at this congress, and a healthy dialogue occurred between different practitioners. As example, I will mention one - Danzant,

a South American program led by Vicky Gamarra of Peru. She stipulated a precise schedule for each 55-minute class, with division of the class time into separate parts, each part relating to particular Latin American dance forms that would develop specific fitness skills: right/left coordination, increased stamina, building complexity with different limbs in operation and changing between different rhythms, to stay flexible and alert. These criteria were applied to the specially selected warmup exercises (10 minutes duration), then types of dance exercise chosen to develop defined techniques (a further 10 minutes), then thirty minutes to teach and practice a series of sequences - with elements of choreography and creative dance derived from social dance forms, but frequently modified and manipulated to be inventive and challenging for the memory. A final part to end the high-intensity training session required a "cool down" period to restore normal heart rate and reflect on what was achieved by the individual. In this final part another form of Latin American dance style was selected to engage the mind of the participant fully. Although an exercise class requires a stand-alone fitness instructor with authority, who had evidently reached a superior level of fitness, by presenting this approach the congress also identified some common ground shared by art and well-being. UNESCO events such as these allow professionals to share different disciplines and methodologies, to cross-pollinate in a healthy way, thereby strengthening the profession as a whole. For example, the unrelated dance history lecture on the Charleston dance craze seemed to connect to today's attraction to fitness dance when Professor Karen Lynn Smith recounted tales of "dance marathons" and high energy combinations that were a test of dance endurance in the 1920s.

Shape

In my lecture presentation I gave information on the life of Rudolf Laban and the 1920s, and how his 1923 dance-drama *Prometheus* used the ancient Platonic solid model to create dance shapes in space that related to specific character types in the drama. In the corresponding practical workshop, a group of dancers with many different levels of dance training explored these concepts with fresh creativity. In less than an hour we created our own battle of the primal elements. In the story, the Titan god Prometheus is punished by Zeus, the supreme ruler, for giving the divine energy of fire to the human mortals. For sharing this "free movement" the punishment for Prometheus is to be chained to a rock, in a fixed position, earth bound and static. Without allocating specific character roles, the workshop participants were invited to explore how moving in shapes that related to Platonic solids (sometimes termed crystals in the Laban approach) could produce spatial rhythmic responses that could then suggest specific human characteristics. As the narrative developed and different shapes associated with different elements were introduced, different characters were theatricalised. To many participants this was a new way to create dance, by using a stimulus rather than copying an instructor. Participants shared ideas as new associations were made.



UNESCO CID Athens office.

Associations

UNESCO International Dance Council believes that it is the association with other people and sharing different approaches that ensures dance as an art form keeps regenerating today. I was fascinated to learn more about Bess Mensendieck (1864-1957) a contemporary of Laban. Professor Rose Breuss of Austria presented research about the Mensendieck method, with physical demonstrations by postgraduate student Maria Shurkal. Mensendieck's publications on physical training, considered as gymnastics, were produced in Germany, with the seminal text being published in Munich in 1906. There were many links to Laban and concepts being considered at this time in both Europe and USA. Breuss had studied Labanotation, and was able to make comparisons and parallels in the approaches of both Laban and Mensendieck, eg, they both took shared inspiration from the nineteenth century Delsartean system of gestural meanings and used twentieth century anatomical and physiological scientific research to formulate new practical studies of postural alignment, used the concept of 'breath' in movement performance, and used systematic exercises to increase three-dimensional kinaesthetic awareness which clearly still has relevance today. A student of both Laban and Mensendieck was Dorothee Günther (1896-1975) and she was arguably the first in 1927 to synthesise the two approaches in the syllabus for physical training at the

school she established with the Carl Orff in Germany. At the congress this year, I was fortunate to discuss more with Dr Rose and consider other ways to synthesise our research, both to place Laban's own work into this 1920s historical context and to practically explore some of the early concepts being considered by other dance and movement practitioners around this time.

Family anniversaries

Dance never stops moving. Since dance requires the body, and the body ages, the dancer changes and ephemeral moments are lost or recorded simply as historical happenings. There were many anniversaries at this congress, the 60th world dance congress being organized by the UNESCO dance council, and it being held in the 50th year since the dance council was created in 1973. Many presentations acknowledged the passage of time and the fact that the body is constantly going through a process of transformation. This was paramount in the film produced by Dr. Svebor Secak from Croatia. His dance film, *Hamlet (Revisited)*, included footage of himself as a young professional lead ballet dancer performing the role of Shakespeare's tragic hero Hamlet. It also included him dancing now, many years later, and other performers filmed again at the same locations. The UNESCO congress is a place for revisiting - our established ideas about dance, the histories we retell, and to feel we can grow older

together, or indeed to stay feeling young together, so in this way President Alkis is right when he says UNESCO CID connects us together as a family. There were many moments of “symposia” where, as in ancient times, those who shared a similar interest in a topic would meet to eat, drink, discuss and dance. A world dance congress is a very social event.

The dance history that I presented with colleague Penelope Boff generated much discussion and comparison with how styles of dance change and can cease to be performed. We have been encouraged to revisit the centenary works of Rudolf Laban during the following years, specifically as in 2026 the Laban Guild International plans to celebrate its 80th anniversary and that it was in 1927 that the first Dancers Congress was held with Laban’s dancers taking part to share new ways of thinking about dance.

My review can only mention a few of the many topics and dance forms presented at the congress. I encourage you to take a look at the listed program online which gives titles of all papers, concert items and workshop themes.

<https://2023congressathens.cid-world.org/wp-content/uploads/2023/07/Congress-program-2023.pdf>

Laban Guild International is a group member of the UNESCO International Dance Council, and it welcomes involvement from all our subscribers in future events.



Photos included with Darren's review taken during the workshop given by Darren and Penelope



A quick note to self in rehearsal for *The Morpheus* Rowenna Mortimer

The dimensions, the planes, the diagonals...

They're not part of a starting point for creative exploration, nor for technical improvement. But they turn up now when I hit a 'problem':

Our protagonist speaks to other characters through dialogue, which 'presents' as a monologue. She's not, in the form of a more traditional monologue, recounting her relationships to the audience. She's experiencing them.

Other characters enter and exit our protagonist's world, but they never 'appear' physically, visually or aurally on stage. Their vocal responses are never heard by the audience. But our protagonist hears them and sees them and responds, because they are there in front of her.

And after all, this is what I want to see played out – that's the experiment we want in performance.

There's text, movement, story, sound, intentions, emotional states, transformations, dynamics. Relationships...

But nothing material or concrete to relate to, nothing physical to see.

A 'problem' very much of my own creation, the roots of it in the conception of the piece itself.

Which is grim. Quite grim. Because the play's form is stitched up and into this 'problem' and out from the core of it. That's how the piece is, and what it is.

But it's also its own blessing. It's also what could make the piece sing.

So, when the rest of the stage is bare, how can the

story of a single protagonist's relationships be made clear?

How to avoid the worst-case scenario – that they appear to be only in her head: "isn't she just talking to herself?"

No, she isn't.

The space must be 'peopled'. Friends, foes, adversaries, advisors – not just in the mind's eye of the audience, but in the real eye of the audience.

The dimensions, the planes, the diagonals...

When there is only our protagonist, and the space around her, the chosen space itself becomes the other character.

The instability of diagonals becomes the unpredictability of the 'invisible' other, the swing of the planes their demands and requests, the dimensions their acceptance and rejection of her.

A potential solution.

And perhaps another starting point.

Rowenna Mortimer writes for theatre and is currently Acting Tutor at the adult education WM College, London. She has written, directed and produced and has taught acting and drama courses to many different groups. She is currently working on a book about teaching and learning the creative processes in acting.

The Morpheus, written and directed by Rowenna Mortimer with Ella McCormack, is on at Studio Theatre, RADA, as part of the Bloomsbury Festival New Wave Theatre Programme, Saturday 14th and Sunday 15th October at 5pm. [tickets here](#)

The Laban Creative Dance Collective

Helena Softley Eden



A group of dancers who were privileged to have taken the last Laban Creative Dance Leaders Course in England, in 2018/19, under the wonderful leadership of the late and much missed Ann Ward, have formed the 'Laban Creative Dance Collective', our motto being 'Move, Connect and Shine'.

During lockdown we kept in touch via Zoom and when we were all allowed to meet up again, we had a joyous re-union in Cambridge in July 2022, where we caught up, laughed, and danced, sharing our love of movement and using original choreography from the group, which we analysed and worked on using Laban's terminology and teachings. We did not want our learning to fade away as life took over so we decided that we would meet up a few times a year, with the goal of one day hoping to host our own 'Day of Dance' or even a 'Summer School', using our own skills and experience, and hopefully employing the talents of some of the tutors we enjoyed on our course. Thus, the 'Laban Creative Dance Collective' was born!

Initially, as a focus for the emerging group, we worked on a piece called *Waiting* which we were able to perform as 'work in progress' at a dance event in April this year called 'Reclaim, Re-shape, Re-make', which was held at The Anglia Ruskin University in Cambridge.

This performance project was organised by dance scholar and choreographer Eva Aymami Rene and one of our Collective members, theatre maker and scholar Naz Yeni. *Waiting* grew from an exploration of 'shadow moves' using Efforts and patterns, and involved virtually all the course participants. It even included video contributions from Dorset, Yorkshire, Austria and Turkey from those of our group unable to be there in person. (As well as coming from across the UK, we are also an international group.)

We love spending time together dancing and socialising and have already met in person and on zoom since April. We will be meeting up again in November where we will dance together and discuss our plans for 2024. And on that note, that is where you come in.

We are hoping to organise a Laban-based 'Day of Dance' in the summer of 2024, and we would love to

know if this is something you feel you may like to come to? We are not asking anyone to commit at this time, but it would be very helpful to know if there is enough interest in an event like this for us to begin preparations.

Please email us at: Labancreativedancecollective@gmail.com to tell us your level of interest in such an event, or if you are interested in joining us at any other time that we meet; also, please tell us whereabouts you are based geographically as this will help us select an area to hold the event.

Ann Ward described us as a lovely group and was really pleased that we had all stayed in touch. We are sure she would be thrilled that we are now accomplishing so much and that we have stayed together through thick and thin. We thank her for all her inspiration, and for bringing us all together. We look forward to hearing from you.

Subscribers' Classes

Online and in person classes from Alexandra Baybutt



We are holding some online workshops on Sundays in the lead up to our longer workshop. All welcome, not only musicians – we have some past students from the Laban/Bartenieff programme I teach in the Netherlands join us to explore voice <https://playasyouare.weebly.com/>

Online somatic movement class recordings in bundles of 6 or 11. Explore movement principles from the Laban/Bartenieff Movement System to support your personal practice. Led by Alexandra Baybutt (CMA, RSME, PhD). Year-long access to recordings. <https://alexandrabaybutt.co.uk/education/movementcoaching/bartenieff-fundamental-principles/>

One to one bespoke movement coaching (<https://alexandrabaybutt.us17.list-manage.com/track/click?u=7af725bbcc79827225a22e6a9&id=5959043b6e&e=0283ccaf58>) and research continues: clients see me online and in person for a range of questions and interests.

Adult Movement and Dance in Belfast

Contact: Brenda McKee
Email: brendamckee@btinternet.com

Weekly Drop in Classes

Led by Viv Bridson
Every Sunday at The Place (16 Flaxman Terrace WC1) from 11.00 – 12.30.

The class is for those who are trained or would like to be dancers, actors or performance artists. Viv does not teach Laban theory, rather, in the tradition of Jooss and Sigurd Leeder who developed their professional training from Laban principles, she uses her knowledge to structure the class and the material.

Up to £10 – pay in Studio
www.dancetheatreprojects.net
Contact: danceprojects@btinternet.com

Weekly Workshops

Led by Jenny Frankel
Taking place on Tuesdays from 12 noon to 1pm at the Primrose Hill Community Centre, 29 Hopkinsons Place, Fitzroy Road, London NW1 8TN
Fee: £10 per workshop
Contact: 07970 536643
Email: jennyfrankel.laban@gmail.com

West Dorset Laban Creative Dance Classes

Move, Dance and have fun.
Wednesday afternoons 2:00 - 4:00pm
£15 per session
Started 20th September 2023
Salway Ash Village Hall, Bridport DT6 5QS
Contact: Wendy Hermelin
Email: mail@wendyhermelin.co.uk
Phone: 07813 546644

Zoom sessions with Anneliese Monika Koch
Expressive Dance and Improvisation with Elements of Modern Laban Practice

Online - Mondays 6pm to 7:15pm (GMT)

"Behind the visible, behind outer events, lives a hidden force, almost lost, hidden deep within ourselves a forgotten landscape reveals itself and within it we find a dance poem" – Laban

You are warmly invited to join us for a virtual celebration of Life through the Art of Movement. We will dance, improvise and create, guided by the poetical expression of our internal truth, our hopes, visions and dreams. Suitable for beginners and advanced students. First session free. Then £5 per week on Zoom.

Contact: movementatelier@gmail.com



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