

Movement, Dance & Drama



Lessons in Living Architecture

2019 Laban Guild Summer School



Editor: Dr Clare Lidbury
43 Bittell Road
Barnt Green
Birmingham
B45 8LU
Email: c.lidbury@wlv.ac.uk

Editorial Team:
Dorothy Ledgard
Pam Anderton

Editorial Advisers:
Anna Carlisle
Gordon Curl

Correspondents:
Council: Yael Owen-McKenna
Email: chair@labanguild.org.uk
Courses: Ann Ward
Email: coursesofficer@labanguild.org.uk
Drama: Darren Royston
Email: darren_royston@hotmail.com

Pre-printing Production: Pam Anderton
Email: magazine@labanguild.org.uk

Printing: Mickle Creative Solutions
30 Simmonds Road, Canterbury CT1 3RA
Phone: 01227 780001

Distribution: Dorothy Ledgard
Email: DRLedgard@gmail.com

Guild Membership Secretary: Janet Harrison
Email: membershipsecretary@labanguild.org.uk

Magazine Contributions
Final copy dates:
15th January, 15th May, 15th September
Format: email or scanner-ready copy to the Editor

Front and Back Cover:
Summer School photos by Richard Washbrooke

Contents

	Editorial	3
Refugee dancers from Nazi Europe and their contribution to British Culture	Maddie Tongue	3
Insiders/Outsiders Symposium	Lois Press (MA Dance student)	5
Laban Guild Summer School 2019	Ann Ward, Catherine Bishop, Helena Softley, Elizabeth Howard, Janet Lunn and Rachel Meaton	5
	Polyhedron	9
	Bobbie Millar	
Historical Dance: Renewed Interest - Inspiring Opportunities	Carol Wallman	9
Foundation Course for Laban based Creative Dance	Maggie Killingbeck	11
Tribute to Sally Elizabeth Archbutt MPhil 1926 - 2019	Gordon Curl	12
	Chair's Report	13
	Yael Owen-McKenna	
	Training Committee Report	15
	Ann Ward	
	Members' Classes	15

Movement, Dance & Drama is published in England and is distributed worldwide. It is free to all members of the Laban Guild. Individual annual membership subscriptions for UK addresses £35; affiliated groups UK £45; concessions UK £20; individual worldwide £40; groups worldwide £55; concessions worldwide £25. Online rates: individuals £25 groups £30; concessions £15. Library and institute subscriptions on request.

The opinions expressed by contributors are not necessarily those of the Editorial team or of the Laban Guild and no responsibility can be taken for inaccuracies which may inadvertently occur.

No part of this magazine may be reproduced without the Editor's prior written consent. Copying or extracting (online version) will infringe Laban Guild copyright and that of any images attributed to any specific individuals or organisations.

ISSN 2046-3065
© Laban Guild 2019
www.labanguild.org.uk

Editorial

This edition of the magazine has several reports of activities which have taken place in the last few months; it is good to know that there is so much Laban-related work happening. However, Gordon Curl's reminiscences about Sally Archbutt remind us of how much Laban-related activity there used to be. It would be good to hear from any of you who have something to report on your current teaching, research, or dancing that is Laban-related.

In the meantime readers may be interested in the launch of the Geraldine Stephenson Archive at the University of Surrey Library on October 22nd at 5pm. You can book for this event at: <https://www.eventbrite.com/e/geraldine-stephenson-archive-launch-tickets-72373341613> and/or access her collection via the on-line catalogue <http://calmarchivecat.surrey.ac.uk/CalmView/Record.aspx?src=CalmView.Catalog&id=GS&pos=1>

Why not have a look at the archive and write something for the magazine on what you find there? I look forward to hearing from you.

Refugee dancers from Nazi Europe and their contribution to British Culture: a one-day Symposium at the University of Wolverhampton on September 14th, 2019

Maddie Tongue

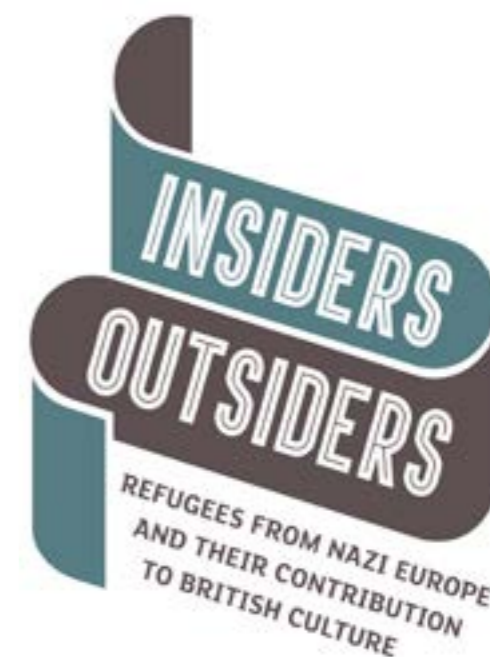
They fled persecution from the Nazis bringing with them their talents, culture and dance training in European dance of the early twentieth century. And what an extraordinary group they were. Those of us present at the Insiders/Outsiders Symposium at Wolverhampton University heard their remarkable stories on Saturday 14th September.

The morning focused on more well-known dancers who escaped from Nazi Europe. Clare Lidbury began the day by recalling the arrival of Kurt Jooss and his company with detailed emphasis on his major work *The Green Table*. It was a work with a huge impact in Europe at the time and subsequently here. One can never tire of this work and Clare even gave us details of all the named dancers who appeared with the company and where they subsequently moved to.

It was a delight then to welcome a paper from Gordon Curl, who told us of his massive undertaking in 1965 when he persuaded Jooss to bring his company to Eastbourne for one

performance and a lecture/demonstration at Gordon's request. Only someone like Gordon would have the energy and drive to see such a project through to its triumphant end.

Clare's second paper on Sigurd Leeder, dancer, teacher and choreographer, brought Leeder out of the shadow of Jooss, giving due importance to his work in establishing a school in this country. The legacy of both





Gordon Curl, Julia Sieber Boyd, Dr Dick McCaw, Sir Walter Bodmer, Dr Clare Lidbury, Brenda McKee, Dorothy Ledgard

Jooss and Laban, she felt, is being forgotten and this was a timely reminder.

Dick McCaw ended the morning with the challenge, *Whose Laban?* Laban was many things to many people and perhaps none of us can claim to know the real Laban.

The afternoon was devoted to more personal stories. Walter Bodmer began by talking about his mother, the dancer Sylvia Bodmer. Only he could tell the inside story of how she came to England in 1938, settled with her family in Manchester and established dance. Laban was a friend of the family and we were shown a casual photo of his mother chatting to Laban, as well as many other family photos.

Dorothy Ledgard spoke on Modern Educational Dance and her experience working in the field, giving us some highly imaginative ideas for five year olds which could even be used with seventy-five year olds, and placing Laban's Modern Educational Dance in the context of developments in education. Then Julia Seiber Boyd gave us the life of her mother, the beautiful dancer Lilla Bauer. Born in Hungary Lilla came to England as a student at the Jooss-Leeder School and then joined the Ballets Jooss. She left behind a somewhat exotic life

amongst artists, writers and sculptors to subsequently teach dance at Goldsmiths' College until she retired in 1972.

Finally Brenda McKee recounted the story of Helen Lewis, one dancer who did not escape the horrors of the holocaust. She left her native Czechoslovakia in 1947 certain her life in dance was over, but she came to live in Northern Ireland, a place that had never encountered modern dance, and gradually over the years she began to teach, choreograph and start her own dance group.

Together we celebrated the lives of these truly extraordinary people who contributed so much to the dance scene in our country. It was a life affirming day as we reminded ourselves of what they gave to dance. What if they had not come?

This symposium was hosted by The School of Performing Arts, the Faculty of Arts and Social Sciences, and supported by the Centre for Creativity, History and Identity in Performance research group at the University of Wolverhampton. It was part of the yearlong Insiders/Outsiders Festival; see <https://insidersoutsidersfestival.org/>

Insiders/Outsiders Symposium

Lois Press (MA Dance student)

On Saturday 14th September, a wealth of knowledge and intelligence gathered for a one day symposium to examine the valuable contribution of refugee dancers from Nazi Europe to British culture, as part of the national Insiders Outsiders Festival. Speakers included Clare Lidbury, Brenda McKee, Walter Bodmer, Gordon Curl, Dick McCaw, Dorothy Ledgard and Julia Seiber Boyd. Discussing widely known figures, such as Rudolph Laban, Kurt Jooss and Sigurd Leeder, the speakers told personal and biographical stories of their influences.

Clare Lidbury opened the symposium with two insightful discussions into German dance practitioners, Kurt Jooss, and Sigurd Leeder, followed by Gordon Curl's amazing, and perhaps chance, encounter with Jooss which led to the performance of *The Green Table* in Eastbourne in 1966. Dick McCaw, examining Laban's legacy in Britain from his arrival in 1938 to present 21st century, brought us to the midpoint of the day. Over lunch, it was incredible to hear the depth of conversations being had between the attendees and contributors, all sharing anecdotes and tales of their own experiences with - or through - dance artists from Nazi Europe.

In the afternoon we heard from Walter Bodmer, son of Sylvia Bodmer, who told of Sylvia's achievements alongside working with Laban. Modern Educational

Dance was explored by Dorothy Ledgard, who discussed Laban's Movement Analysis and Lisa Ullman's development of Laban's ideas being absorbed into British Education. Julia Seiber Boyd spoke of her Hungarian mother, Lilla Bauer, who was a dancer with the Ballet Jooss, and later taught at Goldsmiths' College.

It was Brenda McKee's discussion of the Jewish Czechoslovakian, Helen Lewis, which was poignant for me. Surviving the concentration camps of Terezin, Auschwitz-Birkenau and Stutthof, Lewis sought refuge in Northern Ireland. It was in Belfast that she began to influence generations of dancers through her teaching and choreography. McKee showed a photo of Lewis, where you could see her ID number from a concentration camp printed on her arm; those in the room who knew her, told of how she would never hide from her past experience. In her memoir, *A Time to Speak*, Lewis spoke of dance delivering her from certain death in concentration camps – which really moved me. The personal strength in Lewis' past was evident, and how she used that, to create a significance for dance in Northern Ireland, was mazing.

The symposium presented a network of personal stories, all connected by Refugees Dancers from Nazi Europe - whose contributions are still valued in Today's British Culture.

Laban Guild Summer School 2019

Ann Ward, Catherine Bishop, Helena Softley, Elizabeth Howard, Janet Lunn and Rachel Meaton



Once again we enjoyed a very successful summer school at the small, friendly and attractive Bedford Campus of the University of Bedfordshire. From my point of view, as administrator, it is so helpful to know the layout, the procedures, the personnel in accommodation and security (always as helpful as can be), and we are grateful to Dr Louise Douse for negotiating with the University for so much of the “nuts and bolts” that go on behind the scenes, all contributing to the success of the course and the wellbeing of the participants.

We had planned for a Youth Strand, but unfortunately this did not take off. However the rest of the programme went much as planned. Although the Sesame strand had to be curtailed, a good number of participants opted for it on the Sunday, and were able to do this thanks to the mix ‘n’ match flexibility of the programme. Participants then were able to enjoy a wide variety of classes – and the sun shone for the site specific work with Anna Carlisle!

Lessons in Living Architecture - Site Specific Strand, Catherine Bishop

I look forward to the Laban Summer School with a sense of longing to deepen my understanding of Laban’s work, but I know that whatever I try to capture in my notebook needs revisiting physically and that is not so easy to realise. However, as I search for a point in an invisible cube, or sculpt a new script with my body, it knows when I strike a chord and reach a moment of harmony.

I had chosen **Anna Carlisle’s** ‘Site Specific’ strand. Our journey begins with an exploration of space. My experience of Anna’s teaching is that she is (also) a kind of master builder- architect. She creates an intricate structure on strong foundations, with just the right scaffolding to reach all the parts. Our exploration of 3-rings starts with swings near and far on three levels. This leads into technical exercises that reference locations in the 3 planes, so that we have a felt sense of them before being taught two 3-rings. The absolute and understated logic of this progression means we arrive at a place where we can enjoy the flow and swing of the moments. And though this is an introductory session, there is a sense of understanding and completion.

The second session that day focuses on ‘Eukinetics’. Having explored different effort qualities, we are given a list of idioms which include phrases such as: ‘I’ve backed myself into a corner’, ‘tied up in knots’, ‘over the moon’. Choosing several as a choreographic script, we create resonant actions and work to develop phrases of movement. We explore these using different body parts, levels and then take them into relationship – in proximity to or in collaboration with another dancer. Here Anna guides, suggests, questions. Using her conductor’s eye, she looks for rhythms and resonances: ‘what happens if you start now, when she’s there...?’ She invites us to develop, complement, mirror, extend. With her choreographer’s eye she helps us shape our dances into more accurate, more intentional compositions, so that when we dance there is the sense



of something more than my body moving, there is an invisible connection to time, weight, space and another dancer.

In the first of three ‘site specific’ sessions, Anna runs through logistics and concepts and explains how a potential pitfall of working outdoors can be becoming overwhelmed by inspirational possibilities. She leads a movement session based on the dimensional cross. This provides us with both grounding and a structure that relates readily to the architecture of buildings. We also work on curves, reflecting organic forms. We break to choose a site: a walled memorial garden or a bike park. I choose the garden. The obvious shapes and forms of surrounding buildings are rectangles and circles, but there are other sensations and textures: the soft moss under our feet, trees, moving leaves, light and shade. We take time to explore, to share with each other and we develop our first short compositions.

The challenge of the next day is the option of two additional sites. I choose to revisit the garden. This gives me the chance to have a more embodied experience of the space. We have talked about the importance of being a partner to the landscape, rather than imposing ourselves onto it.

Some moving pieces are created which seem to resonate more deeply with the sites. One group of three starts in a triangle of trees, mirroring their geometry. It is a piece that speaks of ritual, death and celebration. Another dancer creates a mesmerising, slow piece in one plane against a wall. One group perches like

birds on a circle of tree stumps before wheeling out in scenes reminiscent of childhood, promenading and playing hide and seek. Another dancer curves, leans and sways by a slope under a tree. In the memorial garden Cathy and I are both dancing solo. We are in sync as we lean out and in from the trees. By a rose bush Cathy embraces an invisible boy in the arc of her arm, before settling on a bench in a powerful evocation of grief.

Two weeks after the end of the course, I still have a sense of that place in my body. I am reminded of Laban’s assertion that movement is both expressive and impressive. If, as the trauma experts tell us ‘the body holds the score’ then I am glad of this harmonic opposite: the inquisitive bird fluttering, the tree arching open-branched, the earth softly supporting. As I reach into the archives of backward deep and stretch into the potential of forward high, I am automatically working with history, the personal and collective. Several times I am reminded of that seminal line in T.S. Eliot’s Four Quartets: ‘at the intersection of timeless with time, that is where the dance is’. This summer school has given me - in a way no other quite has before - an embodied understanding and cellular memory of Laban’s work as living architecture.

Strictly Laban! Helena Softley, a regular at summer school

Due to recent surgery, I was not able to take part in all of **Cathy Washbrooke’s** classes at this year’s summer school, but I saw her wonderful technique class at the sharing on Sunday, where the dancers displayed swinging in the planes, accurately going through the points and taking the movement to all four corners of the room. It was lovely choreography – very energetic, and flowed beautifully. I was, however, lucky enough to participate in her Saturday morning sensory work, and her ‘dancing together’ class on Saturday late afternoon (a lovely simple routine to Frank Sinatra’s ‘I’ve got you under my skin’).

In her morning workshop, Cathy brought in lots of items from her



home with very different shapes and textures. We partnered up and one half of the duo faced the wall with eyes shut, whilst the other chose an item and gave it to them. We then explored the item with eyes still closed and created a short motif, with or without the item, but inspired by it. Two sets of couples then teamed up to make a foursome and made a 3D piece of art with a mixture of items. What story did it tell us and how could we tell that story through dance? What shapes and textures did it throw up?

Our group had (amongst other things) butterflies, scarves, and lots of hearts and we translated that as a journey through life’s relationships’ ups and downs. This included feeling trapped, (with a scarf representing a figurative noose around the neck,) the ‘other’ man or woman, and the ultimate escape through a tunnel to freedom and independence... The whole experience was lovely, with a real sense of drama within the dance piece. The other group’s dance piece represented another journey using lots of lovely sea and water imagery. From Saturday mid – morning until lunchtime, I had the pleasure of attending **Uma O’ Neill’s** class. Uma gave us all a page torn out of a book and we underlined parts of the text that meant something to us or inspired a movement motif. We each then created a solo with instructions from Uma not to do “what we normally do” – which really resonated with me and made me move in a different



way. This was a 'guided improvisation', focusing on the 'what' – i.e. body, steps, sequences and gestures etc.

Returning to Uma's class later in the afternoon it was fascinating to see how the work had developed. Uma had put people into trios and they had shown each other their work and adapted their pieces accordingly to fit together. In this way, Uma had layered in relationships. She had also asked them to think about effort, focus and intention. By layering effort qualities (the 'how') onto the movement, the pieces had come alive. Uma had also given each group a torn out page from a cross stitch book and asked them to highlight the spatial references from these and incorporate that into their movement. By using those spatial terms (the 'where') each member of the group allowed their material to morph into something new, where they were all moving differently in the space, using new and interesting pathways. Uma then put the group's work together (6 dancers in total) and we saw the final wonderful outcome in the share on Sunday. It was entitled 'Don't judge a book by its cover' and included some text being vocalized occasionally by members of the group.

One of the great joys of the summer school for me was that even though I could not participate as energetically and completely as usual, I still felt that I had participated fully, as Laban's work is so inclusive. It really allows you to work within your capability and still enjoy the wonders of dance. What a great weekend – thank you to all involved!

Opening up to Sesame, Elizabeth Howard

Arriving back to the UK late on Saturday night meant that I missed the first two days of the Laban Summer School. However, I was delighted to join the cohort for the third day and chose the Sesame/Laban strand. **Cath Butler and Susi Thornton** brought the group on a journey to Ancient Greece with the myth of Pandora's Jar, renamed by the Victorians as her box. As Cath pointed out, myths change through time and place, and are adapted by the teller according to the values of the moment - like the stories we use to narrate our own life, magnifying different details depending on how close or far we are from them. The myths used in Sesame bring us on journeys through hope, glory, dreads and demons. It is quite an other-worldly atmosphere at times, accessing the poet within each of us.

Exploring characterisation through movement we were encouraged to reflect on why movements felt right for certain characters and what we might learn from this when trying to understand ourselves and others. Playing Pandora I found insight to my own psyche when I recognised how much I enjoyed feeling important as I paraded confidently towards my future husband with a band of followers behind me. This feeling of importance was threatened when others joined and so I fought for my place as the original. Taking these reflections into everyday life helps me to understand where my love of performance comes from and allows me to check



my mirror if I am at odds with someone. Experiencing Sesame with Cath and Susi was very special and it opened a door to compassion and wisdom.

Dancing together with Darren Royston, an expert in Historical Dance and much more, Janet Lunn

"Dancing Together with Darren" is always exactly that, what it says on the tin; I am pretty sure I danced with every single person in the studio in one of his whistle stop tours through some ancient dance style and I loved every minute of it. There were different characters from posh to downright common, there were different speeds using different steps (I was particularly partial to the high speed dash one) and then there were different relationships (trickiest bit for me as I have to keep trying to remember which women are women and which ones are supposed to be men for the purposes of the pattern). There's a moment when you do not think you will ever get through the dance with your 'set' of partners and then suddenly, with great exhilaration and delight, you are back where you started and bowing or curtsying to the person you first started with.

My first Summer School, Rachel Meaton

Having first experienced Laban methods during my time at school, I was excited to develop my interest and passion for dance and movement at the Laban Summer School this year. The Summer School was truly a unique and unforgettable experience. I was amazed at the freedom we were given to explore and create movement individually and with others. Everyone I met, learned from, and danced with was encouraging and supportive, coming from such a breadth of backgrounds and experiences. Looking back on the weekend, I felt that I had been part of a Laban family that took me under their wing and allowed me to gain insights and ideas, not only for teaching movement but developing my own abilities and connections to dance. The classes in which I took part were so varied and

included: technical warm ups, Meaning of Movement, Strictly Laban and Working With Text as a stimulus; All teachers used their brilliant 'Laban Tool Box' to ensure everyone was engaged and having great fun. I highly recommend the summer school to everyone, regardless of age, ability and dance experience; I will definitely be returning next year and hopefully every year after that - I'm hooked!

Ann Ward, Summer school administrator

And there is so much more! Extras such as the polyhedron, erected by Bobbie Millar and Helen Bryce, in which course members could explore Laban's geometric forms; social gatherings and a meal out at Pizza Express; opportunities to make new friends, build networks and exchange ideas and information, all enhanced by the lovely lunches provided by Susi

While working at the University of Leeds in 2004, Bobbie Millar helped Jackie Smith Autard and Jim Schofield to obtain funding from the HEFCE (the Higher Education Funding Council) Enterprise Fund to create a Polyhedron incorporating the 26 directions used by Laban in the Octahedron, Cube and Icosahedron. To do this Jim, a mathematician, went back to basics and recalculated the angles at each of the 26 nodes. Dr Andrew Marsden, then working in the University's Keyworth Institute, built the nodes in resin by feeding the data into a 3D Photocopier. Between them they calculated the lengths of rods required to create the 3D form with a 10 foot diameter structure. Andrew devised a four foot diameter base to enable a dancer to articulate his movements into each of the 26 directions. The work was presented by Jim and Jackie in 2005 at a cluster meeting of a project in Leeds, 'Spatiality in Design', and later by Jim at a conference in Athens. This new structure, which repositioned points within the Icosahedron, was not well received by the Laban 'establishment': the Polyhedron then languished in storage for 10 years.

It seemed a pity to waste this potentially useful resource for teaching the spatial aspects of Rudolf Laban's work and particularly an understanding of the dancer's use of space, different spatial forms and the relationship between these forms. The polyhedron could be a valuable resource for the Laban Guild's teachers and practitioners, so the objective of sharing this polyhedron with the Guild at this year's Summer School was to determine whether it would be a good idea to make minor modifications and create guidance for its use. An



Thornton, Penelope Boff and their team. Our thanks extend to Richard Washbrooke for coming in to take photographs, and to all the course members who also took photos and videos and contributed in so many ways – a real team effort!

We are already planning for THE LABAN GUILD ANNUAL SUMMER SCHOOL 2020

at the Bedford Campus of the University of Bedfordshire 21st – 23rd AUGUST

Put the date in your diary!
Contact: coursesofficer@labanguild.org.uk

Summer School photos by Richard Washbrooke

Polyhedron
Bobbie Millar

attempt to build the structure in its kit form proved more challenging than expected. Although designed for the rods to be slotted and locked into each of the 26 nodes, in practice the structure proved to be more unstable and unwieldy than it had seemed 14 years earlier. The design structure would therefore need a little modification before it could be used with a class. However a number of people including Sandie, Uma and Rhyan could see the potential of such a structure and agreed that a session should be arranged in the future, together with Dr Andrew Marsden, to determine what modifications could be made for it to be easier to put together, and to make it more robust.

Members of the Guild who are interested in getting involved should contact Bobbie; bobbie@bobbiemillar.com

The photo is of the top half of the Polyhedron.

Historical Dance: Renewed Interest - Inspiring Opportunities

Carol Wallman



As a young student at the Laban Studio in 1963, I was first introduced to the fascinating world of historical dance by the ever inspiring and vivacious Geraldine Stephenson. Gerry emphasised social context and expressive qualities of the dance, predominantly from Medieval and Tudor periods, focussing on posture, step pattern and gesture, dynamics, design and relationship. Fortunately, since leaving the Studio, I have been able to continue my passion for historical dance through regional and national classes and courses. Accrued knowledge of dance from contrasting periods in history can prove to be a great stimulus for our own, and subsequently, student creativity. Members may have seen David Bintley's recent work, *The King Dances* (2015), influenced greatly by the courtly dances of Louis XIV.

In recent years I have been delighted that some aspects of historical dance have been included in Laban Guild events, largely under the direction of Darren Royston, his infectious and inclusive teaching

style having great appeal for both experienced and less experienced dancers alike. Members may know that Darren is the Director of Nonsuch Dance UK, an organisation which promotes knowledge, understanding and practice in historical dance. In 2016, I was privileged to attend, the Nonsuch Summer School held in Harrogate. Here I was introduced to the thrills of Spanish Courtly dances, (taught by expert researchers



and teachers) it's proud posture, upright carriage, intricate balletic step patterns, and complex formations proving to be quite a challenge.

In our Eastern Region, we are fortunate to have easy access to two excellent historical dance groups, Bedford Early Dance and Music and Hertfordshire Early Dance, (the latter held in St Albans). BEMD is directed by Dr Anne Daye renowned researcher and teacher of historical dance. Both these groups meet regularly, offering varied and fascinating programmes of dance throughout the year, mostly from the Medieval, Regency, and Renaissance periods. Most sessions are accompanied by musicians playing authentic early instruments.

My aim in writing this brief article is to encourage members to pursue opportunities locally and nationally, in this fascinating, challenging and rewarding genre. If you are interested in joining or finding out more about these groups please see:

Bedford Early Dance and Music: bedmg1@djparsons.me.uk

Hertfordshire Early Dance: <http://hertsearlydance.org.uk/>

Historical Dance Society: <https://historicaldance.org.uk/>

Foundation Course for Laban based Creative Dance

Maggie Killingbeck

This year the Foundation Course for Laban based Creative Dance took place over five Saturdays during the Spring Term at the Italia Conti Academy for Theatre Arts (Barbican) where we had a studio, small lecture room and social space on the sixth floor; the London based venue was an advantage although it was very busy on Saturdays. The course recruited early/mid-career movement and dance practitioners including choreographers, teachers in education/the community, freelance practitioners and physical theatre enthusiasts - the group were a delight to teach, they were incredibly responsive, they appreciated the value of the work for their practice, and they hope to be able to continue their studies. The whole experience of working with the group was a joy from start to finish - it reinforced my view that Laban's analysis has great value for professional practitioners.

The following are some of the views of the participants: *My experience on this course has been a unique one. I have learned about use of the body, actions, space, dynamics and relationships. I have learned of the importance of intention and clarity. I will use these skills in various ways, through teaching acting/physical theatre and in creating new work. The skills learnt have enabled me to think outside the box and consider a greater range of factors in my practice.*

This course has been so nurturing for my dance practice. I feel that I have finished the course with so much knowledge, not only as a performer but also with tools to compose, develop and create material. Discovering Laban's principles has given me a different perspective on dance, movement and theatre practices. Laban should be a must for any of these arts, it is very enriching to explore the different factors and see how playing around with them and changing details makes a huge difference. I will be using this knowledge and understanding for my performance, creating and possibly teaching practices in future.

The course has exceeded all my expectations. I have learned far more than I expected. I very much

enjoyed working at an intense, professional pace. I appreciated the balance between class room discussion and practical work and, in the studio, I appreciated the balance between solo, duet and group tasks. The technique has challenged the way I think about dance and choreography. As a choreographer I can see how many more possibilities there are in terms of action, dynamics, space, and relationships. I can also see how many more options there are to create interesting and unusual body shapes and actions which defy natural movement affinities. As a dance teacher I have learned so many new exercises and tasks which could engage and develop the creativity of every kind of dance or movement student. Since starting this course I have already integrated new spatial and directional exercises in my warm ups and I have taught choreography workshops using just the basic action categories as a stimulus. I am looking at what to do next regarding further movement training; I am extremely keen to learn more.

The course exceeded my expectations and was an enjoyable and enlightening experience. The main reason I attended this course was to gain an understanding of Laban's principles, theories and methods. I have gained a strong foundation covering the different approaches to warming up, the body in action, spatial directions, dynamic elements and relationships. I have learned a new way of describing movement, understanding and analysing it. The course was extremely comprehensive; everything we learned was contextualised; this provided additional inspiration resulting in creative enthusiasm for all involved.

We were given a practical tool kit of knowledge and I am confident that I can incorporate this into my teaching, choreography and work as a performer. We were set many exploratory exercises and given examples of the practical application of Laban's theories and ideas to aid our study. The course was well organised and had a clear structure allowing for breaks and time at the end of the session to reflect and ask questions regarding the content covered. The size

of the group was small and this allowed us to bond as a group but also to get lots of individual attention and feedback.

I'm already applying many of the skills developed in this course within my teaching and choreography. I have started to include the principles in my warm ups, using more of guiding the students through a series of activities and movements. In this way students/dancers are introduced to material that they will explore later.

I have found myself using the skills and approaches covered in the course as a way of structuring my teaching of dances; for example we first consider the action, what the steps/movements are, then we look at the spatial aspects considering where a movement starts/finishes and where it moves through space. Then we consider the dynamics/effort actions to clarify the quality of movement. We then discuss/consider the relationships in movement together with the relationships/connections with other dancers in the piece.

Also I aim to use the skills developed to explore creating new dance work. I will definitely use similar task based strategies to create work putting more of an emphasis on creating movement as opposed to just demonstrating and copying.

The introduction to Laban based creative dance is a glimpse into the vast, diverse toolbox that is made up of Laban's movement analysis. I love that the course involved analysis/observation, creation, and

performance, it felt like three different opportunities to reassemble and revise all the incoming information. I have learnt that anywhere can be a starting point to create and sequence dances. This course has equipped me with a new language through which I can communicate effectively, a resource to make fresh creative discoveries and many different lenses through which I can analyse other people's work, create my own, and to find more interesting and less habitual ideas. Through Laban's analysis I feel I will forever challenge the habitual. I look forward to carrying on this learning journey.

My experience in this course has been absolutely amazing. Sometimes, I felt overwhelmed by the amount of information given which is good as now, in my free time, I can re-read and go back to the books to understand better and keep learning more about Laban. I am glad that it has been run in that way. I believe it has given plenty of information that is really valuable for my work as a drama teacher, actress and as a theatre maker. Actually, I intend to apply Laban work in the devising of my solo performance but also, as an actress, to use it as a tool to create characters, and as a drama teacher use it for warm ups or devising ensemble work and character work.

Needless to say I am thrilled that the participants on this course have recognised the value of Laban's work for their practice, that they have already started applying it to the range of contexts in which they work and that they are keen to continue their study of Laban's work.

Folk Dance, National Dance, not to mention Historical Dance.

Sally emerged from College a multi-talented young woman - already applying for yet more dance experience at the Jooss Ballet in Cambridge and the Art of Movement Studio in Manchester - but settling eventually and pragmatically for teaching at Notting Hill and Ealing High School. She was also attending evening classes in dance with Lilla Bauer and Sigurd Leeder - as well as attending Dance Holiday Courses with Rudolf Laban, Lisa Ullmann and Sylvia Bodmer. Her insatiable love of Dance led her from teaching to full-time training at the Art of Movement Studio in Manchester - where she became steeped in Rudolf Laban's ideas. She was enamoured of movement's power of expression and revelled in the company of Laban's disciples - including Joan Goodridge, Hettie Loman, Geraldine Stephenson, and Valerie Preston.

Then came an opportunity for Sally to dance with the newly formed British Dance Theatre which toured the country - performing in the Library Theatre Manchester, Blackpool, Scarborough, Ormsby Hall, Edinburgh Festival, Dumfries, Kilmarnock - with choreographed

works by Silvia Bodmer, Lisa Ullmann and Hettie Loman. (Sally reminded us that they travelled in a most uncomfortable fore-and-aft wooden-benched-seated-van to theatres and Schools). Then there were engagements on Television and down to the South Coast - to Paignton, Folkestone, and up again to the Toynbee Hall - dancing day in and day out. Sally danced with Valerie Preston in the late forties and the range of choreographed works was amazing: *Dreams are what you make them* with music by Sibelius, *Masquerade of the Heart* with music by Khachaturian, *Once I Had Laughter* - and many, many more.

Sally's experiences in London were quite stressful - for she reminded us that they were unknown and penniless and often unable to pay the rent for their digs and writing home for money. Then opportunity knocked, for Sally heard of a vacancy to teach dance at a private College of Physical Education in Kent: Nonington College - a College which was in the throes of being transformed by the Ministry of Education into a State College. Sally was appointed as Head of Dance with concessions to keep in contact with Hettie Loman - who was her life-spring choreographic mentor. Sally found the new Principal at Nonington, (Ellinor Hinks), 'so very easy to talk to her about movement' and Sally's life-fulfilling dance career at Nonington flourished; she rapidly progressed from Lecturer to Senior Lecturer and thence to Principal Lecturer and an Examiner for London University.

Sally's former companion, Hettie Loman, was invited to join the resident staff at Nonington and there began a breathtaking collaboration of large-scale dance productions - with both men, women students and staff taking part - in the vintage Dance Hall and the new Performing Arts Centre, productions which brought accolades from far-and-wide. In her archives from 1961 to 1978, Sally lists 39 performances, 13 of them major full-length choreographic works with titles ranging from *Faust*, *Joan of Arc*, *The Trojan Women*, *Carmina Burana*, *The Blue Bird*, *The Divine Comedy* - with music ranging from Handel to Hindemith, from Benjamin Britten to Bernstein. It was a dreamland for Sally and an exhilarating experience for her students, staff and ecstatic audiences.

Sally was anxious not to lose the choreographic detail of the prolific dance works they were creating and was determined to develop her ability to capture these in dance notation. She therefore attended notation classes at Beechmont under the tutelage of Dr Valerie Preston-



Sally discussing Kinetography Laban with Albrecht Knust

Dunlop and subsequently took a Master's Degree with a comparative thesis on Labanotation and Eskol-Vascolm - with the guidance of VPD and Albrecht Knust in Germany. She was subsequently awarded a Fellowship of the influential *International Council for Kinetography Laban* with its Congresses in Budapest, Paris, Ohio, Toronto, and Belgium. Sally's interest and fascination with recording movement was supplemented with filming performances with her Principal Ellinor Hinks. Sally was also elected an Honorary Member of the Laban Guild for her outstanding contribution to dance.

Retirement came (when the Ministry closed Nonington College) but this was no rest cure - it was just the beginning of the formation of numerous dance companies, studio classes, international dance courses, open choreographic competitions - not to mention the collation of Hettie Loman's significant Archives for the National Resource Centre for Dance.

Sally's life was one of colossal energy, exceptionally high standards, unswerving dedication and devotion to the dance, a personality of strong will exercised with such decorum, deeply thoughtful, modest in success and overwhelmingly appreciative of her supportive colleagues, a lady with tenderness to 'all creatures great and small' - not least her devotion to her canine friends. We celebrate a wonderful character - together with her monumental achievements.

At Sally's funeral the words of the final Hymn were transposed from the 'Lord of the Dance', to read: Dance, then, wherever you may be, I am a doyenne of the Dance, said she, And I'll lead you all, wherever you may be, And I'll lead you all in the Dance, said she.

Tribute to Sally Elizabeth Archbutt, MPhil 1926 - 2019

Gordon Curl

Sally Archbutt was born at Burnham-on-Sea in Somerset in January 1926. Her father was an Engineer and her mother an Art Teacher (who had studied at the Royal Drawing Society). Sally's first school was St Polomenas', a Convent School in Derby, and thence on from the ages of eleven to seventeen to Derby High School - where in addition to its traditional timetable Sally took private lessons in classical ballet with their attendant RAD examinations. Whilst occupied with these multiple activities, Sally also engaged in acrobatics, learnt to play the piano and accompanied the school hymns and the marching out of the pupils from the school hall.

During the war Sally's passionate desire to go to London to train as a dancer was thwarted by the Blitz. Her parents felt London far too dangerous and advised her, instead, to go to Bedford College of Physical Education to train as a PE teacher. There she spent three years from 1943-1946. Her curriculum consisted of dance, gymnastics, athletics, lacrosse, hockey, netball, tennis, rounders, swimming, anatomy, physiology, massage and physiotherapy. At College, Sally's private ballet training was enhanced with Central European Dance, Modern Educational Dance,

Chair's Report

Yael Owen-McKenna

I write this report after a busy summer for us all and know many of you will have especially enjoyed time dancing together, both inside and outside, and spending time with Laban Guild friends and colleagues at the 2019 Summer School. It was a pity we were unable to run the Youth Strand as planned. I spent hours emailing fliers out far and wide but unfortunately this did not translate into actual bodies in the studio. I would personally like to thank Rhyan Parry and Cathy Washbrooke for their support in this initiative. We now have a very usable set of paperwork which can be kept on file and I am sure the Laban Guild will develop youth dance provision into the future for young people to learn more about Laban's work. I think this is vital.

I would like to extend heartfelt thanks on behalf of Council and membership to Ann Ward for the work and commitment she puts into getting the Summer School running every year. It is such a huge administrative task and we are all incredibly grateful to her for her work. Also, to Suzi (who was supposed to have retired this year) and everyone who helped, we thank you for your support with lunches and breaks; it was very much appreciated. Thank you too to all the tutors for sharing your creative inspiration. At recent Guild Council meeting it was very interesting to hear your feedback and comments – we value all feedback, it is listened to and shared very respectfully with a desire always to make events better for all; thanks to all of you for your on-going support of the Summer School.

It was such a pity that I was unable to be there to see you all, I had every intention to support Ann as much as I could however many of you will know I was in the USA where my husband David McKenna was an Artist in Residence at the Headlands Center for the Arts in Marin County San Francisco. It is a fascinating and inspirational place (a former army base) where creative artists of all disciplines can spend time working, creating and sharing; we encountered writers, poets, sculptors, fine artists, sound artists, musicians and movement artists. David, who is a dancer and choreographer, worked with writer Freddy Gutierrez and a company called the Artistic Ensemble of San Quentin. This is an ensemble of men incarcerated in San Quentin prison who devise work for performance through movement and text. This was his second visit to San Francisco where he was able to work with the men inside the prison for a longer period to learn more about their creative process and how their work contributes to their rehabilitative process in becoming an outside citizen. David will continue this work in the British Criminal Justice system.

The setting of Headlands reminded me of how Laban strove to create the conditions to explore his practice by taking his dancers to Monte Verita in 1913. Finding harmony with nature and his surroundings he found creative inspiration, and this was exactly the intention

for the artists at Headlands. I have no doubt that Laban would have loved it there, surrounded by the imposing presence of huge eucalyptus and pine trees, and a stunning golden landscape.

Back to more everyday practicalities it remains a priority to fill our current vacant posts; Membership Secretary, Secretary and Treasurer. I am engaging with our partners in the Sport and Recreation Alliance for support in achieving this and will keep you updated as to progress. Times are changing and it has become clear that finding volunteers with enough time and commitment to undertake these roles is extremely problematic. However, even though these posts yet need filling, Loma is still supporting us with readying the paperwork to be audited and ensuring invoices are paid, Ann remains acting secretary, and Janet continues to manage our membership. Our thanks to all of them for their work. Also, to our Minuting Secretary, Mary Painter, who keeps records of meetings detailed and accurate.

I do wish to reassure members that we will not allow the organisation to become operationally vulnerable. For this reason, I, Anna and Council are currently discussing ways to ensure that the Laban Guild remains a resilient and sustainable organisation fit for the future. In due course there will be opportunities for you, our members, to share your thoughts and ideas about how you see the future for the Guild. We will keep you updated on progress towards this. The Guild remains financially secure, thanks to Geraldine Stephenson's legacy, which is a fantastic gift for the future of the organisation.

As I am sure many of you know Darren has been working abroad for quite a while now, but as Drama Representative for the Guild stays in touch with very many inspiring and innovative ideas including further development of the Movement Choir programmes and training resources for Drama students...again some things to think about for the future. We are grateful to Darren for his continued advocacy of the Guild wherever he is in the world.

I am sorry that the Guild Regional Reps programme seems to have come to a halt. Unfortunately, this initiative was stymied by the dreaded GDPR regulations so that we were no longer able to pass people's personal information via email. In light of this we have had to re-think a lot of our old procedures and ways of doing things. Council does realise how valuable it is for members to be in touch with each other so I would like to reiterate my suggestion for Regional Reps to continue to share information, events, performances, and classes with each other and known people in their areas, and to use information in the eFlash for Guild specific events. However updated information on members in your specific area will be put in the

Dropbox shortly. Thank you to all of you for your ongoing support.

In other news do keep an eye out for a link on the website to a filmed version of Ann Hutchinson-Guest's inspirational Laban Lecture 2019. You might remember this was kindly filmed for us by Clare Lidbury and Andy Adamson and has been professionally edited. It will be a wonderful and inspiring resource for us all.

On the subject of film, Anna and I were invited to see the premier of a film conceived and directed by Mel Horwood called *Made in Suffolk* which shone a light on the work of Scilla Dyke in developing such a successful dance culture in Suffolk (see Mel's article on the film in the last edition of the magazine). The film was made with a modest funding contribution from the Guild. Unfortunately, I was unable to attend but happy to say that Anna was able to and was delighted by the evening and film. I had no idea how much impact our Community Dance Leaders Course had on practitioners in the area in the 80's and 90's and I understand from Mel that there were very many people pleased to see Anna. The film will go online on the People Dancing website in due course.

Training Committee Report

Ann Ward

We are now coming to the end of our Creative Dance Leaders Course in Ware – just one week end to go, 12/13 October. We hope that we will be joined by other members as each of the students leads a 45 minute session, and that we will have a report and photos for the next edition of the magazine. The students are already hoping to continue their studies and the Training Committee will be looking at possibilities, as well as reviewing the whole course in the light of changing times.

Anyone who has completed the course is able to deliver our 30 hour Foundation Course, and anyone with a teaching qualification and background in Laban work can apply to Council to deliver our Certificated courses for pre-school children and those in Key Stages 1/2/3.

These courses provide a framework for work within schools and students can be awarded a certificate from the Laban Guild.

For further details, contact:
coursesofficer@labanguild.org.uk

Training Committee Members: Janet Lunn (Chair), Arline Balmer, Louise Costelloe, Noeleen McGrath, Ann Ward, Cathy Washbrooke.
Consultant: Sheila McGivering.

Finally, to you our membership, thank you for your continued support of the Laban Guild. As always please get in contact if you would like to share any thoughts or ideas. There are times when it may take a while for me to get back to you but I will always do my best to reply when I can.

I wish you all the very best and hope for a sunny and cold autumn and winter season rather than damp and rainy.

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

Members' Classes

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.labani@gmail.com



Lessons in Living Architecture



Strictly Laban