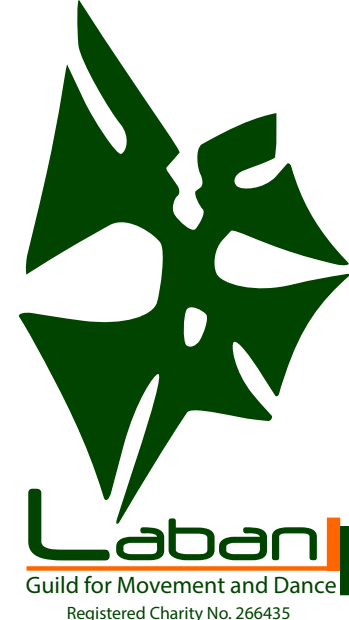


Movement, Dance & Drama





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Contents

	Editorial	3
Michael Portillo makes his debut as an ardent Dartington Dancer	Gordon Curl	4
Warren Lamb Trust Conference	Carol-Lynne Moore	5
Movement for Stage and Screen Laban Guild Northern Network	Helen Bryce, Dr James Layton, Bobbie Millar	6
Choreography: a focus on facilitation - Dr Joanne Butterworth and Lucy Nicholson Inspiring Opportunities	Bobbie Millar	8
Spring Fever - letting nature dance us into elemental art	Johannes Baldur	11
Obituary - Bronwen Mills 1935 - 2020 A Life Lived to the Full	Pam Anderton	12
Movement and Dance Practitioners - gain tools to enhance your dance practice and bring rigour to your work	Maggie Killingbeck	13
Dancing into Elemental Art - Emergence - a celebration of Spring	Wendy Hermelin	13
Members' Events and Classes		14
Training Committee Report	Ann Ward	15

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Editorial

There is a lot to inspire us in this edition of the magazine: Michael Portillo dancing at Dartington, (unfortunately the programme may have expired on BBC iPlayer before you read this); the two events held by the Laban Guild Northern Network; a life affirming course run by Wendy Hermelin; and reports of Laban courses successfully completed and yet to come. How good it is that Laban's work is still relevant, interesting and useful today and that his work continues to inform both practice and academic study (see, for example, the new books and articles in the occasional series below). Such a shame then that the Laban Summer School has had to be cancelled this year – instead make sure you attend the Laban AGM (April 26th) to catch up with old friends and colleagues and have your say on how the Guild moves into the future. I hope to see you there.

Events

Dance in a Day is on March 14 at St Ann 's School, Sandhills Lane, Virginia Water. Using aspects of the Pandora Myth we will explore the woes and hopes connected with our environment. Interesting music for you. Contact: susi@thornclan.com

Laban Guild Foundation Course
Dates: 28th March, 4th April, 25th April, 2nd May, 9th May
Venue: Italis Conti, Goswell Road, Barbican
For more info go to: www.labanguild.org.uk
Contact: m.killingbeck@ntlworld.com

Laban Guild Annual General Meeting
26th April at The Place, London
Contact: smartin@lodgeparkacademy.co.uk

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

Occasional Series

A few issues ago we introduced an occasional series to highlight new Laban-related publications. Here is the latest:

Ramsay Burt and Michael Huxley, (2019) *Dance, Modernism, and Modernity*. London: Routledge.

Lucia Reprecht, (2019) *Gestural Images*. Oxford: OUP.

Colleen Wahl (2019) *Laban-Bartenieff Movement Studies: contemporary applications*. Champaign, IL: Human Kinetics.

Ana Isabel Keilson, (2019) 'The Embodied Conservatism of Rudolf Laban, 1919-1926', *Dance Research Journal*, 51(2), pp18-34

Clare Lidbury, (2019) 'Drums Sound in Hackensack: Agnes de Mille and the Jooss Ballet', *Dance Chronicle*, 40(2), pp195-216.

Also, you might be interested that the *Laban Webinar series: History, Application and Frontiers* is now available for sale singly, by module, or the entire series. See <https://www.eventbrite.com/e/on-sale-laban-webinar-series-history-application-and-frontiers-tickets-39388832057>

If you would be interested in reviewing any of the books above, or would like to suggest other new books/articles for the series, please contact the editor: c.lidbury@wlv.ac.uk

LABAN GUILD SUMMER SCHOOL 2020

It is with regret that we have to announce that, owing to the current situation in the Guild, we shall not be able to hold our annual summer school as usual. We realise that many of our loyal followers will be very disappointed by this, but hopefully we shall be able to reinstate our summer school in 2021, perhaps in a new format with new ideas.

Members are welcome to send thoughts and suggestions to: coursesofficer@labanguild.org.uk.

Michael Portillo makes his debut as an ardent Dartington Dancer on TV

Gordon Curl



Leonard and Dorothy Elmhirst

Bradshaw's Guide, this time he travelled with the pages turned to the railroad journey from Bodmin to Totnes - via Plymouth and Ivybridge. Addicts of these programmes (like myself) witness scenes of outstanding beauty, and occasionally experience nostalgic memories of familiar places visited in one's own lifetime. Such it was for me (and doubtless many others) on this trip of Portillo's to the Cornish and Devon countryside - especially the remarkable and quite unexpected eight-minute detour into the alluring environs of Dartington Hall.

But before this amazing sequence, I cannot help but recall that Portillo's magnificent earlier sightings of Plymouth and the Royal Naval Dockyard at Devonport had already set my pulses racing. The magnificent aerial views of Plymouth Hoe with Drake's towering statue - a reminder that it was from here that Drake set sail to ravage the Spanish Armada in 1558. It was also from here seventy-five years ago - on board HM County Class Cruiser HMS Devonshire - that I set sail for the Far-East to be involved in the surrender of the Japanese in Hong Kong in WW2 and the release of Allied personnel from the horrors of the Stanley Prison of War Camp in 1945. My nostalgia from these memories had barely recovered when some astonishing aerial photographs on TV zoomed in on that beautiful fourteenth century landscape - Dartington Hall, Totnes. My palpitations rose rapidly, for it was here many years ago that my muscles ached mercilessly following classes in Martha Graham 'contractions and release' under the tutelage of Dr Dorothy Madden. It was here also where Courses, VPD's



Dorothy Elmhirst, Jooss and Laban

With all their amazing entrepreneurial energy and artistry - as Founders of Dartington Hall's wonderful initiatives - it is hardly conceivable that Dorothy and Leonard Elmhirst would have envisaged that one day a former Cabinet Defence Minister would dance with a group of Devon Dancers on the lush manicured terraces of Dartington Hall - terraces upon which Ballets Jooss had trained and rehearsed following their narrow escape from the Nazis in 1934, and later in 1938 where Rudolf Laban himself found sanctuary. But perhaps with hindsight this event was not so surprising as one might imagine for the Elmhirsts were renown for entertaining high profile celebrities including: Yehudi Menuhin; Igor Stravinsky; Jacqueline du Pré; Imogen Holst; Benjamin Britten; Paul Robeson and T E Lawrence (Lawrence of Arabia) among many others. Dartington Hall, under the Elmhirsts, became a magnet for artists, educators and philosophers world-wide, and even now seems to have attracted a former high ranking politician.

So how did this former eminent politician come to find himself dancing (oh, so earnestly and with such commitment) in Dartington's time-honoured dance territory - doubtless watched by thousands of viewers on 17 January 2020? The simple answer would seem to lie in Portillo's engaging weekly programme Great Railway Journeys BBC 2: cradling his well-thumbed

Conference and Annual Music Festivals found me participating in these with the patronage of our Guild's Patron - William Elmhirst. Small wonder then that Michael Portillo's arrival kept my attention fixed on screen.

In that colourful and sculptured landscape of Dartington Hall, Michael Portillo, in his equally colourful fuchsia-shaded coat and daffodil-tinted trousers, appeared quite overtaken by the sheer beauty of the gardens, herbaceous borders, immaculately trimmed hedgerows, lush terraced lawns, the line of twelve yew trees (symbolic of the apostles) and the breathtaking listed buildings. Added to which he was regaled by his hosts with details of Dartington's visionary past under the legendary inspiration of Dorothy and Leonard Elmhirst - listing it as the 'most progressive School in England', its 'learning by doing', its freedom of expression, its College of the Arts, its patronage of renowned musicians, sculptors, choreographers and dancers - not least of Kurt Jooss and Rudolf Laban. These two, we were reminded, had fled Nazism.

Sue Smith, Director of Dance in Devon, hosted Michael Portillo on the Dartington's impeccable lawns - paying great tributes to the Dance Theatre of Kurt Jooss and to Laban (Jooss's mentor) who 'was incredibly important in the development of European Modern Dance'. Sue introduced Michael to her group of dancers saying that they had been 'exploring some of the themes from The Green Table' and, opportunistically, invited Michael to join with them in their rehearsal - which stunningly he did with incredible aptitude. Gestures of 'mirror reflection', 'openness', 'care and refuge', 'solidarity', were all executed in line by our former politician with great sensitivity, command and expressiveness (skills



Students on the lawn at Dartington

doubtless honed by him in the hustings). This whole Dartington Hall television encounter was a tour de force - yet one more nostalgic event in the stream of one's consciousness. Thank you so much Michael Portillo.

News from the Warren Lamb Trust

Carol-Lynne Moore

travelled the world, assessing senior managers and building management teams.

This year's conference was the third gathering organized by the Trust, which is now a non-profit organization based in the state of Illinois. In addition to movement and observation sessions, there were stimulating discussions on creativity, marketing, the application of MPA with university students and faculty, and recent American research testing Lamb's hypotheses about male and female movement patterns.

Training new consultants is also a function of the Trust. Three newly-qualified Movement Pattern Analysts - Beverly Dunn, Michelle Gay, and Amanda Blair MacDonald - were introduced at this year's gathering. In addition, Imogen Lamb shared poignant

Twelve registered Movement Pattern Analysts gathered in Chicago October 11-13, 2019 for the bi-annual conference hosted by the Warren Lamb Trust. The group was joined by Imogen Lamb, Warren Lamb's daughter and the family liaison to the Trust.

The Trust was established by Warren Lamb in 2013, when he appointed three Trustees - Jagriti Chander, James McBride, and Carol-Lynne Moore - to oversee the unified development and promotion of Movement Pattern Analysis (MPA). MPA is the extension of the industrial study and consultation practices pioneered by Rudolf Laban and F.C. Lawrence during World War II. Lamb worked closely with both men after the war, refining observation methods and establishing links between movement patterns and the cognitive processes used in decision-making. In his subsequent career, Lamb

childhood recollections of her father, describing how she gradually came to recognize his unique interests and accomplishments.

A highlight of the event was the Awards Banquet, which honored Brenda Connors, Professor of Behavioral Research at the Naval War College, for her ground-breaking studies of Movement Pattern Analysis. Connors has enjoyed a unique career trajectory, combining interests in political science, professional dance, and movement analysis with various postings in the U.S. State Department, a Navy think tank, and now the Naval War College.

In 2009, Professor Connors created the ALEADMOVE project and developed an interdisciplinary research team with expertise in movement analysis, psychology, and political science. Since that time, the team has been focusing on the application of movement analysis in the study of political and military leaders. Under Connors's leadership, the team has conducted two pilot studies testing the reliability and predictive validity of MPA. The positive results of these studies have been published in refereed journals such as *Frontiers in Psychology*, as well as the prestigious *Sage Handbook on Personality and Individual Difference* (2018). The most recent ALEADMOVE project examined male and female movement patterns, based upon Lamb's notions. The intriguing preliminary findings support the patterns of difference detected by Lamb. (Articles on Lamb's observations of male and female movement differences by Eden Davies appeared



Laurie Cameron (right) presents the 2019 Warren Lamb Trust Award to Brenda Connors, Professor of Behavioral Research at the US Naval War College.

in the third and fourth 2002 issues of the Guild magazine.)

Movement for Stage and Screen Laban Guild Northern Network at The University of the West of Scotland, Ayr Campus on Wednesday 25 September 2019

Helen Bryce, Dr James Layton and Bobbie Millar

Bobbie Millar, Regional Representative for the Northern Network, and Dr James Layton, FHEA, Lecturer in Performance, University of the West of Scotland, worked together to plan and organise the study day. (At the Northern Network event in Cumbria in November 2018, James was a participant; in the closing session on the day next steps were discussed and James offered to host a study day at the University of the West of Scotland Ayr Campus in September 2019.) They invited Dr Stuart Hopps to be the principal tutor for the day and Helen Bryce to give an introduction to aspects of Laban's work. James opened the study day, Movement for Stage and Screen, to his first and third year Performance students to attend in their

own time; 32 out of the 40 students participated. All available places were taken up by the students and the university welcomed the event and made a significant financial contribution to the event.

On the day, Bobbie Millar introduced the study day and the tutors, and described the work of the Laban Guild. Helen Bryce taught the introductory session with a focus firstly on the use of personal and general space, building concentration and observation. This included a variety of movement experiences as individuals and with a partner. The group then became more aware of others and used their movement ideas to relate to other members of the group. Next the group explored

a short movement experience in two large groups and with a partner to express different rhythmic patterns based on conflict. Thirdly, in two large groups the movers explored contrasting aspects of stability and agitation in movement.

The principal tutor, Stuart Hopps led the next two demanding and exacting sessions sharing his professional expertise with the students. His sessions were based around 'America' from *West Side Story* and his starting point was the distinctive rhythm. Some students were aware of hemiola and how this refers to three beats of equal value in the time normally occupied by two beats. Stuart explained this to the group and helped them clap out the rhythm. The participants entered into the tasks with great energy and concentration and made very good progress in the time available. It was



UWS students working with Helen

tremendous fun and the performers moved with verve and some style. The final session was led by Bobbie who invited questions, of which there were many, and the participants were rapt by Stuart's description



Stuart in conversation with students in UWS

and accounts of his wide-ranging professional experience. There was the opportunity for discussion and James will take further feedback from the students and liaise with Bobbie to consider next steps. Bobbie thanked James for initiating the study day and his collaboration in the planning and organisation to host the event. There was a vote of thanks to Stuart and Helen.

James reported that the workshops with Stuart and Helen provided the students with an excellent opportunity to participate in movement based activities, something which is not a core part of the BA (Hons) Performance programme at UWS. The group consisted of first year (SCQF Level 8) and third year (SCQF Level 9) students. Some of the students had prior experience of dance and movement although the majority were beginners. There was an excellent level of engagement by the students who rose to the challenge of tackling some challenging choreographic ideas. Helen's session was an accessible introduction to movement work and it was interesting to see how the students engaged with the creative freedom available in contrast to the more didactic approach of Stuart's choreography in the second workshop.

This juxtaposition of approaches prompted me to consider the ways in which students learn and that - for some students - the freedom provided by Helen's more creative approach was somewhat challenging, as they have been immersed in a school system which has little time or space for empirical learning, risk taking and breaking

conventional moulds. The challenge for many students entering higher education is to find a balanced response to the opportunities presented to them and to develop the confidence and self-discipline to move away from a teacher/student or expert/novice paradigm that dominates much pre-HE education. Similarly, the choreographer-as-instructor rather than creative facilitator might be a model that still has its place although, to engage more people and particularly 'non-dancers' in dance, finding a similar balance may be necessary.

Despite hinting at an apparent tension between the didactic and the creative, I believe that the opportunities to learn from the experience of individuals eminent in their field should not be underestimated, which was an aspect appreciated by all participants and observers at this Laban study day at UWS. Students reported that: 'When attending the Laban workshop, I found it very enjoyable and thought it was a great experience to get to meet and learn from those who work in the field of arts professionally'; 'It was a great opportunity to have, and would love to do it again in the future'; 'I found the Laban workshop to be really interesting and fun while still teaching me a lot. It was great to see an insight on the work that they do and I loved getting to explore their techniques'.

A study day will be planned for September 2020.

Photographs taken on the day by Bobbie Millar.

and others as well as provide points of connection for efficiency and integration. The class was suitable for those with some dance experience and was appropriate for all levels.

Jo Butterworth's two sessions were practice-based investigations into her Didactic-Democratic Spectrum, which was designed as a new paradigm for the teaching and learning of choreography in the tertiary sector. We explored different interrelationships of artistic and social processes that occur between choreographer and dancer(s) within five differing dance-making approaches: Choreographer as expert - Dancer as instrument; Choreographer as author - Dancer as interpreter; Choreographer as pilot - Dancer as contributor; Choreographer as facilitator - Dancer as creator; Choreographer as collaborator - Dancer as co-owner.

Session 2: Devising

After introducing the model, the participants considered which process had been used by Lucy (Choreographer as pilot - Dancer as contributor and Choreographer as facilitator - Dancer as creator). The participants then created a sentence of their favourite movements using their bodies as instruments. Then, working in pairs, each took the role of choreographer and taught their sentence to their partner. They continued working on their sentences to create loops using different processes from the model and then shared them with the group. They then worked on leading and following using 'flocking', a process by which leadership of the whole group passed around, depending on



who was at the front of the group. Each dancer created movements and new leaders emerged following changes of direction and focus. The dancers had to be very aware of other members of the group and the material emerged as the process continued, the longer the better.

Session 3: Facilitation.

Jo introduced the ideas from Larry Larrinder and the dancers improvised travelling movements on their own. She also called this 'doodling'. They then worked in groups using a range of processes from the model as they worked to create a short dance which were then shared with the group. Following this there was discussion of how the model had been used. Useful references from the sessions are:

Choreography: a focus on facilitation - Dr Joanne Butterworth and Lucy Nicholson

Bobbie Millar

Sunday 1st December, 2019

UCLanDANCE, Media Factory, Preston

Introduction

This was the fifth study day organized by the Northern Network of the Laban Guild for Movement and Dance. The purpose of these study days is to encourage the use of Laban's principles in enhancing practice and performance by dancers, actors and students in a range of contexts.

Professor Jo Butterworth and Lucy Nicholson led investigations into creative and choreographic processes and practice, and reflections on

how participants might use these to develop their own dance making, choreography and performance. Ten students and five practitioners attended - the students included four first years from UCLan's BA (Hons) Dance Performance and Teaching, four postgraduate students from China studying on the University of Edinburgh's MSc in Dance Science in Education, and a part-time PhD student at Salford University. The practitioners included community dance facilitators from Cumbria, Lancashire and Cheshire, and a dance lecturer from UCLan.

Session 1: Waking the Body

Lucy taught a warming class to wake and still the body, bring it into relationship with space

Spring Fever - Letting Nature Dance us into Elemental Art A Weekend Workshop with Wendy Hermelin, May 2019

Johannes Baldur



Nicholson, Lucy (2008) 'Return to the body: An approach to working with those in disconnect' in <http://dancercitizen.org/issue-8/lucy-nicholson/>

Butterworth, Jo (2018) 'Too Many Cooks? A Framework for Dance Making and Devising' in *Contemporary Choreography: a critical reader*, edited by Jo Butterworth and Liesbeth Wildschut, London: Taylor and Francis.

Evaluation

14 evaluation forms were completed. The overall day and sessions were rated as good or excellent. All participants felt that they would be able to use what they have learned in future study or practice and they found the event relevant to their experience even though they ranged from first year students to lecturers. UCLanDance in Preston was an appropriate venue which was easy to get to and although transport was challenging for one the Sunday proved to be a convenient date. Two would have liked more pre-course information, although there were details on the Eventbrite site; more information could have been shared on Facebook. Only one tutor and one student were members of the Guild but the majority had not heard of the Laban Guild though all had some

experience of Laban's principles. All participants asked to be informed of future study days.

Outcomes

Several outcomes were stated. Firstly all the participants were encouraged to join the Guild. It was decided that we should set up a Facebook network group so that conversations could continue; Lucie Sykes offered to set this up - participants from this event and earlier events in the North (Carlisle, Leeds and Ayr) would be invited to join.

The Edinburgh students asked for contact to be made with Wendy Timmons their Course Director so that a further study could be arranged in Edinburgh in 2020.

Contact will be made with Cheshire Dance with a view to a future study day.

The next Northern event is being planned for Leeds in March 2020; Lucie Sykes and Darren Royston would be helping to organise this.

Photos by Bobbie Millar

Johannes Baldur is a German actor, singer, dancer and teacher based in Cologne

The train brings me from Cologne to London and Bridport. Work the past few months was quite multidirectional, but a couple of weeks ago I followed my instincts, sent Wendy an email with "I join" and booked the tickets. It was my first time in the UK for eleven years; I wondered about the atmosphere I might find today.

What did the info on the course say, what are we going to do? Take a walk somewhere and then move this walk in a dance plus letting the walk become a mask or a song or.... - ? I fall asleep in the train and trust to my liking for dance surprises. The first surprise is that friends from Laban in **C??** enter the train. We have five minutes to share eleven years; we need less, and some gestures tell more quickly and clearly than words. There was lots of hearty laughter and hugging and within a moment the natural magic is taking over when we simply begin.

Sharing cars, we drive to up high. There, instead of the all dominant eye we take in the land by all means of perception in our bodies. It inspires us - I take off my flip-flops, feel soft grass touching the soles of my feet, which feels different when touching the softer or the harder skin. The grass offers so many impressions and they run through and fill my whole body. It becomes more and more prickly; a man of reasonable mind would (of course) stop. Instead, the prickles and I start a conversation. They say: 'don't run as if we were not here - feel us!' And so, each little prickle travels my body and instead of pain a tender dance begins to live: my limbs, my trunk, all my muscles are fully awake and most smoothly coordinated. My brain is gently focused with no turmoil, unlike just hours before when trying to get from St. Pancras to Waterloo. I am just here, just now, just breathing. Instead of the predicted pain I



even experience the tender softening of the soles of my feet.

Invited by a series of signs to come UP and THERE we meet near an 'undulation of trees' and move, all together, with the hawthorns. We move between them, lean and hang on them, feel if they can hold us, let go, and give truly our full weight to them. At some point, I dive in to the undergrowth, legs up - this beetle perspective will come back

in the village hall rather uniquely. Back in the hall, we work on choreography with ideas inspired by our woodland experiences, Wendy brings in music and we work with our totally free, inspired movements. And the masks? Their coming to life is part of the dance. Around the dance space are tables with lots of fabrics, glue, and all the roots, branches, feathers and other members of the group collected and brought in, and we just start. Masks, and moves, and all of us just - are.

Sunday afternoon, getting closer to the thrilling moment when a voice says "And then we do it once and for real" we put on our masks, look up and around at each other and it is just amazing how uniquely wonderful each of them has become. (Writing this, there is one mask right next to my desk.) So we dance it 'for real', the beetle-on-the-back shows up in the dance, and so do a swinging fence, hawthorns, the sea and much more. And one more time I feel how immeasurably rich, telling and sharing a dance of this simple genuine nature is - without an audience.

Will I ever go back onstage? I don't know, but if I do this experience is now with me - performing 'for' an audience is over. It is listening and narrating with other humans; may they and I feel the prickles, the soft rain, the warm breeze, all of us humans in the end.

Obituary: Bronwen Mills - 16th March 1935 to 2nd January 2020 A Life Lived to the Full

Pam Anderton



Box Hill and on the terrace in pots and rose-covered trellis. Her mother was a great reader and Bronwen, always a reader and a member of a local book club, even in her last weeks was reading several books a day.

As a member of a liturgical dance group Bronwen danced in many churches including Westminster Abbey and Coventry Cathedral. She went on to take over a dance exercise group in Reigate where her Laban knowledge, gained from Trent Park where she did her teacher training and from an early Laban Guild Dance Leaders course in Little Paxton, showed in her teaching of the A scale and the beautiful choreographies she presented her class with. Bronwen also had a great love of singing and of classical music; her father was playing the *Moonlight Sonata* on the piano whilst she was being born at home.

Bronwen joined the Guild in 1979, attended several LinC courses and took on the role of CCPR representative for the Guild. A beautiful dancer she took part in Guild performances at the Albert Hall. Whilst the Guild's CCPR representative in the nineties and noughties, she was also a member of the Guild's Executive Committee under Gordon Curl's chairmanship.

A humanist and life-long member of the Fabian Society and the Co-op – believing in the goodness of all – she was an active, lively, knowledgeable, enthusiastic, entertaining and sympathetic person. Bronwen fought with cancer for her last five years maintaining, where possible, her passion for life; she died peacefully at home.

Bronwen Mary Mills (nee Newton) spent her early years in South London. She attended Honor Oak School in Peckham where by chance one of her teachers was Walli Meier. She had an ambition to become an actress and starred in plays with the LCC Drama Group with excellent reviews in the national newspapers. She was offered an opportunity to join Joan Littlewood's Theatre Workshop but decided to get married instead.

She married Brian Mills in 1960, worked for a while in South Africa, and brought up two daughters, making certain they were well educated in all areas, including ballet and music. With her husband she travelled to many interesting places: Samarkand, the Baltic States, Cuba, the Galapagos Islands and many more. In the 1990s Bronwen returned to the Stage acting in 30 Amateur Dramatic plays – her favourite was playing Helene Hanff in *84 Charing Cross Road*.

Bronwen's father had developed in her a passion for wild flowers and wildlife generally on their many countryside walks. Her love of flowers was evident in the garden overlooking



Movement and Dance Practitioners - gain tools to enhance your dance practice and bring rigour to your work

Maggie Killingbeck

Throughout this 30 hour dance praxis course knowledge, skills and understanding of the body, space, dynamics and relationships are gained; in so doing an invaluable toolbox is created that facilitates the development of performance, composition and appreciation skills personally and/or in teaching. The practical and theoretical understanding of the body, space, dynamics and relationships facilitates greater precision in performance, enhanced innovation in composition/choreography, and increased insight and articulacy in appreciation. Safe practice is addressed along with the expressivity of movement; basic information about the work of Rudolf Laban is also covered.

Tasks and assessments will require students to demonstrate their knowledge, skills and understanding of Laban's analysis of movement in performance, composition, appreciation and in teaching tasks. Tasks and assessments may be filmed and some sessions may include an external verifier. On successful completion of the course a National Governing Body award for the Foundation Course in Laban Based Creative Dance is acquired

The course will run:
Saturday 28th March 2020, Saturday 4th April 2020,
Saturday 25th April 2020, Saturday 2nd May 2020,
Saturday 9th May 2020 (incl assessment), all from 10am 5pm.

The cost of the course is: £175 (non-members),
£150 (members) £125 (concessions)

Report from the Laban Foundation Course 2019:
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.

For further information email:
M.Killingbeck@ntlworld.com

Dancing into Elemental Art Emergence - a celebration of Spring

Salwayash, West Dorset 28th and 29th March 2020

A weekend of creative expression, movement, dance, art, words and stitch inspired by a walk in this land of hill forts, ancient woodlands and the ever present sea, led by Wendy Hermelin - a Laban Guild tutor

A walk in the landscape to collect inspiration is followed by movement and a choice of artistic expression with the aim of creating a group response to the elemental walk. No experience is necessary, as you will be guided gently and work at your own level, alone, in pairs and small groups. Come and have fun and celebrate the spring.

Fee: £135.00 Deposit £50.00 by 29th February 2020
Balance due: 15th March 2020

Contact: mail@wendyhermelin.co.uk
Mobile: 07813 546644 or Tel: 01308 862332



Physical and Virtual Choreographic Outcomes

Saturday 21 March 2020, 10:00 to 16:30

a study day organised by Lucie Lee and Bobbie Millar for the Northern Network of the Laban Guild for Movement and Dance

Kala Sangam Arts Centre
St Peter's House
1 Forster Court
BRADFORD BD1 4TY

Workshops by:
Dr Jacqueline Smith-Autard
Adrian Look
Lucie Lee

Further information and booking:
<https://www.eventbrite.com/e/physical-and-virtual-choreographic-outcomes-tickets-91142478607>

Standard £30
Students £10
Concessions £10 (registered unemployed, others please ask)

If you have any specific access needs or concerns that you would like us to know about please email us: info@lucieleedancecompany.org.uk

LABAN BASED DANCE CLASSES

Two afternoons of Laban-based dance classes with Wendy Hermelin
Wednesdays March 4th and 11th 2020 from 1.30 – 4.30 pm

Salwayash Village Hall,
Bridport, Dorset
All welcome
Contact:
mail@wendyhermelin.co.uk

Mb: 07813 546644



Training Committee Report

Ann Ward



They did it! The photo shows some of the students and staff celebrating the end of their Creative Dance Leaders Course in mid-October. All the students were successful, presenting sessions that covered a wide range of ideas. Congratulations to Baris Celilogu, Pauline Cockburn, Paul Elven, Kristina Haladikova, Helena Softley, Lucie Lee Sykes,

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.laban@gmail.com

Charmian Wilde and Naz Yeni. Because of the new modular form of the course, Kirsten Kaluzinski successfully completed Module 1 and was able to attend Module 3.

Our thanks also go to those Guild members who came to take part and support the students on their final weekend, and to Ware Age Concern for the use of their excellent premises.

The group will be meeting again on 16 May for a workshop to be taken by Anna Carlisle, who, as President of the Guild, will also present their certificates. Guild members are welcome to join us for the day; details will be sent out via e-flash closer to the time. Before then, in the Spring, Maggie Killingbeck will be running a Foundation Course at the Italia Conte studios in London. For further information or to register for the course please contact M.Killingbeck@ntlworld.com.

Training Committee Members:

Janet Lunn (Chair), Arline Balmer, Louise Costelloe, Noeleen McGrath, Ann Ward, Cathy Washbrooke.

Consultant: Sheila McGivering.

Contact: coursesofficer@labanguild.org.uk.

