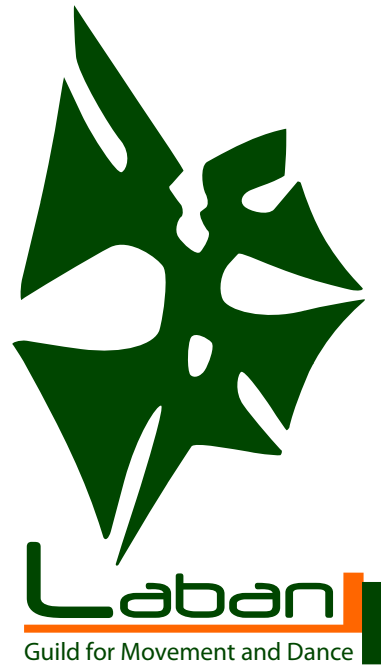


Movement, Dance & Drama



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compiled by Pam Anderton	

Magazine Index Ann Ward

For some years now Council and the Magazine Team have been anxious to update the magazine index. We had the original index from the early years, starting in 1946, and we had the index of the issues in the new format from 1992 to 2000 compiled by Dr. Judith Chapman, but the gap to current issues was stretching ever wider and the task becoming ever more daunting. I had tried to persuade several members to take this on giving them the necessary back copies, and could not really understand why they seemed to find it so problematic. Well now I know!

The categories are all very clear, but the articles? It was like trying to sort potatoes into small, medium and large! Where do I put a fascinating article on costume design? Or one on the development of protoplasm? Or wide ranging articles covering philosophy and education and personal history? Is it a report or a review? The questions were endless... And of course there is always the temptation to get sidetracked and start reading everything. It has been a fascinating project and, once you see the depth and breadth of articles and contributors, truly awe-inspiring to see how far the influence of Laban's ideas has extended into so many aspects of art – science – life! There are so many distinguished names, from Laban himself, Lisa Ullmann and Sylvia Bodmer to distinguished, current and emerging practitioners. But at least it is now all in there somewhere!

We are planning to make the index available on line with the opportunity for members and researchers to download articles. It is such a rich resource for research and a valuable addition to archival material, but still needs a lot of refinement. I think we need more categories, additional descriptions to indicate the content as titles are not always very informative – and quite a bit of shuffling around. But we've made a start and will continue to work on this as a major project. If any members with expertise in this area would like to get involved, please do contact us. We will let you know as soon as the index is available on line.

Editorial Dr Clare Lidbury

Congratulations to all of you who made it through the arctic conditions to the AGM and Conference at Surrey University. For those of you who did not, as well as for those of you who did, the magazine has reports and reflections on the day. Ann Hutchinson Guest's outstanding lecture will be in the magazine at a later date.

As a dance historian it is very good to learn of the progress with the index of the Magazine; it will make life much easier for researchers or anyone interested in Laban's work. Recently I have enjoyed browsing through the magazines making links between names,

activities and articles. Chloe Gardner is a case in point – her obituary is in this edition – where I knew her name, because of a review she had written in 1960 of Jane Winearls' *Modern Dance – the Jooss Leeder Method*, but knew nothing else of her Guild activities or writing. The index should make this process both easier and faster.

Please do send reports or articles on your Laban-based work and information on any dance events you are part of as creator, performer or audience. It is always good to hear from you and to share your thoughts through the magazine.

Laban Guild AGM and Conference 2013 President's Address Anna Carlisle



What I really did are two or perhaps three things which I saw earlier than other people. a) I have reminded people of the existence of the world of movement and its importance as it was felt in ancient times in its great unity embracing all activities of man - from work to re-creation, from art to therapeutic affairs, from education to science. b) Besides this, I have observed and encouraged the attempts of my friends to find their own ways to express themselves and to guide others towards the freedom out of which - if we are lucky - a contemporary movement conscience could arise. I have invented a few means and instruments to serve as a starting point in the exploration of the world of movement and to stimulate the understanding of the harmony of movement.

This is a rather modest account from a man who was frequently described as a genius. He has omitted to record that he was creator of Central European Modern Dance, inventor of Labanotation, internationally famous as a theoretician, choreographer, writer and teacher. His work has made significant contributions to the fields of Industry, Commerce, Therapy and the Theatre. In addition he was founding father of what we now call Community Dance, Site-Specific work and Dance Education in the United Kingdom.

This is the 67th Annual Conference of the Laban Guild and we meet today to celebrate and pay tribute to Laban's legacy in the field of dance notation. I wish to offer thanks to the hard-working members of the Guild Council who strive to keep this valuable legacy alive. I wish you all an enjoyable and inspiring day ahead.

I recently had cause to re-read accounts of Laban's work in Industry. It reminded me of the extraordinary scope of his research and the wide variety of fields of application: Dance Theatre, Dance Education, Community Dance, the Theatre Arts, Dance Therapy, Movement Pattern Analysis in the Business world, the visual arts and a range of applications of Laban Movement Analysis in the United States.

I would like to quote from a letter Laban sent to an old friend the year before he died in 1958. It amounts to a summary of his life-long project to reveal the role and the power of movement to contribute to the life of the individual and the health of the communal psyche:

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Opening the curtains in the early hours of Saturday 23rd March this year to a blanket of snow, my heart sank at the thought that over six months of work towards organising the AGM and conference might be wasted. My fears increased after a somewhat white knuckled journey on the M25 to get to Surrey University, our 2013 venue in Guildford, where the snow fall became increasingly heavy. However, Guild members are evidently a hardy bunch and the seemingly Siberian conditions did not put delegates off. Throughout the morning people arrived, a little chilly, and swaddled in winter wear, but enthusiastic about the day ahead. The continuous flow of tea, coffee and homemade cakes certainly helped to warm people up, and prepare for the day ahead. In the end, a group of about 40 of us assembled at the PATs building on the Stag Hill Campus and had an interesting, inspiring and enjoyable day.



Dr Ann Hutchinson Guest

Reflecting on the day, both from my own experience and through the evaluations, it has made me realise that the range and reach of Laban's work is vast and relevant. The historical significance and importance of reconstruction work, as well as the potential of Laban's ideas in dance education, community dance practices and dance research and scholarship are hugely important.



Following the business of the AGM was the excellent Laban Lecture by Dr Ann Hutchinson Guest. Not only was Ann's lecture fascinating, and an absolute highlight of the day (the evaluations evidenced this consensus) but her passion for her work, and rigour and skill in disseminating this was inspiring to all. Additional highlights of the day were the archival display, put together generously by the NRCDC specifically for our event, and a film showing from Mel Horwood to kick off the afternoon. Both these excellent additions emphasised the diversity, range and importance of Laban's work, historically and today.

The programme of the afternoon was slightly amended as unfortunately both Dr Clare Lidbury and Dorothy Ledgard, were trapped by the weather in the Midlands. However despite both them and their contributions being missed, we made adjustments to ensure the afternoon was still a success. The Dancing Together session, which was met with such enthusiasm last year, followed the film showing and then Valerie Farrant delivered the first session. This session offered delegates a great insight into the ways in which notation can feed into dance education. I certainly finished the session with lots of ideas about how to incorporate these skills into my teaching more. We were then privileged and delighted that Dr Ann Hutchinson Guest offered to step in and deliver the final workshop of the day. The physical exploration of key features of her reconstruction of *L'Ares Midi d'une Faune* made an excellent consolidation of the Laban Lecture. The day concluded with a lecture demonstration by Maggie Killingbeck about the excellent and important work being done as part of the Research and Development strand of the Guild's work. Thankfully, by the end of the day the snow had cleared, and the journey home was less of an ordeal for everyone.

I would like to say a huge thank you to Helen Roberts and her team at the National Resource Centre for Dance for their generosity and help in the organisation of the event, and on the day itself. They enabled us to put together a smooth running and professional day.

It was wonderful to be back at the AGM and Conference this year after two years absence. What brings me back, apart from opportunities for continuous professional development, is the sense of community that I feel at these Laban Guild events. Many of my past teachers and dance colleagues are there, welcoming each other with warmth and generosity.

This week I have been tasked with taking a dance session in which I will introduce staff to Laban's concepts in a session I have entitled 'Supporting Foundation Studies Students in the Dance Class'. Therefore, in preparation, I spoke with other delegates at the conference and was excellently advised to focus on relationships, classroom management and movement observation. Sadie Hunt's impromptu session was heaven sent for introducing relationship work and Sadie has kindly given me extra detail on this session.

I love work that moves seamlessly from the relationship with my own body to the relationship with others and then back in to myself again. This swinging door between awareness of other and awareness of your reaction to other comes up in counselling relationships and chimes a similar chord experienced in the serene reflection meditative practices of some forms of Buddhism ... something about allowing yourself to let go moment by moment ... what Fumiaki Tanaka highlighted in a drama workshop when he said 'don't drop out of now'.



I would also like to reflect on the usefulness of Valerie Farrant's 'Movement Patterns in Time' for giving us a tool to use when defining the rhythm to a piece of movement. Valerie showed us how to visually define the duration of each movement and each pause across a phrase of eight bars. It certainly helped give clarity to my movement and I will take that with me into my teaching.

Thanks very much to the Laban Guild and see you at Summer School.



Photos by Pam Anderton

Laban Guild - Nonsuch Summer School 2013

Time to Dance - 30th August to 1st September

Ann Ward

Following the successful summer schools run by members of the Phoenix Project for the Laban Guild in 2010 and 2011, the Guild is delighted to be able to continue this newly established provision, this time in conjunction with Nonsuch Historical Dance.

The two organizations have much in common, both being informed by Laban's principles of movement. They aim to bring together people who love to dance, but who also want to be inspired, to acquire new skills or develop further those they already have, to enhance their understanding of Laban based work and take this back into their personal or professional lives.

THE COURSE:

The two strands offered by Laban Guild tutors will be:

The Dynamic Body in Space: Space Harmony as a Model for Choreographic Invention

Led by Anna Carlisle.

This Summer School strand is designed to advance and build upon participants' knowledge and experience of Laban's theory and practice of the dynamic body in space. The course will offer the opportunity to revise, explore and develop creative work based on harmonic spatial forms. Application will be relevant to dance teachers and Laban practitioners who wish to advance their knowledge of what Laban described as 'Living Architecture'. An emphasis will be placed on promoting an awareness of the embodiment of 3-dimensional movement and the use of spatial models to increase creative possibilities and offer fresh ideas for choreographic practice.

Dances in Time – Inspiring Cross-Curricular Ideas for Primary Dance

Led by Yael Owen-McKenna.

This strand will be of particular interest to teachers of KS 1/2/3. Dance is the ideal medium for cross curricular work, providing not only a wealth of ideas for dance, but an opportunity for children to engage in experiences which enhance their understanding of all other areas of the curriculum. Historical dance and themes can obviously contribute to this too, bringing the pages of history books to life. Drawing distinctly on Laban's shaping of modern educational dance the course will aim to give teachers a practical 'tool kit' to support the development of high quality dance in their school. Connecting with the National Curriculum we will focus upon developing creative movement responses to historic stimuli and explore possibilities for expanding choreographic ideas and creating dances for performance.



The third strand will focus on Historical dance, led by Darren Royston and Nonsuch tutors.

We have deliberately chosen to use the term "strands" as we hope to provide a flexible programme that will offer opportunities both to sample new aspects of dance and teaching, and to specialize in your chosen option. There will be points in the course where everyone can join in dancing together and, of course, lots of opportunities to socialize and meet people from different walks of life.

THE CAMPUS:

The Bedford Campus is small scale and friendly, with excellent dance spaces and accommodation on site. All rooms are single en suite and we are planning opportunities for residents to share meals and join together in the evenings. The Bedford Campus has academic roots that go back to the founding of Bedford Training College for Teachers in 1882 and Bedford Physical Training College in 1903. Bedford was one of the first Colleges to embrace and promulgate Laban based work in schools and continues that work today in its Dance in Education courses up to MA level. It was established as a University in its own right in 2006. It is 20 minutes by foot from the town centre in a self-contained leafy setting and has recently undergone a £34 million redevelopment programme.

LOCATION:

Bedford lies 50 miles north of London on the main A6 route, between the M1 and A1, offering easy access by road from north and south.

Frequent trains from London St Pancras take about 40-50 minutes. The campus is about 30 minutes walking distance from the train station and taxis are always available.

Local train services link with London Luton Airport (30 minutes) and Gatwick, Heathrow and Stanstead are also within reach.

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Summer School - Historical Strand Darren Royston

This year, the summer course at the University of Bedfordshire will bring members of the Laban Guild together with Nonsuch History and Dance. During the course, some of the sessions are planned to bring all these students together, sharing basic principles of movement and dance. These will be familiar to anyone used to doing any form of dance class: such as the warming up of your body so it is ready to move expressively, exercises that will help you relate as dancers with partners and with the group as a whole, as well as creative tasks encouraging your movement to be inspired by words, different types of music and abstract ideas. In addition, however, there will be separate strands comprising sessions that will be more specialist and technical. So, to give students some idea of what might be involved in an "historical dance" session, I have been invited to give an overview of the work of Nonsuch, outlining what to expect if you were to try out some of the "historical strand" options.

What is the "Historical Dance" strand?

The term "Early Dance" has been used to categorise dances relating to specific historical time periods before the twentieth century. These dances are no longer danced now, despite having been immensely popular and important at one time in the past. So, the dances taught by Nonsuch are reconstructions of dances from the past, based on research into lots of different material that can suggest how the dance may have been physically danced by the people of that particular time. Many things might have influenced their movement style and the dances they created such as the politics of the

day, the type of society in which they lived, the fashions of the clothing they wore or the music they listened to.

There are some written accounts to consider. Teachers of dance may have produced notes in the form of dance manuals, or there may be references to dances in diaries, letters, poetry or novels, and historical records. Dance is sometimes found depicted in the art associated with that historical period, for example an artist may give an impression of dance in a painting, or a sculptor will choose to place the body in a particular pose. The architecture of the places where the dance was danced may also help us imagine what it would be like to be dancing in a location connected to this historical time. Above all imagination is needed to bring this material together to consider both the physical form of dance and the experience that the original dancers may have felt in their day.

I call this "historical imagination" because it must fill the gaps in the historical evidence. There will always be gaps as the material is never complete so we have to decide what to do physically when we only have suggestions of what was done in the past. Even if we do have visual references for certain dances, these artistic representations may not be technically accurate, and may need to be adapted when it comes to the moment of physical realisation. So every time we come to perform a historical dance we need to actively engage with the evidence once more, and consider how the moves might be specific to a moment in history. Although Nonsuch has many years experience of

practical historical dance, each session requires that the group of students consider the question of how this material will be interpreted afresh, bringing the historical dance form alive, as a new physical performance. Newcomers can be introduced to historical dance as an activity that combines research with physical reconstruction, but requiring their own creative response to produce a physical performance.

As a company, Nonsuch was established as a national charity in 1976 to support research into historical dance forms and present these dances as live physical performance to the general public. To do this, we often work with institutions that have large collections of historical material, such as the National Gallery and British Museum, sometimes relating to specific exhibitions, anniversaries and special events. The researched dances are often presented in a theatrical context, for example this year at the Middle Temple Hall Candlemas Revels. These shows sometimes invite the onlookers to join in as part of the performance: we believe it is always good to consider how these dances were part of a social activity where people had fun dancing together. On the summer course each session will attempt to re-discover the feeling of shared enjoyment when dancing together.

Over the years, a repertoire of researched dances continues to be taught regularly at Nonsuch classes and summer schools. The Nonsuch research is published as comprehensive instruction dance manuals with specifically recorded music, which span from the medieval period through to the end of the nineteenth century. For the course this summer, Nonsuch has decided to focus on the dances of the early periods. The Medieval and Renaissance periods are an ideal starting point for trying out some basic historical dance moves and considering what choreographic devices were used in the past.

Although there are no extant choreographies for the Middle Ages, there is ample music that clearly was played for dance. Nonsuch have proposed choreographic ideas that match these musical structures, and we will consider how step patterns and spatial design communicate how we imagine these people would have moved in medieval costume, under the feudal social structures of the realm, while respecting musicality in movement. Dances of lines and circles can teach skills for communal dancing, with techniques in leadership, as well as how to be a good "follower" in social dance. Couple dances will also require a consideration of courtly etiquette, as descriptions from the fifteenth century were located in the courts of the nobility. These early Renaissance dances of France and Italy require you to learn set choreographies that can challenge the memory with the many different patterns for the steps, but you will also be encouraged to discover a dynamic between other dancers, and conform to a shared style. These dances also explore how a dramatic scenario may be contained in a dance, which is useful for those students interested in theatre and acting. Sixteenth century dances connect to the display of the Tudor court in England, with a

contrasting look and feel, considering the regal court of Queen Elizabeth I, and the more rustic renditions of English Country dances.

Although these early dance forms are made from relatively simple steps, each period of historical dance has a specific technique for the dancers to learn, which will in the end produce the desired style. Rather like the judges from Strictly, dancing masters voiced the most impressive way to perform these dances, and what errors the dancers should avoid. These criticisms will be considered practically. Each session sets a challenge to achieve the style of the dance, requiring an analysis of the movement qualities involved.

Nonsuch takes the practice of historical dance to a professional level, with The Nonsuch Dancers established as a professional dance company performing in many venues throughout the UK. This year, as part of the Resolution! contemporary dance festival, historical dance forms inspired a dance theatre piece about Tudor dance and the dramatic relationship between Queen Elizabeth I and her courtiers. Those on the course with an interest in choreography and dance theatre may find inspiration from theatrical devices in the dance material, by considering how each style may be presented differently to match each historical context. Nonsuch has experience of leading educational projects with both adults and children. In schools, this work has related to topics in the national curriculum. At Primary School level links have been made with the history curriculum, adding a physical exploration of the Medieval Realm & The Tudors. We have found that sometimes this is the first formal dance class that Primary children may do, and it is part of the history lesson rather than physical education. Boys and girls alike have enjoyed dancing the galliard as a display of fancy footwork and high leaps. Teachers may be able to use the historical perspective to bring dance into other unexpected areas of schoolwork.

So, I invite you to join the course and find time to "explore the past" by stepping into something that might seem "new and different" to you now, but was actually firmly established in earlier time periods. As a joint course, there are plenty of opportunities for you to make your own connections between your particular Laban studies with preliminary research into Early Dance. There are opportunities for learning some reconstructions of historical choreographies, as well as creating theatrical interpretations for a future audience who may know nothing about how we used to dance. We need you to actively take the step and make the history live.

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other jumped, the first would bend slowly and deliberately to pick up a stone. I asked how I would know that what we were doing was Laban, and the answer is it seems to be based on the analysis of movement. It incorporates the reach up and down, sideways, at different speeds, contrasting a sudden movement with a slow one, and occupying the whole space. Making some movements low down, others high up – so for example in a sculpture of four people you'd be looking for one reaching up, another sideways, another crouching, but freely enough to allow for personal expression, your own choreography within the larger structure.

The next dance, only a couple of minutes long, was about young love, a treasured feeling, you to yourself, checking out with the other whether they feel the same, lightly touching and moving away, beginning to enjoy and play, dancing around each other, and then parting, the treasured feeling still with you. It was amazing to be in a room full of people and to know that they had all felt the same things as you. Very cathartic, and learning that you are part of a lifelong dance of feeling.

The last dance was again contrast between movement and stillness with small groups quietly drinking tea and talking, others becoming sculptures of four. Then the tea drinkers move to look at the sculptures, all with movement at different heights. Shifting roles, the observers become sculptures and then all running off; a few people bringing in kites and again the group divides into movers, observers, sculptures. Then to the entertainers, singers, jugglers – so much going on in the room you did not actually see it all, yet were part of the energy. Then finally back to the original family group, enfolding each other and a final circle of all, skipping fast one direction, tiptoeing in the other, and a final cheer and celebration! I am amazed looking back on yesterday how we remembered it all when we put all four pieces together. Sometimes I would know vaguely where I was meant to be next, and when I turned up there it was the sight of the others in that small group that would remind me of the dance; an interesting insight into how memory can be structured. We must have been on the move for at least five of the seven hours and yet it was very doable - learning from each other, developing affection through the interaction, getting to know others by how they approached things, whether they had a need for structure or not. A number of the group had danced for years, many with professional training, while others were there to keep moving for health reasons, or just to enjoy the dance and the day: it seemed to work. At one point I asked why the word choir was used to describe the day, and it seems to be to do with moving in harmony, as in singing in harmony, and is meant to be inclusive, rather than exclusive, something that all members of a community could do together if they wished.

So I enjoyed my day in the park, and am left with a whimsical, lilting feeling, and an enquiry as to how arriving at that day was part of my broader journey; a reflection on childhood play and young love, family and community.

Another day of dance will take place in Belfast see the Events Diary on page 11.

Dance in a Day - reflections of a first time participant Sheila Harrison

I wonder if I can paint a picture for you of the Laban dance choir yesterday. Think of Georges Seurat, a Walk in the Park, beginning to feel your feet on the ground, your core strong, your body swaying, aware of the space, and then of others in it, acknowledging them as you move. Swaying, then moving forward with a small jump, looking suddenly at something and then focusing on it. Gradually warming through the movement and then finding a partner and creating a joint movement of sway, move jump, look. Then finding another couple and yes, we are together... but, something's missing, maybe the picnic, or the rug, and we each take a range of not-so-pleased stances, at different heights and reaches, interacting as a four part mini-drama. Then, the day is so lovely, how can we stay upset, and so move onto a new space together, swaying, jumping, looking. Leaving a few people in the centre, we retreat, and they play five stones – jacks - we re-join and as a whole circle of maybe 25 people do ring-a-ring-o-roses, then in fours creating a spinning top, then in pairs playing different games – mine was a clapping one, which we were doing all at one level, and were encouraged to emphasise the movements and make them at different heights; all great fun, going on to hopscotch, and spinning in pairs. In the hopscotch for example, one of a pair would jump the squares while the other was still, then, as the



Photos by Ann Ward

Chloe Gardner, one of the first pioneers of dance movement therapy in this country, died in November 2012. Her aspiration to become a professional ice-skater was sadly shattered by the onset of war in 1939; ice-rinks were closed down and she had to find another profession. Having attained a good understanding of the working of the body she trained to become an occupational therapist where she became interested in the psychological aspects of the work with her clients. Her ice-skating teacher encouraged her to attend the Jooss-Leeder School at Dartington. When that course came to an abrupt end she continued with Jooss-Leeder classes in London where, amongst others, she was taught by Simone Michelle and Jane Winearls. She said: "it was like side-stepping normal life".

While working at Springfield Hospital she met Veronica Sherborne (then Veronica Tyndale-Biscoe) who made her aware that Laban was still in this country and that he and Lisa Ullmann were running courses at Dartington. She developed a deep understanding of Laban's work through practical tuition with him. In addition she attended courses wherever they occurred, mainly in Queen Mary's Hall, Bloomsbury and the YMCA in London, where Geraldine Stephenson, Valerie Preston Dunlop and Marion North are known to have taught workshops.

She struggled to apply her work therapeutically. However Audrey Wethered came to visit Chloe while she was practicing at the Friern Hospital. This was the beginning of a great partnership in teaching, studying and starting new ventures, where some of the most valuable pioneering work in dance movement therapy in the country occurred. Audrey Wethered, a musician, V.A.D. nurse and attached to a visiting district nurse, has accrued an enormous knowledge and experience of meeting and handling people of all sorts and conditions of living.

Some of the facilities they worked in were appalling, often cold, dirty and inhospitable. Usually no heating, food or drink was available but Chloe, incredibly practical, became an expert in meeting the needs of all eventualities. She became famous for producing electric heaters, kettles, thermos flasks, tea, coffee and biscuits etc. You name it, it was provided.

At the invitation of Marion Lindkvist Chloe and Audrey worked at the Sesame Institute of Movement and Drama (1966) giving a theoretical structure to the Sesame training course and making it a viable entity. They were steeped in Jungian psychology, which fitted well with Lindkvist's philosophy, and gave many workshops for Sesame in psychiatric hospitals. Chloe was a member of the Art of Movement Guild and served on the Council for many years writing several articles and reviews for the magazine. She had fond memories of meetings held in Sylvia Bodmer's house in Manchester and occasionally at Myfanwy Dewey's house; Myfanwy Dewey, H.M.I., was one of the most influential promoters of Laban's work in education at that time.

A discussion about special education arose at one of the Guild Council meetings for Chloe and Audrey were anxious to start some dance therapy work. This was not in tune with the Guild at this time but, at Lisa Ullmann's suggestion, they created 'Movement workshops for therapists'. This was not actual dance therapy but teaching therapists about Laban's fundamentals. With the close help of Janet Whettam and Walli Meier from time to time, the course ran for over seven years. Members of the Guild will remember Chloe with warmth as the ever resourceful provider; she was also a most excellent, direct and clear teacher who inspired all who worked with her.

Report from the Courses Officer - April 2013

Ann Ward

We have a new course! Working in partnership with Kildare County Council, The Laban Guild has now started a new Creative Dance Leaders Course, based in Newbridge, Co. Kildare. We have fourteen highly qualified and committed men and women, embarking on a twelve weekend journey exploring the application of Laban's analysis to creative work within their own professional sphere. We have professional dancers, teachers, actors, health care workers, psychotherapists, all sharing experience of working with children, people with physical, mental or learning difficulties, community groups and more. The unifying factor is their wanting to know how to "Help people find the dance within themselves" – for fulfilment, expression, healing and development, and, of course, to develop their own skills in teaching and, not least, dancing!

We had a great weekend, led by Noeleen Mcgrath, and look forward not only to the rest of the course, but to bringing our new course members into the Laban network in Ireland, and to membership of the wider Laban Guild.

If you would like a course in your area, please contact Ann Ward, as below.

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

Training Committee: Janet Lunn (Chair), Louise Costelloe, Mary Ellen Coyte, Mel Horwood, Sheila McGivering, Noeleen McGrath and Ann Ward.

Laban Guild Summer School

30 Aug to 1 Sep
University of Bedfordshire
Contact: Ann Ward, coursesofficer@labanguild.org.uk

Laban Movement Choir Project

29 Jun
Crescent Arts Centre, Belfast
Email: lydia.everitt@btinternet.com

London

Dynamic Body 2013

8 to 12 Jul
Laban Creekside
Contact: shortcourses@trinitylaban.ac.uk

LABAN Creekside

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20-21 July
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5 Jun
James Cousins, Robert Clark, James Wilton
7 Jun
Still House / Dan Canham
11 June
Fearghus O Conchuir
14 Jun
Goddard Nixon, Robbie Synge, Chris and me
22 Jun
The Plusies

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www.sadlerswells.com
28 May - 1 Jun and 11 - 15 Jun
Akram Khan Company
18 - 20 Jun
The Forsythe Company
22 Jun - 7 Jul
Sadler's Sampled
25 - 26 Jun
Rosas & Ictus
3 - 7 Jul
Hofesh Shechter Company
10 - 13 Jul
Paco Pena Flamenco Dance Company
7 Aug - 22 Sep
West Side Story
6 - 10 Nov
Sidi Larbi Cherkaoui

Regional

Salford, The Lowry

Box Office 0870 787 5780
30 May - 2 Jun
Ockham's Razor
28 Jun
Verve 2013
12 - 14 Jul
Ballet Triple Bill
21 Jul
National Youth Dance Company
22 Jul
Ad Hoc Dance - Motion in Pictures



26 - 27 Jul
The Space Inside
9 - 11 Oct
RAMBERT

Royal and Derngate, Northampton

Box Office 01604 624811
9 - 11 Sep
Peter Schaufuss Ballet - Romeo and Juliet
12 - 14 Sep
Peter Schaufuss Ballet - Swan Lake
8 - 9 Oct
Richard Alston

Oxford, Playhouse

Box Office 01865 305305
30 May - 1 Jun
Break the Floorboards
13 - 24 Aug
Everyday Moments - Hofesh Shechter

Exeter, Northcott Theatre

Box Office 01392 493493
13 - 27 Jul
Viva Verdi!
20 Nov
Jason

Lighthouse Theatre, Poole

Box Office 0844 406 8666
10 Jul
La Boheme 2013
12 - 13 Jul
Footlight Dance Academy

Nottingham Playhouse

Box Office 0115 9419419
8 Jun
Gedling Ballet School Show
14 Jun
Sonia Sabri Company: Jugni
13 Jul
Spotlight Dance

Theatre Royal, Glasgow

0844 8717627
28 - 29 May
Scottish Dance Theatre
21 - 22 Jun
The Dance School of Scotland
26 - 28 Sep
Scottish Ballet: The Rite of Spring and Elite Syncopation

Laban-based dance classes

Belfast, Crescent Arts Centre

Monday: 5.30pm - 6.30pm Adult Movement and Dance
Contact: **Brenda McKee**
Email: brenda@mckee1.myzen.co.uk

Cambridge

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

Beehive Centre, Cambridge

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



“We must remember that the form of a movement is not one line only; it is not an arabesque or curve, and also not a single broken or curved surface as we may see on a crystallized mineral, but a cataract of forms, as if a heap of jewels or precious stones had been poured out vehemently, glistening, jumping, breaking. And more than this: it is as if the single forms would grow and shrink, swallow each other or give birth to new ones, changing their shape in a continuous transformation.”