

Movement, Dance & Drama



'Jean Newlove' and 'Joan Littlewood' in the RSC production *Miss Littlewood*

Laban Guild Summer School

at

University of Bedfordshire

from

16th - 18th August 2019

Youth Dance Programme

Inspire, Create, Perform,
Shine!

on 17th August

THREE STRANDS:
ANNA CARLISLE: FURTHER LABAN STUDIES.
Choose Friday, or Sat/Sun, or all three.
Friday am: "Diamond Rings". A spatial theme. Two 3-rings which are harmonic opposites will be taught as the material for the creation of duets.
pm: "Coming up Roses". A list of idioms (e.g. "which way to turn"/"one step forwards, two steps back"/"over the moon" etc) will serve as inspiration for the creation of dynamic group compositions. Knowledge of Laban fundamentals is necessary for this option.

Sat/Sun: 'Dancing Landscapes'. Exploring the body as landscape and moving out onto a specific site on the Bedford campus to investigate visual forms, the sensing of dynamic spaces, textures and sounds of the environment. The translation of your responses and experiences into movement will culminate in dances which aim to reflect and embody the chosen landscape.

STRICTLY LABAN! Choose Friday, or Sat/Sun, or all three days.
Friday: Cathy Washbrooke will lead sessions introducing or revisiting Laban analysis through a variety of dance forms and styles. The day will end with a session for all led by Darren Royston.

Sat/Sunday: Uma O'Neill will develop a deeper understanding of the Laban Fundamentals through a range of creative work and dance making based on "Dancing Texts".

THE SESAME STRAND Choose Friday, or Sat/Sun, or all three days.
Susi Thornton and Cath Butler will invite exploration of 'Sesame tools' - voice, instruments, art work, fabrics, creative writing - to develop an experience of deep embodied enactment of myth and story.

YOUTH DANCE PROGRAMME

The day will be led by two highly qualified teachers (Enhanced DBS) with extensive experience of Laban based work, Performance, Youth Dance and Dance in Education.

Cathy Washbrooke – Laban Guild Youth Dance Tutor, BA (Hons) Dance Theatre, MA Dance Making, MA Education, PGCE (QTS) in Dance, Laban Guild Tutor Certificate (Phoenix Project)

Rhyan Parry – Laban Guild Youth Dance Tutor, BA (Hons) Sports Studies, PGCE Physical Education, IDTA Associate, Laban Guild Community Dance Leader- Stages 1 & 2

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

Front Cover:
'Jean Newlove' and 'Joan Littlewood' in the Royal Shakespeare Company's *Miss Littlewood*
Photographer: Topher McGrillis

Back Cover:
Photos taken during the Northern Region Network Study Day 'Teach-Create-Perform'

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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.

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ISSN 2046-3065
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Editorial

This edition of the magazine is rather eclectic ranging from a description of a film by Mel Horwood about the work of Scilla Dyke in Suffolk and her links to the Laban Guild to the international career of Ann Hutchinson Guest, some of which she shared with a rapt audience at the Laban Lecture during the Laban Guild AGM and Conference.

In the coming year we are going to try for a more themed approach to each edition with one magazine focussing on Dance, Health and Wellbeing, another on Laban as an artist and architect, and another on Laban and his work in the USA. If you would like to contribute to one of these editions – by writing something yourself or perhaps recommending someone whom we might invite to write on any of these areas – please do get in contact.

In the meantime summer is upon us and the Laban Summer School is fast approaching; enjoy.

Diary Dates

Laban Guild Summer School Dates: 16th - 18th August 2019
Venue: University of Bedfordshire, Bedford Campus
Full details from:
coursesofficer@labanguild.org.uk

Laban Guild Creative Dance Leaders Course
Final two weekends
Venue: Ware, nr Hertford
Full details from:
coursesofficer@labanguild.org.uk

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A5 flyer - £40; A4 flyer - £50

Please contact: magazine@labanguild.org.uk

Sally Archbutt

It is with great sadness that the Guild reports the death of Sally Archbutt after a prolonged illness on May 13th 2019. Her funeral took place on Wednesday June 5th at Croydon crematorium. Sally was a dancer in Hettie Loman's British Dance Theatre and was later Head of Dance at Nonnington College. She joined the Guild at its inception, contributed numerous articles to the magazine on Laban's work in theory and practice, and had a keen interest in Labanotation. Gordon Curl, who knew Sally well, will write a tribute to her in the next magazine.

Letter to the Editor

It was with deep appreciation that I read the Magazine Team's condolences following the recent passing of my late wife Anne - for she was a great admirer of the work of the Guild.

Anne did indeed assist me during my six years as Chair of the Guild Council and many further years as the Magazine Editor - for she not only spent many hours proof-reading Magazine articles but took great pleasure in hosting Council Meetings and Magazine distributions at our home, as well as entertaining Guild personalities and dance dignitaries.

Among those whom Anne enjoyed entertaining were Kurt Jooss and his daughter Anna Markard and husband Hermann, Lisa Ullmann, Geraldine Stephenson, Bernard Hepton, Robert Cohan, Marion North, B J Lewis, Judith Chapman, Don Buckland, Betty Redfern, Warren Lamb, Ellinor Hinks, Sally Archbutt, Anna Carlisle and Valerie Preston-Dunlop and many more.

Without doubt, among Anne's greatest delights, was travelling up from Canterbury to Ipswich to witness many of Michael Platt's superb productions by the Suffolk Youth Theatre. These were memorable occasions which bore evidence of the inspiration Michael had received from the work of Rudolf Laban and practical support from Walli Meier.

Thank you so much members of the Guild for having sent cards paying tribute to Anne and expressing your condolences. Anne will be sorely missed as a Guild supporter but also by me and her colleagues in the musical profession.

Gordon Curl

Insiders/Outsiders: Refugees from Nazi Europe and their Contribution to British Culture

Clare Lidbury

As readers will know the Insiders/Outsiders Project is a year-long nationwide arts festival to celebrate the indelible contribution of the artists, photographers, writers, architects, designers, actors, film-makers, dancers and musicians (as well as art historians, dealers, collectors and publishers) who in fleeing Nazi-dominated Europe in the 1930s and 1940s so greatly enriched this country's culture. The website set up for the Festival is an ongoing focal point for a network of individuals and institutions concerned with the topic of Insiders/Outsiders and to encourage further collaborations. It contains a vast calendar of events happening across the country until March 2020; see <https://insidersoutsidersfestival.org> Guild members will be glad to know that the Laban Summer School is listed there but perhaps rather sad that it is the only dance event listed in the coming months.

Darren Royston (Laban Guild Drama Representative and former student of Jean Newlove) interviewed Sam Kenyon to learn more about the process of writing a biographical musical and discovered the underlying links to Laban's work for actors and choreography.

The Royal Shakespeare Company's new production of the musical MISS LITTLEWOOD with book, lyrics and music by Sam Kenyon included references to Rudolf Laban. In particular, the show featured the character of Jean Newlove, one of Laban's assistants in England who worked as the movement director with Joan Littlewood's Theatre Workshop.

The show focused on the character of Joan Littlewood, the ground-breaking theatre director, who battled against the establishment with both the controversial themes and the radically different style of productions presented by her company from the 1930s until she retired from the theatre in 1975. Inspired by the style of Theatre Workshop itself, this musical was performed in a highly physical way by an ensemble of actors who would switch between the many different characters, playing multiple parts. Even the central role of Littlewood was shared by seven actresses, each portraying a different facet of Joan's character at different moments – both in her personal and professional life. This was achieved by physical changes in movement and characterization, as much as with costume and speech, changing style

Soon this will change when information of the one day symposium **Refugees Dancers from Nazi Europe and their Contribution to British Culture** is posted there. This event will take place on Saturday September 14th in the Performance Hub at the Walsall Campus, University of Wolverhampton. So far people have agreed to present on Helen Lewis, Stella Mann, Hilde Holge, Sigurd Leeder, Laban's influence in teacher training colleges, and the Ballets Jooss with some plans still to be finalised – such as Dick McCaw speaking on Rudolf Laban. If you know of any other dancer refugees who should be represented at this event, and/or would like to present on someone yourself, please do contact me c.lidbury@wlv.ac.uk **This event is free** but please register your attendance at <https://www.eventbrite.com/e/symposium-insidersoutsiders-refugees-dancers-from-nazi-europe-and-their-contribution-to-british-tickets-62982397045>

Laban and Littlewood

Darren Royston

as each 'era' of Theatre Workshop was presented with scenes and songs.

One early scene introduced the character of "Jean", this being Jean Newlove, who arrived into the rehearsal room, announcing she would now train the company in the work of Rudolf Laban. Jean was one of my teachers who had given me insight into the value of movement work for actors and understanding how to create group choreography for the theatre, so I was interested to know where Sam had got his information about this element of the production. Sam and I first met as students at Cambridge University, where we had both been involved in drama and music productions, but this was before I had trained at the Laban Centre for Movement and Dance (now Trinity Laban) or knew anything about Rudolf Laban. Following the performance in Stratford-Upon-Avon, we organised an interview in London, so I could report back to the Laban Guild with more information about how this production had connected to Laban.

In researching Joan Littlewood's story, Sam identified different 'eras' of Theatre Workshop - Jean Newlove was very much involved with the first era. Jean was also one of the first people that Sam interviewed in the research phase of the show, and he had travelled to France to meet Jean, who was ninety years old when she gave the interview to Sam. It became apparent that the relationship between Jean and

Joan was very special. Jean reminisced about the early days of Theatre Workshop, seeming to speak of Joan almost as a sister as they had matured together as artists and as women, even sharing a love for the singer/songwriter Ewan MacColl. Ewan MacColl was born James Henry Miller (AKA Jimmie Miller) and is introduced in the play as a key contributor to the socialist theatre troupe that Littlewood joined after leaving the Royal Academy of Dramatic Art. He married Littlewood in 1934, but they were divorced in 1949, after which he married Jean Newlove. According to Sam, Jean knew Joan “at a time when Joan was touchable” and this intimate portrait of their friendship clearly influenced the tone of the new musical, which exposes the real people behind the historical personae. Each scene revealed the feelings experienced at times of both success and failure, and depicted the emotional struggle of surviving as an artist.

Sam learnt that Joan Littlewood had been godmother to both Jean’s children, Hamish and Kirsty. Littlewood herself never wanted a family of her own, and the musical presents a poignant scene depicting the dilemma of Joan’s pregnancy and decision to have an abortion. A touching tribute to Jean and Joan’s bond came much later. In 2000, Kirsty MacColl was tragically killed in a motorboat accident in Mexico. Jean told Sam that, when Joan Littlewood was found dead, in 2002, days before a memorial for Kirsty, Joan was surrounded by letters from Jean, dating from the very beginnings of their friendship.

Besides Joan Littlewood, the other godparent to Jean Newlove’s children was Rudolf Laban himself. So I asked Sam, how did Jean Newlove introduce Rudolf Laban to Joan Littlewood? This reveals an interesting fact of which I was unaware: it was Laban himself who had brought Joan and Jean together. Littlewood had been given a scholarship to train as an actress at The Royal Academy of Dramatic Art, but left after only a year or so. In a scene discussing the teaching at RADA, the character of Joan says:

“They taught classes on how to sip fake sherry whilst moving imperceptibly downstage in a search of a better sightline.”

However, in her biography (1994, p69), Joan spoke of one valuable experience attending classes at RADA from Fraulein Annie Fligg on Central European Movement: “a first taste of Rudolf Laban’s work which was to influence my whole life.” Later in her life, Joan would meet Laban and ask him what attracted him to the art of movement, and he explained simply that “he saw a man polishing a ballroom floor with two dusters tied to his feet, and he thought that looked like a lovely job!” (Newlove 2004, p2) Some of Laban’s own life story of political struggle and creating a new way of approaching art certainly resonates with Joan Littlewood’s philosophy

and aesthetic as found in the musical: “relating to workers; no snobbery or elitism; not one single application of the work; democratic approach to movement, and a form of training in both style and content” as Sam Kenyon says. So I learn the fact that it was Rudolf Laban who had met Joan Littlewood in Manchester and actually introduced Jean Newlove as his assistant, suggesting Jean would be perfectly suited to the style of theatre Joan was creating.

In the musical, Jean Newlove walks into the scene, introduces herself and says she can teach the actors the art of movement as taught by Rudolf Laban. Joan simply cedes control of the room. What follows is a fun scene where Jean beats a drum and gets the actors into a circle. Here are two things that we universally recognise as Laban’s approach for Movement for Actors: that the music is an accompaniment to the movement, rather than allowing music to dictate the dance, and the power in the form of the circle, enabling immediate unity in the ensemble while reminding us of the concept of “choros” – the circle from as early as Greek drama, but also resisting the reliance on our reflection in the dance studio mirror. I am reminded of Laban’s own radical decision to turn his students away from the mirror, which may have linked to Laban’s revamping of ballet training in 1929-1930 Germany as researched by Valerie Preston Dunlop (2008, p162)

Connecting the art of theatre to contemporary politics was an underlying driving force in the story of the Theatre Workshop – and the 2018 RSC musical production embraced this in its own right, making links to pieces such as *Operation Olive Branch*, *Uranium 235* and *Oh! What a Lovely War*. Each time Joan appealed to the arts council for funding of her company, the political bite and frustration was coupled with a recurring comic trope: Joan appearing in a new coat that she had “borrowed” from the most recent actress in her company (a story, Sam tells me, that was confirmed by Jean Newlove, who also lost her own coat to the cause). The musical makes political comment, but also retells the story of the people as individuals of their time, actors of their day.

Sam spoke of actors in the company who had related the value of Laban’s work for drama, for creating varied characters, and using movement to convey, for example, sensitive issues and sexual politics that could not be openly spoken about at the time. Sam had been fascinated to hear Jean Newlove’s story of how dance had become such a big part of her own personal life, even before meeting Laban.

As a child who stammered and stuttered, her doctor found out that her stammering disappeared as soon as she was dancing, and the doctor instructed Jean’s mother “make sure she goes to dance class.” Jean would always use movement to help actors deal with their fears and emotional concerns, and would use

Laban’s systematic movement approach to combine text with movement.

Certainly the choreography in the musical show, created by movement director Lucy Hind, also had a link to the Theatre Workshop style, with selecting movement styles flowing from one musical number to another and appropriate to each dramatic context. In particular the number recreating the musical *Oh What a Lovely War!* told the story of the actors involved in the active process of acting through personal recollections, and contributing their true emotions to the musical. The overall style of the show, created by director Erica Whyman, had a feel of being created in a rehearsal studio, beginning in the 1930s but relating to us, very personally, as the audience in the Swan Theatre of Stratford-Upon-Avon in June 2018.

Darren is Drama Representative for the Laban Guild, currently Visiting Professor of Performing Arts at Mahidol University, Bangkok, Thailand. He is author of Dramatic Dance: An Actor’s Approach to Dance as a Dramatic Art, part of the RADA / Methuen series, published by Bloomsbury (2014)

President’s Address to the 73rd Annual General Meeting of the Laban Guild for Movement and Dance

Anna Carlisle

I wish first of all to formally welcome Yael Owen McKenna to her role as the new Chair of the Guild. We are delighted at her appointment and know that her professionalism, commitment and brilliant communication skills will ensure that the Guild is in safe hands and can look forward to a healthy future.

You may not have had time to read to read the Guild’s Annual Report which charts the work of Council over the last year so I draw your attention to a new summer school initiative and point to some interesting current news. The annual Summer School last August at Bedford University was a real success with more than 30 participants and very positive feedback. This year, with a focus on introducing young people to Laban’s work, we have introduced a youth strand to the programme – drawing on pupils and teachers from local schools.

You may remember Jean Kirsten’s Laban inspired artwork on some of the past covers of the magazine. He has become increasingly successful with five exhibitions in Germany and Switzerland in the last year. His new book, outlining the ways in which Laban principles have influenced his drawings,

References:

<https://www.samuelfrench.co.uk/p/64297/miss-littlewood>

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www.samuelkenyon.co.uk

<https://www.rsc.org.uk/miss-littlewood/>

spotify:album:3uTBdxv0P6h0nBFSzSdCvG

Preston-Dunlop, Valerie. (2008) *Rudolf Laban: An Extraordinary Life*, London: Dance Books.

Littlewood, Joan. (1994) *Joan’s Book: Joan Littlewood’s Peculiar History as she tells it*, London: Methuen Drama

Newlove, Joan. (2004) *Laban for All*, London: Nick Hern Books

Photo: (front cover) from *Miss Littlewood*

sculptures and paintings, has recently been published in Germany and will be translated into English in 2020. In addition his discovery of the famous health spa in Dresden where Laban first met Suzi Perrottet in 1912 has led to a proposal for the installation of a sculpture in the gardens of the spa – which is currently a complex of luxury flats. Jean asked Yael and me to write to the Burgemeister of Dresden in support of the proposal which has resulted in an agreement to discuss the commission. The outcome is not yet known, but look for further information in the Guild magazine.

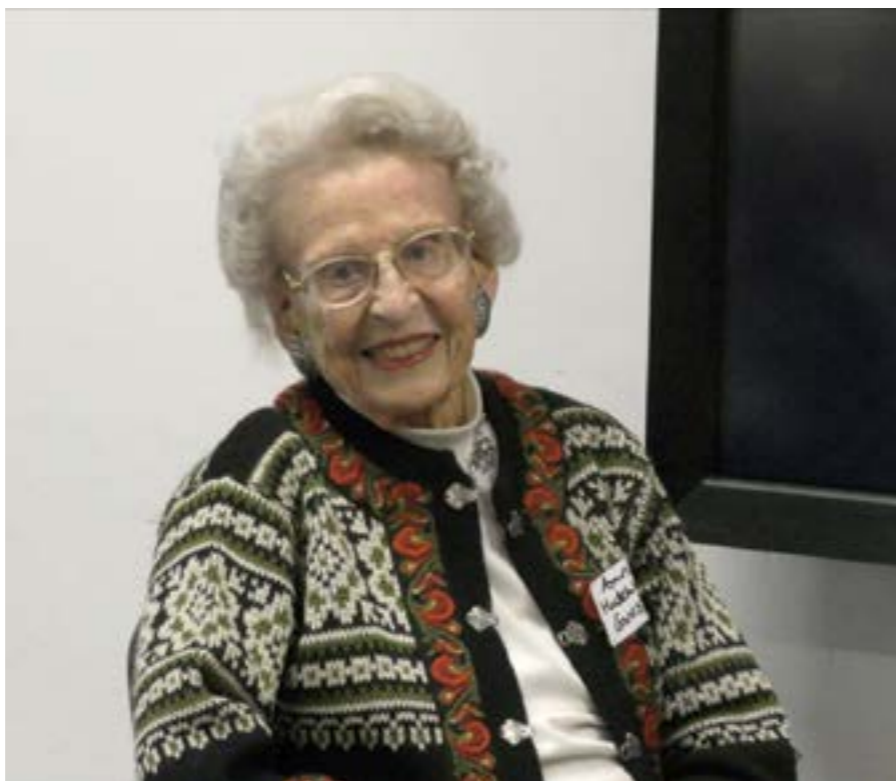
In memory of Geraldine Stephenson – Geraldine died after a long illness on Christmas Eve 2017. We paid tribute to her at last year’s AGM but it was not until early this year that the Guild received notification that she has left the organisation a substantial bequest. We are immensely grateful for this. It means the Guild is now financially secure, and it means we are in a position to consider plans for the future.

It remains for me to thank all Council members for their hard work and commitment to the Laban Guild.

Dr Ann Hutchinson Guest: The Laban Lecture - My experience of him and how his work was carried forward

Clare Lidbury

Ann Hutchinson Guest, the guru of Labanotation and former Broadway dancer presented the Laban Lecture this year. She started by reminiscing about her time in England at the Jooss-Leeder School, where she was introduced to 'Dance Script', and her enjoyment in working with Sigurd Leeder on movement notation. When World War 2 was declared her parents called her back to the USA. Recognising that her Jooss-Leeder training had not prepared her for a career as a dancer in America she told us how she embarked on further training in ballet and modern dance and later found herself on Broadway performing in, amongst others, Agnes de Mille's *One Touch of Venus* and Jerome Robbins' *Billion Dollar Baby*. Ann explained how her interest in Kinetography Laban (as Dance Script was more widely known) did not diminish and, in fact, developed into a lifelong passion for what became known as Labanotation. She spoke briefly of how she co-founded and directed the Dance Notation Bureau in New York, of her development of Motif Writing as a way of introducing movement notation concepts, and of her initiating the Language of Dance Centre in London. It was very interesting to hear Ann talk of her meetings with Rudolf Laban and how he felt about developments of his notation system – he clearly approved of what she was doing as he wrote the forward to her seminal text *Labanotation, the System for Recording Movement* (1954) and she, in the book's dedication, thanks him 'for being a genius'.



A packed audience, who listened intently, were enthralled by Ann's reminiscences and delighted when she rose to demonstrate a movement example – there was deep admiration for Ann's seemingly unflinching memory and remarkable physicality, all the more so for remembering that she celebrated her 100th birthday at the end of 2018. Her lecture title suggests that Laban's work has been carried on by unknown/unnamed forces but it is clear that it is Ann who has been primarily responsible for taking his movement notation system forwards. It was a privilege to hear her share some of her experiences.

Laban Guild Annual Conference 2019 - Sunday 28th April

Charmian Wilde

Darren Royston, international dance director and choreographer, could launch a liner, host the Oscars or call parliament to order (even the British one). So it was no surprise to find ourselves orbiting around Studio One of The Place in a piece inspired by the 500th anniversary celebrations of Leonardo Da Vinci. Using Holst's majestic

'Planets', we slipped into the world of Mercury, Mars, Venus, Jupiter and Saturn.

Warmed up by Darren and greeting friends old and new, Adrian Look, artistic director and choreographer of Tanztheater, led us into a creative workshop that served also as a useful

reminder of Laban effort qualities. We explored this initially with a playful "guess the effort" group exercise, followed by a powerful piece of improvised Tanztheater-inspired dance. Individual interpretations of simple cues are fascinating and Adrian's instruction to find a movement that conveyed the notion of "counting your ribs" revealed the many different ways this somewhat baffling action could be expressed. Adrian has an intoxicating, deeply skilled ability to transport his participants elsewhere and what resulted felt otherworldly. A sense of angst and longing seemed to infuse our work.



The final workshop of the morning was given by Melanie Clarke, programme leader of the Graduate Diploma in Dance Studies at Trinity Laban. This slick session enabled us to explore the use of a notated set of instructions to create a short piece with a partner. The notations acted like a series of signposts that directed our movement sequence and became the framework for a story. My partner and I used our directions to avoid stepping on an imagined mine!

After a delicious lunch, we made our way to the Laban Lecture, this year given by Ann Hutchinson Guest, eminent movement and dance researcher and worldwide expert on Labanotation. For most, this was the highlight of the day as Ann brings with her a unique connection to Laban and a lifelong experience of the Laban heritage. This fascinating lecture was full of peeks into the life and times of Ann's work both here in the UK and during World War Two in the U.S. where she danced on Broadway. We heard about her experiences during her training at Dartington College and her more recent travels



to Beijing and Mexico City. Ann celebrated her 100th birthday last November, and there was no mistaking the sense of awe in the room when she showed us from a strong standing posture the crucial differences between moving an arm slowly, and really, really slowly. The question at the tip of everyone's tongue was, "How do you do it, Ann?" Ann has the presence of a guiding star and it was a privilege to hear her speak.

Following the Laban Guild's AGM, we returned to Studio One, now transformed into a performance space, for Adrian Look's company to present a short piece based on their *Art Of Failure* production.

Adrian describes this piece as an exploration of the impact failure has on character development, hailing the bravery and dignity required to learn from mistakes. This intriguing performance will be remembered for its bold mix of humor and pain through the presentation of a series of tormented incidents - the girl who struggles for what seems like an eternity to zip up a party dress, the impossibility of sorting odd socks into a pair, or hitting a target – in this section every attempt to throw a rolled up ball of newspaper into the open mouth of another dancer failed miserably. We witnessed doomed relationships, broken egos and heard Glenn Miller's 'Moonlight Serenade', used weirdly out of time and place. Adrian's gorgeous dancers were dedicated, energetic and enduring, and I was frequently reminded of the work of Pina Bausch, not least for those arresting moments that remind us so much of our own daily lives.

Photographer: Yael Owen-McKenna

Made in Suffolk - directed by Mel Horwood

Mel Horwood

I have just completed a short film titled *Made in Suffolk* about the creation of a rich dance culture in Suffolk which was the vision and achievement of Dr. Scilla Dyke MBE. Scilla was the Founder Director of Suffolk Dance/ DanceEast from 1982-93.

I decided to make the film as I felt it was important to acknowledge her work and to provide a historical background to the iconic Jerwood DanceHouse building in Ipswich. The building is the home of DanceEast which this year celebrates its 10th anniversary. The creation of the DanceHouse was in the fabric of the county and the area before it was built. Scilla Dyke, and then Jane Mooney, nurtured that enthusiasm for dance which their successor, Assis Carreiro, used to generate funds for the building of this flagship

of DanceEast. I was keen to acknowledge this rich period of community dance in the legacy of Suffolk and I believe it is vital to pay tribute to the enthusiasm of those contributors to this period - the people of Suffolk, the dance Artists and dance practitioners should remain as part of the story.

Made in Suffolk demonstrates how Scilla's passion, drive and skills in promoting dance in the community raised the expectations and aspirations of the people of Suffolk. The aim of the film is not to present Scilla's work in its entirety but to be an overview of her vision, hard work and impact. Through Summer Schools, youth dance companies and adult classes she reached out across the region and beyond. Her dance residencies always involved professional dancers and choreographers but she saw, and made, no barriers between people in the community and the Dance Artists whom she supported in their choreographic careers. Over the years a vast number of dance artist were resident throughout Suffolk impacting on individuals and communities alike.

Scilla had a background in classical ballet and went on to study at I.M Marsh College, part of Liverpool University. Among her inspirational teachers was Irene Dilks, a British dancer who



was trained in Laban movement and had danced with the Martha Graham company in America before returning to become a founder member of the London Contemporary Dance Company. When Christopher Bannerman, as Chair of the Dance panel at the Arts Council in the late 1970's, started to appoint Dance Artists called 'animateurs' as a response to the need for more arts outside of London, Scilla was appointed as Dance Animateur to Ipswich in 1982: her brief was 'to make dance happen.' She was offered a one year fixed term contract, an operational budget of £100 ... and a telephone. (Founder Animateurs included Marie McCluskey in Swindon, Veronica Lewis in Cheshire, Molly Kenny in Cardiff and Linda Jasper in Bracknell. Each made a different contribution to the counties they worked in.) Scilla was well equipped to embrace the wealth of dance forms of emerging dance companies and she had the contacts across the dance companies to seize opportunities and bring dance to Suffolk. She also had the knowledge and language of the educational world which enabled her to make links between the Dance Artists and school managers.

The Laban Guild played a vital part in growing the dance ecology for very early in her Directorship, in 1985, Scilla set up the first two year part-time Laban Guild Community Dance Leaders course, in Ipswich. The training course was represented

by Sam and Susie Thornton with high quality Laban informed dance tutors who included Anna Carlisle, Jan Nichols, Rosie Manton, Maggie Semple and more. Studying Laban fundamentals and learning choreographic tools the course enabled Scilla to develop a team of locally based dance practitioners with a shared philosophy in dance participation based on Rudolph Laban's principles. More courses followed and in all there were over 45 course members. The participants brought a range of experiences to the courses - there were professional dancers, teachers, actors, therapists and artists including a puppeteer and I was an early participant. These courses were important in providing tools for us to enrich our skills and to understand the challenges of working with the range of people in the community. We worked to raise aspirations to encourage people to observe, make and shape dance. Many of my fellow course members are still now working in the Arts and Education sectors.

In the 1980s early 1990s Suffolk Dance did not operate out of a conventional Dance House with centralized studios and classes. It was very community based and rural and functioned across multiple regional venues in Suffolk. The network of dance practitioners provided high quality teaching and dance experiences and creative opportunities in a wide range of dance styles. Dance provision was expanded to Essex, Norfolk and the whole of East Anglia. By 1993 it was observed that Suffolk dance provision was greater than in Merseyside and Glasgow.

In 1987 Scilla took on a split role when she became Dance Advisory teacher for Suffolk County Council. Working in these dual roles Scilla brought dance a high status in the school curriculum. She wrote the county dance curriculum, provided training for PE teachers and found ways for schools to work with professional dance companies. Supported by People Dancing, the Foundation for Community Dance based in Leicester, Scilla authored a successful bid for National Dance Agency status. This ensured funding for future expansion as well as support for professional dance and choreographic development. It also expanded the dance networks and opened doors to international dance

companies to connect to East Anglia.

Scilla lives in Suffolk and continues to promote dance internationally in areas of dance related subjects and leadership. Over the past two years of making the film I have been researching this project with Pamela Harling-Challis; Scilla has welcomed us into her home for conversation and discussion as we viewed the archives that she has kept so carefully. We also scoured the shelves of the archive office at Dance East which they generously opened for us. The amount of material we found was enormous and the story of the development of dance across the region grew beyond my own expectation. It is so fortunate that photographs were taken and kept.



I have used the visual archives as the thread of the film which takes us through from 1982-93. I was delighted to get four personal mobile phone video contributions from individuals who were involved with dance in Suffolk during that period. I pieced them into the story adding a valuable personal touch to the film. I had fun chasing up an ex-Ipswich

boy, Gary Avis MBE, now Principal Dance Artist and Ballet Master for the Royal Ballet. I managed to catch him during rehearsals at the Royal Opera House and we sat in the stalls and talked about his early training in the 1980s.

In order to keep the film to a short length (sixteen and a half minutes) I had to be ruthless and omit so many key names and events. Scilla may have started on her own but she grew a team and acted as a catalyst for dance. There will be many who watch the film who will know that they were there somewhere even though their names or particular project may not be mentioned specifically.

It has become clear to me how Scilla's view that dance is vital to our lives, that it enables people to grow, to communicate and to understand is what made this period of dance in Suffolk so special. Scilla looked and still looks for ways to link people in whatever walk of life through dance. The ideas and styles of dance she was exposed to as a student in Liverpool and her openness to new ideas and to diversity have informed her approach all along.

The film offers insight into her mantra 'Never do a one-off' thus revealing key aspects of her process of interweaving training, performance, education, artist support, and engagement with audiences and institutions. Every event linked to another; she set up rich networks across the region giving access to high quality dance opportunities to a whole range of people of all ages; she increased participation, heightened audience sophistication and raised aspirations.

In 2011, Heidi Wilson MA, Former West Suffolk Dance Animateur (currently Cardiff Metropolitan University/ Powys Dance) gave her perceptions of that time:

... a pioneer and champion of dance. Her vision ensured a rich dialogue between all with no perceived hierarchy – that both could learn from and inform each other. The legacy of this vision created respect between the various strands of the dance sector and a real bond between them – all were valued and the importance of this shared respect informed every aspect of Scilla's practice.'

Made in Suffolk will be screened as part of the 10th year Celebrations of the Jerwood DanceHouse in Ipswich. It will also be made available online

Teach - Create - Perform

Helen Bryce and Bobbie Millar

A day of exploring Rudolf von Laban's movement principles in dance and acting. Saturday 10th November 2018, University of Cumbria

Beth Loughran MA FHEA, Lecturer in Dance & Movement, Institute of the Arts at the University of Cumbria, welcomed the Laban Guild to the University of Cumbria in Carlisle and emphasised the importance of this one day course for the Northern Network. This is building on the first course in 2017. Graeme Danby, Professor of Practice and Head of the Institute of the Arts, and Sandie Fisher, Principal Performing Arts, both visited the course during the day and engaged in discussion about the work of the day and the possibilities it brings for future partnership and learning. Bobbie Millar (Northern Regional Representative) described the Guild, invited questions about the work of the Laban Guild throughout the day and highlighted the benefit of membership.

Aspects of Laban's Principles
Helen Bryce, Scottish member, led dancers

through People Dancing archives providing an accessible and enjoyable archive for those wishing to explore the history of dance development in the UK. It is vital that we have access to the history of our dance culture in the UK. Before the internet and digitalization, many archives have been stored away in boxes and of course, in people's memories.

The film provides a glimpse of the work of Dr Scilla Dyke MBE Founder Director of Suffolk Dance/DanceEast which I hope will stimulate interest into the history of dance in our Community.

Made in Suffolk is the twelfth film I have made and it proved to be a very different challenge as I was not filming people dancing as a choreographer but, as I've outlined above, I was trying to capture a history in terms of dance. I am most grateful for the funding support given to me from DanceEast, People Dancing, the Laban Guild and Moving Arts East.

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through an exploration of aspects of Laban's structural model, starting with an awareness of the empty space of the studio. Participants made a number of short phrases and sequences working alone and in groups. After discussing key aspects of Laban's principles, dancers selected certain aspect(s) to make new material. Some chose solos, others to work as a group; the work created was performed and shared with the other participants.

Creating Character Physicality with Effort Theory
Stevie Prickett, Senior Lecturer, Programme Leader BA (Hons) Dance, led the whole group straight into a game with a ball and then to brief performance. The dancers stood in a circle facing the centre to work on three different patterns, each pattern increasing in complexity.
Pattern 1: Throw the ball to someone who immediately throws it to someone else.
Pattern 2: As Pattern 1 but always saying the person's name as you pass to them.
Pattern 3: As Pattern 2 but moving in to take the space of the person to whom you threw the ball.
This required great concentration, coordination

and speech, and provided a glimpse of the demands for an actor moving on stage, speaking and relating to specific performers, all at the same time. This challenge produced much hilarity and the point was well made.

For the performance the group was divided into two groups with each person facing a partner, one to move and one to observe. If the observer felt interested by the performer they approached. If the observer felt disinterested they could choose to retreat or stay still. From a performance perspective this gives equal importance to the performer and the audience, to the person producing the movement and to the viewer watching. After observation and discussion one notable aspect was selected for each performer to develop and practise further.

Smooth and Striated Space

Dr James Layton FHEA, Lecturer in Performance, University of the West of Scotland, led the dancers to work outdoors to explore ideas of smooth and striated space – referencing a quote from Deleuze and Guattari. Within certain defined spaces they observed, explored, responded and related to natural and manmade forms and structures – most participants worked in pairs. Explorations included pathways, gesture, rhythmic patterns as well as being confined or moving freely through space. Some cooperated with a partner, others worked independently. This was followed by conversation, questions and discussion about the experiences, including reference to Laban's interest in the natural world.

Reprise

Feeling the need for more movement, the group then recapped what happened in the first session and explored four different ways of presenting the material. Afterwards they discussed their

preferences and the relevance of these different approaches. The following were recommended to support further reflection on the study day - *Laban: An Extraordinary Life*, Valerie Preston Dunlop, *Mastery of Movement*, Rudolf Laban and Deleuze's and Guattari's work on smooth and striated space.

Next steps

Bobbie Millar led the concluding discussion about the Northern Network and identification of themes and venues for future events. The Network is comprised of small memberships in Yorkshire, the North West, the North East and Scotland and so it is necessary to work in a coordinated way encouraging members to attend events in the neighbouring areas. The group on this occasion came from each of the four areas and included current and retired lecturers, undergraduate and postgraduate students and school teachers.

It was agreed that there should be another one day event in the University of Cumbria in November 2019. Bobbie reported that there was to be a study day in the University of Leeds in March 2019 and James offered to host a study day at the University of the West of Scotland, Ayr Campus, possibly in September 2019.

Professor Danby expressed interest in developing further partnership activity with the Laban Guild, inviting Bobbie to meet with him, Sandie Fisher, Stevie Pickett and Beth Loughran, on 13 December at the University of Cumbria. It was agreed that it was important to invite Abigail Skillen as she was creating a teachers' network in the local area. The idea was for the Guild to provide additional expertise to support the teaching and to use the Guild to assist with recruitment of students to future dance courses. There will be a progress report on the partnership in the next magazine.

Laban Guild Northern Region Network: Study Days

Bobby Millar, regional representative

The Laban Guild Northern Region Network is made up of its members in Yorkshire, the North East, the North West and Scotland. The February Study Day, at the University of Leeds and centred around the Special Collections, is the first in the Yorkshire Region and the third in the North as a whole. The aim is to have one event each year in each of the four areas within the Northern region. In 2019 there will be three study days: this one at Leeds in February, one in Ayr in September and the third Cumbrian

event in Carlisle in November. It is hoped there will be a study day in the North East in 2020. More people are getting involved in hosting and organising these study days and it is hoped that by 2020 there will be a representative for each of the areas. However, because the total number of members in the North is still small, the Representatives will be working as a team to maximise attendance and impact. The additional representatives should help us to recruit more members. At present not all

participants at the Study days have joined the Guild so more needs to be done to identify the benefits of membership.

At the moment the themes for the study days have been a little ad hoc but the intention is to create an overall rationale for these events. Experiments with days of the week and time of year will be reviewed to enable us to recruit both more to these study days and hopefully new members of the Guild. Work has begun on creating this rationale and timelines, and progress will be reported in future magazines.

The Hodgson Collection: Study Day for the Northern Region
23 February 2019 University of Leeds

This event provided an opportunity for people interested in dance, movement, acting and theatre to meet other members of the Laban Guild and to learn more about Laban, Jooss and Leeder and creating dance archives. The focus of this study day was the John Hodgson Archive, housed in the Special Collections in the Leeds University Brotherton Library. Presentations and classes were led by: Tim Procter - Collections & Engagement Manager (Archives & Manuscripts), University of Leeds; Dr Clare Lidbury – Reader in Dance, University of Wolverhampton; and Dr Dick McCaw - Senior Lecturer in Drama and Theatre, Royal Holloway, University of London. Dick McCaw's paper was circulated to participants and is published in full as part of this report.

Distribution of Laban Material across archives in Britain and Germany

Dick McCaw

Before describing Hodgson's Archive, let us consider its place amongst other archives in Germany and the UK. Laban materials are lodged in two German archives, *Tanzarchiv Leipzig* and *Tanzarchiv Köln*. The Leipzig Archive has by far the greatest collection of original materials, but there is no digitised catalogue. The archive in Cologne is catalogued, but organised according to the person who bequeathed the materials which makes it difficult to establish exactly how much material there is relating to Laban. There is certainly a lot of material relating to Susanne Perrottet, but much less original material either about or by Laban himself.

There are three archives containing Laban and Laban-related materials in the UK. The most substantial is at the National Resource Centre for Dance in the University of Surrey, and contains a wealth of materials from 1938 – 1958, when Laban was living and working in England and Wales. There is a much smaller amount of materials in the Trinity Laban, London, much collected by Valerie Preston Dunlop. And finally there is the material gathered by

John Hodgson lodged in the Special Collections of the Brotherton Library.

You may well ask why all the material has not been lodged at what used to be called the Laban Centre. In 1973 Ullmann was 'retired' as Director of the Laban Centre and replaced by the late Marion North. This resulted in Ullmann bequeathing all the materials she had gathered of Laban's to the National Resource Centre for Dance, University of Surrey, Guildford, rather than the Laban Centre. Hodgson refused to collaborate with either the Laban Centre or NRCD. He was incredibly possessive – one could go so far as to say secretive - about his collection, and quite possibly this has resulted in it being relatively unknown. John Hodgson was a charismatic lecturer at a teacher-training college called Bretton Hall, just outside of Wakefield. The college was a recognised venue on the small scale touring circuit which is how I met him. Little did I know that I would spend eight years working on the chaotic and uncatalogued material he had gathered. The first thing to say is that Hodgson did not just collect material on Laban – Special Collections at the Brotherton Library also houses a considerable archive of material he had collected about Alan Ayckbourn and the Stephen Joseph Theatre, Scarborough. Nor was collecting his only passion: he was obsessed with creating a West End Musical. So, why did Hodgson collect all this material about Laban? I have talked to several of his former students at Bretton Hall who all agree that he did not base very much of training of drama teachers on Laban principles.

Judging from a pro-forma letter asking for information about Laban with the date '1964' written in pen, his plans to write a biography of Laban date from the early 1960s. "For quite some time, I have thought very seriously about writing a biography on Rudolf Laban but with time always a limiting factor it has been difficult for me to set to work on this enormous undertaking." Some thirty years on his first book - *Rudolf Laban: An Introduction to His Work and Influence* - was published in 1990. His second, *Mastering Movement: The Life and Work of Rudolf Laban* was published a year after his death in 1997. The book was pieced together by his lover Donald Howarth, from whom we will hear later.

The former Head of Special Collections, the late Chris Sheppard, did offer a theory as to what motivated Hodgson to spend so much of his time, money and energy in assembling this formidable archive of material by and about Rudolf Laban. He told me that there is a recognised phenomenon whereby a person starts as a researcher and then gradually they become a collector. The materials take on the dimensions of a Collection which then acquires sufficient mass to create a gravity of its own, attracting materials into its ever strengthening

field. Hodgson was also a hoarder, and terribly curious.

When I came across his archive it was housed in large, unsorted archive boxes where you would find three kinds of materials: the first related to Laban or to his students, the second consisted of notes by Hodgson, articles and materials, all relating to the historical context of Laban's life and work; the third would include documentation relating to Hodgson's research trips: maps of the city, tourist guides, programmes from the shows he saw, postcards, and so forth. So, for example, in a box where you find accounts of the 1929 Vienna Festzug (the Parade of Guilds and Trades) described in Part III of his *A Life For Dance*, you will find newspaper cuttings describing the event, including a terribly faint photograph, and next to these precious archival gems you will have a tourist map of Vienna, along with tickets and programmes for shows (mainly musicals) he had taken while there. It is a shame that the hundreds of pages of handwritten or typed pages of background research that Hodgson wrote never resulted in a finished piece of work about Laban and his historical, political and cultural context. Just as the gathering of the material acquired a life of its own, so his academic research resulted in a body of information that was so huge as to be almost impossible to render down into the form of a book. He seemed to follow every line of research to the bitter end, and because of this it is difficult to gather quite what were the shaping interests behind his reading.

Throughout his researches Hodgson was assisted by Vivienne Bridson, who worked in the Drama Department at the University of Hull. A fluent German speaker, and with much practical experience of Laban, she helped Hodgson in a number of ways – in organisation, translation, and more than likely in advice. There are a number of letters between them in the archive. I would imagine that it was Bridson who was alerted by Laban's family to the existence of Laban's personal archive of materials which had been secretly stored by his secretary Frau Marie-Louise Lieschke and were now in a damp cellar in Erfurt, East Germany. Hodgson brought these to England in 1975. This archive consists of writings by and about Laban, photos of Laban productions, drawings. The Germans accused Hodgson of stealing these materials and have sought to have them repatriated.

An excerpt from letter from Bridson to Dr Lieschke dated 18th September 1975 lists what they found:

Box 1 Back numbers of Schriftanz, some sketches of Laban's and some notes on his ballets.

Box 2 Books belonging to your mother, mainly children's books

Box 3 Curtains and old clothes; notes belonging to Laban

Box 4 Press cutting about Laban's activities

Box 5 Accounts and correspondence concerning the Tanzbühne Laban

Box 6 Correspondence and prospectuses for the various Laban schools

Box 7 Laban's personal work, press cuttings, records of Dance Congresses

Box 8 Account books and seven cushions! [...]

Most of the [13] boxes were in good condition although mice had made a meal of some of the papers. Fortunately the cellar is quite dry. [...]

The contents of the archive

Period covered: The earliest material dates back to the early 1910s – possibly including a brochure for his first dance school in Munich in 1910. There is material about his schools in Zurich and his summer courses in Monte Verita in 1912 and 1913; plans for schools and copies of the curricula of the schools; his various activities in Germany from 1920 through to 1936 are richly documented; his time in England (1938 – 1958) is patchily documented. It is a wonder that Hodgson got hold of quite so much material, some of which is confidential: on balance the material from the 1910s and 1920s is of greatest value to researchers

Thematic Headings for the Contents

1. *Laban the Choreographer* – includes copies and photocopies of reviews and articles about Laban's productions; copies and photocopies of articles and polemics written by Laban himself; Programmes and posters from his productions (some originals among them); Unpublished translations of three of his four early works in German; important works that remain unpublished, including *How to Establish a German Dance Theatre*, a substantial essay written in 1937 that contains material that many modern readers would find difficult.

There are also documents relating to his pioneering of community dance through dance choirs and the Nazi party's misunderstanding of the notion. Most interesting are two notations of his choreographies: *Titan* (1928), and *Don Juan* (1925). The first is an original manuscript, the second a photocopy, and thus lacking colour.

2. *Laban the research and pioneer of movement observation and notation* – includes correspondence with key practitioners (notably Albrecht Knust) over the fifteen years developing,

and the thirty years refining Laban's dance notation originals of the short-lived journal *Schriftanz* in which Laban published his Laban-notation; Publications of some of his earliest examples of dance notation.

3. *Festivals, Projects, Schools and dance Congresses created by Laban* – includes a wealth of materials about Laban's activities in Monté Verità and Zurich, including the statutes of his collective community, details of his summer schools in Ticino, architectural plans for a school in Zurich, and documentation about the curriculum of his schools; an original document that demonstrates the incredible spread of Laban's schools throughout Germany in the 1920s; original copies of special issues of journals celebrating Laban's 50th Birthday in 1929 indicate the high regard in which he was held throughout Germany; reflections of some of the people who worked with Laban on these projects.

4. *Laban: a family man without responsibility, a man of culture who is unaware of politics* - not surprisingly, there are materials in the collection that offer a picture of the private Laban, a man who fathered eight or nine children and took little care of any of them. A man who managed to remain oblivious of the iniquities of the National Socialist party which came into power in February 1933 and which finally declared him a persona non grata after the debacle of his opening of the Dietrich Eckhardt Stadium for the 1936 Olympics. This story is mostly told through private letters, documents and recorded interviews of people who were with him at the time.

5. *Laban the Visual Artist* - the Collection does not have a great number of artworks by Laban, but enough to give a flavour of his graphic work. The paintings in the collection are not hugely impressive, but some of his early drawings indicate how Laban thought through drawing – it was the means by which he figured movement in space.

6. *Sketches of Laban's Biography* - includes writings by and letters from Maja von Laban (sent to Lisa Ullmann by Katte Wolff), material from Felicia Sachs and interviews with Lisa Ullmann. This includes the greater part of his archive that would be burned in the Second World War.

Provenance of the other materials in the archive

Most of the gems of Hodgson's collection came from his and Bridson's trip to Erfurt. Possibly the first trip involved the purloining of documents secreted around their bodies, but certainly not 13 boxes! Another important source of material was Lisa Ullmann who was taught by Laban in Hamburg in the 1920s and then became his constant companion (interpret that word as you choose) once she had got him to England in February 1938. I remember finding a letter by Hodgson stating that though Ullmann was

pressing him to write a biography 'authorised' by her, he was determined to be his own man. It is hard to distinguish materials from Ullmann and from Erfurt.

Materials borrowed and acquired from other Labanites constitute a huge amount of his collection. It is astonishing that he managed to prise away a copy of Yat Malmgren's 'book' which was dictated by him to his students at Drama Centre from the 1970s through until the late 1990s. Part of the contract with Malmgren students was to keep this book secret. Hodgson has detailed accounts of Laban's work with patients at the Withymead Centre, a community of people with mental health problems. Quite how Hodgson came by such sensitive material is testament to his determination to gather as much material as possible.

Hodgson's indisputably original contribution to research into the life and achievement of Laban are the fifty or so interviews that he conducted in the 1970s and 1980s. These include eleven cassettes of interview with Kurt Jooss which have been transcribed and make for very interesting reading. About five of the 104 cassettes are no longer playable, and Bridson reckons that there are many other cassettes that remain to be found. I gathered about 25 cassettes around Donald Howarth's delightfully ramshackle house near Hammersmith Bridge, London. I have added some forty or so hours of interviews with my former teachers Geraldine Stephenson and Warren Lamb, along with other Labanites to whom I was introduced. I have also contributed books and materials gifted to me by the late Gerard Bagley.

In short it is an archive of three media: the image – photos, drawings and other artwork; the spoken word – interviews with some of the leading figures in German dance in the 1920s and 30s; the written word – a substantial collection of writings about and by Laban.

Performance collections at Leeds University Library Special Collection

Tim Procter

The Laban material gathered by John Hodgson sits at the heart of a rich set of archive collections that cover all branches of the performing arts. The collections are focused on companies and institutions based in Leeds and the wider Yorkshire region, but that does not mean that they do not have national significance. Alongside the Laban material, the archives of Phoenix Dance is the other key dance collection. Still a vital player, Phoenix began in Harehills in Leeds in 1981, and deposited an in-depth collection of performance records, publicity and some striking photography and costume designs in 2011.

The archive formed part of the national Black Dance Archives Project in 2015, which saw the cataloguing and surfacing of the records of Black dance archives across in the country. A smaller collection came from RJC Dance, an offshoot of Phoenix formed in 1993. The 'Dance Archive' from the former Bretton Hall College gives a snapshot of the dance scene in the 1980s and 1990s, containing files of publicity material, reviews and programmes for a wealth of dance companies and institutions gathered by Bretton staff for reference. There are also several scores and biographical material from the composer and choreographer Denis Aplvor, one of the first British composers to embrace Modernist techniques.

Special Collections is also the home of the archives of some of the big regional cultural players. The archives of Leeds (formerly West Yorkshire) Playhouse and Opera North are here, and both continue to work with Special Collections to keep their archives current. Material ranges from management and financial records through to publicity material, programmes and files of reviews and press cuttings; material is increasingly delivered in digital form. A particularly significant archive is that of Red Ladder Theatre, a radical group who formed as a collective in 1968 in London, but who moved to Leeds in 1973. There are also rich collections from the equally radical Foco Novo (1972 to 1988) and Blah Blah Blah Theatre, still a strong going touring concern with strong roots in Leeds. Young people's theatre and Theatre in Education (TIE) is also strongly represented, particularly through the archives of SCYPT – the Standing Conference on Young People's Theatre, and the Workshop Theatre. Opera is further represented by the collections of the composer Frances Cheryl-Hoad, which covers her time as a cultural fellow with Opera North and the University, and the director John Moody and his wife Nell, who was singer and teacher.

The view from the seats is also represented; particularly rich is the archive of the Yorkshire Post's music critic Herbert Thompson, while the papers of the critic and commentator Alec Baron give a vivid insight into the Leeds alternative theatre and cinema scenes in the mid-20th century. And no mention of Special Collections' music collections would be complete without mention of the incredible collection assembled by the musician and teacher W.T. Freemantle, which includes unique scores by Mendelssohn, some of which are currently on display in the University's Treasures Gallery until 31 July 2019.

Special Collections' unique resources are open to all, no matter what your interest and level of research – contact specialcollections@leeds.ac.uk See the collections guide

https://library.leeds.ac.uk/special-collections/subject-theme/1497/theatre_and_performance and visit the Treasures Gallery <https://library.leeds.ac.uk/info/1900/galleries>

An introduction to Labanotation through the role of 'The Partisan' in Jooss's *The Green Table* *Clare Lidbury*

Tim Proctor brought some treasures from the Hodgson collection to support his talk: one of the most fascinating was papers showing Kinetography Laban in its original horizontal form. Just entitled *Tanzschrift* (Script dance) the papers show a music score (for piano) with a duet for male and female dancers in kinetography written horizontally above the music. Although it looked so different it was possible to work out what the movement might have been.

Exploring this score made a nice link to my session in which I introduced practically the concepts of Labanotation, taught the first movements of The Partisan's dance and then looked at those movements in the most recent score of *The Green Table* published in 2001, examining how what was on the page became what we danced. We compared this published score with the working score that I used while observing Jooss' daughter, Anna Markard, teach *The Green Table* to the Joffrey Ballet in 1990. What is interesting in that score are the notes I made while Markard was teaching concerning character and motivation which are not in the published score. The eagle-eyed amongst us spotted minor differences between the two scores and we discussed the how these corrections altered the movement.

It was good to see dancers and non-dancers embracing the idea of Labanotation in theory and practice through exploring a tiny extract of Kurt Jooss's work. Jooss always acknowledged Laban's influence in his practice and without Labanotation it is likely that none of Jooss's work would have survived.

Chair's Report

Yael Owen-McKenna

This magazine report marks my first year as Chair of the Laban Guild and how time has flown. It really does feel like we have all achieved a great deal this year in continuing to build our organisation. Because of Geraldine Stephenson's extremely generous legacy the Guild is now financially secure which means we can go forward confidently in promoting and sharing Laban's legacy. As always, this work is a collective effort from you, our members, the unwavering commitment of Council and President Anna Carlisle.

Thank you to those of you who attended the Guild Conference Day and AGM on 28th April at The Place. What a fantastic and inspiring day! I am sure you will all agree that the Laban Lecture this year, given by the inimitable Dr. Ann Hutchinson Guest, was captivating as it charted an unrivalled career in dance with Laban. It was a great honour to be in the audience for the lecture. Thanks to Clare Lidbury and her husband Andy, the Laban Lecture was captured on film and will be professionally edited; once created we will be able to link the film to the Guild website which will help in publicising the work we do.

There is a significant amount of long-term planning that goes into the Day of Dance AGM to ensure everything runs smoothly. I would like to offer heartfelt thanks to Selina Martin for her work in bringing everything together so skilfully. I am sure you will agree the day ran very well. Thank you also to Ann Ward and Loma Lockie for their support at the desk and to Darren Royston for leading an inspiring and rousing 'Dancing Together' session. It was great to welcome Adrian Look once again to lead one of our workshops, along with Melanie Clarke exploring motif writing and the Relationship Bow related to choreography. It was a privilege to see such a fascinating range of choreographic responses created by you all. Our day was ended by the wonderful performance from Tanztheater Adrian Look, of *The Art of Failure*, which explored the impact and response of failure on the individual. I am sure you will agree an entertaining and thought-provoking way to end the day.

As always, our President, Anna Carlisle, was instrumental in creatively shaping our Day of Dance and Laban Lecture with her usual vision - inviting Ann Hutchinson-Guest was no exception - and it was a most vibrant, inspiring and informative day. Anna continues to be a supportive and present influence for us all on Council. As we have gone through this year of change, we all extend our thanks and appreciation to her for her on-going support.

We all now look forward to an inspiring Summer School 'Dancing Inside Dancing Outside' which Ann Ward is in the process of skilfully bringing together. We have kept the pick and mix approach which was so successful last year and so welcome a Sesame strand, Laban Fundamentals and site-specific work with Anna Carlisle. As you will know we introduce a new Youth strand this year where we hope to welcome Laban inspired dancers of the future to join us for a fun and vibrant day of dance. The Laban Guild Youth Programme is called '**Dancing Into the Future**' and our Youth Day at Summer School is '**Inspire Create Perform Shine!**' We would very much like to see our youth work as a regular feature of Guild programming so we can

begin to build our new generation. If you know of any individuals or groups that might be interested, please see the Guild website for the flier. I would like to thank Rhyan Parry and Cathy Washbrooke for their support in bringing the Youth Day together. Writing of new initiatives Maggie Killingbeck's Foundation Course is now very much up and running at Italia Conti and working with a whole new group of people who want to learn more about Laban's practice. Don't forget that we welcome appropriately skilled Guild members to set up and run a Foundation Course; if this is something you would like to do, please apply to Ann Ward (Courses Officer) - Ann welcomes a conversation with you to discuss how the course runs and the role of the tutor.

The Guild continues to run as an effective organisation. With our funds now looking very healthy we will be continuing to ensure that we adhere to the guidelines of the Charities Commission by adopting the principles of Good Governance for Charities. These principles ensure: Clear Leadership; Integrity; Risk Management; Board/Council Effectiveness; Diversity; Openness; and Accountability. We will continue to work with and embed these principles across all our work safeguarding the Laban Guild for the future and building resilience.

We now have in place our policies relating to General Data Protection Regulations (GDPR). This is part of our work in protecting members data and information (policies can be found on the website). Council members and Regional Representatives take their responsibilities very seriously and are working closely with our policies. Considering this, the Guild now has two Dropbox files – one exclusively for Council and one for Regional Reps. This means information and data is not passed by email but kept securely on 'the Cloud'. Dropbox is used by millions of organisations and businesses across the world and is extremely secure. Regional Representatives are now able to use their file to share and exchange information that is useful to members in their region. If you have anything you would like to highlight with your Regional Rep, please get in contact with them, I know they would love to hear from you. I would like to thank our Regional Reps for the work they do in their regions and for bringing the amazing work of members to the fore.

Going forward into the year ahead our main priority is to fill our current vacant posts - Membership Secretary, Secretary and Treasurer. Our wonderful Membership Secretary, Janet Harrison, is ready to step down after dedicating many years to the role. Janet will kindly support us through to the recruitment of her successor but I wanted to thank Janet on behalf of all of us for her amazing commitment and dedication in her role. Janet hopes this will free up her time to undertake more clog dancing gigs. If you or anyone you know can help with these roles please feel free to get in touch. We are happy to distribute Role Descriptions, have a chat and look at job-share options. Please spread the word as far as you can. We have had two expressions of interest in supporting us with our Publicity/Marketing programme which are greatly welcomed. More news on these will follow...

As you all know the Laban Guild Council is made up of volunteers who give up their time to continue development

of the Guild and its activities. I would like to offer my personal thanks to each and every Council Member for their continued hard work and dedication in driving this work forward. I am going to set up an Away Day for Council in the autumn so that we can spend some time on strategic planning (as Council meetings go very quickly). It will be extremely valuable to spend some time consolidating future plans, discuss how Geraldine's legacy can be used to further the Guild's work and to decide on a budget for this. I will of course ensure that you are all kept fully updated on this and please feel free to continue to share any ideas or thoughts on how you might like to see Geraldine's legacy used. As I said at the AGM, all thoughts are welcomed.

Our new patrons, Dr. Stuart Hopps and Lea Anderson MBE, have been corresponding with me via email and passed on their good wishes for the Day of Dance/AGM. It is good to be in direct contact and they are showing a genuine interest in the work of the Guild. I will be inviting them to write for the Magazine to share with us their own relationship to Laban's work and practice – I hope this will also afford us a deeper insight into their

Training Committee Report

Ann Ward

Our Creative Dance Leaders Course in Ware has now passed the half way mark, with each of the course members fulfilling their teaching assignment by leading a 30 minute session for the rest of the group. This was a wonderful day, with dances developed from stimuli ranging from architecture to rubbish(!), a picture, a small sculpture and other equally original starting points. It gave the course members a chance to try putting together all they have learned so far and to practise leading a group for real.

Would you like to join the group for the next two weekends on Dance Making for Community Groups, with Wendy Hermelin?

Any one with a Laban background is welcome to join us, 8/9 June and 13/14 July. If you are interested, please contact coursesofficer@labanguild.org.uk for details. You can also go to our website for information on other courses.

The Training Committee has welcomed Cathy Washbrooke onto the team. We are looking forward to joining with other Council members to discuss the future development of training – an investment in the future of the Guild.

Suggestions from members are always welcomed by the Courses Officer (Ann Ward) on behalf of the Training Committee: Janet Lunn (Chair), Arline Balmer, Louise Costelloe, Noeleen McGrath, Ann Ward and Cathy Washbrooke.
Consultant: Sheila McGivering.

work and contributions to dance, movement, drama and performance. The magazine remains a fascinating read: please contribute any articles or information that you think members would like to read about, I know I always learn something new in every issue.

Many of you will know that our Treasurer Loma Lockie is standing down from her role. Loma has undertaken her work with absolute professionalism and dedication ensuring the highest standards and safeguarding of our funds and practice as an organisation. Thank you Loma on behalf of Council and all of the membership for the contribution you have made to the Guild and for your work and dedication.

And to you our members thank you for your continued support. If you would like to sign up to the eFlash for monthly up to date information, or if you have unsubscribed and would like to now receive the eFlash, please contact eflash@labanguild.org.uk. Finally, please feel free to contact me directly if there is anything you would like to share, discuss or comment upon.

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

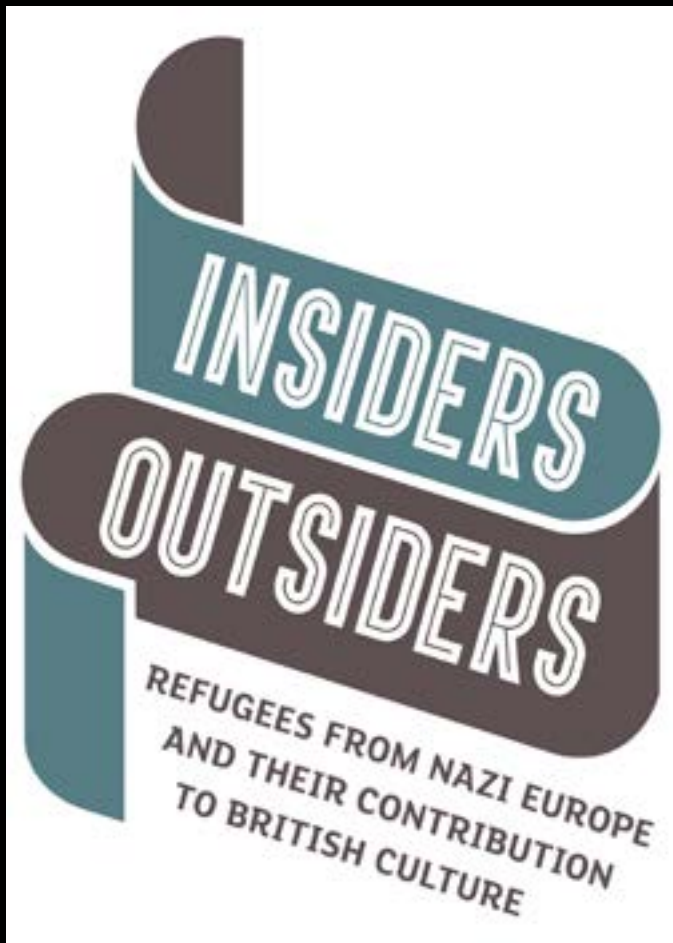
Wednesday mornings
Contact: **Maddy Tongue**
01223 302030

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.labanl@gmail.com



'Photos from 'Teach - Create - Perform' Northern Region Study Day

