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PRACTICAL SESSIONS

ANNUAL CONFERENCE, FEBRUARY, 1962.

The numbers attending the Annual Conference have risen steadily every year and this year were over a hundred, too many to be able to dance comfortably together at the Studio. Hence, of the four practical sessions which we enjoyed during the week-end, the first two, which took place on Saturday morning, were held in a large and pleasant school hall. Brief accounts of the four practical sessions appear below.

Saturday afternoon saw us accomplishing a considerable amount of business in a very reasonable time at the Annual General Meeting. After tea our intellect was stretched and stimulated by the reading, by Lisa Ullmann, of two papers based on notes made by Mr. Laban. One of these papers is printed below and the other will appear in the next Magazine.

After dinner on Saturday evening, Joan Russell very kindly showed us the television recording of a Christmas Dance Drama, entitled "The Great Light," produced with students of the City of Worcester Training College. The B.B.C. were intending to show this last Christmas Eve, and then a last-minute change of plan disappointed all of us. We were, therefore, very glad to have this opportunity of seeing the recording of this dance drama which was most moving in its simplicity and sincerity.

Two more practical sessions on Sunday morning, the first taken by Lisa and the second by Sylvia, brought to an end a varied and lively week-end.

The first dancing session of the week-end, taken by Joan Russell, introduced us to working in the attractive Addlestone Secondary Modern School hall. The dance was a sociable one; we enjoyed meeting old friends and making new ones as we mingled round the circumference of the large circle.

Contrasting moods of bright Polka-Gallop and calm Sarabande formed the basis of the dance, which contained considerable opportunity for group work. Lack of time prevented us from developing the latent possibilities of themes and framework given. However, we did achieve something of the intended shape and content and we were grateful to Joan Russell for helping us to experience this and for sharing her dance with us.

J.E.

We saw with delight that Mrs. Preston-Dunlop was going to take us for the second session on Saturday morning, but spirits sank a little when the whisper went round that we were going to do notation. Some of us are somewhat rusty or have slipped into a sort of 'attitude' about it and were a little apprehensive. How wrong we were!

Though the sheet of hieroglyphs may have looked forbidding, from the moment when 'Val' (as she is to so many of us) put us at our ease in her own inimitable way with "Tuck your pencil behind your ear, put your paper on the floor; this is a movement session," we were off to a fine start.

First she dealt with 'accents' in divers ways, to begin or end a movement, with either side of the body or with both together. We tried this and that and had to make our own phrase, fill in the blank on our paper, practise and then dance it.

This wasn't so bad, this was fun! Even those who had never seen notation before found that they could cope.

The next example, gathering and scattering, was approached with the same simple formula of trying things out, inventing and dancing them.

Number three gave the different levels, high, medium and deep, and with the aid of an 'addressing sign' we devised a duet with a partner. This produced the most astonishing variations and we

were surprised by the simplicity, and, I dare say, not a little pleased with ourselves.

Effort-signs and one-degree changes from 'punch' to 'float' were a little more complicated, but Val came to the rescue with personal help here and there all over the room.

In the fifth example we had 'narrow,' 'wide' and 'increase' signs: another flip of Val's ingenious scroll with its enormous drawings of what we were doing, and there was the figure with all the body signs from which to choose.

Lastly came five ground-plan diagrams with a simple series of moves for three people.

With the pattern mastered we were asked to fill in with quality, accent or shape, using any of our first examples.

Suddenly we realised how far we had travelled in so short a time as our learning came to life. We could write what we were doing and use what we had written and seen on our paper, hieroglyphs no more, but living movement. Our applause for Val rang out to the roof. Brilliantly, and with great clarity, she had added something to all of us.

Her wonderful teaching will long remain a perfect model.

PAULINE SITWELL.

How often is one tempted to think of movement, "the subject may be vast but at least I have this one aspect of it at my fingertips." Many of us would have been forgiven if at the beginning of Lisa's session on Sunday morning we had thought this of basic effort-actions, and how right or wrong we were proved to be at the end of the hour: at our fingertips, yes, but certainly not in the body, not in the way that Lisa wanted.

We started the sequence of four effort-actions by slashing, experiencing the energy whipping across the body out and away and then, by changing the time element, we tried to wring, to screw inwards from the extremities, creating a growing tension within. Was this really the first time we had felt the literal screwing of part against part and followed the movement to its natural conclusion? At the end of the wringing a change in the spatial stress followed and we compressed hip, knee and heel in a pressing action which gave way, with a relief in tension, to a forward ascending glide.

Slash, wring, press and glide; we found this difficult but by patient teaching we were guided through. Thank you, Lisa, for a salutary and worthwhile experience.

JUNE LAYSON.

Thinking beforehand of the Guild Conference and of members meeting and dancing together gave Sylvia Bodmer the idea of calling her dance 'Face to Face.' This proved to be a very lively session, using music from 'The Damnation of Faust' by Berlioz.

Taking first the lyrical 'Dance of the Sylphs,' Sylvia led us into a dance of discovery and acknowledgment of others within our small groups; from hiding, turned away, to uncovering and revealing our faces and selves—first to one, to another, and then towards the whole group. Following, and in contrast to this rather quiet mood, Sylvia then introduced a march, in which she showed a development of the theme and motifs set during the first part. Here, the changes in effort qualities helped to strengthen the feeling and mood of gaiety and enjoyment of dancing together. The creating of arches, circles and lines led us into a final situation in which all groups became united.

It is to Sylvia that we offer our thanks, who, whilst leading us into dance, gave us an opportunity to experience once more her vitality and enthusiastic guidance. Thank you, Sylvia.

CHRISTINE MORRIS.

REPORT OF A GUILD COURSE FOR ASSOCIATE MEMBERS

6th—8th April, 1962

A group of twenty met at the Laban Art of Movement Centre on the 6th April for a week-end course for intending graduates. Our guides were Joan Russell, Lorn Primrose and Lilla Bauer.

The group was to work in two sections and we were greeted by the 64,000 dollar question, "Do you know a lot of notation?" Since this calculation was too much for most of us we were eventually divided: "recent Studio leavers" and "the rest." Both groups followed similar time tables.

With Joan Russell we explored the different aspects of time, starting with simply measured time at various speeds; a simplification that was not always easy to achieve. From this we moved to a richer experience in which effort made for greater subtlety of rhythm and finally to the mental aspect of "all the time in the world" contrasted with "over in a flash."

Next we floundered hopefully through some elementary notation with Lilla Bauer. Although elementary this inevitably gave rise to an intricate discussion about a minor point. During a session on space with Lorn Primrose we steered clear of too much contemplation of the twenty-seven points and enjoyed a very satisfying concentration on the dimensional scale.

Lilla began our sessions on composition; we were limited to movements that were gentle and of a gathering and scattering nature. In a further session on composition we were divided into smaller groups and given individual help. Lilla's group used a Hungarian Dance of Bartok's and added a syncopated theme to the gentle one already established.

The discussion on Saturday evening was, unfortunately, dominated by queries about the examination syllabus. Some members felt that notation should not be included but it was pointed out that anyone wanting to become a graduate ought to have at least a rudimentary knowledge of such an important section of Laban's work. Examinees appear to be placing too much emphasis on notation and it was suggested that this may be owing to the fact that it takes up so much space in the copy of the syllabus when compared with, e.g., effort.

Our last session on Sunday morning was taken by Joan Russell and based on "the ability to work with a group." We were divided into groups of five and given the following words: leader, superseder, dissenter, arbitrator and final leader. Without discussion we formed a large group and established a rising and sinking motif; a leader within each group established the smaller group, and was superseder; a rift was caused by the dissenter which was healed by the arbitrator before the final leader emerged and led the small group back to the whole. This worked out very well and was an exciting piece of work.

Altogether it was a very happy and harmonious week-end and we hope that it will be crowned with success for those who travel to Manchester in May.

JOY WALTON.

LABAN LECTURE, 1962

PAPER ONE: CREATIVE FORCES

People often wonder how life came about. When looking at animals they admire their great mobility and they are enthralled by the growing process they observe in plants.

I think it is much more astonishing that living beings have the capacity of stopping than that of moving.

With each stopping of any simple motion a *goal* is reached, an *action* is accomplished. Through the determination to achieve some definite aim the never-ceasing flux of nature, of which our bodily and mental movement is part, can be interrupted.

Man is not always conscious, in the sense of intellectual awareness or of a clearly thought-about desire, of what causes his moving and of how his movement is stopped on reaching its goal. He may not even know what real aim the interruptions of the flow will serve. Animals probably lack such discernment altogether.

The decisions resulting in interruptions of the flux and also the rhythm and the performance of the moving and stopping are partly innate and partly dependent on conscious drives. They seem, therefore, not to be part of the flow which brings about changing situations automatically.

In our body continuous chemical changes accompanying electromagnetic currents are directed by organs which adjust them in moments of danger or need. So these organs could be termed as resistance-centres or stopping-instruments which allow the flowing to go just so far as the subsistence of life permits.

The continuous stream of movement within our cerebrum as well as in our limbs makes it seem surprising that our whole organism is not carried away in a frantic dance, but that a willing, both innate and reflected, stops this dance at such moments when a certain limit is reached; not only a limit of capacity but a limit providing for the future.

The nervous vibrations of organisms, even of the most primitive ones, differ from the oscillations in the atom, the understructure

of *matter*, through the possibility of stopping. In a stop the streaming is arrested and is stored until an act of will releases the accumulated energy once more and lets it flow for a new period within the general stream of motion which fills the nothingness of the ether.

Stopping is a kind of emerging out of the stream and the switching on of new motions is a re-immersion in it. These acts seem to be caused by a regulating and controlling power. They are more wonderful and inexplicable than the streaming of the never-ceasing flux which, as a natural happening, can be predicted. Most stoppings arise at the right moment to become operative in a purposeful way. Deviations from this precision are the causes of breakdowns, disorganisations and catastrophes.

When investigating the nature of stops more closely we discover that in fact there is never a real rest or cessation of motion, but an alternation between two kinds of movement. There is the one which results from stored energies and which is charged with a variety of stresses on its release. The other is the Movement in which the general vibrations of material existence prevail.

In the first, changes are brought about through chemico-electrical displacements which were individually determined by a partly-conscious and partly-innate function of life, while the seemingly stressless nature of the latter is characterised by nothing but the oscillations of chemico-electrical exchanges within matter.

The timing and spacing of the moments and situations of the switching over from one kind of movement to the other make it possible for an intelligible world to appear, in which operations can be distinguished logically.

The general flux within the changing universe must, in its whole and its parts, lead to external variations. These variations embrace such fundamental trends as approaches and separations involving sympathy and repugnance.

That I am longing for something indefinite within this state of mobility is no miracle; but the most amazing thing is that certain situations affect my volition so that I not only follow these waves of meeting and parting but brace myself to resist the eternal flow.

This resistance, if a product of living energy, is caused by a series of stops and releases. Its result, the reaching of a particular objective or situation, is a fact which surpasses ordinary comprehension as long as this relies only on causal explanation.

We take stops for granted and we depend on their existence. Objects of nature, concrete things, action-ends, all attained by what we call animate or inanimate processes, seem to be for us the only reality. Yet we never try to investigate seriously how the stopping actually functions. We marvel about the processes of movement, of change, and examine them, instead of directing our attention towards finding out something about stopping, about the essence of its power and about the characteristics of its action.

A good example of a stopping-mechanism is the act of crystallisation. It is easy to say that a lowering of temperature solidifies liquids, provokes a transition from one state of aggregate to another and that somehow mobility appears to be stopped through these processes. The fact that this new aggregate takes such a definite and unavoidable shape, which is a kind of spatial projection of the rhythmical movement and the relations of tension within atomic architecture, is observed only superficially. We can speak of the movement within the atom as having an architecture because it is spatially ordered. In fact, we may consider the shape of crystallising matter to be the more characteristic feature of the process of solidifying.

There are crystals of both organic and inorganic nature with a variety of shapes. Their purpose is not to be found in themselves. The crystal, which is nothing but arrested movement, stands and works in the service of the whole organism.

The organism itself of higher animals could be looked upon as a crystallisation of a development in relation to life. This is clearly visible in the structure and engineering work of the ingeniously-built bones of the skeleton.

It is an exciting thought that in the organs tensions and spatial organisations may also be present, similar to those which occur in crystals, and that they may also be destined to stop and to store the general flux and to canalise it for arising needs and occurring purposes.

When new vibrations and displacements appear they are not so very different in their rhythmical structure from the simpler oscillations present in nature; the orbits and boundings characteristic of their dynamics are again canalised and stopped when a new goal appears, first in the volition of the being and later in reality.

We cannot very well distinguish where the further complication leads. We suppose that a complication takes place. We name

certain guesses and hopes, final aim of existence of life, civilisation, life in a vague beyond, further development, peace, freedom, beatitude and such like.

We do not know either the origin or the end of the whole series of complications which result in or are the essence of stops amidst the eternal or perhaps non-eternal flow. But one thing we know. There is a force in us which allows us to stop temporarily and to release again the general flow passing through our body and mind, through or within the ether in which the particles of our matter survive. Anyone who penetrates a little profoundly into the character of this happening must be astonished at the fact that stopping occurs and that there exists the faculty of stopping. Both the incessantly new appearance of things and their resistance to the dissolving tendency inherent in mobility give them a value which they are bound to lose if we look at the stops as granite realities.

I do not wonder when something disappears, but I am surprised when it is still in existence, when it keeps its shape amidst the general fluctuation. The insistence with which stopping and storing, as well as switching on and acting anew, is ever and ever repeated is an awe-inspiring fact of which man has been hitherto too unaware. Consciousness of this could represent a possible important source of understanding.

The whole idea may be a terrifying conception more frightening than the invisible ghosts and phantoms which our fantasy creates out of the indefiniteness of general mobility.

Types of shapes are pre-conceived in the structure of crystals and elaborated by plants, animals and men. The partly-unconscious will to stabilise and to realise these shape-forms seems to have plastic endurance. After having built up its images it resists the dissolution into the great streaming with extraordinary vehemence.

The switching point or point of collision between the two kinds of movements is always a stop, a cut which we are used to producing in every one of our actions or vital functions, whether they may be conscious or unconscious.

The hardly noticeable phase of our doing which occurs when movement stops or is switched over to the other kind, always happens when a goal is reached, when new vibrations must be stored. The stop which appears in our seemingly motionless plasticity is that which we take as or call our real existence.

The possibility that there may be a great many series of rebirths which are nothing other than continuous reaffirmations of our will to plasticity is something of which we are not yet sufficiently aware. To stop the great flow in order to benefit our innate and reflected imagination seems to be the practical aim of life.

The study and use of movement should not induce us to lose ourselves exclusively within the great stream, thus neglecting any positive attitude to our innate effort capacity. We should gain the power to observe and cultivate our continuous re-assertions in learning before all that life is not the slave of mobility but a manifestation of the stopping capacity which fortifies us against complete dissolution and nothingness. To bathe, to swim, to dance in the great round is a way of keeping our stopping faculty alive. That we have to do this is unavoidable and it is our occasional sacrifice, so that we may be refreshed on our emergence.

The world of our ideas is a storing of infinite motion. These are destined to emerge as finite and stoppable actions as soon as aims desirous of new stabilisations, forms and shapes appear on the horizon of our will, all begging for realisation. Making use of our effort capacity results in the birth of new realities containing new stopping power. The final grasp is the essential and through it the appearance of a new-born centre of resistance, which hinders the blindly-destructing flood of chaos from causing absolute annihilation.

The relative stop of circulating matter is on the way to and is a precursor and helper of the more complex stop which the sensibility of life shows us. The implosion leading to a binding together in plasticity might be a longing of the eternal flow itself. The race of electro-magnetic waves might come to a turning-point at which a returning, a falling-away or a rigidisation are the only possible issues. Living beings, as before them, matter, have seized the occasion to stop the continuous flow and to create centres of resistance and recollection. We call these objects realities, individuals, personalities.

The need to retain a shape, to emerge from and again later to re-immense into chaos, is a strong and vital drive of Nature. The realisation of this is probably limited but it finds in man its eminent representative. That which is carried away all too easily by the chaotic streaming power has not yet reached a state of human development.

SUMMARY OF THE WORK DONE BY GUILD COUNCIL, FEBRUARY 1961 TO FEBRUARY 1962

Council met three times during the year.

MEMBERSHIP

Reports presented at each meeting included the following:

- (1) Arrangements for holding the Standard examination in Manchester (May) and London (November) and results of the May examination;
- (2) A report on the Course for Associate members held at Swanwick in the Spring, 1961;
- (3) Various considerations affecting membership: ways of helping existing members and of increasing membership.

JUNIOR MEMBERSHIP

Reports of work of the ad hoc committee were presented at each meeting. These included:

- (1) Preliminary investigations about the best way to start;
- (2) A report on a Junior Day of Dance held at Chiswick Polytechnic;
- (3) A report on the beginnings of Junior membership and the first Junior News Sheet.

PUBLICATIONS

Regular reports on progress were presented by the Editor of the Magazine. These included a decision to publish a Bulletin for overseas members. There were further discussions on policy governing future issues of the Magazine.

REPORTS OF SECRETARIES AND TREASURER

These were presented, and where necessary, discussed at each meeting.

COURSES AND CONFERENCE

Arrangements were put in hand for a course for Associate members in the Spring of 1962, for Graduates and Masters at Swanwick in the Autumn, and for the Annual Conference.

PUBLICITY ABROAD

A great deal of discussion upon publicity abroad took place during the year, and Council was able to have the benefit of advice from Madame Maletic at one of the meetings.

PROPOSED STUDY ROOM/LIBRARY AT THE CENTRE

Discussion of the possibility of Guild provision of furniture and fittings for a Study Room/Library took place. A small committee was set up to examine the project.

D. M. HORNBY, J. HEATH, Hon. Secretaries.

RESULTS OF COUNCIL ELECTIONS, 1962

The following were elected to serve on Guild Council for the next two years: —

Professional Members: David Henshaw, Elsie Palmer, Joan Tomlinson.

Non-Professional Members: Audrey Gidley, Margaret Peterson.

GUILD MEMBERSHIP

We welcome to the Guild the following new members:

Associates:

Miss E. M. Clarke, Yorkshire.

Miss A. Corri, Middlesex.

Miss J. M. Greene, Surrey.

Miss A. Marsh, Kent.

Miss I. McLachlan, Lanarkshire.

Miss E. Richardson, Yorkshire.

Miss P. Schofield, Bedfordshire.

Mrs. N. A. Sitch, Warwickshire.

Affiliated Groups:

Anstey College of P.E., Warwickshire

Coloma Training College, Kent.

Dartford College of P.E., Kent.

Dunfermline College of P.E., Scotland.

The Glasgow Modern Dance Group, Scotland.

Hereford Training College, Hereford.

St. John's College, Yorkshire.

Tunbridge Wells Dance Group, Kent.

DANCE COMPOSITION

THE DANCE GESTURE, THE MOTIF AND THE THEME

In this article I shall write about my experience in composing dances, especially partner and group dances. I shall try to explain the underlying principles, but will confine myself to "creative dance", as based on the principle of harmony of movement and effort-expression as evolved by Rudolf Laban.

Often have I been asked: how do you compose your group dances, how do you get your ideas, what is the basis of a composition and its development, how do you start, how do you conceive a theme? My answer would be: the theme arises through an intense desire to convey some of my own personal experiences to others through the medium of dance. An awareness grows in myself of a specific relatedness and relationship. I start to move, I start to dance, I try, I play on my own body as on an instrument, I try again and again until I have found it: I have suddenly become conscious of the first articulation in dance. I have created a *dance gesture*.

What does a dance gesture mean? It means exactly this, that it has a meaning which is transmitted through my body.

Every art form has its medium of communication which is the instrument on and with which the artist works. In music it can be an outer instrument, such as the violin, or our own voice which is within ourselves. In painting it can be the canvas, the brush, the paint. In dance the instrument is our own body, the most intimate and closest to our being of all instruments. Therefore it is our body which must convey the communication. This means that the dance gesture is the first building stone in the art form of dance.

In a dance gesture I do not perform a functional action only, nor an expressive movement only. These factors are present while dancing, but they are merged and fused into a unity, a "Gestalt" which is different from its separate components and has a meaning. This fusion lifts the dance gesture into the realm of "ecstatic" experience.

The dance gesture is not a static position but a movement happening. This movement happening has inherent in it the various forms of polarity*, such as stable and labile equilibrium, counter-movements of body parts, symmetry and asymmetry, central and peripheral orientation, growing and shrinking, gravitational pull and levitation, recurrence and free rhythmicity, increase and decrease, relatedness and relationship. The dance gesture incorporates all these polarities, but the two which bring out most clearly the meaning are relatedness and relationship.

I use the term "relatedness" to define the relation of my body parts to each other in a specific spatial orientation. This means that my movements are orientated around an axis, e.g., upright or oblique within my personal movement sphere. I use the term "relationship" to define the interaction between myself and something outside myself. This means that I communicate either with another person or persons through movement, but the communication can also be with things or beings or in relation to the universal forces.

The polarity arises through my body being moved in its personal sphere against, or in communication with, the outer sphere. This sets the mood and character of the dance gesture and the meaning becomes evident.

Examples of such meaning are: playful, joyful, dramatic, lyrical, humorous, fantastic, friendly, fierce, evasive, powerful, searching, following, mirroring, leading, submitting, joining, contrasting, contacting, menacing, fearing, resolving, separating and unifying.

No machine, no doll could perform such a dance gesture. An animal may make a dance-like movement, peculiar to itself, but the human dance gesture is unique. In everyday life the human gesture is either an accompanying feature of the language, which

* "The Power of the Dance," by Sylvia Bodmer. Laban Art of Movement Guild Magazine, November 1960.

may be executed by single or more parts of the body, or consists of unrelated expressive movements.

The difference in dance arises through the transformation of the human gesture into a dance gesture. Such a dance gesture involves the movement of the whole body conveying and transmitting, consciously, a meaning. The dance gesture becomes a symbol, the symbol of the language of dance, the building stone with which any theme, any composition will be built up and developed. The dance gesture, with its inherent meaning, can be remembered and repeated. Variations can be found and used for development but the original dance gesture remains and is no longer subject to spontaneous alteration; it becomes a basic building stone for the dance. The dance gesture has besides its form a rhythmic and dynamic stress and it swings between the personal and the outer sphere of movement, which establishes the relatedness and relationship. The *mastery* of the dance gesture combines the perfect functioning of the body together with the conscious transmission of a meaning and the subconscious preparedness through the inner attitude.

The next step in the building up of a dance composition I shall call the *motif*. It arises through the linking of dance gestures. At least two dance gestures are needed to form a motif. They may be similar, contrasting or even identical in character. The way in which these dance gestures are joined in sequence reveals the content.

In performing alone, in a solo dance, only one way of link is possible, the sequence must be consecutive.

In partner or group dancing the sequence of joining the dance gestures can be simultaneous, successive or overlapping. In solo dance many more dance gestures are usually needed than in partner or group dancing. The greater the number of dancers the fewer number of dance gestures may be used to bring about a coherent dance composition. A whole group dance can be composed on two to five dance gestures and their variations.

The *theme* arises through the development of variations of the dance gestures used in the motif and through forms of progression. I use the word "progression" here to define weight transference, mainly apparent in steps or jumps. The transference of body weight, which is inherent in the dance gesture, will play an essential part through progression in the development of a theme.

In a later article I shall write about the build up of a whole dance composition and shall give examples of my own composition.

I would like to stress the point that the knowledge and the use of the dance gesture, the motif and its development into a theme are the foundations for creative dance. In modern educational dance the leader or teacher will very often help his or her group of children or adults in developing a dance arising out of the group. Here the knowledge of what constitutes a dance theme is of utmost importance. The teacher should be able to discern the dance gesture which has a meaning and can be remembered and repeated. Without this selection of dance gesture and motif no theme can grow out of the group. Only when the theme has been found can a dance composition be evolved, however short the dance may be.

EXAMPLES

I shall give you now examples selected on the most primary form of relatedness and relationship: the uprightness and the more stable equilibrium of our body. In describing verbally the different dance gestures I shall try to make clear their inherent meaning. I restate: the dance gesture is a movement happening which combines in itself the shaping, space orientation, rhythmical stress, dynamic force, balance and the inherent effort expression.

FIRST EXAMPLE

Dance Gesture. Starting position: upright normal body posture, arms down. I gather my strength whilst bringing both arms in a closing movement towards the centre of my body, clenching both fists. I lift my right arm upwards above my head and hold my left arm in counter-tension near the body. I look downwards. I increase my strength whilst fully stretching my right arm and end with a sudden accent, stamping at the same time with my right foot forward, taking my weight on it.

SECOND EXAMPLE

Dance Gesture. Starting position: as in first example. I suddenly start lowering myself, drawing inwards, my arms come in close symmetry near to my body in front of my chest, narrowing,

my hands turn towards my body. I look upward forward. Now I step back low with my right foot whilst gradually crouching very close to the ground, slowing down until my movement comes to a standstill. My weight is on both feet but more on the right foot.

The meaning of these two dance gestures will become apparent to anyone seeing them performed.

Motif. If now two persons stand facing each other, one performing the first and the other the second dance gesture simultaneously, a dance motif arises. The one dancer, powerful, haughty, looks down on the other dancer who looks up at him, fearful, withdrawing.

Theme. The development of the theme which is based on conflict will bring out the more dramatic aspect in dance. Many variations and progressions are possible. Here the main stress will be on counter-tension, rhythm and increasing and decreasing dynamic force. Stamping can be developed into progression of steps whilst the withdrawing, crouching gesture might lend itself to close groups.

Here I would like to suggest that any music chosen to accompany such a theme or composition should help to underline the rhythmical and dynamic stress, e.g., stamping rhythm, emphasis on accentuation and crescendo and decrescendo. The music should have dramatic, not lyrical character. Well suitable for such themes are records of orchestral music which provide a background mood, or sound, or percussive accompaniment. The dramatic dance theme will be developed more in accordance with the mood of the music and its harmonic tension. In contrast a lyrical dance theme more often will be developed in close connection with the melodic phrasing and the structure of the musical composition.

THIRD EXAMPLE

Dance Gesture. Starting position: as in first example. I stretch my body upwards, both arms rising in symmetry along the sides of my body and then above my head. My hands reach upwards, palms facing. My face looks upwards, my movement extends more and more upwards with increasing lightness and I rise gradually on my toes. My only counterpole is the gravitational pull of the earth. There is no definite rhythmical accent, but a continuity of the upward rising. The meaning: I am lifted out of myself.

Motif. We are a group of people doing the same dance gesture simultaneously. We are close to each other, all facing the same direction, a group movement is formed, a dance motif in unison.

Theme. In the development of the theme variations can be found. Sequences can be evolved by performing the dance gesture simultaneously, successively, overlapping,, interrupted or continuous, individually as well as in groups. Suitable music to enhance the streaming, the succession, could be found in a canon-like or fugal form of music. It can also be done in silence.

FOURTH EXAMPLE

Dance Gesture. Starting position: as in first example. I take my arm upwards in a gathering movement towards my chest. Then I step backwards with my left leg, bending the left knee and transferring my weight on the left foot whilst my right leg remains stretched, with the tip of the toe only touching the ground. At the same time I bend forward with the upper part of my body, my right arm reaches out forward, my left arm backward, but less extended. My face looks slightly downward forward. There is a measured, deliberate rhythm and fine touch throughout the movement.

“Showing reverence” is a term used in ordinary language to describe a certain form of relationship, but the word “reverence” actually means a dance gesture similar to the one I have described.

Motif and Theme. Again, if now two people stand facing each other performing this dance gesture, a motif becomes evident. Here the relationship is towards each other, not one of conflict or togetherness, but of consideration. Variations and progressions bringing out the theme will have a more deliberate and measured character and in the development more regular group formations will be suitable. Music which has the same measured and calm quality will be helpful for the dance composition.

FIFTH EXAMPLE

Dance Gesture. Starting position: as in first example. I step forwards with my right leg whilst bringing my hands near to my chest. I hesitate, with my weight on my right foot and take my right arm forward, my left arm follows without extending as much as the right arm, my hands lead the arm movements. Now I take

two quick steps forward, stepping left and then right again, and I give my right hand to someone, then I let go again, withdrawing my arms towards my body.

Motif and Theme. My opposite is a person doing the same dance gesture at the same time, facing me, but starting some distance away. The motif has been created. Out of this, variations and progressions will develop a theme based on actual contact. We meet, we part, we can meet others, we can part again, and thus patterns evolve. Liveliness and response are characteristic of this kind of dance and the accompaniment of stimulating music will be suitable.

SIXTH EXAMPLE

Dance Gestures and Motif. Starting position: as in first example. I extend both my arms sideways upwards symmetrically in a sustained, strong movement, my palms and my head face forward. I spread myself out, I now, with suddenness, step sideways with my left leg to the left, bending my knee and transferring my weight to the left foot. At the same time my arms cut across each other with a narrowing sudden movement in front of my body, my right arm in front of the left, my palms still facing forward and simultaneously my head turns to the right side upwards. I now take my weight over to the right foot whilst stretching my left knee, extending both arms again sideways upwards in symmetry and turning my head back to the forward position. I do this in a strong sustained way and finish by restoring my weight equally between right and left foot in a wide position, whilst holding my arms sideways upwards.

Motif and Theme. In this example I have shown two dance gestures and a variation in a sequence. This establishes already the motif, which could be developed in a solo dance. But if now two people perform this dance gesture opposite and facing each other, rather near to each other, a dance theme arises. There seems to be an invisible wall between these two; they may move simultaneously but they remain separated. The development of the theme, its variations and progressions lend themselves to a most interesting dance composition of mirroring, passing by and sliding away. Music, which alternates between slow and quick

rhythm and uses discords, as often found in contemporary music, may help to underline the tension of the theme.

SEVENTH EXAMPLE

Dance Gesture, Motif and Theme. Starting position: as in first example. I lift both my arms sideways in symmetry to shoulder level, my palms facing downwards, my head facing forwards and then I take with my finger-tips the finger-tips of another person on either side. With a slight swaying movement I step forward with my right leg, then I transfer my weight back on to my left foot, I step back with my right leg and then I transfer my weight back on to my left foot again. All the time I keep the contact with my finger-tips. The quality of my movement is swinging and elated.

We are a group of dancers, we stand in a ring all facing the same centre. From the outset we have something in common and when we perform the first dance gesture together, a motif becomes evident at the moment of touch. In our relationship we do not face individuals, but we are linked together facing a common centre. A group dance theme can now be developed but it cannot be done by less than five people. Variations and progressions should be developed by still retaining the link. We can sway together, we can progress sideways in the circle directions, we can narrow and widen, we can lower and lift the circle in a decreasing and increasing swell. This last group dance is an example of a universal dance theme, a theme based on the symbol of perfect relatedness and relationship, the magic circle.

SYLVIA BODMER.

THE MAORI AND THEIR DANCES

(A brief introduction to the Dance of a race in transition.)

The Maori people are Polynesians. The Polynesians peopled large areas of the South Pacific from the Society Islands, the largest of which is Tahiti. A glance at a global map shows the extent of these migratory voyages, northwards to Hawaii, westwards to Samoa, eastwards to Easter Island and south-westwards to New Zealand; thousands of miles of deep-sea sailing in frail craft of a canoe or catamaran design, over the greatest ocean on the Earth's surface.

By what means the Polynesians arrived in Tahiti and whence they came is a mystery. Thor Heyerdahl has proved that the Pacific can be crossed from South America to Tahiti on a simple craft floating along in the east-west ocean current. Maziere has made a similar journey in the opposite direction and so proved the possibility of a round voyage. Both these men were concerned with solving the problem of how the Polynesians came to acquire their one cultivated vegetable, the sweet potato or Kumeru, which was native to the coast of Peru. Add to this the belief held by some anthropologists that the Polynesians were originally of Caucasian stock, then the pre-Tahitian journeys of the Polynesians provide for much "imaginative reasoning".

Scientific research has still yet to decide how these two apparently irreconcilable facts have come together. One theory, which has been put in book form, claims that the Maoris are one of the lost tribes of Israel, who journeyed via North Africa, the Atlantic, Central and South America and Tahiti, to New Zealand, acquiring the Kumeru on this journey.

Certainly the Polynesians were restless people. Living close to the sea, dependent on the sea for so much of their food, they became great sailors, rode the storms, and read the evidence of sky and currents to find shelter in the far-flung islands to which the winds and waves frequently drove them.

"The handle of my steering paddle thrills to action
My paddle named Kaute-Ke-ti-rangi
It guides to the island but dimly discerned,

To the horizon that lifts before us,
To the horizon that ever recedes,
To the horizon that ever draws near,
To the horizon that causes doubt,
To the horizon that instils dread,
The horizon with unknown power
The horizon not hitherto pierced,
The lowering skies above,
The raging seas below,
Oppose the untraced path,
Our ship must go.

(Ancient Polynesian Canoe Chant.)

According to Maori folk-lore, the discovery of New Zealand was made by Kupe who had to run before a storm whilst he was fishing. He returned to Hawaiki (the Maori name for their pre-New Zealand home), and reported "I found a great land covered with high mists in the open seas to the South". Subsequently, owing probably to over-crowding, a large scale migration was planned, and according to the myths and the many songs written to commemorate this event, seven canoes left Hawaiki for Aotearoa, the Land of the Long White Cloud. The known genealogical tables seem to put this migration in the early part of the 4th century, and although the seven canoes probably sailed at different times there could hardly have been a long interval between the voyages, since stories from a variety of tribal sources give identical time-spans.

"Behold TAINUI, TE ARAWA, MATATUA, KURAHAUPO
and TOKAMARU,

All afloat on the ocean vast,
The tree trunks were hollowed in Hawaiki
And so TAKI-TIMU took form
A night was spent at Rangipo
And AOTEA took the sea at dawn."

(Maori Song.)

Each of the named canoes carried a particular tribe, and as each canoe made land-fall at widely separate points, so the land in that vicinity became tribal land. To-day the land owned by

Maoris is the subject of much litigation owing to the fact that their original social system was communalistic and the land was owned by the tribe.

The Maori found New Zealand populated. It has been proved that there were at least two other groups of people who inhabited the islands before the arrival of the Seven Canoes. Of these, those known as the Moriouri were conquered and absorbed by the Maori invaders and the earlier inhabitants known as the Moa-hunters are still largely a subject for research. From what little remains of their presence, it appears that they were nomadic hunters dependent to a large extent on the Moa for their food and in all probability they contributed greatly towards making that huge flightless bird extinct.

From the time that they arrived in New Zealand, until the arrival of white people, the Maori increased in numbers. The Kumera grew well in the sandy soil near the sea-shore, and native plants provided additional vegetables and fruit. There was an abundance of fish in the sea, the beaches and rocks provided a large selection of succulent shell fish, and the flightless birds, as well as the birds that could fly, added to the Maori larder. There evolved in this simple society a strict code of dietary, sanitary and health rules, much of which must have been part of the social pattern in Hawaiki. Within this framework developed a pattern of physical education which included the beauty of Poi Dancing to accompanied chants or songs and the awesome spectacle of tattooed Maori warriors rehearsing their Hakas. The people gathered every morning to sing and dance together, the old songs and dances were remembered and new ones created to commemorate important events.

I was for some time puzzled by having seen three distinct styles of Maori Dance: the Poi Dance, the Hakas and Action Songs, and yet I could not find any reference to the last in any books by early settlers who recorded their impressions of Maori life.

This I have recently discovered is simply because the Action Song is a comparatively new innovation into the Maori repertoire. The first of these songs were composed about the time of the first World War. This also explains why the Action Songs so frequently involve the use of movements not used by the Maori prior to European settlement, e.g., the handshake, and why the songs are commemorative of events in modern times. A favourite

theme is the departure and return of the Maori Battalion to World War II. In World War I the Maori had not generally been employed as infantry-men. To have their own unit was a great honour and a cause for celebration.

Maori dress for every-day life was nil or almost nil, yet for Dance they dressed. This, of course, confirms that Dance was a most important part of the Maori way of life and it is quite probable that the dresses worn or the patterns woven into the dresses were symbolic, much in the way that the wood-carving on the main buildings in the village are a symbolic representation of Maori myth and history. The wearing of a loin-cloth and a belt that was fixed over one shoulder was part of the preparations for war.

“Give me my belt
 Give me my loin-cloth
 That they may be put on.
 That they may be fastened.
 That wrath and I may join together
 Rage and I.
 The loin-cloth is for anger
 The loin-cloth is for rage
 The loin-cloth is for the destroying of war parties.”
 (Maori Chant.)

The traditional costume for dance is worn to-day. The men in the group wear short flax skirts called “piupiu” and in performances not involving the war dances they might wear cloaks of bird feathers. The women wear a longer flax skirt and a bodice of taniko work which is flax dyed and woven in geometric patterns.

Another more permanent decoration previously worn by both sexes was the tattooing of the face. On the men it was an all-over pattern whilst the women had only their chins marked. As in other Polynesian societies this tattooing was part of the initiation into adulthood. For demonstrations of the war-dances the men make up their faces in the age-old tattoo patterns, and it certainly adds to the eye-rolling, tongue-wagging grimaces that accompany the actions of what is an impressively ferocious crescendo of sound and movement.

HAKA

To-day the word “Haka” is used to designate only the war

dances, but originally it covered all the Maori Dances. The word "Haka" means "posture". It is through postural and gestural movement that the dances are performed. There is little travelling and stepping. In the war dances and action songs, the weight is carried on the left foot whilst the right foot is used for beating the rhythm. The whole foot is used; it is lifted clear of the ground between every beat.

Although the Haka group rarely travels, there are certain talented individuals who are allowed to break out of the group formation. The persons who do this are said to "Pukani". A man is chosen if he has the ability to appear more ferocious than the other men. By twisting his features, rolling his eyes, quivering his cheeks, and making his tongue protrude in all directions to an extreme length, he supposedly suggests the warrior intent on battle. When a woman performs in this manner it is assumed that she is being a comic.

The following variations of Haka groupings have been recorded:

- (1) *Haka taparaki*, a square formation, the dancers facing inwards.
- (2) *Haka porowha*, a square formation, the dancers facing out.
- (3) *Haka tutoha* or *turanga a tohu*, a free wedge shape with lines not ranked.
- (4) *Haka aroakapa*, dancers in two ranks.

To-day the usual grouping for a Haka team seems to be one rank of men at the rear and two ranks of women in front. A lot depends on the number of performers available, and on the occasion. At large tribal gatherings, the men's war dances are performed with a great number taking part.

Certain hakas emphasised movements in, or movements of particular limbs or body parts.

- (1) *Haka pikari* (shuffle) included violent foot movements.
- (2) *Haka pirori* (twirl) involved much turning. This was a dance of resentment intended as an insult to an enemy, and the performers were naked, a rather unusual thing, for the dancers usually dressed for the performance of Hakas.
- (3) *Haka koiri* called for a great deal of swaying.
- (4) *Haka matohi* was performed by men only in a stooping position from which they elevated their posteriors in a most grotesque manner.

- (4) *Haka horuhoru* (to sob) was performed in a kneeling position during the *Tangi* (funeral).
- (6) *Haka maimai* was a dance welcoming guests to a *Tangi* and was performed by the women with much swaying of arms and body. This action was known as *aroarawhaki*.
- (7) *Haka waiatu* was a mild song with little movement, mainly vibrations in arms.

There seem to have been three main types of war dances:

- (1) *Haka tutu waewae*, danced whilst carrying any type of arms.
- (2) *Haka peruperu*, a dance when spears were carried.
- (3) *Haka tutu ngaruhu*, a dance when double-headed clubs were carried.

During certain religious ceremonies the *tohunga* (priest) would call for the words and action of these hakas, but without weapons, in order to help him with his priestly duties. The *tohunga* was an extremely powerful figure in the Maori community, he having power to impose and lift tapu (taboo), to foretell the future, to send and receive telepathic messages and to will an enemy to death.

To-day the hakas are but relics of the past. New action songs are composed for special occasions, chiefly in connection with the visits of important people, e.g., Royalty or the Governor-General, and for tribal gatherings. Leading Maori attempts to retain their rather unusual Dance-songs along with other Maori arts is the Government's Maori Affairs Department. In Rotorua, which is a paradise for sightseers, an excellent Haka team performs for tourists, and the Maori communities frequently have concerts where Hakas are performed. There are Maori clubs in Universities, Colleges and Schools and an increased understanding and appreciation of Maori culture helps many young people who are suffering from the strange and sometimes difficult experience of adjusting to European ways of life.

The impression that the Maori groups have on the spectator is summed up in the following quotation.

"At last I could trace the kinship in temperament of my Maori friends with their Polynesian cousins. Here was the same joyous spirit awakened by the same conditions. The Dance! The Dance! Oh the joy of self-expression! An expression not of the voice alone, but also with the exquisitely sensitive muscles all responding to a great harmony of self with Nature."

("A Year with the Maori". Del Mar.)

EXAMPLES OF MAORI DANCES

(Words already broken into syllables are pronounced phonetically, the "wh" having an "f" sound.)

I. HAKA (Tutu waewae: War dance with weapons).

4/4 rhythm. Miss first beat bar, and last beat of last bar. This is to emphasise sudden stillness. Each line represents 4 beats.

Translation:

Solo	Kia Ka-tia	Close in.
Chorus	Au! Au!	Ah! Ah!
Solo	Kia whe ra hia	Open out.
Chorus	Au! Au!	Ah! Ah!
	Kia re-re-a	Let the seal
	tu-te ke-ke	fly away
	no-ki ta-whi	to the distance
	ti ti-ti-ro	and there
	mai ai	gaze back.
	Au! Au!	Ah! Ah!
	To ri-ri	It is war.

Movement. Weapons are held in right hand which touches left shoulder. Left hand slaps rhythm on left thigh. Right foot is lifted as thigh is slapped. As sound increases and "Kia re-re-a" is reached hops commence on every 4th beat. Arms open as the body is in the air, close on return, and closed position is emphasised by bending left knee and by placing right foot to low diagonal left backward. There is no hop at the end, just stillness and sudden silence.

II. POI DANCE. Although Sachs claims that similar dances are found among the natives of New Guinea, he does not give any source confirming this claim. I have tried to find references in books dealing with native life in New Guinea about a style of dance similar to that performed by the Maori but can find no evidence to support Sachs. It is, I think, true to say that Poi-dances are unique, and found only among the Maori.

The ball-like Poi has a centre of bullrush (raupo). Around this is a closely-woven piece of fabric in the taniko patterns of coloured flax like that in the women's dresses. A final decoration of feathers, or in modern times, long white dog hairs and the Poi is ready to be attached to a string. The length of the string varies, for the Poi Dances are sometimes performed in a kneeling position,

or sitting position, and sometimes in a standing position. Thus there is a short Poi and a long Poi, the first having a string some nine inches to a foot in length, the second one about two feet long. There is supposed to have been an even longer Poi on a string some five feet long, but this is not used to-day.

Traditionally the Pois are manipulated by the women, and to-day the men stand behind providing additional vocal strength and suitable actions for the song. The songs are usually about the story of the building of the canoes and the voyages made at the time of the migration. The movements of the dancers and Poi balls symbolise all the actions necessary for canoe construction, the successful paddling of the canoe and its navigation, including bailing. The landfall in New Zealand with its new and varied fauna supplied movements based on the fluttering of the fan-tail and the diving of the shag.

The postural movement of the dancers involves swaying forwards, backwards, and sideways, some turning inwards and outwards. At all times at least one of the Poi balls is kept rotating and when a reversal is made posturally the Poi ball is reversed by making contact with a surface which is often part of the dancer's body. This is achieved without a break in the rotations of the Poi balls by following this training routine.

- (1) Hold Poi in left hand and string in right hand.
- (2) Drop Poi and turn string anti-clockwise to complete a circle and catch in left hand.
- (3) Repeat 1 and 2 but allow Poi to hit palm of left hand and return clockwise to catch.
- (4) Reverse 3 by turning Poi clockwise first and reversing to catch.
- (5) Repeat 3 and hit back of hand (left) and return to catch.
- (6) Develop 5 by allowing a number of revolutions for Poi before catching.
- (7) Rotate Poi and allow contact with shoulders, head and ground to cause reversals.
- (8) Learn to use the other hand for control as outlined above.
- (9) Work with a Poi in each hand using shoulders, head and ground for reversals not necessarily with both Poi rotating in same directions.

Canoe Poi. Phonetical pronunciation; for Ng say—n, a silent g; for wh, an f sound. Chant in following $\frac{3}{4}$ rhythm; create own melody, use tonal intervals. The Maori had a five tone scale before the introduction of European music.

Rhythm. Taa taa taa, taa taa taa, taa taa taa, taa-aa-aa
 Words. Nga wa-ka, e whi-tu e-ta-u, nei
 Taa-aa taa, taa-aa, taa, taa-aa-aa
 Ho - ea, Ho - ea, ra
 Taa taa taa, taa ta-te taa, taa ta-te taa
 Tai - nu - i, Te-A-ra-wa, Ma - ta - tu - a
 Taa-aa taa, taa-aa taa, taa-aa-aa
 Ho - ea, Ho - ea, ra
 Ta-te taa taa, ta-te taa taa, taa taa taa, taa-aa-aa
 Ta-ki-ti-mu, to-ka-ma-ru, Ku-ra-hau - po
 Taa-aa taa, taa-aa taa, taa-aa-aa
 A - o - t - e - a
 Taa taa taa, taa taa taa, taa ta-te taa
 Aga wa-ka, e - ne - i, e - ho-ea-ma
 Taa-aa taa, taa-aa taa, taa-aa-taa
 O - ta - tou, ti - pu - na

Translation

These are the canoes that sailed together,
 Paddling, paddling on, Tainui, TeArawa, Matatua,
 Paddling, paddling on, Takitimu, Tokamaru, Kurahaupo, Aotea,
 These were the canoes that sailed here,
 The canoes of our ancestors.

The group is seated in files, arms length apart. Movement is in medium level unless otherwise stated.

- 1st Bar. From starting position of being seated with arms extended sideways, trunk moves forward as arms move into forward diagonal low, rotating Poi balls forward. Contact with ground reverses revolution of Poi balls.
- 2nd Bar. Back to starting position.
- 3rd Bar. As trunk leans backward, arms move into back diagonal low and Poi balls are reversed on contact with ground.
- 4th Bar. Return to starting position.

- 5th Bar. Hands move to shoulders.
- 6th Bar. Arms into low forward.
- 7th Bar. Poi-ball in left hand is halted, ball in right hand reversed by contact with ground.
- 8th Bar. Right hand to right shoulder.
- 9th Bar. Reverse Poi-ball with contact on shoulder.
- 10th. Bar. Right hand to left sideways low over left arm; reverse Poi ball from ground.
- 11th Bar. Right arm returns to right sideways.
- 12th Bar. Left hand commences rotating Poi-ball backwards, right arm sideways.
- 13th Bar. Left arm returns to left sideways, both hands now rotating Pois.
- 14th Bar. Trunk leans to left and left arm goes to side low and right arm to side high.
- 15th Bar. Trunk to vertical, arms to side.
- 16th Bar. Trunk to right, right arm to side low, left arm to side high.
- 17th Bar. Trunk returns to vertical, arms to sideways extension.
- 18th Bar. Hold position.
- 19th Bar. Circling arms via forward, high-forward, high, high-backward-sideways, then repeat.

The above can be performed quite effectively using coloured braids slightly weighted, but there cannot, of course, be any reversals as with Poi-balls.

III. ACTION SONG. $\frac{3}{4}$ rhythm. Tonal intervals when creating melody.

Taa ta-te ta-te, taa taa taa, taa taa taa, taa taa taa
 Ko Pa-pu-ku-ra, ma-tou-ai, ma-tou-ai, ma-tou-ai
 Taa ta-te ta-te, taa taa taa
 Ko Pu-pu-ku-ra, mu-tou-ai
 Taa ta-te taa, taa taa-aa (repeat this line)
 Hai e-nei wai, na po.

Translation

We of Papakura welcome you, welcome you, welcome you
 We of Papakura welcome you
 And offer you a friendly hand,
 And offer you a friendly hand.

Movements

Starting position: arms held forward at shoulder level. Leader counts the team in and they tap rhythm with right foot.

1st Bar. Hands circle to clap on returning to forward as in starting position.

2nd, 3rd, 4th Bars. With vibratory movement in fingers and hands arms move to diagonal right, across to diagonal left and return to forward as in starting position.

5th Bar. Hands circle to clap on returning to starting position.

6th Bar. Left hand at waist level, right hand passes across the face with vibratory movements in hands and fingers.

7th Bar. Hands circle to clap at starting position.

8th Bar. Offer to shake hands. (*Repeat last two movements for 9th and 10th bars.*)

The slight vibration in hands and fingers as used in this Action Song is one of the oldest movement ideas in Maori Dance. It represents the shimmering of hot air as it rises from the ground and it is derived from an old Maori legend which tells how Hine-roumati, the Summer maid and wife of the Sun, bore Tanerore sometimes called Purearochi; he it was who taught the air to dance and so created the Haka of Tanerore. With this brief reminder of the beginning, I end.

HARRY SMITH.

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The Maori Club, Ardmore Teacher Training College, 1958, who provided hours of entertainment and willingly shared their pleasure in their heritage of Dance.)

MOVEMENT AND DANCE WITH ADOLESCENTS

I shudder at the thought of teaching Movement and Dance to "Adolescents"! But perhaps it would be worse if they were "Teen-agers." During my dance classes with thirteen-year-old boys and girls I grew weary of playlets about the criminal activities of teen-age gangs and urged the form to think of something different. After some moments' anxious thought, a lad raised his hand and launched into the synopsis of a new play: "It's about a group of . . . of . . . well, of growing-old-children."

"Growing-old-children": I like the phrase because it does not conjure up an image of a completely separate species.

My first experience of Movement teaching consisted of a series of four lessons (the minimum allowed) in the local junior school during the second year of my college training. About forty-five half-naked children romped, capered and stampeded for twenty terrible minutes. My fellow-student and I interrupted the chaos about every two minutes to tell the children to "be dead men." We kept them like that for as long as we dared. Afterwards I was told that the series of lessons was the most successful they had had that year! Maybe this "success" was due to the alternation of vigorous activity and stillness, combined with our determination to keep control of the class.

When I obtained my first teaching post in a girls' secondary modern school in the Black Country (industrial Staffordshire) I was asked to teach Movement to some first and second year

* *Modern Educational Dance* by Rudolf Laban. Published Macdonald & Evans.

forms. What I knew lasted for about one term's lessons! Then I attended a holiday course, bought a book* and taught for a year. The children loved it, and, as far as I can remember, they showed no tendency to riot. I did not expect them to, so I suppose that helped. I had been taught that awareness of space should come first in every lesson. The children "felt" the space around them as they sat on the floor, as they stood, and as they moved around the room. They grew and they shrank, alone, with a partner and in groups. They moved quickly and slowly, and performed effort-sequences in groups. All this work was accompanied by a pianist. She was used to playing for musical comedy. Sometimes we did without the piano music.

Occasionally the children moved to poems they had learned in their Speech Training class. I remember doing "Hannibal Crossed the Alps" with half the class reciting while the other half mimed. The group moved and spoke at the same time when we did "The Lobster Quadrille."

A third-year drama class studied a play called "The Seal Maiden," which is based on a legend of the Scottish Western Isles. They thought it would make a successful dance-drama, but as this particular form had started Movement lessons the previous year when they were in the second form they no longer had lessons. They asked me if they could rehearse out of school time. One or two of the girls came with me to the record shop to select a suitable record (I knew nothing about music, either!) and after several sessions we chose Mendelssohn's overture "Fingal's Cave." The theme of the play is not uncommon, but the children found it appealing. A fisherman finds the Seal Maiden on a rock and persuades her to marry him. She keeps her sealskin in a chest and settles happily to life on shore. In time she finds the call of the sea too strong, and, taking the sealskin from the chest, she dashes down to the water. We had already selected the principal actor/dancers in the drama class. We then had to employ the rest of the class as "chorus." During the first and last scenes the chorus would undulate as the waves. The music suggested calm sea at times, with a storm now and then. To introduce the second scene the chorus would suggest the working action of the fisherfolk. One of the girls made sketch plans of the floor patterns for all the group scenes, and we worked from those. During the main action of the drama performed by the principals the chorus was at first

unemployed. Later on we used them as an effective background seascape. I think we spent the whole of the summer term on this drama. No one ever saw it. The grand climax came near the end of the term when the whole class stayed after school and we took the old wind-up gramophone outside into the sunshine and had a private performance in the playground.

After a year at the Art of Movement Studio (Manchester, in those days) I taught in a bi-lateral* school for girls in a country town. The pitfalls were many. I fell into them. I will say at once that I believe one should teach what one thinks is appropriate and not what one thinks someone else thinks is appropriate! If the teacher is not confident then the class will not be confident. Children do not mind being told what to do, if they have the ability to do it.

At this particular school it was the Head's declared policy that the children should *enjoy* their work! During a fourth form class I asked the girls to sit down and listen to the music. At the end of the piece, one girl made a face and said, "Oh no! I don't like that!" I could stand no more, and blazed out, "You don't *have* to like it! You're just going to dance to it!" She did not sulk or complain to the Head. She danced. Whenever I caught her eye I glared and she grinned! Since then I have tried not to bother about the enjoyment of the class, because it induces self-consciousness in both teacher and pupils.

As I had just come down from the Studio, where we worked all day, I expected far too much from the children in too short a time. I forgot that they only danced for half an hour each week. I would expect them to produce group studies with very little help from me, if they were in the fifth or sixth form. They resented this and covered their resentment with much laughter and fooling about. At the time, I did not realize what was wrong, and found it most depressing.

The first and second year backward children had two periods of Movement a week, as the Head believed that it compensated for their difficulty in verbal expression. This seemed to be true, as they certainly composed much more freely than the grammar forms. They liked to compose a new study every week, or even every lesson. Usually I suggested the themes, and then they would dance without discussion, following the lead given by the more

* Secondary Modern and Grammar streams in ratio of 3:1.

imaginative pupils. I was interested to see a first-year backward class perform a fairly creditable burgomasque after hearing the music played through once. They taught the dance to a fifth-form group who performed it in the school production of "A Midsummer Night's Dream."

The older girls needed considerable teaching and guidance. Some of them would be confident because they were experienced, but others, less confident to start with, would realize how inept they were, especially in comparison with the able girls. Movement training at the beginning of each lesson helped the girls, and they liked to understand each stage of the work as we went along. Movement studies leading to dance would be the most useful approach here, but I was not good at this myself in those days!

Adults are still, I think, "growing-old-children." Evening classes are well worthwhile and I have done some work in the field recently. I have been able to profit by some of my mistakes with senior girls, and I have actually managed to teach, and arrange, dances. This has been a success because I taught the class the aspects of movement that would be required for the dance. How obvious that sounds! I mention it because I have to confess that I had previously expected pupils to compose dances out of practically nothing. It might be amusing to record a simple notion that turned out well. We had studied the Dimensional Scale, and I decided that the dance would be concerned with the idea of "down." I then thought of associations in this way: down—rhythm—earth—crops—Africa. It would be a dance conveying these ideas, but it would not be a mime. I invented a rhythm and my pianist pronounced it capable of musical development. The first half of the lesson in movement training provided a contrast to the dance that would follow, but also gave some practice in time and space rhythms. The second half of the lesson enabled the students to experience the sequence of ideas in movement. Then eight bars of the music were played, and the students were asked to improvise a tiny sequence of movement* which they could simplify and repeat. The theme for the dance had been presented. Two students had improvised small closed sequences which they taught to the rest of the group. Half the class entered with one movement and half the class entered with the other. The dance

* For a better description see *Modern Dance in Education*, by Joan Russell, published by Macdonald & Evans.

developed using the inventions of two other students. The middle section of the dance used the inventions of two more students who had been freer and more open. The two halves of the class united for this part of the dance, which concluded with a further invention of similar character to the first ones enabling the group to dance "off." The whole dance took about forty-eight bars of music.

I hope that this little article will enable many of you to say, "Well! I know more about teaching Movement and Dance than *some* people!" Go ahead, and teach them!

SHEILA M. MCGIVERING.

MOVEMENT AND SPEECH—III

Since we are not normally aware of what our vocal apparatus is doing when we speak, it is necessary to take conscious trouble to discover the movements it is capable of performing in order to appreciate Sir Richard Paget's gesture theory of speech: "It is to the movements of articulation that we must go, and not to the intangible sounds, if we would discover the riddle of human speech."*

These are, of course, much smaller than bodily gestures—mere "shadows," as he himself describes them, and one is reminded of the evidence of the painter, Sir Edward Burne-Jones who, if he wished to fix in his mind a form which he had seen or imagined when canvas or paper were not available, frequently sketched it with the tip of his tongue on the roof of his mouth!

The tongue, in particular, is an extremely flexible structure and can vary its shape considerably. Paget describes an interesting effect which can be produced by holding the lips in position for the vowel *aw* and then vigorously moving the tongue from side to side, with the tip pushed forward just behind the lips. Although the resulting sound cannot be exactly written in English, it approximates to words such as *wobble* or *warble*—an obvious movement-meaning correlation.

Sideways movements of the tongue, however, are in general of little use in speech, since unlike up and down or forward and backward actions, they do not produce recognisable changes of sound. There are, too, only a comparatively few typical movements and positions of the lips and soft palate, and man has therefore had to exercise considerable ingenuity (unconsciously, that is) in combining these various possibilities and modifying them in small details in order to devise an adequate number of distinctive

speech symbols. The results of tongue, lip and palate movements—or gestures—are consonants; the results of positions—or postures—of these structures (when sounds emerge through completely open passages), vowels.

To take vowels first, in which the English language is particularly rich. *Ah* as in *father* is produced through a wide open mouth with the tongue kept flat. Hence, from the point of view of mouth size this could reasonably be expected to denote wide or spacious (e.g., *large*, *vast*), and because of the tongue posture, that which is low or flat. (In Sumerian *water* is *a* and *ocean* is *ab*).

By keeping the month opening the same size, but gradually raising the tongue so that the cavity between lips and tongue increasingly diminishes, the vowels as in *urn*, *end*, *it* and *eel* are successively formed. More often, however, the size of the mouth decreases also, so that by comparison with *ah*, *i* and *ee* are "small" vowels, and since for these the tongue extends forward as well as high, they might be expected to indicate distinctions of direction and level as well as size.

Further variations occur by the process of lip-rounding, as in *aw*, *oo* and *u* (as in *pull*). The former, with lips only partially closed suggests incomplete closure—a yawning cavity, in fact! *Oo* represents the highest degree of lip-rounding, with the tongue raised higher at the back than for *ah*, so that the month becomes an elongated tubular shape, practically closed at both ends. This is therefore likely to symbolise something hollow, or enclosed, or tubular, or (because of the lip-protrusion) something projecting forward. Obvious examples are *hoop*, *loop*, *room*, *tomb*.

Combinations of various degrees of mouth closure with various degrees of tongue-raising produce the remaining vowels as in *man*, *hop*, and *up*, and the nine diphthongs—which might be described as two successive postures merged into one. Professor Schlauch* suggests that this happens because of the difficulty of sustaining one pure vowel—intact, as it were—the tongue seems to become restless in one position and shifts slightly, so that quality suffers at the expense of quantity!

To illustrate the points so far made, Paget takes various groups of words in which the same set of consonants is combined with different vowels. Here is what he makes of one group:—

Sleet is fine-textured and high up; it moves in a slant.

* Margaret Schlauch: *The Gift of Tongues*.

* R. Paget: *Babel—or the Past, Present and Future of Human Speech*.

Slit is a cut or tear lengthwise—less fine than *sleet*.

Slate is a laminated rock, easily split into flat, smooth plates

. . . it will probably be felt that *slate* is a coarser-grained idea than *slit*.

Slat is a narrow piece of wood, thicker than a *slate*.

Slot is a groove or channel—a large variety of *slit*. It would seem that so far he has proved his case.

While considering vowel-size, it is interesting to note John Orr's illustration of the same point, though he is not concerned directly with Paget's theory. He quotes* the instance of a child who, on seeing his father clad in an impressive fur coat, exclaimed "Popa!" instead of his usual "Papa," and further describes the experiment of asking several people how they would distribute the names Tim, Tom and Tam among three dogs—one large, one of medium size and one a puppy. The replies are almost always in order of size from small to large, Tim, Tam and Tom—but as he himself admits, the test is not absolutely conclusive because of the possibility of the association of one or more of these names with ideas, e.g., Tiny Tim, Great Tom. On inquiry, however, while some people give these as reasons, others have no explanation other than "it seems right."

Numerous examples spring to mind of words containing *i* or *ee* vowels and suggesting minuteness, feebleness, lightness and so on, e.g., *gleam, glimmer, twinkle; flimsy, brittle; titter, snigger, tinkle; flicker, trickle, stipple; tickle, twinge, wince; chink* (cf. *chunk*), *sip* (cf. *sup*), slip of a girl (cf. *slap-up* dinner).

And in contrast a selection containing *ah, er, oh, aw*, etc., and suggesting heaviness, dullness, depth and volume: *murky, gloomy; gargle* (cf. *giggle*), *clank* (cf. *clink*), *squawk* (cf. *squeak*), *croak* (cf. *creak*); *snuffle* (cf. *sniffle*), *topple* (cf. *tipple*).

Of course the suggestive powers of many of these words is due as much to their consonants as to their vowels, and in order to appreciate the significance of these, the following is an analysis, on Paget's lines, of some of the most common in English.

b and *p*, because of the lip-action involved, might be expected to signify complete closure and/or quick release, and *m* a continued state of closure. *Slam*, as distinct from *slap*, offers a good example of the enduring quality of *m*, as compared with the momentary character of *p*, while the terminal *p* in such words as

* John Orr: *Words and Sounds in English and French*.

clap, clip, nip and *snap* obviously contains the idea of rapid bringing together.

Similarly, pressing the tongue against the hard palate produces *d, t* and *n* (voiced, unvoiced and nasal respectively), while still further back in the vocal cavity, another closing action, this time of the back of the tongue against the soft palate gives *k* or *g* (hard) and the prolonged nasal sound *ng*. These, therefore, suggest other varieties of closing and release in the middle, or at the back, and the time difference is again illustrated by *hang, hack; cling, click; clang, clack*, etc.

Because of the tongue gesture involved in *s* and *z*, these consonants might be expected to represent a reaching forward and upward, or bringing to a point, and the combination of other consonants with *s* produces an interesting variety of gesture-meaning illustrations.

Sl, for instance, which results from a sliding-back of the tip of the tongue close to the palate while the back droops downward, is literally a "back-sliding" gesture and apparently figuratively too, as almost all English words beginning thus tend to have a depreciatory flavour, e.g., *slack, slime, slip, slither, slouch, slump, slur, slut*.

The *st* gesture is very similar to that of *sl*, but more emphatic. The tongue makes a full stop against the palate (*t*) and momentarily shuts off the air-flow, instead of merely touching the palate lightly as in *sl*. The meaning of sudden stopping is apparent in interjections to enjoin silence such as *hist! whist!* and the French *chut!* as well as *st!* on its own, while the words *stand, still* and *stop* contain an associated idea.

Words beginning or ending in *sp* commonly denote something which comes to a fine point or edge, as *spear, spire, spout, spit*, and *asp, wasp, wisp*, while practically all those beginning with *str* connote that which extends longitudinally—from "here" to "there"—as *stream, string, strap, street, strand, strain, stretch*. This arises from the drawing-back of the tongue-tip from the forward-high position of *s* along the roof of the mouth towards the soft palate, similar to a pulling-back action of the hand.

Sw, being "a tongue and lip gesture of continued motion" is appropriately found in *swan, swallow, sway, swell, swirl, swish* and *swipe*. *Sh*, in which the tongue is lifted both at the front and back, gives the idea of either a surface held high, as in *shade*,

shelf, shield, or of something flattened out—*sheet, shale, shore*—or of something covering or covered over—*shell, sheath, shawl, shoe*. In *shame*, the symbolism is figurative, suggesting the action of covering one's head or face (as in Red Indian sign-language). The *sh* gesture also carries an idea of slightness, especially of a thin surface or layer—*sham, shallow, shift, shirt, shiver*—and in this respect is akin to *sk*—*skate, ski, skid, skim, skin, sky*.

The relationship between *sn* and the nose has long been recognised, but Paget's analysis of the gesture involved makes the reason for this clear. He describes it as "a substantial and enduring" drawing-in or -up action. Hence, *snout, sneezes, snore, snooze, sniff, snuff* and so on, while the idea of successive drawing-in movements which might imply gliding along, or figuratively, furtive, is embodied in *snake, snail, sneak*. Since that which is drawn up or in also projects, we have such words as *snub* and *snag*.

L is a consonant which seems particularly indicative of motion. It is essentially movement to and from a point, and combined with *p* suggests growth, as in *plant*, or fullness (Latin: *plenus*)—*plump, plum*, while in conjunction with *f* it often implies rapid change. There are numerous examples (many in common use in the teaching of movement)—*flash, flail, fly, flick, flutter, fling, flit, flop, flip, flounce, flow, flurry*. Variable motion seems to be symbolised in the words ending in the *fl* gesture—*scuffle, shuffle, ruffle, trifle*, and a modern invention, *skiffle!*

F and *v* are essentially explosive actions in a forward direction following a backward preparation. The bottom lip escapes, as it were, forcibly and suddenly from behind the top teeth, almost with a catapult action. McDonald Critchley* notes that *v*, "the most victorious letter, and when not victorious the most vicious," has a quality of "cleaving incisiveness and strength," and words beginning with both *v* and *f* certainly appear to have something of this character. *Virtue, victory, vigour, valour, verve* on the one hand, and *vile, vice, venom, villain* on the other, all have plenty of vitality as also have *fame, fight, furore, fury, fiery, firm*, etc.

R, in which the tongue is lifted as in *l*, but also strongly curled, would be expected to denote bending backward, or curving, or surrounding, and when combined with *kr* or *gr* has the additional connotation of firm closing. The oral gesture involved in *grip* may

* McDonald Critchley: *The Language of Gesture*.

be compared with the gripping action of the fingers and thumb, the *ip* indicating small or tight held high up. With larger vowels, greater forcefulness is implied—*crush, cram, grapple, grind*. A number of words beginning with *gr* seem to be associated with a "dark" state of mind—*grumpy, grumble, grunt, grudge*, although this may be due as much to the *u* vowel, which is generally held to have a "dull" character—*blunder, bungle, clumsy, numskull, bludgeon*, and so on.

Many hyphenated words of fairly recent origin which have a peculiar appropriateness about them may be accounted for by the Gesture Theory, e.g., *ding-dong* (forward-backward symbolism to denote varying fortunes), *see-saw* (high-low), *criss-cross* (forward-upward and backward-downward), while in *zig-zag, dilly-dally* and others where *i* and *a* are contrasted, the "high-low" action seems to serve the meaning of side-to-side, owing to the ineffectiveness of such tongue movements to produce a change of sound.

Another class of contrasting gesture words is that in which the vowel is kept constant and the consonant is changed—*hotch-potch, higgledy-piggledy, hugger-mugger*, etc., where the change from throat-constriction (*h*) to lip-closure suggests separation, scattering or disorder. In *namby-pamby, teeny-weeny* and also words such as *finicky*, closely associated consonants indicate exaggeratedly small change or size.

Fresh light too, is shed on pairs of words which are invariably associated, like *spick and span*, which as Ballard* points out, could no more exist as *span and spick* than as separate entities. A certain sense of climax is achieved in finishing a word or phrase with a wider vowel than the one preceding, thus adding a certain weight (probably also in conjunction with intonation). Thus—*merry and bright; ever and aye; safe and sound* (reversed in order of meaning, but not in sound in the French *sain et sauf*); bound *hand and foot* (cf. *pieds et poings liés*).

It is also feasible that the expressive contrast of small and wide vowels has contributed to the development of strong verbs—that is, those in which, instead of the regular *-ed* ending, there is a change of vowel for the past tense: *spit-spat, fling-flung, drink-drunk*, etc. This not only seems to suggest a completion of the action, but because of the change of spatial position signifies a change also of time. Thus, present time and activity, like nearness,

*Ballard: *Thought and Language*.

are implied by high and narrow forward postures and gestures, in contrast to low or wide or backward ones, which indicate past time and passivity as well as distance.

It is apparent that oral movement may be considered from several points of view—of direction, or of size, shape, level, force or speed; and, as with bodily gesture, may be described in spatial, rhythmical or action terms—the tip of the tongue may reach forward-high, for instance, but also perform the action of touching. This means that a number of different interpretations may be put upon speech movements, or to put it the other way round if we seek to justify Paget's theory, the same posture or gesture may symbolise more than one thing.

Bearing this in mind, it is interesting to examine Laban's selection of words for effort-training, and incidentally to recognise that the oral movement involved in *tang* and *dance* is an up-down action, comparable to the bodily action of jumping up and down—that is, saltation!

Taking the eight basic effort actions and some of their derivatives, we might expect those signifying quickness to contain short vowels, and consonants which are essentially momentary or "stopped"; for slowness, long vowels and consonants capable of prolongation; for strength, consonants of the gripping forceful type, and possibly open vowels to convey weightiness through size; for weak actions, consonants suggesting slowness, and probably narrow, rather than wide vowels. Straight and curved actions will obviously depend on the nature of the whole word, rather than individual vowels and consonants.

Thrust, then, with its short, open vowel, is most appropriate for a quick, strong, straight action, the tongue being vigorously drawn back from between the teeth to meet the soft palate (*thr* cf. *str*), and then quickly shooting forward again to stop abruptly (*st*).

Slash, likewise, has a short, open vowel and is certainly a roundabout gesture appropriate to the shape of the action, but in other respects it is not particularly good, the *sl* and *sh* lacking strength, and both being of the continuous, rather than the "stopped" variety. *Thrash* would be better from a gesture-meaning point of view, while *whip*, which results from projecting the lips followed by their rapid retraction to the *i* position, and a final sudden closure, represents well the lash-like action it describes.

Wring is a completely circular mouth gesture, forceful because

of the *r* and the *ng*, and lasting also because of the *ng*—much more appropriate than *Press*, which had only the robustness of the *r* to redeem it. While this takes away something of the sharpness of the *p*, there remains a short, narrow vowel and a hissing sound which may, of course, be prolonged, but is rather a feeble ending resulting from the passage of air through a very narrow channel. *Crush* and *squeeze* both impart greater force and more slowness.

Glide is the only word in this series containing a diphthong and not a pure vowel, and the narrowing gesture from *ah* to *ee* results both in slowness and a general lightening effect, but it is only the later part of *ide* which has a straight action, the gesture as a whole being rather a roundabout one.

Dab represents a quick, weak, straight action fairly well with its short *a* and light consonant *d*, but the *b* is somewhat weighty, and to coin a word, *dap*, with the whispered explosion at the end, might be an improvement. (In fact, *dab* often becomes *dap* when repeated quickly). *Tap* and *pat* suggest the speed and slowness even better.

Flick, according to the dictionary, is a word of onomatopoeic origin, but gesturally is equally appropriate, small rapid motion being inherent in the *fl*, the short *i* and the stopped terminal *ck*. Starting on the lips it ends in the throat, not however, by a direct route but by rounded, upward-backward action. The rapidity of the *fl* in *Float* is somewhat modified by the long vowel *oh*, but there remains a certain sharpness, as in *flit*, due to the *t*, which detracts from the connotations of slowness.

This is, of course, merely an analysis of oral gestures from the criterion of their suitability to express qualities of movement. Since most of these verbs are more often used transitively, it does not follow that any inadequacies to which attention has been drawn apply necessarily to the complete meaning of the word, which may in any case deserve to remain in general use merely because of association, or what it has come to mean over a period of time.

An obvious criticism of the Gesture Theory is that when the meaning of a word is already known, it is all too easy to work backwards and find some plausible explanation of the oral gestures involved and their associated meaning. There are also those words whose origins, of quite another nature, are indisputable: for instance, Wellingtons—after the Duke who wore them. Paget's argument, however, is that although a word may have

come into use by some other means, its survival depends largely on whether or not the gestures of articulation which produce it are pantomimically appropriate or not—that is, man seems to possess a natural sense of the inherent fitness of a name for a thing.

Altogether, there would appear to be far too much evidence of correlation between mouth gesture and meaning for it to be due wholly to chance. Moreover, Paget's investigations included thousands of words in a variety of tongues, particularly the ancient ones of Polynesia, Arawak, Bantu and the Semitic groups, which form the root-words of so many modern languages.

If we accept that there are definite principles underlying the development of words, we not only have a key to the understanding of an interesting phenomenon, but a means of judging whether a word is suitable for its purpose or not, and also of minting new ones. Words are often referred to as living things, having an independent existence of their own, and being capable of changing and even dying; in fact, of course, they have none of these properties—they belong to man himself, and the capacity for, and delight in word-invention, is but another aspect of that creative faculty which stems basically from his sense of movement.

H. BETTY REDFERN.

NOTICES

GUILD PUBLICATIONS

BULLETIN FOR OVERSEAS MEMBERS

As mentioned in the last Magazine, copies of the first number of this, consisting of three articles on Movement and Dance with Adolescents, can be obtained for 1s. 3d. (postage included) from Miss C. Gardner, Parkside, Hadley Common, Barnet, Herts.

A second number has now been printed and comprises four articles on Movement and Drama. Copies of this are also obtainable.

L.A.M.C. SUMMER COURSE, 1962.

This will be held from 26th July to 2nd August, 1962, at Maria Assumpta Training College, 23, Kensington Square, London, W.8.

All particulars may be obtained from The Secretary, Laban Art of Movement Centre, Woburn Hill, Addlestone, Surrey.

REFRESHER COURSE FOR PROFESSIONAL MEMBERS, 1962

This will be held from Friday, October 12th to Sunday, October 14th, 1962, at The Hayes Conference Centre, Swanwick, Derbyshire.

Further details will be circulated later.

AFFILIATED GROUPS

Will secretaries of Affiliated Groups please send in by June or July an account of their Groups' activities during the preceding year, together with their plans for the following year, to Miss G. E. M. Stevens, 64, Moor Lane, Wilmslow, Manchester.