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CONTENTS

	Page
Officers of the Guild	2
Editorial	3
ARTICLES	
Have we a Future? June Layson	4
✦ 'Philosophic Foundations' Gordon F. Curl	7
✓ Recruiting and Assessing from the ✦ Evidence of <u>Movement Behaviour</u> Warren Lamb	16
✦ A Survey of Systems of Dance Notation —Part I Ann Hutchinson	20
Recreational Dance Sylvia Bodmer	30
✦ Sidelights on Recording <u>Music for Dance</u> Chris Plant	33
✦ Understanding Movement Gail Willford	35
Questions and Answers Lilian Harmel	37
REPORTS	
L.A.M.G. Course for Associates, April, 1966 Margaret Griffiths	42
Dance in Paris Pam Hope	43
Shropshire Keep Fit Associations' Festival of Dance Joyce Boorman	45
GUILD MEMBERSHIP	47
BOOK REVIEWS	49
FORTHCOMING EVENTS	56

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EDITORIAL

It will be remembered that in her article "The Guild's Dilemma on Coming of Age", published in the last issue of the magazine, the Vice-Chairman referred to the need for a salaried executive worker to relieve the burden at present resting on voluntary helpers and to enable a programme of expansion to be carried out. She also mentioned that an application for a grant for this purpose had been made to the Department of Education and Science.

After a period of remaining 'frozen' this application has now received attention and in October the President, Vice-Chairman, Treasurer and Secretaries were invited to meet representatives of the Department and the Sports Council. A cordial meeting resulted in the disappointing news that no grant for such a paid official would be forthcoming because the size of our Association is considered too small. However, money for recreational purposes is available and plans to increase facilities for recreative dance were welcomed and given encouragement.

As this magazine goes to print secretaries of Affiliated Groups will have received a form asking for details of their membership and activities. It will be evident that to prove our case we need to know how many and what kind of people we are serving, as well as finding out in what areas needs exist. Some kind of training scheme to prepare leaders for the work will possibly be initiated after which the responsibility will be at regional level.

Such a scheme of expansion will be a test of the interest in the Guild in the country at large and of individuals' willingness to render service in a variety of capacities. If the Guild has a future at all (which is in fact debated in this issue) it seems that responsibility for its activities must be spread more widely than at present. Is, however, the development of the recreational aspect of Art of Movement what members most wish to see?

Surely this is something which should bring in correspondence for the magazine, revealing members' reactions and opinions. The appeal for contributions to mark the 21st anniversary of the Guild met with little response. However, perhaps the fact that there has been no looking backward is a good sign and that possible future developments will stimulate more discussion.

HAVE WE A FUTURE?

by JUNE LAYSON

The Guild has 'come of age' and congratulations are in order. While not wishing to detract from the successes of the past twenty-one years, nor from the dedicated work of the few who have achieved them, I feel that at this time we should be looking to the future and asking ourselves, "Will the Guild reach maturity?" "Have we a future?"

Honestly I doubt it, unless we have the courage to reconsider our aims. We can continue to act rather like an antiquarian society intent solely on preserving something precious, or we can take the responsibility and the consequences of furthering the knowledge and understanding of movement. I should like to make suggestions which might help to set us on the latter course.

Firstly I think that the time has come to omit Laban's name from our title. As it is we are seen to be a small, introverted body of people committed without question to the ideas and discoveries of one man. Laban never claimed that the study of movement was his prerogative, and by becoming the Art of Movement Guild we should be free to consider the subject in a more comprehensive way. In so doing it might well be that Laban's stature and the wealth of his contribution to the understanding of the nature of movement would be enhanced rather than diminished.

"But what's in a name?" Some may feel this a petty suggestion, but such an act would mark a significant change in the outlook of the Guild. As it is we are limited in scope and object (see Constitution), we are biased, and this inhibits the furtherance of the work. The Guild should endeavour not to protect Laban's name, but to be the authoritative body able to evaluate his work critically.

A logical step would be to commission a biography of Laban that would place him in his historical context where he would be seen as one of a line of movement investigators. The author would need to treat the matter in a scholarly rather than a reminiscent manner. We must know how Laban made his discoveries, on what evidence he based his theories, how these progressed and how much he was influenced by predecessors and contemporaries such as Delsarte and Jung. In addition, all Laban's writings should be made available, being translated where necessary and published without delay.

HAVE WE A FUTURE?

At the same time that Laban's life and complete works were being made known, his actual theories and principles should be examined. If his conclusions are sound, not only will they withstand investigation and evaluation, but our knowledge will be the richer. Could the Guild offer research scholarships so that experienced practitioners in the art of movement would be able to spend time on such projects?

Publishing Laban's biography and his literary remains and offering scholarships would involve considerable financial expenditure. I suggest that the Guild tackles the problem in four ways — raise the membership subscriptions substantially (at present they are well below those of comparable bodies); use the remainder of the Laban Memorial Fund; persuade Laban's publishers (MacDonald & Evans, Ltd.) to commission a biography; and set up a finance and research committee to scour the country for grants and to propose projects worthy of study. (We missed a substantial grant recently simply because we were not alert to the possibility).

Secondly it is the educational relevance of movement that interests most Guild members and again here is a crucial situation which demands forceful action by the Guild. While not wanting to digress at this point to discuss examinations as such, I believe that as long as they exist we must work for the acceptance of movement as an examinable subject at G.C.E. 'O' and 'A' levels and as part of the B.Ed. degree. The fact that the study of movement is hardly recognised at University level is to our detriment. It may be years before a Chair of Movement is set up at any University but this should be a long-term aim of the Guild, for only then will movement be assured of a respectable place throughout our educational system.

Thirdly the Guild's activities must no longer be centred on education, for apart from the pioneer work of a few notable individuals, little or no progress has been made in relating movement to fields on which it could have considerable bearing. Behavioural studies, ergonomics, cybernetics, psychosomatic medicine, vocational guidance and selection are all concerned in different ways with the study of human movement, but while experts in these subjects are slowly pushing back the frontiers of knowledge and even impinging upon the realm of movement we, who could well be holding the key to their problems, remain inert. It is not indifference or antagonism that the Guild will have to face here but ignorance, such people being unaware of our existence.

HAVE WE A FUTURE?

Lastly the Guild, or more specifically, individual members, need to be articulate not only in the body, as has been the stress, but also in the written and spoken word. If we are an informed group we must be heard and seen to act as such. Books on our subject only trickle from the publishers and rarely is a movement article printed outside these covers. This magazine (thanks to its editors) is evolving from a family affair to an informed journal, but it is nevertheless written, bought and read by the committed. Might not articles by specialists in other fields help to bring a little light and controversy to our "cosy" publications? No wonder we earn the epithet of fanatic and are often seen as belonging to a cult. The attitudes of non-movement specialists may amuse or irritate us but as long as we do nothing to amend the situation we deserve derision and the lack of recognition significant of such attitudes.

I have been prompted to write this article as a result of discussions for the B.Ed. in which I was forced to see us as others do. I believe in the value of our work. I believe the practice and study of the art of movement to be important to mankind. I should like to think that the Guild was in a strong position to further it. However, unless we are prepared to re-think, to query and to act, there will be no future for the Guild and the course of movement will suffer a disastrous setback.

'PHILOSOPHIC FOUNDATIONS' (Part 1.)

c. by GORDON F. CURL (Chelsea College of Physical Education)

Foreword

Coming of age brings with it added responsibilities. Not the least of these is the need to examine the assumptions upon which our work is based. For members of the Guild this amounts to a closer look at the 'philosophic foundations' of the Art of Movement.

In her presidential address at the Annual General Meeting of The Laban Art of Movement Guild in February 1965, Miss Ullmann made the following remarks:—

'At a time when increasing demands are made on us for study in depth, it is, indeed fortunate, that through Laban's investigations, through his defining and propounding the area of movement, we have an enormous treasure of material and knowledge, upon which to base these studies. But, it must not be forgotten, that serious study of this kind requires a philosophic foundation.'

Miss Ullmann continued by observing that 'we see the human being in the context of the cosmos' and that 'Man belongs to this wholeness as a whole person, if he experiences this unity through harmonious movement'.

The following articles have been prepared with a view to examining some of the 'philosophic foundations' to which Miss Ullmann refers, particularly those concerned with 'harmony' and 'the cosmos'. It has been necessary to study in some detail the earlier writings of Rudolf Laban including, 'Die Welt des Tanzers', 'Des Kindes Gymnastik und Tanz', 'Gymnastik und Tanz für Erwachsene', 'Choreographie' and 'Ein Leben für den Tanz', together with the many recorded lectures of Laban to be found in the Guild Magazines. From these and the more recently published writings it has been possible to establish a setting for Laban's philosophy. Without doubt this setting is to be found in the Natural Philosophy of Ancient Greece, and the first of these articles will, therefore, concern itself with the Pythagorean and Platonic tradition and its persistence through history.

(The nature of the subject has lent itself to a somewhat 'musical' treatment. This is not, however, out of keeping with Natural Philosophy or with Anniversary Celebrations, and it is hoped that it will not detract from the serious content which underlies it.)

Orphic Melodies and their Modulations

'.....the mysterious flow of an Orphic melody touches and uplifts the core of our life.....'

Rudolf Laban

Two thousand five hundred years have passed since the lone, legendary figure of Orpheus — lyre in hand — sang and played on the banks of the river Styx. His melodies have long since resonated in the minds of men, and even today can be heard echoing and re-echoing in the forms and theories of artists, scientists and philosophers alike. 'Harmony', 'attunement', 'overstrung', 'tone', 'tonic', and 'well-tempered' are but legacies in our language originating in times when all art, all religion, all science and all philosophy were music. There was no sphere of life into which the magic of Orphic melodies did not penetrate. Astronomy, cosmology, physics, psychology, politics, medicine, education and art, all were melodic in conception and musical in method.

'Ever since the early Greek philosophers' writes Professor Tillyard, 'creation had been figured as an act of music'. (EWP 123). Small wonder is it that Orpheus became a central figure in both scientific speculations and religious rites. Not only were the trees alleged to have bent to listen to the strains of his music, and birds and beasts to have become spellbound, but even the wild women worshippers of Bacchus wept when his melodies ceased. Orgy for them no longer meant Bacchic revelry, but became transposed into religious ecstasy. The music of Orpheus had modulated into a new, more reverent, Dionysian-Appollonian tune.

Pythagorean Symphony

If Orpheus is to be regarded as the soloist who first figured the music of creation in his melodies, then Pythagoras of Samos must feature as the first maestro who brought order into the growing chaos of musical activity.

'The sixth century scene' writes Arthur Koestler, 'evokes the image of an orchestra expectantly tuning up, each player absorbed in his own instrument only, deaf to the caterwaulings of others. Then there is a dramatic silence, the conductor enters the stage, raps three times with his baton, and harmony emerges from the chaos. The maestro is Pythagoras of Samos whose influence on the ideas, and thereby on the destiny, of the human race was probably greater than that of any single man before or after him.' (AK 25).

That he was profoundly influenced by Orphic teachings is confirmed in the words of Professor Guthrie:—

'The Pythagoreans not only used the religious books promulgated under the ancient name of Orpheus: prominent members of the school were named in later antiquity as the authors of some of them.....' (HGP198) .

Mathematical Harmonies

As much as he thrilled to the growing harmonies of his orchestral world, Pythagoras was not satisfied with this purely sensuous experience. He felt the urgent need to find a formula that would capture once and for all the elusive magic of the Orphic melodies and permit him to penetrate the mysteries of the heavens, the secrets of nature, and the enigma of man. Himself an accomplished player of the phorminx, a seven stringed harp, he soon became fascinated by the mathematical correspondences between the lengths of the strings and the musical intervals. By halving or doubling the string, lo the octave! By dividing yet further in the ratios of 2 : 3 and 3 : 4, miracles of miracles, the harmonious fifth and fourth! Might it not be, thought Pythagoras in growing wonder, that in number lay the key not only to musical harmonies, but to harmonies in the whole of nature? The more he reflected upon the possibility, the more convinced he became that he had discovered the secret of the whole universe. 'It must have been a flash of inspired insight', observes Cornford, 'that he saw in it a formula of universal application.' (HGP 221). His gaze was drawn upwards. Is not harmony above all to be found in 'the majestic movements on a cosmic scale of the sun, moon, planets and fixed stars(?)'. The heavens do not declare the glory of God, but the cosmos is a living God welded into a single divine unity by the mathematical and musical harmony'. (HGP 308). In the words of Professor Farrington, 'The harmony produced by number will still be our theme no matter what part of the Pythagorean universe we examine'. (GS 47).

Mathematics had modulated the Orphic tunes, and new numerical harmonies had emerged!

Harmony of the Spheres

'...the cosmos sings and is harmoniously constructed, and he (Pythagoras) was the first to reduce the motion of the seven planets to rhythm and melody'. (HGP 298).

Was it possible, thought Pythagoras, that a harmony of the seven planets existed which could be calculated by the same ratios which he had found in the seven strings of his lyre? And did the planets themselves make music? By an act of divine revelation there could be no doubt.

'...the sun, moon, and planets revolve in concentric circles, each fastened to a sphere or wheel. The swift revolution of each of these bodies causes a swish or musical hum on a different pitch, depending on the ratios of their respective orbits—just as the tone of a string depends on its length. Thus the orbits in which the planets move form a kind of lyre whose strings are curved in circles'. (AK 31). Whilst the slower moving planets provided notes of lower pitch, the faster ones higher, together and in full chorus they filled the heavens with glorious concord. It was vouchsafed to Pythagoras alone however, that semi-divine being, to hear this celestial music, for :

'.....none can hear
Of human mould with gross unpurged ear'. (EWP 65)

The gross flesh of ordinary mortals precluded them from the pure harmonies which had guided God in the work of creation. New modalities were to be found before this divine music became manifest in the movements and minds of men.

Cosmic Composition

'...every structural form is in essence, a piece of 'frozen music'... (MS 363)

The baton of Pythagoras was to pass to his follower Plato, and with it the Orphic themes were to resound 'maestoso in the major mode'. If number had been the 'first subject' in this cosmic symphony, then geometry was to be its 'development'. 'No sooner', says Professor Burnet, 'did a Greek Philosopher learn half a dozen geometrical propositions...than he set to work to look for law everywhere in nature, and with a splendid audacity, almost amounting to a hybris, to construct a system of the universe'. (EGP 29). Not content that the pure harmonies should be the sole prerogative of the divine spirits, Plato sought to make them manifest to mortal men in visible three-dimensional form. Even the abstract cube became a sacred symbol, because its eight corners form the harmonic mean between its six faces and twelve edges. The dodecahedron, the icosahedron, the octahedron, the tetrahedron together with the cube, these were the very embodiment of the divine harmonic ratios, the archetypal forms from which the ele-

ments were composed and the vast cosmos constructed. Earth (cube), Air (octahedron), Fire (pyramid), Water (icosahedron, cosmos (dodecahedron-sphere)); these, the Pythagorean or Platonic perfect solids, were the foundation of atomism and astronomy alike! Little wonder was it that over the entrance to Plato's Academy were written the words: 'Let no one enter here who knows no geometry'.

Religious Overtones

But such a charge carried religious and moral as well as academic overtones, for 'The ecstatic contemplation of geometrical forms and mathematical laws... (was)...the most effective means of purging the soul of earthly passion, and the principal link between man and the divinity'. (AK 28).

It is in the 'Timaeus' that we find Plato's most detailed exposition of the geometrical harmonies in man and the cosmos, and the influence of this myth of creation upon European thought according to H. D. P. Lee, 'can be said to be continuous from its publication until the present day'. (T 7). Of the five perfect geometrical solids which Plato extolled, the dodecahedron held pride of place. It symbolised the whole cosmos and was identified with the sphere 'to which this figures approaches most nearly in volume' (PC 219). Its religious significance can be grasped in the words of Cornford: '...the sphere is the body of God, and love is the soul which pervades it and binds it together in the bonds of harmony...' (RP 234).

Divine Choreography

To the world and its soul, the divine creator allocated uniform circular motion, whilst the Primary Bodies were left to roam in all the six directions, up and down, left and right, forward and back. Man, a composition of both body and immortal soul, could by virtue of his divine connection, subdue all the 'riotous and irrational feelings' which have clung to him since his association with fire, water, air and earth, and join in those heavenly and harmonious movements for, '...the motions in us that are akin to the divine, are the thoughts and revolutions of the universe'. (T119). As a prescription for exercise Plato counsels thus: '...we must take care that these motions are properly proportioned to each other'... 'We should each...attend to these motions and (learn) about the harmonious circuits of the universe... When that is done we shall have achieved the goal set us by the Gods, the life that is best for this present time and for all time to come'. (T119)

The melodies of Orpheus have modulated into a geometrical theology with strong choreographic implications.

Dynamics — Musical and Medical

Harmonious forms and uniform motions are not enough however, if the pre-established harmony of microcosm and macrocosm is to be vital and dynamic; there are *forces* which make or mar the melodies in man and the universe.

It was Heracleitus who struck up a new tune amidst the Pythagorean chorus, and it soon became the 'theme-song' of a rival 'group'. Not in 'number' nor in 'perfect solids' did his harmony consist, but in 'tension' — a harmony of opposites — and the inspiration of his theme? The sacred lyre itself!

'The Heracleitus bow and lyre', says Professor Guthrie, 'symbolise the whole cosmos...'. '...Everywhere there are forces pulling both ways at once. Apparent harmony, rest, or peace is in the real constitution of things... a state of precarious equilibrium between these forces. Look at a string bow lying on the ground or leaning against a wall. No movement is visible. To the eyes it appears a static object, completely at rest. But in fact a continuous tug-o-war is going on within it... The harmonia (is) a dynamic one of vigorous and contrary motions neutralised by equilibrium and so unapparent. The state of a tuned lyre... is similar... (and)... is dependent on this balance of forces, which is therefore good... Invisible harmonia is stronger (or superior to) visible... (for)... Nature loves concealment'. (HGP 440).

The preservation of this invisible harmony in the human body became the task of the ancient medical men, and they sought to bring into mutual affection the hostile elements — hot and cold, wet and dry, bitter and sweet, and the like. Health depended upon a due and rightly proportioned mixture of these 'qualities', a blending or 'attunement' of these opposites, and the healthy body was held by the Pythagoreans to be an instrument strung to the proper pitch. So powerful was the influence of music in medical matters, that it became the cure for countless ills. Even the music of the strung lyre became transposed for the woodwind! '...it was accepted among Ionian physicians', says Murchie, 'that an oboe played in the Phrygian mode was a cure for sciatica, particularly when aimed at the affected part.' (MS 363) Such prescriptions were however, but minor modulations of the major

Heracleitean theme — a theme of truly universal application in cosmic as well as in musical and medical affairs.

'That which is in opposition is in concert' (PSF 135 Vol 2)

Polyphony — Post-Pythagorean

The persistent strains of Orphic music have resonated again and again since the days of Pythagoras, Plato and Heracleitus. Throughout medieval and modern history, new maestros have wielded the baton and set the times reverberating with these ancient harmonies. Nowhere do we find a more full-throated chorus than in Renaissance and Elizabethan times. Art, Science, Religion and Philosophy all adopted Pythagorean tunes, and together helped to swell to a mighty crescendo, the cosmic harmony.

Leonardo da Vinci (1452-1519), like most of his contemporaries was, according to Edgar Wind, 'fascinated by the particular theory in Plato, namely that in three-dimensional space there are only five absolutely regular solids'. (L M/52) These solids Leonardo knew, intersected and interpenetrated in such a way as to 'produce all the various discs and resolutions which we find in space within the universe'. They were the archetypes of universal harmony. He spent a great deal of time designing and interlacing octahedra, dodecahedra, tetrahedra, icosahedra and cubes, and his drawings reveal the most sensitive and delicate approach to Plato's perfect forms. His inspiration undoubtedly came from the geometrical harmonies that met him at every inclination in these inter-related crystals. Little wonder is it that he believed that 'all perfect harmonious, concordant movements in the universe were reducible to these five regular solids'. (L M/52), Yet Leonardo made his own transposition of the pure Platonic themes. Not for him the detached contemplation of the 'ideal' forms, the 'pure realm beyond the sensible', but a *participation* of sensibility in the qualities of mathematics. The world of sensibility became embodied in geometrical shapes and stereometrical forms. Plato himself however, in spite of his contempt of the 'sensible,' conceded at times that this was inevitable, and on these grounds, explicit in the 'Timaeus', we find a firm meeting place for da Vincian and Platonic views.

Elizabethan Serenade

'The Pythagorean dream of musical harmony governing the motion of the stars never lost its mysterious impact, its

power to call forth responses from the depth of the unconscious mind. It reverberates through the centuries, from Kroton to Elizabethan England...' (AK 32).

The poetry and plays of Elizabethan England express most powerfully the ancient themes of Pythagorean cosmic philosophy. Professor Tillyard in 'Elizabethan World Picture,' illustrates just how persistent are the poetic images of universal harmony, chaos, love, strife, flux and tension. The notions that the elements of air, fire, water and earth with their qualities of hot, cold, wet, dry could be harmoniously compounded, are so entrenched in the pre-scientific thinking of this age, that they occur with obsessive regularity. No period of poetry was more solidly Pythagorean in its conceits. Even the image of the Orphic lyre lingers in the lines of Shakespeare :

'Take but degree away, untune that string,
And hark what discord follows'.

Sir John Davies, Hooker, Milton, Spenser, Donne and Marvell all subscribe to the general doctrine of universal harmony, and their poetry abounds with musical and cosmic images. But let a later poet speak for all of these; his 'tuneful voice' is but an Orphic echo.

'From harmony, from heavenly harmony,
This universal frame began:
When nature underneath a heap
Of jarring atoms lay
And could not heave her head,
The tuneful voice was heard from high:
Arise, ye more than dead.
Then cold and hot and moist and dry
In order to their stations leap
and Music's power obey.
From harmony, from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran.
The diapason closing full in man.

Dryden 1687.

Coda.

We have seen how powerful has been the Pythagorean and Platonic tradition, and how in every sphere of life its harmonies have penetrated. We shall 'follow the score' of Orphic music yet further until we find its modulation in an all-embracing harmony of movement.

Abbreviations and References

EWP	E. M. W. Tillyard, 'Elizabethan World Picture'.
AK	Arthur Koestler, 'The Sleepwalkers'.
HGP	W. K. C. Guthrie, 'A History of Greek Philosophy'.
GS	Benjamin Farrington, 'Greek Science'.
MS	Guy Murchie, 'Music of the Spheres'.
T	H. D. P. Lee, 'Plato Timaeus'.
PC	F. M. Cornford, 'Plato's Cosmology'.
RP	F. M. Cornford, 'From Religion to Philosophy'.
PSF	Ernst Cassirer, 'The Philosophy of Symbolic Forms'.
L M/52	Edgar Wind, The Listener, 'Mathematics and Sensibility'.
EGP	John Burnet, 'Early Greek Philosophy'.

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- Philip Wheelwright, 'Heraclitus'.

RECRUITING AND ASSESSING FROM THE EVIDENCE OF MOVEMENT BEHAVIOUR

By WARREN LAMB

The Art of Movement has now become so specialised as an educational subject that there is danger of the study becoming too remote from other spheres of activity. It is now a subject in which teachers gain a certificate, and in which Guild members obtain various levels of qualification. It is obviously right that levels of attainment in Movement Study should be set, and that people should be examined against them.

There is always a danger, however, than in establishing levels and categories the scope of the work may become proscribed. It always seemed to me to be one of the great strengths of Laban's work, and indicative of the visionary nature of the man himself, that a system along the lines of, for example, the Froebel system, was never promoted. There is, nevertheless, some indication that involuntarily a systematisation may come about more through consideration of expedience than of policy. It would be a great pity if the development of the Art of Movement aimed exclusively for one of the two following possibilities :

- (a) A Laban system to which everyone has to toe the line.
- (b) A basic theory available to people in widely diverging fields.

The former tends to limit scope; the latter broadens it.

An example of the limitation of scope arising because of the trend towards (a) is the designating of the personality assessment aspect of Laban's work under the heading of Industry. Why should not personalities be assessed in Education or Art?

This categorisation may have arisen because the first application of Laban's "Personal Effort Assessment", as it was then known, was with operatives in industry. It then became known as a form of Work Study. It was basically, however, an evaluation of distinctive features in the worker's individual approach to his job. I well remember explaining to Work Study experts that no two people will ever do a job in the same way, and that recognition of individual distinctions is well worthwhile even in the most highly repetitive operation. This approach met with some success, not in the traditional Work Study terms in which simplification and speed of performance are paramount, but with respect to the placing of people in jobs for which they were best suited.

RECRUITING AND ASSESSING

An example of the success of the use of assessment for placing was an assignment carried out at a factory manufacturing pharmaceutical products. In this case there were about twenty different operations. On the basis of movement observation and assessment a complete reorganisation was made involving about three hundred operatives. They were transferred overnight in the majority of cases to a new job working alongside new people. This was not done without some upset, as can well be imagined. It is, of course, very rare that the opportunity occurs to do this sort of thing. The jobs were of a comparatively simple nature for which little or no training was required, and this was another factor which made such a wholesale overnight reorganisation possible. The immediate effect was an increase in production of over thirty per cent. This later settled down, when the novelty had worn off, to a maintained increase of sixteen per cent. There was some evidence available here, that simply to allot people to jobs for which they were best suited on the evidence of movement assessment, resulted in better performance as well as in improved work satisfaction and working relations.

As a contribution to improvement of operative performance, this approach, involving analysis of individual distinctive qualities, was always vulnerable to requiring more time and effort than was commercially viable, other than in the type of assignment quoted, for which opportunity is rare.

Looking back on the development of the work from this time, it seems logical that the subjects of assessment should grow in status level from operatives to Chairmen and Managing Directors. This has, in fact, been the case. A Managing Director of a company justifies the spending of one or two days entirely devoted to the assessment of his distinctive qualities, and the measures which result in terms of improved performance have a big effect down the management pyramid.

There is no reason why exactly the same service should not be provided for a head teacher, politician, artist, farmer or astronaut as for a Managing Director. The man must always be studied relative to the conditions and needs of his work, but these are possibly more open to investigation in some of the examples quoted than in the case of a Managing Director in industry.

I hope that this brief explanation of the development of assessment will show that there is no justification for limiting its scope by putting it in a category headed "Industry".

A lot of people who have never heard of the Art of Movement are nevertheless observant of how people with whom they come into contact behave physically. Everybody every day is making judgment of others based on the evidence of physical movement behaviour. It is worth our while to emphasize that the first impressions that people form are, to a great extent, conditioned by such observation. I have been able to show in the case of most people that static features such as physique, dress, hairstyle, cleanliness, do contribute to the judgments formed but to a much lesser extent than the way a person behaves or moves. Everyone is therefore a movement assessor in the impressions or judgments he forms of other people. Obviously some people are better intuitive assessors than others. It should be our job to help improve the standard of assessment generally, irrespective of where people work.

A first step towards this end should be making more objective, disciplined and accurate, the process of observation itself. The development of Kinetography should provide a great stimulus here. I look forward to the day when it will be considered necessary for people to be able to record other people's behaviour just as accurately as they can record their speech. (Compared to Kinetography, film has, of course, severe limitations.)

Once an accurate record is obtained the question arises, what to do with it? In the terms in which it has been recorded, i.e. movement terms, and for the purpose of assessment, it is worthwhile to the extent that it facilitates analysis. The results of analysis will reveal distinctive individual features. This is worth having, particularly for the teacher of movement. In order to translate it from movement terms into words a disciplined evaluation procedure is obviously necessary. I do not wish to attempt to explain the evaluation procedure which has been developed since Laban first taught me his "Personal Effort Assessment"—this is explained in my book, "Posture and Gesture". My main point here is to show that anyone who has studied movement should be in a position to improve to some degree the objectivity and accuracy of others' movement observation and to explain an evaluation procedure. This can be as valuable to a housewife as it can to a Managing Director. Within the business sphere, however,

there is always a special demand for anything which improves performance. It is widely recognised that any enterprise is only as good as the people who run it. There may, therefore, be a practical reason for working in the business sphere, but this is not to imply that the application of movement assessment is any less valuable or less needed anywhere else.

At the present time, when the country is being exhorted to be more efficient as a way out of the economic crisis, it is understandable that there should be a greater concentration of effort to improve performance in the manufacturing and exporting sections. It is interesting to note that there now appears, despite the danger of some degree of recession, to be an increased demand for new executive appointments. It is not that candidates generally are more difficult to find; companies are becoming more and more aware that the right sort of person who can exactly meet their needs is becoming difficult to find, and that it is in their interests not to take the first person available, but to seek exactly the right man or woman. This is in line with the increasing differentiation which is a feature of all industrial development. I believe I am meeting a need of the times in becoming associated with methods of searching out executives which aim directly and precisely to find exactly the right man. It is no longer adequate simply to advertise and expect that suitable people will reply.

These methods, known as Executive Search, are coming much into prominence. It may be interesting for members of the Guild to know that assessment based on movement behaviour is making some contribution. It may also be worth recognising that it is consistent with the trend towards greater recognition of distinctive individual features which applies in all fields. Although manufacturing industry is at present given the biggest official exhortation to improve performance, does this mean that workers in other fields have less incentive to improve personal performance? It would be a great pity if the opportunities which this trend offers to all students of the Art of Movement should be limited by subjugating the contribution which movement assessment can make to some activity known as "Industry", reckoned to be worlds apart from Education or Art.

A SURVEY OF SYSTEMS OF DANCE NOTATION — Part I

c. By ANN HUTCHINSON

(Ann Hutchinson heads the Research Committee of the Dance Notation Bureau in New York, which has the responsibility of studying all available systems of movement notation to determine what each has to offer and whether any system has been evolved which could accomplish as much or more than the Laban system in a simpler and easier way. In addition to a study of the most highly developed of the historical systems, Miss Hutchinson has exchanged views and information with many of the present day innovators.)

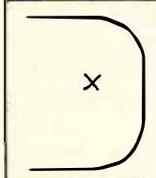
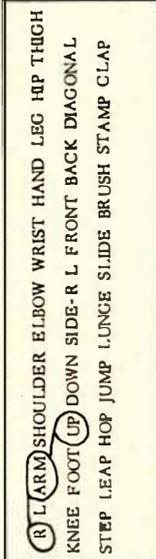
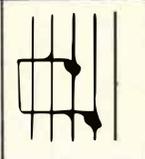
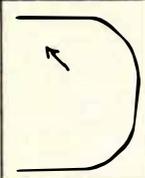
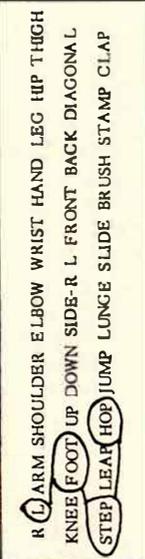
The study of the historical systems of dance notation can be of interest from many points of view. Historically the names, dates and location of the originators are of interest in the total picture of the development of dance, but for movement researchers and notators, it is their analysis of movement which is of greatest importance and secondly their choice of symbols. What were the limitations, self-imposed or otherwise, of each system? The following review of the systems, old and new, groups them into the types of symbology used.

Words

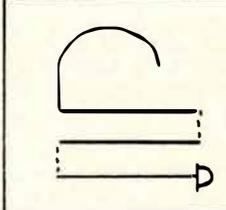
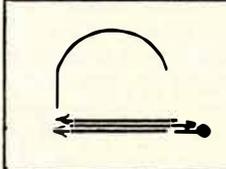
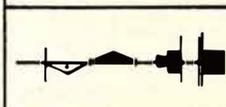
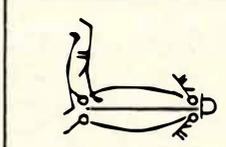
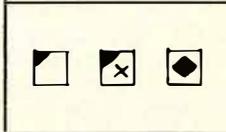
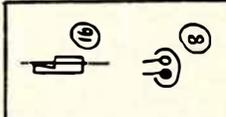
The use of words to describe movements can hardly be called a system, and yet I must include it since Arbeau's *Orchésographie* (France, 1588), is invariably included in any list of systems of dance notation. In fact, it includes only word descriptions, delightful though they are, of the steps used, presented as a teacher-pupil dialogue. I must also include words since Saunders in his "Danscore" has printed special sheets with appropriate words to whatever style of dance you may desire. If interested in ballet, you would be sent the ballet sheets which provide all the words you could possibly need. If in modern, different sheets provide the different vocabulary for that style to describe your dance. Tap, ballroom, etc., are also available and Example (1) shows one section from a Danscore. At the extreme left the music lines are given for the indication of the timing. Next to that is a stage area given for indications of position or movement on stage. At the right is a whole string of words which are circled in the order in which they happen. Underneath each such set are duplicates of the same to allow you to "write" each movement that follows.

This is perhaps starting with the ridiculous and working up to the sublime, but is it not amazing that anyone would have thought such a device would work, let alone sell?

SYSTEMS OF DANCE NOTATION—PART I

EX. 1. SAUNDERS, "DANSCORE".

					
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EX. 2.

EX. 3.

EX. 4.

EX. 5.

EX. 6.

EX. 7.

Word Abbreviations

Here we bridge the centuries in that this is the oldest device and still, for many, the newest. In the fifteenth century the steps of the basse dances were well known and it was enough to give the initials: R for *révérence*, D for *double*, S for *single*, and so on, to spell out a whole dance which consisted of performing these steps in various arrangements and repetitions: e.g.: R, s, s, d, s, s, s, d, etc. This occurs today in most fields. Any ballet dancer will jot down quick notes: "p.d.b." for *pas de bourrée*. In Laban's space harmony we have R1, R2, L3 and so on for the A scale. Laban's earliest notations were abbreviations for his space harmonies. For any "inner circle" such abbreviations are fine, but one must be familiar with the style of movement as well as with the names given to the specific movements.

The earliest manuscripts known to be dance notation which date from the mid-fifteenth century, and are to be found in Cervera, Spain, consist of such abbreviations, as does the illuminated silver on black manuscript of the *Dancebook of Margaret of Austria* of the same period.

Track Drawings

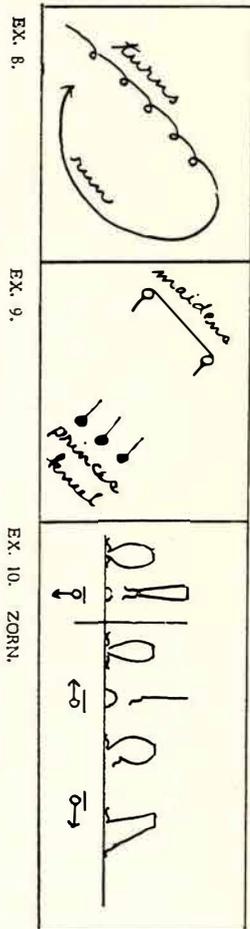
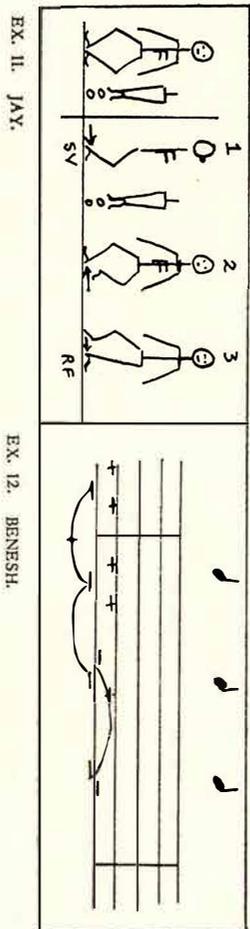
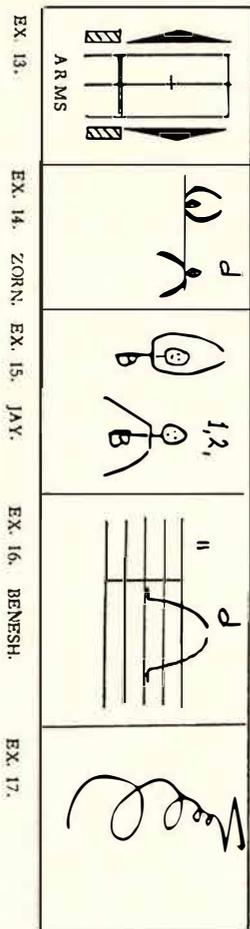
Some of the most attractive of the historical manuscripts are those based on track drawings, the path, (floor pattern) taken by the dancer or dancers drawn with some indication of the steps which were being performed. The famous rose patterns of the *contrepaso* of Caroso (Italy, 1630) actually gives on the floor plan very little indication of the steps used. In contrast to this the Feuillet notation published in France in 1700 describes the steps in great detail.

The Feuillet system deserves special attention for several reasons. It was the first highly developed system; it was most practical and hence it was widely used for the dance of that day. The concentration was on the footwork and many details of the use of the foot and embellishments such as beats and leg circles were clearly indicated. It is not difficult to study the system and to reconstruct the many dances of the period which were written in it. However, there are four points of interest in making a comparison with our present methods of recording movement.

- (1) Some knowledge of the steps was taken for granted. For instance, it was commonly known that the bending of the knee came as a preparation before

the start of the measure (bar), but in the notations this knee bend is written at the start of count one and not as an upbeat. Thus a literal translation of the Feuillet notations will not produce the correct performance, which can only be known from studying the writings of the day. Considerable detail should be added to a literal translation from the Feuillet scores if an accurate performance representative of the style of the period is to be given.

- (2) Feuillet made use of a central line on which were placed the steps, right and left of this line. A cross stroke marked the start of each measure, the steps being written between these cross strokes. This gave information as to what steps occurred within a given measure, but did not state how three steps should be apportioned over four counts. Is one count held, or is one of the movements sustained over two counts, and if so, which one? The natural reaction of the body and the context of the movements usually give an indication as to what was probably correct. Laban gives credit in his development of his system to Feuillet for the idea of the continuous central line dividing right and left marked off into measures. As we know, Laban improved on this time device so that the exact timing and co-ordination of every action within a measure is stated.
- (3) When the dancer is facing the front of the room, as in Example 2, he holds the Feuillet manuscript with the bottom of the page toward himself, as would be expected, but when a turn is made, say $\frac{1}{4}$ to the right, the dancer turns, but the book does not; it has what we call in the Laban system a retention in space (space hold). The reader must read the steps that follow with the book held in this new position. This is the result of Feuillet's combining the path made on the floor with the steps to be performed on this path. In most systems of notation these two factors are separated. The movements are written from the dancer's point of view, his relationship to the book never changes, and his path in space is recorded near to but separate from the physical movements.
- (4) In instances where the dancer retraced his steps the Feuillet system was at a disadvantage as the sym-



bol's could not be written on top of those already there. He used the obvious device of shifting the path to one side and connecting the new and the old path with dotted lines. Thus in Example 2 which shows only the bare bones of a Feuillet dance, the path does not in fact keep shifting to the right, but goes forward, backwards and forwards on the same line before the circling to the right. In our contemporary floor plans we have this same problem, though the arrows used can be drawn much closer. (Example 3).

In selecting the examples to illustrate the various systems, it seemed to me to be of more interest to give the same movement written in each system, rather than isolated examples from contemporary manuscripts which would only illustrate what the system looked like. Thus in the following examples, the following pattern has been chosen: Start feet together, knees bent, spring into the air landing forward on both feet with bent knees, then spring to the right on the right foot on a bent knee, following this with an ordinary step to the left. Example 4 shows this written in Labanotation/Kinetography Laban, which will subsequently be referred to as LN for brevity. Example 5 shows this same foot pattern written in Feuillet.

Floor patterns were never again used as the basis of a system for recording movement, but all systems which have been involved with stage productions have developed some way of showing the dancers' entrances and exits on stage, their groupings and changes of formation. To my knowledge a rare exception is the Benesh system which avoids the use of stage plans by giving the location and change of situation of each dancer or group on stage by special indications comparable to the Laban stage area signs (Example 6). Formations, changes of formation, etc., are recorded by indications comparable to the Laban indications as in Example 7.

Some kind of floor plans have been used by most choreographers, and it is interesting in looking at those Bouronville used, or those of the old Russian ballets, to see how similar they are to the hurried notations of any Labanotator working at speed to get as much information as possible at rehearsal. In such conditions it is common to get the overall floor plan and to insert with words the type of movement used, (Example 8), who the people are (Example 9), etc. Later

on proper identification, usually letters of the alphabet, is given and the movement is described in the movement score. But such hurried jottings can be very valuable as memory aids or to form a basis for the complete score. The floor plans alone can be of tremendous value. Harry Haythorne's meticulously drawn plans for the Balanchine "Serenade" score were used on more than one occasion by Balanchine's personal reconstructors who had no such notes of their own to fall back on.

Stick Figures

Chronologically the next device tried to solve the problem of recording movement was that of stick figures. Feuillet's system lasted for many years and spread throughout Europe with a translation into English by John Weaver in 1712. Though it was "improved" upon as dance developed, it did not allow for any but the simplest indications of the arms and eventually fell into disuse. Subsequently many dancers wrote about dance but no actual system emerged. Rameau was the first to describe in print the positions of the feet, (1725), and Malpied the first to give the positions of the arms (1770), while Blasis in his *Theory and Practice of the Art of Dance*, (Milan, 1820), used illustrations of dancers in positions showing the intermediate transition of the movement. However, it was the famous dancer, choreographer and teacher Arthur St. Léon who devised the next real system, *Stenochorégraphie*, published in 1852. This was based on stylized drawings of the legs and feet and, separately, of the arms and body. Later, Albert Zorn, ballet master in Odessa, published a similarly based system in his book *Grammar of the Art of Dancing* (1887). Both these systems made the mistake of drawing the pictures as seen from the audience, so that in reading them the dancer has to reverse right and left (Example 10). This mistake was also made by Sol Babitz (California 1939), but not by Rudolf and Joan Benesh in England in 1955 whose system strongly resembles Babitz's in the early stages. Letitia Jay in her *J-notation* (New York, 1955), offers the writer the choice of "front reader" or "back reader". I will speak first about J-notation since it is the least stylized of the stick figure systems even though it is so recent, and illustrates clearly the problems this device has to solve (Example 11). The "Pictographs" use a stick figure in the most obvious, representational way possible. The round head has facial expressions drawn in, and by the placement of the nose it can be known whether the face is full, $\frac{3}{4}$ or profile. For the "back reader", the face is transparent so that the features can still be drawn in. Bubbles under the feet indi-

cate going up into the air, and the number of bubbles so placed indicates the height of the jump. Details of hand positions which cannot be seen from the drawing, for example, palm facing up, are indicated by word abbreviations, in this case "pu". Miss Jay contends that this provides no language barrier as everyone speaks English, or ought to. The direction faced on stage is written with letters on the middle of the spine. In a score involving several dancers, the identifications of the dancers are made by means of different hats, one dancer has a square hat, the next a pointed hat, and so on. These hats also appear on the stage plans. The notations are written from left to right with the appropriate counts placed over the drawings. Miss Jay has taught her system at many of the dance teacher conventions in the United States and it is of interest in viewing the slow acceptance of any system of notation, to note that even such a system which seems so easy and appears to take no period of study has not caught on. The chief problems of any stick figure based system are of course, the third dimension and the question of continuity, of linking up the positions so that they produce movement. The Benesh system has solved the problem of the third dimension by the use of special marks for the forward and backward directions, a very practical device. In other stick figure based systems of today, such as that of Walter Arndt (Germany 1951), the "figure" must be turned into profile to show movements in the third dimension.

The best known system of dance notation to come out in Russia in recent years is that of Srboohie Lissitzian whose impressive book published in 1940 contains a generous section on historical systems and several contemporary ones. Her statements of the latter show that she has never studied any, for she describes Stepanov as being difficult to learn, which in fact it is not, and her statements on the Laban system show she is completely confused as to how it works. Her system becomes very detailed, but is still basically the same representation as J-notation, though the additional indications are more scientifically chosen. A later though less developed straight stick figure system is that of Walter Misslitz, Germany 1954, who uses red and black to differentiate between right and left limbs. There is no doubt that of the stick figure based systems, that of Benesh in which the figure is imagined and only the movement drawn in is far more sophisticated and practical.

The question of timing is more complex. No stick figure based system has solved the problem satisfactorily. In both

the Babitz and Benesh systems, the imaginary figures on which the lines of movement are drawn appear on a horizontal staff read from left to right. Thus the passage of time is also from left to right. But in the Benesh system, an arm or leg gesture moving out to the left of the body is drawn as a movement going backwards in time, hardly the basis for a scientific system. Timing is shown only in a general way, and any subtlety or overlap in a step and a gesture, for example, which would be important for a difference in style or coordination of the body, cannot be represented. Examples 13, 14, 15, and 16 show lowering the arms from straight up to side low in two counts. Only in the Laban system can all the elements of the action, the part of the body, the direction, the level, and the timing be incorporated into one symbol. In the other systems at least one of these, usually the timing, has to be shown separately.

Babitz was a musician and hence gave great importance to the indication of timing, to movements occurring on the beat, subdivision of the beat, etc., so that such detail could be shown for one action, but continuity was still lacking. His method had a device I have not seen in any other, that of a simple indication to show that a limb retraces its path, as happens in a leg or an arm swing. Special ticks indicated on what beat in the bar a movement occurred; thus sequential movements could be written side by side. A jump was shown by an upward movement (path) of the chest.

Sustained movements are a problem in stick figure systems when they occur during faster movements in another part of the body, e.g. slow arm or body movements with faster steps. The sustained action must be cut into bits to be placed over the separately notated faster actions, thus destroying the smoothness and unity of the sustained action.

In stick figure notations, the indication of an exact point in space is easy, in-between directions pose no problem, one need only be precise in plotting the indication. But such accuracy does not allow for carelessness in penmanship, and users of the J-notation have soon come to recognize what an adept drawer Miss Jay is, for the average writer may well raise the shoulders, or tilt the hips merely because his ability to draft line, proportion, etc., is not developed. Thus we see that accuracy in space is possible, but requires care, whereas accuracy in time is not possible. One more point should be made. The obvious "movement should look like this" appeal of the Benesh system is applicable actually only to the ges-

tures of the arms and legs. Movements of the head, torso, hands are not written by the same means, but are abbreviated indications more comparable to the descriptions given in standard LN. In LN the device called Shape Writing was evolved some years ago and has been used where the movement is obviously one of drawing a path in space with the extremity of the limb. For instance, if a space pattern such as Example 17 were required for an arm, recording this through the full Labanalysis (to coin a word) would be fairly complex, whereas one can draw this pattern, stating the starting and finishing position for the arm and length of time taken to perform this pattern. Many details of movement cannot be written in such shape writing, and in stick figure systems the originators have had to resort to other means. Thus we see there is a dichotomy, not by choice, but through necessity. The advantage gained in the early stages of simple gestures is lost as more and more detail has to be added. And such detail often cannot appear next to the part of the body to which it refers but has to be written elsewhere.

(Part Two will cover music note systems and those based on abstract symbols and mathematical devices.)

RECREATIONAL DANCE

by SYLVIA BODMER (Chairman L.A.M.G.)

When people come together to take part in recreative dancing it is meant to be, as is implicit in the word, a creative activity. Personal participation and enjoyment are the first essentials. Secondly, the experience of physical exertion together with the awakening of movement awareness is important. Thirdly the feeling of relationship and belonging to a group is awakened. Fourthly, as dancing is an art form, it involves the full integration of one's personality and lifts the participant out of everyday life.

I feel that the above mentioned four points are the essence of recreational dance, but need not be taken in the above order nor has any one preference over any other.

Personal participation and enjoyment: someone who has been working all day long in a factory, office, household or in a teaching or studying capacity, and goes to a recreational dancing class in the evening should experience in the first instance an entirely different atmosphere, that is, a loosening from all the bonds of everyday activities. This loosening brings about a release of tension and with it a diminishing of inhibitory tendencies. The atmosphere should transmit a sense of exploring a new field, a new world. To become fully absorbed in the dancing is a great experience but it must be accompanied by the feeling of enjoyment, a certain light-heartedness which sets the spirit free.

Physical exertion and awakening of movement awareness: I understand by physical exertion not only movements performed with tension but also movements performed in a relaxed way. Tension exercises imply the stress on the contraction of the muscles. Relaxation exercises imply the loosening of muscular tension, combined with swinging or shaking movements initiated from the joints and making use of the gravitational force. Relaxation exercises should not be mistaken for full relaxation and release of muscular tension leading to complete immobility. It is important that there is a good balance between tension and relaxation exercises. I personally stress relaxed exercises at the beginning of classes and courses.

From the start of tension and relaxation a whole range of bodily actions can be developed, especially those using the natural disposition of our body build. Such bodily actions as walking, running, skipping, jumping, turning, falling, ris-

RECREATIONAL DANCE

ing, stretching, crouching, swinging and twisting are the basis for a good training. But the training of these bodily actions will be of little value to the participant in dance classes unless the teacher instils an acute movement awareness. This includes the stress on various body parts and the interaction between them. For example, the first tension and relaxation exercises may be accompanied by an awareness of active and passive (fighting and indulging) participation. Contraction and extension are fused with the awareness of in-going and out-going or closing and opening. Rising and falling have inherent within them the awareness of elevation and collapse. Binding and loosening, or knotting and freeing movements are related to gathering and scattering. Practice and awareness in dance sequences and phrases include, of course, the use of effort and spatial structure (eukinetics and choreutics). All these exercises, phrases and sequences are preparatory to the dances which follow. These dances will vary according to the time available in classes and courses.

The feeling of relationship and belonging to a group: as everything in the living world is interrelated, the harmonious integration of an individual into society, with other human beings and with the world as a whole, is of utmost importance. In recreational dance there is an ideal opportunity to foster relationship with others. In the first instance it is the teacher who should establish personal relationship with a class or group, so that the participants become aware of the teacher's personality and are stimulated to full absorption in the work. The simplest way of establishing relationship in dancing is to work with a partner. In this way two individuals meet and learn to adjust themselves to each other. At the same time they have a common interest. Either they respond to each other or oppose each other, one leading, one following or in unison. The next step brings the dancers together in groups. If a group of dancers consists of a large number of people there is the possibility of choral dances or movement choir work. This form of dancing has been especially stressed by Laban as a means of communication on a more universal basis. It fosters the feeling of belonging to a larger group and gives the individual on the one hand, the experience of being submerged with others in a common theme, and on the other, the experience of being lifted above his or her own self into a wider unity.

Any art form will bring to the individual an intensified awareness of living. This is particularly true in dancing as

RECREATIONAL DANCE

the body itself is the instrument. The dance becomes meaningful through the expressive movements of the whole body and this brings about the integration of body and mind. In recreational dancing this experience should not be neglected. However simple and short a dance composition may be, its value lies in the unifying process of an art form in contrast to performing only exercises or movement sequences.

SIDE-LIGHTS ON RECORDING MUSIC FOR DANCE

By CHRISTINE PLANT (Coventry College of Education)

For many years now Joan Hall has played for dance of all types in the Coventry area; whether in school or Dancing Academy, in the Theatre or the College of Education. Hence, from this wide variety of experience she has developed a great sympathy with both the dancer and dance teacher as accompanist and composer. In the constant search for appropriate dance accompaniment she has given valuable help and instruction to numerous students in a variety of ways—culminating last year in the making of two records entitled "Music for Educational Dance". This proved an exciting venture and one in which I felt privileged to take part.

For some time now, in teacher training we have been conscious of the need to help those students of dance who have little actual lecture time and only limited musical knowledge, yet an enthusiasm to teach the subject. Since we decided that a record rather than sheet music would be more easily utilised by such young teachers, the first major problem was to find a suitable recording company. It was fortunate at this point that a local enterprising young man was beginning just such a business, and showed great eagerness to experiment with our project.

Then came the big decision — that of selection of material. First impressions were apt to be deceptive, for although the composition of much new work was anticipated, this was not so with record One. With a time limit of five minutes per record-side, and the decision to include music for early movement themes, (i.e. awareness of weight and time, simple spatial aspects, and partner work) the difficulty was not in composing anew, but in selecting from the vast amount Joan had already composed in these fields. At this stage the stopwatch became a vital part of equipment, and 'time' an ever-increasing reality. We were drastically torn between two ideas: (i) to record each piece twice for convenience in teaching; or (ii) to record each once only, and therefore include as many different aspects as possible.

The latter was finally chosen, giving "value for money" to the students, although it increased the difficulty in selecting a particular band on the record. With the increasing use of the tape recorder in dance teaching however, the latter appears to be largely overcome.

The Rhythmical Dances included in record One proved great fun in their selection, each being chosen for its clarity in phrasing to facilitate its use by children and young teacher alike. Again there were many which could not be included,

RECORDING MUSIC FOR DANCE

but perhaps these may initiate a further record in the future.

With ever constant demands from the students for more music for effort studies, this seemed suitable material to include on record Two. Several compositions were tried out, both in school and college; and the students selected those which they found most helpful, as well as making suggestions for further composition. For instance, with "Effort echoes", they chose the order of the sequence; that is, strong/light effort couplets, with dab/thrust proving the final exception to this pattern.

After yet more time-keeping and a gradual process of deletion in order to conform to the time limit, the content of record Two was finally established, and we were suddenly inside the recording studio.

The red light was on; the technician signalled hopefully behind his glass panel; a last flexing of agile fingers; a quick glance over the neat array of manuscript, now strangely remote from the original deluge of pieces selected, to be deleted!

In order to retain the movement qualities appropriate to the respective pieces, it was necessary for someone to reflect in miniature each integral nuance. And so it was — to the astonished eyes of the technician, alone in his world of switch and button — in personal space I dashed, darted and hovered; jumped, gyrated, grimaced and paused, breathing without sound.

The actual recording proved quite a lengthy process, since there were three parties to approve it — the musician, the technician and myself; though the former was obviously the most critical and insisted upon many re-recordings of several pieces. But eventually all were satisfied with record One. Consequently a further visit was necessary for record Two. This was somewhat off-put by the additional accompaniment 'pneumatique' provided by members of the local Public Works department; but finally all was recorded, and the arrival of the first "newly pressed" eagerly awaited.

It is now over a year since the records were completed, and in retrospect we still feel an excited thrill in this venture coloured by all that the experience has taught us. We have learnt a great deal in the process, but feel it has been most worthwhile, in that there has been such a warm response from the students and young teachers for whom these records were particularly designed.

UNDERSTANDING MOVEMENT

By GAIL WILLFORD (ex-Chelsea College of Physical Education)

After completing a three-year specialist training based on Laban's principles of movement, I approached the task of applying my recently-assimilated knowledge to the class situation with a mixture of trepidation and excitement.

My understanding was, I felt, fairly sound, although of course I realised that one always has more to learn, especially in a subject such as Dance, where new channels are continually opening and widening.

My first half term went fairly smoothly; I keenly prepared my lessons, taught to the best of my ability and took endless trouble tracking down suitable music for accompaniment. In fact I became over-confident and rather complacent. I took the girls' quiet acceptance of my teaching for enjoyment. Certainly they had ideas of their own and to my "expert" eye seemed to improve. However, as usual, pride came before a fall.

One day I overheard one girl—one of my better dancers—say to another, "Oh, it's dance again. I haven't a clue what it's all about". Her words jolted me out of my complacency. I went home and thought deeply of the implications behind her words. So the girls "hadn't a clue" what dance was about

After much searching in my mind I came to the conclusion that if ever I was to succeed as a dance teacher and give the children lessons which they could wholly enjoy I should endeavour to share with them something of my knowledge of the subject.

From then onwards, even to the lowest streams—borderline E.S.N.—I taught Laban's principles of movement and movement observation. In every lesson we had time for discussion, criticism and new ideas. I found that I had to "water down" quite considerably some of the theory, particularly terminology. I made a point of finding easy ways of remembering names. "Body awareness" became "Body feeling", suggesting and stimulating them to use their bodies inventively and with accuracy when required.

With the very slow children I found that to give a name, however simple, to an action inhibited their movement; they could not correlate movements and words. Instead I presented them with a concrete "feeling" with which to experiment

—for example, the feeling of being tickled by an invisible fairy with a feather led to flicking without any difficulty at all.

After a theory session one class started folders with sections headed "Time", "Weight", "Space" and "How a movement goes". I was pleasantly surprised with their understanding of these concepts.

The "How a movement goes" section fascinated me. The contents ranged from "How a cow walks" to "How I feel when I am jumping".

As I was the only P.E. mistress in the school this concentration on movement and dance resulted in other aspects of my work becoming rather neglected. This showed very sadly at our Area Athletics meeting! However, on this occasion I overheard another conversation between two of my girls which consoled me not a little.

They were watching a high jump event in which a boy was attempting a "scissors" jump at a height he should have cleared easily, but failed. One girl casually remarked to her friend that if the boy worked up his movement to a proper climax at the right time, and used his arms as well as his legs to gain height, he would clear the bar easily. "Still," she continued, "there is an excuse for a boy because boys don't do dance and can't be expected to know how to use their bodies properly."

This for me was a stimulus to carry on with my dance teaching with renewed energy, as this girl had obviously observed the movement, analysed it and applied her knowledge to correct it quite spontaneously.

Surely we are withholding half the subject if we do not meet the challenge of teaching the theory behind dance as well as the practical aspect. I am now convinced that in order to benefit from and enjoy dance girls need to know, gradually and according to their ability, why we dance, how it helps us and something of Laban's life and ideas. Only when they feel that they "know what it's all about" will they be satisfied.

By LILIAN HARMEL (Artistic Director, London Dance Theatre Group)
(These questions were put to Miss Harmel by a student)

1. Where does classical ballet end and modern ballet begin?

As the word 'Ballet' can have different meanings, I prefer to speak of the Dance or the Art of Movement when speaking of the activity itself and would only call it Ballet when referring to a combined work suitable for stage performance.

The possibility of Dance becoming an original work of art starts only with Modern Dance. In this possibility, there lies the great difference. Whilst in classical ballets the actual steps or enchainements are pre-styled in the class-room and put together or arranged arbitrarily just to fit the music superficially—in Modern Dance it is actually the essence of movement itself, a single element of movement, sometimes, which may engender all that is to follow, according to the individual choice of the choreographer. For a modern ballet the choreographer starts afresh, creating new movement sequences, which have not been exercised in the class-room but ideally spring from within. The concept is totally different, and if one accepts this, the implications will be totally different: the possibility of creating an original work of art in movement or a modern ballet can only come about with this approach.

This concept falls in line with the principles of the other truly contemporary arts. Naum Gabo, the sculptor, has said that 'the Constructive idea sees and values art only as a creative act.'

Masami Kuni, the Japanese contemporary choreographer, defines classical ballet style in one of his books as pre-creative dance, dismissing it as non-art and sees only in Modern Dance approach the possibility to create a work of art in the dance medium which may rank with original works of the other arts.

2. Have the steps changed, or is it just the dancer's attitude?

With the new conception, as just described, it is the dancer's or choreographer's attitude that has changed, thus necessitating the creation of new movement, which may lead naturally to new steps. But steps will no longer be the sole *raison d'être*; there will be various movement elements, single motives which may be developed into bigger units, countless

possibilities that will now come into being, shaped according to the creative powers and the artistry of the dancer.

3. Was classical ballet a reflection of the age they lived in, and is modern ballet a reflection of our age?

Certainly any art form ought to be a reflection of the age in which it is born. That is why classical ballet is only of historical interest, appealing to a minority of balletomanes. Modern Dance came into being in the 20th century and is evolving slowly; however, it is catching up with the other modern trends comparatively quickly. Classical ballet choreographers try to incorporate modern ideas as well as stories and music into their arrangements of ballets in an attempt to bring them up to date which frequently results in a more or less artificial hotch-potch.

Kurt Jooss has created in 'The Green Table' one of the most outstanding ballets of our century; created between the two wars, it was a true reflection of that critical age and therefore so moving.

4. Does it move alongside the other arts?

The art of movement is a young art form compared with the age-old ones of art and music; it does not always move alongside the other arts. But one must not forget that it is only a child of this century compared to the many centuries in which the other arts have had time to evolve.

5. If there is more body awareness in modern ballet, does this entail more intensive training, or a different training?

It is body awareness that follows in the wake of Modern Dance training with its extended scope of movement expression, a greater flexibility and stress on inner feeling. Where the education of the whole human being is the aim and not only the training of its limbs, body-awareness comes into being spontaneously and grows constantly. Thus the training can be called more comprehensive. Intensive training is necessary for professional dancers in all styles.

6. Are there different attitudes to the awareness of space in classical and modern ballet? If so, in what way do they differ?

'The awareness of space': This aspect has been brought to life only in Modern Dance. It is to Laban we owe the term and the knowledge of space through his explorations and discoveries in Space harmony. In classical ballet style the use of space was only incidental and is always rather limited. Since the principal's steps seem more important than the corps de ballet, the concept of a group travelling in space emerges only in the Modern Dance groups. The corps de ballet usually consisted of a great number of bodies multiplying the steps of one dancer. The rule of the five positions automatically limits the dancer's movements in space.

With the awareness of space only does the dancer come into his own, with it the language of movement expands and the flowering of the art of the dance becomes possible.

Naum Gabo simply states 'Space becomes a visual element equivalent to the actual material of which the sculpture (or dance) is made.'

7. Is modern ballet deeper in feeling, or more personal than classical ballet?

It goes without saying that Modern Dance, which has set its aim as the expression of truth rather than that of beauty, should sometimes be capable of conveying greater depth of feeling. The classical style never intended to convey personal feeling, originally. But it underwent different fashions according to period and content.

But on the whole, one cannot generalize. It really depends on the intention of the choreographer and on the training of the dancer as well as on the gifts of the personality whether emotional intensity can be shown.

8. A section of the ballet-going public do not like modern ballet. Is this because it is comparatively new? Do they find it more difficult to understand? Do they find some of the movements uglier, perhaps more down to earth?

A great section of the ballet-going public has never seen truly modern ballet, only pseudo-modern ballets. Until recently only American modern ballet companies have been seen in commercial theatres or in films. The Modern Dance groups are only seen in smaller circles, usually by the initiated only. Some of the American Modern Dance styles are certainly

more down to earth, often accompanied by jazz scores, which may be less acceptable to the more musical section of the audience. The majority of the audience in this country is not dance-minded; it is games-minded. It stands to reason that anything unfamiliar may be more difficult of access and also harder to understand. The variety of standards and styles may complicate matters even further. As with modern music and modern art appreciation for the art of movement needs to be taught in order to lead to full evaluation and to real enjoyment. As soon as faculties in Dance exist at universities, more competent writers and knowledgeable critics will gradually emerge who will further the growth of the art of movement and who will make it more widely known than it is now.

9. Is the story more, or less important in modern ballet?

On the whole, story has become less important with form playing a more dominant part; this too, however, depends on the choreographer's choice and taste.

10. How do décor, lighting, and costume change?

In the early days of Modern Dance recitals, décor was not used. Since it was movement only that mattered, all frills were put aside. Lately, in some modern ballets, some sets and constructions have been used to enhance the dramatic situation. Martha Graham's designers have used décor ingeniously. But it certainly does not assume so much space as in classical ballet, where the stage gets sometimes too cluttered up.

It really is the art of lighting that has taken the place of décor in modern ballet and it is bound to do so increasingly; the lighting designer is a relatively new professional but he or she will come more and more to the fore as soon as modern ballet companies get higher money subsidies, and the dancers themselves get more light conscious.

Costume too has become less important since leotards and tights have increased in quality and design and colours can change those basic garments so radically. More than ever it is the versatile instrument of the body that matters, and the costume will be best which does not hinder but free the movements of the dancer. On the other hand, materials may be used to hide the human shape completely if the choreographer prefers abstract shapes to come to life. Alwyn

Nikolais has created the most original synthesis up to date, combining movement, sound and light into coherent dance patterns, recalling Paul Klee's pictures.

11. What is the place of music in Modern Ballet?

The accompaniment and composition of music for a ballet should ideally go hand in hand with the Dance composition. This is not easy to achieve, because it needs real give and take, such as the Indian musicians and dancers practise. Although bound to certain rhythmical patterns, the musicians are used to improvising, which gives them the freedom to serve the dancers. The European composers have lately, on the whole, kept to a very autonomous intellectual realm and the jazz musicians, though open to improvisation, have gone their own ways inspired by singers or jazz instruments. Where original movement invention comes first, music ought to be made which enhances, underlines and serves it. There is much experiment going on with percussive and electronic sounds, and the new means of recording it could enable the choreographer to do likewise. In the age of the tape recorder, it is likely that much can be tried, discarded and found, that brings new solutions to the musical counterpart of dance.

L.A.M.G. RESIDENTIAL STUDY COURSE IN THE ART OF MOVEMENT

Held at Anstey College of P.E. Sutton Coldfield, Apr. 1-3, 1966

Report by MARGARET GRIFFITHS
(ex-Froebel Educational Institute)

Nearly 40 Associates of the Guild and others interested in the Art of Movement met for a very stimulating and enjoyable weekend at Anstey College. A gay and vivacious dance in the introductory practical session on the Friday evening soon broke any ice there may have been. Mrs. C. Plant led the session with a dramatic dance on a pseudo-historical theme, involving groups of lords, ladies and lowly servants, each dancing at an appropriately high, medium or low level. The choreography enabled us to become acquainted throughout the groups and provided a basis of common experience for the following sessions.

For the rest of the weekend we were divided into two groups, working separately but, for the most part, covering the same ground. Mrs. Dilys Price worked with us on Effort whilst Miss M. Crowe took the sessions dealing with Space. Our first session on space study was a detailed composition based on a six-ring which took us around the dimensions. This was formed into a group study which, although complex in its changing spatial expression and relationships, proved to be a satisfying experience when we had mastered it. As a contrast to this, during our second session with Miss Crowe we were given more freedom to work from our own motifs. In this, we used space as a creative medium, enclosing areas of space with gestures. This developed into group dances involving, in turn, two, four and six people.

In the first session devoted to Effort study we began by experiencing the effect on ourselves of the different effort elements and actions. We then used these to affect the actions of others, working firstly in pairs and then in larger groups. A composition involving the whole group was evolved from ideas produced during our earlier work. Having combined effort elements to produce effort actions, in the second session we used them differently, trying to use combinations of only two effort elements and so experience the inner attitudes which resulted. From this we went on to use combinations of three elements and experienced the different drives. These were incorporated in a dramatic dance with a primitive setting. Separate groups composed dances based on the Passion, Action and Vision drives before being brought under the sway of the Spell drive by one individual.

REPORTS

This was a new and enjoyable experience for many of the group which helped to broaden our knowledge and understanding of effort study.

For the session on relationships the two groups were taken separately by Miss R. Kinnersley and Mrs. C. Plant. Miss Kinnersley led us through an intricate dance based on a rondo theme with each section involving groups of differing sizes. Lack of time prevented us from doing full justice to this dance but we had a wide opportunity to experience the varying relationships arising out of variously sized groups.

Kinetography was taken by Miss V. Bridson and Miss P. McMaster. Previous to this session there was, perhaps, an air of apprehensiveness, but those of us with some knowledge of the subject were soon heartened by Miss Bridson's introduction and enjoyed the task of composing and notating a dance in threes which began with a common theme. This was Kinetography Without Tears, even for those whose previous knowledge was meagre. It was reported that the new initiates also enjoyed their session.

The final session of the weekend was a lecture about Rudolf Laban given by Miss Betty Redfern, which helped to give us a more vivid and personal knowledge of his background and wide interests. This was a fitting close to a weekend of demanding physical and mental activity. Opportunities for informal discussion and exchange of views were especially appreciated by first-year teachers and fresh ideas and inspiration were gained by all. Thanks for the benefits of the weekend were expressed to the organisers and staff of the course and also to Miss Johnson and the college staff before we reluctantly left the warmth of our surroundings for the previously unnoticed April snow.

DANCE IN PARIS

By PAM HOPE

In September 1965 and April 1966 I attended two courses run by "L'Association D'Harmonie de la Danse" in Paris. Most of the people on these courses—students, teachers and lecturers—were French and interested in Physical Education.

There was a choice of Jazz, Classical, Folk, Spanish, Modern Dance and Rhythmic Movement. I chose Modern

and Jazz courses each time and found them exceptionally rewarding. The classes were all practical and very taxing, both mentally and physically. It was necessary to be aware of the multiple tensions in the body and to co-ordinate harmoniously; I learned to feel how the natural function of breathing is the basic ingredient of dance and that it can be experienced in any part of the body; I felt suspension and fall, contraction and release in all levels of space, statically and in motion, but always as an individual, never related to another person.

In Modern Dance lectures with Karin Weihner and Aline Roux I felt moments of great exhilaration from the experience of complete involvement in pure dance. Each lecture started with rather regimented exercises emphasising various parts of the body, although at no moment were we allowed to remain unaware of the movement of those parts upon which the main attention was not focussed. Through graduated exercises, and eventually short dances, we became able to see and feel the inner dynamics of dance.

Karin Weihner is not only a very talented dancer but also a most observant, sensitive and devoted teacher. Her demonstrations were always first-class, everything appearing simple and sincere. On noticing faults she would show them in their exaggerated form, contrasting the physical and aesthetic feel of the wrong version with that she had previously shown.

I had no opportunity to create myself during the April course but attended "Improvisations" lectures with Miss Weihner in September. She warmed us up with exercises and sequences related to the themes of the improvisations, which one could adopt if incapable of inventing one's own movements. I found these sessions very satisfying, as the choreographic and technical content of each individual's or group's work was always criticised constructively.

The Jazz classes were for me not as stimulating as those in Modern Dance. Jazz seems further from the essence of movement and is very stylised. The course was taken by Rene Deshauteurs who did some of the choreography for the London stage version of "West Side Story". The discipline was strict and the degree of bodily skill essential was advanced; we were asked to involve ourselves in the movements in order to give them personal meaning, but not to distort the effort in any movement.

These courses have been of invaluable benefit to me and I hope to attend many more. I was inspired by the belief in Modern Dance as an art form and by the ability of the tutors to give an experience of moving harmoniously and expressively.

SHROPSHIRE KEEP FIT ASSOCIATION'S FESTIVAL OF DANCE

By JOYCE BOORMAN

Perhaps the accentuations and cancellations of time distort an account written several weeks after an event has taken place. Alternatively what has lain fallow in the mind may be recreated in a purer form. Whichever may be true this account of a Festival of Dance held by the Keep Fit Association of Shropshire is entirely personal and therefore subject to whatever may be true, for me, of the workings of time. Should this article be read by anyone who either took part in or witnessed this Festival they may totally disagree with everything I say. Excellent. This is one reason why the individual was created.

The most immediate sensation one had on entering the hall that day was one of being caught up in an exciting and pleasurable event. There was no pretentiousness, no uneasy tension. A nervous trembling beneath the surface served only to accentuate an eagerness to share with one another the hard work of many evenings. These groups were there to share and grow through watching one another's ideas and interpretations of Keep Fit.

Miss M. A. Jarvis, Physical Education Adviser for Shropshire, welcomed the many groups which had assembled from all parts of the County. She had a special word of welcome for the many husbands who were bashfully and bravely supporting this first venture (in a passive, not active, capacity!)

Time now kaleidoscopes the many items of dance in which we all participated that afternoon. There were two, maybe three, items where one felt one was watching a drill set to music. Here the precision in footwork and line formation was immaculate and one could appreciate the training which lay behind this. At the same time one could recognise that this was an anatomised form of physical exercise which could benefit the individual for strengthening and suppling but was restricted to this. It seemed in fact a pity that this

hard work and enthusiasm were wasted in a movement context and indicated how much help and guidance could be given to these vital groups. Intermingled with these groups were others which excited one by their emergence into a new conception of Keep Fit. Here were group motifs which had been formed from a simple framework. One group delighted the visual sense with interchanges of rising, falling, opening, closing, advancing and retreating. These people brought a maturity and depth to their movement and one felt the untapped potential that there is within these groups of adults. Other groups hovered on the brink of a newly found freedom but because they could not yet lose their past security restricted themselves with balls and ropes. Again the standard of performance was to be praised, and if the group with balls had only had the courage to throw them away they would have discovered a delightful group composition which derived from the interplay of trios.

Threading itself through the afternoon was a most perfected performance of Greek National Dances. Superbly arranged and obviously taught from source, these line dances obviously delighted both the performers and the audience with their footwork and ease of body carriage. Not so authentic, but rich in movement, colour and vitality was the Salopian version of a Hungarian Peasant Dance. The parabolic curve of this composition forms for me a satisfying conclusion to memories of this Dance Festival.

Now looking back in time and distance I would add my plea to any that have previously been made for people with knowledge and interest to help feed into the Keep Fit Association an increasing understanding of movement principles, tempered always with an understanding of the purpose of this enthusiastic and vital body of people.

GUILD MEMBERSHIP

We welcome to the Guild the following new Associate members and Affiliated Groups :—

Miss J. E. Alston, Yorks.	Miss B. Hodgson, Folkestone.
Miss P. M. Aldridge, Birmingham.	Miss V. M. Hodgson, Ogmere Vale, Wales.
Mrs. M. Allen, Bordon, Hants.	Miss M. Irish, West Bromwich.
Miss J. M. Anderton, Prestwich.	Miss S. Jackson, Heswall, Ches.
Miss R. Apedaile, North Shields.	Miss S. Jenkins, Pontardawe, Wales.
Miss J. Aplin, London.	Miss A. Jewsbury, Nottingham.
Miss E. St. C. Barnes, London.	Miss M. A. L. Jones, Carmarthen.
Miss G. Baxter, Farnham, Surrey.	Miss H. L. Jones, Merthyr Vale, Wales.
Miss W. Baylis, Cardiff.	Miss J. A. Kasher, Newcastle.
Miss G. K. Becque, Wirral.	Miss M. King, Halstead, Essex.
Miss F. M. Bell, Sheffield.	Miss J. H. Lansdale, Manchester.
Mr. D. Bellaby, Derby.	Mrs. E. Lewis, Barry, Glam.
Mrs. J. Benson, Brentwood.	Miss J. W. Lishman, Gateshead.
Miss C. Y. Bolton, Glam.	Miss C. M. Lomas, Halifax.
Miss S. Bown, Stoke-on-Trent.	Miss M. A. Lower, London.
Miss M. B. Boxall, Gosport.	Mrs. M. McGowan, Brighouse, Yorks.
Miss C. Bradley, Ilkeston.	Miss R. McLaren, Kettering.
Miss E. Brandrick, Bromley.	Mrs. C. MacDonald, Ledbury.
Miss D. M. Brown, Brentwood.	Miss G. MacMaster, Edgware.
Miss S. G. Brown, Welshpool.	Miss M. Mason, London.
Miss G. Budgen, Leigh-on-Sea.	Miss E. J. Moore, Chessington, Sy.
Miss J. Burgis, Westcliffe-on-Sea.	Miss J. M. Moore, Birmingham.
Miss E. J. Burnett, London.	Miss M. Mounce, Birmingham.
Mrs. P. Cage, Ipswich.	Miss P. J. Opie, Lancs.
Miss E. Campbell-Rowe, Timperley, Cheshire.	Miss A. Phillips, Haverfordwest.
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Miss A. Clarke, Co. Dublin.	Miss M. S. Pritchard, Gloucester.
Miss S. A. R. Collins, Bristol.	Miss E. Raven, Plymouth.
Miss D. Copping, Brighton.	Miss C. Richards, Manchester.
Miss P. D. Cozens, London.	Miss P. A. Richards, Bexhill.
Miss L. Davies, Chesterfield.	Miss M. Richardson, Barnsley.
Miss V. Davies, Llanelly.	Miss B. M. Ridley, Cumberland.
Miss J. M. Day, Norwich.	Miss J. W. Robinson, Lancs.
Miss D. Donnelly, Sheffield.	Miss S. A. Robinson, Berks.
Miss G. Doran, Birmingham.	Miss A. Rosen, California.
Miss M. W. Fagan, Gateshead.	Miss S. A. Ross, Northfleet.
Miss G. Faulkner, Carmarthen.	Miss M. Rufus, Rotherham.
Mrs. C. Feather, Colchester.	Miss J. M. Russell, I.O.W.
Miss M. J. Finnemore, Birmingham.	Miss C. D. Saunders, Lyngington.
Mr. A. A. Fuller, Goring, Sussex.	Miss P. J. Saunders, Ilford.
Miss L. Gardner, Goole.	Miss J. Seddon, Bolton, Lancs.
Miss A. Gearon, Dagenham.	Miss J. E. Seth, Pwllheli, Wales.
Mr. A. Gibbon, Walsall.	Mrs. M. E. Shaw, Newcastle, Staffs.
Miss F. Gordon, Gloucester.	Miss S. M. Shimmels, Chadderton.
Miss J. I. Gray, Gloucester.	Mrs. H. P. Simmonds, Bushey, Herts.
Miss E. Green, Cheadle Hulme, Ches.	Miss C. A. Smith, Totley, Sheffield.
Miss J. V. Gregory, Wallasey.	Miss C. M. Smith, Wolverhampton.
Miss S. J. Grist, Epsom.	Miss D. M. Smith, Newcastle.
Miss M. Hall, Oxford.	Mr. K. R. Smith, Dartford.
Miss P. M. M. Harper, Middlesbor'gh.	Miss D. J. Soper, Cyprus.
Miss J. I. Hay, Manchester.	Miss F. Spence, London.
Miss J. H. Herdman, Sutton, Surrey.	Miss M. N. Taylor, Chester.
Miss M. I. Heron, Ammanford.	Mr. A. Thatcher, Colchester.

GUILD MEMBERSHIP

Miss G. A. R. Thomas, Brecon.	Miss A. Whelton, Newcastle.
Miss V. A. Thomas, Rhondda, Wales.	Miss S. Whitmore, Dudley.
Miss D. Thompson, Sale, Ches.	Miss S. Wild, Mufield, Yorks.
Miss F. Treharne, Dover.	Miss E. Williams, Mold, Flints.
Mrs. G. Vale, Hornchurch.	Miss M. R. Williams, Lampeter.
Miss J. Waite, Banstead.	Miss P. A. Wood, Coventry.
Miss E. P. Wall, Stoke-on-Trent.	Miss Williamson, Swinton, Lancs.
Mrs. U. Walton-Knight, Derby.	Miss P. A. Wood, Coventry.
Mrs. E. M. Watts, Norwich.	Miss C. J. Wright, Helsby, Ches.
Miss K. M. Welch, Portsmouth.	

University of Colorado, U.S.A.	St. Katherine's College Drama Society, Liverpool.
Danemark School Dance Group, Winchester.	St. Luke's College, Exeter.
Easthampstead Park College of Education, Wokingham.	St. Mary's College, Cheltenham.
University of Queensland, Australia.	College of St. Matthias, Bristol.
St. Gabriel's College, London.	Westhill College of Education, Birmingham.

NEW GRADUATES :—

Miss J. Bradley	Miss B. Jones
Miss M. Breedon	Miss J. McIntyre Smith
Mrs. D. Butcher (née Brammer)	Miss O. Napper
Miss M. Clark	Mrs. M. Pain
Miss B. Danielli	Miss M. Thorpe
Miss A. Farquher	Mrs. E. Unger
Miss B. Grant	Miss V. Verdin
Miss G. Hunt	Miss G. Williams
Miss P. Isherwood	

NEW MASTERS :—

Miss M. P. Davies	Miss H. M. Wilkinson
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Change in regulations for Graduate membership :—

As from January 1st, 1967, ALL intending graduates must take the Guild Standard Examination. Those with applications pending are, however, subject to the old regulations.

BOOK REVIEWS

CHOREUTICS—Rudolf Laban, annotated and edited by LISA ULLMANN
(Macdonald & Evans Ltd. £4 4s. 0d.)

This book is in two parts. The first part is the manuscript written by Laban just before the outbreak of the second World War, at Dartington Hall, where he found refuge when his life's work was shattered by the Nazi regime. The second part is based on the compilations of scales and configurations made by Gertrud Snell Friedburg for Laban's 50th birthday in 1929. "Choreutics" is therefore in essence a historical document. It puts before the public space harmony aspects which have not been published before, but many of the ideas in the first half of the book are included in Laban's later books. For example, the content of the chapters devoted to the dynamosphere appear in "Effort", "Modern Educational Dance" and "Mastery of Movement" but are expressed in other terms and notated in other symbols. Only very occasionally has a reference to Laban's later thoughts on a subject been inserted, such as his development of Effort. The use to which choreutic forms have been put since 1939 is not touched upon.

One point of view might be that the lack of up-to-date references and practical advice is a serious drawback to this book. Another might be that here is an authentic document and to insert contemporary usage would be an error. One must presume that Miss Ullmann contemplated the courses open to her and took the latter view. But there will be many readers who, I surmise, may be sorry she has.

The content of "Choreutics" is unique and personal in style to Laban. Miss Ullmann has done a laudable service in making available this part of Laban's manuscripts. Laban is never easy to read and both Miss Ullmann and Miss Redfern must have worked studiously to get the text into the form that it now has. While it must be of interest to all students of movement and dance, for whom it is intended, I admit to serious doubts as to whether it will be comprehensible to them. I found it extremely heavy going although the information in it was well known to me. How, I wonder, will a person not thoroughly familiar with the numbering of the transversal and peripheral inclinations of the icosahedron get on in the second half of the book? It takes considerable study to know readily where (LO) or L6 are and this form of tabulation is used throughout. On many occasions the comparable direction symbols are not given to aid the reader. Such phrases as "dynamic variations of the cuboctahedron", "shadow kernels

of superzones", "dynamospheric tendencies", "tertiary deflections" are not easy and the book is full of such technical terms.

The first half of "Choreutics" was written by Laban in 1939 to introduce himself and his ideas on movement and dance to an interested reading public in Britain. That public must have consisted of the people in movement education and research who were actively attempting to re-think the basis of their work, pioneering and deep-thinking people who were seeking a clue. Laban's treatise would have come as a revelation then, giving the kind of pointer that was sought. In 1966 the public is in a different mood. Another kind of wind of change is in the air, and one which is not so kind or patient. Answers are sought, not clues; proofs, not suggestions. For this reason, I fear for this book, in particular Part I, for it is full of statements which are not backed up by data or argument and rather vague references to such things as ancient and oriental forms are given, with no bibliography to back them up. The scheme of the relationship of dynamics and directions is an example, so are the remarks on the crystal forms of inorganic and organic matter. "Therefore" is used loosely and the term "experience shows" allowed to take the place of a statement of what that experience was.

The second half of "Choreutics" was added to act as a grammatical survey for students of movement and dance. In content it is thoroughly comprehensive and perhaps Miss Ullmann has been too modest in describing its scope as "introductory", for, apart from seven rings, the reader could find out about all the icosahedric forms which are used today. This book is not conceived as one to which the reader should turn for quick reference. For instance, in order to discover where the five rings are, one must already know the numbering of all the peripheral inclinations from the A and B scales.

Macdonald & Evans Ltd. have done an excellent job with the diagrams. There are a few errors, viz. in Fig. 7 and on page 62 the diagram for "The second way", and in Fig. 88b; there is poor line-up on page 185, and instances where diagram and text are not visible together, such as Figs. 61a - 61c. But, these apart, the book is clearly printed and the use of colour is decidedly helpful in the diagrams for Part Two.

In Chapter XI Laban states his view that it is not useful to describe how the "choreutic chains", or rings and scales, might be performed. Later in the same chapter he warns that to understand choreutic forms without performing them can give "a purely intellectual and sentimental pleasure". This can be taken as a challenge to experiment, and it will be by the more experienced reader. But it also underlines the basic frustration of this book, that there is not a word on how to use the grammar in the poetry of dance. This is hard to bear, particularly when one knows that Miss Ullmann is a past master at doing just that and that people are crying out for help in this respect.

VALERIE PRESTON-DUNLOP.

AN INTRODUCTION TO KINETOGRAPHY LABAN (2nd edition)

Valerie Preston-Dunlop (Macdonald & Evans Ltd. 5s.)

The second edition of this booklet is well presented; several slight alterations to the text and improved design of the kinetograms help to make a readable and useful handbook for most students wishing to study Kinetography.

Because of the assumption of knowledge of Laban's principles of Space and Effort however, it cannot be truly classed as an introduction to Kinetography, and some of the examples might prove distracting to a beginner student because of their concern with specific movement knowledge.

The booklet originally served as a valuable introduction to Kinetography for prospective Graduate members of the Guild who would obviously have some movement knowledge. Now it seems to have fallen between two stools. It is no longer a Guild publication, yet neither is it an unbiased "Introduction to Kinetography".

READERS IN KINETOGRAPHY LABAN — Valerie Preston-Dunlop

(Books I, II and III. Macdonald & Evans Ltd. 7/6 each; with records accompanying each, 17/6.)

The first three booklets published are concerned with three topics: stepping, turning and jumping.

The student who works through them should obtain a clear understanding of a variety of ways of writing these bodily

actions and should also learn some of the basic rules of Kinetography.

The text and examples are clearly related and simple to follow. In addition music has been recorded for use with some of the kinetograms. This, in general, aids the reader although perhaps a little more variety in the style of composition might have been an added advantage — young students tend to be addicted to 'pop' orchestrations.

This series is the first published in England which definitely serves as a "Teach Yourself" course in Kinetography, and Mrs. Preston-Dunlop is to be congratulated on the provision of material which will enable any serious student to learn Laban's system of recording movement.

VIVIEN BRIDSON.

A SELECTION OF EXTRACTS FROM REVIEWS OF
"POSTURE AND GESTURE"

From the Sunday Times

"He expresses a 'leave it to me' sort of confidence yet is in need of discerning leadership to work at his best. He stands out as a good sales manager under a watchful managing director." This extract from a confidential report on a senior executive applying for his retiring managing director's job might seem ordinary enough. What is unusual are the methods that have been employed to reach this conclusion.

The report is the work of Mr. Warren Lamb, a freelance consultant, who for the last 15 years has been using a technique, known in America as "body semantics", to assess the personality and aptitude of senior executives. Altogether Lamb has interviewed over 3,500 people in some 60 companies, including Dunlop, Brown and Polson, Peek Frean, Lloyd's Packing and Isaac Pitman. There are at least three members of the board of Lloyd's Packing who gained their present positions after being assessed by Lamb.

Just as some people believe that a man's handwriting is a reliable guide to his character so Lamb is convinced that a study of a man's physical behaviour can be equally revealing. Lamb believes that by carefully scrutinising the attitudes a man takes up or the gestures he makes it is possible to predict how he will behave in a given set of circumstances.

Each interview lasts about 40 minutes during which time Lamb encourages the man to talk as freely as he can about his job, his ambitions and his anxieties. But instead of taking conventional notes Lamb covers sheet after sheet with a series of mysterious hieroglyphics representing the movements the man has made while talking. The end result is a report which can run up to 20 typewritten pages. "There is nothing mysterious about all this," says Lamb. "Every time a man shakes hands he reveals something of his character. All I have done is to take this a stage further by introducing some discipline into observations people unconsciously make every day of their lives."

Unconventional as Lamb's methods are it seems likely that they will be increasingly widely used. Last October Lamb joined forces with John Reid, a former marketing consultant to form Executive Search, the first British executive "head-hunting" consultancy. There are already some dozen clients on its books.

From the Financial Times

I am not surprised that Lamb meets with a good deal of suspicion from people who think he is looking for their weaknesses (he says he is looking for their strengths). After one anecdote over the luncheon table I kept my hands out of sight for the rest of the meal. Lamb was asked to sit on a panel interviewing candidates for a very senior job indeed. Everybody else picked a charming, urbane and confident man with all the right qualifications in his dossier; Lamb said his postures and gestures were at war with each other, and did some quiet research.

The candidate turned out to be a confidence trickster.

From Ballet Today

This book is concerned with a subject of the greatest importance to choreographers and dancers — the study of physical behaviour. In fact all the great choreographers have an acute eye for the nuances of posture and movement by which people betray their personalities, moods and thoughts — even when they make every effort to conceal these; choreographers use these observations when they create expressive dance-images, and dancers use them when they build up their rôles.

The author has read widely in his field; oddly enough, however, he ignores the very important work done in this field by François Delsarte, and the theories which Delsarte derived from his researches—theories which had great influence on Rudolf von Laban. What makes the book disappointing is that it sticks much too slavishly to Laban's theories: as usual in Labanite literature, we remain in a world of abstraction, of very elaborate geometric classification, and very rarely do we come anywhere near individual human beings showing in posture and gesture their specific qualities of mood and personality. Many of the generalisations take one's breath away because of their crudity. Ancient Egyptian dancing, for example, is described as being characterised by "Tetrahedral two-plane shape; contained direct effort". This interpretation of ancient Egyptian dancing has clearly been led astray by the profile convention of Egyptian art: close study of these paintings suggest an extraordinary range of dance-movements.

In fact the writer seems to have very little feeling for the dance. When he does speak of a ballet, it is of *The Green Table*—and his remarks on the choreography of this ballet are so vague as to be of very little interest. The one part of the book where the author gets down to cases and shows real percipience is in Part Four, where he shows how the observation of physical behaviour can be used in assessing personality when selecting personnel for jobs. This is rather disturbing: one imagines the applicant for a job going to a choreographer for training in movements which will suggest to the "Physical Behaviour Consultant" on the interview panel that he (the applicant) is alert, constructive, intuitive and so on—but the P.S.C., working with *his* set of classifications, reads the gestures of the applicant quite differently. This may seem a fantasy out of science fiction, but something very like it is already happening in America, where applicants for jobs are given the most elaborate psychological tests and are well advised to produce the right responses.

Dear Miss Herf,

I am grateful to Mr. Fernau Hall, in his review of my book "Posture and Gesture", for drawing attention to the work of Delsarte whose theories and researches are of value to dancers and choreographers. I also appreciate his pointing out that Egyptian art suggests an extraordinary range of dance movements beyond the profile convention but do not think that dancers will be misled by my attempt to express this convention in movement terms.

He misleads the reader, however, by aligning my approach with that of "elaborate psychological tests". Dancers are not trained as psychological testers, fortunately, but they do develop "an acute eye for the nuances of posture and movement by which people betray their personalities", as Mr. Fernau Hall himself states. Perhaps they can do better than the testers! The main aim of my book is to encourage keener observation of physical behaviour whenever people are being judged. Dancers and choreographers have a special contribution to make here and should not be distracted by Mr. Fernau Hall's digression into the "fantasy out of science fiction" of psychological testing in America.

Yours sincerely,

Warren Lamb.

Fernau Hall writes :

Mr. Warren Lamb raises a number of interesting points in his letter, and I shall deal with them in sequence.

"Dancers will not be misled by my attempt to express this convention in movement terms". In fact Mr. Lamb says nothing in his book about expressing an *artistic convention* in movement terms. He writes about what he calls "prevailing trends of physical behaviour" in different epochs: my point is that he confuses dancing and its conventional representation.

I am surprised that Mr. Lamb does not like my comparing what he writes in Part IV with the work of the psychologist who sets psychological tests, and objects that dancers are not trained as psychological testers. The training of dancers is not in question, either in Mr. Lamb's Part IV or in my review. In Part IV Mr. Lamb is concerned with the work of "the physical behaviour practitioner", and in his first chapter in this part he is concerned with the assessment of aptitude for different jobs. The link I made with the work of psychologists in this field is highly relevant.

I agree it would be a pity if dancers and choreographers were to be distracted from their keen observation of physical behaviour by my remarks about what happens when people apply for jobs in big American corporations—but this seems to me a very remote possibility!

FORTHCOMING EVENTS

SPECIAL VISIT OF KURT JOOSS BALLET
to
THE CONGRESS THEATRE, EASTBOURNE

Following an engagement with the B.B.C. Television, KURT JOOSS and his ballet company will provide :—

A LECTURE-DEMONSTRATION FOR SCHOOLS AND COLLEGES
at 2-15 p.m. on Tuesday 6th December, 1966 in The Congress Theatre, Eastbourne (prior to a full evening performance for the general public at 7-30 p.m.).

Tickets for the afternoon Lecture-Demonstration (price 2/6d.) may be obtained from :—

Gordon F. Curl,
Chelsea College of Physical Education,
Carlisle Road,
EASTBOURNE.

Tickets for the evening performance direct from the Congress Theatre, Eastbourne (Tel. 25252) 10/6; 8/6; 6/6; 4/6.
Proceeds will go towards a fund for future performances by promising artists.

L.A.M.G. ANNUAL CONFERENCE, 1967

This will take place at the Art of Movement Centre on 18th and 19th February.

L.A.M.G. COURSE FOR INTENDING GRADUATES, 1967

This will be held at Worcester College of Education on 18th and 19th March.

L.A.M.G. COURSE FOR ASSOCIATES AND AFFILIATED GROUPS

A course at I. M. Marsh College of Physical Education will be held sometime in April, and one at Crystal Palace from October 27th — 29th.

L.A.M.G. COURSE FOR MASTERS, 1967

A one-day course will be held on June 10th.

L.A.M.G. CONFERENCE FOR GRADUATES AND MASTERS

This will be held at the Hayes Conference Centre, Swanwick, Derbyshire, from 29th September to 1st October, 1967.

L.A.M.G. COURSE FOR PRODUCTION GROUPS

It is hoped to hold a course early in 1967.

NOTICE

Modern Educational Dance and the C.S.E.

The desirability of holding an examination is arguable. A Sub-Committee was appointed to consider the question of the examination of Modern Educational Dance for the Certificate of Secondary Education. The findings of this committee are available from the Secretaries. They are for guidance only and it is hoped that those using them will interpret them according to the needs of their own pupils, and encourage as wide a range of movement expression as possible.

ERRATUM

In the last issue of the Magazine Suzanne Langer's "Feeling and Form" was referred to in error. The book concerned was "Philosophy in a New Key".