



Movement, Dance & Drama



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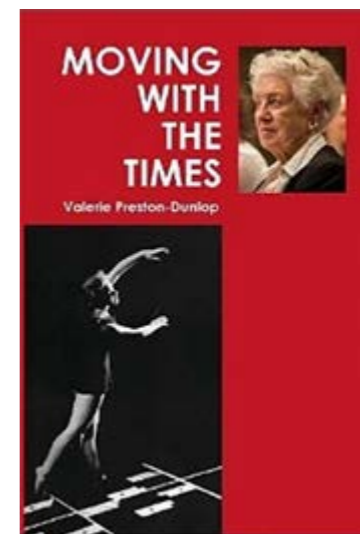
Editorial

This edition of the magazine is perhaps more inward focussed than usual with reports on the Summer School, training activities, regional events and obituaries of key Guild figures from the past. There are also biographies of people who have recently joined the Laban Guild showing how there is interest out there for Laban and his work, and see also that Alison Curtis Jones will be sharing her Laban work at the next AGM and conference.

Janet Whettam wrote, when Chair of the Guild: "My hope is that we can focus not only on Laban's fundamentals but on building stronger links with many whose strands of growth and development have Laban's work as their basis or starting point." If you are using, exploring or developing Laban's work in any sphere of activity, or if you have any reflections on your training in Laban's work, please do think about sharing what you do by writing something for the magazine; all submissions are welcome.

Valerie Preston-Dunlop's latest book is her autobiography in which she gives a carefully crafted view of her life so far. Ordered chronologically, from her birth in 1930 through to her work at Monte Verita in 2016, each chapter begins with a detail or incident from her life over the last few years which spark reminiscences from the past. Given a date and a succinct title the chapters conclude with photographs illustrating the experiences and people discussed; particularly significant years get two chapters of discussion.

Several themes run through the book each taking prominence at different times in her life. These include her financial security (as she ricocheted between middle class privilege and poverty following her father's death, from being penniless as a student to her financial independence as a young lecturer and on to the wealth and security of her marriage); the impact on the rest of her life of her work and apprenticeship with Rudolf Laban; her love of travel (as wife of an international patent attorney and as a lecturer in demand across the world); the soul-searching issues which afflict many working mothers; and the importance of friends and family. She writes too, unflinchingly, of her own physical and mental health issues and of the slow degeneration of her husband's physical and mental wellbeing.



Diary Dates

Laban Guild AGM 2018

Date: 29th April
Venue: The Place, Euston
Lecture: *Re-Imagining Drumstick* to be given by Alison Curtis-Jones who will outline her recent re-imagining of Laban's early choreography 'The Dancing Drumstick'. This has met with outstanding acclaim for performances at the TrinityLABAN theatre and in July 2017 in Quebec.

A Pilgrim's Progress - Choreographic workshop

Date: 2nd February 2018
Venue: Bedford, Bunyan Meeting Church, Mill Street (see P.15)

Laban Guild Creative Dance Leaders Course

Date: starting April 2018
Venue: Ware, nr Hertford
Full details from coursesofficer@labanguild.org.uk

Laban Guild Summer School 2018

Date: 17th - 19th August
Venue: University of Bedfordshire, Bedford Campus

Moving with the Times by Valerie Preston-Dunlop

Review by Clare Lidbury

Besides her undoubted expertise in the application of Laban's thinking and ideals, evidenced in her teaching and lecturing and the several books she has written (all discussed in some detail) Preston-Dunlop reveals her skills as a needlewoman (making costumes for the Festival Ballet for example), as a percussionist and singer, as a community leader in her creation of clubs for the socially disadvantaged at her beloved Beechmont home, and as a passionate gardener. Here is a woman of many, perhaps surprising, talents.

It is her work in the dance world however for which she is renowned and here she gives insight into the formation of her working practice. Her time working with Laban gets two chapters in which she discusses her development from sixteen year old schoolgirl to becoming a fellow traveller with Laban: "not only was my expressivity as a dancer transformed but my middle-class reserve was irrevocably shed and my life's mission begun".

Her fellow students, also future luminaries in developing Laban's work, included Geraldine Stephenson, Jean Newlove Veronica Tyndale Biscoe and Warren Lamb; all shared in this formative time as they studied with Laban and Lisa Ullmann, choreographing, rehearsing and performing in difficult

circumstances in a post-war Manchester clearly recalled by Preston-Dunlop.

Other chapters deal with her work with the British Dance Theatre (led by Hettie Loman), her difficult time in war-torn Essen working on notation with Albrecht Knust, and with Kurt Jooss, of happier times working at Dartford College of Physical Education, and her pursuit of academic qualifications while working at the Laban Centre. She writes of key influences in her life, particularly Margaret Rosewarne and Dorothy Madden, both of whom greatly shaped her thinking as well as becoming lifelong friends. The final chapters are devoted to her handing on her work to the next generation as she writes of the circumstances surrounding the research and publication of her seminal texts on Laban, observing professional choreographers at work, creating DVDs to present practical demonstrations of Laban's work and her embracing of technology as a means by which to do this.

If the writing style is a little lacking in warmth, with the short sentences sometimes seeming abrupt, there are

Laban Guild Summer School

The Laban Dance Lab: Creation, Innovation, Performance

Ann Ward, Helena Softley, Lara Jakes, Lucie Sykes

I can't believe that this is my fifth year administering the annual summer school at UoB in Bedford!

Every year brings new challenges, but it is a great advantage to have Louise Douse and Maggie Killingbeck "on site" to negotiate with the University staff. The University does not offer corporate hospitality, but makes student accommodation available to us. All members of staff make every effort to make our stay comfortable and the compact, green and pleasant campus, together with good working and recreational spaces, all help to make the three days an exciting and stimulating experience.

We are equally indebted to Susi Thornton for providing wonderful and varied lunches, catering for all tastes. Susi can usually be found in the kitchen or at Tescos by 6.45 am every morning!

It's very rewarding to receive feedback on the welcoming and supportive nature of Council and Guild members who are always on hand to help out, and I am particularly indebted to Janet Harrison, our membership secretary, who helps so much with registration and accommodation.

You will see reports on the sessions provided by the tutors, particularly Anna Carlisle and Cathy Washbrooke – but there is so much more! Social gatherings, networking, new friends and contacts, new ideas and inspiration!

flashes of passion in the writing – when talking about the proposal to remove 'Laban' from the name of the Laban Centre for example. There is modesty in the writing about her professional achievements, pride in the successes of her children and grandchildren, honesty in the discussions of illness and disillusion, and occasional wry comments to lift the seriousness; all in all it is a record of her life as Preston-Dunlop wishes it to be known. As such it will be useful to social historians and dance historians and, of course, of value to those interested in Laban, his work and, as Preston-Dunlop has spent her working life exploring, the critiquing and contextualising of that work in relation to contemporary dance.

Moving With The Times
Valerie Preston-Dunlop

Binsted, Hampshire: The Noverre Press, 2017
ISBN978-1-906830-80-9 £20

I am very aware that I am building on previous summer schools run by LinC (Sam and Susi Thornton) and by the Phoenix group led by Cathy Washbrooke. The Guild planning team comprises Anna Carlisle, Cathy Washbrooke, Louise Douse, Maggie Killingbeck and myself, but we are informed not only by other Council members, but by everyone who takes part and contributes to feedback.

It's your summer school – do join us and experience the joy, enrichment and further extension of your understanding of the power of movement, and application of movement studies, by immersing yourself in three days of Laban based dance!

Ann Ward

This year was my third summer school so I arrived feeling much more confident, with a fair idea of what to expect, but excited by the prospect of learning new things, dancing with new people, making new friends and reuniting with friends from the last two years. The weekend did not disappoint!

Please bear with me in this article, as, being a relative newcomer to Laban, I may not describe everything with the correct terminology, so please accept my apologies upfront, especially to the brilliant tutors who taught us.



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On Friday morning, after the meet and greet, we all warmed up with the wonderful Cathy Washbrooke, working in pairs in the dimensional scale. It looked (and felt) quite beautiful...

We then went to our separate strands. I had chosen to go with Cathy and we worked on swinging in the three planes and a phrase using points in the planes. In the afternoon we learnt about Chumm (Choreutic Units and the Manner of Materialisation.) (!) We worked on Spatial Progression - drawing a line, creating straight and curved pathways, then progressing the whole body/body parts through space. We then looked at Spatial tension - a virtual line between two points, Spatial Projection - projecting a virtual line out into space, and Body Design/shape.

We then looked at approaching each other in fighting mode, with insults depicted in physical movement. This was as an introduction to our dance/drama piece based upon Romeo and Juliet's fighting families, the Capulets and the Montagues. At the end of the afternoon we all danced together in a wonderful community dance choreographed by the inspirational Anna Carlisle. The dance featured steps in triplets, the A scale and a very effective closing shape, where we lined up in a diagonal across the room.

On Saturday morning we all warmed up with Anna who introduced us to the Feldenkrais technique, a very gentle but effective way of waking up mind and body, including stretching each other on the diagonal (not as painful as it sounds!) after which everyone felt, but more astoundingly, actually looked a few inches taller! We then covered spatial projection, progression and tension and body design again but it was quite different to Cathy's class and I learnt much from both approaches.

After this, we went to our separate strands where we re-visited the swinging in the planes, and the phrase from the previous day. Then we returned to our

Shakespeare and worked on our fighting choreography, really getting in touch with our anger, and focussing on the space between the two warring sides.

The last part of the day was spent dancing together with Cathy. The dance felt very stately at first, all walking into a cross formation to the strains of Vivaldi... We rose and fell and moved into a diagonal line and then into quadrants, then into pairs where we worked with our partners in the dimensional scale. It was really rather lovely as we had creative freedom and each pair's choreography was different, with people finishing at different times, which was really effective. After we had finished this piece, Cathy put on some Salsa music for us to free-style to, which was a really fun way to end the day's dancing. Mind you, the fun didn't end there as it was off to the pub for a meal and drinks for a really sociable evening!

Sunday began with a great session with the irrepressible Darren Royston - a specialist in historical dance. We learnt a few set dances from the 17th to the 19th century and really enjoyed it. There was much laughter!

We returned to our strands for final rehearsals before sharing in the afternoon. Both group's work was sensational; with Anna's group performing four really different and inspirational pieces, based on Laban's effort qualities, six rhythms, a Japanese poem and a rap about a cucumber! I'm sure they will be described elsewhere in this magazine far better than I can describe them, but suffice it to say, they were wonderful! We (Cathy's strand) performed our partner work in the dimensional scale, and again, each pair's work was different... Some beautifully simple, some evocatively complex...

Then we performed our fight scene inspired by Romeo and Juliet and really threw ourselves into it! I think we frightened each other, our audience, and ourselves! So much so, that we had to freestyle again to a bit of Salsa to shake it off!

The day ended with a fun choreographed piece by the fabulous Maggie Killingbeck, inspired by Matthew Bourne's "Late Flowering Lust" (1993) Although exhausted, we threw ourselves into this fun 1920's style dance/drama, and really became 'bright young things'!

Another superb and inspirational weekend had by all! I was so pleased to have introduced a friend to it as well, and she loved her first Summer School and is hoping to come next year too.

We will go forth and spread the news amongst our dance friends down here in the South West. Thank you to all the tutors and organisers for their hard work and inspiration, and to all the dancers who embraced the weekend with such enthusiasm! See you all next year!

Helena Softley



Cathy achieved a great balance between technique and creativity in her sessions, whilst using Laban's theories as a clear backdrop. She was also particularly adept at catering for a diverse range of abilities, therefore providing challenge and support for all. As a participant, the experience was, therefore, both fulfilling and hugely enjoyable. The characteristic integration of drama, dance and movement in Cathy's work once again provided an extremely interesting basis for her sessions, this year taking inspiration from Shakespeare's *Romeo and Juliet*. We explored Laban's theories of space during our more technical session in the morning, so that these ideas could naturally and successfully provide a basis for our creative Shakespeare sessions in the afternoon. Spatial tension was at the crux of our creative work, resulting in a powerful piece conveying the conflict between Shakespeare's feuding families, the Montagues and the Capulets.

Overall, Cathy's light hearted and good humoured approach, combined with her professional creative focus, gave us all a wonderful experience that left us all wanting more. We'll just have to wait until next year!

Lara Jakes

This year's summer school was the second time I have attended this event. I really enjoyed last year's workshops and meeting new people of similar or the same interest in Laban's work, so I decided to go again. Like last year, this year I have enjoyed the different strands of each day getting closer to Laban's work and his understanding of movement.

I attended the Summer School strand led by the wonderful Anna Carlisle. The sessions were designed to develop and to build upon participant's knowledge and experiences of Laban's concepts of the dynamic body in space. The first session started with an improvisation task with use of diagonals within the space. This task made me focus on the body in space and its journey through the space. We then learned the set study, which had rhythmical accents and weight changes: impact, impulse, swing, percussive, monotone and vibration. It was very useful to break the set study down and each day I felt more and more confident in expressing those dynamic qualities within my own movement. It does take time to truthfully respond to each accent and quality with the appropriate dynamic.

Another task given to us by Anna was to pick two rhythmic concepts to create a short phrase. I selected swing and impact and Anna gave the third element - monotone. I wanted to challenge myself and I



experimented with swing and accent with my torso. Once again I had to really break down the motion of the swing to fully embody this. Once again I found the sustainment of the monotone challenging as your movement has to stay truthful to the dynamic journey in space.

Further we learned another set study, which had the same dynamic qualities as in Laban's analysis of rhythm and timing. However this set study was with a funky twist using Jamaican Rap poetry. It was refreshing to have these two contrasts, certainly each with its own challenges. Lastly we were introduced to a Chinese poem – LI BAI (Invitation to Wine) with focus on eukinetics. We had to analyse the different dynamics and timings and then create a short solo phrase using these rhythmic qualities. Once again this task had its own challenges and required concentration as well as understanding Laban's fundamentals of rhythm and timing. After that we performed the solos as part of a group choreography. This workshop certainly made me more confident about the dynamic body in space and I enjoyed every minute of it.

Anna's style of teaching is very welcoming, supportive

and imaginative. At times her direction of the tasks gave me opportunity to 'lose myself in a moment' or perhaps it was doing Laban's work and his way when working with dynamic body in space. Either way it felt right or it felt great. I have learned about Laban himself and his style of working/creating in silence. This was very liberating as it focused my mind on the body and brought me closer to the somatic experience of my dynamic body in space. Anna often talked about Laban's concept of *colouring* the emotion of the dynamic movement. I have found this very fascinating and wanted to know more.

This concept of dynamic body in space as well as the coloring of emotions has helped me to guide my movement creativity during my current RnD work with title '*Moving Memories*'. The theme of *Moving Memories* is exploring human emotions and the tension in humanity and its effect on the body, using dance theatre, motion tracking, sensory scent, visual projections and 3D printed sculpture.

Lucy Sykes
Lucie Lee Dance Company

Obituary

Janet Whettham



A wave of sadness swept over me when I heard of Janet's death as it brought back such lovely warm memories of time spent with her; of her wit and wisdom, her focus and determination and her great generosity in word and deed towards everyone she met. Like others of her Laban generation, she was devoted to bringing his ideas and more, his philosophy, to the worlds of education, therapy and recreative dance. I am so grateful to her for the inspiration she was to me and my generation and the glimpse she gave me of this man, Laban, and the clear inspiration he was to her and others.

I knew her through the Laban Guild. I cannot remember when or how I first met her, probably on a Guild weekend or AGM or summer school, but I know I really got to know her after the Laban Centenary, led by Joan Russell, when she agreed to form a committee of people who would try to inspire and train the next generation to lead 'community' dance groups for lay dancers.

She was the first chair of what we used to call the Leader's Training Scheme of which I was a member. We met for meetings in her beautiful home in Ingatesone; I loved visiting that house which was homely, full of music and dance and where she would chair the meetings and provide delicious meals! I am the current chair of it, now called the Creative Dance Leaders' Course. The ethos, mission/vision which underlay our work was always at the heart of every choice and decision Janet encouraged us to make and we, the current committee, try, however difficult that has become in the current climate, to continue to hear her voice of wisdom and follow her way. She knew so



Rudolf Laban's 75th birthday celebration tree planting.
Photo from Janet Whettham's collection

Janet was a member of the Laban Guild for many years and made a huge contribution to its running. Here is a formal obituary by Clare Lidbury, an account of her funeral attended by Maggie Killingbeck and a moving tribute from her friend Janet Lunn

Janet Whettham, joined the Laban Guild in 1957, with membership number 580, and went on to become Chair from 2003-2006. She had trained at Chelsea College of Physical Education and taught at the City of Cardiff High School for Girls before lecturing at Easthampstead Park College of Education. From September 1954 to July 1956 Janet was with the Art of Movement Studio at Addlestone working with Laban, Lisa Ullmann, Marion North, Valerie Preston-Dunlop and Geraldine Stephenson. She subsequently taught in schools and training colleges specialising in dance and was also PE Adviser of Swindon and Wiltshire. For twenty years she worked as a Senior Lecturer specialising in dance at Coventry College of Education and, when the college was merged with the University of Warwick in 1978, became a Movement & Dance Tutor in the Arts Education Department. 1979 saw the Centenary of Laban's birth celebration organised by Joan Russell in which Janet took part, shortly after which she set up the Leaders Training Scheme committee. She taught on several Guild training courses (as well as leading workshops on courses abroad most notably in Cleveland, USA) and held various offices in the Guild – Chair of the Training Committee, CCPR Representative, and Training Course Moderator for example – before taking on the Chair for one year initially. This period of office extended to three years during which she helped to raise the profile of the Guild through her attendance at high-level conferences and events.

Janet, who played cello and piano and sang with Coventry Cathedral Choir, married Graham Whettham, a composer of some renown, in 1959 and had three sons; she settled finally in Woolaston, Gloucestershire.

well that what people truly seek is the harmony of body, mind and spirit through music and dance and that this is not achieved by ticking boxes, providing one-size-fits-all courses or trying to copy other models than Laban's. To Janet, every person was an individual, unique and needing a particular kind of guidance and leadership.

We shared a name of course, as well, I hope, an outlook on dance and life. We always addressed each other in letters as "Dear Other Janet" and signed off "Love, Other Janet". So, goodbye Other Janet, thank you from Other Janet.

On behalf of the Guild I attended Janet Whettham's Memorial Service in late August at St Andrew's Church Woolaston. The event was a celebration of Janet's life (1927 – 2017). Music played a significant role in the service although, like me, the musicians who were due to play before the service began found travelling

Obituary

Mida Schutte

by her daughter, Taggie Giebels

Next to being "just" my mother, Mida breathed Laban. Throughout my whole life I know she was dedicated to spreading Laban's work and thoughts, often swimming against the current.

Although, at times, she was often contradicted by peers or questioned by her clients, she never lost her faith or focus about what she learned from Laban and later Lisa Ullmann. She was always trying to educate herself more, looking for new ways to expand her knowledge and share and teach. Having taught for 63 years she never, ever, not even for a day, lost her spirit or enthusiasm. Even six days before she left this world she still received clients.

During the last ten years or so she had to tackle some 'physical mishaps' as she called them. Two new hips and two broken wrists lead her to happily comment (after the last hip surgery) "well ... at least I am in balance again". In November 2015 she called me early in the morning to ask if I would cancel all her appointments for the day because she was feeling really sick. That was a first for me as I had never heard her complain before. The fact she wasn't feeling well was due to a tumor that obstructed her bowel. Before operating on her the doctors found that her heart was in a very bad shape and were scared for her life. The tumor was successfully removed - her heart defied all odds and four weeks later she was teaching again at her Studio in Bloemendaal.

In September 2016 she stopped teaching at her Studio but kept on teaching at her home. In hindsight, this was more of an emotional blow than she expected. In November, after her regular checkup, they found her

to the church a challenging experience; happily they made their contribution later. The music was fairly eclectic insofar as it included an acapella group, a cello and marimba duet and a recording of the Swingle Singers. There were many tributes including a delightful recitation of Lewis Carol's *You are old, Father William* which seemed especially pertinent and raised many a smile in the church.

In the tributes, the words 'fun' and 'formidable' seemed to be used in equal proportion. It was clear that Janet had an ever ready sense of humour as evident in the choice of the Lewis Carol poem and the picture on the back of the service booklet of Janet laughing uproariously. Her more formidable side was described with feeling by the Reverend Tony Jones who had had a critique of his sermon every Sunday for many years. Despite this donations in memory of Janet went to St Andrew's Church, a significant element of Janet's life in her later years. The Guild made a donation on behalf of members.

cancer had spread although it was her heart which was the reason not for her passing. As of January she became a little weaker every month but never stopped teaching and helping people. No matter how tired she was, when somebody called she made an appointment and said to me 'if somebody asks me for help I can't say no'. Every day of the week she had 3-6 clients; at the weekends she was completely knackered but the thought of it becoming Monday again made her happy and pull through.

Her last few days, however awful it was to see her slip away, were beautiful. Many people came to see her and she talked and talked and talked, sharply and lucidly, all about her work, how she came to Manchester in 1953, about Laban and Lisa, about her accomplishments, about clients, about her journey through life. It was amazing to watch and see how she kept on touching people around her. She passed away quietly and without pain on May 1st.

Suzi and Sam Thornton wrote:

What a loss to the world - a bright star which has shone for a long time but we sincerely hope that the beams from that star have touched those who will be able to carry on her work - to keep real communication between people which comes through movement. Many will know her because they have been her pupils, her clients, those who have enjoyed her leadership and facilitation. She was a lively and interesting teacher, [...] a good professional colleague and a lively socialiser with the rest of the staff.

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Lisburn CPD Module in Community Dance

Ann Ward

Following the success of our CDLC and in response to the enthusiasm and desire for "more" from the members, the Training Committee piloted a 30 hour module to extend the understanding of Laban fundamentals, give further experience of dance making for community groups and to demonstrate the application of the work to specific groups. The

course took place in Wallace High School in Lisburn in the early summer and was supported by other Guild members too.

The first week end was taken by Anna Carlisle. Anna taught a study which the students were required to master with accuracy. This work was continued by



Dancing in Northern Ireland

Linda Dickson

"Dance Depot" hosted a hugely successful 'Weekend of Dance' with Wendy Hermelin over the 23/24 September. Wendy led twenty dancers comprising recent graduates from the Laban Guild Creative Dance Leaders course which was completed in Lisburn in 2016. They were joined by graduates from the two previous CDLT Belfast courses (1992 and 1999), along with dancers from Jean Hunter's 'Elderberries' and 'Age on Stage' dance groups. -so a lovely mix of experience and ages. All the dancers thoroughly enjoyed exploring Wendy's theme for the weekend which was the Chinese Elements ~ Earth, Water, Air, Fire, Wood and Metal through solo, partners, groups and finally the whole group moving as one.



This was a packed weekend of fabulous dance ideas which was thoroughly enjoyed by everyone. The group is looking forward to meeting up again soon and encouraging others to join them.

Noeleen McGrath on the two consecutive weekends. All the students demonstrated a much deeper understanding of the work by the end of the course and relished being able to focus on this in depth. Anna also showed how the work could be used creatively with community groups. On the second week end, local practitioners and Guild members led the group through work suitable for specific groups. Jenny Elliott (Director of Arts Care NI) demonstrated how the work could be used with people with a variety of special needs; Carmel Garvey focussed on working with children and within the school system, and Jean Hunter on working with older dancers. Over the third week end Dylan Quinn gave a wealth of information on setting up classes and working in the community and Ailish Claffey shared her wide experience, including more work on choreography.

The course members were really inspired by the course and felt that it had given them much more confidence to go out and "do it". And they are now starting to do this, setting up classes or using their skills within their own work place.



The Spirit of the Levels - A movement choir led by Lydia Everitt and Wendy Hermelin at Glastonbury, Somerset

Wendy Hermelin

Vertical and horizontal movements performed by small groups of dancers, represented the tall reeds that grow on the flat lands of the Somerset Levels. Relating closely to each other these sustained gestures made by the dancers created a magical beginning for our movement choir. Entering into this peaceful scene, travelling in unison, came the first peoples, tribes who fished, cut withies and laid bundles across the marshlands to make floating pathways. Rhythmical working actions performed in smaller groups expressed these various aspects of life in the tribe.



The annual flooding of the levels, before they were drained, swept the people away and a watery section followed with rising water levels swirling around higher ground, creating islands. Dancers were alternately moving with strong stable gestures and shapes on the spot whilst their partners swirled around these "islands". The waters subsided to leave the land a hiding place for King Alfred – he of the burnt cakes! Movements of suspicion, fear and uncertainty

brought the group together in a circle facing out, when suddenly an imaginary attack forced groups to form strong travelling sequences with fighting gestures advancing across the space in different directions.

This scene dissolved back into nature again with high stepping cranes, leaning their bodies forward to catch a fish or lifting their necks to each other, "beaks" in the air. Flocking starlings took over the space with elbows for wings, travelling together, separating and coming in to roost, settling on the ground, shuffling, rising up and sinking again, fidgeting and finally becoming still.

This was a lovely group of dancers who integrated very quickly working creatively together. It was a wonderful day and we all went home very tired but happy and fulfilled.



New Guild Members

Glenna Batson: I recently relocated to Ireland from the USA and am looking forward to sharing movement experiences at various Guild activities. I believe that dance/movement connects people in fundamental and profound ways – embodied, empathic, and emergent. My passion has been to define and distil points of intersection between dance, Somatics, embodiment studies, movement science and human development. Over the last four decades, I have aspired to hone a trans-disciplinary approach to movement practice as educator, researcher and artist. I have been a guest fellow in dance science at Trinity Laban Conservatoire of Music and Dance and at Coventry University in the Centre for Dance Research. When I lived in New York in the early 1970s, I taught experiential anatomy at the Laban Institute of Movement Studies (LIMS), using Barthelemy as my inspiration. Over the last five years I have conducted studies on the effects of improvisational dance on balance in Parkinson's Disease; the most recent findings were reported in *Frontiers of Neurology* <http://journal.frontiersin.org/article/10.3389/fneur.2016.00015/full>

My practice-based research, *human origami*, explores the micro- and macro-dimensions of bodily folding as biological archive (embryonic movement), somatic education and embodied aesthetic (www.humanorigami.com). At 69-years-young, I remain an avid ballroom dancer and a certified teacher of the Alexander Technique (1989). May my last bloom be my brightest!

Regional Activity

Maggie Killingbeck

As members know the Regional Representative strategy was trialled two years ago and initiated more fully this year. Having contacted all Regional Representatives it is my understanding that most make contact with local Guild members between three and six times annually. (Some especially busy Regional Representatives are struggling with this and are currently seeking support with the role.) Most Regional Representatives email BCC (Blind Carbon Copy) so that addresses remain anonymous. Newcomers are welcomed and efforts are made to make more personal contact at courses and conferences. Where membership is not renewed most Regional Representatives make contact with lapsed members for information regarding what the Guild could have done to retain them. Where information is forthcoming Council discusses strategies for improvement.

Most Regional Representatives share news of activities - for example Summer School, Movement Choirs and local classes/weekends. Indeed Regional Representatives offer members a conduit for sharing information about Laban-based movement and dance activities in their region, a facility that could be used more enthusiastically. A number of Regional Representatives have commented that a relatively small albeit consistent number of members in their region tend to reply. If you are one of those individuals, thank you, if not please try to find the time to reply however briefly to your Regional Representative.

From feedback from the Regional Representatives I am aware that the size of a region has some significance for local planning. However, although early in the development of the strategy there are examples of some excellent initiatives:

Róisín Sheehy: After completing a full time dance training course at Sallynoggin College, Dublin, Róisín embraced Laban methodology by attending the Laban Guild Dance Leaders Course at Lisburn during 2015/16. She has performed in various productions around Ireland including a site specific show at Minaird Castle, Co Kerry in 2015. She choreographed and danced in 'Súile Silteacha' which was featured on Irish National Television in 2016. She is currently preparing a solo which will be performed at 'Aonarach le Chéile /Going Solo Together' Dance Festival in Dingle, Kerry in October 2017.

Margery Weekes: In 1962 Margery was working as a PE teacher at Catford County Girls School when she auditioned for a place on the one year full time course for qualified teachers at the Arts of Movement Studio. Margery can be heard reminiscing about her time there here: <https://labanlibrary.wordpress.com/tag/margery-weekes/> She has written that it was Lorn Primrose who was her inspiration with her spell binding lectures, stating that "She encapsulated the essence of dance."

Now retired in Dorset Margery's last physical participation was in the Opening Ceremony of the Olympic Sailing event when she joined many others performing *The Wade* on Weymouth beach: "we walked out to sea holding aloft a flaming torch. The effect was magical, flickering specs of light illuminating the Bay in the darkness; a unique experience which will never be repeated." (See https://www.youtube.com/watch?v=n_t-oICgA24)

In the East two events are planned for Spring 2018; in February a Choreographic Workshop/Day of Dance is to be held at the John Bunyan Meeting Church, using the stained glass windows of A Pilgrim's Progress as stimuli, and in March an evening of poetry and dance is being organised. Participants will choreograph and perform at The Place Theatre Bedford, using local poets' work as stimuli. For further details contact Carol Wallman.

In the North (Scotland, North East, North West and Yorkshire) Bobbie Millar is planning a Second Study Day 11th November 2017 at the University of Carlisle. When they have been finalised details of the event will be advertised on the website. Sadly the first study day focusing on the John Hodgson Archive housed in the Special Collections in the Leeds University Brotherton Library had to be cancelled. Bobbie hopes to mount this exciting event again.

In the West Midlands activities are in the early stages of development Yael Owen-McKenna is communicating with Guild members in the region in order that initiatives are grassroots driven.

Internationally, Penny Boff has been making personal contact with Guild members at events in Greece, Spain and the United Kingdom.

Guild members are urged to support these events since in addition to the opportunity for dance study they provide an occasion for members to meet with others in the Region;

Regional Representatives are reminded that they can advertise Laban-based events on the website, Facebook, eFlash and Twitter. Reports of events accompanied by images can be published in the magazine.

In August the Laban Guild for Movement and Dance organised another very successful Summer School at the University of Bedfordshire. Since members will read about the Summer School elsewhere in the magazine I will not dwell on the event here except to say that it was extremely encouraging to spend time with a range of participants all of whom valued the work and applied themselves with great industry throughout the three days.

Council were delighted to award two bursaries for Summer School this year. The recipients were extremely committed individuals who embraced the experience and about whom I have no doubt we will hear more. (Guild members who wish to contribute towards the support of individuals who otherwise could not afford to attend Guild events are asked to contact Maggie Killingbeck M.Killingbeck@ntlworld.com for further details.)

As a result of Summer School there has been a surge of energy amongst members to teach the Graded Certificates and opportunities for partnerships which Council is following up. As ever thanks go to Ann Ward for her excellent administrative/organisational skills, to our two inspirational teachers Anna Carlisle and Cathy Washbrooke, to Susi for catering in and amongst family commitments, to Louise Douse and Janet Harrison for their unfailing help at all times, to Emily our intern for her support and to Richard Washbrooke for photographing sessions despite a very heavy workload. Thank you all for ensuring the success of this event.

As indicated above the enthusiasm generated by the Summer School gave rise to requests to teach the Graded Certificates. Although available for use these have not been delivered for a number of years. This being the case they will be trialled and evaluated this autumn to ensure that they are fit for purpose. An unintended consequence of this request was a discussion about the courses we offer, who is eligible to teach them, the nature of the resulting award/certificate and the extent to which Laban Guild teachers should be expected to engage in Continuing Professional Development (CPD). Council intends to explore these issues at the next Council meeting in order to enhance integrity, transparency and high standards. To this end we have made a start by producing a Course Information Form that maps outcomes to National Standards and includes on-going review.

Also announced at Summer School is the plan to start another Creative Dance Leaders Course (CDLC) in the Hertfordshire / Bedfordshire region. Discussions are continuing regarding a venue. Details will be confirmed as soon as possible. Again thanks go to Ann Ward and the Training Committee for their commitment to the cause of training and the time and effort they give to this. Members interested in teaching the Graded Certificates, applying for the CDLC and/or participating in the Laban Foundation Course this autumn should email Ann Ward coursesofficer@labanguild.org.uk for further details.

Interestingly these developments have occurred alongside our work on Good Governance. As members may be aware, in recent years undesirable practices have been exposed with some charities. As a result governance has become a much

Overall whilst the picture is patchy, there is much that is encouraging. Thank you to all Regional Representatives.

Chair's Report

Maggie Killingbeck

more significant feature of every charity's remit. A small group of Council members met with a Sport and Recreation Alliance (SRA) officer to discuss governance issues. We received advice on our Vision/ Mission statements, our Principles and Objectives and strategies to deliver them; invigorating times! We have received guidance also on our job descriptions. We were advised to be more detailed in articulating the content of Council roles particularly with regard to pre-requisite skills and time required. Given the increasing demand for volunteers we were advised also to offer the possibility of members sharing a role. Since we are currently seeking a Membership Secretary, a Secretary, an SRA representative and a Regional Representative for London (this compares with similar voluntary organisations) we will be acting on this advice as soon as possible. If you would like to volunteer your services please get in touch with Maggie Killingbeck M.Killingbeck@ntlworld.com

Currently involvement in the voluntary sector is a stimulating experience. It is an opportunity also to enhance your CV and/or spend your time purposefully! In this instance I would like to thank Louise Douse and Janet Harrison particularly for their support with these developments. I would like to thank also all Council members who are regularly required to read, feedback, suggest alternatives, identify sub-committee relevance etc.; your time and commitment are greatly appreciated.

As members are aware Council intends to coordinate the Guild's AGM and Conference Day with the UNESCO World Day of Dance, 29th April. Understandably educational venues are very reluctant to book facilities until their term time business has been timetabled and found to be running efficiently. This being the case, at this moment in time we are unable to confirm the venue for the AGM and Conference Day for 2018. Members will of course be informed as soon as possible by eflash and/or regional emails. On behalf of the membership I would like to thank Selina Martin, who every year, through no fault of her own, is frustrated in her attempts to announce details of the AGM and Conference Day early, for the excellent job she does every year despite the challenges.

The Heritage Lottery Funding bid is experiencing further changes. Yael Owen-Mc-Kenna the HLF lead has had to withdraw. Due to escalating demands on her time and energy she feels unable to continue to do justice to the bid. On behalf of the membership I would like to thank Yael most sincerely for the integrity of her engagement throughout the period she has devoted to the HLF bid. I am only too aware of the demands of a project of this nature and respect the fact that she has sustained her energy and commitment through to this point. Fortunately Council has discovered an excellent replacement for Yael in its midst. Louise Douse has agreed to take over the leadership of the bid. At this moment in time materials are being transferred and links established with the requisite personnel. Thereafter Louise will review the outcome of the HLF Pre-Application event, discuss this with our partners and decide where we go from here. Again this is an exciting project in which to be involved. If you are interested in research, feel that you have the requisite skills please contact Maggie Killingbeck in the first instance M.Killingbeck@

ntlworld.com On behalf of the membership I would like to thank Louise for rising to the challenge. I have no doubt that she will build on the work already in place; I look forward to future developments.

Although she is serving as interim Membership Secretary Janet Harrison has continued to be extremely pro-active in her role. Janet updates membership data three times per year. In addition to ensuring that Regional Representatives have accurate information for their regions, this means that the membership process is wholly fit for purpose, taking over the role therefore should be relatively straight forward. Please consider whether you (and a friend) could take this on. Janet would be happy to discuss the role with any interested members of the Guild membershsecretary@labanguild.org.uk. Indeed she has agreed to provide support for the first year. As a co-opted member of Council this year Janet has contributed positively to a number of initiatives, more recently she has been a strong advocate of strategic development. On behalf of the membership I would like to thank Janet for the committed service she continues to give to the Guild.

Regional Representatives are discussed elsewhere in the magazine hence I would just like to record my gratitude to all Regional Representatives, to applaud them for the exciting regional activities that are beginning to develop and to request that one/two Laban Guild members in the London region consider taking on the role of Regional Representative for that region. Please contact Maggie Killingbeck M.Killingbeck@ntlworld.com for further information. Members are urged to make contact with their Regional Representative. They provide an opportunity for the development of local bespoke Laban-based activities.

Council have been reviewing the website. As members will be aware it is well organised, easy to use and includes dynamic images. On behalf of the membership I would like to thank Pam Anderton for continuing to maintain the website. Pam would welcome: information about Laban-based events, images/film of Laban activities, feedback and suggestions for development. Please contact your Regional Representative or a Council member with your input.

We are continuing to look for a Council Secretary. The Secretary is elected annually (at the AGM). His/her duties include dealing with correspondence and managing Council meetings. If this is something that you feel that you could help with please get in touch with Maggie Killingbeck M.Killingbeck@ntlworld.com

Loma Lockie, our Treasurer is continuing to increase the transparency of our accounting procedures in line with Charity Commission and Good Governance documentation. She is in the process of ensuring that she has access to all bank accounts and that all bank accounts can be accessed by more than one member of Council. Whilst wholly mindful of the need for rigorous security Loma notes that this has the added advantage that other Council members are able to access the Guild's accounts in her absence. Access to the Guild's Charities Aid Foundation (CAF) account continues to be challenging however progress is being made. We thank Loma for the time and effort she has given to the role of treasurer for the Laban Guild. Members are advised that the surplus made on the Summer School will cover the loss made on the AGM and Conference Day this year. In so doing the Guild will manage to balance its books.

The Guild made a financial contribution to Alison Curtis-Jones' presentation of an academic paper at The 3rd Dalcroze International Conference, 'The living moment: Exploring Improvisational Practice' in North America this year. We

understand that Ali's paper and Summit Dance Theatre's performance of *Drumstick* were extremely successful. We look forward to receiving her film of the performance and possibly some images that we can share with the membership. Mel Horwood, our other Grant awardee is still planning her project however she has sent copies of her interview with Walli Meier made last year and a Nature Study Dance Film. We will endeavour to make all of the films available to the membership at the 2018 AGM and Conference Day.

Council hopes that members enjoyed the film created to promote Summer School this year, if you have not seen it search YouTube where you will find the 2016 and 2017 promotion films. On behalf of the Guild I would like to express my grateful thanks to Louise Douse for driving this initiative forward. Social media is a force to be reckoned with in contemporary society and it is thanks to the Technology team (Pam Anderton, Mary Cormack, Louise Douse and Yael Owen-McKenna) that we have a presence. Please tweet, post to Facebook, view the website and get involved. Louise and I have been discussing the development of a social media calendar. The calendar would identify significant Laban/ other dates providing a framework for social media activity. If technology excites your interest please get in touch; the more personnel to share the load the less arduous the task. Thank you to all members of the technology team - please support them with your comments, information, images and ideas.

Council trusts that members are enjoying the magazine. Every year Council meets to plan content and identify appropriate contributors for forthcoming publications. These recommendations are sent to the editor Clare Lidbury for her consideration. The magazine helps the Guild to fulfil its mission to 'promote and advance the study of Laban-based movement dance and drama'. If you have suggestions for articles you would like to see in the magazine, if you have feedback and/or suggestions for future developments please get in touch with a Council member or Clare C.Lidbury@wlv.ac.uk. On behalf of the membership I would like to thank Clare for her expertise in editing the magazine and Pam Anderton for her excellent production of the magazine. Thank you also Dorothy Ledgard for distribution. If you would like to help with the magazine index, another interesting opportunity, please contact your Regional Representative or a Council member.

The Laban Movement Choir Project is available for additional engagements this year. If you would like the project to come to your region please contact Susi Thornton susithornton38@gmail.com

The Guild is fortunate to have a committed Council team with a healthy mix of experience and expertise. With Anna Carlisle as our President it is to the Guild's advantage to have such personnel planning for the future, indeed it is rewarding to chair meetings with such individuals. However we have to build in succession so if you think that you have the capability, commitment, time and energy to become involved please get in touch. In the meantime, on behalf of the membership I would like to thank Council for all that they give to the Guild.

Advertising Space

Back cover - £250; A4 page - £150;
half page - £80; quarter page - £45
Classified adverts - up to 50 words at 20p per word
A5 flyer - £40; A4 flyer - £50

Please contact: magazine@labanguild.org.uk

Training Committee Report

Ann Ward

Lisburn CPD: The participants are already starting to take their work into the community. Those who wish to apply for the certificate are sending in the documentation required.

Kildare CDLC: Unfortunately there was insufficient response by the deadline to proceed with the course at this time. However we now have a core of people really keen to do the course and have already had a few more enquiries. Kildare is planning to run another summer school next July and they are hoping that after that there will be sufficient numbers to start the course in October.

Herts CDLC: We have now built up a lot of interest in a course in this area and are getting still more enquiries. A very possible venue is Harlow College. This has a Performing Arts department with good facilities, has very reasonable rates and is interested in hosting the course. I should have more details by the time of the Council meeting. If the venue proves viable we will arrange dates and staff asap.

Foundation Course and Certificates of Graded Achievement: The Foundation Course has been widely employed by those who have completed the CDLC, who are tutors for the Laban Guild or have been approved by Council. Currently, the Foundation Course is being employed by Jean Hunter in Belfast. Maggie Killingbeck is proposing to run

it again in Bedford in the Autumn. Rhyan Parry and Cathy Washbrooke have been given permission to run it.

The Graded Certificate courses have been seldom employed, only by those who have completed the CDLC, are tutors for the Laban Guild or have been approved by Council. We have always hoped that they would be taken up by more, but qualification to run these courses was ambiguous. In the light of Rhyan Parry's enthusiasm to extend the take up, we have drawn up more definite requirements for Council's approval. Cathy Washbrooke might also deliver the Graded Certificate Courses and we are looking forward to feedback. Further documentation has been supplied.

Rhyan Parry asked that Jade, a past colleague teaching in a prestigious school in Cardiff, be allowed to deliver these courses. In the light of information supplied, this has been agreed and Rhyan will advise and monitor.

Advice on any aspect of the courses, documentation and so on is welcome as is any request for further information.

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

Members' Events and Classes

Dancing into Elemental Art in 2017

A weekend of dancing and making art in West Dorset.
October 21st and 22nd
Contact: 01308 862332 Mob: 07813 546644
Email: mail@wendyhermelin.co.uk

A Pilgrim's Progress

Choreographic Workshop - 2nd February 2018, Bedford

The workshop will be held in the iconic Bunyan Meeting Church in Mill Street, Bedford. The interior of the building is enhanced by a number of magnificent stained glass windows which will be used as stimuli for the dance sessions. A large hall attached to the church will be used for the practical sessions, refreshments and lunch.

Tutors for the course have varied experience in teaching Laban based work in schools, the community and higher education. They are: Maggie Killingbeck, Dorothy Ledgard and Carol Wallman. Each session will be based on a different aspect of Bunyan's famous allegory, exploring diverse movement vocabulary, spatial awareness, dynamic range and relationship. All Guild members and friends are invited to take part in this innovative and creative day of dance; course tutors welcome all dancers including and especially those with limited experience.

To register your interest please email Carol Wallman - pcwallmandance@hotmail.co.uk

Laban Dance Classes Autumn 2017

Salway Ash Village Hall, Bridport, Dorset Led by Wendy Hermelin Wednesday afternoons 1.30 – 4.30 pm
September 20th, October 4th and 18th, November 15th and 29th, December 6th and 13th
We shall be using Laban's analysis of human movement to dance creatively and discover the joy of dance within ourselves, finding how the body can move in space and time, and discovering the various qualities that we can develop to give expression to our movements
Fee: £95.00 for the term paid in advance, £50.00 per half term or £15.00 per session. Tea and biscuits provided in the break
Email: mail@wendyhermelin.co.uk

Adult Movement and Dance in Belfast

Monday: 5.30pm - 6.30pm at Crescent Arts Centre
Contact: **Brenda McKee**
Email: brendamckee@btinternet.com

'Third Age Dance' in Cambridge

Wednesday mornings
Contact: **Maddy Tongue**
01223 302030

Weekly Drop in Classes

led by Viv Bridson
Viv runs a class every Sunday at The Place (16 Flaxman Terrace WC1) from 12.00 – 13.30.
The class is for those who are trained or would like to be dancers, actors or performance artists. Viv does not teach Laban theory, rather, in the tradition of Jooss and Sigurd Leeder who developed their professional training from Laban principles, she uses her knowledge to structure the class and the material.
£9.00, concs £7.00, unwaged £5.00 – pay in Studio
The class is usually in Studio 1 and there is a musician.

Weekly Workshops

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

