

Movement,

Dance

& Drama



Night 2010

Alison Curtis-Jones'
re-creation of Laban's
Die Nacht



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Year 2 BA students
Photos by Kyle Stephenson
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performed by Roehampton Students
(Tom Bowes, Emma Craddock, Natalie
Hearn and Casey McCann)
Photo by Richard Washbrooke



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Letter to the Editor from Gordon Curl

Dear Clare,

I was so sorry not to be able to attend the last AGM day (which I understand was a great success); but my loss was compensated by the great surprise gift of a wonderful collage of past colourful Guild Magazines - which I had had the privilege of editing. The collage was beautifully framed and will be a pleasure to see hanging in my study as a reminder of many years of enjoyable voluntary work for the Guild - thanks to the wonderful contributions which I received from Patrons, Members and guest writers.

Editorial Dr Clare Lidbury

It is with great pleasure, and some trepidation, that I write in my new capacity as Editor of the Laban Guild magazine. Gordon Curl is a hard act to follow – his long service to the Guild, and to the magazine, is highlighted in this issue. He has been both helpful and courteous in the transition from his editorship to mine.

My background is not directly in the work of Laban but in that of Jane Winearls and the Jooss-Leeder Method. Winearls studied with Laban and acknowledged the importance of his work to her, and he in turn recognised her work and its importance in the chronicling of the Jooss-Leeder Method. Her work at the University of Birmingham was developed by Andy Adamson with whom I worked as student, colleague and collaborator. The work of Adamson and Winearls continues to inform my teaching and supports my research into the work of Kurt Jooss. Also Labanotation has been a key area of interest for me and it remains on the curriculum for all dance students at the University of Wolverhampton where I am head of the Dance Department.

I work as Editor in collaboration with Dorothy Ledgard (long-time member of the Guild and former Guild Council member) and Tamsin Stanley in consultation with the Guild Council. It is Pam Anderton who typesets the magazine, and who makes it look so good.

This edition reports that the Guild's AGM at Roehampton was a great success – the President's address and the Laban Lecture given by Marion North are included in full in the magazine, as are reports of some of workshops, well recorded in some superb photos by Richard Washbrooke. Dilys Price's article on her work with TouchTrust sets Laban's work in a particular context while the reports of the sad loss of two important teachers of Laban's work reflects how much his work has impacted on the education world. In contrast the review of *Night 2010* sets Laban's work in its theatrical context.

As the new Editor I would like to see the magazine reflecting current practice and to see more research-based articles - philosophical, historical, educational, practice-based and so on. For this to happen you need to tell us what you are doing – how you are using Laban's work in its many and varied applications. Even if you have not written for a magazine like this before please do send in your writing. My role as Editor is to help you shape your writing into a form which works for this journal. I look forward to receiving work from you and hope that you find some interesting reading in this edition of *Movement, Dance and Drama*.

Accompanying the collage was a card signed by numerous members - expressing their appreciation. I was most moved - thank you so much. Some members wished me well in my 'new career', but I guess that this will consist mainly of domestic matters and, hopefully, some continued philosophical research into the arts. I will however be happy to continue on your Magazine Advisory Board should you wish me to do so.

My warmest good wishes to you as our new Editor and greetings to all your Magazine Team - whose dedication has been a great inspiration to me.

From the Chair Maggie Killingbeck

Council has organised the following calendar of events during 2010/11, please give them your support!

July 11th 2010
LiP workshop: *Dynamics in Dance*. Viv Bridson, The Place, Euston, London

August 27th – 29th 2010
Phoenix Project Summer School

Nov 6th 2010
LiP workshop: *Drama in the Classroom – using the Laban approach*. Brigid Panet (Theatre Director & Acting Teacher, Author: *Essential Acting*), Lucy Barber (MA from RADA/King's College London). Coordinated by Darren Royston (Tutor: The Laban Approach module MA Text & Performance, RADA)

Jan 29th 2011
LiP workshop: *Extracting dance material from a dramatic scenario*. Michael Platt, the University of Bedfordshire

March 19th 2011
AGM/ Annual Conference, East 15 Laban Lecture by Walli Meir & Suffolk Youth

May 7th 2011
LiP workshop: *A practical one day workshop exploring the Laban principles and choreological perspectives used to re-create NIGHT (2010), based on Laban's Die Nacht, (1927)*. Ali Curtis-Jones, London venue

It is hoped that advanced notice of these events will reduce the likelihood of clashes with other Laban based activities and enable members and others to arrange their diaries sufficiently early to maximise attendance. Please give these events your support.

Recruits to the Laban in Places, AGM and Conferences, Laban Youth and Drama sub committees are urgently required. If you have any time and/or administrative expertise please contact Maggie Killingbeck (m.killingbeck@ntlworld.com) or Vanessa Downie (vanessa@danceexplosion.co.uk). Please get in touch also if you have any expertise in marketing. Also if you have indexing skills, Council would like to hear from you; back copies of the magazine are in urgent need of indexing.

Please consider sending a donation for the Dance Education [Phoenix 2] Project [Elizabeth Farquhar, The Treasurer, The Laban Guild, 41, The Avenue, Hitchin, Herts, SG4 9RQ, email: elizabethfarquhar@yahoo.co.uk]. Members will have received a letter requesting support to fund the project. Practising dance teachers will be required to use choreutic material to inform their teaching and data will be collected and interrogated in an attempt to identify the value of this material for dance in education in the contemporary context. Your support for this project would be greatly appreciated. Interestingly at the AGM it was very clear that there is an enthusiasm for increased opportunities to study Laban's work. With this in mind it is intended to offer additional workshop places to other participants under the umbrella of Laban in Places (LiP) Study Days.

Movement and Meaning

Dr Marion North

Laban Lecture

Presented at the AGM, 20th March 2010

I make no apology for this Laban Lecture being personal to me. Forty-six years ago I was invited to give the Laban Lecture. This was in 1964 and I was intrigued, when invited again this year, to find out whether what I had said nearly half a century ago was still valid to me. Clearly, I was concerned at that time, to place movement study and dance into the wider picture. This is not necessary now when there are Dance Departments in most British universities, and Laban's work permeates a large proportion of the dance teaching in this country. As it is highly unlikely that I shall be invited again (as a fifty year interval appears to be the norm) I have decided to tell you a little about how I learnt of Laban's work and about some of the ways in which it is used. Also I would like to look forward to the future and possible further developments.



Janet Whettam, Walli Meier, Anna Carlisle and Marion North

I had gone to the Art of Movement Studio in Manchester as a young, inexperienced student, interested in teaching others but not having enough knowledge or understanding to do so. During the first years of my experience at the Studio, the most outstanding memories are of sessions with Laban himself and with Lisa Ullmann and Sylvia Bodmer, all outstanding teachers and artists.

While working with Laban, I found myself in factories observing practical movement of the cotton workers; working with him in his Youth Advisory Bureau advising young people on appropriate and suitable occupations for their future; teaching in local schools and colleges as well as in the Studio itself; taking recreational groups in community centres; devising dances and creating opportunities for dance experience for people of all ages. I was involved with him in the therapeutic application of Movement and Dance making assessments of clients for therapeutic treatment through movement. Keeping records of all these various activities using notation of both kinds, gave me experience in observation, notating, evaluating and assessing directly from the movement.

Such a bewildering range of experiences was unique for those of us who were there in the early days of the Art of Movement Studio. At one time we would emphasise one activity and at another time a different one, but throughout we had daily experiences and classes in Choreutics and Eukinetics, observation and notation of every day movement, dance and dramatic action. We learned to prepare assiduously for our classes and to ask questions. Laban himself rarely offered information but always responded to a question which he felt was significant.

I was always impressed in those early days with the quality of the teaching which I was privileged to receive. In class the methods used were either improvisation or studies and dances which we had to learn precisely and practice over and over again. Improvisation was not a subject in those days, but a method of teaching, that is students had to explore an idea, a movement happening - for example, a series of shapes or rhythms, even a body action. We then had to develop the theme into motifs and sequences and finally into dance forms.



A series of classes resulting in performance could become an exhilarating mixture of student invention and teacher direction. My memories of those classes in the early 1950s were of the variety and excitement generated with groups of people of all ages who participated and performed together. Someone you know well - Geraldine Stephenson, was very much a part of both as performer and teacher.

In addition to participating in Laban's classes my special privilege was to meet daily with him. During this time, one of his projects was to write his new book 'Effort and Recovery'. Through working together with him on this, and other projects, I was able to develop a much deeper knowledge and understanding. How I wish this could have continued.

One special memory of the early years was of the frequent and hilarious parties held in one of the studios, by staff and students - sometimes just staff. By demand, Laban had to play the rôle of a Magician in the impromptu performances, and his play with the lemniscate (the Mobius strip) was greeted with tumultuous applause every time. The Magician had done it again - what a pity we had no access to video recorders at that time!

Nine years later I found myself looking for the means to apply the incredibly rich experiences, and knowledge and understanding which I had gained over those years.

Laban died fifty-two years ago and it is interesting to look back and see what heritage he has left. Without doubt he was an eminent and forward thinking intellect but, much more than that, he offered us a new way of thinking about movement and dance. This new way could, of course, be discussed, talked about intellectually and studied academically. Crucially, however, it was a way to reach into and affect the inner being through bodily experience and practice. Laban saw dance as the highest form of expression of the inner self. He understood the meaning of opposites - of duality - inner/outer, high/low, effort/recovery, a duality with which we are all familiar. I shall refer later to the lemniscate which is an example of duality and synchronicity.

Of course Laban recognised the value of his work in dance, therapy, education, drama, recreation, (re-creation) and research, and propagated all of these at different times. Fundamental to his new way of thinking was the invention of two notation systems. Laban said (in two unpublished letters to MN) in 1956:

There is much demand for a notation in all camps. It is difficult to explain that my notation has two aspects, dealing either in the main with the unconscious or, on the other hand, with the more conscious production of movement.

It was therefore possible, using these systems, to record and retain movement patterns in a way which had not previously been done so comprehensively. For different purposes one or other system may be selected, and sometimes a combination of both may give a fuller picture for future reference e.g., for research purposes.

It does not matter what we call something provided we know what we mean. This is the advantage of movement symbols which can convey the same thing to different people. To give an example of how words can cloud our understanding of the movement work of others take the word "tension", a word in everyday use with a variety of meanings.

'Tension' is not one isolated phenomenon and it is not solely related in Laban's work to the aspect of 'flow' or physical action. (There is the specific use of the word 'tension' in the work of Kestenberg for example.) The way that Laban himself used the word, when I was working with him, signified that all movement has tension but it also has a flavour (effort quality) and is not just a physical event. Effort quality requires tension to move the body, even to a very small degree. This fact formed the basis of my own research in the observation of babies to try and answer the question, "When does the effort patterning in an human being first occur?" This pilot study, started thirty years ago, actually began to answer some such questions, and there is much room for more research in that field (as in many other areas).

Most words which describe movement incorporate a range of different aspects of body, quality, spatial direction and so on.

.... Laban had to play the rôle of a Magician and his play with the lemniscate was greeted with tumultuous applause every time.

For instance, 'stiff-necked' implies the use of body and quality, but how stiff? Where stiff? How much stiffness ... a little, a great deal? This expression originated in a body description, and is used to describe a personality trait.

Another example would be the word 'inhibited'. 'Inhibited' is mainly a quality description, not located in any specific body part, and implies bound flow, inward or static direction, but it does not describe what kind of inhibition - fierce and strong, light and tentative, rigid and withdrawn etc. all of which and many, many others are detailed quality descriptions.

In everyday life communication between individuals or performer and audience depends, not only on words, but on observed movement of the body or the voice. If we appreciated more the richness and range of the movement quality involved in an action, communication and understanding would be greatly enhanced.

Having revealed to us the range of movement vocabulary, both practical and expressive, Laban gave us the opportunity to develop our own inner qualities and to be aware of our own rhythms and phrasing - an aspect of 'know thyself'. This could enhance our appreciation of the movement patterns of others, to be able to observe, identify and record them.

He also clarified our understanding of space. A theoretical and practical study of the spaces in which we live (that is our own space around us and a wider communal space) illuminates our personal ways of functioning. Some of us are lost in space, and are at the mercy of outside influences, others of us shape our space to our own liking and are more in control of our environment.

A knowledgeable teacher, choreographer, dancer, actor, therapist trained in Laban movement language, can more easily communicate directly in body action, effort and spatial pattern. Laban gave us the tools, an understanding which covers the whole range of movement, both practical and expressive, together with simple, comprehensive notation to record observations or movement ideas.

I continued to work with Rudolf Laban for the last ten years of his life. The letters which he wrote to me during the final year of his life, when I was in America for six months, revealed the strain and anxiety of trying to keep his work alive with little

money, little support and no public funding. This is when William Elmhurst, who as you know is still a sponsor of the Guild, moved in and helped to keep the Guild and all the activities of Laban, alive and flourishing.

Now the whole world seems to be in a period of great change. The dance world has seen the ending of an era of magnificent Masters of Dance, and with the death of Merce Cunningham, we are moving into another time which will make new demands on all of you in the years to come. How can we contribute to this inevitable change? How can we help



our work to progress and develop? One important way is to give positive support to others in our field and welcome the many and varied approaches of other practitioners, and their combined richness, as Laban used to do. Considering the work today, of dancers, analysts, teachers, therapists, choreographers and so on, it is clear that many influences dictate the range of Laban's work which is selected. The style of the dance or drama will inevitably be affected by the chosen range of movement combinations i.e. effort quality, space harmony or the subtle combinations of body/effort/space.

We can most usefully support Laban's work by respecting and recognising these individual contributions. By paying respect to individual practitioners in this way we recognise the range of Laban's work and its applications, and we support its many creative developments. Without this mutual support, we can so easily seem to be criticising or negating the efforts of others whose contributions may be different from our own. In doing so we could be in danger of destroying our own valuable work and Laban's heritage.

The way that Laban himself developed many of his ideas, experiences and practices was by throwing out an idea to those around him and hoping one or other person would take it up, develop it, come back to him with responses, and together they would move forward, finding a common understanding. He himself did not in fact develop all areas of his work as they are now known.



Anna Carlisle and Marion North with a lemniscate

I look towards Trinity Laban to assist this development by offering courses at all levels and in all areas of the application of Laban's work, and similarly by providing research opportunities.

In conclusion, I am frequently asked about the lemniscate, particularly since we chose it as a symbol of the new building opened in Deptford in 2003 in honour of Rudolf Laban. The lemniscate itself is not exclusive to movement, having fascinated mathematicians for millennia. We are fortunate in having some comments by Laban himself and some by Sylvia Bodmer on the lemniscate which I would like to share with you so that you can follow their way of thinking.

Sylvia Bodmer wrote:

The Lemniscate or twisted band movement is unique and of great importance in the study of harmonies in movement and dance. The Lemniscate is a space structure with neither an inner nor an outer surface. Its surface continues going from inward to outward and vice versa without a break; this gives it a characteristic movement quality. It is the only space form with an interrupted continuity of the movement flow. In any other structure there will always be an interruption or a stop when the movement has to be 'turned' the other way round. The Lemniscate is the only movement form which relates inwards to outwards without a break. It need not always be a whole Lemniscate band but part [part] movements of the Lemniscate

band are the predominant and observable factors in many movement and dance forms. Their band-like movements create in the body simultaneously an in and out going flow, but in different parts of the body (contrasting for example in different joints) and related to the centre of the Lemniscate band. In human movement the relatedness to the inward and the outward space shows the personality in its contact and relationship with the outer world. It hints about the harmonizing of a person in linking the extrovert with the introvert qualities.

The mathematical concept of the Lemniscate or Mobius band is a surface in a band-like form with infinite continuity. The surface turns in itself and has neither an inside nor an outside face. The slight continuous twist or deviation from a straight surface in to a curved surface characterizes the quality of the Lemniscate band. If one cuts out a straight piece of band from a piece of

paper and twists both ends round and then joins these ends together one has created a Lemniscate band. It is a [figure of] eight-like structure in space but not lying in one place, and also not crossing in a central place. To reach the same chosen point on a band, one has to travel twice along this band to reach the chosen point again. Besides this band-like structure there exists also a plastic surface form, which has the same qualities, and turns in itself inside out.

The Lemniscatory quality of space was demonstrated towards the end of his life by the famous mathematician August Ferdinand Mobius (1790-1868). His "Mobius Leaf" is well known in books of mathematical puzzles. Lemniscate movement is also an essential feature in living structures, especially the growth of plants. In many art forms the influence of Lemniscate can be discussed especially in the sculpture of Henry Moore and Barbara Hepworth and in additional structures. As mentioned before there is a great similarity between the Dodecahedron and the Icosahedron.

Plastic seven rings appear only in the spaces between or around crystalline structures. The plastic space forms of seven rings are always Lemniscate structures. A seven ring is never knotted. Typical seven rings can be traced in linear form in the Icosahedron. They have wide and narrow angles between their inclinations. According to Laban these can be compared to

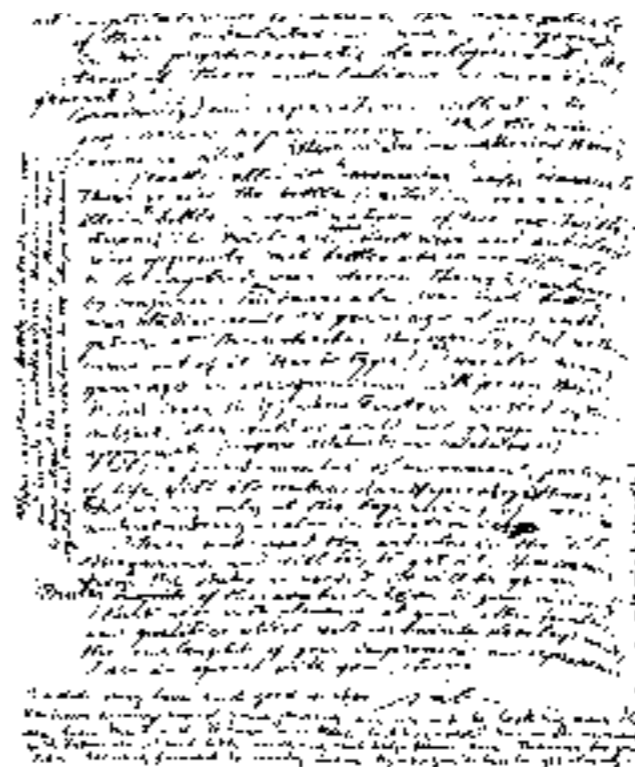
the intervals in western musical scales. If such a seven ring is started around its axis, its position in space alters the intervals of the angles and each revolution denotes a different scale, similar to the succession of musical scales. The difference in the seven ring scales is that each each scale returns to its starting point.

Laban constructs a plastic seven ring out of seven tetrahedron-like space structures, which show two sharp angles and five wide ones. If held in the two hands at [where] the sharp angle comes, this seven ring can be rotated as mentioned above. Its rotation is not regular in time, but has sudden jumps in the successive rotation.

It is fitting that Laban should have the last word:

Extract from unpublished letter from Rudolf Laban:1956

From your letter I would like to take out one remark, that of the Mobius strips. These fluid formations are known for approx. 10,000 years. The Tibetans (China, India) were intrigued by their aspect and formed all kinds of magical and witchcraft signs on the basis of \oplus and \ominus (in India called "Yantra"). The Greeks cultivated the more intellectual and partly artistic aspect of \oplus and \ominus (Pythagoras, Plato) which modern science took over. Medieval mystics were struck by the \oplus and \ominus quality of these undulations. In several periods of the arts the \oplus and \ominus aspect was penetrated. Mobius is I think the man who found the mathematical formulae of topology used in electronics, atom-fission, supersonic flight and nuclear physics in general. These mathematic equations nearly approach the reality of this phenomenon and are used in order to avoid breakage and disintegration of material under the great strain of electronic power inherent in it now awakening in some bold engineering features.



Part of the original letter from Rudolf Laban

My own approach to these undulations is a more general one (or central one?) which have not been much considered in the various practical and semi practical applications. I am of course nearest to the \oplus and \ominus art implications to which the receptacle of these undulations now is exposed in his psychosomatic development. The general trend of these undulations is (proximity) and reparation with all its joy-sorrow repercussions. But the vision comes in also (Klein did also some maths about these).

.... Laban himself developed many of his ideas, experiences and practices ... by throwing out an idea to those around him and hoping one or other person would take it up

Greeks called it "meander" and/or "lemniscate". There is also the bottle called in science (Klein bottle, a combination of two one-twisted stripes). The twists are here clockwise and anti clockwise opposite. Such bottles which are difficult to be emptied were shown through centuries by conjurors on fun fairs etc. One such bottle was studied some 12 years ago at my instigation at Manchester University but nothing came out of it (true to type). (Our cardboard bottle is outside an ico and inside a dodecahedron. Nobody seems

to know about the connection of these two crystals and their relation to the stripe business.)

I was also many years ago in correspondence with Jersey University, N.S.A (near N.Y.) where Einstein worked on this subject. They could or would not grasp my approach. (Compare: relativity and relatedness)

It is a fundamental of movement, perhaps of life with its combined (ana)lysis and (syn)thesis.

But we are only at the beginning of some understanding as also in electronics. I have not read the articles in the PE magazine and will try to get it. If an answer from the studio is needed it will be given besides of this tribute to your curiosity I think also with pleasure at your other faculties and qualities which will certainly develop under the onslaught of your impressions and expressions. I am in spirit with you.

The lecture was presented by Janet Whettam with the Sylvia Bodmer paper given to Marion North and the extract from Laban's letter to Marion North from 1956 read by Walli Meier. The lecture generated much animated discussion from the floor.

Photos by Richard Washbrooke

President's Address Anna Carlisle

2009 has been an exciting year for new initiatives and projects in the Laban World. We have seen: the publication of Carol-Lynne Moore's book *The Harmonic Structure of Movement, Music and Dance According to Rudolf Laban: An Examination of His Unpublished Writings and Drawings* (Edwin Mellor Press, 2009); The inauguration of a new Diploma in Laban Studies at Trinity Laban, together with a stunning performance of a recreation of Laban's early choreography, *Die Nacht*; The setting up of a new MA Module in Laban Studies at the University of Bedfordshire; and a new Laban Reader is currently in process for publication by Routledge in 2011.

The Guild has also been extremely proactive and busy. The Council has, one might say, had a serious 'make-over'. We have now a considerable number of young, enthusiastic women of action on Council who have been instrumental in not only organising a series of events for this last year but have planned an exciting programme of workshops to run through until November this year.

In addition the Guild has generously offered support for a new venture - a new Laban Summer School, timetabled for August this year at the University of Bedfordshire. This will be managed and run by members of the Phoenix Project - the Professional Development Course in Laban Studies, which was also supported by the Guild and funded by the Enid Platt Legacy.

So, a dynamic climate of projects and initiatives which point to a new groundswell of interest in Laban's work. I want to conclude by suggesting that the *avant garde* nature of Laban's ideas - formulated almost a hundred years ago - has yet to be recognised. It is only now, looking at the current dance scene, that we see the ways in which his revolutionary ideas have become common practice. For example the vogue for improvisation, the growing resistance to prescribed training techniques, the current interest in somatic studies, the blurring of boundaries between amateur and professional dance, the rise in popularity of site specific works, and the enormous growth in what is now called 'Community Dance', all point back to Laban's genius and the need for a serious re-consideration of his unique contribution to the study of Movement and Dance.

The Laban Guild has a direct line back to Laban. He was the first President of the Guild in 1946. One of the principal aims of our organisation is the promotion of his work in the UK. I would like to thank all members of Council for their hard - and voluntary - work to fulfil this aim.

Anna Carlisle MBE MA addressed the Annual General Meeting on March 20th, 2010 at Roehampton University.



Photo by Richard Washbrooke

The Dance Centre: Finding a Place for Laban an update from Dr Lorraine Nicholas

In the previous issue my research article illuminated some of the tensions around the arrival of Laban and Ullmann in London in 1940. Unfortunately, during the transition between different software systems the references were lost. A fully referenced copy of the article has now been lodged with the National Resource Centre for Dance (University of Surrey) so these can be followed up.

I would also like to take this opportunity to introduce some of the images I have only recently received permission to publish. I think these are important. Not only do they give some impression of Leslie Burrowes and Louise Soelberg who created the Dance Centre in 1938 and were important pioneers of modern dance, but they are interesting because they are the work of Angus McBean. In the 1930s McBean was beginning as an independent photographer with an interest in the theatre and this would become the area in which he is celebrated. This photo shoot in about 1938 is therefore of interest for dance history. A touch of his surrealism is evident in the coiled rope in the background of the Burrowes portrait. In others of the same shoot there was a bundle of tulle looking like a cloud fallen down from the sky for no apparent reason! Look for others in *The Dancing Times* of the era. My thanks to *The Dancing Times* and Harvard Theatre Collection.

The Dance Centre Group, in Chorale.
Left to right, Louise Soelberg, Leslie Burrowes, Susan Small.
© Harvard Theatre Collection]



Leslie Burrowes in Pavane.
© Harvard Theatre Collection



Dr Lorraine Nicholas was initially trained at the Art of Movement Studio Addlestone in the late 60s - followed by Graham technique at London School of Contemporary Dance. Lorraine completed an MA in Dance Studies at LABAN followed a PhD in dance history at Roehampton University where she is currently on the staff of the Dance Programmes. Lorraine is author of *Dancing in Utopia: Dartington Hall and its Dancers* published in 2007.



Phoenix Project Summer School

Contact: cathy@washbrooke.com

27th to 29th August 2010

Hoffman, Cunningham, Graham & Laban: - amazing Restagings and Recreations! Gordon Curl



During the first week of February 2010 capacity audiences, in the Bonnie Bird Theatre at LABAN Creekside, witnessed some amazing restagings and recreations of the works of eminent choreographers - performed by Year 2 students on the BA (Hons) Dance Theatre programme as part of their *Historical Projects*.

An excerpt from Reinhild Hoffman's *Dido and Aeneas*, restagings of Merce Cunningham's *Scramble* and Martha Graham's *Diversion of Angels* - all were performed with consummate commitment and skill. A more refreshing evening's revival of much-loved works would be difficult to imagine.

In addition to these well-known works Laban's 1927 choreographic work *Die Nacht* (now as *Night 2010*) exploded on to the stage to the reverberation of compulsive drumming. It was in four sections: *Smart Set* (1920s Berlin - starving but sexy); *Stockbrokers* ('dollars' and greed); *Tanzbar* (depravity and political satire); and *Monotony* (dehumanisation). Seldom had I witnessed student work in a higher education establishment with such commitment and dynamism - and at the same time with such historical significance; it was a revelation!

I attended the Thursday night performance and on my return home immediately emailed the Producer, Director and cast, the following eulogy:

DIE NACHT from 1927 to NACHT 2010
(Thursday 4th February 7.30pm 2010)
Producer and Researcher: Valerie Preston-Dunlop
Re-creation, Staging and Direction: Alison Curtis-Jones

Quite, quite brilliant! It had all the forecast ingredients of sexuality, deceit, greed, superficial high-society, money-grubbing, depravity, political satire and dehumanisation! And it did them all with such commitment, skill and aplomb - with a touch of Commedia dell'arte, musical hall and cabaret, immaculate chorus lines, powerhouse rhythmicality, and even a salacious paddling of fingers in partners' buttocks! It was all **hugely entertaining** and a great credit to students and staff! **Congratulations!**

The whole issue of 're-creating' past choreographic works (as opposed to their 're-construction') undoubtedly bristles with such problems as 'authenticity' and 'legitimacy'; but we are repeatedly reminded by Alison Curtis-Jones, that:

Night 2010 is a re-creation and not a reconstruction. The latter suggests a fixed form which can be repeated exactly, whereas a re-creation is: a reflection of Laban's approach to dance theatre, where the work is processed and is developed using improvisation strategies and contributions from the performers.

Clearly, the spirit of Laban's 'improvisatory' approach would seem to have been wholeheartedly embraced in Alison's direction of *Night 2010*, and a consequential new work had emerged - embodying as much of the thematic material from the original choreography which Dr Valerie Preston-Dunlop's research provided - not to mention, of course, the dynamic improvisational elements contributed by the performers themselves within this radically reduced time-scaled piece (the original work was almost three hours long). 'Authenticity' in such a scenario had lost much of its significance, and 'legitimacy' prevailed!

The rich vein of Laban's genius in *Die Nacht*, despite its mixed reception at the time, had undoubtedly provided vital inspiration for the re-creation of *Night 2010*. Valerie, in her *Rudolf Laban: An Extraordinary Life*, reminded us that, for this work, Laban's icons would have been:

Money, leading to exploitation of the poor; Sex, representing exploitation of one another; and the Machine, with its inevitable annihilation of the soul ... (Laban) had a particular dislike for stockbrokers, for cocaine addicts, for pornography, for petit bourgeois prejudices, for male chauvinism, for female flightiness, for religious bigotry, for class snobbery. These ideas he put into the dance ... bizarre ugliness as the consistent aesthetic, eye-opening shock as the means, audience awaking as the aim.



Laban was only too aware that *Die Nacht* had received an horrendous press - and to quote from his biography *Ein Leben für den Tanz*, he wrote of: "a great ranting and raving of criticism, a fright for the public, in fact, a diarrhoea like never before, an absolute debacle". Nevertheless, Laban believed that it: was (his) best theatre work. "Dance and music ... were implemented exactly in rhythm; costumes and witty ideas, observations about the physical, mental and moral from the life of the night."

No such 'ranting and raving of criticism', greeted the performance of *Night 2010* at Creekside in February 2010 - only a sustained and tumultuous applause - doubtless a combination of the sign of our times, and the masterly re-creation of a powerful work potent with human depravity. As Alison Curtis-Jones wrote:

It was a huge task to generate all the material and to shape it artistically for public performance (in three weeks!). The students worked tirelessly to find the appropriate movement stylistically ... particularly working with the grotesque, the use of facial expression The costumes were designed by Martina Trotman, based on the original photograph and drawings we acquired. The music was composed and played by Oli Newman.

The whole concept of re-creating such historical works, 'From Archive to Production', undoubtedly has provided rich rewards for students, staff and spectators alike. Valerie Preston-Dunlop, Alison Curtis-Jones (together with Colin Bourne Head of Undergraduate Studies and staff) as well as Anthony Bowne Director of LABAN, are to be warmly congratulated on such remarkable initiatives.

Photos by Kyle Stephenson

Report from the Courses Officer Ann Ward

After all the hard work of members of the Training Committee, the plans for the updated Laban Guild Dance Leaders Course are finally going ahead. In May we start a new course in Maynooth College, NUI, near Dublin, for Kildare County Council. This will run until September 2011 and we are looking forward to welcoming new members into the Guild and to our pool of trained leaders.

We have also relocated the course planned for East Anglia to the new dance studio of Dance Digital (previously essexdance) in Chelmsford. This should prove more accessible and we are already getting enquiries for a starting date in September 2010, finishing in November 2011. There will be a practical information day in Chelmsford on July 10 for all those interested. For further information please contact the Courses Officer, as below.

We have a range of publicity material for this course available via email and would welcome help with publicity from anyone with lists of possible contacts.

The Courses Officer also attended another meeting of the FCD

National College working party on professional standards and will be attending the DTAP (Dance Training and Accreditation Partnership) conference in May.

Those of you who attended the AGM will have seen the colourful display on the Training Committee stand, and the committee owes special thanks to Pam Anderton for designing and printing much of this material.

We are delighted that the Phoenix group has set up a four day Laban based summer school to take place in August, and hope that many of you will be able to take advantage of this excellent opportunity to enjoy dancing whilst getting some valuable CPD.

And for any teachers or leaders running out of inspiration, don't forget that the Guild has a pack of twelve DANCE IDEAS for children - all tried and tested with detailed lesson plans to follow or adapt.

For further information, please contact Ann Ward: awardglenkeen@bigfoot.com.

A Tribute to Gordon Curl on his Retirement as Editor Anna Carlisle

It is a tribute to Gordon's loyalty to Rudolf Laban and to the Laban Guild that he has worked for our organisation for over twelve years. He joined the Guild in the 1950's, took the Chair for six years (1997 - 2003) and subsequently became Editor, followed by interim Editor until his recent retirement in 2009.

Three major events from his period as Chair stand out as flagship achievements. The first was a spectacular contribution to the Guild's participation in a Festival of Movement and Dance at the Albert Hall organised by the PEA in 1999. Here Gordon illustrated an historical perspective of Laban's work in a multi-screen presentation and then, like a magician, effected a *coup de grace* with the dramatic descent from the ceiling of a life-sized icosahedron with a dancer moving inside!

In 2001 he organised a one day Conference of research presentations in collaboration with the University of Surrey: 'Order or Chaos: Laban's Artistic and Philosophical Foundations and Beyond ...' The Symposium included the key speakers Dr. Carol-Lynne Moore and Dr Ann Nugent. Gordon's own Paper, highlighting the spiritual dimension of Laban's work, was beautifully designed to resonate with the practical Choreutic workshops that followed.

Two years later he master-minded an inspirational weekend course in Drama and Movement in association with the Suffolk County Council Youth Theatre, based at the Ipswich Dance Centre. The workshops had maximum attendance, as did the wonderful evening performance of the Suffolk Youth Theatre's *Romeo and Juliet* at the Wolsey Theatre.

His role as Chair transformed seamlessly into the role of Editor. And here, over six years, we have witnessed a calibre of work which has seen the magazine rise to the level of a professional publication. In addition, whilst lifting the profile of the Guild through the quality of the magazine, he also initiated the idea of acquiring a number of distinguished Patrons - Sir Walter Bodmer, William Elmhirst, William Forsythe and Bernard Hepton.

I know too that Gordon has been very generous in supporting events with his own personal funding. I also know that he hopes that his interest in the philosophical and aesthetic aspects of Laban's work will continue to have a place in the magazine.

Gordon, your work has been of such a sustained high standard, vigour and generosity of spirit that we cannot thank you enough for such a magnificent contribution. I will trust that such a long track record with the Guild means that you have enjoyed yourself! I am sure you will continue with a host of other projects in your retirement and wish you continued health and enjoyment.

Touch Trust: A Gift to Share Dilys Price

The Touch Trust Programme for children and adults with profound and multiple disabilities, based on Laban's Philosophy, Theory of Movement and practice of the Art of Movement

The Touch Trust's holistic, creative movement programme changes the lives of children (and adults) who have profound and multiple disabilities, including severe autism and challenging behaviour. Six years ago Touch Trust was a tiny charity, operating from a kitchen table, and raising money from market stalls and skydives. Now it is housed in the Wales Millennium Centre, one of only nine resident Arts Organizations. The Touch Trust programme was recognised by the Welsh Assembly Government and the Arts Council of Wales as innovative, remarkable and unique - their seal of approval gave it their new home and funding.

"You are making a significant difference to the children with complex needs in Wales. The only problem is I want more to have your programme."

Over the last decade in Wales there has been a renewed understanding of the importance of the arts in people's lives and that people change because of their experience of, and expression through, the arts. There is a renewed awareness that culture is at the base of society's health and wellbeing and there is a new understanding of the deep need for our society - for each individual - to celebrate diversity. Touch Trust is dedicated to bringing about change and delight to those in our society who are often isolated and disadvantaged because of their disabilities.

Laban was my teacher in the 1950's and the Touch Trust programme is solidly based on Laban's teachings and analysis of movement. What we achieve in our programme is: happiness and a sense of wellbeing, stress release and relaxation, higher self esteem and lessened anxiety; muscle relaxation, better health (circulation and breathing), physical and movement skills development; better communication - social development and enjoyment, intensive interaction, and connection; motivation, empowerment, focus, sensory integration, and educational development; creativity & expression. This programme also leads to development in the other Arts, becoming increasingly multi sensory and creative - with increased enjoyment in participation, sharing and showing around themes and different art disciplines. We have collaborated with Welsh National Opera (our neighbours at the Wales Millennium Centre) to the mutual advantage and pleasure of both (see www.wno.org.uk/6342 for information on the film documenting the relationship between the two organisations).

We are training others and negotiating/setting up "cells" throughout Wales and now further afield - in Scotland, Panama, Spain, New York and Hong Kong. We have Licensed and put copyright on the program because of the need to keep the

product "pure" with developments always in line with Laban's and Touch Trust's practices and philosophies. Within this Licensing is a compulsory financial Membership so that we can monitor practitioners and share our ongoing research and developments with them.

The Touch Trust programme, rooted in the Art of Movement, has had a profound effect on many of the children and babies with disabilities with whom it has worked. There are many testimonials from parents, teachers, medical and educational professionals to confirm this, such as that from the parents of 'Lily' who had 80% brain damage at birth and who were told by the doctors that she would remain in a vegetative state. After regularly coming to sessions at our Centre, they wrote:

"You did not accept the medical diagnosis of Lily's "vegetative" state and nor did we. We are so happy now; Lily is a happy little girl and we as a family are no longer sad as we see Lily develop - seeing, hearing, playing and smiling."



Another parent wrote:

"We are finding Sue is far more alert, using her eyes more, listening and trying to speak more. We are so pleased. The only changes we have seen are since she started coming to the Touch Trust".

The head of a Special School wrote about the Touch Trust sessions which take place in her school:

"All our children achieve in these sessions and always leave the room energised, relaxed and most importantly, very happy. They offer both children and staff (and parents) a very special time where individuals are valued and respected."

Her Majesty's Inspectorate for Education and Training in Wales wrote in their Report:

"An example of outstanding practice is the school's commitment to the Touch Trust programme, an educational and creative multi-sensory programme involving touch, movement, music and massage. Parents and teachers report a wide range of benefits including pupils' improved social interaction, increased confidence and higher self-esteem. Pupils find the sessions enjoyable and display reduced anxiety."

Professor Michael Kerr of Learning Disabilities at the Welsh Centre and University Hospital, said at our National Conference last year (Wales Millennium Centre '08):

"You are making a significant difference to the children with complex needs in Wales. The only

problem is I want more to have your programme."

I have just returned from Hong Kong where I spent a week teaching the Touch Trust's programme in the Jockey Club Sarah Roe School. In this one week in Hong Kong, taking the same children (with extreme challenging behaviour and autism as well as with profound and multiple disabilities) every day, teachers saw significant, observable changes, such as improvements in communication, focus, connection and empowerment, individual and group enjoyment by the children and staff. This was achieved through using fun activities to focus on rhythm and music, expression through movement, authentic movement decisions and explorations, multi sensory and artistic, creative activities, holistic touch, and the importance of breath.

I think that Laban would approve of what I am doing if he were alive today. I have kept true to his philosophies and theories applying them to one small sector of society. He drank life to the full and yet he had compassion and respect for those for whom life seemed impossibly difficult. I know from my time with him about his care and compassion. I know that he choreographed dances for the talented and for the "ordinary". He observed the movements of the "insane" and used their movements to choreograph at least one wonderful dance exploring and expressing the pain of their lives. He was a genius ahead of his time. Because of him, children and adults with profound disabilities today are being given, through the Touch Trust programme, the gift of life in Wales and beyond.

www.TouchTrust.co.uk

Dilys Price OBE, B.Ed (Hons), M.Ed has over forty years research and practice in the Art of Movement. She lectured in Movement and Dance and Education for thirty years at University of Wales Institute, Cardiff and was awarded her OBE in 2003 for Services to the Disabled



Laban Guild AGM and Conference Report

Dorothy Ledgard and Jenny Haycocks



This year's AGM took place at Roehampton University on Saturday 20th March 2010. The Laban Lecture given by Dr. Marion North proved to be a very personal and interesting feature of the programme. Marion's lecture gave us her incisive memories of Laban and of his belief in 'dance as the highest form of expression of the inner self'. Marion described the breadth of Laban's interests and how he explored these across a variety of areas of study – including mathematics and the arts.

One distinctive feature of the presentation of Marion's memories was that it was read Janet Whettam and Walli Meier. Then on several occasions eminent members of the audience contributed their memories of working with Laban. Warren Lamb emphasised that Laban's teaching of improvisation was never woolly; he did regard improvisation as play but within specific boundaries and in response to specific intentions.

As another member of the Guild added, all play needs rules to define the intention of the activity. Valerie Preston-Dunlop also contributed by reminding us that Laban's ideas continue to develop. Her work at Trinity Laban with dance students has contributed to her to re-categorising of some of his work..

During this seminar-style interchange of ideas Marion reinforced the fact that Laban believed that people need to explore the movement patterns, such as scales, in order to experienced the inner intention within the movement - not merely talk about the theory.

Throughout the rest of the day several workshops were held and were very favourably received as the following reports indicate. *Jenny Haycocks* gives a very personal response to Fumiaki Tanaka's workshop and perhaps a more conventional response to Michael Platt's:



Laban's Principles Inspire and Clarify the Physical and Vocal Embodiment of Character / Performer in a Drama / Physical Theatre Context
Workshop led by Fumiaki Tanaka

Standing on the edge of the present, an infinite stream of now extends beyond sight, the well tended and closely examined path of future and past fall away, hopes disperse and fears evaporate. Held in a constant state of becoming the swinging door between action and reflection is sensed. Free to explore and find distance from subjective holding I inhibits a constant stream of now ... craning to see the edges the mind accepts its limits. We surprise ourselves and forget ourselves.

Playing with sound ... letting words come ... or not come. "Don't drop out of now" was the pivotal message. Creating sound from a movement script and movement from a sound-scape. Allowing movement and sound to form at once, taking one of these sound-movements and opening to the words that emerge. We pause to analyse the embodied effort quality and draw on this when we minimise the movement and extend the script. Waiting ... trusting ... exploring the effect of subtle changes in spatial direction, posture inclination and then the effort quality itself.

I was grateful.

Fumiaki was drawing on, and made reference to, the work of Andrew Morrish, Peter Bridgemand, Ruth Zaporah and Michael Chekhov

Photos by
Richard Washbrooke



Exploring the theme of 'The Seven Ages of Man' through space and relationships, with reference to Shakespeare's 'As You Like It'
Workshop led by Michael Platt

Michael started with simple, clearly explained and demonstrated movement motifs that were imperceptibly built on and would later incorporate students' creative responses. As a participant I love the challenge of perfecting actions before we move on. Only later would Michael explain the relevance of these motifs and related body designs, as points of entrance and exit. This technique of keeping something back encouraged the class to create new connections and steer away from hackneyed responses.

This step-by-step method of layering on is only possible if the teacher has caught at least a fleeting glance of an end point, and then builds down from that, whilst also building up from material that has the potential for development.

This approach is not only an enjoyable dance experience but reminds me as a teacher of how to translate an idea into movement. It demonstrates how to use Laban's 'map of the movement field' to select from the text in this instance, words and phrases that have movement promise.

Michael reminded us how we can use starting positions as signals to communicate a 'readiness' to our partners, of how we can focus on body parts leading and interestingly body parts trailing or acting in counter-tension when travelling, to create and communicate a range of characters, of how we are not trying to BE a soldier but working to embody the qualities of a soldier's movement; focusing in this instance on dominant use of body parts, movement through space and dynamic contrast.

I am still drawing pictures of figures which have overlapping kinespheres within the 'plane of survival' the table plane!

We left the AGM with plenty to think about!



Photos by
Richard Washbrooke



Membership Initiative

Council are delighted to report that the AGM and the recent movement choir recruited new members to the Guild. Council is keen to boost membership further. To this end we invite Guild members to bid for funding to support recruitment initiatives. If you have an idea that you think will recruit, you are invited to contact Vanessa Downie, the Guild secretary, vanessa@danceexplosion.co.uk for a proposal form. Costed proposals will need to be submitted to Vanessa by August 31st 2010. In the event of there being a number of proposals with the potential to recruit new members, the writers of those proposals will be invited to present their ideas to Council at the January 2011 meeting. Council will inform the membership of the outcome of this initiative at the 2011 AGM. We look forward to hearing from you.

Comments on the day Sadie Hunt

'Thank you for planning and organising a stimulating day'

'It was a beautifully organised day, excellent venue'

'Overall an excellent day leaving one with positive feelings, onwards and upwards – well done and thank you'

'A very exciting and informative day. Enjoyed every aspect of the programme. Well done to everyone and thank you.'

'The ambience of Froebel is superb. People are sometimes reluctant to go to a strange place but welcome a return to familiar places.'

'A very cohesive day – workshop material and content linked to Laban lecture.'

'Great venue, excellent organisation, good snacks and lunch, well attended.'

There were also complimentary comments about all of the workshops indicating how much people enjoyed them and how valuable they found them.

A Tribute to Helen Lewis (1916 - 2009)

Brenda McKee

Helen Lewis, dancer, teacher, choreographer and writer, died on 31st December 2009. She will be sorely missed by her friends, her dancers and all who came into contact with her.

Helen Lewis arrived in Northern Ireland in 1947. Originally from Czechoslovakia, Helen had trained in Prague with Milca Mayerova, a former pupil of Laban. When Kurt Jooss and his company visited Prague, Helen then a student, saw *The Green Table* fourteen times - a story she told with great relish. She also talked of how she met the great man - Laban - months before he died. For many years, she taught Dance, and founded and choreographed for the Belfast Modern Dance Group. She was resident choreographer for the Lyric Theatre in Belfast where she worked with actors and singers in plays and operas.

As a young dancer, her talent delivered her from almost certain death in a Nazi concentration camp. She wrote about these events in her memoir *A Time To Speak*, published in 1992 by Blackstaff. The book became a best seller and was also published in Italy, Germany, Czechoslovakia and America. She also wrote for this magazine (1996 Vol. 15) and delivered the AGM Lecture in March 2001 (2001 Vol. 20). Recognition came to her for the contribution she had made to Dance when she was awarded an MBE in 2001. She also received honorary degrees from both universities in Northern Ireland.

My personal memories of Helen are of an inspirational teacher and choreographer. I was a member of the Belfast Modern Dance Group - when Contemporary Dance was called Modern Dance. We learnt Laban's principles of movement - we knew them in our bodies before we could articulate them. Helen guided us through exploration to a realisation of what these ideas meant. Space, effort, time and flow, relationships, the wheel, door and table planes, were all the springboard for our creativity. She gave us also a very good technical training, but somehow made that fun. The technique was important, but cleverly incorporated into the class so that it became part of the improvisation. In Helen's classes there was the expectation of a high standard, both technically and creatively - and she was not easily satisfied. When you gave of your very best, then she was happy.

We learnt that Dance was not an isolated art form, that it related to others and was influenced by others. So in the Belfast Modern Dance Group, it was only natural that we danced to the poetry of Seamus Heaney and to commissioned music by the composers Alan Tongue and Raymond Warren.

I wondered how Helen made each class different, how each class was a journey, taught with enthusiasm and an element of excitement - because you never knew where it would go. Inherent in Helen's teaching were elements that I try to remember in my teaching today. She conveyed the belief that everyone has a special quality in movement. This quality was to be enhanced and extended. The classes were not competitive; the only person you competed with was yourself.

When I first started teaching Dance, Helen and I would have long "tutorials" over endless cups of coffee, discussing dance history, the present Dance scene, teaching principles, choreographic ideas and Laban's teaching. She continued to inspire long after she stopped teaching class - always interested and open to whatever was happening in dance.

Helen was a lovely, gentle person with a mischievous sense of humour. Even now, I can hear her chiding me for singing her praises. Helen, "only in your going, can we offer you this song".

Helen Lewis is survived by her two sons, daughters-in-law, and two grandchildren.

A Personal Tribute to Diana May Gamble

Carol Wallman

It is with great affection and sadness that I write in memory of Di, but I feel fortunate and privileged to have known her as a friend and colleague. Di passed away in Bedford Hospital just before Christmas. Although strong in spirit, Di's health and failing eyesight were problematic for her.

The funeral service was held in the lovely old parish church of All Saints in the village of Turvey, where Di lived and worshipped for many years. The service was conducted by Reverend Jo Spray, with great warmth and sensitivity and was attended by friends, former colleagues and associates. Reverend Spray knew Diana and her dear friend and companion Mickey Bradley well, and has kindly granted permission for her address to be used as the foundation for this tribute. Together Diana and Mickey were influential and active in promoting PE and Dance. Sadly, Mickey died three years ago, but it was fitting and moving that Diana and Mickey's God-sons read the lessons.

Di grew up in Kenilworth, with her beloved parents. Di's friend from that time remembers her as a vivacious and popular girl, with lovely blond hair and a flair for dance. Di began her lifelong devotion to dance by taking formal ballet lessons, her wonderful posture and poise being a tribute to this early training. In 1941, Di qualified as a teacher at the renowned Bedford College of Physical Education, but her teaching career was interrupted by the outbreak of war. True to character, Di joined the ATS, training PE instructors and, not surprisingly, earned a commission.

After the war, Di returned to Bedford College as a lecturer in Modern Educational Dance and remained there as Head of Department until she retired. In 1974, I was fortunate to join the staff as a lecturer in Dance under Di's expert leadership. Di was a great inspiration, highly professional, ladylike in the best possible sense, warm, enthusiastic and knowledgeable, with an appealing sense of fun. Students and staff from that time may remember the other members of the lecturing team - Diana Steer, Edith Stokes, and Rosemary Key - and our versatile musical tutor/accompanists - Barry Bygrave and Michael Molony. Our work at that time was strongly rooted in Laban's concepts for dance and dance education. Di expected high standards at all times, particularly in students' conduct and dress. I remember the beautiful swirling national dance skirts! Di encouraged creativity in the students' own compositions and in their teaching. Colleagues and students may remember the full length collaborative piece we produced, based on John Bunyan's seminal work *A Pilgrim's Progress*.

All who knew Di will have their own recollections and treasured memories. I feel a sense of sadness and loss at Di's parting but will always remember her as a highly professional mentor and colleague, as well as a sensitive and much valued friend.

Laban Guild
12 week course
beginning in September 2010
 in Chelmsford Essex.
 Introduction to skills for leading creative dance sessions.
 Practical information day 10 July
 For full details please contact
 awardglenkeen@bigfoot.com

JULY
Sun 11
Laban In Places Workshop
Viv Bridson 'Dynamics in Dance'
 The Place, Euston, London
 Contact: Selina.martin@lodgepark.org.uk

AUGUST
Fri 27 – Sun 29
Phoenix Project Summer School
 University of Bedfordshire
 Contact: Cathy@washbrooke.com

Laban Creekside
 Box Office 020 8469 9500
JUNE
Mon 7 - Thurs 10 at 19:30
MIXED BILL, BA2 Choreography Show
 £6 / £3 (concessions) An evening of fresh and varied short works choreographed by second year Dance Theatre students.

Mon 14 + Tue 15 at 19:30
MIXED BILL, BA1 Performance Project
 £6 / £3 (concessions) First year students perform choreography by Zoi Dimitriou, Gary Lambert, Naomi Lefevre Sell and Susan Sentler.
Fri 18 + Sat 19 at 19:30
MIXED BILL, One Year Programme Students End of Year Show £6 / £3 (concessions)
Sat 26 from 14:30 & Tue 29 from 19:30
MIXED BILL, Laban Degree Show 2009
 £6 / £3 (concessions)

JULY
Sat 4 at 14:30 and 16:00
MIXED BILL Saturday Morning Children's Classes End of Year Show Tickets: £3 / £1 (concessions)
 Booking via Liz Atkin 020 8691 8600
Tues 13 & Wed 14 at 19:30
Mi Tierra Flamenca 'Unearthed'
 £12 / £8 (concessions)
Sat 17 + Sun 18 from 19:30
MIXED BILL, CAT End of Year Show
 £6 / £3 (concessions)
Mon 19 at 19:30
Zoi Dimitriou 'In the Process of...'
 £12 / £8 (concessions)

London
The Place
 Box Office 020 7121 1100
Sat 15 May
SOMETHING HAPPENING
 Celebrating 40 years of what dance can do.

Sadler's Wells
 Box Office 0844 412 4300
18 – 19 May
Sidi Larbi Cherkaoui, Damen Jalet & Antony Gormley
14 – 15 June
Kabuki



29Jun – 3 July
Paco Peña

Regional
Chichester, Minerva Theatre
 Box Office 01243 781312
9 – 27 Aug
PYGMALION

Oxford, Playhouse
 Box Office 01865 305305
LOVE AND WAR
Choreographed by Mark Bruce

Norwich, Playhouse
 Box Office 01603 598598
19 Jun Indian Dance
SHAKUNTALA

Salford, The Lowry
 Box Office 0870 787 5780
17 May
VERVE, NSCD post graduate co.
29 May
SAMYOGA 'The Divine Union'
18 Jun
JAVO FLAMENCO
30 Jun
ROMEO AND JULIET Ballet
11 July
SALFORD COMMUNITY DANCE

Available from the Laban Guild

Dance Ideas: 12 lesson plans, aimed mainly at KS 1 and 2 but adaptable for other levels. £12.00

Home Study Manuals:
Leadership, including a section on Responsibilities of a Leader and Risk Assessment. £7.50
Marketing your Course, workshop or day of dance, together with invaluable advice on planning and providing a successful dance event. £7.50

Policies of the Laban Guild: Code of Ethics, Health and Safety, Child Protection, Equality and more, including guidelines for their implementation. **Free to Guild members** via email.

Contact: Ann Ward, email: awardglenkeen@bigfoot.com

Laban Guild Patrons:
 Sir Walter Bodmer, William Elmhirst, William Forsythe, Bernard Hepton

President: Anna Carlisle MBE

Vice Presidents: Sheila McGivering, Dr Geraldine Stephenson, Gordon Curl

Laban Guild Council:
 Maggie Killingbeck - Chair; Vanessa Downie - Secretary; Elizabeth Farquhar - Treasurer; Janet Harrison - Membership Secretary; Sadie Hunt - AGM; Selina Martin - Laban in Places; Ann Ward - Courses Officer; Mary Cormack - Minuting Secretary; Darren Royston; Darrell Aldridge; Cathy Washbrooke

Website: www.labanguild.org

Thirst for the Perfect Fold
choreographed by Rebecca Lee

