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EDITORIAL

If this issue of the Magazine had a title, that title might well be "Conference Number", for the greater proportion of the reading matter concerns a course or conference.

It is of interest to note the different kinds of groups which come together: schoolgirls and young people who enjoy dancing; adults interested in physical education; others concerned with education through the arts; notation specialists; and, of course, Guild members. Consider, too, the great variety of cultural and linguistic background that is to be found among the participants in these various conferences. At least fifteen nationalities are represented.

What is it that breaks down the barriers of age, sex and race, that surmounts the difficulties of communication and brings such diverse people together? It is Movement: fascinating, mysterious, a widow's cruise, a true international language.

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EDUCATION THROUGH THE ARTS

(The following is a transcript of the lecture given by Rudolf Laban, on behalf of the Laban Art of Movement Centre, at a Conference held by the Society for Education Through Art at the Festival Hall, London, in April, 1957.)

One of the great problems which the theme of this Conference carries in itself, is the question of whether a creative artist, who naturally tends to produce works of art, is able and willing to educate others except by his own example. The reverse side of this problem is whether the born educator is ever in such intimate connection with art as a creative activity, that he becomes able to incorporate into his tuition the ways of education through the arts.

I think that this dilemma can only be overcome if one strictly circumscribes the nature of guidance which has to be given in such Education. What kind of tutor do we require for this so urgently needed guidance, not only for our youngsters, but for people in general?

I will try to muse about these problems in taking my own art—the art of movement—as the main example.

In order to understand what Education through the Arts signifies, we have to consider what the real aim of such Education is, or rather,

could be.

It is hardly possible to assume that Education through the Arts has a direct influence on practical activity and knowledge, useful in everyday life. I think indeed, that to pretend that any form of external skill or intellectual cleverness is directly conveyed by tuition and guidance through Art, is bound to distort and obscure its real value and effectiveness.

Why not say boldly that the Art tutor is a guide to the dream side of life? Such clear formulation of Education through Art is avoided, because the dream side of human nature has very much fallen into disrepute. It is also assumed that the human capacity of becoming conscious of the dream side of our life inevitably leads to some irrational mysticism, which cannot be really mastered and controlled.

Exactly the opposite is, however, the case. Our so-called rational behaviours, and the cleverness acquired and upheld with such enormous effort and superstitious lopsidedness, becomes helpless and hopeless, if its counterpart — the dream life of man — is neglected and almost dreaded. We lose through such neglect the control of our life, and fall into a state of insecurity which is difficult to remedy.

What is almost entirely unknown is the reality and order of this side of our life, which can, of course, only be discovered in dealing in an unbiassed and unobstructed way with it. And this bold approaching of the dream life is what the artist really does.

The rules of this other side of our nature are, of course, difficult to grasp by our ordinary logic. But such rules do exist, and man is continually busy to apply them, even in his most banal everyday activities. Art is a sublimation and condensation of this piecemeal insertion of the so-called irrational sparks and impulses into all thoughts and actions.

One of the most evident witnesses of this basic truth of the bipolarity of life is movement. It is, even if applied to practical action, charged with dream-like components, which, however, one ordinarily prefers to ignore. But I shall not speak here of the continuous interspersing of all our activities and thoughts with the impulses of the zest of life, without which we would be unable to move a little finger, or to perform even the simplest mental activity. I should like only to remind you that the ordinary and average 50/50 partnership of the awake side and dream side of our life, can become seriously disturbed and unbalanced if one of the two of these fundamental factors of living is disregarded.

Thus we have constantly to feel what we cogitate about, in the same way as we have to cogitate about what we are feeling. Education through the Arts leads to this united and balanced process of living.

It is in the so-often neglected part of this function, in the cogitation about what we are feeling and dreaming, that Education through the Arts comes to its full right and importance. The tutor of Art is therefore a guide to the rulefulness of dreamland in a very specific and hitherto hardly recognised way. If one wants to persevere in the foolish—if not criminal—neglect of one side of one's being, one can of course do so,

but with the peril that the whole traffic of life gets upset. A devastating insecurity of the individual, and of communities as groups of individuals, is the unavoidable outcome. Such an unnatural lopsidedness is avoided by understanding movement as the hub of the balance between waking life and dream-life. Movement can be studied like any other reality of existence. One can see its mechanical implications, coming from the instrumental character of our body. The parts of our skeleton are levered by our muscles in a way not dissimilar from the function of a mobile crane with which we lift and transport merchandise. But in the crane sits a master-mind, the crane-driver, who organises the motions of the crane, enabling this contraption to serve a definite job. We can know all about every single screw and pulley of the crane without being able to drive it by our thinking only. For the driving we need movement.

The body is crane and crane-driver in one well-assembled unit, and this unit follows—knowingly or unknowingly—the invariable rules of bodily and mental motion. As soon as the body is engaged in a seemingly useless occupation we are inclined to say that a person or a being dances.

Dance, not a practical activity, is an art. Like all the other arts, dance has a great number of varieties which are not, however, so clearly discerned as the various branches of other well-known arts, say, for instance, painting. We distinguish designs, shading, colour in a picture, and nobody will confound a hand-drawing with a colour print, or a miniature with a mural or any other product of the pictorial arts.

In doing or seeing dances, we are not so sure of what their real difference in kind consists. At the best, we distinguish ballroom dances or country dances from ballets, but in general we consider these forms all as a general kind of rhythmical movement, produced by a more or less unnatural—or even undignified—exaltation.

Nevertheless, there is great difference of kind, in the diverse forms of the saltatory art, or the art of saltation. Saltation is based on the rhythmical evolution of steps and leg gestures. But there is also the art of gesture, mainly of the arms and hands, and there is the mimic expression of the face and fingers and the eyes, which can evolve in an ordered dance-like way. There is further a difference between the entertainment which the dancing person experiences himself and that which he conveys to a spectator. The art of dancing in which a person or a group seeks beyond entertainment, a kind of which self-expression leads further to the art of movement in which the realisation of our unity with nature is attempted and found.

In self-realisation, there is no more any vestige of showing off, nor is movement here the manifestation of an outbreak of personal mood. The entering into a relationship with the great principles of movement harmony in nature, is almost impersonal and incorporates the elements of concentration, meditation and contemplation in their deepest sense. Stillness is here as important as stir, and agile wriggling and jumping about are frequently reduced to a minimum. In the attentive and admiring listening to one's inner musing, the solemn carriage of the

body follows a rhythm and follows also definite co-ordinated paths. This wide range of movement activities from uninspired or inspired working action, through saltation and mime, up to self-expression and self-realisation, covers many stages or sections of a world of inner fulfilment. They lead from the contentment with an accomplished function, to pleasure and amusement and finally to the delight of the realisation of the unity between the individual and nature.

All real art brings these moments of inner fulfilment; which are accompanied and followed by a period of bliss, strengthening our sensation of security. Such moments can occasionally become ecstatic, but not as a rule and certainly not as a terminal human aim. The human child is the only young animal which lies on his back and stares into the sky. It takes a long time until the child erects his spine, lifting himself finally up on his feet, not only in order to walk, but also to saltate and sometimes to stand firmly on the earth admiring the creative dream-life of the world.

Beyond the constant insecurities of business and passion, in which we are worse off than any other animal, we have the gift of conscious penetration into the realms of art, as the highest representative of our capacity to dream. Guidance in the keeping alive of this capacity seems to me to be Education through the Arts. This is at least undeniably so in all our dealings with the many forms of the Art of Movement.

THE PLACE OF DANCE IN EDUCATION

(In July 1957, the Third Congress of the International Association of Physical Education for Girls and Women, arranged by the United Kingdom Committee for International Conferences on Physical Education, was held in London. One day was devoted to Dance. To introduce the subject, the following address was given by Miss Ruth Foster, Staff Inspector of Physical Education under the Ministry of Education for England and Wales.)

The place of dance in education has already been stated by a French poet who wrote—"Our ordinary actions and gestures are like some coarse material, while dancing, exalted, vibrating, and pulsating with life, has the virtues and powers of flame; in it are consumed the shames, the worries, the sillinesses, the monotonies of sheer existence, and instead that which is divine in a mortal woman shines before our eyes."

These words are put into the mouth of Socrates in Paul Valéry's "Dance and the Soul"—"L'Âme et la Danse"—and while, of course, the poet was not concerned at all with the place of dance in education, he has, in penetrating to the heart of his theme, illuminated some part of our living, and some part of the question I have to try to discuss.

In saying that in dancing "that which is divine in a mortal woman shines before our eyes" Valéry re-states the idea, also put into the mouth of Socrates by Plato, that poets when they write poetry, and

dancers when they dance are possessed;* that is to say, they are in touch with a world that lies outside reason. Socrates held that in entering into this kind of experience the poet or the dancer was in touch with the God; in Bali, I believe, the term "The Other Mind" might be used, and today, in the West, we should probably refer to "The Unconscious." Certainly the dancer has been accepted, in very many cultures, as being able to bridge the gap between the mundane and the world which transcends reasoning; but all of us, in greater or lesser ways, acknowledge a source of energy which does not yield to logical explanation when we say "I had an inspiration." In ways great or small we know what it is to be in touch with the transcendental, and when we contemplate a great achievement, especially perhaps in the arts, we are likely to say of the artist "He must have been inspired."

To return to the first part of my quotation—"Our ordinary actions and gestures are like some coarse material, while dancing, exalted, vibrating, and pulsating with life, has the virtues and powers of flame." Here we have the idea that in dance, living is intensified, vitality enhanced; not I think, a difficult conception to accept, and if we look upon education as a means whereby young people are enabled to live abundantly within the society into which they have been born, then dance must be regarded as one of the ways whereby they can enjoy their heritage. Indeed, most young children make this abundantly clear in their spontaneous dance-like movements which are a necessary expression of their bounding vitality. Even after childhood, and sometimes to a quite surprising age, this desire, at times, to transcend the mundane level continues, but is usually manifested in more closely wrought forms than in the delicious exuberance of childhood.

The transcendence of living which Valéry attributes to dance is, of course, not confined to that art alone: all Art focuses and heightens experience and, as Whitehead says—"gives an elation of feeling which is supernatural." But dance has this peculiarity—the person himself is the medium of expression. Certainly a painting or a poem reveals the person of the poet or the painter, but the dance can only exist in the very person of the dancer. For this reason dance is a potent art, for good or ill, and for both the dancer and the spectator. In a recent book Sir Kenneth Clark, a very distinguished art critic, wrote—"It was the Greeks, by their idealisation of man, who turned the human body into an incarnation of energy, to us the most satisfying of all, for its movements concern us closely. Through art we can relive them in our own bodies, and achieve thereby that enhanced vitality which all thinkers on art have recognised as one of the chief aesthetic pleasures." † Sir Kenneth Clark might well have been writing about dance.

Now I must try to describe the situation as it exists in this country—by which I mean the United Kingdom. In these islands dance has in the past, as in most countries, been manifested as magic, as religious ritual,

* Jowett's translation.

† The Nude—Kenneth Clark—Chap. v. p. 162.

as social accomplishment and as entertainment. Some of the forms which have been preserved and some that are still very much alive, will be demonstrated at the headquarters of the English Folk Dance Society tonight. In Ireland, Scotland, and in northern England those dances that we call traditional are still included as normal features of ordinary social occasions, but, for the most part, social dancing means ballroom dancing in what is known as the English style, though at the moment most young people are indulging in one of the periodic reversions to a more ecstatic form and everywhere they Rock'n Roll.

Dancing as a social accomplishment has, of course, been with us for centuries. It is almost 400 years since Arbeau, in his *Orchesography*, put the following words into the mouth of his pupil Capriol—"I should like to acquire the art of dancing in the leisure hours between my studies: it is an accomplishment that would make my company agreeable to everyone." Only last week I read an advertisement in the Press—"For fun, popularity and success, try dancing." I suppose that as soon as the teacher appears, and he appears in Europe long before the 16th century, we must include dance in education, even though Capriol proposed to practise it "in the leisure hours between my studies", just as today, although some social dancing is taught in ordinary schools, many young people learn in their leisure hours. In their leisure hours also many girls, mostly very young, attend classes in ballet, and many thousands of them take examinations.

In the theatre the art of classical ballet draws large and fervent audiences, and carries enormous prestige, and the dancing included in musical shows—often inspired by America—is immensely popular.

Dance regarded as an expressive art and not merely as an accomplishment is, as far as inclusion in the ordinary school programme is concerned, a development that belongs, almost entirely, to this century. As in other countries, Isadora Duncan was a considerable influence. Herself unique as a dancer she persuaded many to reject the idea that dance as an art must inevitably be confined to ballet, and to believe that it was something within the reach of all, something that belonged to ordinary living. There is no doubt that the work of many of her followers over the years not only revealed that many children longed to dance but that they enjoyed doing so in the more generous, lyrical and expressive way made available to them.

In the early nineteen thirties Rudolf Laban's conception of movement as an art became known in this country. It was introduced and developed at first by several Englishwomen who had studied under one of his pupils (two of the most notable were ex-students of Bedford College of Physical Education), and later gathered strength when first one of his principal teachers, Lisa Ullmann, and later Laban himself, made their home in this country. For a time, too, there was the added stimulus of the performances given by the Jooss-Leeder ballet which manifested Laban's work as an art of the theatre.

There can be no doubt that, although there are many and very

vigorous differences of opinion, much that happens in our schools and colleges owes a great deal either directly, or indirectly, to Laban and his pupils. Nevertheless, although our colleges where teachers are trained now pay much more attention to dance than most of them used to do, dance as an art is as yet really established in only a limited number of schools. This is due to a number of unsolved problems, some of which, I am sure, are not confined to this country, and we shall value your help in trying to solve them.

First of all there is a practical matter which affects all aspects of physical education, but particularly dance as an art because, in this conservative country, we still think of it as new, and therefore difficult to establish. It is a major difficulty that nearly all our teachers marry very young so that it is becoming increasingly unusual to find one with more than three years' experience. This means that much of the teaching is being carried out by beginners; it also means that there is little continuity in the schools.

Since the dissolution of the Jooss-Leeder ballet no student has been able to look at the work of great choreographers or dancers working within the same form of dance as they themselves practise. It is as if art students or drama students had no opportunities of studying contemporary masters within their own tradition. The attitudes of those concerned with dance as a theatrical art are often inimical to the views of those concerned with education, nevertheless, without their challenge, our experience is apt to be very restricted. This became clear to me when I was in the United States, where I saw work that was some twenty years ahead of anything that I have encountered here. My stay was brief, and it may well be that my conclusions were incorrect, but there seemed to be two reasons for this advance. First of all, the U.S.A. is more eagerly receptive of new ideas than we in this country usually are, and secondly, those concerned with dance in education have had close contact with those who have developed dance as an art of the theatre.

It is true that those who live in London can gain much from the visits of dancers from other countries, and speaking for myself I have, in the last two years, been greatly stimulated by the Azuma Kabuki Theatre of Japan, the Classical Theatre of China, and, outside the field of dance, the company of Jean-Louis Barrault in Claud's "Christophe Colomb." But such companies seldom go outside London. I am sure that our students, and certainly our teachers, are in great need of wider experience and we must, in some way, enable them to achieve it.

Not only is this form of dance confined, in this country, almost entirely to education, but it is also mainly connected with physical education. This has, in some ways, been a source of strength, indeed without the colleges of physical education it is doubtful whether much would have survived; but it also is a weakness. For one thing our physical education colleges recruit, in the main, students with athletic tastes, few of whom have ever danced; for another, these colleges are

not, understandably, centres of the arts, although the arts have a lodgement in all of them. In these circumstances dance tends to become isolated and ingrowing

It surprises many overseas visitors that all the students in physical education colleges dance, and that they do so creatively and with confidence. This is, educationally, a considerable achievement. I think our next step is to begin the struggle towards artistic achievement of a much higher order than we have, so far, begun to think about. It will not be easy, but I believe that we can help ourselves very considerably if we try to learn more than we do at present from other arts which are already highly developed.

There are some in this country, and no doubt they exist in other countries too, who regard the arts with suspicion as a soft option demanding neither ideas nor discipline. They are not altogether to blame because the attempt, by no means confined to this country, to make creative experience available to all children, while it has certainly led to the discovery of astonishing powers, has also created a danger: as the principal of a college of art remarked a few weeks ago—"Art will soon be regarded as part of the health service." This is regrettable, understandable, and surmountable. Part of the difficulty lies in the very success of some gifted teachers who, often intuitively, have realised that the nourishment of ideas and the discipline which the use of material invokes are one and the same process. Such teachers are sometimes vague and imprecise when trying to explain what they do, and because they often shy away from the term "technique"—although the children may have amazing mastery over their material—the arts have come to be understood as vague, easy, fanciful and undemanding.

With all these difficulties, and with all our slow progress, we must remind ourselves that the attempt to educate democracy, not only in this country, but in all countries, is a very recent development, and the belief that every child is, in some sense and in some directions, an artist, is newer still. It is not surprising that we fumble, and in the art of dance, where the person is himself the vehicle, we are the most likely to make damaging mistakes because we see, not an ill-expressed and perhaps sentimental poem, or a crude painting, but a *person* being, perhaps, sentimental or crude, and our feelings are at once violently engaged and perhaps outraged. Equally one may see dancing, as I did a week or two ago, a boy of eleven who is already an astonishing artist in his freedom to choose, to shape, to compose; or a girl of fourteen (like the boy, in a school in a poor district), who, in dancing, seemed to enter into another world where her mere charm and prettiness were transmuted into beauty.

And so, with the memory of these two children who, in dance, became godlike, I am back where I started with Paul Valéry—"Our ordinary actions and gestures are like some coarse material, while dancing, exalted, vibrating, pulsating with life, has the virtues and powers of flame; in it are consumed the shames, the worries, the

sillinesses, the monotonies of sheer existence, and instead that which is divine in a mortal woman shines before our eyes.”

“Nos gestes et nos mouvements accidentels soient comme des matériaux grossiers—tandis que cette exaltation et cette vibration de la vie, tandis que cette suprématie de la tension, et ce ravissement dans le plus agile que l'on puisse obtenir de soi-même, ont les vertus et les puissances de la flamme; et que les hontes, les ennuis, les naiserries, et les aliments monotones de l'existence s'y consomment, faisant briller à nos yeux ce qu'il y a de divin dans une mortelle.”

RUTH FOSTER.

THE OBJECTIVE OBSERVATION OF SUBJECTIVE MOVEMENT AND ACTION

(Lecture given at the International Congress)

Until recently, popular admiration and hero worship were given to champions in the various fields of physical skills without much heed to the methods of training which enabled them to excel so greatly. It has been known for thousands of years that extraordinary feats have been made possible only by those who underwent a strict and arduous training quite beyond the reach of an ordinary mortal. The average individual has never been either willing or able to submit to the rigour of the necessary discipline of training procedures which were frequently shrouded in mystery. Endurance and strength of character seemed to be fabulous qualities and were regarded as of more account than any details of training methods.

With the advent of our present industrial age everything was measured and analysed statistically. Accordingly a change came about, namely in the way in which human efficiency in action was regarded. Efficiency was no longer looked upon as an astonishing example of moral and spectacular value granted by the Gods to specially gifted personalities. Everyone thought that it would be the right thing if he tried hard to raise his standard of efficiency by conscientious drill to the level of a commonly accepted ideal.

Methods of training were undertaken, based on physical investigations and measurements, and this was all to the good because some people, unaware of their latent abilities, developed unexpectedly, with benefit to their health and general well-being. Skill became a kind of virtue and was especially useful for those few seeking prestige and quite frequently also monetary advantage. But an overwhelming majority remained whose achievements still fell far short of anything outstanding. This troubled teachers as well as enterprising industrialists whose aim in their factories was to get as big an output as possible from those with very low general standards.

No amount of physical measurements, observation or training could bridge the gap between the relatively few highly skilled employees and the great masses of more or less unskilled persons.

This fact led to the study and observation not only of skilled actions and movements but also—as a quite new feature—of the normal actions and movements of ordinary men. In this way the objective study of subjective or personal movement habits was introduced—no matter whether such habits were successful or not. The aim was to create for the *average* person (child, adolescent or adult) the possibility of gaining a certain degree of satisfaction in both work and leisure-time activities by matching the form of his activity with his available capacity.

I do not think I go too far in seeing in these attempts the creation of a quite new sympathetic attitude towards men and women as they really are in ordinary life. What was now taken into account was their achievements compared with their personal capacities, instead of comparing their efficiency with that of the few who were admired solely for their personal adroitness in movement, carriage and action.

The results of the new type of training methods based on an objective observation of average movement qualities proved both stimulating and satisfying, since they led to an increased personal efficiency with added feelings of security and, therefore, contentment not only for a few, but for a great many individuals.

Today we live in a transition period, in which much controversy about the value of old and new methods of movement observation obscures the real need for united common endeavour.

Nevertheless the new method of approach which will be demonstrated to you here has been found to be not only useful but indispensable in quite a number of factories, physical education colleges and schools. Observation of the infinite number of individual variations of human effort demands, of course, a discerning eye.

The work of the observer and trainer of which I have been speaking in no way runs contrary to the special coaching required for highly skilled jobs. It is just that he sees this coaching as a special branch of more general and basic training methods.

Since the kind of help given and the method hereby used is based on the detached observation of personal peculiarities a wide range of approaches has been opened. One can either accept the qualities a person shows or one can attempt to enrich and to improve what one has discovered in the individual. In some special cases a training and even coaching for higher skills might be indicated. In other cases it would be only discouraging to foster a mediocre aping of ideally high standards. Ideals are only a reality when they can be achieved; in all other cases they are empty illusions, but some degree of ease and efficiency in movement and action is available for everyone. In our time it has become evident that the security and satisfaction found in the use of one's natural capacity in the right way can only be fostered by the detached observation of the personal traits of people's movements and actions.

RUDOLF LABAN.

INTERNATIONAL CONGRESS

Report of the Practical Session.

(This followed the talk on previous page) -

In the demonstration, we were concerned with looking at movement in different spheres, and not primarily with applying to a particular activity the knowledge gained through observation. But because we were all interested in education through movement, we also tried to indicate how such knowledge and understanding could help in teaching others.

Human activity is movement—and we showed first three main spheres of human activity.

- (1) Working actions—a real job such as workmen do, and such as every one of us does hundreds of times a day (some more than others) e.g. stacking chairs and removing them again.

(Impromptu comments on the efficiency or inefficiency as revealed in the movements performed, such comments as one who avoids personal action and organises others to do it, another one who is imposed upon to do all the work!)

- (2) Mime actions—can be an artistic activity like that of a stage artist, but also those frequently mimed actions of everyday life. Here were shown two or three mimed scenes like stitching an article, heaving a log or arranging a dress. Attention was drawn to the fact that personal expression intruded into and affected the pure functional action.
- (3) Dancing—again this can be artistic to a greater or lesser degree, used as a leisure-time recreative activity or as a social accomplishment. We showed two contrasting examples:—
 - a. A stylised, formal dance like a pavane, where the expression was gained through the carriage of the body, which had an elevated symmetric holding and where the steps were even and smooth, giving the familiar court-like elegance.
 - b. Natural peasant-type of movement which contrasted by being rhythmical, accenting the down to earth rollicking fun (like the characters in Breughel's pictures) and where the body carriage is broad and heavy.

These three spheres of activity were used to illustrate situations where movement plays the main part—and sometimes, of course, one mixes into another, e.g. two workmen, interrupting their actions to discuss something, making expressive mimetic gestures as they talk.

We then looked more specifically at movement, from the point of view that each individual moves differently. We easily accept that we are all different in behaviour, and in fact our movement differences are a direct parallel to these temperamental differences.

Examples of large movement differences had to be made because

it was a big audience and many people were far away. A simple action of walking to a chair and sitting down provided amusing contrasts between the eager, the solemn, the lively, the reluctant. Two were contrasted, one who walked with a gliding smoothness, head high but tipped over to one side and whose body-carriage was elongated and upright, and the second who was casual, lazy, heavy in giving in to her body weight, accenting the side to side stress of the body as she walked, which resulted in an audible rhythm of .—.—.—

Contrasts of body shapes were illustrated in walking, in dance motives and in gymnastic movement. Reference was made to the varying sitting positions of members of the audience, and a hint of the possibilities of self-observation was given.

In observing different people doing the same job, attention was drawn to:—

- a. The functional action itself.
- b. The mental activity (revealed in movement) preceding, during and after the action.
- c. The general mood.

Three examples were taken:—(task to arrange chairs in semi-circle)

1. One who rushed hastily here and there, anxious to get the job done by playful irregular activity, swinging the chairs from one place to another.
2. One who mentally sized up and estimated the situation by looking round first, and then carefully arranged each one orderly and exactly in a regular semi-circle. She handled the chairs with two hands which gave a control contrasting to No. 1, who swung the chair with one hand.
3. One who placed one chair on top of another and carried both together, collecting them all before arranging. This method involved a great deal of twisting and roundabout action in reversing and placing.

Illustrations were made of different ways of moving in expressive actions, like pressing contrasted with wringing, and partner relationship was introduced here.

The remaining movement ideas which were presented and observed may briefly be summarised thus:—

the difference between a continuous flowing movement and pausing and holding the body position (i.e. stopping the flow of movement), seen in demonstrated agilities.

the rhythmical variations in jumping or transferring the weight from one part of the body to a different part.

action and reaction to partners, where timing plays a great part.

handling of material which is a special skill necessary to be cultivated in playing games—that is, it is necessary to adapt the body's action to a movable object. Examples of skilled and

less-skilled anticipating the ball were shown. It was recognised that the first couple were bodily agile and spatially accurate not only from training but that they had an innate gift. The second couple were not only stiffer, lacking in fluency of movement, but were innately less gifted in this particularly functional activity.

To finish the demonstration, an example of how movement observation can help the teacher to develop a simple movement motive was given by impromptu coaching.

MARION NORTH.

MODERN DANCE HOLIDAY COURSE AUGUST 12th-23rd, 1957

This course was held again at the Bonar Law Memorial College, Ashridge, Berkhamsted, Herts. To those who had not visited Ashridge before, the great house provided a maze of rooms and corridors inviting exploration when time permitted. Over eighty people attended the course, including representatives from the U.S.A., Canada, Czechoslovakia, Norway, Switzerland and Israel as well as from the British Isles.

We missed the presence of Mr. Laban as a member of staff, but were surprised and pleased by his visit one day accompanied by his son, and were gratified to see an improvement in him after his recent illness. Fortunately, Lisa Ullmann was with us for the whole of the course, together with Sylvia Bodmer, Diana Jordan, Marion North, Lorna Wilson, Adda Heynssen, and Phyllis Holder. The secretary was Mrs. E. Logan and the treasurer Miss E. Webber.

The themes of the course were Movement Study, Observation, Accompaniment and Dance Composition, and these were studied in three groups—A, B, and C. An additional refresher course for Professional members was held at the same time, and this formed a group D. These groups worked separately in the mornings and then re-divided into different groups for Dance Composition in the afternoons. Reports from the different groups are as follows:—

A GROUP—I feel that the A group gained an experience which is difficult to describe in words, but perhaps one which we could express in dance form. In some sessions we experimented in the many forms of body awareness, linking this with other sessions when we concentrated primarily upon space and effort. In accompaniment sessions, we explored the possibilities of using words as well as other more usual forms of accompaniment, and were very interested to see how different some interpretations were. Our sessions with Lisa Ullmann were heightened by the use of notation, especially in connection with successive and simultaneous movements. The training we received made us realise how movement is life, and the different sessions revealed to us how the body can employ all these aspects of life to produce a dance movement which is beautiful both to perform and to watch.

JANET WHITTAKER.

B GROUP—Most of our time was devoted to the study of space, with particular reference to what parts of the body move, in which direction, and with what effort quality. We studied also the difference between symmetric and asymmetric movements, and central and peripheral movements, together with orientation in space. These studies were made more enjoyable by the fact that they were performed in dance-like sequences. During observation sessions, much work was done with a partner or with a small group when we studied particularly movement shape. Observation of others proved to be a useful teaching aid. We especially enjoyed working on a canon in four groups using the stable scale.

The relationship between music and movement through phrasing was extremely interesting. We observed and performed movement phrases, studying the rhythm, accent or climax, shape and quality and also listened to phrases of music and analysed them in the same way. Altogether the group felt that the knowledge and enjoyment we obtained during those sessions will inspire us to help further the growth of the art of movement.

VALERIE M. HUTCHINSON.

C. GROUP—This group commenced the day by working with the D group for training when we were encouraged to 'hang on our pulleys'—a by no means easy feat! Our observation sessions were designed to help us to know how and where to improve the dance compositions produced by the people we teach. We found these particularly helpful in clarifying our observation of dances. We also enjoyed a group dance composition to music by de Falla. With Lisa Ullmann we worked in pairs without music, using pure dance form as opposed to dramatic form, working especially on weight and resilience. With Sylvia Bodmer we enjoyed a delightful dance composition based upon the body shapes, ball, wall, arrow and twist. By the end of the course, we felt that we had gained invaluable experience from the work we had done and we shall return to our jobs refreshed both in mind and in body.

BRENDA SHERIDAN.

D GROUP—This experimental refresher course for Professional members proved to be very successful. Movement study under Lisa Ullmann took the form of work using various aspects of space. From notation we built up sequences, later forming them into a group dance. With Sylvia Bodmer we composed dances at our own level—the Psalm being particularly successful—based on musical accompaniment and with Lorna Wilson, dances suitable for children. Our observation of movement was amplified greatly by some very interesting sessions with Marion North. Although we hadn't a minute to spare, we were very grateful for the opportunity to study movement more deeply, thereby furthering our realisation that there is really no end to this fascinating study.

At the end of the course, all groups showed some finished dances resulting from stimuli as varied as mouth music, percussion, piano, orchestra, poetry and movement qualities, with dances ranging from the dramatic to the lyrical.

We all enjoyed the two splendid social evenings when song and dance 'flowed freely' and one group even formed a choral society whose meetings took place in the nearby woods, owing to the lack of sound-proof rooms at Ashridge!

The enthusiasm of the staff and the friendliness of everyone helped to make this holiday course a particularly memorable one.

PAULINE BROWNE.

AN EXPERIMENT WITH SECONDARY MODERN GIRLS

In 1956 six fourteen-year-old girls from Albright Girls' School, Oldbury, joined the dance course at Canford Summer School of Music. It was amazing to see how well they became integrated into a group of adults; their dance experience giving them the confidence to mix easily despite differences in age and background.

This was a highly successful experiment. The only difficulty lay in the fact that we felt the hours of work were rather long for them. The success of this experiment led us to think that it would be a good idea if there were a dance Summer School for children which could bring together girls from different schools and lead to the idea of recreative dance—something to be continued after leaving school.

With this idea in mind it was decided to organise a week's dance course for our own girls as a preliminary project. We were fortunate in being able to use Edgmond Hall, Oldbury's residential school. Girls who attended the weekly dance clubs, girls at school and old girls were entitled to go. Owing to the limitations of the accommodation the list had to be closed at thirty.

The programme consisted of simple training, group dance and dance drama and was taken by three members of the school staff.

We were delighted with the response and the success of the course and have every intention of following up the experiment.

ELIZABETH SMITH.

BUSMAN'S HOLIDAY — AUGUST 1957

This year I spend part of my holiday working for a holiday course in Germany in collaboration with Susanne Kabitz, an old pupil of Mr. Laban. It was interesting to compare the set of students with those who usually come to our courses. On the whole—we were a very small but friendly group—they were young girls who came mainly for the enjoyment of dancing. As so often with lay people, their keenness and enthusiasm were delightful. The time-table, crowded to the point of

sometimes going on until 10 p.m. or after, had only one sacred blank space, and that was the two hours after lunch — a very sensible arrangement.

We lived together in the Musikheim, near Wolfenbüttel, pleasantly situated a few steps from a charming little wood, full of the most delicious mushrooms, which were quite often spotted and collected by Susanne who seemed to have a peculiar magnetic attraction in finding us very welcome additions to our evening meals.

The work itself was a combined course of Dance and Music. The Dance course was very similar to the work at the Art of Movement Studio, limited, of course, by the time (a fortnight, including the weekend). Movement observation, painting and notation all came into it. I had the students who were particularly interested in the musical aspect for two hours every day on their own, and also with the others who helped by demonstrating movement. Though none of them was a specialist in music, quite a number had a good knowledge of the basic elements in music and one or two played the piano quite well. All the same, I met with the usual shyness when it came to exercises in improvisation, but we also came to some good and fruitful results.

The dancers, although not used to group work, were very sincere in their approach. The weekends brought a whole lot of youngsters, including two men, who could not manage the whole course but did not want to miss the opportunity altogether.

During the week we finished a small improvisation with percussion, with the help of two excellent recorder players from Austria.

Our simple but lovingly cooked meals were enlivened by lively and humorous conversations. Altogether, we were a happy little family, which I much enjoyed and remember. We hope to repeat the course next year.

Adda Heynssen.

AN INTERNATIONAL CONGRESS OF DANCE AND MOVEMENT NOTATION

(Miss Ullmann was invited by the German Academy of Sciences in East Berlin to lecture at an international congress for dance notation and folkloristic research, from 1st to 4th October, in Dresden. We hope to hear soon more about the theme of Miss Ullmann's lecture: "Laban's Kinetography in the Service of Work and Play.")

In the meantime, we enclose a short report by Miss Ullmann on the congress as a whole).

The congress was attended by a large number of people from East and West Germany, Bulgaria, Czechoslovakia, Hungary, Poland, Jugoslavia, Rumania and England. Messages and professional papers from the U.S.A. and other countries were read.

The participants were mainly ethnologists, research workers into folk-lore and music. A number of dance educationalists and ballet masters contributed chiefly to the foremost question of interest: "How to notate movement and dance in the service of this kind of research."

It was surprising to hear about all the attempts to solve this problem. About a dozen different dance notations from all over the world were demonstrated and discussed. Everywhere groups are using Laban's Kinetography and in some countries, for instance, in Hungary, Laban's notation is a compulsory subject in the State Academy of Dance and Ballet.

The lectures centering upon the theme of: "Dance Notation and Folkloristic Research" embraced a number of stimulating reports from the various countries where this problem has been for many years eagerly studied and practically explored.

An historical survey on Movement Notation, "Before and after Laban," was followed by an analysis of the notation of group movements with demonstrations. Next was my personal contribution on "Kinetography in the Service of Work and Play", which was followed by a Lecture on the kinetographically notated handling of folkloristic music instruments.

A lecture on the "Rhythmography of Lyrical Poetry" stressed the necessity of the participation of the mind in all attempts to notate movement.

The obvious restriction on specific forms of movement in National dances was demonstrated in a series of lectures.

Problems of movement styles which seem to be almost impossible to catch in notation, such as certain shades of "whirling-dances", were discussed.

The demonstrations of Balinese mudras and their kinetographic notation showed the possibility of a high degree of penetration into the irrational elements of movement.

The many notation systems of previous and present day invention which were demonstrated at the Congress clearly showed that the writer and reader had to be familiar with the particular movement style in order to understand the symbols. Almost all of them could be classified under either letter or number tabulations or stick figure drawings.

For readers of this magazine it will be of special interest to hear that the Laban-Knust Kinetography was recognised as the only scientifically based form of notation in which any kind of movement can be recorded without previous knowledge of a particular style.

It was, therefore, recommended that Kinetography Laban be adopted as the international means of communication in the fields of movement research, dance training and choreography. This recommendation was unanimously accepted.

LISA ULLMANN.

ROOTS OF THE AMERICAN MODERN DANCE

(An introduction to a series of articles written to you from America intending to acquaint you with the modern or contemporary dance as it benefits the individual's emergence from schools into adult community life; as it excites creativeness and growth in children; as it co-ordinates with and influences group living in the summer camp; as it contributes to the basic movement programme of the physical educator; as it seeks to rehabilitate the individual therapeutically; as it appears in the actor and in the theatre group; as it has emerged mature in a recognised theatre art.)

With the coming of trans-Atlantic airships, luxury liners, and magic carpets, there has come also a great exchange of cultural and educational ideas between the peoples of the old world and those of the new. The student has cycles abroad to study and to learn from living masters: from galleries, libraries, and architectural monuments; from festivals and folk alike. The educator has "surveyed" schools and universities to formulate valuable statistical and comparative studies. The Master has toured the foreign theatre to be an ambassador for a way of life, and to renew and enrich himself spiritually and artistically. Each has been an effective instrument in this vital exchange. Each has given and received valuable, but limited insight.

No American idea, person, or product is without influence of foreign particles, for America itself is largely the product of the influx of people and things. So with this general acknowledgement of these outside influences let us stir around in the melting pot and discover some of the flavour of the brew within—some of the culminated aspects of the American Modern Dance.

Dancing in America preceded the arrival of Europeans on the scene, but the minds and souls of our first arrived ancestors were not ripe for reception of natural stimuli. So great was the initial European impact that only after a complete "purge" instigated by Isadora Duncan were we free to discover the natural forces at work in our country and the elements of life already rooted in American soil and to realise their immense impact on our personalities and on our art.

The dance as an educative tool was largely conceived by Margaret H'Doubler simultaneous to the rise of the dance as a communicative expression of such artists as Mariha Graham, Doris Humphrey, Charles Weidman, and the Mary Wigman trained Hanya Holm.

In 1925 Margaret H'Doubler's written culmination of experimentation and experience in developing a type of dancing that was both educational and creative was published in "The Dance and Its Place in Education". This book set forth that the problems of education (thus dance) were to promote the growth of the individual by stimulating creative thought and activity and helping him achieve the mental, physical and spiritual poise to meet the various demands of life effectively. In short, it established the premise that the education of today must be creative rather than imitative. Miss H'Doubler's aims, principles,

methods, and procedures became those of all dance educators, and the University of Wisconsin became the standard by which other college curricula in dance were established and measured.

This early, essentially interpretative, expressionistic dance was being well-grounded by sound principles of body structure and function. Correct body mechanics and a proper variance of activities developing flexibility, co-ordination, balance, and strength were made a part of the student's conscious movement training. Rhythmic and spatial aspects were explored. A table of fundamental locomotor movements and elementary dance step combinations was drawn up, and various qualities of movement were carefully investigated and established. The student's improvisations in movement were equalised by his intellectual understanding. The pendulum was already swinging.

Has it swung too far? Do we often fail to realise that just as the development of the individual follows exactly the pattern of the evolution of the species, so the individual's development in dance must parallel the story of dance through the ages? Because we have safely passed through critical phases in our dance history this does not give us the right to skip these elementary stages in the dance education of our pupils; rather it points up the necessity for "experiencing" for growth. Would a re-evaluation of our educational dance in the light of our Laban experiences remind us of these values?

Meanwhile artists were concerned with the dance art form as communication. Their movement inventions and discoveries were limited only by the boundaries of their imaginations, and they sought to give breadth to this horizon by widening their experiences. Their astuteness was engendered by contemporary artists of other fields already far ahead of them. What had inspired Debussy and Ravel, Bartok, Schoenberg, Stravinsky; what had possessed Cezanne, Matisse, Picasso; what of Henry Moore and Frank Lloyd Wright? They took full cognizance of primitive man's expressive movements, of the first awakening of his aesthetic sense, and thus of the rise of consciously created art forms. They moved for the first time, awkwardly, inarticulately, as primitive man might have moved; they awoke as gravitational objects surviving in a void; they breathed and felt the pulse of life; they rediscovered the harmony of the world around them.

Painters and poets and playwrights, musicians, sculptors, architects, and dancers looked anew at basic principles and re-evaluated movement, space, rhythm, harmony-movement to combine a conscious involvement of the inner being with a constant struggle against dynamic forces; space to envelop an awareness of linear organisation, of planal aspects, of space excluded and of space inclosed; rhythm to include the asymmetrical, the non-pedestrian, the restless; harmony to mean an inner tension, a moving distortion. From a new consciousness of oneself and one's art in the universe grew a form through which one looks at contemporary art, a true manifestation of our psychological and sociological selves.

Once this concept of modern dance had formed, individual artists strove to master body skills required for adequate communication. Each evolved a rigid, disciplined training for himself and established routines of "techniques" for preparing young dancers to join the performing company. As technical skill increased and ideas mushroomed, styles became more apparent, both at the performing level and in the movement of the student. Educators who wish to master body movement often study under performing artists, and young would-be artists who do not reach performing level decide to teach in the educational system, thus we have evidence of individual styles or techniques being passed on verbatim into college and school classrooms. Perhaps this is another cause for a fresh look at our now staid practices.

Nevertheless, the dance as an educative tool and the dance as a theatre art have both made tremendous strides toward their goals, and each has contributed, even unknowingly, to the growth and understanding of the other.

Students, educators, and master ambassadors sent to you from America, or sent by other countries here, can give only a brief glimpse into the customs and art of their own country. This series of articles is likewise limited to the one viewpoint of the individual who is writing. It may be misleading, and it is certainly dangerous, therefore, to generalise; to take the one example as the rule.

The salted water of the Atlantic lies between us. No idea (and I use the word idea to mean the non-verbal as well as the intellectual idea) can be transplanted interculturally without adaptation and consideration, knowledge and understanding. The growth of any seed planted on American soil has been and can best be through account and consideration of our own native heritage and history of dance, knowledge of our own national characteristics, and understanding of our already budding, blooming, and bursting contemporary dance.

Walter Sorell's book title "The Dance Has Many Faces" is pregnant with meaning and pertinent to our thinking. One face looks upon the growth of the child at school, at play, at camp; one looks upon the struggle of the adolescent to gain a foothold in the adult community; another watches the efforts of the individual to maintain integrity and balance. Is it another face that smiles and laughs for fun in recreative groups, and still another that weeps in emotional release at a moving performance?

The articles which will appear will be written by people with different faces—each with his own varied background of training and experience, each with a different connotation as to what modern dance is and how it contributes to the American way of life. They will not give you any answers, but you may be left with many unpredictable questions, and perhaps a few new faces of your own.

BETTIE JANE OWEN WOOTEN.

**COURSE FOR PROFESSIONAL MEMBERS OF THE L.A.M.G.,
OCTOBER, 1957**

A weekend course for Professional Members was once more held at Lilleshall Hall from October 11-13th, 1957. Despite the influenza epidemic, which caused several last-minute cancellations, twenty-five members enjoyed a very pleasant and profitable weekend.

The subject of "The Development of a Theme" studied at the 1956 weekend course proved of such interest that, by general agreement, it was continued this year.

Lisa Ullmann was unfortunately unable to come this time, but Sylvia Bodmer was assisted by Marion North who valiantly stepped into the breach at the last minute. We were also fortunate in having Adda Heynssen as pianist.

The fundamental theme of "together and apart" was considered, first of all in itself, and then in its development in various ways: into movement study, pure dance, dance drama and dance mime. Practical sessions were held both in small groups and all together, and we later tried to clarify by means of discussion such points as the differences between dance and dance drama, the different approaches needed in leading groups of different sizes or movement experience, and the real meaning of "togetherness."

The pleasure and stimulation derived from working in a homogeneous group, and the opportunities for informal discussion that only a residential course can offer also helped to make the course a valuable experience for everyone.

GUILD PUBLICATIONS

Will members please note that Guild publications, including copies of current and past issues of the Magazine, may be obtained NOT from the Editor or the Secretaries, but from:—

Miss C. Gardner,
Parkside,
Hadley Common,
BARNET,
Herts.

ANNUAL CONFERENCE 1958

The 1958 annual conference will be held at the Art of Movement Centre, Addlestone, Surrey, from 14th to 16th February, 1958.

Further details will be circulated later.

**JOSÉ LIMON'S AMERICAN DANCE COMPANY
VISITS LONDON.**

One had heard so much about José Limon, America's foremost male dancer-choreographer, and Doris Humphrey, his teacher and the artistic director of the company, that one approached Sadler's Wells with the greatest expectations. It was unfortunate that the first week of their season coincided with the Edinburgh Festival: the press was very uneven, the few critics who may have had some understanding for the dance being away up North. Yet already at the first night it was evident that Limon's 'There is a Time' and 'The Moor's Pavane' are quite outstanding works of contemporary dance.

'There is a Time', based on the book of Ecclesiastes: 'To everything there is a season, and a time to every purpose under the heaven,' has, of course, a splendid theme. It is translated into dance form by a master of his art who is clearly motivated by a warm and mature humanity. The curtain rises and a circle of eight, swaying gently sideways, comes slowly into sight. This is an unforgettable moment; yet there is more to come; Limon's solo dances; the flexible interweaving of small groups to unify the action; a most impressive sequence 'a time to keep silence, and a time to speak' danced by Lucas Hoving and Lavina Nielsen partly in complete silence, partly to the accompaniment of rhythmic clapping taken over by percussion instruments . . . these are highlights of the Art of Movement. At the end, when the lights dim and the group of eight weaves again into the circle, swaying gently sideways, one is truly moved, not having experienced such a profound work of the dance since 'The Green Table.'

In 'The Moor's Pavane', Limon the master of dance-mime comes into his own, communicating his power of expression to his three partners, Hoving, Pauline Koner and Betty Jones, each perfect in his role. The tragedy of Othello is strikingly condensed in this dance of the four main characters—and the handkerchief—with a truly classic unity of time and space, and with extraordinary refinement. Purcell's noble music has never before seemed to me so dramatic, so passionate: here is a case of the magic of the dance heightening even the music.

In both these dance dramas Limon's choreography was matched by Pauline Lawrence's costumes, which combine ingenuity with beauty and simplicity. I have started with this account of the second half of the first night because it was only then that I warmed up to it. In the 'Dance Overture' the clashing colours of the costumes put me off so that I had to see it a second time to perceive the skill of Doris Humphrey's choreography. However, of her abstract works I still prefer the Variations and Conclusion from 'New Dance', shown later in the season. Here Humphrey's famous 'Fall and Recovery' comes out most clearly; quite dashing, acrobatic movements are done with the greatest ease; altogether, the speed and vitality of these dances was most exhilarating.

The Americans have developed a more vigorous and athletic dance style than in Europe; they appear to practise technique for technique's sake, which is something that most European modern dancers tried to avoid as far as possible. This more technical style has more affinity than our dance styles with the classical ballet, though it is, of course, much more flexible and expressive. Whatever the differences may be, what really matters is the spirit behind the movement: in this the American Dance is very much the twin of our European Dance.

To return to the first night: Humphrey's 'Ritmo Jondo', with a splendid rhythmical music by C. Surinach, into which handclapping is ingeniously integrated, proved to be a very interesting composition. I only felt that the women's dances did not come off as well as those of the men.

The second programme brought us a very moving dance play, beginning and ending in Commedia dell'Arte style, 'La Malinche', a Mexican story—half history, half folklore—depicted with great effect by Pauline Koner with Hoving and Limon in the parts of the Spaniard and the Mexican. This programme also contained a Vivaldi Concerto, danced by Limon in a very musical way with Ruth Currier and Betty Jones, who are both excellent dancers in their own right, and Humphrey's 'Night Spell' to exquisite chamber music by Priaulx Rainier, the distinguished London composer. This was to me the most interesting of Humphrey's creations shown in the course of this season, very subtle and inventive in movements and fantastic apparitions. It was beautifully danced, especially by Ruth Currier and Limon.

The second evening ended with Limon's 'Emperor Jones', based on Eugene O'Neill's play, with exciting music by Villa-Lobos. Here Limon with Hoving, his excellent counterpart, and a group of six men made a perfect team and a profound impact. The quickly changing scenes, the prisoners' chain-gang and the African ritual, in particular, impressed by imaginative invention and strikingly precise execution. This was really exciting dance theatre.

The third programme contained a Concertino by Pergolesi, choreographed by Pauline Koner for herself and two ladies-in-waiting, so to speak. In this dance Koner displays her vivacity and vibrant attack, her lightness and technical virtuosity. This fine artist can also express such delicacy of feeling that she could well have done without changing her hair-style for every movement.

Doris Humphrey's 'Lament for Ignacio Sanchez Meijas', a famous toreador, based on the poem by Lorca, has very original choreographic ideas and an excellent part for Limon. A good film is said to have been taken of it, as well as of 'The Moor's Pavane.' Though the speaker of the poem was good, towards the end the music seemed to drown her voice; or was it overpowered by the dance? To listen to poetry combined with music, and to watch dancing at the same time seems to tax one's capacity of absorption to the utmost. This ballad, too, has to be seen

more than once to be fully appreciated. Its theme, like those of most works by Humphrey and Limon, has clearly a wider scope than the specific setting, embracing the universal destiny of man. Here again their aim is the same as that of the best European dancers—and of all true artists.

This should really go without saying were it not for the fact that there is still a tendency in our civilisation to deny to the dance the right to depict certain religious themes which have long been accepted as the natural domain of the visual arts. Limon's 'The Traitor', which formed the climax of his third programme, gave rise to much controversy over here as well as in the United States. In 'The Traitor', this Shakespeare of the Dance is again the choreographer as well as the interpreter of the main part, Judas Iscariot, with Hoving as 'the Leader' and the group of six male dancers, as in 'Emperor Jones', standing alternatively for adherents and opponents. This dance drama could aptly be called 'the White Table': by means of the most ingenious handling of a white sheet and changes in grouping one is suddenly confronted with the scene of the Last Supper, seen from varying angles, and is thus reminded of quite a number of great paintings. It is impressive how perfectly the younger members of the group enter into the atmosphere of the mystery, attaining the touching gestures of the Apostles. Lucas Hoving moves throughout with dignity and controlled ecstasy, though he has to walk a little too much on air, that is on the shoulders and bodies of the group, which at times gives a too acrobatic effect. The swiftly outlined glimpses of the Passion scenes in the background are master strokes in simple and genuinely felt movement. One wished for more time to watch Limon's subtle dance portrait of the complex Judas psychology.

The fourth programme bore the stamp of Doris Humphrey and brought two important works, 'Day on Earth' to music by Copland led up to 'Ruins and Visions' based on Stephen Spender's poem 'The Fates' (1942). Both are centred on the death of a child: in the first the life cycle of man is shown clearly and movingly in terms of pure dance; in the second, the inspiration being of a more literary kind, the meaning of some of the interludes is more difficult to comprehend. The opening scene between mother and son (Koner and Hoving) is conceived and danced with truly poetic sensitivity. It begins and ends with the two figures seated in a Victorian double swing—a most original mobile stage property which combines theatrical effect with apt symbolic expression. This prelude of peace, with some forebodings, contrasted strikingly with the finale of the impact of war.

It is our loss that it has taken so many years before Doris Humphrey's choreographic creations could be shown in London; and we never had the chance of seeing the original Humphrey-Weidmann company. That she stimulated and fostered the art of José Limon, and continued her work in such harmonious co-operation with her former pupil is the hall-mark of a great teacher.

Indeed, it has been a most stimulating two weeks' Festival of the

Dance. With the usual displays of good ballet and interesting exotic companies one was almost in danger of forgetting that modern dance at its best can surpass it all. It was only sad to see that those who know this are still but few in this country. It is true that many teachers were still on holiday; and it is a pity that the company could not stay for a longer season which would have allowed their merits to have become known more widely.

In the long run our hopes rest with our teachers who are doing the spade work to cultivate the seed that was firmly implanted in our public education by Rudolf Laban and Lisa Ullmann. This work will broaden the understanding and pave the way for the flowering of Movement as a contemporary art form in the theatres and concert halls, now already in schools and colleges.

LILIAN HARMEL.