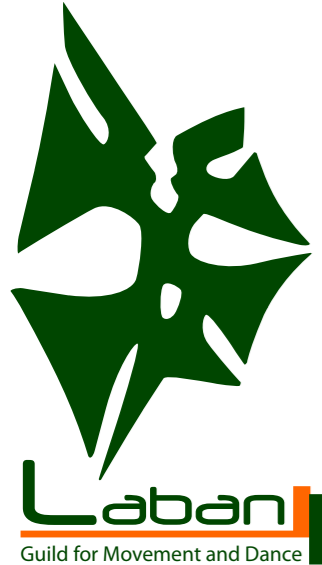


# *Movement, Dance & Drama*



Laban's *Trace Forms* exhibited at *Danser sa Vie* in Paris



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## Dr Marion North CBE

It was with great sadness that the Laban Guild learned of Dr Marion North's death on May 3<sup>rd</sup>. She died in hospital after an operation following a recent fall. As Principle and Chief Executive of Laban (The Laban Centre and then Laban Creekside) from 1973 – 2004 she touched the lives of the many people who passed through its doors; in 2000 she was awarded the CBE for services to dance. She has written extensively on Rudolf Laban's work - quite by chance the text of one of her lectures is included in this edition - and had been a member of the Guild since 1949. A full obituary will follow in the next edition of the magazine.

# Editorial

As head of the Dance Department at the University of Wolverhampton it was a great pleasure to welcome the Laban Guild to the Performance Hub for the AGM and conference. Our splendid new studios housed the classes and workshops while the wonderful atrium spaces rang with chatter and laughter during the breaks between sessions, over lunch and at the end of the day. As editor of *Movement, Dance and Drama*, and as a first time as an attendee at the AGM, it was good to be able to put names to faces, to catch up with colleagues from the past and to witness the camaraderie of all those present. The wealth of knowledge and experience of Laban's work was tangible.

This edition reports on the conference and contains the text of Valerie Preston Dunlop's excellent lecture. It also has details of several dance events occurring in the next few months which should be of interest to many readers.

The London Olympics are fast approaching, possibly the biggest sporting and cultural event the country has seen, and Selina Martin's article highlights Laban's contribution to the 1938 games. Looking at previous opening ceremonies for a lecture on 'Dance as Spectacle' my class and I speculated on what 'our' opening ceremony might look like; by the time of the next issue of the magazine it will all be over. I look forward to receiving your reflections on the sporting events and any dance events you are part of as creator, performer or audience.

Clare Lidbury

## President's address to the AGM

I would like to pay special tribute to members of the Council for the hard work undertaken to sustain the profile of the Guild. Despite demanding careers, over the past year they have done much to support the chair, to organise the AGM 2012, and to promote Laban's work.

There have been some very successful outcomes of a number of exiting projects: The Laban Studies Research Initiative has proved to be an exciting and valuable project for dance practitioners in education, bringing new, young energy into the Laban Guild; and The Dance Leaders Course in Ireland has been successfully completed, with sixteen participants receiving a Laban Guild certificate this year.

The Guild magazine progresses from strength to strength and I would like to pay compliment to the magazine team – to the Editor, Clare Lidbury, to Dorothy Ledgard and to Pam Anderton. Indeed I extended special thanks to Pam Anderton for her invaluable work in the updating of the Laban Guild website and her support in ensuring that the AGM day was well orchestrated.

In the international arena, Laban is currently represented as a major dance pioneer at the Exhibition, *Danser Sa Vie*, at the Pompidou Centre in Paris as seen in the last edition of the magazine.

Finally, I urge Guild members to engage with an invitation to join in the Big Dance event for the Olympic Games in June.

For further details contact the Membership Secretary [see also [www.bigdance2012.com](http://www.bigdance2012.com)]

Anna Carlisle

## Big Dance Events

Darren Royston

**Saturday 7<sup>th</sup> July 2pm – 5pm**  
Venue: RADA Studios, 16 Chenies Street, London WC1E

Darren Royston and The Nonsuch Dancers will offer the following workshop which will use a Laban-based approach for actors learning historical dance: COSMIC DANCE: DANCING WITH THE ANCIENT PLANETS

Exploring ideas of dance from the classical world of ancient Greece as understood at the time of Leonardo da Vinci and William Shakespeare. Contact: darrenr@rada.ac.uk

The Nonsuch Dancers with the Early Dance Circle are holding events at the historical venue of Charlton House, near Greenwich.

**Sunday, 15<sup>th</sup> July**, is St Swithin's Day and will conclude the week of dance events with a community concert, involving all those who have attended classes in Big Dance week.

St Swithin's Day, if it does rain  
For forty days it will remain!  
St Swithin's Day, if it is fair  
For forty days it will rain *na mair* (that's "no more"!)

Medieval astrologers used their scientific astrolabe instruments to calculate the likely weather changes, and taking the sun and star measurements on St. Swithin's day would be used to make the weather almanacs used throughout the year. These almanacs were referred to for planting, harvesting crops, and making travel plans.

There will be lots of dance from different periods, live music, singing, and a chance for as many will to join in with some of the group dancing at the end.  
[www.earlydancecircle.co.uk](http://www.earlydancecircle.co.uk)

# Laban Guild AGM and Conference 2012

## Dance Theatre: a Laban Approach

Sadie Hunt

The event this year took the theme *Dance Theatre: A Laban Approach* after many delegates who joined us in 2011 and 2010 commented on how much they liked the themed conferences and the linked activities throughout the day.

In response to delegates' comments the schedule for the day was slightly altered to previous years. Delegates arrived from 9am when tea, coffee and homemade biscuits and cakes were served. This allowed additional time to rest from the journey and also time to catch up with friends and colleagues before the day started. The AGM was conducted by Anna Carlisle which was followed by Dr Valerie Preston Dunlop delivering the Key Note Laban Lecture – Rudolf Laban, Man of Theatre. It, and she, was captivating (see the text of her speech elsewhere in the magazine). New to the 2012 conference was a 30 minute 'dancing together' session, delivered by Dorothy Ledgard and enjoyed by everyone, which served as a warm up to the afternoon workshops. Tracy Collier and Darrell Aldridge delivered drama and dance workshops in the afternoon, as did Alexandra Baybutt who was a new tutor to

the Guild (see Alison's article 'Practicing Movement for Voice' in the March 2011 edition of *Movement, Dance and Drama*). Unfortunately Alison Curtis-Jones was ill and so unable to deliver her workshops.

The brand new Performance Hub at Wolverhampton University has beautiful spacious dance and drama studios, a black box performance theatre and numerous social spaces perfect for the AGM/ conference. With everything so close together this was a superb venue for the conference.

Many thanks to Dorothy Ledgard and Clare Lidbury from the dance department at the University of Wolverhampton for their organisation at the venue, and to dance students Becky Namguards and Kim Perks who guided, tidied and kept the tea and coffee flowing.

*Editor's note:* Huge thanks also to Sadie Hunt for organising the day on behalf of the Guild (and especially for her excellent homemade cakes and biscuits).

## Dancing Together

Dorothy Ledgard

When planning the programme for the AGM the evaluations from last year's AGM were taken into account. It was noted that there were several requests for a short practical session to prepare members for an active afternoon; somehow the task of taking this session was passed to me.

My experience of teaching is in dance in education where I have aimed to use a variety of teaching styles to integrate the strands of composing, appreciating and performing dance material. I also structure dance session to give participants the experience of dancing on their own and with others - when improvising and performing. As 'Dancing Together' was the title of this introductory session I decided to adopt this structure for the short 30 min session - even though I anticipated that lively discussions after the Laban lecture could nibble into the lunch break and the 30 minutes.

I hope this account, which I have selected from my planning, will give insight into how Laban's analysis informs the planning and teaching of dance. My aim was to prepare us for both the physical, creative and social aspects of the following sessions. Because working through well-known physical warm up exercises can isolate and intimidate some of us, I rejected this approach. Folk dancing could achieve a physical warm up while meeting and moving together but then it did not incorporate Laban's focus on giving opportunity for us to make decisions relating to our personal movement preferences, for example how much space we prefer, when to move on our own and with others, at what pace and force we prefer to move. Selecting the movement content required sensitivity to the different members, with their variety of experiences, interests and ages; dance students, recreational dancers and practising

and retired dance and drama teachers and lecturers. 'No pressure' then, as my students would say.

I assumed that our common factors might well be Laban's movement analysis and the individual's application of this to our own field of work. So, taking Laban's sentiment to heart, "Who - in their uttermost being- is not a dancer?" (Laban 1920 in McCraw (Ed) 2012, p. 50) I planned a session which would get us dancing. I incorporated basic travelling to act as a cardio-vascular warm up - travelling to the Carpenters song *Saturday, Saturday* set a lively pace - then action phrases to

represent gestures for greeting others - simple handshakes, high 5s, and linking arms - when moving with others in the group. When exaggerated these gestures created body shapes which would stretch parts of the body.

Meeting and greeting involves moving outwards from self to the space so I focussed on travelling using a variety of step patterns, creating curved floor pathways by travelling between, towards and around others. The gestures for meeting and greeting required swinging then stretching the body into a variety of spatial areas – shaking hands in front, reaching into 'high 5s' above, punching in front, rolling and nudging shoulders and linking arms. While moving through our own and into a partner's personal space these exaggerated gestures created curved or straight pathways through the air. Travelling and turning with a partner soon produced smiles, vocal quips.

To incorporate more stretching through the joints and muscles I taught a short dance phrase which developed these basic gestures so they represented letters of the alphabet. This was doodling on a grand scale.

Rising on the feet to **pierce the space** to create an **I**, **pressing** arms and legs to open wide into a balance on one leg in **X**, sinking to plié while arms lower then **surround** the space to create an **O** shape; rising while maintaining this curved arm position, **sweeping** the arms to left side to create an **R** shape etc.

By highlighting how the gestures either surrounded, divided, pierced or repulsed the space, the limbs extend further away from, around and towards the body, and a good stretch was had by all.

Because of limited time the phrase was demonstrated only twice so keen observation of the spatial pathways was needed to copy the phrase and appreciate how the movement defines the space. I realised that it would take some time for us to select, or create, then link four letter shapes to create our own 'autograph' so we worked with a partner knowing that two memories are better than one. And they were.



With two minutes left we performed our dance giving our personal interpretation of the material experienced in the previous 20 minutes. We travelled through the space using own stepping patterns to meet others in the group, using the exaggerated greetings, then we slowed down to perform, and repeat several times, our autograph phrase with our partners. Thank you to all those members which took part in the session (it would have been interesting to hear your reflections). It was reassuring to see how everyone responded to the material and entered into the spirit of the tasks. How fortunate I was to have such positive responses. Our dancing made the space visible - filling the space with energy. By projecting ourselves into the shared space we became energised - watching and responding to each other's gestures, moving in contact with each other, selecting material to create a phrase, dancing in the group. What a stimulating way to spend a Saturday!

Preston-Dunlop, V. (1980) *A Handbook for Dance in Education*. London: Longman

McCaw, D. (Ed) (2012) *The Laban Sourcebook* London: Routledge, Taylor& Francis Group.

### COMBINED MEMBERSHIP AND INSURANCE FOR 2013

#### ANOTHER CHANCE TO APPLY AND SAVE!

Look out for details in the Autumn issue of the magazine. We shall be repeating our offer and hope that this time we shall have enough people signed up to run the scheme from 1 January 2013.

The policy is an approved variation of the Royal Sun Assurance Sports Instructors Policy, as offered by other organisations, brokered by Perkins Slade.

**It will give £5,000,000 cover to Laban Guild members for teaching or leading "Activities Being No More Hazardous and Correspondent to those of the Guild"**

This will be appropriate for anyone applying their Laban Training to the teaching of most forms of dance and drama, or employing Laban based movement in a therapeutic setting.

Combining your insurance with your Laban Guild membership will undoubtedly save you money and make the process of ensuring that you have £5,000,000 cover for your teaching activities much simpler.

So look out for further details and make sure that before the end of 2012 you register for your Membership with Insurance for 2013 with the Laban Guild.

Please note that you must have access to email if you are interested in this scheme.

**Full details will be enclosed with the September issue of the magazine.**

# Centre for Integrative Education Symposium

## Dimensions of Laban's Contribution to Movement Analysis

Dr Marion North



Photo courtesy of Laban Creekside

Laban's contribution to our understanding of movement centred mainly in his ability to discern processes, sequences and whole operations from an initiating moment, through the carrying out to a conclusion or ending. These whole processes with their transitions, subtle changes and linking movements were for the first time recognised, categorised

and notated. This was major progress from the usual concentration on the result of action/ thought/ feeling.

In order to clarify these continuously changing movement patterns, he penetrated into the seeming mysteries of inherent structures in space and effort; and discovered by observation, the routes which movement patterns followed - routes in both space and effort. This can be recognised as a process similar to the discernment of melody and rhythm in music. The undiscerning listener gets a general impression of the sound and quality of music, but the trained musician can identify (and also read or notate) the precise melodies in their interrelationships, and the changing rhythms and stresses.

This new light and new thinking did not change movement patterns, dances or working actions, but gave a tool for analysing and categorising them. This ability to categorise implied insight into possible methods of stimulating a range of movement experiences, for artistic purposes in the dance, or of educational or therapeutic purposes.

Firstly, as regards the use of space, it was not a new idea to conceive of man's movement occurring in a sphere around the body. What was new was the concept of the sphere as having clearly defined places of orientation, each with a different quality. As music has notes at regular vibratory intervals, so movement/dance relates to definable places in the space around the body. Laban suggests that the icosahedron is the 'human' crystal form that is the form which most naturally relates to the structure of the human being. Imagine such a crystal orientated around each person, a crystal which can grow and shrink, turn or jump with us and indeed relate to others over intermediate space, or overlap spheres of space. This concept obviously relates to theories of relationships (in e.g. Hall's work). This would make it possible to describe and define any movement within the space between the body and our furthest reach. As soon as this basic idea is recognised, one can see the spatial concepts which become possible - ideas such as scales of movement sequences, and measurable intervals (or distances) between movements within these scales. This again can be compared with the measurable intervals, tones, semitones, between notes in music. In fact, Laban delineates 12 movement circuits of equal intervals in the primary movement scales, and this scale is comparable with a music scale with equal intervals, i.e. pentatonic scale, (and there is a series of these). Similarly, the major 'seven ring' circuits are comparable with music octaves, i.e. tone/tone/semi-tone/tone/

tone/tone/semi-tone. This spatial structure of outer space contains within it the possibility of infinite variation of 'melody'. Incidentally, if trace patterns of movements in the icosahedron are recorded diagrammatically, many striking designs are 'crystallised' e.g. mandalas, crosses etc.

Laban's other main contribution relates to the way in which these movement melodies may be played - i.e. Effort. This name encompasses the rhythmical, dynamic content generally observable in any 'live' movement - i.e. that quality which makes the difference between mechanical type movement and vibrating rich, expressive movement. All degrees of quality are discernable in living movement and Laban has identified the dimensions which seem to capture the essence and define the qualities. For instance, machine-like meaningless movement patterns are profoundly disturbing when observed in some mentally ill people and this is because such movements often lack the qualitative variations usually seen in 'normal' movement.

Simple three-dimensional models can illustrate the pathways and interrelationships of various aspects or dimensions of effort and their combinations: e.g. the cube, in which relationships between combinations of three elements of movements are seen; the Octahedron illustrates the relationships between combinations of two motion factors. The icosahedron structure itself is related to effort structure insofar as some movements in space are inherently allied to certain effort qualities rather than others e.g. a high-opening-forward-spreading movement is more related to lightness, flexibility, sustainment and free flow, than its opposite. It is therefore striking when a person characteristically uses a strong direct sudden bound movement into this area or direction in space. It is not so notable if that quality of movement occurs downwards, across the body towards the back diagonal in a narrowing way. Such movement patterns occur spontaneously and 'unconsciously' in everyday life, but the conscious placement of such gestures is the actor's stock in trade. Together with whole body attitudes, which are also aligned and orientated in chosen directions, and small facial expressions indicating clear spatial patterns, the actor can build a character of any degree of subtlety or caricature.

So far I have described the outside space and the outwardly observable qualities of the body movement in that space. What happens if we envisage a series of progressively inwardly developing crystals - one within the other indefinitely, icosahedron/dodecahedron/icosahedron? Inside us, movement is happening and can be felt or discerned by a sensitive body by what we usually call the kinaesthetic sense. This sense is of course involved in awareness of all movement, but insofar as externally observed movement can only occur from an inner impulse to move (except of course, purely passive movement of an inert body by an outside force) it is reasonable to relate the kinaesthetic movement awareness to inner space and inner effort. We know that "the growing awareness of self is intimately connected with the awareness of the body, so that there is the implication of more or less self awareness according to the way in which movement is performed [...] We can learn much from the careful study of children's movements - the developments of a child's sense of self, of his self confidence and assurance is intimately bound up with his growing awareness and control of his body. A sense of the body's centre, its shape in stillness and movement, of the relationship between its parts - these things add up to a sense of self, and of being. Bodily awareness springs from and contributes to the sense we have

of self. Without this sense of self, body action seems to manifest no meaningful patterns or rhythms".<sup>2</sup>

In observing characteristic movement patterns of individuals, precise details can be recorded in movement notation of the particular 'choice' of movement in both spatial pattern and effort pattern and this knowledge gives the basis for educational, therapeutic and vocational guidance. The relationship between kinaesthetic awareness and thought processes and inner feeling is clearly recognised by Dr.L.Szehely, a Swedish psycho-analyst when he discusses the 'creative pause' which is often necessary in life before finding solutions or problems, or making an imaginative leap of awareness in art or science. He suggests that "the operation of thought develops from internalised action", and "in many persons, thought contents are not verbalised, but are realised consciously in actions as the kinaesthetic perception of movement, or as the optical perception of the movement of foreign bodies".<sup>3</sup>

Laban gives a model for the subtle differentiations of aspects of kinaesthetic awareness i.e. just as outer movement can be recognised as containing four clearly definable 'motion factors' and the moving person's special attitude to them, so inner movement can be similarly defined. Is it too great a jump to relate Laban's theories to Jung's theories of inner functioning? A moving person's attitude to his own body weight is intimately related to his sensations and regardless of all the complex associated movement patterns, at the time when the weight factor (in Laban's use of the terms) is predominant, the person is also predominantly 'sensation' stressed (in Jung's use of the terms). We can similarly relate the person's attitude to space, (Laban) to thinking (Jung); an attitude to flow (Laban) to feeling (Jung). I am not suggesting a simple parallel but asimilarity and probable association. To pursue this idea further the association of two factors, reflecting complex and mixed attitudes gives us a model of 6 attitudes, whose relationship can be seen in the following model of a dodecahedron. See drawings in "Personality Assessment" which show the relationships of two factors.

One relationship is of opposites of say, space/time and weight/flow, the first awake, conscious, thinking/intuiting; the second less conscious/sensation/feeling; two other axes can be recognised: weight/time and its opposite space/flow; flow/time and its opposite space/weight. Each movement 'style' being uniquely discernable. This is a wider and richer concept of inner life than any one axis, and different activities can be discerned which involve any axis or related two combinations. For example <sup>4</sup> from the observation of 31 babies of three days old, it was seen that they had in their repertoire a preponderance of weight/flow, and weight/time movements but many more weight/flow than weight/time. By the time eight of these babies were aged two, this balance changed, and they predominated with weight/time.

Spatial elements are rare at three days and gradually appear over the first weeks and months of life but they are still at age two not predominating. This kind of information is not unexpected if we recognise the links between movement qualities and mental/emotional attitudes, which artists and scientists alike have suggested. Einstein observed that his scientific thinking did not occur in verbal images, but in the form of optical and kinaesthetic images of movements. "Verbalisation is only the final and very laborious work of editing" <sup>5</sup> Cyril Burt said 'In activities both of the school and of ordinary life, kinaesthetic discrimination ( in popular discussion often described as a form of touch) plays a far greater part than is commonly realised; but strange to say, hardly any factorial studies have been attempted on this process"<sup>6</sup> and Michael Balint who commented in 1963 'When

looking up the literature about it, I was surprised to find how little is known about the psychology of movement".<sup>7</sup>

What Laban added specifically to these ideas, is the concept that 'kinaesthetic awareness' is not a single generalised attribute, any more than movement is one generalised activity, but within each experience, there are definable patterns, facets, aspects which relate to outwardly observable movement and that these can be recorded in notation which encompasses bodily placements, spatial orientation and effort subtleties. Our inner world cannot be less complex than the outer, and when we observe the outer, it is to a large extent a reflection of the inner.

Perhaps Laban's concepts could also contribute to the discussions on the relationships between the physical and mental world? For example, the models of two circles and non-space<sup>8</sup> (as necessary in Price's theory of consciousness) or the relatively simple cross plains<sup>9</sup> (as in Broad's theory) both seem to suffer from being non-movement models.

Just as Laban's model of the icosahedron has a limited usefulness, without the concept of the inside/outsideness of the changing forms of the lemniscate, that is, a new dimension of space through movement, so it might be that both of these other models of consciousness suffer from being static? Perhaps it is mainly the psycho-analysts like Schoichitel<sup>10</sup> who point to the significance of degrees and range of kinaesthetic awareness in the developing child, awareness which forms the basis (as Einstein recognised) of memory and therefore of cognition and intuitive functions as well as the more easily recognised sensations and emotional feelings.

There is little dispute that feelings are bodily based, but in 1970<sup>11</sup> as a result of extensive tests and observations of nine year old children I said 'Could it be that the refined observations of movement would allow us to see the whole area of intelligence and cognition in a new light?' In addition to those other personality traits which are discernable through movement, it appears from this study that we can also discern cognitive ability.

Man's cognitive function appears to be highly dependent upon, or alternatively result in a rich range of movement capacities - probably they are so interrelated that there is no simple cause and result. So Einstein's statement that his thinking occurred in optical and kinaesthetic images of movement can be understood quite literally, that movements of the qualitative nature described and revealed in 'shadow' movement and body attitude actually 'contain' cognitive elements, as well as feeling, intuition and sensation.

Desmond Morris<sup>12</sup> says "At the preverbal stage before the message machinery of symbolic, cultural communication has bogged us down, we rely much more on tiny movements, postural changes and tones of voice than we need to in later life". In describing a child or chimpanzee discovering that he can make visual patterns, he says that "during the months that follow, these simple shapes are continued, one with another, to produce simple abstract patterns. A circle is cut through by across; the corners of a square are joined by diagonal lines. In the child this great breakthrough comes in the second half of the third year, or the beginning of the fourth. In the chimpanzee it never comes". These comments from a zoologist indicate an awareness of the relationship between intelligence or cognition functions and organisation, formulation and recognition of forms which are the prerequisites of man revealed in his arts and sciences. How early in a child's life some kind of prediction of cognitive ability would become possible is still an open question, but with this

kind of movement observation, there is no reliance upon vocabulary or verbal understanding, nor is there in the same way a ‘test situation’. This might facilitate earlier assessment.

Subsequent and ongoing research with the babies from three days old (they are now aged four) might give further evidence of the reliability of this method of movement recognition. For instance, one such area is in child development. Spitz<sup>13</sup> in 1957 points out that Freud and his followers have recognised that babies in the first two or three months of life are psychologically undifferentiated or non-differentiated. The first indication Spitz finds of differentiation is in the smiling response. However, from my own research studies through movement observation of babies<sup>14</sup> “it can be discerned that both non-differentiated and clearly differentiated responses occur at three days old, and the following comments are offered as a basis of further research:

1. Already at three days old, individual movement characteristics are discernable and therefore there is an implication of some differentiation in body characteristics, and in effort quality details.
2. There are differences in the movement patterns of some of the babies (about 50%) according to whether the movement patterns are self initiated or a response to an obvious external stimulus, which also seems to indicate some degree of differentiation.
3. The undifferentiatedness of both self initiated and response movements occur mainly in the placement in the body e.g. haphazardly in hand, face, centre, foot etc. But the movements of each baby show inconsistency in effort quality pattern (phrasing, accents etc.) which can be recognised in the notated observations of many babies, regardless of where the movement occurs in the body and this indicates a degree of differentiated movement, and therefore differentiated psychic, ‘inner’ life. A research question arises: Is the greater constancy related to the ‘age’ of the newborn child?”

Related to that question is the fact that although all the babies are observed at the same three day period after birth and none are designated ‘premature’, nevertheless, more mature characteristics are seen in some babies than in others and this raises the question of ‘age’ of a baby at birth (also raises questions about the age of ‘soul’ as reincarnationists imply?).

Laban pointed out, though he did no large scale research, that different animal species move within clearly defined ranges of selected movement patterns. Only man has the total range available to him, in both effort and spatial pattern. Accompanying this possible richness, it is observable that man rarely reaches the skill and proficiency which animals have within their limited chosen range. No animal has the same richness of combinations of effort, the same variety and complexity as man. As we observe the evolutionary scale of animals, orders of complexity can be seen. No research on this area has been attempted yet. It is also open to speculation that if the icosahedron is man’s sphere, then which forms are appropriately related to other species? In conclusion, and relating to the earlier comments by Sezchely about the ‘creative pause’, I will finish with a few ideas about the realm of being which appears to be the prerogative of man - consciously created works of art wherein we can see the impact of creative thinking. I have no experience in science, but the same kind of creative thinking must be manifest in this area too. Perhaps if we were skilled enough, we might be able to define and recognise those moments which occur in all degrees of intensity and significance when there is a genuine leap or synthesis of vision which we call ‘creative’. Koestler says “the history of art could be written in terms of the artist’s struggle against the cumulative, deadening effect of saturation and habitation. If he is a genius he will invent a new style which inaugurates a revolution, a change of paradigms”.<sup>15</sup> Such

moments of vision in dance are observable as synthesised moments of the coming together of an unusual equality of all facets of movement, which transcend the ‘usual’ and ‘average’ and ‘normal’ use of selected and limited facets. When I worked with Laban he would point out to me those moments when they appeared. Can others see and recognise them as they appear, or do we usually settle gratefully for the impact and effect of them when they are all too rarely presented to us?

A further consideration of the significance of movement and kinaesthetic awareness is possible if we accept that such kinaesthetic awareness is the basis of all memory and therefore of all psychic development. The gradual build up of movement or kinaesthetic memory, which a baby begins to acquire and which continues to grow throughout life, can be encouraged, enlarged and sensitised through the practice of the art of movement. This kind of memory, which is sensitive, related, and imaginatively linked, is not only the early basis from which all kinds of memory spring, but continues to be a significant part of human living, not to be discarded as ‘higher’ functions (thinking, reasoning etc.) are developed, if a full life is to be realised. R.G. Collingwood<sup>16</sup> in discussing language says “what we call speech and other kinds of language are only parts of it (i.e. total bodily gesture) which have undergone specialised development; in this specialised development; they never become altogether detached from the parent organism. This parent organism is nothing but the totality of our motor activities, raised from the physical level to the conscious level. It is our bodily activity of which we are conscious. But that which is raised from the physical level to the conscious level is converted by the work of consciousness from the impression to the idea; from object of sensation to object of imagination. The language of our total bodily gesture is thus the motor side of our total imaginative experience.”

If it is onto this ‘parent organism’ that Laban turned a penetrating searchlight, and revealed a new way of understanding human movement. If his discoveries are correct, they must show similar patterns, rhythms and organisational subtleties as other phenomena in the living world.

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# Laban and the Olympics: Faster, Higher, Stronger

*Selina Martin*

It seems right to start with the Olympic motto ‘Faster, Higher, Stronger’ as what immediately struck me was how the motto shows Laban’s effort qualities of time, space and weight. As the world looks forward to London 2012 Olympics and to seeing what Britain has to offer, the Laban supporters amongst us will inevitably look back to the 1936 Berlin Games and the crucial events that shaped the future.

The structure of the Olympic Games has evolved over time and the opening and closing ceremonies could now be seen as the artistic, entertaining bread to a sport filled sandwich. It is often taken for granted that these ceremonies will include elaborate choreography, mesmerising staging and masses of performers usually led by famous names and celebrities. This format we now see was developed during turbulent times of the 1936 Olympic Games in Berlin. Laban was tasked with choreographing the opening ceremony in a very Nazi Germany. He envisaged a performance of 1000 dancers divided into 22 groups *Vom Tauwind und der Neun Freude* (Spring Wind and the New Joy). Eventually the performance was ready for the dress rehearsal and an audience of 20,000, including Dr. Josef Goebbels, Reich Minister of Propaganda. Some may say that this could have been Laban’s finest hour, but this innovative and captivating work was suddenly banned and deemed choreographically poor, too intellectual to reflect current Germany. This is a stark contrast to the ceremonies of today that seem to strive to reflect their culture and heritage and share narratives and themes through abstraction, relationships and fusions of style.

The hundred metres sprint is often seen as the most coveted event and I must admit I kept my fingers crossed as I applied

## Dance in a Day - a Movement Choir

*Susi Thornton*

This is the title of the work of the Laban Movement Choir Project now in its third year. We are exploring, investigating, experiencing, debating what, for us, is a Movement Choir. We are creating a new Movement Choir each year and wish to share them up and down the country, abroad even. Our consensus is that we invite all people - men, women and children - who want to dance together to join us for a day. They will be involved through their **body**, they will use their **mind** to relate and remember, they will channel their **feelings** through appropriate movement happenings and they will be offered the opportunity to rise above the mundane as they step, swirl, jump, stretch, curl in relation to self and others, to feel ‘at one’ in the harmony of the dance, touching their **spirit**.

Our Dance in a Day has a theme which runs through all the cantos. A canto is a dance which is complete in itself but part of the whole. Usually there are four or five cantos in a Movement Choir. Through varied use of spatial forms and dynamic change, different relationships amongst the dancers will occur and this is all planned out to create a sense of harmony. At the moment, as this is a training programme, each canto is devised by one or two members of the team. This gives a great sense of richness and diversity but each canto has to relate to the one before and the one coming after. Energy levels have to be understood, transitions carefully planned, awareness that the dancers have a lot to dance, a lot to remember. Egos have to be swept aside for the good of the whole. This also has to happen for the dancers in the Movement Choir – all are working towards the common goal not seeking self-gratification. It is this ‘letting go’ that amazes the dancers and gives them that feeling of uplift and soul.

This links with something I read quite recently about the *Bewegungschoren* 1920 – 1930, that they were: “a network of amateur clubs, each run by a graduate of Laban’s Schools

for my tickets. I considered a letter to Lord Coe suggesting I gave him a full movement analysis of the final in exchange for some front row seats but swiftly decided even Lord Coe could recognise the sudden acceleration of Usain Bolt and I could expect a reply that politely declined my request! However, this set the cogs turning as to how I could link the Olympics with Dance beyond the opening and closing ceremonies and how I could apply Laban’s theories of movement analysis to Sport. The world would be fixated on the Olympics, why don’t my students do the same?

The movement qualities and choreutic and eukinetic possibilities within each sport is vast. I started a Laban journey through the athletic events considering the spatial projection in the javelin, the body design of a hammer thrower or shot putter (imagine, if you will, an Eadweard Muybridge style performance in my head!). One begins to consider the possibilities of spatial tension between a high jumper and their bar or a long jumper and their sand pit as they shape their momentarily weightless body. The question then arises of what clusters are being performed by these athletes as undoubtedly their movement contains subtleties that may very often go unnoticed to the untrained eye. Could it be that Laban realised all of this as he prepared his performance for the 1936 Berlin ceremony but it was too avant-garde for the Third Reich and their German ideas?

The countdown continues and as East London prepares to invite the world in, there is a sense of Laban being ever present in the Olympics. I feel passionately that now is the time to make the awareness of Laban’s work faster, higher and stronger.

[...] choir works were to have no audience [...] [they were] originally envisioned as an end in themselves, an experience for those taking part.” (Counsell, Colin. “Dancing to Utopia: Modernity, Community and the Movement Choir”, *Journal of the Society for Dance Research*, vol 22, no 2, 2004)

In 2011 we created our second Movement Choir to the music of an Argentinian Folk mass, the *Missa Criolla* and we were hoping to be able to share that in Gloucestershire and Devon. Unfortunately we could not get the numbers we needed and in Devon we offered, instead, a very successful Day of Dance to ‘whet their appetite’ for our next visit. We are hoping that we shall get enough dancers for the 2012 season in Egham, Surrey, Sandford Devon and Stroud Gloucestershire. We are in negotiation to take a Movement Choir to Yorkshire. A new Movement Choir awaits this season to be premiered in Egham on March 3 – “Dancing with Rameau.”

We, like the Guild, find the publicity angle difficult. We need 40+ people for a Movement Choir. We do not always know the right place to go to publicise the events, how to get our work well known in the dance and leisure time, creative activity worlds. We would be very grateful if any Guild member could help us in this – advice giving with people, places we could approach, putting up notices, sending fliers out to the right places. We hope you will want to enjoy again the delights of being in a Movement Choir or experiencing it for the first time. Please help us by sending us a commitment you want to come. In Stroud we had people phoning up the day before the Choir, which we had to cancel, disappointed that they could not take part. *If only they had let us know a week earlier!*

We shall be in Stroud, Gloucestershire on May 12. For further details please contact Susi: email: susi@thorntonclan.com phone: 01784 433480.

# Laban Lecture 2012

## Rudolf Laban Man of Theatre

*Dr Valerie Preston Dunlop*

It was January 1985 when I spoke with Lisa Ullmann. It was the last day of her life, in a hospital bed. I shared with her the need to rediscover Laban’s career as a man of theatre in Germany for we knew almost nothing about it. Martha Graham, Doris Humphrey, Merce Cunningham were household names in dance. American names, American pioneers. Laban as the European pioneer had been overlooked catastrophically annihilated when he fell foul of the Third Reich in 1936. I asked Lisa Ullmann where I should start to look. “Go to Vienna and find Fritz Kligenbeck” was her advice. I had no idea who he was and she was too weak to tell me.

I found him, in his 90s, but with a rich memory of his time as part of the Laban circle from the mid-1920s. He set me off on a voyage of discovery as I traced Laban’s legacy. I travelled across the major cities of Europe over a three-year period. What I found was astounding, copious, incredibly varied, enthralling. During his time in England he had said almost nothing about it, involved with the present not the past. Today I am focusing only on his theatre work leaving aside his schools, his books, his lectures, his Rosicrucianism, his notation system, his family.

The best way I find to grasp the breadth of his dance theatre output is to use my fingers and I suggest you do too. The thumb is for his collaborations in the **Opera** House world. Dance had almost no place in Germany in the 1920s outside incidental dances for operas. First finger is for his **Tanzbühne**, his own dance theatre company with whom he made full length performance works and toured. Middle finger is for his **Kammertanzbühne** company, his chamber dance group with whom he worked collaboratively making small works, solos, trios, quartets. Ring finger is for his **Bewegungchöre**, movement choirs of amateur dancers with whom he made large participatory works in celebration of community. Little finger is for his research centre the **Choreographisches Institut** his Berlin centre where he developed Choreology alongside Choreography Let’s follow how he came to choose these five.

My first journey from Vienna took me to Munich, Monte Verita and Zurich. It was from here in 1912 that Laban set out to explore what might be an adequate dance theatre form for the 20<sup>th</sup> century. We know the date from a letter to his lover, Suzanne Perrotet, in which he wrote that he had ‘put away his paintings and will from that day devote his life to developing dance.’ The impoverished dance scene of the period clearly was not adequate. It consisted in incidental story ballets for operas and solo touring dance recitalists, mostly women. What a colossal task he gave himself. For the 7 years from 1912-1919 he experimented radically, profoundly, in an attempt to discover the first principles of the movement arts: the arts of Dance, of Sound, of Word and of the Plastic Arts. *Take a moment to think for yourself what part movement plays in sound making, word forming, sculpture.....*

What were his influences for he was well read and alert to culture? What priorities went into his theatre making? One influence was the philosopher Friedrich **Nietzsche**. He called for awareness of *Individualität* and *Personlichkeit*, championing the power of each personality. Remember this was a time of industrial mechanisation that strangled individuality. Laban had come away from his days in **Paris** as a student with a strong sense that the class system of society must end and that the equality of each individual was the way forward. Laban attended the lectures of the anthroposophist Rudolf **Steiner** who called for a release from the restrictions of personal liberty

promoted by an out of touch Christian church, out of touch theology, and its culture that diminished the status of the layman to one who required a priest, a leader, someone who thought for them. Another influence was Wassily **Kandinsky** whose experiments in abstract art intrigued him. Kandinsky’s search was how to embody the higher spirituality of human life in the arts. Laban started to ask the associated questions. Is abstract dance possible or is dance always meaningful? Does dance embody the spirituality of the human being?

His work was disastrously interrupted by the First World War but not before he had dismissed as irrelevant three hugely well-known people: Emil Jaques **Dalcrose** and his Eurythmics; Isadora **Duncan** and the celebrity culture surrounding her; Vaslav **Nijinsky**’s choreographic radicalism. Why? Because all three were dominated by, and dependent upon music, so reducing dance to a second rank art form. That, believed Laban, was not good enough for dance for the 20<sup>th</sup> century; It was too important to remain bottom of the performing arts pile. Dance must become a theatre art on its own terms.

Of course this was greeted as audacity, lunacy, but Laban persisted. His first post-WW1 opportunity was in 1921 at **Mannheim’s Opera** where the archives there showed me that he had struggled with an entrenched star system and rigidly trained ballet dancers. His preferred way of working was collaborative creativity whilst theirs was “tell me what to do that is suitable to my rank and I’ll do it, but do not expect me to create anything, that is your job”. In the end his own somewhat undertrained but impassioned group took the stage and wowed and confused the critics. “Not the usual conservative stuff” wrote one, “a brilliant dance poet” wrote another, “ somewhat untidy” wrote a third.

This experience propelled Laban into setting up training towards forming his own dance theatre company. He achieved it by December 1922. The **Tanzbühne Laban** opened in Hamburg providing three evening-long works, each to a sold out house, an extraordinary accomplishment. Each was an experiment in what dance theatre might consist of. None were intended as a work to be kept forever but as exploration of possibilities. *Der Schwingende Tempel* was created as a symphony in movement and colour. How does that title translate today? In 1952 *The Swinging Cathedral*, but ‘swinging’ has all sorts of connotations that Laban did not intend and he and Ullmann used cathedral instead of temple. One wonders why. Most of the work was without music. It explored Goethe’s theory of the expressivity of colours through the interactions of red, white, black, yellow, green and blue groups. *Take a moment to think for yourself what these colours might contain theatrically.* The dancers create a sacred space in which the interplay of their dynamics is presented through the chaos of differences, the celebration of differences, their inevitable conflict and their cosmic resolution.

The performance was greeted as beyond comprehension but something visionary of a future theatre form. ‘An Eroica in dance’ on a par with a Beethoven symphony, said one critic ‘A Parsifal’ on a par with a Wagner opera, said another. *Fausts Erlösung* (release) was a symphony of spoken word and movement words of Goethe, the demigod of German culture, spoken by a speech choir, situated in groups around the stage. Goethe set to movement by Laban, this relatively unknown choreographer? ‘What audacity’ was the expectation. Such a mixture of voice and movement, on stage, had never been tried before. But the performance was received by long applause and critical bewilderment but acclaim. The third work *Die Geblendeten* had been presented first at the Mannheim opera. A political satire, this version was extended. It explored the theme of the downfall of upstart political leaders. Performed in the years of cultural chaos after Germany lost the war

when the communists, the pro-Kaiser militia, the socialists, all vied for power in ugly skirmishes in the streets and town halls, This theme was dynamite. The idea that dance, pretty dance, could deal with political themes was new quite confusing but also exciting. Expressive dancers became the medium of political power. With this extraordinary variety of choreography the Tanzbühne Laban set out to tour.

1923 as you will know was the year of the catastrophic monetary inflation, inflation such as had never before been dreamt of where a theatre ticket bought this morning for 50 Marks would this evening cost 500 Mark until every day needs were costing millions of Marks. Laban’s large company lasted in this financial climate until mid-1924 when the money became worthless and the dancers were stranded in Zagreb.

Back in Hamburg, with a smaller company, he set about creating shorter works. The **Kammertanzbühne Laban** flourished for the next five years. It was an extraordinary experiment. The town gave them use of the main hall in the Zoo, the zoo being bankrupted by the inflation. A resident dance theatre group giving performances more than once weekly to a season ticketed audience that came again and again, passing the elephants, baboons, penguins en route. The company functioned much as Eastenders or Emmerdale functions today, a soap opera in dance with short works featuring the same characters, interspersed with solos and duos created or improvised by company members. It was hugely popular. You can read about it in Laban’s biography *A Life for Dance* as well as many critiques of it in the Hamburg press. You have to remember: no TV, no radio, no canned music, so you went out for your entertainment.

Here are several of the short pieces presented in 1924. **Mondäne**: imagine a faded celebrity past his prime, in a dinner jacket, playing to his few remaining fans to a tango. **Marotte**: imagine a half clad man, in a square of down light, clearly obsessed, engaged in repetitive rituals, which ultimately end in his demise. **Orchidée**: imagine a seated woman, naked from the waist up, rose tinted, on a dais, engaged in exotic hand and arm gestures, folding and revealing. **Ekstatische**: imagine two mature tall men dressed in long robes, strangely masked, engaged in ritualistic gestures of expansive ecstatic engagement with the cosmos, redolent of ancient Egypt, Sufi whirling dervish, and Greek Orthodoxy. **Krystall**: imagine two women, in silver tight-fitting garments, shooting in angular paths and gestures of virtuosic choreutic athleticism. **Rosetten**: imagine a woman in rose red, engaged in voluptuous turning, leaning, almost opening to the audience only to close again and disappear. **Bizarre**: imagine two bare-chested young men in grass skirts, one wearing spectacles, who engage in a hilarious rivalry of showing off to each other.

The range of theatre making of the Kammertanz was extraordinary. Laban writes of the responsibility he felt towards his public. He wanted to reach ordinary men and women unlike the Diaghilev Russian ballet that played to sophisticated Parisians. He wanted to reach hearts and minds, imagination and each soul, to cause them to laugh and smirk and weep and be awed by what they saw. And he succeeded with the help of his devoted creative dancers.

1927 was the year in which he again presented three contrasting works in one weekend. It was in Magdeburg at the first Dancers’ Congress, organised by Laban. **Ritterballett** (the Ballet of the Knights) was a safe, story ballet to Beethoven’s score of the same name, rehearsed in the castle that inspired Beethoven. It was received well by the original spectators - the overweight spa ladies at Bad Mergentheim - with some surprise by the dancers congress audience and acclaim by the ballet critics. *Nacht* was another thing altogether; a dynamic materialisation not a dance.

Laban intended to hit his audience with the dark side of city life, make them confront the excesses of their own culture, as he put it, their "love of dollars, deceit and depravity". He did it through scenes of celebrity shallowness, stockbrokers greed, night life eroticism *et al* contrasted with worklessness and penury of the masses, all danced to a cacophony of atonal jazz.

It was uncomfortable viewing, the spectators booed. On reflection Laban thought it was one of his strongest works.

*Titan* was a huge work for **Movement Choir** amateur dancers expressing collaboration and hope.

A spiritual work on his belief in the human need for communities of committed individuals to play a major part in culture.

It was received with rapturous enthusiasm by the participants and ignored by the critics.

Laban saw *Titan* as a dance of the future, *Nacht* as a dance of the Weimar Republic's unpleasant present, *Ritterballett* as a dance of the historic past.

The next year he presented a quite other work *Die Grünen Clowns*

a Kammertanz suite, created through improvisation, based on behaviour patterns.

On the same day he presented for the first time his notation as a way of making it possible to capture a dance, study it and thereby to create a historical record of dance as culture on a par with music and the sister arts.

But his own art making denied the veracity of his own claim.

*Think for a moment of the tension between notating and his creative making.*

In 1930 after devoting his energy to setting up his research centre, the **Choreographisches Institut** in Berlin, and concentrating on movement choirs, and his notation method, he returned to dance theatre in the opera world.

He was offered the top post in German dance, Choreographer and Movement Director of the Prussian State theatres including the prestigious Berlin Opera House at Unter den Linden.

Why did he take this on for he was entering the lion's mouth?

The reasons for his acceptance of the post were complicated.

He was essentially his own man, not cut out to be an employee which is what he became.

Maybe losing Dussia Bereska, his right hand woman, was a reason.

Being a Jewess she saw the danger signs in German politics and left for France.

Dussia had been with Laban since Monte Verita,

She directed rehearsals, she ran the Kammertanzbühne, she led workshops.

Without Dussia he would have had difficulty running all his operations.

Maybe it was the financial crash started in Wall Street in 1929 that ricocheted through Germany as the American funding dried up so that he could not finance his Choreographisches Institut.

After a successful summer season at the Bayreuth Wagner Opera House, the summer residency of the Berlin opera, creating the **Bacchanale in Tannhauser**, a test for every choreographer, he started in Berlin.

He immediately had problems with the soloists at the opera ballet for he challenged their star status and set up the company as an ensemble.

The six soloists left setting up their own small company.

Laban had mixed success at the Berlin opera primarily because it was centrally in the orbit of the traditional ballet critics.

Apart from the 'Polovtsian Dances' in *Prince Igor* in his first season, for which he received rave reviews,

the critics slated his innovations.

In any case Nazi politics was interfering with art making from midway through his tenure at the Opera.

His championing of the individual,

his penchant for satirizing pompous leaders and frauds

would lead to his downfall before long, which it did in 1936

with his colossal choral work *Tauwind und der Neuen Freude* with which he fell foul of Dr Goebbels and Adolf Hitler.

Laban never made a theatre work again

and by 1938 Laban was in England, pushing forward with quite other priorities.

## News from Trinity Laban

### *Der Schwingende Tempel*

The recreation of *Der Schwingende Tempel* will take place in the Laban Theatre on Thursday and Friday June 14 and 15, in matinee and evening performances on both days. It will be part of a programme with a Twyla Tharp work and Lea Anderson work as part of the 2nd year students historical studies.

For further information please visit [www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)

### *Relatedness in Motion*

The Relatedness in Motion intensive is an exceptional opportunity to explore Rudolf Laban's principles and practice focusing on relationship structures within the expressive body.

This 5 day practical course will investigate movement in terms of its relatedness content from Laban to contemporary expressive arts. Participants will gain understanding of how we embody relationships within our own body and between ourselves and others, in both the body language of everyday life and within choreographic art. You will also explore the intrinsic structures of movement and how they inter-relate; as Laban wrote:

"Movement is one of man's languages and as such it must be consciously mastered. We must find its real structure and the choreological order within it through which movement becomes penetrable, meaningful and understandable." Laban, R. *Choreutics* (London, MacDonal and Evans Ltd, 1966), p.viii

As an analytical tool for observing, creating, performing and directing performance, choreological studies enables participants to evaluate their practice, providing the means to develop, enhance and facilitate theory in studio-based scholarship.

This course will allow you to gain knowledge which may enable you to apply for the Specialist Diploma in Choreological Studies: Contemporary Developments in Rudolf Laban's Principles and Practice.

For further information please contact [shortcourses@trinitylaban.ac.uk](mailto:shortcourses@trinitylaban.ac.uk)

### *Specialist Diploma in Choreological Studies*

The Specialist Diploma: Choreological Studies: Contemporary Developments in Rudolf Laban's Principles and Practice is a vocational course to support existing and emergent artists and educators working in the movement industries in achieving competency in the practical exploration, experimentation and application of Choreological Studies.

"As an analytical tool for observing, creating, performing and directing performance, choreological studies enables our students to evaluate their practice. It provides them with the means to develop and enhance their practice as well as facilitating integration of theory and practice as studio-based scholarship." Rosemary Brandt Year 1 Coordinator for Undergraduate Studies and Senior Lecturer in Choreological Studies

Choreological Studies Contemporary Developments in Rudolf Laban's Principles and Practice - is available through part-time study over three years and is structured into three modules. One module is undertaken each year and involves both taught sessions and independent study. Each year starts with an intensive week followed by study time and then a further intensive week.

Each module of study will culminate with assessed assignments before the commencement of the next module. This pattern of study over three years allows you to enter the course in any one year of the three-year cycle.

For further information please visit [www.trinitylaban.ac.uk](http://www.trinitylaban.ac.uk)

My research had made me curious about Laban's choreographic method.

How did he make? What went on in the rehearsals?

How did his choreutic and eukinetik principles of space and dynamics serve him choreographically?

That is where Fritz Klingenbeck and the other Tanzbühne dancers that I located and interviewed were invaluable.

Kurt Jooss, Sylvia Bodmer and Albrecht Knust had been with Laban from 1921.

Ilse Loesch whom I located in East Berlin had danced in *Nacht*, Aurel Milloss the Rome opera choreographer had seen Laban perform *Marotte*,

Herta Feist, and Gertrud Snell, interviewed in senior citizen care homes in Hanover, were Kammertanzers,

and Lola Rogge, in Hamburg, was leader of the Hamburg Movement Choir.

Beatrice Loeb, whom I found in Wintertur,

was a student at the Choreographisches Institut, and so on.

And I had been a student of Laban's for three years

when the Art of Movement Studio opened in post ww2 Manchester.

That was a period when Laban drew on his choreographic oeuvres.

I recall learning material on ancient Egyptian ritual

that I now realise came from the *Ekstatische* duo, although he never said so, and group work that I now see came from the war scene in *Die Grünen Clowns*.

With these oral accounts, archive materials,

and my own experience of working with Laban altogether for twelve years

it was my view that we had to make this material known

for 21<sup>st</sup> century dance artists and for audiences.

The incredible experiments of this man, the founder of European modern dance from which came such artists as Mary Wigman, Kurt Jooss, Hanja Holm and from them Pina Bausch's revolution in Tanztheater.

A team of us at Trinity Laban

are moving forward in making known the extraordinary theatre legacy

so far *Clowns*, *Nacht*, *Der Schwingende Tempel* this June, the solos and duos.

Who knows what will be next.



Laban in his atelier at 132 Boulevard Montparnasse, Paris in 1903. (laban Collection, gift of Fritz Klingenbeck)

See also a substantial article in Dance Chronicle written by Leslie Ann Sayers and Valerie Preston-Dunlop "Gained in translation" on engaging with the lost dance heritage, discussing Preston-Dunlop's recreation of *Green Clowns* and Laban's *Kammertanz* solos and duos of the 1920s and Sayer's recreation of Prokofiev's ballet *Le Pas D'Acier* at Princeton University, presenting archeochoreology as a methodology for the future. Sayer's DVD of the *Green Clowns* recreation is available and by the end of this year there will be DVDs of *Die Nacht*, *Der Schwingende Tempel* and Laban's Solos and Duos.



## LISA ULLMANN TRAVELLING SCHOLARSHIP FUND (LUTSF)

### 2012/2013 AWARDS

*supporting individual journeys in movement and dance*

LUTSF has great pleasure in announcing 24 travel scholarships awarded for 2012/13. The projects selected highlight the policy of the Fund to support a diverse range of journeys and to assist individuals at different stages in their careers to travel to enrich their practice and pursue a personal passion.

Lisa Ullmann, in whose memory the Fund was established in 1986, was an inspiration to those who knew her or who came into contact with her work. A distinguished teacher, she travelled worldwide to teach others. It is in memory of her vivacity, passion and energy that the committee continues her work by selecting movement and dance practitioners to further or celebrate their own practice by making a journey. Since giving its first awards in 1987 LUTSF has provided 452 travel scholarships to help people to pursue an extraordinarily wide range of projects. Over the years LUTSF awards have totalled almost £214,000.

85 applications were received, of which 82 were eligible for consideration. It was widely felt by members of the Committee that the quality of applications was even higher this year, making the selection process that much more challenging. The Committee was particularly pleased with both the geographic spread and age range of applicants in 2012, though it was noted that this year saw a drop in the number of male applicants to just 8.

LUTSF projects for 2012/13 include (full list available on the website)

- London to South Africa to observe the creation of new dance work;
- Cumbria to New York to share working practices in relation to Parkinson's Disease;
- Newcastle-Upon-Tyne to Stockholm to explore changes & developments in the teaching of ballet;
- Leicester to Brazil as part of a UK delegation of disabled and non-disabled artists;
- Surrey to Tokyo to develop theoretical and practical awareness of Butoh Dance;
- London to Los Angeles to attend a free-running/parkour summer course;
- Hove to Taiwan to participate in a summer community arts project.

LUTSF Committee is delighted to announce that this year it has been able to increase its award total by almost 50%. A total of £14,833 has been awarded to the 24 winners. Of the 24, 12 are under 30, and 9 are between 31 and 50, with 3 over 50. There are 23 female awardees and 1 male. Geographically, all regions of the UK are represented, except Northern Ireland (no applications were received from this region).

LUTSF gratefully acknowledges the support of Gillian Lynne CBE, the late Annie Collins and the late Vivien Gear as well as many individual donors. The Management Committee of the Fund would like to congratulate scholarship winners, and is delighted that LUTSF is able to make possible so many exciting projects. The LUTSF website carries reports from all scholarship winners since 2002, and these reports give some insight into the value of the experiences gained from these travel awards.

**Donations** (one-off gifts, covenants, or bequests) to make it possible for LUTSF to continue its work are gratefully received and should be sent to: The Treasurer (LUTSF) at the address below. The LUTSF **FRIENDS SCHEME** is now up and running. Find out more and get an application form from the website of from the postal address below.

**Information and guidelines for applicants are available online.**

**Application Forms** can be obtained from the website from **1<sup>st</sup> September** and must be submitted to arrive by 25<sup>th</sup> January. No late applications are considered. Forms can also be obtained on receipt of an A5 SAE (1st class stamp) from:

**The Secretary (LUTSF), Breach, Kilmington, Axminster, Devon EX13 7ST**

[www.lutsf.org.uk](http://www.lutsf.org.uk)

LUTSF Patrons : Dame Beryl Grey DBE Gillian Lynne CBE Akram Khan MBE Robert Cohan CBE  
Dame Joan Plowright DBE Wayne McGregor CBE



### *Immersion in the Laban Framework*

The **first Modular LIMS® accredited Certification Programme in the UK** takes place in Edinburgh from June 21-27. The Laban Institute for Laban/Bartenieff Movement Studies (LIMS® NY) is collaborating with Dance Movement Psychotherapy Scotland (DMPS Ltd) to bring this unique and vital learning experience to Edinburgh.

**Programme Coordinator: Karen Studd CMA ISMETA RSMT, RSME**

**Principal Assistant: Susan Scarth SrDMP CMA**

**Dates: Module 1 Immersion Monday June 18th - Saturday July 7th 2012**

LMA is not simply a tool to 'understand, classify and interpret human movement' but a framework that enables the student to become immersed in an embodied experience of self, offering new depths of self-knowledge and a clearer awareness of other. Laban Studies raise the profile and volume of non-verbal expression - in artistic and mundane contexts.

US and UK experts are invited as guest lecturers, bringing their rich history and application of LMA to the learning experience. Karen herself teaches across the US and internationally. In 2008 the US media were fascinated by the application of LMA to the US Presidential campaign; Karen and her colleague Karen Bradley (Chairperson of LIMS® NY) appearing on US television to illustrate their findings (July 2008 MSNBC's 'Hardball' and the Washington Post [www.livescience.com/7525-body-language-mccain-obama-reveal.html](http://www.livescience.com/7525-body-language-mccain-obama-reveal.html)).

This programme offers the potential for a strong and innovative learning experience and the depth and breadth of these studies will benefit health and body practitioners, dance movement therapists, actors, artists, musicians, architects. Follow the links for further information: [www.dmpscotland.com](http://www.dmpscotland.com), [www.limsonline.org](http://www.limsonline.org) or contact us directly by email [LMA@dmpscotland.com](mailto:LMA@dmpscotland.com).

### **Biographies of LIMS® NY Tutors**

**Karen A. Studd** - MA (University of Oregon), CMA (Certified Movement Analyst) and RSMT (Registered Somatic Movement Therapist), RSME (Registered Somatic Movement Educator). For twenty years she has taught across the United States, Canada, Belgium, Poland, Brazil and Slovakia coordinating programmes in Movement Analysis through LIMS®. Karen has been a faculty member of the University of Wisconsin, George Washington University and George Mason University, where she is a tenured faculty of the School of Dance and an affiliated faculty member for the Center for Consciousness and Transformation. A teacher of movement studies, experiential anatomy, dance technique and a choreographer, her interest is in promoting awareness of the body of knowledge of human movement across all disciplines.

**Trisha Bauman** – RSMT, BMC (Body-Mind Centering Practitioner), CMA. An internationally renowned performer, Trisha has worked as a dancer and an actor in leading companies in New York City and France. A popular guest teacher in professional dance, theatre and somatic studies, Trisha teaches in venues including Trisha Brown Dance Company (NYC), Ballet Preljocaj (Paris), Mathew Bourne Company's "Swan Lake" (London), PARTS/Rosas (Brussels) and Sasha Waltz Dance Company (Berlin). Trisha's somatics work includes teaching on the certificate faculties in Canada and New York. In 2011 she launched **Sightlines**, a New York City firm guiding businesses, non-profits and professionals in strategic communications and leadership development.

**Laura L. Cox** - MA Dance and Dance Education (New York University), CMA, RSME, RSMT (International Somatic Movement Education and Therapy Association). Currently Laura has a private practice in movement education and specialises in re-patterning the movement of clients suffering from chronic pain or injury. Clients span the range of professionals in dance, sports and fitness. She is a teacher of dance technique, kinesiology, and movement health and well-being and has served on several US University faculties and currently teaches for LIMS® in New England. Laura is an avid equestrian and has assisted in Therapeutic Riding programmes.





© Copyright: Royal Academy of Dance; photo: F.A.

**Tribute to Professor Joan White, CBE, BA, MA, Cert Ed. FRSA**

*Compiled by Shelly Saint Smith*

Professor Joan White, former Director of Education and Dean of the Faculty of Education of the Royal Academy of Dance, died unexpectedly on February 21, 2012.

Passionate and tireless, Joan dedicated her career to dance and education, working in higher education and for public sector examining bodies, arts organisations and local government. She was responsible for setting up public sector examinations in dance and, until 2005, was Chair of Examiners for the AQA. She was a founder Trustee of Youth Dance England and a board member of the Council for Dance Education and Training.

She was Senior Lecturer and Director of Undergraduate Dance Studies at the University of Surrey before being appointed by the Royal Academy of Dance in 1999, where she worked indefatigably to promote and develop the Academy's dance teacher training programmes.

Joan believed emphatically in Labanotation and other aspects of Laban's work, and fully supported research and development of its use in education. She was Founder Director of the Labanotation Institute and Chair of its board for ten years, and she was instrumental in the inclusion of dance notation in the former A-Level dance specification.

Joan has shaped the lives of all us working in dance education in the UK. As Luke Rittner, Chief Executive of the RAD remarked, "Her legacy lives on, not just at the RAD, but wherever dance is taught or studied and wherever dance teachers are trained."

Joan retired in July last year and was awarded a CBE for services to dance in the 2011 New Year's Honours list.



**Tribute to Linda Rolfe**

*by Jacqueline Smith Autard*

LINDA ROLFE, Senior Lecturer in Dance Education, University of Exeter, died on March 19th 2012.

The last time I saw her in June 2011, Linda appeared fit and well - clearly unaware of what was happening. Then in late summer she became seriously ill with lung cancer. It was a shock to all how quickly the illness progressed and devastating that she died so young at only 59.

Linda was first trained as a dance teacher at London College of Dance. On selecting to teach in the state sector, she studied for a fourth year at Dartford College of Education to gain her teachers' certificate. During this course it soon became obvious that Linda was an extremely talented dance teacher who enjoyed working with everyone, even the most challenging pupils. After much experience in schools in London and Bristol and leading many in-set courses for both primary and secondary teachers, Linda gained a lecturing post in dance education at Exeter University in 1990.

The following eulogy, quoted from the University of Exeter website, highlights the high esteem in which she was held:

**In Memory of Linda Rolfe**

*by Sarah Hennessy*

We lose a great teacher and advocate for dance; and a warm, supportive and dear friend.

She worked on the undergraduate and postgraduate primary teacher training programmes, and since 2002, has established and led the PGCE in Secondary Dance. She also led the M Ed pathway for Creative Arts in Education.

She has trained many fine teachers, and worked closely with schools and arts organisations in the region and nationally. In the 1990s she set up the very successful Devon Youth Dance Company and the infrastructure of dance activities and performance opportunities for all young people now well established in Devon and recognised for excellence nationally. Linda was a respected and valued contributor to many organisations and initiatives to develop dance for young people.

Linda was the founding editor of the international refereed research journal *Research in Dance Education* and author of articles and book chapters as well as two highly influential books for teachers *Let's Dance* (1993: BBC Publications) and *Let's Look at Dance* (1997: David Fulton)(both co-authored). More recently she has been co-researcher on an AHRC funded project looking at creativity in dance education: *Close Encounters: dance partners for creativity* (Trentham Books) was written with Anna Craft, Kerry Chappell and Veronica Jobbins and published in 2011.

Linda will be sadly missed by all her friends, colleagues, past students, teachers who worked with her in training her PGCE students. Her warmth, kindness, calmness, depth of knowledge and abundant common sense permeated many important dance education developments and decisions. Dance education is much the poorer without her.

To see the full tribute and the many messages of condolence for Linda go to

<http://education.exeter.ac.uk/pages.php?id=867>

**Report from the Training Committee**

We are currently asking previous course members in Ireland for their preferences in further training and will tailor our provision of CPD to their needs. This can then be extended to the UK.

There is also the possibility of another Creative Dance Leaders Course in Ireland in the near future, together with a Laban based summer school in 2013, both supported by Kildare County Council. We really appreciate their support of our work, promoted by their Arts in Education Officer, Lucina Russell, assisted by Nicola Dunne.

We are steadily building up demand for a UK based course and hope that we shall soon have enough applicants to go ahead.

If you feel that you have benefited by attending one of our courses, do please encourage others to do so. Full details, advice and materials are always available from the Courses Officer,

**AND DON'T FORGET**  
**If you have a Laban background and will soon be preparing to structure programmes of study for post 16 yr olds or KS 1, 2, 3 groups next year,**  
 the Laban Guild 30 hour Foundation Course and our Certificated Courses for Children relating to National Standards, have been tried, tested and approved by many Guild members, ensuring Certificated awards for your young people, for a small per capita charge. The courses are flexible and leave you in charge of how the material is delivered. Please apply to the courses officer for details and make planning next year's work easier for yourself and even more rewarding for your students. You can also send for our book of 12 Dance Ideas for more starting points.

*Ann Ward*  
 Courses Officer for the Laban Guild  
 email: [coursesofficer@labanguild.org.uk](mailto:coursesofficer@labanguild.org.uk) with any queries or requests.  
 Training Committee: Janet Lunn (Chair), Mary Ellen Coyte, Mel Horwood, Sheila McGivering and Ann Ward.

## SERVICES AND PRODUCTS AVAILABLE FROM THE LABAN GUILD

The Laban Guild for Movement and Dance can supply high quality workshops (one day, weekend, week residencies) with experienced Laban practitioners.

If you are interested in a Laban in Places workshop in your area and you can supply a venue, participants and refreshments please contact Selina Martin (details below)

Currently available workshops:

- Laban for Actors
- Community/recreative dance
- Laban Studies beginners
- Laban Studies intermediate
- Laban Studies advanced
- Continuing Professional Development Primary
- Continuing Professional Development Secondary
- Continuing Professional Development FE/HE
- Schools workshop Primary
- Schools workshop Secondary

Workshops will cost £500 plus travel and accommodation.

Contact: Selina Martin: 5, Plough Close, Broughton Astley, Leicestershire, LE9 6HN,  
Mobile: 07900934175  
Email: selina\_martin@lodgepark.org.uk

### DANCE IDEAS for your own use £10.00:

A book of 12 tried and tested lesson plans, aimed mainly at KS 1 and 2, but adaptable for other levels.

### HOME STUDY MANUALS:

Leadership £7.00 – including a section on Responsibilities of a Leader, and Risk Assessment.

Marketing £7.00 – all you need to know to plan and run a successful course, workshop or day of dance.

### A HANDBOOK FOR TEACHERS AND LEADERS £7.00:

Includes The Laban Guild Code of Ethics, Policies on Health and Safety, Risk Assessment, Child Protection and more, together with comprehensive guidelines on their implementation.

### POLICIES of the Laban Guild, free to all members via email.

For the above - Contact: Ann Ward, coursesofficer@labanguild.org.uk

### OUR FREE EFLASH SERVICE

Is available to members and non-members

Contact: Vanessa on eflash@labanguild.org.uk

### FREE ADVERTISING! List your event

in the magazine's Diary of Events Contact: Sadie on sadiejam@hotmail.co.uk

or in our monthly eFlash

#### Reminder

**Please remember to inform the Membership Secretary of any change in your personal details, in particular, postal or email addresses.**

Contact: Janet Harrison 01256 323881  
email: membershipsecretary@labanguild.org.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



### University of Bedfordshire Dance Education Masters Unit

The unit involves three Saturdays: 23rd March (tbc), 27th April and the 25th May (9 – 6) and one late afternoon/evening 11th July 2013.

The MA Education course is subsidised by the University. The fee for students studying this unit is £405; this is 50% of the full cost. It can be taken as a unit within the MA Education course or as a free standing CPD unit.

For further information please contact Maggie Killingbeck:  
Maggie.Killingbeck@beds.ac.uk

### 26<sup>th</sup> – 29<sup>th</sup> June 2012

The University Pablo Olavide (Seville, Spain) will present a three day course and performances in the historical locations of Carmona. Darren Royston will be leading classes in the Laban approach for Dramatic Art, using Spanish music and drama from Medieval and Renaissance period.

www.acadanza.com  
Contact acadanzahistorica@gmail.com

#### London

LABAN Creekside listings  
Box Office 020 8469 9500  
www.trinitylaban.ac.uk  
7 – 9 JUN  
TRANSITIONS DANCE COMPANY  
Mixed Bill

The Place  
Box Office 020 7121 1100  
www.theplace.org.uk  
8 – 9 JUN  
COLIN, SIMON AND I  
28 JUN  
EDGE

Sadler's Wells  
Box Office 0844 412 4300  
www.sadlerswells.com  
15 – 19 MAY  
RAMBERT DANCE COMPANY  
21 – 26 MAY  
MATTHEW BOURNE'S EARLY ADVENTURES  
29 MAY – 1 JUN  
DANZA CONTEMPORANEA DE CUBA  
6 – 9 JUN  
TANZTHEATER WUPPERTAL: PINA BAUSCH  
18 JUL – 5 AUG  
ATTIC THEATRE



## Laban Guild

### Laban Guild Patrons:

Sir Walter Bodmer, William Elmhirst, William Forsythe, Bernard Hepton

### President: Anna Carlisle

Vice Presidents: Sheila McGivering, Dr Geraldine Stephenson, Gordon Curl

### Laban Guild Council:

Maggie Killingbeck - Chair; Gill Hibbs - Secretary (Interim); Pam Anderton - Treasurer (Interim); Janet Harrison - Membership Secretary; Ann Ward - Courses Officer; Sadie Hunt - AGM; Selina Martin - Laban in Places; Mary Cormack - Minuting Secretary; Darren Royston; Cathy Washbrooke; Philippa Baird

Website: www.labanguild.org.uk

## Diary of Events

### Regional

Salford, The Lowry  
Box Office 0870 787 5780  
UNTIL 13 MAY  
EXHIBITION: A FLASH OF LIGHT: THE DANCE PHOTOGRAPHY OF CHRIS NASH  
10 – 12 MAY  
OUR LADY OF THE GOLDFINCHES  
9 – 10 JUN  
TIN

Oxford, Playhouse  
Box Office 01865 305305  
8 – 12 MAY  
HENRY V  
14 – 19 MAY LADIES IN LAVENDER  
11 – 13 JUN  
MATTHEW BOURNE'S EARLY ADVENTURES  
26 – 30 JUN  
THE REAL THING

Theatre Royal, Norwich  
Box Office 01603 630000  
11 – 16 JUN  
BIRDS OF A FEATHER  
22 JUN CARMEN  
29 – 30 JUN ENGLISH YOUTH BALLET GISELLE

Wyvern Theatre, Swindon  
Box Office 01793 524481  
8 – 9 MAY BUGLE BOY  
12 – 13 JUN SLEEPING BEAUTY  
23 – 26 AUG WEST SIDE STORY

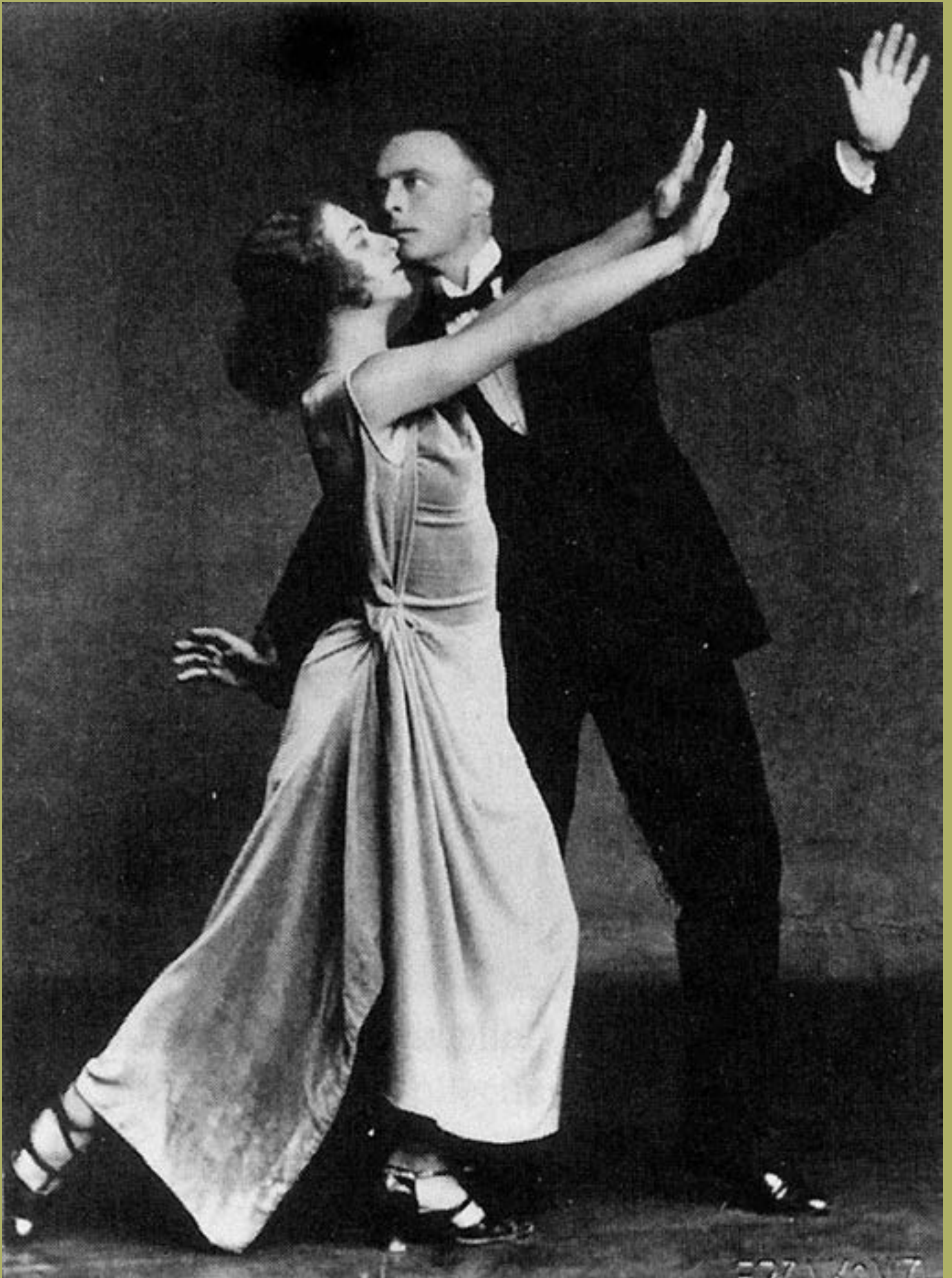
Exeter, Northcott Theatre  
Box Office 01392 493493  
23 MAY  
MADE IN HEAVEN  
22 JUN BALLET CYMRU THE TEMPEST

Churchill Theatre, Bromley  
Box Office 0844 8717627  
1 – 5 JUN  
SPAMALOT  
4 – 9 JUN  
BIRDS OF A FEATHER  
21 -23 JUN  
MATTHEW BOURNE'S EARLY ADVENTURES

Lighthouse Theatre, Poole  
Box Office 0844 406 8666  
8 – 9 JUN BIRMINGHAM ROYAL BALLET

Nottingham Playhouse  
Box Office 0115 9419419  
15 – 16 MAY  
RICHARD ALSTON DANCE COMPANY  
18 – 19 MAY DANZA CONTEMPORANEA DE CUBA  
22 – 23 JUN  
REDUCED SHAKESPEARE COMPANY

Theatre Royal, Glasgow  
0844 8717627  
22 – 26 MAY  
AN INSPECTOR CALLS



Rudolf Laban and Gertrude Loeser reproduced from Sir Walter Bodmer's collection for the Laban Guild's Diamond Jubilee celebration in 2006