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EDITORIAL

The development of a group or society resembles, in some ways, that of a human being. A child's physical growth, for example, while partly a gradual process is, at certain stages, accelerated, the child gaining perceptibly in height. This "shooting upward" is usually followed by a period of consolidation or "filling out".

A similar pattern may be discerned in the development of the Guild. While the number of members has shown a steady increase over the years, there have also been times of rapid expansion. These in their turn have been followed by pauses for reappraisal, from which new impetus has sprung.

What is the situation in the Guild at the present time? It is indeed one full of excitement and promise, for expansion and consolidation follow hot on each other's heels. During 1963 over 200 new members have joined the Guild; at the same time many new plans are afoot, new committees are being formed, more members than ever before are taking an active part in the life and work of the Guild. An encouraging sign, too, is that these activities are not confined to any one section of Guild membership. Those who have belonged to the Guild since its inception in 1946 work side by side with members recently joined; people whose work lies in the field of education combine with others in a variety of professions. Knowledge, wisdom, experience, initiative, originality and enthusiasm, all these qualities contribute to the growth and health of the Guild and to the fulfilment of the aims for which it stands.

SCULPTURE AND DANCE COURSE

APRIL 5th — 9th, 1963

This five-day residential course, run by the Art of Movement Centre at the Studio, was a new venture, and was so successful and so much enjoyed by those taking part that it is hoped that some more courses of this kind will take place in the future.

Each day started with an hour of dance; then for the rest of the morning and during the afternoon we worked with clay or paint, not to mention cane, wire, string and plaster of Paris! After tea we had another dance session. After supper on one evening we were given a fascinating lecture by Mr. Jeremy Montague on "The Development of Musical Instruments". He arrived with what seemed like a truck-load of rare and interesting instruments. On another evening we were shown films of children dancing and of Dutch sculpture and painting.

As one who joined the course partly out of curiosity, and came away feeling I had spent five extremely exciting and happy days, I should like to try to explain very briefly why it was so enjoyable.

For one thing we were a small number of people (of varying age, sex and experience) who had come together solely for the pleasure of working together creatively.

On the Sunday when we were free to spend the time at leisure, some went to the art hut to paint or work with clay, others went into the Saltarium to dance, just for the fun of it.

We all felt very grateful to our tutors for their hard work and enthusiasm. With Miss Athalie Knowles, who took us for the dance, we achieved a small repertoire of dances. Afterwards we wondered how it was possible to do so much in such a short time and with so much pleasure gained. Under Mr. Harold Cox we learnt a great many things about the use of clay and other media, so much that on the last day we felt we needed another week to carry out some of the very interesting ideas he had given us.

Both in the dance and sculpture sessions we studied rhythm and shape, and through them noted the strong link between these two art forms.

It was a considerable wrench on the last day to have to pack up our various creations, some still damp and unfinished, and to return to everyday life. We all left hoping that there would be more courses of this nature in the future.

J. L. G.

THE LABAN ART OF MOVEMENT CENTRE SUMMER COURSE, 1963

This year the course was held at Goldsmiths' College, from July 26th to August 1st—so far as the writer can tell, during the best week of the summer! We took to leaving behind "weather insurance" clothing, and spent each break from work building up our South London tan.

In her opening address which, as ever, combined warmth of welcome with clarity of instruction, Miss Ullmann explained that we should be split into three groups, the four members of staff sharing the groups in such a way that the four different aspects to be studied by us all—Training, Choreutics, Eukinetics and Dance Forms—would be taken by a different member of staff for each group. The permutation of four aspects, three groups, and four periods a day will give some idea of the time-table load carried by the four members of staff. We are grateful for their enthusiasm in the face of such a task, coming as it did at the end of the summer term, which we all know to be exhausting enough in itself.

Reports from members of the separate groups follow.

GROUP A

"A" Group was thoroughly cosmopolitan, with representatives from Malaya, Canada, Scandinavia and the U.S.A. A notable feature of the group was the number of male members, which far outnumbered those in any other group. However, our common bond was the fact that we were all near novices as far as Modern Dance was concerned.

Most days of the course began with training, conducted by Miss Ullmann. Here we were given the first ingredients of Movement and the emphasis was on Tension and Relaxation. As the week progressed our movements became a little more supple and controlled.

With Mrs. Preston-Dunlop we began to understand what was meant by Eukinetics, became familiar with the basic Effort-actions and practised incorporating these in dance.

Miss Knowles had the difficult task of inducing us to create dance-drama. She used three main stimuli. Our first creation which helped us to form some kind of unit and group relationship was inspired by Greek folk-rhythms; next a piece of modern art, and lastly Welsh folk lore served to fire our creative powers.

Mrs. Bodmer introduced us to the study of Choreutics. We had to learn a new vocabulary of movement and how to relate our body to space and understand the basic forms of harmony.

On the last afternoon all groups combined, and we novices understood how much we had to learn when we danced with the more experienced groups.

J. C. JOHNSTONE.

GROUP B1

Group B1 enjoyed each morning a training session with Miss Athalie Knowles. The work was based on stepping, leaping, turning and travelling, with the added complication of gesture led by arm or leg. A group pattern was evolved incorporating much of the training-work done, and in contrast a study-with-partner was composed using the disciplines involved in the build-up and release of body-tension.

The daily portion of time allocated to Choreutics seemed ever too short under the keen eye of Mrs. Preston-Dunlop. Whether we were working in twos, leaping and turning from point to point of the dimensional cross, or working as a class trying to make our limbs and bodies "say" which plane they were attempting to speak from, such was the clarity of explanation and demand that our bodies could not but respond with a tremendous sense of purpose.

In our effort-study with Miss Ullmann we worked through a four-part series of development. Beginning in some primeval age, our efforts were concerned with preparedness and attack, where we moved as a group, performing identical movements, yet remaining individuals. In attacking, the two opposing factions were submerged in a common pool from which, in the second stage, the souls emerged with light, darting qualities, prepared to meet and play with others of their kind, but not for long. The third stage developed as movements became quieter and broader. Two communities with appointed leaders were seen to form, and the last stage was reached when individuals from opposite groups chose partners and danced together, at least for a while.

The buoyant attack of Mrs. Bodmer galvanised into action again the many of us who, by the end of the day, were sinking slowly towards the floor. Under Mrs. Bodmer's guidance we performed three compositions. The first was based on the action and reaction of meeting and parting, being quick-moving, light and gay. In contrast we followed this with a study in small groups, the movements being based on the working actions of fishermen and vineyard workers. The last composition was a group-mime concerned with the antics of an orchestra whose performance grew a little out of hand, led by the jazz-crazy drummer, but who eventually returned to normality when the conductor regained control.

We should like to place on record our sincere thanks to Miss Ullmann and her staff for all their hard work, their patient guidance and their unfailing inspiration, which made the week for us so enjoyable and worthwhile.

ELIZABETH C. FOGGS.

GROUP B2

Our staff "allocation" was as follows: Training, Sylvia Bodmer; Choreutics, Lisa Ullmann; Eukinetics, Athalie Knowles; Dance Forms, Valerie Preston-Dunlop.

Mrs. Bodmer was concerned with two aspects of training—Relaxation, which finally took the form of a study to Duane Eddy's "First Tears, First Love", and Dance Technique, for which she used "The Breeze and I", by the Shadows, to illustrate what must have been all the possibilities of technique there are. At least we grappled with Body Action, Shaping, "The Qualities" and the Primary Scales of the Left and Right "B" Axes. I don't suppose Mrs. Bodmer had included Movement Memory among the teaching points of her study, but we can assure her that she improved this as well. Her spirited demonstrations, which caught the Spanish flavour of the music and the study, showed what we might have achieved had we not been "all arms and legs".

Miss Ullmann was in instructive mood and, as only she can, took us rapidly through the principles of Choreutics. We were led from the consideration of personal and external space, leading to gesture, locomotion, use of levels, penetration and enfolding, body shaping, air and floor pattern, to the experience of Steep Flowing

and Flat movements, and finally through swing movement in the Dimensional Scale, and Gesture and Carriage brought about by the inversion, to the realisation of the bond between Choreutics and Eukinetics. We sweated away at the inverted swings of the dimensional scale until the meaning became clearer and then experienced the different flow characteristics inherent in swing and inversion in a delightful study to part of Bennett's "Birthday Child".

Miss Knowles, concerned mainly with weight and flow, worked with us on the four combinations of Fine Touch or Firmness with Bound or Free Flow, and we gradually built up a dance to Turina's "Danzas Fantasticas" with these incomplete efforts as the bases. Not surprisingly, in view of the drives that evolved out of naturally spaceless and timeless sections, "The Orgia" was the particular extract to which we worked. With Miss Knowles' help the "orgy" became a disciplined whole and we understood a little better the drives which formed the dance.

Mrs. Preston-Dunlop can always be relied upon to do the unexpected, and after an opening remark to the effect that she was treating Dance as an "Art Form" and not as "A Force in Education", she exposed us to three extremely educative experiences in quick succession. We were taught through three dances dealing respectively with the Narrative, Rondo and Canon forms.

The Narrative form, illustrating David Gascoyne's poem "Kyrie", was performed to Britten's "Missa Brevis". No one who has had to illustrate the "Insatiability of Man's destructive lust" in some five seconds' worth of music could question the discipline under which we worked.

The Rondo form, performed to Messiaen's "Vingt Regardes de L'Enfant Jesus: Regarde de la Vierge", had for the recurring theme a beautiful motif of protection and calm which heightened the effect of the episodes, when violent action eroded the core of calmness and placidity, until but one dancer was left to carry its burden.

Mrs. Preston-Dunlop chose Messiaen again for the Canon form. From "La Nativité du Seigneur" we used "Les Bergers", and the journey became a canon within a canon, each group of three dancers working in canon within the group, and with the other groups, so forming a procession along the room-diagonal. The onlooker could see, at any one moment, the whole action of the journey frozen along the diagonal like a strip of film held to the light. For the dancers this particular form heightened the sense of urgency and purpose and gave a feeling of calmness in attainment.

On the last afternoon the groups came together to share their experiences. Sharing-sessions are unique, and one feels that the course has suddenly expanded to take something of the work of other groups into one's own experience. Some of us missed the opportunity of "dancing together" which is so often a feature of courses where groups have otherwise been leading a separate existence, but one can't have everything!

We give particular thanks to the "admin." staff in the person of Joy Howard, to the visiting lecturers, Harry Cox and Ivor Guest, and to Miss Ullmann and her colleagues who, by working so hard on our behalf, made yet another summer course a complete success.

R. H.

L.A.M.C. REFRESHER COURSE FOR MASTERS AND GRADUATES OCTOBER 1963

During the week-end October 11th-13th, 1963, Graduate and Master members of the Guild forgathered at the Hayes Conference Centre, Swanwick, there to enjoy glimpses of delightful Derbyshire countryside, to bask in autumnal sunshine, to meet old friends and to take part in a Refresher Course which had as theme "The Four Aspects of Dance Education", viz.: Bodily Action (Training), Effort Expression (Eukinetics), Spatial Structure (Choreutics) and Dance Composition.

This year, for the first time, a separate course was provided for Masters. This was under the guidance of Mrs. Sylvia Bodmer and Miss Lisa Ullmann who also, together with Miss Lilla Bauer, Mrs. Valerie Preston-Dunlop and Miss Joan Russell, led the Graduates' groups.

Impressions of the Course, recorded by various members, are here presented.

MASTERS' COURSE

In the sessions for master members, two aspects of Laban's work were stressed. Miss Ullmann took with us the history of Laban's discoveries in the study of space and the basic structures from which his space harmony grows and develops. We endeavoured to experience some of the finer disciplines associated with the bodily performance of some of the inclinations.

Mrs. Bodmer worked with the particular combinations of qualities in the drives and their significance both in personal experience and in dance composition. We worked at and enjoyed a dance composition based on these drives to music by Stravinsky.

We are most grateful to both Mrs. Bodmer and Miss Ullmann for their help and inspiration in leading us to a deeper understanding of Laban's work.

GRADUATES' COURSE

Bodily Action.

The Dance Training session was led by Mrs. Bodmer, who had prepared a study designed to incorporate a specific dance technique, that of the interaction of body parts and the relationship to the floor in such actions as stepping, jumping, turning, crossing and extending.

It was found difficult to achieve the bodily discipline required to master the technique and to interpret accurately the fundamental ideas. This was most apparent when we observed one another, and we realised how much practice and concentration are required for success. To enhance the dynamic and rhythmic quality and to guide the phrasing the music chosen was entitled "Applejack" (Max Harris, Tony Meehan—guitar).

Eukinetics.

Two sessions were devoted to Effort Expression, in which Mrs. Preston-Dunlop helped us to experience, to appreciate and to develop our understanding of rhythm. We were concerned with metric and non-metric rhythms, but such is Mrs. Preston-Dunlop's skill as a teacher that we were also made aware of the nuances of rhythm, the accelerations and decelerations, the release and restraint, and the relationships between these.

Using Carlos Salzedo's "Chanson de la Nuit", Mrs. Preston-Dunlop had composed a dance in which, had we been able to master all the rhythmic intricacies, we should have been able to appreciate fully the exciting contrasts and relationships brought about through rhythmic play.

We began in a duo, one partner stressing the pulse by a motif of stepping with impact firmness and bound flow, the other partner moving with the phrasing of the music, using gestures, pauses held with free flow and impulses into free flow. This led to a circle where varied and developing precise stepping patterns were the means of helping us to experience metric stepping simultaneously with non-metric gestures. Here we played with releasing and restraining flow while turning, stepping, turning, jumping and pausing, and with this we experienced the subtleties of hesitation, acceleration and deceleration. In the final duo, all the many aspects of rhythm were stressed by "Question and Answer". At one moment our movements were completely to the music; at another the expanding musical phrase excited an intensity of accent and increasing flow.

One could not fail to be impressed by Mrs. Preston-Dunlop's knowledge and understanding of her subject and her ability to appreciate the rhythmic qualities of the music. So often rhythm has to be blatant before there is any response, and we were grateful that over the week-end she helped us towards an inner appreciation of rhythm and all it means in movement.

Choreutics.

Miss Ullmann conducted this session dealing with Spatial Structure, and it began with a practical revision of 5-rings. Further understanding was gained through a visual study, in the icosahedron, of 5-rings and their relationship to the dimensions. Miss Ullmann then presented this aspect of space in dance form. In the study in which we danced in small circles, a pair of 5-rings was linked by the common peripheral dimension, and this was repeated with two other pairs of 5-rings, with transitions from one pair to another being brought about by changes of front.

Although time was short, Miss Ullmann gave us, by demonstration, clear teaching and by careful selection of appropriate music a clear indication of the possibilities in the use of 5-rings in dance forms.

Dance Composition.

Masters joined the graduates for Dance Composition, and two groups were formed, to dance under the guidance of Miss Bauer and Miss Russell.

Miss Russell's group, dancing to a theme of gathering and scattering, seemed to symbolise the whole idea of the Guild week-end. Throughout the year we gather to ourselves, as individuals, knowledge and experience, which at this time we bring to share with others. In our dance composition we did the same.

From the simple situation of being alone, outspreading and gathering to ourselves, there developed the motif of gathering and scattering (in the manner of giving). With travelling and with a great variety of gathering gestures executed with increasing urgency, we came together in groups. Each group developed the theme in its own way, then, through spontaneously evolved pathways, groups related to each other with passing gestures of giving, before finally gathering and giving in unity.

Miss Phyllis Holder's sensitive playing of Miss Russell's aptly chosen music was most helpful in stimulating the responses required for the composition of this dance.

Under Miss Bauer's inspired guidance a small group of members danced joyously together. To Grieg's "Anitra's Dance", Miss Bauer and her pupils together composed a lyrical dance in which the clear shaping and expressiveness of leg-gesture was given particular emphasis.

The first theme, introduced by Miss Bauer, was varied slightly by each dancer and then repeated with adaptations suited to a

partner-relationship. Each couple then experimented with meaningful leg-gestures and finally established the second theme of the dance. A harmonious relationship was then created as the whole group formed a circle and gradually built up to the climax of the dance with exultant leaping and jumping towards the centre.

A variation on the first theme concluded the dance and, as the music ended, the group dispersed, some of us disappearing through the open doorway, others following with hesitant steps and the remainder quietly adopting a restful posture as they resignedly accepted the fact that, alas, the dance was over.

Thanks are due to the leaders of the Course for their patient guidance, to Miss Phyllis Holder for her sensitive accompaniment, and to the secretaries for their unflinching efforts in arranging yet another Guild reunion.

FOUR GUILD MEMBERS.

"THE MASQUE OF TEILO"

A PRODUCTION IN LLANDAFF CATHEDRAL

On June 14th, 1963, "The Masque of Teilo" was presented in Llandaff Cathedral. This magnificent building was devastated by a German landmine in 1941 but, like a phoenix rising from the ashes, it stands again today, completely restored. It is particularly well known for the ingenious way in which the new work has been wedded to the old and, high above the nave, supported on a great concrete arch, rises the triumphant and controversial Epstein statue, "Christ in Majesty".

Framed by this archway, with a background formed by the beautiful east window, the Masque was presented on a stage built several feet high over the choir stalls. In this way none of the natural setting of the cathedral was lost.

The Masque itself was commissioned for this year's Llandaff Festival, an event which has taken place every year since the rededication of the Cathedral three years ago. With words by J. G. James and music by the young Welsh composer William Matthias, the Masque tells the story of the life of St. Teilo who, in A.D. 560, founded the first church in Llandaff, on the site where the Cathedral now stands. The music was scored for orchestra, organ, choir, choristers, solo tenor, contralto and narrator (the only speaking part). The intention was to illustrate the music and the story with movement . . . and this was my task.

I was originally asked if I would produce this with seven people, but having seen the grandeur of the cathedral and conjectured at the volume of sound which would eventually fill the air, I indicated that it would be impossible to work this with fewer than thirty people. Not only was this necessary from the point of view of adequate numbers for groupings on the stage and for processions (for which the cathedral is admirably suited), but also because of the complicated nature of the costume changes. For these the cast had to make lengthy journeys outside the cathedral, round a wing of it, into a tent and all the way back again! All this timing needed to be carefully planned, and I well remember at an early stage pacing out the route round the tombstones with a delightful young canon from the cathedral, stop-watch in hand! Fortunately, for the performance, the weather was fine, though the cast wisely came armed with umbrellas.

Who were the cast? I needed a large group of people who could move well, who would be sympathetic to the idea and who would be adaptable, as the Masque had to be rehearsed in London and then transferred to the Cathedral with the minimum of rehearsal on a very difficult stage. I conferred with Lisa Ullmann, and she agreed with me that the ideal cast would be the Art of Movement Studio students. I asked for volunteers, indicating all the extra work that would be involved, and to my joy there was 100 per cent. response. So the Studio became the centre for rehearsals. Also in the cast were two ex-Studio students, Geoffrey Sutherland and David Henshaw, who played St. Teilo and St. David respectively. In addition, three men students were imported from the Cardiff College of Music and Drama to join us in minor roles at the final rehearsals. The total cast numbered forty.

Owing to my own professional engagements and to the summer term Studio commitments, I was anxious to have the Masque "in shape" by Easter, although the performance was not until June. This could have been risky in that the movement might have gone "stale", but fortunately this did not prove to be so. Another problem was that of "what to rehearse to", as all the movement was dependent on the music which was not then even completed. So I asked for a tape to be made of a piano and one or two voices giving the melodic line and the tempo. The singing was supplied by one local man and woman, who had the unenviable task of representing a choir of eighty, twenty boy sopranos, an organ and full orchestra with strong percussion section. The inadequacy of the tape can therefore be understood. I also received a score of the music, so at least I could give some indication to the cast of the sort of sound they would eventually hear. The problem was that they would only hear the complete rendering of the music at the dress rehearsal when, in fact, the orchestra would be seeing the score for the first time. (I wonder if the day will ever arrive when a group of dancers come together to sight-read a movement composition from dance-notation and then perform it impeccably?)

Having rehearsed only with the thin piano tape, it was an awe-inspiring experience to hear the full score for the first time ring out in the Cathedral. What a wealth of sound, what majesty and power was in that impressive music! At that moment I was too involved with production problems to realise that the composer himself was hearing his creation for the first time.

Something happened here that I had not reckoned with, and that was that everything was slower than we had rehearsed, and it was clear that a cathedral setting demands this in music and in movement. The adaptability of the cast was vital to adjust to the tempo.

Here is the story of the Masque.

Teilo establishes a church in Llandaff (by placing a simple cross on the stage). This is at once torn apart by a horde of invading Picts who leap on to the stage, kill, plunder and establish an idol in place of the cross. Women and children flee for safety, but are carried off to the slaughter. With the help of Teilo the evil is at last overcome, and a Movement Prayer of lamentation is turned to one of rejoicing. Accompanied by David, Teilo determines to visit Jerusalem, and the journey there is portrayed in stylised movement to a setting of "How lovely are Thy dwellings, O Lord of Hosts". A fanfare of trumpets heralds their arrival and excited crowds welcome them into Jerusalem. In a ceremony led by the priests, Teilo is consecrated Bishop. There follows a great procession, which is led by the choristers in scarlet, walking over the stage down a long ramp into the centre aisle of the nave, followed by soldiers with shields and drawn swords, Teilo under a blue canopy, David carrying a tall silver cross, and many "dignitaries" in long purple robes, all walking rhythmically to a mighty chorus "Hail, Holy Teilo".

On his return to Llandaff, Teilo is unable to continue his work because of the Yellow Pestilence which devastates the country and appears "as a column of a watery cloud, having one end trailing along the ground and the other proceeding through the air like a shower going through the bottom of valleys". A macabre plague scene develops where, one by one, the populace, tense, shivering and terrified, is slowly but inevitably wiped out. But finally, Teilo re-establishes his church, and the Masque concludes with a candle-light procession winding through the Cathedral and proceeding down the aisle as the choir sings "Praise the Lord, Ye that are His Saints".

The content of each scene had to be clearly defined and nothing was left to chance. Exits and entrances were difficult—up and down ramps and steps, and at one side over a wall. This could not be rehearsed at the Studio. The situation backstage was not an easy one, as the cast had to bend double when waiting to enter or after making an exit so that heads were not visible above the

stage. This was rehearsed at the Studio so the cast would remember to be in a permanent knees-bend position when not on stage. All this was necessary because of my wish to retain the natural décor of the Cathedral.

Many of the costumes were specially designed by Herbert Sidon, a couturier and theatre designer who is particularly "movement conscious". He made designs after I had shown him the movement style of various characters. There was great excitement when these costumes first arrived at rehearsal, and some time was spent learning how to wear them. Over fifty other costumes were lent by the Welsh National Opera Company.

One rehearsal was spent at the Studio with the Narrator, John Westbrook. Not only was he the Narrator for the "Play of Daniel" in Westminster Abbey, but he was asked by Stravinsky to do the narration for his "Oedipus Rex" in Washington and later to record this. Thus, being used to speaking with an orchestra, he was the ideal person for the Teilo narration. He watched the movement scenes from which he had to take cues, and we fitted parts of the movement to the rhythm of his speaking. This saved much time in Llandaff.

The Studio students travelled en bloc to Wales two days before the performance, and were given superlative hospitality by local parishioners. There were brief snatches of time in the Cathedral in between the ritual of matins and evensong until, on the afternoon of the day of performance, all came together like sections of a jigsaw puzzle, and to my delight and relief everything fitted and months of previous detailed planning were rewarded.

The moment of the actual performance came. Hushed and expectant, we all waited. The first strains of the music rose into the lofty cathedral; the Narrator, in monk's habit, walked from the great west door down the aisle to the stage in front of the altar. He turned to face the audience. The Masque had begun. From there the story unfolded and was enacted by the cast with such power, beauty and dignity that the whole audience was moved by the sincerity of their performance.

As the last procession of candles moved away into the distance, there was a prolonged stillness and a deep, deep silence.

GERALDINE STEPHENSON

I.C.K.L.

I.C.K.L. stands for the International Council of Kinetography Laban; it was born in August, 1959, following the invitation by Miss Ullmann, on behalf of the trustees of the L.A.M. Centre, to eminent kinetographers to meet together at the Centre. The idea to form this body was a brilliant one; it fulfils a need that is only now becoming fully apparent.

The setbacks that befell the development of kinetography very soon after Laban first published it in 1928, explain the need for the Council today. In his Preface to "The Principles and Basic Ideas of Kinetography Laban", a paper written for I.C.K.L. in 1962, Knust tells the story of how the political situation in Germany, the Depression and then the second World War dispersed the key people who were to concentrate their efforts on the development of the notation. The year 1939 found Knust in Munich, Sigurd Leeder in Dartington Hall with Kurt Jooss and, soon after, Ann Hutchinson in New York, none of them able to communicate with the others. During the war years, development took place but, as had been feared, "In the separate centres the principles of kinetography which Laban had established had been explained differently, and that therefore certain differences in the writing rules as well as in the application and modification of symbols had occurred". (Knust.) Immediately after the war steps were taken to try to unify the system. Meetings took place in Manchester, where Laban and Lisa Ullmann were working; Ann Hutchinson came over from the States; Knust came to London, where Leeder was then established. But it was clear that years of painstaking work were necessary to bring together the work of the war years.

The main need was for mutual understanding of differences in analysis of movement and writing rules and to comprehend the reasoning behind these. The hope behind the formation of I.C.K.L. was that from understanding might come unification, that by give and take over many years one complete system, taking the best from all, might grow.

It may be difficult for non-notators to visualise how intensely complex the problems of unification are. Firstly, there are practical barriers to change; every minute change of use or meaning, slight alteration to the shape of a symbol, means that thousands of pages of printed kinetograms have to be altered or counted as out of date. Material has been coming out in America for twenty years;

in Germany for longer; in Hungary since the 'forties. There are text books in English, Hungarian, German and French: one change means that all these are out of date on that particular point. Secondly, the system is so logically built up that one change means a change in all rules derived from it. It takes hours, days, even years to find out just how far-reaching it will prove. Thirdly, the type of movement that a kinetographer is habitually working with influences the needs he has from the system. As an example, in Leeder's work importance is laid on guidance of the hip; it is necessary in his style to be able to write at least three points of guidance between the top of the hip bone and the actual hip joint. This degree of hip detail does not come into most European folk dance; but what is important there, for instance, is exact descriptions of the degree of knee bend in steps, subtleties which are not relevant in Classical Ballet. Here exactness of description of arm positions is needed so that the style can be recorded. For the Americans who are concerned with modern dance techniques, movements of the torso have to be analysed minutely while much of the torso movement in the Art of Movement is more general, but dynamics, for example, are precisely analysed. Where there is a need there must be a means, and therefore people have been forced to create writing rules which will fulfil the need, without having the opportunity to discuss them with other experts in foreign countries. Fourthly, there is the difficulty of the system itself. The body is living and symbols are abstract; movements of muscles and joints have to be translated into symbols which describe action in terms of time and space. This is straightforward when dealing with parts of the body which are limited in the type of movements that they can do, such as an arm, but the torso is such a complicated instrument. It can tilt and twist and bend and arch; it can also shift parts of itself, expand and contract and even elongate somewhat, and many movements are a combination of these things. There is the difficulty of the movement range of individuals, of the trained dancer and the ordinary mortal, of male and female; all have finally to be written in terms of time and space.

Because of the complexity of the situation, conferences with as many points of view as possible were imperative. Hence the birth of I.C.K.L. as an organ through which the original developers and the new generation of kinetographers could contact one another.

I.C.K.L. is a Council with members of two categories: mainly Fellows who are active experts in the field, many of whom earn

their living by notation, and a few Associates, some of whom are intending Fellows. There are about thirty members all told, and it is in the nature of the Council that it should be a small, highly efficient, active and knowledgeable body. Of the Fellows, four are "core" members—Albrecht Knust (Chairman), Ann Hutchinson, Sigurd Leeder and Lisa Ullmann. To these people Laban entrusted the final working out of the system. The core stresses the international character of the Council, for Knust works in Essen, Ann Hutchinson, until this year, in New Lork, Leeder in Chile and Lisa Ullmann in Addlestone. The other Fellows are from many countries, not as representatives of their country but as experts in their own right. From the United States comes Irma Bartenieff, a Graduate of the Guild. She is a physio-psychotherapist, who uses both kinetography and effort-graphs to aid her work. Nadia Chilkovsky (U.S.A.) is Director of the Philadelphia Dance Academy, where notation is an integral part of the curriculum. She has published several books, many of them for children. Lucy Venable (U.S.A.) is Chairman of the board of the Dance Notation Bureau, New York, started by Ann twenty-one years ago. She is a well-known dancer, and because of touring commitments has not yet been free to attend a Conference. Allan Miles (U.S.A.), also actively involved in the Bureau, was elected a Fellow this year. In Europe, Knust's influence is strongly felt, and many Fellows were formerly his students. From West Germany comes Diana Baddeley, a Guild member and former student at the A.M. Studio; she works as kinetography teacher at the Folkwangschule, Essen, in the dance department run by Jooss, and she assists Knust in many of his projects as well as travelling to take courses in other European countries. From France, Jacqueline Chaillet Haas teaches at l'Ecole Supérieur Choreographique, where she has introduced kinetography and has just written a French text book. Ingeborg Baier (D.D.R.) works at the Ballettschule, Berlin, and also from Eastern Germany is Ilse Loesch, whose work is mainly in the theatre. Roderyk Lange comes from Torun, Poland; he is a scientific worker at the Muzeum Etnograficzne and has introduced kinetography to his country. Two Fellows work in Budapest, Hungary: Dr. Emma Lugossy is in charge of training at the State Ballet School, where notation is obligatory, and she uses notation to collect original folk dance motifs; Maria Szentpal works with the Folkdance Ballet, collecting motifs for presentation; she has written a Hungarian text book. Vera Maletic, a Graduate of the

Guild, is from Yugoslavia; she teaches at the State School of Modern Dance, Zagreb, and has a dance group. Also from Yugoslavia comes Pino Mlakar, a well-known choreographer and ballet-master, an active worker in the early days of notation growth. He works at Ljubljana, using kinetography all the time, but has as yet not been free to attend a conference. (A copy of the score of his three-act ballet, "The Devil in the Village", can be seen at the L.A.M. Centre.) Minerva Jonsdottir comes from Iceland; she was for three years at the A.M. Studio and now works mainly with gymnastics and Scandinavian folk dance. Basil Eaton, known as Dmitri, comes from Brazil; he has not been able to travel to a conference but is an active correspondent. From England comes June Kemp, co-director of the Sigurd Leeder School in London, where notation is taught. As Leeder is not able to travel from Chile, she is able to give his line of approach. Also from England is Valerie Preston-Dunlop, a Fellow of the Guild; she is Vice-Chairman of I.C.K.L. and acted as Chairman of the 1963 Conference. Edna Gear (England) teaches notation at Morley College; she is Secretary of I.C.K.L. and was elected a Fellow this year. The Associates come from Germany, Czechoslovakia, U.S.A., France, England, Holland and Finland.

I.C.K.L. holds a conference once every two years. The official languages are German and English, and all members speak one of these and many understand both. Where necessary, translation is given by one of the bilingual Fellows, and French is also understood by most. The agenda is primarily concerned with orthographic differences and the discussion follows, in the main, a set procedure, which ends with a summing-up of the position by the chairman. Many times agreement is reached; if not, the question comes up again later in the week. During the years between conferences, the committees are active. The problems in this work are language and distance, and many committees never meet except in the mail. Through the unification committee papers are written, translated, circulated, replies received, contrary views written, translated and circulated, all of which is time- and money-consuming. The copyright committee looks into legal questions; the publications committee is preparing a booklet by members in two languages; the bibliography committee is preparing an international bibliography of all published kinetograms; the standards committee works on examination methods and levels in all member-countries.

The Third Conference was held in August, 1963, at the L.A.M. Centre. It was exhausting and exhilarating and most satisfactory. Fruits of patient work are beginning to emerge, and the closing words of the Chairman, Knust, were felt to be true by all: "We leave this conference richer in knowledge, richer in experience and richer in friendship".

* * * *

Some Guild members might feel they would like to contribute in some way to the work of I.C.K.L. The main way of helping is in publicising the notation, talking about it, explaining it, teaching it, learning it, mounting exhibitions of it, using it as a tool. Macdonald and Evans, 6, John Street, London, W.C.1, supply reading material, from children's books to full kinetograms, some of which can be readily used by absolute beginners. They also supply text books by Laban, Knust and Ann Hutchinson. The Guild has published a small booklet, "Introduction to Kinetography Laban", which is available from Chloe Gardner (Parkside, Hadley Common, Barnet, Herts) at 5/- post free.

V. P. D.

MOVEMENT AND SPEECH (PART 5)

It seems reasonable to suppose that just as man, from earliest times, found pleasure as well as utilitarian value in bodily movement, so also his capacity for vocal sound not only afforded a means both of giving vent to emotion and of exchanging ideas, but was in itself a source of delight and the raw material of creative endeavour. As mankind has developed, the primitive urge to experiment with mouth sounds, and to organise these selectively in poetry, chant and song has remained as fundamental as the desire to dance and to act, even though in sophisticated societies these activities tend to be pursued separately and to become specialised.

Jespersen, indeed, was convinced that speech originated in song and was a direct result of man's leisure pursuits: "Thoughts were not the first things to press forward and crave for expression; emotions and instincts were more primitive and far more powerful. But what emotions were most powerful in producing germs of speech? To be sure, not hunger and that which is connected with hunger: mere individual self-assertion and the struggle for material existence. This prosaic side of life was only capable of calling forth short monosyllabic howls of pain and grunts of satisfaction or dissatisfaction . . . The genesis of language is not to be found in the prosaic, but in the poetic side of life; the source of speech is not gloomy seriousness, but merry play and youthful hilarity . . . The language of our remote forefathers was like that ceaseless humming and crooning with which no thoughts are as yet connected, which merely amuses and delights . . . Language originated in play, and the organs of speech were first trained in this singing sport of idle hours . . ."*

When we come to consider speech which has reached a high level of perfection in its selection and arrangement—"memorable speech", in fact, to use the definition of poetry which Auden and Garrett† find the simplest and best—it is evident that a good deal of its appeal derives from our pleasure in vocal movement and sound. The "Pure Sound" theory, indeed, postulated that poetry is simply word-music, and that meaning, its objective "outer" meaning, such as the dictionary attempts to define, is of no importance. To justify this, however, a system of phonetic notation would be necessary whereby speech sounds other than conventional words could be translated and recorded, since any word, unless belonging to a strange language, has some connotation for every

reader and listener, however far from the general meaning, or the poet's meaning, this may be.

Although it is thus hardly possible to maintain that poetry, like dance, has no other meaning than the rhythms and patterns of which it consists, it is certainly true that the importance of the words as a medium of logical thought may be reduced to the minimum and that what really makes the impact is their sheer musical quality. In considering the question: Is there such a thing as pure unmingled poetry, poetry independent of meaning? Housman stated that "Poems very seldom consist of poetry and nothing else", but added that "Even when poetry has a meaning it may be inadvisable to draw it out—perfect understanding will sometimes extinguish pleasure"; and Coleridge declared that "Poetry gives most pleasure when only generally and not perfectly understood".

And what is this pleasure if not a delight in movement and movement-sensation? On the one hand, bearing in mind Sir Richard Paget's gesture-theory of speech*, there is the pleasure such as a baby shows in the actual movements of the vocal organs, a kinæsthetic pleasure of the same kind as that resulting from seemingly useless movements of the limbs. To quote Jespersen again: "Crooning, crowing, babbling—that is, uttering meaningless sounds and series of sounds—is a delightful exercise, like sprawling with outstretched arms and legs or trying to move the tiny fingers. It has been well said that for a long time a child's dearest toy is its tongue—that is, of course, not the tongue only, but the other organs of speech as well". (Perhaps it would be even better said that the whole body, which includes the vocal apparatus, is the baby's "dearest toy".)

Then there is the pleasure, an auditory pleasure, in the sounds themselves, the natural result of these movements, but a separate phenomenon. Many people will testify to their enjoyment of the former without admitting to any satisfaction gained from the latter; they may claim to take delight in their attempts to whistle, hum, sing and so on, probably an unconscious kinæsthetic pleasure, but deplore the cacophony that results and prefer to ignore it! Kurt Sachs† argues that in the development of music-making, particularly in the evolution of instruments, which has its roots in movement, it was a long time before men became aware of the sounds produced by their actions and began consciously to experiment

* O. Jespersen: "Language—Its Nature, Development and Origin"

† Introduction: "The Poet's Tongue".

* See Articles 2 and 3. † "World History of Music".

with the possibilities of obtaining them intentionally; and so it may have been with vocal sound.

Pleasure in phonation for its own sake is probably most easily illustrated by age-old nursery rhymes and jingles on the one hand, and on the other, by the works of many modern poets who have taken poetry to be primarily the exploration of the possibilities of language, and whose writings demand an acute ear for verbal music, for alliteration, assonance, rhyme and half-rhyme, and rhythms of a more subtle kind than those which conform to a strict syllabic metre. Whether we take

“ We’re all in the dumps
For diamonds are trumps,
The kittens are gone to St. Paul’s;
The babies are bit,
The moon’s in a fit
And the houses are built without walls ”.

or lines such as these from Edith Sitwell’s “ Hornpipe ”:

“ Sailors come
To the drum
Out of Babylon;
Hobby-horses
Foam, the dumb
Sky rhinoceros-glum
Watched the courses of the breakers’ rocking-horses
and with Glaucis,
Lady Venus on the settee of the horsehair sea!”

we have precisely what Paget would call a dance of the vocal organs. Like the early prancings of children, which are apparently without meaning and serve no obvious purpose, such verse is *fun*. The content is scarcely of any importance, and the fun arises simply from the words themselves and their relationship with one another. This relationship is of importance in serious poetry, of course, but it forces itself upon the attention here because it is what matters most. It is not even, as in some cases, a means to an end, conveying or intensifying the meaning.

But what are alliteration, assonance and rhyme? They are basically forms of repetition which, as is well known, affords a peculiar satisfaction derived from a sense of identity or similarity, a pleasure in experiencing and anticipating the same thing over and over again.

“ When we make a rhyme, we have momentarily brought our organs of articulation into the same posture as before; when we so time these repetitions of posture that they occur rhythmically, so that our gestures of articulation form a pattern in Time, we have performed a dance with our tongue and lips. . . . In poetry and dancing, the descriptive gestures have been formalised into a pattern. We are thus led to anticipate what is coming and to take artistic delight in the pattern of movements ”.*

Nonsense verse and poems “ which are simply an exercise of poetic energy showing the word-sense of the poet ”,† might be said to be chiefly dynamic in nature since they are usually strongly stressed and arouse a marked rhythmical response in the reader or hearer, but there is also poetry which has more spatial and flowing qualities. Much lyric poetry, for instance, which by its name indicates its kinship with music and was originally a form of words set to music, consists essentially of melodic cadences, alternations of rising and sinking, pauses, sudden stops and so on, and can therefore stir inner movement responses of tension and relaxation, of flying and falling, being swept along or swirled about, suspended or rocked gently to and fro, abruptly arrested or even, as a character in Shakespeare’s “ King John ” complains, “ Bethump’d with words ”.

We are thus led to share something of that disturbance which was the poetic impulse of the writer, especially if that writer believes that the reproduction of this disturbance is the chief aim of poetry, rather than the communication of the exact details of an experience. Many attempts have been made by poets and others to describe the way in which a poem comes into being and acts upon the hearer, and I. A. Richards in particular seemed to recognise the process as a matter of movement:

“ An extraordinarily intricate concourse of impulses brings the words of a poem together. Then in another mind the affair in part reverses itself: the words bring into being a similar concourse of impulses ”.‡ That is, the rhythmic motions which give rise to the poet’s thought, which indeed *are* his thought, set up similar ones in the hearer, so that a state of mind is induced akin to that which prompted the poem; a kind of “ effort transmission ” is at work.

* R. Paget: “ This English ”. † M. Roberts: “ Introduction to the Faber Books of Modern Verse ”. ‡ I. A. Richards: “ Science and Poetry ”.

Examples of such effective transmission are afforded by de la Mare, a typically lyrical poet, perhaps one of the most musical in the language, who himself remarked: "If music is the most perfect of the arts because it is the least diluted, and if poetry most closely approaches music when it is most poetic—when its sounds, that is, and its rhythms, rather than the words themselves, are its real, if cryptic language—any other meaning, however valuable it may be, is only a secondary matter".

A master of rhythm and changing mood, he is particularly skilful, it would seem to me, in his command of flow-rhythms. There is, for example, the smooth, spell-like quality of "Arabia", the drowsy lilt of the slumber-song "Nod", the perky, tripping character of many of his humorous poems, or the restless to-ing and fro-ing of "The Tryst", which eventually sweeps us up, as it were, in a succession of waves, to the climax:

"Think, in Time's smallest clock's minutest beat
Might there not rest be found for wandering feet?
Or 'twixt the sleep and wake of Helen's dream
Silence wherein to sing love's requiem?"

And then, following this moment of suspension, comes a sudden drop in the concluding lines, with their direct, emphatic

"No, no. Nor earth, nor air, nor fire, nor deep
Could lull poor mortal longingness asleep.
Something there Nothing is: and there lost Man
Shall win what changeless vague of peace he can".

By contrast, the climax of "Nicholas Nye" (a favourite of children and adults alike, which charms as much by its verse-music as by its content) is reached by two sharp breaks in the easy, swinging rhythm:

"And once in a while, he'd smile . . .
Would Nicholas Nye",

and then, instead of an immediate fall, there is the sensation of sinking gently and gradually down through:

"Bony and ownerless, widowed and worn,
Knobble-kneed, lonely and grey".

to the final diminuendo which eventually causes us to settle into stillness altogether:

"Would brood like a ghost and still as a post,
Old Nicholas Nye".

Probably the best example of de la Mare's skill in the use of hesitating, interrupted movement is "The Listeners", the subject

of many studies in metre but one which seems to defy precise analysis. It is impossible to read without frequent, sharp pauses in almost syncopated fashion, so that the prevailing mood is a little breathless and eerie, in keeping with the atmosphere of the scene and the events described. But the powerful, arresting effect of this halting movement in language can be experienced even in a single line, as in "The Song of the Mad Prince", in which the brain-shattering grief, which is its theme, is brought to a pitch of extreme intensity in

"Life's troubled Bubble broken".

Spenser, whose title "the poet's poet" springs presumably from the pure musical quality of his verse, provides an interesting contrast to de la Mare in that much of his poetry is continually smooth and almost wholly lacking in flow or time variations, so that, as with regularly repetitive movement, something of a hypnotic sensation is induced as we become caught up and carried along in a luxuriant current of words which progresses ever-onward, yet never hurries.

The following lines, though admittedly dealing with the subject of sleep and dream (and aptly illustrating Pope's dictum that "the sound must seem an echo to the sense"), are typical of a good deal of "The Faerie Queene", which sustains the same unbroken metre for hundreds of stanzas:

"And more, to lulle him in his slumber soft,
A trickling stream from high rocke tumbling downe
And ever-drizzling raine upon the loft
Mixt with a murmuring winde, much like the sowne
Of swarming Bees, did cast him in a swowne".

Spenser's love of this lingering, drawn-out metre, together with his own word-inventions such as *idless*, *dreariment*, *drowsihead*, *foolhappy*, justify Russell Lowell's remarks "He is the most fluent of our poets. Sensation passing through emotion into revery is a prime quality of his manner. And to read him puts one in the condition of revery, a state of mind in which our thoughts float motionless. . . . His natural tendency is to shun whatever is sharp and abrupt. He loves to prolong emotion, and lingers in his honeyed sensations like a bee in the translucent cup of a lily".

Allied with ease and fluency there is also a sense of weightiness produced by reading Spenser, largely because of the even, iambic metre; but it is a heaviness of a rather passive kind, quite different from the active forcefulness of, for example, several successively

accented words such as may occur within less regular rhythms. The effect of lines such as Gerard Manley Hopkins'

"Day-labouring out life's age"

or,

"Sheer plod makes plough down sillion shine",

which create a kind of tension, a sense of striving, as if one were indeed heaving like a horse with a plough, could scarcely have been achieved within the limits of conventional metre, and this weight may be further intensified, as in the second example, by a group of unstressed syllables preceding it—

"No wonder of it"

like a relaxed preparation for strong exertion.

Conversely, several unaccented syllables with only infrequent stresses occurring in between result in a wavering, indefinite rhythm that seems to leave the reader suspended in mid-air, somewhat hopelessly expectant:

"How to keep—is there any any, is there none such, nowhere known some, bow or brooch or braid or brace, lace, latch or catch or key to keep

Back beauty, keep it, beauty, beauty, beauty, . . . from vanishing away?"

In dispensing with regular metre in which there is almost always an exact coincidence of the strong beat with the spoken stress, much modern poetry reverts to irregular rhythms nearer to those of conversational speech, like those of Old English poetry. As mentioned in a previous article, the English language is very strongly stressed, and "sprung rhythm", a coinage of Hopkins for the movement of his verse, has a particular capacity for reflecting everyday speech.

Hopkins, who, although dead before the turn of the century, is usually regarded as the immediate ancestor of those poets who revolutionised the English language as an instrument of poetic expression, held that poetry should be "the current language heightened"; and the terse, chopped style of many of his later poems is typical of an age whose movement-habits have become increasingly abrupt and clipped, just as in its turn the florid, elaborate speech of the 18th century matched the elaborate, leisurely gestures of that period.

The modern preference for short cadences and snappy words which gives rise, for instance, to "Will he rat?" for what, in Dr. Johnson's English, might have been "Do you consider it probable

that he will desert our cause at this perilous stage?" is perhaps, as Nikolaus Pevsner* has pointed out, only a phase, and not necessarily a permanent feature of the English character; but questions whether, as long as one race says "lamb chop" and another for the same thing "costoletta di montone", which sounds like a line of poetry in itself, there will not always be differences of national temperament!

The great quantity of monosyllables in English has always been noted, especially by foreigners, and they seem often to affect the pace and general movement of both poetry and prose. Sometimes, especially when heavily accented, they hold it back and slow it down:

"But where the dead leaf fell, there did it rest".

(This, it may be noted, gives a different sensation from the sustained languor of Spenser's verse with its long, open vowels and soft, liquid consonants.) But a succession of short vowels and hard, explosive consonants is like a hail of pellets, all dabs and thrusts, which produce that sharpness and brevity which Spenser shunned. In lines like

"A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match",

the sense of urgency and haste is as much due to the movement of the words as to the meaning which they convey.

The experience of swiftness, almost of flight, when reading poetry may, however, come about in a different way. Eliot, in speaking of Milton's ability to work in large musical units, spoke of "the peculiar feeling, almost a physical sensation of a breathless leap" communicated by the long spans of Milton's verse; and something similar seems to happen when following a rapid train of images of a poet.

Shakespeare's habit of jumping from one idea to another without developing a comparison fully because it became the basis of a new association has, indeed, earned such imagery the name of "mounting" imagery, and this is just the movement sensation which it evokes. Similarly, in a poem such as "The Windhover", Hopkins' lightning dashes from one image to the next—the rider, the skater, the fire, the plough—succeed each other so quickly that they cause the feeling of rushing along as if in pursuit.

* "The Englishness of English Art".

The direct, concentrated style of Hopkins and the later Shakespeare may convey, too, that sense of compact, well-knit solidarity which is akin to the movement experience of firmness. Tightly compressed and compact ideas and language such as:

“The hearts that spaniel'd me at heel
To whom I gave my wishes do discandy”,

or

“And frightful a nightfall folded rueful a day”.

have an intensity which contrasts strongly with the diffuse and meandering quality of “The Faery Queene”, in which Spenser's tendency to deviate from the main direction to explore separately and minutely all the various lines of thought opened up by one idea, can produce a sense of tardiness and sluggishness.

Perhaps the feel of heaviness, mentioned earlier, stems from this as much as from the word-music itself, since all things are spread out and examined in such detail that they become ponderous and almost overwhelm by their abundance. Whereas poetry of this sort requires chiefly a sort of passive receptivity which allows the words to operate like a drug, poetry which is crammed with shot-like impressions and half-developed images demands a definite kind of effort of a lively and persistent kind which supplies missing links and bridges the gap between suggestion and meaning.

There are thus movement experiences and sensations arising from the reading of poetry which are distinguishable from those produced by the rhythms, melodies and flow-patterns of speech, and since these arise mainly from the use of figurative language, this becomes a subject of study in itself in relation to movement, and will be dealt with separately.

H. BETTY REDFERN.

THE INFLUENCE OF THE THEORIES OF RUDOLF LABAN ON THE DEVELOPMENT OF EDUCATIONAL GYMNASTICS IN ENGLAND

The saying “mens sane in corpore sano” stood for many years as the aim of those concerned with Physical Training. Gymnastics was chiefly recognised as a valuable physical activity which counteracted the enforced inactivity of the classroom learning, provided an outlet for energy, aided “posture” and possibly counteracted the growing tendencies of the youth of this “civilised” world to be lazy.

In schools, Gymnastics in England followed the Ling System, i.e., set exercises considering the body as an anatomical structure, which would function well if isolated parts were adequately exercised. It was part of the system of Physical *Training* which demanded “obedience from its subject and adaptability, but no spontaneous activity”.* The individual was considered as one of a mass who had to conform to exercises in unison rhythm and specific vaults directed by the teacher. As a result, a high degree of skill in body agility was attained, but within a very narrow range and with little demand being made upon the thinking individual.

Gradually the changing conception of the meaning of “education” released the far-sighted physical educationists from the bonds of training to search for ways of fulfilling the educational ideals of meeting the needs of the individual. Recognition was being given to the fact that human beings are not robots and that, in order to develop as individuals, they should be encouraged to develop their innate potential and be given the right to think, decide and act for themselves, while also becoming more aware of themselves in relation to a group.

Personal preferences in movement have always been unconsciously recognised, but it was Rudolf Laban who presented us with an analysis of movement which enables us to discern the subtle differences in rhythms of human action and expression in terms of Weight, Space, Time and Flow Factors. His researches revealed principles of movement common to natural phenomena and movement in different spheres. Especially has his work stressed the significance of human movement as a process in which all aspects of personality (i.e., mental, emotional, physical and spiritual) are

* M. L. Jacks: “Physical Education”.

own way, she learns to assess the qualities required for particular agilities and is encouraged to widen her own movement vocabulary and rhythmic awareness.

Laban analyses rhythm of action under three phases: preparation, action and recovery, each phase being blended with the next to form a continuous whole. The junior child is easily satisfied with the achievement of the action itself and can appreciate different forms of contact in handling apparatus with different body surfaces (e.g., the thrust-like jump, the prolonged vigorous pressure in taking weight on to hands over a box, contrasted with the quick, light finger-tip touch in travelling swiftly over a bar). Further consideration of the suitability of the approach and preparation for the main action and whether the release afterwards lead into a fluent recovery is quite a mental as well as physical challenge.

Awareness of the sequence of events as a whole leads to the appreciation of rhythmic stress. In many gymnastic tasks the stress lies in the middle of the sequence. Such was the rhythm of all formal vaulting. Today we may consider such questions as: does the action start gradually and work up to a climax at the end? (e.g., running to leap and arrive balanced and still on any body surface on the box), or: is the stress at the beginning of the sequence brought about by a brief preparation to gather the body together on the form and an immediate thrust-like jump tilting the body through space, to recover rolling on a mattress with a gradual fading of energy and motion?

Training of the feel for transitions is demanded by tasks involving repetitive action, or a series of different actions when, during the recovery from the first action, one must mentally and physically prepare for the beginning of the second action. In a task of a repetitive nature, such as a series of three identical ways of getting over and under a bar at hip height, the rhythm might vary each time with pauses between, or the series could be considered as a whole with the climax at the beginning, middle or end of the sequence. Tasks which demand more adaptation of body movement and a quick change from one type of activity to another (such as rarely occurred in formal gymnastics) demand an even more alert mental response and a natural change of rhythm.

"Relationships" in gymnastics involve awareness of body movement in connection with apparatus, but there is also more opportunity for working with others than formerly, when people were used chiefly as catchers and gymnastics was an individual sport.

The interchange of movement ideas and ability to adapt to others' rhythms of action is invaluable in educational gymnastics. Principles underlying working partner-relationship are discovered in inventing sequences in twos with and without contact, and in sharing apparatus. Tasks in threes of "lifting, carrying and placing" or producing group patterns in larger groups (e.g., six working in succession and unison on the ropes) bring a sense of rhythmic possibilities through the "doing". Group tasks which involve adaptability to moving apparatus and to changing the situations of the apparatus demand ingenuity, quick changes from supporting to being supported, and the capacity to adjust immediately in response to human errors of judgment.

Children working with understanding of the principles of movement are being mentally as well as physically challenged. Not only while building her own repertoire of "skills" is demand made upon the child's thinking processes in selecting, clarifying and perfecting movements chosen, but also while the child is moving. If she is fully absorbed and conscious of her actions a certain vitality is brought to the movement which otherwise would be merely mechanical. It is up to the teacher to see that her challenges are sufficiently demanding mentally for the class.

How does an appreciation and understanding of the principles of movement influence a teacher of educational gymnastics? Surely she has greater understanding of her class's needs and capacities through her comprehension of the "wholeness" of movement? She can observe the class in a movement way and assess its capacity for relating the polarities of movement. She and the class will share a common language which will aid in the recognition and production of qualities required for specific movements. Her observation should help her to recognise what each child is trying to do, and she will endeavour to look beneath the surface in assessing individual response to action in terms of effort. Her self-observation in relation to the class will be more acute and should aid in establishing a relationship and atmosphere conducive to learning.

Finally, has Educational Gymnastics any part to play in aiding children to recognise "movement as a fundamental condition of life"? I believe it has, in that in Gymnastics the child is concerned with control of body movement in achieving her objective aim. Part of life is concerned with the attainment of tangible values, and the principles underlying movement can be appreciated by the children so that the relationship between Gymnastics and the objective movement of life is clear.

THE RUDOLF LABAN MEMORIAL FUND

(This information, which is already known to the majority of Guild members, will be of particular interest to those who have joined during the last four years.)

Rudolf Laban died on July 1st, 1958. In January, 1959, a Memorial Fund was launched, its purpose being to help finance the making available of Laban's writings and to develop research work at the Laban Art of Movement Centre. The Fund is now administered by the Trustees of the Centre, who intend to issue annual statements regarding capital and expenditure.

A statement dated March 31st, 1963, shows the Fund to stand at £1,040 11s. 10d.

The following are excerpts from the report sent to all subscribers on June 1st, 1963.

"As a first project, £100 was given to I.C.K.L. to help to establish this Association which makes one of Laban's fields of study its special concern". . . .

" PROPOSED IMMEDIATE EXPENDITURE :

"Miss Ullmann has recently worked on Laban's manuscript 'Choreutics or A New Aspect of Space and Movement', and she has nearly finished editing it. The book, because of its specialised nature, will probably not have a wide general appeal, and it may be necessary to subsidise the publishing of it from the Fund by purchasing 200-300 copies; these, of course, will be sold over a period of time and the money returned to the Memorial Fund.

"It has been suggested that photostat copies of some of Laban's original notes and drawings should be made and put in the new Library, thus making them available to students and members of the Guild. This also will be financed from the Fund.

"Meanwhile, the Fund remains open for further donations or covenant subscriptions. . . ."

GUILD MEMBERSHIP

We welcome to the Guild the following new members:

Associate Members

Miss C. Adams, Norfolk.
Miss J. Addison, Cheshire.
Miss A. Allen, Warwickshire.
Miss P. Baigent, Staffordshire.
Miss I. M. Bailey, Warwickshire.
Miss J. Baker, Monmouthshire.
Miss D. M. Becow, London.
Miss H. Bembrose, Derbyshire
Miss H. Bennett, Middlesex.
Miss E. Bergman, Gloucestershire.
Miss J. Berrie, Yorkshire.
Miss P. Binnie, Carmarthen.
Miss V. Blackshaw, Worcestershire.
Miss V. A. Bond, Surrey.
Miss S. Botterill, Essex.
Miss C. Bowker, Yorkshire.
Miss J. A. Bristow, Sussex.
Miss E. Brounent, Cheshire.
Miss A. F. Brown, Edinburgh.
Miss F. Brown, London.
Miss K. Brown, Essex.
Miss I. M. Burrage, Kent.
Miss J. Cartwright, Suffolk.
Miss D. Caws, Buckinghamshire.
Miss L. Charles, Warwickshire.
Miss V. Charter, Staffordshire.
Miss J. E. Chattin, Staffordshire.
Miss T. Child, Sussex.
Miss E. Christie, Hants
Miss J. E. Clarke, Somerset.
Miss J. Cocks, Cornwall.
Miss E. L. Collins, Staffordshire.
Mrs. Collins-Rotman, London.
Miss J. Collinson, Lancashire.
Miss C. Conroy, London.
Miss E. Cooke, Cheshire.
Miss C. Copping, Norfolk.
Miss A. Cornock-Taylor, London.
Miss C. M. Cosgrove,
Monmouthshire.
Miss M. Cutter, London.
Miss E. Dash, Hampshire.
Miss A. C. Davenport, Lancashire.
Miss M. A. Davies, Cheshire.
Miss M. De Cruz, Surrey.
Miss I. M. Dedhurst, Cheshire.
Miss P. Dewey, Northamptonshire.
Miss P. H. Doney, Sussex.
Miss A. Dunk, Worcestershire.
Miss A. Evans, Kent.
Miss A. Farrier, Hertfordshire.
Miss M. Gale, Surrey.
Miss A. P. Gee, Warwickshire.
Miss T. Gibney, Somerset.
Miss J. B. Goodacre, Yorkshire.
Miss M. Griffith, London.
Miss S. Hardy, Lancashire.
Miss A. Harris, Staffordshire.
Miss C. J. Harvey, Warwickshire.
Miss J. C. Harvey, Leicestershire.
Miss P. Hawkins, London.
Miss G. A. Hewett, Monmouthshire.
Miss J. Hinchley, Staffordshire.
Miss R. M. Hobson, Yorkshire.
Miss S. Holland, Staffordshire.
Miss G. A. Howells, Cardiff.
Miss E. Huggins, Lancashire.
Miss D. C. Hunt, Suffolk.
Miss M. L. Impey, Worcestershire.
Miss P. Isherwood, Lancashire.
Miss J. A. Jeffries, Sussex.
Miss R. Johnson, Kent.
Miss A. R. Jones, London.
Miss B. Jones, Staffordshire.
Miss P. A. Jones, Sussex.
Miss P. M. F. Kemp, Glasgow.
Miss B. Knapp, Bristol.
Miss E. Knightly, Surrey.
Miss B. M. Lawlor, London.
Mrs. S. Lawrence, London.
Miss G. A. Lawton, Yorkshire.
Miss V. Lawton, Cheshire.
Miss A. Leake, Yorkshire.
Miss J. Lee, Lancashire.
Miss M. Leese, Cheshire.
Miss B. Lerwent, London.
Miss S. Limb, Nottinghamshire.
Miss J. M. Lindsay, Essex.
Miss M. E. Loome, Staffordshire.
Miss J. A. Lotis, London.
Miss P. M. Lucas, Surrey.
Miss H. Massey, Nottinghamshire.
Miss J. Matthews, Monmouthshire.
Miss W. McKee, Jersey, C.I.
Mr. H. Metcalfe, Co. Durham.
Miss A. Miles, Hertfordshire.
Miss C. A. Miles, Cornwall.
Miss J. M. Minns, Northumberland.
Miss D. Morgans,
c/o Froebel College.
Miss S. Mornard, Suffolk.
Miss C. Nunn, Surrey.

GUILD MEMBERSHIP

Miss M. Oddy, Sussex.
 Miss W. Offer, Middlesex.
 Miss S. Parker, Surrey.
 Miss S. A. Parry, Warwickshire.
 Miss P. Parton, Staffordshire.
 Miss J. Pearson, Gloucestershire.
 Miss J. Peck, Surrey.
 Miss E. Peppendine, Staffordshire.
 Miss B. G. Perry, Cardiff.
 Miss J. Peters, Essex.
 Miss P. M. Philpott, Devonshire.
 Miss S. Plant, Yorkshire.
 Miss S. Pomeroy, Middlesex.
 Miss J. M. Potter, Worcestershire.
 Mrs. B. B. Price, Worcestershire.
 Miss H. M. Prudom, Yorkshire.
 Miss P. Rapoport, London.
 Mrs. D. M. Richards,
 Glamorgan.
 Miss B. Roberts, London.
 Miss E. Roberts, Kent.
 Miss V. Robinson, Kent.
 Miss G. Roy, Surrey.
 Miss C. A. Rumney, Cornwall.
 Mr. A. Salter, London.
 Miss V. Samuel, Hertfordshire.
 Miss M. A. Sanders, Essex.
 Miss A. V. Sherston-Baker,
 Hampshire.

Miss D. A. Smith, Leicestershire.
 Miss E. D. S. Smith, Cheshire.
 Miss S. Smith, Sussex.
 Miss V. Smith, Lincolnshire.
 Miss B. Spencer, Cornwall.
 Miss J. Statham, Bristol.
 Miss P. Steel, Gloucestershire.
 Miss C. Steele, Yorkshire.
 Miss J. Stewart, Hertfordshire.
 Miss E. Stolz, London.
 Miss L. Taylor, Cumberland.
 Miss M. Thomas, Monmouthshire.
 Miss P. Thomas, Carmarthenshire.
 Miss D. Turner, London.
 Miss W. J. Turner, London.
 Miss P. S. Varey, Cheshire.
 Miss M. C. Walmsley, Lancashire.
 Miss V. A. Walton, Lancashire.
 Miss J. Wardle, Somerset.
 Miss F. M. Webb, London.
 Miss G. M. Westthorp, Suffolk.
 Miss A. Wheldrake, Yorkshire.
 Miss G. Wiggins, Berkshire.
 Miss T. Wigley, Surrey.
 Miss H. Willcox, Leicestershire.
 Miss M. Wilson, Norfolk.
 Miss A. Young, Surrey.

Affiliated Groups

Berkshire Dance Group.
 Carnegie College of Physical Education, Yorkshire.
 Chelsea College of Physical Education, Sussex.
 Cheshire County Training College.
 Eastbourne Training College, Sussex.
 Newton Park Training College, Somerset.
 Sedgley Park Training College, Lancashire.
 St. John's College, Yorkshire.
 The Teachers' College, Bulawayo, S. Rhodesia.
 Waverley Secondary School Dance Group, London.

We congratulate the following:

Graduates

Miss C. Harvey, London.
 Miss D. M. Holyhead,
 Wednesbury.
 Mr. R. Howlett, York.
 Miss C. MacCallaugh, Liverpool.
 Miss D. H. Moffett, Liverpool.
 Miss C. Morris, Cheshire.

Master

Miss R. M. Dewey, O.B.E., H.M.I.,
 Manchester.

NOTICES

RESIGNATION OF HONORARY SECRETARIES

As those present at the 1963 Annual General Meeting will remember, it was agreed that all members should be informed of the resignation of the Hon. Secretaries, to take effect from the 1964 A.G.M., and that nominations to fill the two vacancies thus created should be invited, so that the new Hon. Secretaries might be appointed forthwith, thus giving them time to become familiar with their duties before taking them over in 1964. It was also announced at the same meeting that Miss Betty Osgathorp and Miss Olive Chapman had agreed to serve as Hon. Secretary and Hon. Assistant Secretary respectively, should no other candidates be forthcoming.

There was no response to the circular asking for nominations, and thus your Council has gratefully accepted the offer made by Miss Osgathorp and Miss Chapman, who will therefore assume office at the 1964 A.G.M.

ELECTIONS TO GUILD COUNCIL

Members are reminded that nominations will shortly be needed.

L.A.M.G. ANNUAL CONFERENCE, 1964

The Guild Annual Conference will be held from Friday, 14th, to Sunday, 16th February, 1964, at the Art of Movement Centre, Addlestone, Surrey.

Full details will be circulated to all members.

COURSE FOR INTENDING GRADUATES

A course in preparation for the Standard Examination of the Guild for associate members who intend ultimately to apply for Graduate membership will be held from Friday, 7th, to Sunday, 9th February, 1964, at the Training College, Worcester. The tutors will be Miss Betty Redfern and Miss Joan Russell.

Further particulars may be obtained from the Guild Secretaries, 3, Rutland Gardens, West Ealing, London, W.13.

L.A.M.G. STANDARD EXAMINATION

The next examination will be held on Saturday, May 9th, 1964, in Manchester.

L.A.M.C. SUMMER COURSE, 1964

The Laban Art of Movement Centre plan to hold a summer course in London, from Friday, July 24th, to Thursday, July 30th, inclusive, at Goldsmiths' College. Further details will be available in the New Year from the Secretary, Laban Art of Movement Centre, Woburn Hill, Addlestone, Surrey.