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EDITORIAL

It is encouraging for the Editor, who sometimes wonders whether the Magazine is really necessary, and whether it is ever read as distinct from glanced through, to receive and publish in this issue items from members prompted by articles in the last edition.

The first takes up the question posed by Miss Layson in No. 37, "Have We a Future?" and readers will no doubt be interested to hear the views, long held, by one of the founder-members of the Guild.

Another is a letter querying certain statements in Miss Ann Hutchinson's review of systems of dance notation. In my experience this is the first time that such a challenge has been made and we shall look forward to an answer. Perhaps too this may be the first of a series of Letters to the Editor which comment on contributions to the Magazine and/or put forward personal points of view.

Many members may feel that while they cannot write a full-scale article they have something to say which would be suitable in letter form. In particular we should like to hear from that ever-increasing number of new recruits who take advantage of the scheme offered to students in their final year at college. These form the bulk of new members and their needs may be somewhat different from those of others.

What do these young people look for from the Guild? Do they join in order to continue their study of movement and dance, to gain fresh inspiration in their early years of teaching or to take part primarily in recreational activities? They may also have a particular contribution to make. Their abilities and outlook, along with those of longer-established members of the Guild, should surely be taken into account when considering its future.

HAVE WE A FUTURE ?

DIANA JORDAN

In her article under this title June Layson may have done a good service to the Guild if it provokes others to come to grips with their own personal views and to an attempt to express them with the same frankness.

I for one feel impelled to try to state some of my own thoughts about the Guild and our work, which have been simmering in my mind for some time. It seems best to begin by referring to some of the suggestions made in the previous article for fortifying and developing the future of the Guild, then to proceed to a statement, necessarily brief, of some of my personal views. These are concerned with an attitude to Laban's discoveries which I feel to be fundamentally important.

June Layson suggests that Laban's name should be omitted from the title of the Guild. I cannot agree with her reasons. The time to discard the name (as was done by the old Ling Association) is when the work of the founder is no longer practised or relevant. Rudolf Laban is still unknown to large numbers of people and it may well take many years before he is as well known as say, Froebel, and before his unique work is as well acknowledged. Far from suggesting that the Guild's standing is minimised by keeping Laban's name in the forefront of the public in this way, I would suggest that it is imperative to do so and to show by our work its flexibility and breadth which Laban himself demonstrated.

I agree that a biography of Laban should be written so that a wider knowledge of the man and his work is available to the public. His works also should be collected, edited and published with meticulous care and in a way which will enable their contribution to be appreciated by a wide public, as well as for those who wish to study his thoughts and discoveries in depth. This would enable his theoretical principles to be examined and applied and submitted to the test of practical workers at varying levels and in different fields of work.

It is true that it is the educational relevance of "movement" with which most members are concerned. It is therefore obvious that the Guild's future largely stands or falls according to the degree of success which individual members achieve in education. On this success will the prestige of the Guild be established. It is here that I feel investigation

HAVE WE A FUTURE?

is needed. If there is widely acknowledged and widely spread successful teaching by members, this needs to be known and shown. If successful teaching of a high order is rare then this should be the first concern of the Guild. I am not of course unaware of the problems of the expressive subjects in the schools and colleges to-day, but those who offer as a solution that they should join in the examination fever of our time are, I believe, the victims of panic and despair.

We live in a time of material assessment, but already there is an increase, if only a small one, in the voices of those who cry 'halt' and point out that human development cannot be achieved by academic measurement alone. Art and Music teachers deplore the stultifying results of examinations on the contribution of these arts to the artistic development of children and young adults. Personally I am sure we should have reason to deplore the results of examination on Movement and Dance. The very essence of the contribution of expressive, creative activities to people is that they assist the development of so many human qualities which cannot be marked and measured. These, in the view of many people, far exceed those in number and value that can be measured by examination.

I should like to see the Guild stand out of the rat race for G.C.E., 'O' and 'A' levels, B.Eds. and the rest. I should like to see us put our endeavour into balancing education at a time when it is sorely in need of this kind of balance. It is the kind of balance which Heads of Schools and Principals of Colleges have recognised and still do, but only when Movement and Dance make a successful educational impact on their children or students. More of us do need to be both articulate as educationalists and also able to show, quite unmistakably, the value of our work on the people we teach.

I agree with June Layson that we should be concerned that the Guild's activities should be widened. As she points out, few people have pioneered in other areas where movement can make a contribution to human needs. We have for example, so far as I know, one Warren Lamb, one Gerry Stephenson, and one Veronica Sherborne. They have worked single mindedly and alone, and it is time that more of us became actively concerned for such areas of work where the facts of human movement which Laban discovered, formulated and practised can make their full impact. Only then can they be developed.

It will be understood from what I have said that personally I believe that to contribute to all areas of work where a knowledge and practice of movement can assist people in Education, in Art and in Industry and therapeutically, at any level (that is within the range of each one of us in which ever field we are working) must be the aim of all members of the Guild.

It will also be apparent that I fear the narrowing down of progressive pioneering work still before us, by methods of testing and examining. It follows, therefore, that I cannot be in agreement with the present subdivision of Guild members dependent upon testing. I am aware that this was initiated in order to offer incentives to members to improve their knowledge. Courses offering opportunity for further study in the Art of Movement are available and should continue to be one of the main activities of the Guild. Tests and examinations however, can at most measure a small area of immediate knowledge and practice: they are not necessarily an incentive to educational and artistic growth. There are of course always teachers who are far more successful educationally than those with higher qualifications. These have used and developed all those other qualities, which as I have said, cannot be tested. These qualities are those of the pioneer artists and teachers. It is these qualities which Laban himself inspired by his own teaching; never the narrow and purely academic approach to "his" theories or "his" body of knowledge. He has of course left us with a wealth of valuable knowledge, but in my view, the future of the Guild as an association depends upon the spirit and purpose with which knowledge is used by us for human happiness and the development of human potentials. Let us not put the cart of knowledge before the horse of values.

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

Foreword

Since the first article in this series was submitted to the Guild Magazine, a further text by Rudolf Laban, edited by Lisa Ullmann, has been published under the title of 'Choreutics'. In both the Preface and Part 1 of this book, we find for the first time in Laban's writings specific reference to Pythagorean and Platonic ideas. The earlier books of Laban (WD GD DK CH), abound with allusions to, and applications of, ancient doctrines of 'harmony' and 'the cosmos', 'crystals' and 'circles', as well as many microcosmic and macrocosmic correspondences; but only in passing do the actual names of Plato and Pythagoras appear in print. 'Choreutics' therefore, comes as a welcome acknowledgment of the direct source to which the student might look for the 'foundations' of Laban's philosophy.

In this article we shall pay particular attention to the work of Johannes Kepler, a seventeenth-century astronomer, and Friedrich Froebel, a nineteenth century educator—if only to appreciate how deeply embedded in modern times are the ancient doctrines of 'cosmic harmony' and the 'perfect forms'.

Sir John Davies, a sixteenth century poet, aptly illustrates the underlying concept of the 'cosmic dance', and in Rudolf Steiner we shall find a modern interpretation of ancient 'astral' movement.

Our introduction to the fundamental philosophy of Rudolf Laban, seen against a background of Neo-Pythagoreanism, will form the basis of subsequent articles more critical in character, and we hope more pertinent to practice.

(For the sake of consistency, the 'musical' approach to our topic has been preserved, but as we shall see, terrestrial and celestial 'harmonies' very soon become accompaniments to a full-scale 'cosmic choreography').

Orphic Melodies still Modulating

'Is it to be wondered at then, that from time to time he reached for the strings of an invisible lyre, and swung into the air the forming pictures of crystals and stars?'

Rudolf Laban (WD 74)

Keplerian Quintet

'.....at the turn of the sixteenth century, one Johannes Kepler became enamoured with the Pythagorean dream, and on this foundation of fantasy, by methods of reasoning equally unsound, built the solid edifice of modern astronomy. It was one of the most astonishing episodes in the history of thought.....'

(AK 33)

So astonishing was Kepler's cosmology—built around the Pythagorean solids and musical harmonies—that it is difficult to believe it was heralded by the Universities of the day as 'a glorious work of erudition'. Kepler was yet another to have come under the spell of Orphic music which resonated in seventeenth century scientific and philosophical thought. His whole being vibrated with Pythagorean and Platonic doctrines. 'Consciously or unconsciously', writes Professor Caspar, 'Kepler's thoughts were connected with everything he had heard and read of Pythagoras and Plato...' (MC 61) 'The magic of the word harmony transported him to another, a pure, paradisiacal world...', and 'Just as the Greeks, who created the word, set the idea of harmony in the centre of their cosmology and from there sought to advance to the root of existence, so was all his thinking filled and ruled by this idea...'

'I feel carried away and possessed by an unutterable rapture over the divine spectacle of the heavenly harmony...'

(MC 267)

The five perfect solids, the cube, tetrahedron, octahedron, icosahedron and dodecahedron were to Kepler—as to others in that long line of Neo-Platonists — the archetypes of universal order. Their geometrical harmonies were transposable into many modes, among them, 'Metaphysics and epistemology, politics, psychology and physiognomics; architecture and poetry, meteorology and astrology'.

(AK 396)

But it was to astronomy that Kepler turned his attention, and to which he owes his everlasting fame for, armed with the Pythagorean solids, he set to work to calculate the distances between the planets. Let us join Arthur Koestler in his description of Kepler's methods.

'So there existed only five perfect solids—and five intervals between the planets! It was impossible to believe that this should be by chance, and not by divine arrangement. It provided the complete answer to the question why there were just six planets "and not twenty or a hundred". And it also answered the question why the distances between the orbits were as they were. They were to be spaced in such a manner that the five solids could be exactly fitted into the intervals as an invisible skeleton or frame. And lo, they fitted! Or at least, they seemed to fit.....'

(AK 252)

Celestial Chorus

So thorough-going a Pythagorean was Kepler, that he was convinced of the 'harmony of the spheres'. If the intervals and ratios of the planet distances were 'harmonic', then why should they not make music? They did! And what is more they sang in six parts.

'.....if we start with the outermost planet, Saturn, in the aphelion, the scale will be in the major key; if we start with Saturn in the perihelion, it will be in the minor key. Lastly, if several planets are simultaneously at the extreme points of their respective orbits, the result is a motet where Saturn and Jupiter represent the bass, Mars the tenor, Earth and Venus the contralto, Mercury the soprano. On some occasions, all six can be heard altogether.....'

(AK 398)

For Professor Caspar, such a chorus should not remain unaccompanied nor man-unaffected. 'Thus, the mighty heavenly organ plays its eternal melody throughout the whole time of the world. In earthly music, heavenly music is only mirroring itself. When humans make music, they do so by virtue of the harmonies rooted in the soul only in imitation of this heavenly music.'

(MC 284)

Kepler's obsession with the 'harmony of the world' and the 'five perfect bodies', has provided the historian and the psychologist alike, with a supreme example of the 'mythical consciousness', which in the case of Kepler, won for science new laws and momentous discoveries.

'We had the privilege of witnessing one of the rare recorded instances of a false inspiration, a supreme hoax of

the Socratic *daimon*, the inner voice which speaks with such infallible, intuitive certainty to the deluded mind..... But there are few instances where a delusion led to momentous and true scientific discoveries and yielded new laws of nature. This is the ultimate fascination of Kepler—both as an individual and as a case history. For Kepler's misguided belief in the five perfect bodies was not a passing fancy, but remained with him, in a modified version, to the end of his life, showing all the symptoms of a paranoid delusion; and yet it functioned as the *vigor motrix*, the spur of his immortal achievements.....'

(AK 254)

We shall find the 'fascination of Kepler' matched only by the fascination of Laban, whose belief in the five perfect bodies has led to momentous artistic and educational achievements.

Crystalline Counter-Melody

If the five perfect solids had inspired Kepler to probe the mysteries of planetary motion, then surely by the divine law of correspondence, these same solids should do duty on earth and provide the 'ideal' forms for organic and inorganic matter alike? Such must have been the speculation of philosophers of nature in the centuries following Kepler. What more confirmation could they have found than in the world of crystals? Here on earth were miniature models of the universe—the regular bodies—accessible to minute mathematical examination. Small wonder is it, that crystallography appealed powerfully to the empirically (as well as the mystically) minded!

To Friedrich Froebel, that great educational reformer of the nineteenth century, the 'laws' of crystalline growth corresponded to the great natural laws of the universe. Man in his privileged position at the very centre of the Great Chain of Being—'.....a kind of Clapham Junction where all the tracks converge and cross.....' (EWP 83) — mirrors the microscopic as well as the macrocosmic. His innermost being will therefore be 'revealed' in the study of crystals.

'If.....we keep in mind that man, too, is wholly subject to these great laws... these considerations will reveal to us also the nature of man, and teach us how to develop and educate him in accordance with the laws of nature and of his being.'

Friedrich Froebel
Education of Man (EM 176)

The Platonic prototypes have found yet again new modulations, this time sociological, psychological and educational. So strong is Froebel's conviction that man and 'all the phenomena and events of life' correspond to crystalline form, that we find a great deal of his educational theory and practice springing from this very source. 'In the entire process of the development of the crystal', says Froebel,

'.....there is a highly remarkable agreement with the development of the human mind and of the human heart...'
(EM 172)

'Like the world of the heart and mind, the world of crystals is a glorious instructive world. What the spiritual eye there beholds inwardly it here sees outwardly'. (EM 174)

As assistant to Professor Weiss in the Royal Museum of Natural History, Froebel wrote:—'What I had seen in so many ways in the great universe, in the life of men, in the development of humanity, I saw again in the smallest crystal. I saw it clearly, that the divine is not only in the greatest, it is also in the most minute things; in full abundance and power it is even in the least thing. Thus my earth crystals became to me a mirror of the development and history of mankind.'

(EM 173)

But Froebel, as his translator observes, was much disconcerted by the multiplicity of fundamental forms as taught in this science; and he busied himself with efforts to reduce all forms to one.....' (EM 173). Froebel's efforts, we learn, were not acceptable to the mineralogists of the day, but they 'stand as a remarkable monument to Froebel's faith in the principle of life unity'. Well might we transpose, and 'a remarkable monument to the persistence of the Pythagorean and Platonic tradition.'

The cube, octahedron, tetrahedron and sphere all found recognition in Froebel's long incursion into crystallography*, and these forms had foremost expression in his 'gifts' and 'occupations'. Undoubtedly for Froebel, these solids were the very embodiment of 'unity' and 'harmony'. Pride of place was given to the 'sphere', for the 'law of sphericity is the fundamental law of all true and adequate human culture'. (EM 169) (We may recall that the dodecahedron was identified with the sphere and symbolised the whole cosmos. Pt. 1. 11).

*I am indebted to one of my own students, Miss Margaret Moir, for having pursued some of the many affinities in Froebel's and Laban's 'crystallography'.

Small wonder is it then that the 'ball' and 'circular' movements' featured so prominently in Froebel's educational formulas. '.....of all the childish activity', he says, 'circular action games have most significance', and the cosmic implications of this 'circularity' we find confirmed in his own words; '...it is the symbol of the life of nature...as...with the planets, all revolves round a mid-most unity...' 'Through experiences of this kind the child is prepared to recognise the relationship of particular and universal in nature and in life, and finally to realise the significance of these relationships in the structure of the universe.' (FKP 159/61)

Posterity has gradually sloughed off the more mystical and symbolic elements of Froebel's system of training, and critics and historians have passed due judgement on the series of gifts and occupations. Professor Kilpatrick declares :

'We conclude with reference to Froebelian symbolism that every vestige of it must be eliminated from the purpose of the kindergarten; and his original practice made over to meet the demands of a sound psychology'.
(FKP 19)

Froebel's name has been properly honoured, and his memory revered, but with his symbolism has gone his crystallography which is now recognised as of little worth. (CWE vii) It is, as the historian of botany has remarked, 'the idealistic conception of nature which looks upon organic forms as continually recurring limitations of eternal ideas in the sense of Plato, and which confounds these abstractions of the mind with the objective nature of real things'.
(JTM Vol. 2 245)

Cosmic Choreography

Glissade Change !

'And therefore, now, that Thracian Orpheus' lyre
And Hercules himself are stellified,
And in high heaven, amidst the starry choir,
Dancing their parts, continually slide;
Sir John Davies
'Orchestra' 1596.

If Froebel's earth crystals were models in miniature of man's 'development', then surely the great cosmic crystal could provide a model for man's own movements? Such a

prospect we know was near to Plato's heart. Did he not declare that 'the motions in use that are akin to the divine, are the thoughts and revolutions of the universe'? (T.119) And did he not charge us to attend to these motions by learning about the harmonious circuits of the universe? Even the Elizabethan, according to Professor Tillyard, felt some moral obligation to preserve a correspondence between his movements and the motions of the universe. 'Morally', he says, 'the correspondence between microcosm and macrocosm, if taken seriously must be impressive. If the heavens are fulfilling punctually their vast and complicated wheelings, man must feel it shameful to allow the workings of his own little world to degenerate.'
(EWP 114)

'But why relate I every singular?
Since all the world's great fortunes and affairs
Forward and backward rapt and whirled are,
According to the music of the spheres;
And change herself her nimble feet upbears
On a round slippery wheel, that rolleth aye,
And turns all states with her imperious sway;
'Learn then to dance, you that are princes born,
And lawful lords of earthly creatures all;
Imitate them, and thereof take no scorn,
For this new art to them is natural.
And imitate the stars celestial;
For when pale death your vital twist shall sever,
Your better parts must dance with them forever.'
ibid.

Sir John Davies' urgent invitation to the dance needs no transposition; it clearly carries with it practical as well as cosmic implications. Contemplation and calculation of the starry heavens are not enough. Man must dance, and in so doing:—

'Imitate heaven, whose beauties excellent
Are in continual motion day and night,
And move thereby more wonder and delight.'
for, '.....If you will in timely measure move,
Not all those precious gems in heaven above
Shall yield a sight more pleasing to behold,
With all their turns and tracings manifold.'
and, 'What eye doth see the heaven, but doth admire
When it the movings of the heavens doth see?
Myself, if I to heaven may once aspire,
If that be dancing, will a dancer be;'
ibid.

Tour en l'air!

'So, on the Zodiac, Ganymede doth ride,
And so is Hebe with the Muses nine,
For pleasing Jove with dancing, made divine.'
ibid.

Rudolf Steiner, anthroposophist and educator of the twentieth century, not only preached a cosmic creed, but established a system of 'Movement' intimately concerned with astral and occult ideas. He stands squarely in the stream of cosmic beliefs that flow directly from ancient doctrines of 'harmony' and 'flux'.

'By means of an imitation of the stars, discovered through spiritual knowledge', he says, 'we have the possibility of renewing in Eurhythmy temple dancing of the ancient mysteries.'
(EVS 18)

All of man's 'qualities' and 'faculties' can, according to Rudolf Steiner, be named, numbered and identified with the twelve signs of the Zodiac. The entire human being is represented by twelve gestures: 'these gestures in their totality represent the entire human being, the human being split up, as it were into twelve separate elements, but still the entire human being.' (EVS 158). For each sign of the Zodiac a gesture is prescribed, and without doubt Taurus the Bull, Leo the Lion, Scorpio the Scorpion and Aquarius the Water-man, dance leading roles in Steiner's choreography. These are not playful motifs from popular astrology, but serious attempts to link man with the business of the cosmos and to secure for him a mystical union with the universe at large. By means of concentric circle dances (the planets revolving inside the circle of the Zodiac) the qualities and faculties of man may be so blended with the forces of Nature, that he enters into communion with the whole cosmos. 'In very truth the human being has not grown up simply from those forces known and recognised by present day science. He has grown up out of the whole cosmos and his nature may only be understood when the whole cosmos is taken into consideration.'
(EVS 170)

The astral mysticism of Rudolf Steiner's Eurhythmy serves to remind us how vibrant in our own times are the echoes of ancient cosmological doctrines. For Steiner and his followers, Eurhythmy or the 'Art of Movement' is the road back to a 'pre-established harmony'.

'In far distant ages', says one disciple, 'when man's life was one with the earth and of the whole universe, he lived—himself a being of sound and harmony—within the music of the spheres.....Now he is, as it were, thrust out of that world of song, he is separate and alone.....'
(EUR 21)

But, 'Eurhythmy is intended to lead the art of dancing back from the source from which it originated but from which, in the course of time, it has wandered far.....'
(BPE iii)

Both Rudolf Steiner and Rudolf Laban share a common 'cosmic emotion' and the same conviction that the 'prodigal' Art of Movement, must be restored to its rightful place in the 'harmony of the world'.

Orpheus and the Dancer's World

I remember a room in the empty flat of my grandparents which was one of some importance to me in later life. It was an oval music room with golden wallpaper and white doors. In a corner stood a life-sized figure of a youth with a lyre..... The golden room soon became a place of peculiar dreams. The most gentle image of an earthly being was this marble god. I often had the sensation that sounds came from his lyre and implanted in me the melodies.....'

Rudolf Laban
'A Life for the Dance'. (LD 27)

We have 'followed the score' of Orphic music and heard its melodies echoing through the ages from Pythagorean times to contemporary England; we have seen in the constellations and in crystals a cosmic correspondence; we have felt the strong appeal of Plato's perfect bodies; but nowhere do we find so all-embracing a 'harmony' of movement, as in Rudolf Laban's writings. Here are the great recurring cosmic themes of 'chaos', 'love' and 'strife'; of 'tension' and of 'opposites'; 'circularity' and 'number' in the movements of microcosm and macrocosm. The 'soul' of the dance for Laban is the **world's** 'prime mover'—the animating force of planets, man and matter—and the 'crystal' is its form of choreography.

'In the growth of crystals (and what is not a crystal?); in the life of plant and animals;.....in the weave of boundless

existence which we call cosmos, no other driving power can be recognised but the one that also creates the dance.....'

Rudolf Laban (GM M59 29)

And here in Laban's words we have the vibrations of a deeply religious belief in an all-pervading cosmic power, a power to which nothing less than an exclusive dedication will suffice. For :

'What does one describe as the view of the dancer? Above all his infinite reverence of all dancing and the dedication to the core of all being, the well-ordered movement, the dance. This dedication is so exclusive that everything else fades away.....'

Dance is all culture, all society...Dance is all knowledge... But the purest idol of the dance of dances, the world happenings, is the round dance, which moves the human body.....'

'The World of the Dancer' (WD 8)
Rudolf Laban

In Laban's thorough-going pantheism, which echoes ancient cosmological doctrines of 'circularity', 'unity' and 'perfect solids', we find the mainspring of Laban's work; a complete and utter devotion to the combined forces and laws manifested in the entire universe—a doctrine that 'deifies' the dance.

We shall not find in Laban's early writings any systematic philosophy, nor any coherent theory. We shall find, as with Kepler, a 'Neo-Pythagorean union of mystic inspiration and empirical fact'. (AK 532). Like many men before him, Laban was enamoured by the Pythagorean dream of 'cosmic crystals' and the 'harmony of the world', and such a dream finds full expression in his 'harmony of movement'.

(to be continued)

Abbreviations and References

WD	Rudolf Laban, 'Die Welt des Tanzers'.
GD	Rudolf Laban, 'Gymnastik und Tanz für Erwachsene'.
DK	Rudolf Laban, 'Des Kindes Gymnastik und Tanz'.
CY	Rudolf Laban, 'Choreographie'.
LD	Rudolf Laban, 'Ein Leben für den Tanz'.
AK	Arthur Koestler, 'The Sleepwalkers'.
MC	Max Caspar, 'Kepler'.
EWP	E. M. W. Tillyard, 'Elizabethan World Picture'.
FKP	W. H. Kilpatrick, 'Froebel's Kindergarten Principles'.
CWE	S.S. Fletcher & J. Walton, 'Froebel's Chief Writings on Education'.
JTM	J. T. Merz, 'A History of European Thought in the Nineteenth Century'.
T	H. D. P. Lee, 'Plato Timaeus'.
EVS	Rudolf Steiner, 'Eurhythm and Visible Speech'.
EUR	Anthroposophical Pub. Co., 'Eurhythm The Art of Movement'.
BPE	A. Dubach-Donath, 'The Basic Principles of Eurhythm'.
GM	'Laban Art of Movement Guild Magazine'.

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REFLECTIONS

CECILIA LUSTIG

The general tone of the 1966 issues of the Guild Magazine during the Guild's 21st Anniversary year must have set a few alarm bells ringing. Can it be that the Guild has been wrapped in a kind of cocoon for 21 years? One observes that it is certainly alive and even beginning to kick, mainly at apparent restrictions, limitations in scope, and the lack of able young shoulders for Council responsibilities. There seems to be uncertainty as to whether the activity which we are witnessing is the beginning of the end, or the end of the beginning, when a transformed creature may emerge from this cocoon. Would the death throes be preferred to the risks and complications attendant on the emergence of something much larger than the Guild in its present form can hope to manage?

The time is ripe for personal stocktaking. During all these twenty-one years, particularly the years which I have spent in India and Malaysia, what caused me to keep up my subscription to the Guild, and what has the Laban Art of Movement Guild meant to me? The answer to both questions is the same—this magazine. It has given substance to an apparently nebulous group without a centre or headquarters.

For those of us who live abroad, it is practically our only link with others who speak the same movement language. Therefore it is to the past and present editors, Miss Marjorie Bergin and Miss Betty Redfern, that we owe congratulations for having produced 38 issues of a Magazine which has kept us interested and informed throughout the years.

It was no accident that I was present at the birth of the Guild. It was the logical arrival after a long journey through the realm of Dance which started when, as a very small child, I was examined by a doctor, because I was taking an unusually long time to recover from measles. The doctor's prescription was a dancing class. He believed that was the only medicine required. This was in the early 1920's, and in a little country town of Westmorland the idea that dancing could be considered as some kind of medicine astounded everyone who heard of it. This subject did not appear on any school time-table, and there were no studios of Dance.

Only one teacher could be found—a white-haired old man with a fiddle who had the fascinating ability to dance, fiddle and teach simultaneously. From then on my life became a

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continuous quest for further doses of this delectable medicine—Dance. More than anything in the world I loved to dance, and found great joy in it. I wished to share this joy with others. But what kind of dance was the right medicine for children, particularly in Junior and Infants schools? Was there some form which could involve a whole class of fifty boys and girls at their own level and which could be of interest and value to all?

After two Modern Dance Holiday courses it seemed possible that Rudolf Laban could supply us with the answers, provided that we took the trouble to assimilate fully what he had to offer. In the performing aspect of the Art of Dance we wanted to know how to interpret the contemporary scene adequately in terms of dance. We knew that Mr. Laban's former pupils had learned how to do so. Also, was there a method of professional training which did not resort to formal exercises at the barre?

We believed that it was vitally important to keep in touch with others who were interested in learning more from this remarkable man and his aides Miss Lisa Ullmann and Mrs. Sylvia Bodmer. Otherwise we seemed to be facing the prospect of stagnation and unbearable mediocrity.

It soon became evident that we required much more help than a few holiday courses could provide. Then Miss Ullmann opened the Art of Movement Studio in Manchester. From this Studio we emerged, taking different directions in the field of Movement, and our main contact with each other seemed to be through Guild Conferences and Magazine articles. There appeared to be a real need to keep in contact. We were breaking comparatively new ground and had to find the right way to apply knowledge gained at the Studio to our particular field. There was a feeling of isolation. We were finding our own ways across various obstacles in our path, wondering how many people were meeting with the same barriers, and what solutions they were discovering. Only gradually the Guild Magazine began to reflect an awareness that problems did exist. As I was a housewife with a young family, opportunities for active participation became very limited, and only recently have I found more time to devote to the pursuit of Dance.

At the present point of arrival what has been collected en route? Here I can give only personal accounts and view points of such aspects of Movement in which I have had

active participation. These views may differ from those of members who have been employed more continuously in these fields. But as surprisingly few of these experienced people have contributed articles to this magazine, I include various personal realisations which may be of interest to others and may stimulate further activity, even if they merely arouse disagreement.

I have an awareness that there is such a thing as movement literacy. The Guild requirements laid down for Graduate membership appear to make an excellent formula for the acquiring of this movement literacy. But the methods of imparting such a formula may vary considerably according to the background and occupation of the trainee.

On my bookshelf there are nine books on Movement which did not exist twenty-one years ago. I open one of these at random, and as I read dancing figures seem to emerge from the page. But these same books, which appear so stimulating and informative to myself, have made little or no impression upon others who are not movement literates, in the sense to which I referred in the previous paragraph.

We did obtain the right children's medicine and well-regulated diet embodied in the progressive schemes for Creative or Modern Educational Dance and Educational Gymnastics. But I believe that literate teacher-artists are required in order to carry out the Creative Dance programme effectively. In school one is dealing with "captive" groups who, nevertheless, will learn only what they desire to learn, and do whole heartedly what they enjoy. The first plunge is easy; the sustainment of the initial interest and enthusiasm through the upward progressive spiral is much more difficult. Miss Joan Russell in her helpful book "Creative Dance in the Primary School" on pages 33 to 35 gives a clear account of material to be covered in the Infants' Department. It would be interesting to know the frequency of movement sessions taken by a child in his family group during his stay of approximately two and a half years in this Department. This apparently simple and slender material may be the subject of anything from ninety to three hundred classes. But whatever problems of progress and frequency occur, a literate teacher-artist by taking thought can find reasonable and appropriate solutions. One can speculate on the assistance a well-programmed computer could give in the near future.

Until literacy has been achieved teacher-trainees have only limited ability to teach Movement. The majority do not appear to understand the books written about this subject, or derive inspiration from them. Teaching practice in these circumstances becomes an unnerving ordeal. The student who does very well for the first part of the lesson, but tends to "run dry" before the end, could receive some assistance from a prepared chain of sequences, so that one lesson flows on from another in a logical succession of experiences. Here is an example of such a chain suitable for children aged nine to twelve, to be interpreted at their own particular level and stage of development :—

Contact, meeting plus parting, plus time variations, plus "going around," plus weight variations, plus near and far, plus levels, plus flow variations, plus gathering and scattering. To some teachers the above example could suggest ample material for a term's work, but a young student might demolish the whole sequence within two lessons and see no further possibilities for expansion. If she has to sustain the sequence for a minimum of four classes, she will look more carefully into its scope. A teacher of movement needs to take great care over her choice of words, and ensure that there is no loop-hole for misinterpretation. I have vivid memories of my early days at the Studio, particularly the occasion when Mr. Laban made a sudden entrance and said, "Make a statue". Now "making" a statue implied the use of handicraft material and tools. None were available, so I presumed that he required us to "be" a statue in the dramatic sense. My immediate association with the word was the imposing statue of Abraham Lincoln in the park down the Oxford Road. So all four feet eleven inches of me tried to freeze into a tall gaunt spectre of Lincoln. I did not realise that all Mr. Laban required was that we should maintain a position as still as a statue. At the time I had not heard of the term "bound flow", and this approach to it. After my early mistakes I decided that words were treacherous things, and when the time came for me to teach Movement I would take the utmost care to ensure that muddle-prone students would not fail to get the correct message.

The right medicine is available for recreational dance groups. The leader can provide a balanced diet in palatable form. But she is dealing with voluntary groups who expend money and personal effort in order to attend. The members wish to get enjoyment, dance for fun, and have the impression that they are less tired at the end of the class than at the

beginning. They have dropped their responsibilities, and for some time the majority will not want further responsibility thrust upon them in class. Later there will be a ripening when the group is well established, and a more favourable atmosphere exists for increased personal contributions. According to reports from industrial areas which have advanced automisation we have already entered the era of greatly extended leisure. Man's well-being and future development may depend on how creatively he can use these leisure periods. If, as is expected, a large number of people will have at least four days' leisure per week, one can envisage the need for many full time leaders of Movement Choirs and Dance groups. The Recreational class will no longer be a recuperation from work, on the contrary, work may become the compensatory activity for too much leisure.

With regard to dance presentation — by 1950 I realised that we did know how to interpret the contemporary scene in symbolic form. Professional Modern dancers have been given an alternative to training at the "barre" by the developers of the literate body training of Educational Gymnastics. This has been evolved in your gymnasia by a quiet, publicly unapplauded group, and during 1964 I was deeply impressed by what I saw. It is difficult, however, for an uninitiated visitor to get a clear impression of what has been achieved if he visits only the Specialists' Colleges, as he will be pre-conditioned to see a high standard of mobility and performance, regardless of the methods used. It would be far more instructive for such a visitor to observe teacher-trainees who are not taking a specialist course in Movement, but yet obtain some of the finest body training an aspiring dancer could desire.

One cannot dispute that to assist in planting the roots of Creative dance in schools has been, until recently, of greater importance than endeavouring to produce dance programmes for the Theatre. In the meantime what has happened to the public image of this great Mother of all the Arts — Dance? Does the average British T.V. viewer still regard dance performances as somewhat boring activities which, mercifully, can be cut off with the flick of a switch? Do dancers say ad nauseum, "Look how pretty and handsome we are", and "We will astonish the world with our cleverness"?

Do you still have the "mental arithmetic" dancers, pre-occupied with counting the bumps, grinds, tap-toe-heels and the "oomphy" poses, forming an agitated frill around a singer, unaware that there is anything to be said except "Cheese" to the approaching camera? Is it only in England that the modern commercial stage dance has achieved an all-time "low" in empty illiterate cavortings? Professional dancers in America and on the Continent manage to make some sense of whatever they are doing, and infuse their commercial scenes with youthful energy, joyous exuberance and deliberate 'Learish' nonsense.

Whether we like it or not the public image of Dance is seriously affected by the mass medium of T.V. and the prostitution of this image must surely concern all dedicated dancers.

For those who hope to make some significant contributions to the Fine Art of dance here are a few reflections. A thorough knowledge of the craft of the theatre is just as important as a complete knowledge of theatre art.

A choreographer should know how to build up a production into some semblance of a work of art, how to recognise and strengthen the weaknesses and eradicate the flaws. Much potentially good work remains mediocre because of the lack of ability on the part of the choreographer to make this final upward climb. The choreographer requires real theatre-sense. Among other things this sense enables him to see his own production as through the eyes of an uninitiated audience, gauge its reactions and impressions and ensure that these are right for the occasion. Dancers should know what they are saying with their movement, and should perform in such a manner that the audience is left in no doubt about what is being said, without reference to lengthy programme notes. The true artist is essentially a generous person, venturesome and courageous in the use of his movement mastery, possessing a passion for perfection and paying tireless attention to every fine detail.

Finally a word on arrangement of programmes. A balanced programme is like a well-ordered meal. One requires a welcoming aperitif or Hors d'oeuvres — a meeting of artists and audience, with something to whet the appetite and take the chill off the auditorium. One can look forward to a substantial main dish followed by something sweet or savoury, and later return home replete. How well one remembers ballet per-

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formances which have been all tired souffle', the modern dance programmes which have been all unrelieved main course, and the resulting heavy feeling afterwards, as if one had swallowed a plateful of dumplings whole. What a rare and precious sound is laughter in the auditorium, the surprised happy laughter of the genuinely amused! Few choreographers have developed the delicate finesse required to exploit the cartoon incongruities of life. Who among you can enrich the world with laughter?

A SURVEY OF SYSTEMS OF DANCE NOTATION (Part II)

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Music Notes

Many originators of systems of dance notation have felt that with timing, rhythm, the common element, music notation was the obvious device for recording dance. The first of these, Bernard Klemm, (Germany 1855) did not develop a full system; this came later in 1892 when the Russian Vladimir Stepanov published his book "Alphabet of Movements of the Human Body" in Paris. When he died at an early age his system was added to by A. A. Gorsky.

This system is important and indeed, exciting historically for it was taught for many years at the Ballet Academy at the Imperial Theatre in St. Petersburg, and many ballets were recorded in it. It was the system which Nijinsky learned, and though Nijinsky later developed ideas for a system of his own, I am convinced from studying the manuscripts of his system that he was only making a departure from Stepanov's method and was not evolving a system based on anything new. Using Nijinsky's own notes on his system I was not able to make sense of his score "L'Après-Midi d'un Faune" in the British Museum.

A great supporter of Stepanov's method (Example 18), Leonide Massine has made additions and adaptations for his own purposes. He feels that due recognition has not been given to Stepanov's system. He used it to record passages for his ballet "Donald of the Burthens" and read his notes back, painfully slowly according to reports, during the rehearsals.

As I have had the opportunity to translate some of the old manuscripts written in this system and to compare the results with the Laban system, I am convinced that Massine has not really looked into any other system. In discussing the Laban system with him and also with Pierre Conté, who published his music note-based system in France in 1932, I found the same persisting misconception. To them a whole note in music was the equivalent of striking a pose and holding for four beats, much as a pianist must physically perform a whole note. To Laban-trained people, the concept is more of the singer or violinist who must sustain the note during four beats. Thus we are concerned with sustaining the sound or the movement, and not of retaining a position.

I failed with both these men to get them to see the advantage of our interpretation. Whereas music notes appear to be so serviceable, in actual fact they are not, and Laban's device of the lengthening or shortening of the symbol provides great flexibility and is the only one to plot visually and accurately happenings in time. Example 26 gives the explanation of this sequence of steps illustrated in each of the systems of notation and is the same example as given in Part I of this article.

The most recent music note system to appear (1964) is "Scoreography" by Charles McCraw in New York, a dancer/musician who accompanied my Labanotation classes at the School of American Ballet, and later begged my forgiveness for being a "snake in the grass" since he had been working at that time on his own system, gaining valuable insight into what a system should comprise through observing my classes.

What is of interest is his reason for feeling that the Laban system was not sufficient. It disturbed him that in the case of a slow movement, one had to look at the length of the symbol (in most cases) to know what the direction was going to be. He wanted to have this information given at the start and then to know how long it should take to accomplish this action.

It is interesting to note that, for extremely slow movements, Sigurd Leeder has evolved just such a device; he uses an inverted fermata sign, follows it with a short movement indication and then places a fermata where the movement should terminate. Example 19 illustrates a right arm gesture taking 6 measures to complete. I believe that McCraw has a point, but in all the reading back of dances which our many colleagues have experienced this question has not arisen.

The one problem which music note systems should have solved is that of indicating accurately the timing of the actions. In actual practice it has proved cumbersome. Stepanov repeats the position reached when there is no movement, and thus there is much unnecessary writing just to fill the measures with the correct number of notes.

The question of rests arises. A sharp movement is not written as such because to do so would mean to incur the use of rests. I speak of the quick balletic piqué steps which

<p>No. 18</p> <p>Head Body Arms Legs</p> <p>STEPANOV</p> <p>■ = support ● = gesture ◐ = left ◑ = right f = bent knee gesture gives direction of next support.</p>	<p>No. 19 LEEDER</p>	<p>No. 21</p> <p>NIKOLAIS</p> <p>Head Full body L shoulder C pelvis R chest C shoulder</p> <p><> = bent σ = high level q = low level</p>
<p>No. 20</p> <p>Arms Head Torso Support:</p> <p>CONTE</p> <p>← (both arms) wavy line = continuous movement % = side low ∧ = bent knee 1 = forward 2 = side 5 = up</p>	<p>No. 22</p> <p>Head Arms Torso Legs</p> <p>McCRAW</p> <p>Musical notes mean: A = right G = left C = place Δ = high level O = middle level □ = low level</p>	

were written much slower to make the notation simpler (or I assume this was the reason). McCraw uses rests for three different meanings, departing in this and in the use of accent signs from the usual meaning common to both dance and music.

In evolving his system of dance notation, Alwin Nikolais, whose Choroscript came out in 1950, used Laban's vertical staff slightly modified, and changed the block symbols into music notes, feeling the symbols were cumbersome. His analysis of movement is essentially Laban-based (he was a student of Hanya Holm) so that there is much in common between his system and LN. The system has not spread beyond his immediate circle since he has had too successful a career as a teacher and choreographer to give the time necessary to developing and promoting a system of notation.

It is interesting to see how each music note system has solved the problem of indicating direction, level and the parts of the body. Stepanov used the lines and spaces for the directions and levels, forward low, side low, back low, forward middle, side middle, side middle, back middle, etc. These have to be memorized and are different for the legs, for the arms and for the body. Conté uses numbers based on the balletic positions, 0—down, 1—forward, 2—side, 3—back, 4—turning, 5—up, (because 5th position for the arms is up). Inbetween directions can easily be plotted, 01, 12, etc.; the lines and spaces are used to show right and left, support and gesture. Though he denies vehemently that his system is ballet-based, the student soon finds that "cp" represents the cou-de-pied position which cannot be known without knowledge of ballet. (Example 20.)

Nikolais uses the visual device of having the stems of the notes point into the forward, backward, sideward, etc., directions, just as the Laban symbols are pictorial in this sense. He runs into trouble with whole notes, of course, as they have no stems. One interesting modification which Nikolais made was the separation of columns for the parts of the body into two staves, legs and arms on the main staff, head and torso on a staff to the right. (Example 21).

McCraw also uses the lines and spaces for direction and these must be learned by rote as his basis is alphabetical—the letter A on the musical staff is for à Droite (to the right); B—Back; C—Centre; (Place); D—Down; E—Elevation (up); F—Forward; G—à Gauche (to the left). Example 22.

As a result of studying 22 different systems to the point of being able to write passages in them, I have come to the firm conclusion that no system of movement should be based on any arbitrary device. A symmetrical movement should look symmetrical in the notation of it. Stepanov does this for the legs, but not for the arms; Conté not at all, although he has the advantage of a device which allows him to write with one indication both arms performing lateral symmetry. Stepanov appears at first sight to have felt the importance of the difference between step and gesture, by establishing that a square note is a support and a round note a gesture. But in actual practice this often gets lost.

Before I leave the music note systems, it is interesting to give thought to the question of who is devising the system and for the benefit of whom? Pierre Conté, an ex-soldier and musician, has fostered lay dancing and has 20 leather-bound volumes of ballets of his own choreography written in his system. He has never experienced a professional dance situation. When questioned regarding the many lacks in his system, e.g. relationship signs, "above", "below", which are needed for the relation of one arm to another, one hand to the other, etc., his answer was that these fine points were not important, the dancer should be given freedom for interpretation.

I pointed out that in Doris Humphrey's choreography, for instance, such relationships were a basic part of the choreographic design and hence very important. This did not interest Conté, and it became clear that he had no interest in serving the needs of the choreographer, and that he, a non-dancer, felt free to dictate what his system need cover. It is sad that a man with such limited vision should stand in the way of the development of the use of notation in France. Although he obviously knows little of the Laban system, he takes every opportunity to harass the efforts made to spread its use in Paris. But this attitude of being the arbiter of what should be included and what need not be included in a system of notation is not so uncommon amongst originators of systems.

Abstract Symbols and Mathematical Devices

The last category under which systems of movement notation fall is that of abstract symbols. I am including here the mathematical systems of Joseph Schillinger (USA 1950) and that of Noa Eshkol and Abraham Wachman, (Israel 1956).

Rudolf Laban's system is the best known in this grouping.* It was first published in 1928, in Vienna, the same year that Margaret Morris published her system in England. These two individuals had much in common in that both were interested in many different aspects of movement, saw the field of dance and related movement study in its wider implications and kept open and free minds.

The Morris system used a horizontal staff marked off into measures, with dots spaced at equal distances within the measure to show the beats in the measure. The symbols were strokes, dots, angles, etc., not unlike hieroglyphs, arbitrarily based. The movement analysis, as could be expected, was broadly based on human emotion and not on any one dance style. The system did not spread beyond her immediate teachers and students, and Miss Morris did not have time to promote its development. It was weak in showing continuity of movement in a way similar to the stick figure systems, and had the disadvantage of asymmetry for symmetrical movements, e.g. the right limbs being written on the bottom line, while the left one written below it. (Example 23).

In 1955 Eugene Loring, the ballet dancer and choreographer, published his system "Kinesiography" in California (Example 24). This system suffers from the fact that its originator did not study other systems and has produced a very subjective result. A comparison of the different systems shows Loring's to be an odd mixture of devices based on a personal analysis of movement.

He divides movement into four categories; 1) Emotion: normal, extrovert, introvert. 2) Direction: front, back, side, etc. (for the limbs). 3) Degree: 1st, 2nd, 3rd, etc., away from normal. 4) Special: pivoting, right or left, pronation, toward or away. To give an idea of his Emotional category, shoulders raised are considered introvert, lowered are extrovert; legs turned in are introvert, turned out are extrovert, and so on. Thus a twist with one part of the body is written with a different sign from a twist with another. Loring uses an 18 column vertical staff, read from the top downward.

It was to be expected that in the 20th century mathematical systems would be evolved. The first of these was by Joseph

*It is not explained here as it is presumed to be sufficiently well known by readers of this article.

Breathing

Head
Arms
hands

Legs
feet

| = place (vertical)

/ = forward

∟ = side

⤴ = bent knee

No. 23 MORRIS

	hip	R. hip	L. lower leg	L. thigh	R. lower leg	R. foot	Torso	L. shoulder	R. shoulder	Head & neck	L. hand	L. lower arm	R. upper arm	R. lower arm	R. hand
↑															
1															
→															
2															
3															

(Reading direction) ↓

No. 26 LABAN

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 with a bent knee following this with an ordinary step to the left. The arms lower from straight up to side low in two counts.

L	Hand																			
	Forearm																			
	Upper arm	(1)																		
R	Hand																			
	Forearm																			
	Upper arm	(2)																		
Head	Neck																			
	Torso (upper part)																			
	Pelvis																			
R	Thigh	(3)	↑	○	(2)	↑	○	(1)	↑	○										
	Lower leg		↓	○		↓	○		↓	○										
	Foot	□	○		□	○		□	○											
L	Thigh	(4)	↑	○	(3)	↑	○													
	Lower leg		↓	○		↓	○													
	Foot	□	○		□	○														
Weight	Front	●			●			●												
		○			○			○												

□ = foot contacting ground

○ = foot free from ground

↑ = rising in the vertical plane

↓ = lowering in the vertical plane

○ = zero position (normal)

No. 25 ESHKOL-WACHMANN

Schillinger, the American composer and music teacher who taught rhythms through the use of lengths drawn on graph paper. He evolved a whole mathematical approach to the teaching of music and then became fascinated with the problem of movement notation. He died before much work on this had been done, but his premise was the plotting of graphs through the description of movements in terms of degrees in a plus or minus direction.

Far more highly developed is the Eshkol-Wachman system in which all movement is analysed as being circular as a result of the build of the body—the nature of the various moveable joints. Thus movement is described in terms of degrees of these circles in one or more co-ordinates. The Eshkol system deserves attention on several scores. It has certain advantages over the Laban system when the question arises of recording movement by computers. In the recent research which has been done in the USA into the recording of the movements possible in a space suit, the Laban system was not even mentioned but the mathematical Eshkol-Wachman system was. The system uses a 20 columned horizontal staff read from left to right.

Other than Nikolais who was Laban influenced, Loring is the only other to use the vertical staff. He marks off his beats and measures in a way comparable to Labanotation, but as his symbols cannot be lengthened, he shows a sustained action by giving the starting position and then placing the finishing position at the moment in time where it should finish, leaving spaces between during which the action is to be spread out.

The Eshkol-Wachman system uses a similar device. Here the beats and measures are marked off, much as in Labanotation, but on a horizontal staff. The symbols and numbers also cannot be stretched to cover the area of time the action takes, so the destination to be reached is written at the start of the action and a space left for the length of the movement with a heavy vertical line being drawn at the moment where the movement ends. Thus the Eshkol system plots the movements much as Labanotation does, but it is not so visual as there are no extended symbols for the eye to see. (Example 25).

The Loring and Eshkol systems have two features in common. Both employ a full staff to represent the whole body. Columns are allowed for each segment, the hand, lower arm,

upper arm, the hips, shoulders, torso, head and neck, etc. As a result one dancer's full staff takes one page. The vertical Laban staff also went through this stage before it was condensed to columns for the main parts of the body. Eshkol allows for just the legs or just the arms to be written without having to write the whole staff. In both cases the staff is not used symmetrically so that the use of the columns must be learned by rote and a symmetrical movement will not look so, as it does in LN.

The easiest movement to record in both the Eshkol and Loring systems is the raising of a limb; the hardest, the action of walking. Neither has a convention for walking and jumping, which are admittedly complex actions in the use of the legs, and which therefore require complex notation.

This matter of conventions should be touched on here. There is no doubt that a satisfactory system of notation must have conventions for actions which are commonly used but complex in themselves. It should be possible to write these actions out fully when the need arises. In spite of studying the Loring book three times I was not able to tell how to specify right or left leg for steps forward from the body, nor were arm movements given, although he had covered standing on the head, detailed pelvis actions, tension marks and repeat signs.

An important point to consider is the analysis of direction used by the many systems. For movements of the limbs almost all systems use a system of reference based on the build of the body. Thus if the performer were lying down, the arm placed past his head in line with his torso would be called "up", just as the arm raised in front of where his chest is facing would be called "forward". The directions from the body established when the body is in the normal vertical standing position remain fixed even though the body may subsequently be tilted. (The Cross of Axes in the Body, to give it the Laban system name).

For moving through the room some systems, as the Loring, describe the direction according to the front of the stage; thus if you are approaching the audience you are walking "forward", even if you have your back to the audience. Others take direction from the body, so that when the performer turns, his front (forward) goes with him. In the Laban system there is a choice of systems of reference, and it was

early established that the one normally used is that cross of directions (now called the Personal or Gravity Constant Cross of Axes) centred in the body which has the same front as the performer but in which the vertical up-down remains constant so that when the dancer tilts, this cross of direction does not.

This choice no doubt resulted from Laban's awareness of space and from his development of movement patterns within the icosahedron which remained static even though the dancer tilted. It is of interest to note that acrobats who change the situation of their bodies more than any other form of movement refer to directions according to the Personal (Gravity) Cross of Axes.

On the other hand it is obvious that in any situation where gravity no longer exerts an influence and up and down are "lost", movement must be described in terms of the system of directions based on the build of the body. This can be shown in LN by the use of a change of key. In my experience, any system that uses only one system of reference makes the study of that system much easier, but the choice of description for a movement is limited, and the difference in relating a gesture to the body or to the outside space, room, stage is very important in providing a key to what that gesture is trying to express.

In ordinary reading practice we are encouraged to read groups of words at a glance, and not individual words, let alone individual letters. Some systems of movement notation allow for reading phrases in that the grouping of the symbols gives an image of the composite movement, whereas other systems require deciphering, the individual parts having to be put together for the whole to take shape. We know that the Laban system allows for quick reading, though the reading of any detailed movement which is unfamiliar must be compared to that of a pianist who must pick out slowly a complex piece by an unfamiliar modern composer. The Eshkol system must be deciphered, because numbers must be read individually, though no doubt through repetition one would soon recognise recurring "words".

Anatomical Description

So far no system has been devised which is built on a precise description of what happens anatomically in the body to produce a given movement. Most systems are con-

tent to show the results of the muscular stimuli, the change in space. However, the Schillinger and Eshkol systems did concern themselves with the degrees of flexion, extension, rotation, abduction and adduction in the joints, and in recent years there has been a move by members of the Dance Notation Bureau in New York to use existing symbols to provide such descriptions when they are wanted. Thus lifting the whole leg to forward low can be described as a 45° flexion in the hip joint, and so on. This has been one more contribution to the development of the Laban system to meet every kind of need and to be flexible in degree of detail as well as type of movement description.

Eshkol has in her system a flexibility in describing fine detail in that she can choose the unit to be used. Normally the unit is 45°, thus 2=90° and so on. But the unit can be 15°, or even less, to provide a very detailed range. One interesting point comes up here. She does not have signs for contact, touch. A touch is the result of movement, she correctly asserts, and if the action is correctly performed as written a touch will result. All very true, but how much easier to give the reader the clue as to what the desired result is—end with the middle fingers touching — rather than have them struggle through a very detailed description which possibly might not be read accurately enough to produce the desired contact. Where a result or an aim for a movement is important it is so described in Labanotation.

Eshkol may well be ahead of her time in her ideas about dance composition which have no doubt influenced her in her development of the system of notation. In her compositions she is less concerned with the dancer as a human being than as a moving instrument to make moving architectural patterns. In comparing dance with music, she visualizes the development of intervals in movement, much as music composers have used progressions of intervals in sound as a basis for composition.

In movement an interval could be two units in a clockwise direction, and then the next interval could be half a unit back and up. If this two-part pattern is repeated the movement will gradually progress and, in terms of directions around the body, will constantly be changing. Such intervals cannot be described through fixed points in space, but only through degrees of relative movement. Discussions of this way of analysing and using movement as well as suggestions from

analytically minded students breaking new ground brought Labanotators to the point of seeing if this could not also be done in the Laban system. The solution to the problem of recording such intervals of relative movement existed and has been worked out but is not yet adopted as part of the established system.

Dynamics

No system has evolved such detailed descriptions of the manner of performance of movement nor of the dynamics used as the Laban system. Of the few systems which have considered this question, all have turned to music and consider that the musical markings are enough. At a recent lecture the Beneshes explained that they use the signs, F, FF, for degrees of strength, P, PP, for degrees of relaxation, (Note: relaxation, not fine touch). They appeared to believe that they have covered all that is needed. In ballet the analysis of movement is superficial enough to consider that all other evidences of expression are purely a personal matter and not something which can be analysed and performed at will by the trained dancer. Those who have experienced Laban's Effort work will know how much more goes into the life of a movement.

In a survey of the many systems that have been evolved it is of interest to see who these people were who spend so many hours to solve this need. Many dancers have at one time or another toyed with the idea and most choreographers have worked out shorthand notes of some kind, often illegible a year later. Several musicians have tackled the problem, and musicians more than any others understand and appreciate what dance notation entails and the work that must be involved in its use. Soldiers have become involved, often from the need to record formations in military parades. Priests, night club dancers, mathematicians.

Many systems have admittedly been based on one form of dance, and we meet the situation where a ballet-based system is considered suitable for modern as soon as a key has been given which shows the legs to be parallel, thus casting serious doubts on the movement knowledge of the originator. Perhaps most shocking is how publicly vocal some originators can be in condemning other systems when in so doing they reveal how little they know of these other systems. The true movement notation researcher, who researches into methods of analysing movement as well as devices used is rare.

In the study of all available systems which have come to our attention, consideration must be given not only to how each has succeeded as a means of recording movement, the outer visual changes that take place, but also how each serves as a tool for increasing the understanding of movement so that movement notation can become an integral part of the study of movement in any area, be it dance, sports, physiotherapy, or other. There is a need for a broad general statement of the elements of movement being used and also for a finely detailed description.

In the Laban system Valerie Preston-Dunlop has illustrated the possibilities of the first in her work with Motif Writing, while Albrecht Knust has in his eight volume encyclopaedia shown the tremendous range of detail possible. At the symposium on movement notation held in New York last year the one agreement which emerged was that the analysis of movement used is of prime importance, the choice of symbols being secondary. There is no doubt that Laban's is based on universal principles and the analysis is sound.

The movement descriptions encountered among the many systems are often so crude that one wonders anyone could have been satisfied with them. To give one example, one reads in a Stepanov score an *assemblé* (a jump from one foot landing on two) written as a jump from two feet landing on two. While in the air one foot goes out to the side. Anyone who knows ballet will guess that an *assemblé* is intended as such a spring from two feet to two is less common. It is an indictment of the ballet world that so many have been satisfied with such crude descriptions.

The Benesh system gains its popularity from providing a shorthand for ballet, but even when the movements are "analysed" and written in greater detail, the analysis of movement used is still superficial and ballet-based.

The Eshkol-Wachman system commands the respect of any serious student of movement and, to my knowledge, it cannot be faulted. However it is not a system that can be taught to a five-year-old child; it lacks conventions for the commonly used complex movements and also indications for the results of actions when it is this result that is wanted. Thus it is not as serviceable to the dancer in the studio whose mathematical abilities are probably limited and who is accustomed to think of a gesture as forward middle rather than as 2 over 0.

In conclusion, although this is a scientific age, something of humanity, of man as a moving expressive creature must be retained. He should be able to express his movements, natural or stylized in terms closer to his natural understanding of his own relation to the space around him. When one considers all that is now being demanded of a system of notation, of all the systems it appears that Laban's is the nearest in approaching the ideal.

G. B. DAVIS (Editorial Director, Macdonald & Evans Ltd.)

In my previous article (L.A.M.G. Magazine No. 35), I outlined briefly the functions of a publisher in guiding the initial stages of producing a book. We traced the progress of a title from its inception, through its commissioning, writing and editing, to the delivery of the manuscript to the printer.

From this point the manufacturing details of the text, while complex and interesting enough, are essentially the same whether the subject of the book is movement or mathematics, kinetography or costing. For this reason I will limit the present article to a discussion of that part of a book on movement that people would consider most important—the illustrations.

There are, broadly, two types of illustrations: "line" and "halftone". The first kind is typified by the kinetograms appearing in "Readers in Kinetography Laban", while the attractive halftones are a feature of "Creative Dance in the Primary School". It is easy to differentiate these two types of illustration: if a printed picture is made up of thousands of regularly-spaced dots varying in size, then it is a halftone (the reason for the dots will appear later).

Line illustrations, being simplest, will be considered first. The original artwork for the "Readers" was drawn up to twice the finished size, in ordinary indian ink on heavy tracing paper. Many of the symbols were laid down from "Letra-set" sheets specially prepared to our specifications by the manufacturers. For those unfamiliar with this useful pressure-sensitive aid, Fig. 1 is self-explanatory, and incidentally serves as a typical example of a line illustration.

When line artwork is complete it is checked carefully and corrected if necessary. It is then photomechanically reduced and etched to make the printing plate. In due course this plate is incorporated into the typematter of the text itself and made up to a full page. Many pages are then fitted together into a printing surface or "forme" of 32, 64 or even 128 pages. This forme is inked by long rollers and brought rapidly and consecutively into contact with large sheets of paper. These sheets, of roughly the size of a large table-top, are in due course turned upside down and run through the press again (to print the reverse, blank, side of the sheet), folded to single-page size, collated with other sections, sewn, trimmed, cased, jacketted and packed.

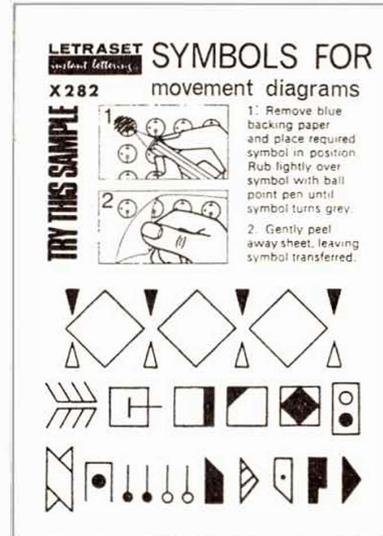


Fig. 1

Reproduction of "Letraset" specimen and instruction sheet. This is a simple "line" block: note that every part of the illustration is solid black, with no grey intermediaries. The words "instant lettering" appear in white on a black panel. Artwork for this is lettered freehand in black on white paper and then "reversed" photographically in the block-making process.

The above very sketchy description of the actual printing process has been introduced here quite deliberately. From it one can appreciate that, to print two colours, each sheet must be printed twice, to print three colours requires three separate impressions, and so on. For this reason colour printing is very expensive, for each colour requires a separate run through the press.

With the above procedure in mind, the halftone in Fig. 2 should now be considered closely. Note particularly the graduation from white, through the greys, to black: the girl's shirt is white, while the windows in the building are nearly black; the flesh tones are light grey, while the legs of the stool are dark grey; intermediate greys appear in an almost infinite range. Does this mean a separate printing for each shade of grey, with all the extra costs this would involve? This question may be easily resolved by examining any portion of this illustration under a magnifying glass. It will be seen that in fact only black ink is used; the apparent range of greys is an optical illusion created by a judicious mixture of white paper and black ink.

Halftone originals are virtually always bromide photographic prints. An interesting exception appears in "Choreutics",

where all the "line" illustrations in Part I were in fact reproduced by special halftone techniques to capture the spirit and style of Laban's own drawings. The originals in "Creative Dance" were specially commissioned photographs rather larger than, but otherwise very similar to, ordinary holiday snapshots. From the hundreds of photographs actually taken for "Creative Dance" the final selection was made, balancing the factors of movement content, production practicality, and relevance to the text.

Photographs go through roughly the same procedure as line diagrams with the important additional process of "screening". This consists of reproducing the photographs through a fine-mesh network or screen, which breaks up the picture into the dots already discussed. The spacing of the lines of the screen, and hence of the dots, is important. Consider Fig. 3. This is the same illustration as Fig. 2, but with the coarse screen used for newspaper reproduction. Why can we not always use the least intrusive screen? The answer is that a fine screen requires a fine (and therefore expensive) paper. Newsprint is a very cheap, coarse paper; a microscope shows its hills and hollows, holes and lumps. A large heavy dot is therefore required to print down into the irregularities: a fine dot would require enormous pressure to do this and would distort the highlights of the picture, turning them into muddy dark tones.

A wide range of screens is therefore necessary to produce halftones suitable for use on any type of paper. On very smooth, expensive papers a very fine screen is possible, and the dots are then almost invisible to the naked eye. But they are always there, for they are inherent in the reproduction of halftones by the usual printing processes. Those interested might like to know that Fig. 3 is reproduced through a screen with 65 lines to the inch; Fig. 2 is 120-line. The illustrations in "Creative Dance" and "Teaching Gymnastics" are 133-line, and in "Choreutics" are 150-line!

This concludes my short notes on book production. Despite television, films, discs and tapes, the printed word remains the only practical medium for disseminating knowledge in referable form. Even in the field of movement, where the translation of motion into prose presents special problems, the printing process has its merits, as the existence of this very issue of the L.A.M.G. magazine proves!

NOTE—For Figs. 2 and 3 see end of Magazine.

DANCE EDUCATION — A FURTHER CHALLENGE TO THE OLDER GRAMMAR SCHOOL CHILD AND THE SPECIALIST STUDENT

EDITH STOKES (Bedford College of Physical Education)

In our teaching of modern educational dance we hope to assist the performer in her efforts to express that which she considers worthwhile. We demand physical and intellectual discipline together with an interplay of intuition and discrimination.

Current educational opinion emphasises the value of the learning process—the exploring, discovering and achieving of form, which is of value to the learner. In dance the pupil learns to appreciate movement sensations which are relevant to the task set. The stress is all on inner feeling, and seldom, if at all, on outward appearances. The tendency at the moment is to cast the latter aside, for we tell ourselves that this is uneducational. We believe that we may make the self-conscious child feel even more so if we put the accent on the visual, and that by enforcing such an emphasis we are behaving in an insensitive fashion.

I know grammar schools where the teaching of modern dance is well established. The children dance freely, move fairly well, and have a moderate variety of movement expression. They can create dances that are meaningful and interesting. I have seen a great deal of student work which does the same. Comments from the fifth and sixth formers, and also from the students imply enjoyment in creative and expressive movement. However, remarks from the senior girls, such as "Why do we do it, though?", and "To what end does it lead?", seem indicative of the fact that something is still lacking, and that even the able pupils are not thoroughly satisfied. To the majority, the dance sessions are yet another period of physical activity, and that is all. I have no quarrels with the general trends of dance teaching up to the fifth form level, but somehow feel that we have to find more to satisfy the older girls and students, whether they have dance ability or otherwise.

I believe that educational dance can be, and should be ultimately, an art form, not merely a movement experience. It is this lack of artistic appreciation which is apparent at the moment. I use the word apparent, because I think that this springs from the attitude of the teacher, and is not what these young people really feel, or really want.

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The creation of a dance can be compared to that of a mobile. The child can invent one which works, by using trial and error, intuition and judgement. Later, she will realise that the inter-relation of the moving parts, although functionally correct, is not altogether pleasing. She has merely found the mechanical answer to the problem, and the result is not yet artistic. She is concerned for the appearance of the construction. A similar example lies in the art of painting. When the child has been encouraged and assisted to experiment, discover and form, she is then concerned not only as to whether her creation says what she intends, and is technically sound, but as to what it looks like.

Why then are dance teachers content to ignore the development and appreciation of the artistic? Admittedly, to stress it too early can lead to visual and outward appearances controlling all, and the resulting creation will seem shallow and worthless. If the teacher knows her class, she can sense when the children or students are ready to develop this. When the appropriate feeling is achieved, artistic presentation can then be considered, and the pupils challenged still further.

I can imagine the raised eyebrows and wrinkled foreheads. Is this stress on appearances going to make the self-conscious child or student even more so? I doubt it. It is important that they work in pairs or in groups, and then these intelligent youngsters can achieve real satisfaction from forming their creations so that they have not only meaning but also artistic value, both for themselves and for the observer. This should lead from composition into choreography, and surely this is an aspect of dance that can be made appealing to many, and not only to those who have performing ability.

These young people are crying out for help with this aspect of their work in dance, and one frequently gets glimpses of this need. A group may decide on what they wish to communicate, then experiment and find out what type of moving will be necessary. However, before long somebody will try to arrange it—not only so that it feels better, but also so that it looks better. Outward appearances matter to them in dance in as much as they wish to be "with it" in fashion.

Dance, with its transitory nature of intriguing moods, and inter-relating lines and shapes can take a long time to clarify, and even more time to form artistically. It is vitally important

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that we provide this time. We are too inclined to rush these processes. However, if this can be done so that all that has been gained from the feeling experience is not lost, the further challenge is of value for both performer and spectator. Let us then put forward an additional claim for modern educational dance. Let us include it, not only in the programme of physical education, but also within that of the arts.

HOW TO LOOK AT MERCE CUNNINGHAM

MARY WATKINS

These notes are the result of various conversations I had with members of the audience after the recent visit of Merce Cunningham to the Saville Theatre. We, in this country, are so desperately short of visual dance experience, and as, to date, it has proved impossible to run a professional dance-group based on a 'modern' training, it is discouraging to hear some of the destructive criticism levelled at Cunningham.

First of all, it was obviously a very special audience on the nights I was present. That is to say, it was composed largely of students who were doing dance at college, art-students lured by the collaboration of Rauschenberg, John Cage was not without his following, and there were a few people who normally attend the rites of the classical school; in short, a group one would expect to be receptive to what they were about to receive.

Some female students turned round in their seats and said, "What is it about?" I find this question rather shocking because I doubt very much that a group of painting students, first confronted by the work of, say, Jackson Pollock, would say this. They would know that a painting is about painting—it has its own vocabulary and its own terms.

Students of space-harmony and dynamics have a vocabulary which should make it possible to enter into any choreographic invention. You are equipped with a key—let us begin to use it, to clear the scales of drama, psychiatry and literature from our eyes. Not that Merce Cunningham's work is not involved in 'drama, psychiatry and literature', but that these are not starting points.

There are some dances which are about dancing!

Let me recall a moment from 'Variations V'. There are three dancers on stage. One, (in this instance it was Cunningham) was executing an incomplete 7-ring; the other two, closer together and closer to the audience, were describing 3-and 4-rings. As this 7-ring is composed of a 3-ring plus part of a 4-ring, the relationship is obvious. And the floor pattern was accurately arranged to bring the three dancers into various group constructions relevant to these themes.

This is also, I hope, an answer to the students who could not see the 'relationships'. Because this is relationship of a most precise and exact kind, creatively conceived.

It is not the glance over the shoulder, the finger-tips that almost touch that are essential to a relationship. This is why the faces of the Cunningham dancers are so calm and uncomplicated whilst they manoeuvre around each other. They are not setting out to suffer grief, hate, anger and so on, before your eyes. You, the audience, are free to experience any emotion that their activity arouses in you. But the dancers are slipping through the infinitely subtle feelings that 'right-arm-forward-diagonal-sustained-flexible, plus trunk-left-upward-back-diagonal twist, plus left-leg-this and left-wrist-that;' well—do you have a name for *that* emotion? Bearing in mind that it lasts for possibly three seconds before resolving into another combination of dynamic and space.

Give it a name, and you are talking about drama. Whereas the purity of Merce's dance creation has possibly never been equalled in the theatre.

You may argue that you have never performed a 7-ring, and would not recognise one—but you have some experience of space-harmony and this is a door through which you can look. Project yourself imaginatively in these terms—dare to guess what it is all about. More than this, you are the ones who must translate this to our society; if you are bewildered, how small the chance for development on the dance scene. I believe the people I spoke to were honestly trying to understand, and I salute their humility but not their lack of courage.

Motto for today — 'Gird up your choreutics and look!'

Many people who are quite at ease with musical polyphony, feel at a loss when they are confronted by a polyphonic choreography. This again is a feature of the Cunningham group, each single dancer only fully 'reads' a part of the group medley.

By 'purity' I understand complete expression of dance themes, unadulterated by any other subject matter. For example, the manner in which he breaks down the cliché (let us take—'head along the right shoulder, right arm open forward horizontal, palm upward', so often used to express passionate yearning—alright, I know *you* don't do this, but try it and see what I mean. Take away the 'yearning' as Merce does, and you have "Look, I am putting just this kind of force into this exact direction—absorb yourselves in it,

experience it!" Because Cunningham knows and states again and again, "Behind all human activity lies the enigma. It is not the job of the artist to try to weigh nor to measure it; but to affirm its existence to each individual."

Do you not applaud the way Cunningham avoids using two bodies, male and female, as vehicles for eroticism only? He sees that there is much more to it than that—that there is a greater range of shapes to be built, that possibilities of contrast in dynamics are at hand.

Nor is this a coldly scientific investigation on his part. There is no doubt that 'Night Wanderings' is about love. Its power lies in its restraint and simplicity.

Restraint...here is another clue in 'How to look at Merce'. He is aware of the existence of complementary movements. Sometimes he will perform one or several large, outspoken movements, simply in order to arouse the shadow complementary in you, the watcher. It is this shadow he needs and evokes to complete his cycle at this point.

I personally feel sad that Cunningham has moved away from the humorous and ribald vein which he showed on his previous visit. There were, certainly, touches of humour in 'How to pass, kick, fall and run', and 'Variations V'. Humour is no longer a main theme. However, this is largely irrelevant to the fact that he is still creating and growing in stature. He has obviously decided to stay out of the enjoyable dead-ends.

Merce Cunningham breaks down a favourite theory of mine—that the Art of Movement Studio has never produced a professional dance-group because the training is all-round, complete; that intensely idiosyncratic dancers such as Graham might have their own clear line of progression obscured by too much knowledge. I should hate to give the impression that I think that Martha is stupid and does not know that there are any movements but hers; rather that in crystallising her own very powerful style she has had firmly to reject a whole area of the field of movement. But not so with Cunningham, he appears open to all avenues of development.

He *has* his own little trademarks, but they are connected more with his physique than his inventiveness. For example, have you noticed how he enjoys free-flow arms with bound-

HOW TO LOOK AT MERCE CUNNINGHAM

flow legs? How this is expressed when he does a sustained/ bound leg gesture by a tiny 'fluttering' in the fingers of the right hand?

A final word to the 'whatsitabout' people. May I exhort you to unclothe your bodies, minds and spirits and let such a great choreographer clarify your existence to you. Let us rejoice that here is a man speaking in exactly the language we have chosen to make our own.

I do not think that the icosahedron, dragged across the stage in 'Place' is just a whimsical prop. Cunningham has admitted to an interest in the work of Laban.

Though his terms and training are different on the surface from ours, he is most definitely working in the same 'sphere'. Do you think we are here—among other things—by our own knowledge, to create the climate for the arrival of another, home-grown Merce Cunningham?

MOTIF WRITING

LORNA WILSON (Chelsea College of Physical Education)

Motif writing is of primary importance to the movement training of students in Colleges of Education. It is a way of codifying their fundamental movement experiences in Dance and Gymnastics and a means of helping them to enlarge their vocabulary. It is a method of recording the salient features of any type of movement and requires the sort of scrutiny that is not distracted by inessentials.

The word "Motif", meaning distinctive feature or dominant idea, gives the clue to the main purpose of motif writing which is to allow opportunities for independent action and interesting variety within the broad framework prescribed, in fact to encourage creative interpretation. Participants are not concerned with intricate co-ordination and baffling rhythms all in operation together, but with movement "sketches" which they colour and enhance with their own originality. The basic content of movement must appear, such as which part of the body is emphasised, where, how, at what time and whether fluently or haltingly, but not all at once.

Symbols can be large and they are easy to draw. Students are quick to learn them (it is said that children are quicker still). They do not on the whole illustrate movement clearly and it is not amiss in the interests of definition for them to sharpen their actions for an observer to record, or to find several ways of clarifying a movement which is blurred. As in any notation, motif writing needs careful observation—an aspect of teaching which is a constant challenge to even the most experienced professionals and which beginners do not realise is the weak link in their early efforts with classes.

Teachers should find motif writing useful for preparation, for observation of lessons and for making them positive in their selection of movements. It is an imaginative teacher who deals skilfully with anything new and intelligible, and profitable use could be made of this simple form of notation. A blackboard is a useful adjunct to a movement space and opens up possibilities for "ringing the changes" in methods of presentation. For example, a simple outline could be given to stimulate a class to move, or problems concerned with rhythm could be tackled by patterns of action signs or the children could present a series of leaps for the teacher to record. It is possible also that motif writing hieroglyphics might serve as visual stimuli for the more reticent members of classes; they might engage the attention of the "difficult

ones" as well as extend the competent movers, and they might appeal to the more academic kind of learner—but not at the expense of activity. A last thought is that since notations look perplexing with their entanglement of signs and are off-putting to the semi-specialist, the accomplishment of motif writing might act as an entrée to the study of full kinetography and thereby attract more notators.

The ample scope for interpretation in motif writing was well illustrated following a week's course at Chelsea College of Physical Education taken by Valerie Preston-Dunlop. The students read and amplified a score for two dancers which Valerie kindly lent in advance of publishing the material. The dance, after some rehearsal, was full of interesting and varied invention yet adhered to the script, and the students enjoyed the dual enchantments of creativity and conformity offered by this experience. They showed the dance first at a demonstration in Eastbourne town and then at the visit to the college of Her Majesty the Queen and His Royal Highness the Duke of Edinburgh.

One cold, grey Saturday afternoon in December, 1941, a group of people met in the Birmingham Athletic Institute to discuss the possibility of founding a Dance Group. Many of us who were there that afternoon were attending a Dance Course sponsored by the Birmingham Education Committee under the direction of Miss Louise Soelberg, an American dancer who for some years had been a member of the Jooss Ballet. At this inaugural meeting it was decided that a group to be known as the Birmingham Contemporary Dance Club should be formed, that its aims should be "to stimulate interest and activity in modern dance and to relate it to the social life of the community" and that there should be two types of membership, Associate and Active, one to sponsor lectures and other dance activities, the other to give members the opportunity of participating in dance themselves.

During the first few years, Associate Meetings were held three or four times annually and our visiting dancers and speakers included Lisa Ullmann, Sylvia Bodmer, Lilla Bauer, Lucas Hoving (who is again dancing with the Jooss Ballet), Yoma Sasburg (Jooss Ballet) and her composer husband Martin Penny, Pola Nirenska, Renate Kuh, Lilian Harmel, Beryl de Zoete (Balinese Dances), Terence Morgan (Indian Dances and Dance Composition), Peter Goffin (Stage design). As the years passed the Associate Group dwindled and eventually this aspect of the Club's activities ceased. The Active Group met weekly and from the first members were encouraged to take responsibility for leading the work and for organising the group's activities. These weekly meetings continued without interruption until two years ago when we decided to reorganise our way of working. Five short courses each of four sessions were held during the Winter, Spring and early Summer of each year, an arrangement which has proved most successful. Many new members have joined the Club and some have come forward to lead the group.

Such a continuous record of dance merits celebration and so on 21st November, 1962 we anticipated our twenty-first anniversary by holding a Day of Dance attended by over sixty members and their friends. Kay Tansley, a founder-member of the club, was the guest teacher at a most enjoyable morning session which we shall long remember. In the evening Lisa was our guest of honour at an Anniversary dinner attended by many old members, including thirteen

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founder members of the group. Miss Louise Soelberg our foundress, now lecturing in stage movement in Antioch College, Ohio, was not able to be with us but we were very pleased to receive from her a long letter of greetings and good wishes. On 19th November, 1966 we held another Day of Dance, this time to celebrate the twenty-fifth anniversary of the founding of the Club. Kay Tansley was once again our guest teacher at a delightful morning session and Geraldine Stephenson gave us a most exhilarating afternoon session enjoyed by old and new members and their friends.

This record of continuous dance has been achieved through the enthusiasm of members and leaders who have given loyal support to the Club throughout the years. Some are no longer able to attend our meetings but their devoted work is remembered with gratitude as we go forward into our second "quarter-century" of dance.

L.A.M.G. ANNUAL CONFERENCE, 1967 (FEBRUARY 18-19)

Guild members were once again privileged to hold the Annual Conference in the attractive surroundings of the Art of Movement Centre, and a good deal of hard work had obviously gone on behind the scenes to make everything easy, comfortable and straightforward.

The day started according to custom with sessions of dancing, but the Laban Lecture was put to 5.0 p.m. instead of after coffee, so the A.G.M. followed at this time and in the afternoon there were more practical sessions. Reports of all these, together with those taken on Sunday morning, appear later in this account.

In the absence of the Chairman, the meeting was conducted by Mrs. Preston-Dunlop who, after welcoming members, suggested that the good wishes of the meeting be sent to Mrs. Bodmer and then called on the President to address the gathering. Miss Ullmann's remarks are printed separately in this issue.

During the adoption of reports the Chairman referred to the work of Mrs. Christine Strong (née Richardson) as Editor of the News Sheet, and thanks to her and to all committee members were expressed. A special vote of thanks was accorded to the Secretaries.

The results of Council elections were then announced. Miss Mollie Davies, Miss June Layson, Mrs. Sheila Moore and Miss Elizabeth Smith were elected. Miss Dorothy Hornby, who had declined to stand for re-election, was warmly thanked not only for her services as a Council member during the last three years, but for all the work she has done for the Guild over a long period of time. Pleasure was expressed that Mr. John Macdonald (Managing Director, Macdonald & Evans Ltd.) and Mr. Brian Davis (Editorial Director, Macdonald & Evans Ltd.) had accepted Honorary membership of the Guild.

Further progress of the committee set up to plan the celebration of the Guild's 25th Anniversary in 1970 was reported by Miss Geraldine Stephenson and an impressive list of patrons was read. Details are published later.

Miss Walli Meier spoke of the pilot scheme to train leaders in Recreational Dance and appealed to members to come forward and assist in this.

Miss Marion North reported on the course she ran last year in London on Movement Study and announced the start of the second consisting of part-time tuition weekly during term-time as well as a full-time course in Personality Assessment from 15th to 22nd July; anyone interested should contact Miss North direct.

As the meeting was brought to a close Mrs. Preston-Dunlop was thanked for her efficient chairing of the meeting as well as her work throughout the year as Vice-Chairman.

THE LABAN LECTURE, given by Miss Litz Pisk, lately of the Old Vic Theatre, now at the Central School of Speech and Drama, is unfortunately not available for printing. While this is disappointing, members who were fortunate to hear—and see—Miss Pisk's delightfully entertaining and informative lecture/demonstration will well understand why. She talked (without notes) rather than lectured, and charmed her audience with a review of dance styles and manners through the ages, particularly as related to architecture (for which Miss Pisk was originally trained), with wisdom on acting and actors thrown in for good measure. Her spontaneity and humour did not, however, obscure her more-than-intellectual grasp of such a tremendous subject nor her powers of presentation. Here was a real artist and stage personality.

Following Miss Pisk's lecture there was dinner at the Otter Hotel, Ottershaw, and on Sunday morning Miss Ullmann and Miss Mary Wilkinson took practical sessions, the groups changing over after coffee.

In thanking Miss Ullmann for her session Miss Dewey also expressed the appreciation of members for the opportunity to come once again to the Art of Movement Centre.

Thanks are also due to all who took classes and those who shared the planning and organisation of the weekend, particularly the Assistant Secretary, Miss Olive Chapman.

PRESIDENTIAL ADDRESS, 1967

Years fly by and there are many people present in this room who did not meet Laban and do not know all his ideas. I therefore wish to speak of some of these.

The revolution that Laban led was not so much *in* the field of dance as *for* the dance. People at that time were simply not interested in dance and knew it only as a spectacle.

Laban wanted to show that dance has a vitalising power which radiates into ordinary life. He believed that there is an eternal flux of movement which is all-pervading and of which we can become aware through dance. Dancing means that "joie de vivre" is heightened.

The Guild was formed by people who had experienced this joy through dancing themselves and with others, though not in a theatrical sense. They felt that they thus received nourishment of human values, so they both met together to share this fortifying experience and concerned themselves with going out to work with people in different fields.

Since movement is everywhere, a point of contact may be found in any walk of life, particularly in those moments of "pausing" when we re-create. Laban knew that recreation can be found in the festive nature of dance, and his conviction was that through the synthesis of dance experience a benefit of a physical/psychical/spiritual nature may be reaped.

In view of this I find that excessive talk of Rudolf Laban's "analysis of movement" is rather frightening. He certainly investigated the subject and found out something of its components, and he described how to use movement advantageously. This involves technical advice and technique always serves a purpose. In this case its purpose was the enhancement of what is essentially human.

What is essentially human? Art, Science, Religion, Philosophy are human attainments which at their deepest level meet through man's power to examine, to rationalise, to imagine, to grasp the implications of and to see the potential in experience. Such recognition of the nature of movement is what the term Art of Movement tries to encompass, but it does not capture the meaning as well as does the German word *Bewegungskunst*.

All facets and faces of human utterances through art of movement and dance were important to Laban. He was the instigator of many congresses to which he invited dancers of all schools and outlooks to show their work and exchange views. He wanted people to have not "Laban Movement" but the experience of the whole world of movement, and he handed out "tools" to make this experience richer.

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Tools are forged in toolshops—in the various training centres and colleges. The Guild is not a toolshop, but its members come together to dance, to exchange experience and to discuss—indeed, to sharpen their tools. It is the job of experts to carry out work in the different fields of application.

So we all have many new rôles, and our rôles as Guild members differ from our rôles as toolmakers, in the same way that my rôle as President of the Guild is different from that as Principal of the Art of Movement Studio or as a teacher.

When we work in our specialist fields we must be able to select for our particular purpose, and selection necessarily means that we have a source from which to select. If these specialised tools seem to be useful also for another job — fine, but if we mishandle our tools they will break. To study without putting them to use is nonsense. Also sometimes people like to take tools apart and become too preoccupied with their components.

In Art and Education there are opportunities for the full experience of movement. Science is necessary for the toolshed. Therapy, Sport and Work require specialist skills, but Recreation is open to all.

I see the real motivation of the Guild in the search for the spring of life-enhancing power of the dance. This cannot be measured or calculated, and I may be old-fashioned if I say that this is the reason why the dance is a magic which can only be experienced and recognised.

The 1970 Festival to celebrate the 25th Anniversary of the Guild will try to show this life-giving aspect of movement that was always Laban's main concern.

25th ANNIVERSARY CELEBRATION, 1970

GERALDINE STEPHENSON

Preparations are progressing for the 1970 Celebration to be held at the Royal Albert Hall, London.

The Committee consisting of :—

Geraldine Stephenson (Chairman)
Margaret Dunn
David Henshaw

Joan Russell
Geoffrey Sutherland
Lorna Wilson

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has met twice during the last year and there have been numerous meetings of small sub-sections. Arnold Yarrow has been commissioned to write the Scenario and this is already in preparation. It will give scope for participation by many dancers from all over the country.

The firm "Business Expansions Ltd." has been appointed to help raise the basic £2,500 needed for the launching of the project.

In order to widen the outlook and to give prestige value to the Celebration a number of people have been approached to give their names in support of the endeavour. The following have graciously accepted the invitation of the Guild to become Patrons of the Celebration :—

Peter Brook, C.B.E.	Imogen Holst
E. Martin Browne, C.B.E.	Robin Howard
Sir Alec Clegg	Douglas Kennedy
Lord Denning,	Sir Laurence Olivier
Master of the Rolls	Joan Plowright
Myfanwy Dewey, O.B.E.	Dame Marie Rambert, O.B.E.
Sir John Dunlop,	Sir Herbert Read,
K.B.E., C.M.G., Ph.D.	F.R.S., F.R.S.E., D.Sc., A.R.C.S.
William Elmhirst	Dame Sybil Thorndyke, D.B.E.
Beryl Grey	Dame Ninette de Valois, D.B.E.

It is very gratifying that so many eminent people wish to share in the idea and spirit of our Festival. As time goes on more and more members of the Guild will be approached to contribute in many different ways. To mention only a few, we shall need a network of people to organise rehearsals, direct rehearsals, make costumes, stage-manage, gather an audience together and of course, dance. We shall need more money than the initial basic sum we have set down to launch the Celebration and it is by no means too early for Affiliated Groups, for instance, to be thinking how they might raise funds for the occasion. In due course a direct appeal will be made to all Guild Members.

Meanwhile the Committee is doing all it can to ensure that the Celebration will be a worthy and inspiring occasion for all those connected with it.

PRACTICAL CLASSES

SATURDAY MORNING

On the advice of the organising secretary, this session set out to present a "lively, getting together" dance which would provide the opportunity for everyone to meet everyone.

Logically, we began at the "bottom", but quickly warmed to the task of undulating within the group, meeting and parting.

The music was Robert Irving's arrangement of 'Carousel' which, naturally enough, led the dancers into the stimulating atmosphere of the fairground.

After viewing the sideshows surreptitiously, the dancers climbed aboard the carousel, each group adding a characteristic flavour to the ride. Some indecision as to how to invest the next 'bob' was apparent before groups selected a sideshow which required a good deal of power and free flow. This attraction was contrasted with the precision and fine touch needed to win a prize when 'fishing' or rolling pennies, etc.

Then back for another whirling, rising, sinking, turning, waxing, waning ride on the carousel.

With more than half their money gone, individuals found themselves face to face with their reflection in the hall of mirrors. Trying to 'catch out' one's reflection proved easier in the dance than in real life, while travelling with one's reflection posed a pretty problem of symmetry in pairs.

A quick dash to the confines of the boxing booth in time to see a double knock out, a last look at the carousel, a spiralling climb up the helter skelter and a mad ride down emptied the till. Phew!

KEN GOODALL

With June Layson's words of reassurance (Magazine No. 36) ringing in my ears, I prepared to receive my expected class of 40/50 in the "newest" saltarium. I had been careful to plan a dance which could be done in a confined space, and in the traditional manner started with each dancer on her own, progressing through duos to trios and ending with all the trios joined in one large group.

However, five minutes after the time I should have begun I had a class of one! And it was ten minutes later that I had the minimum number of three for a group dance. Apparently something had gone amiss with the traffic control and the other two saltaria were somewhat overpopulated. Undeterred but wondering if I should be able to get across the spirit of "We all dance together", I began.

Basically the theme was this: I get to know myself through experimenting with movement, gradually becoming more confident and extending into the space around me.

Next I notice another person and dance with her, but we each wants to dominate the other so the new link is broken and I am once more alone. I withdraw into myself until a leader emerges and all follow with confidence and gaiety. Suddenly the leader falls and the followers are left each again on her own.

New links are formed, however, in threes and each takes a turn leading, using her own step pattern. The trios draw nearer one another and eventually form one group which dances in unison with a "greeting" motif which had been learned and used at intervals throughout the dance. Fortunately, by the time the unison part came there were five trios and a little more "togetherness" was possible!

The music I used was an excerpt from the ballet "La fille Mal Gardée" by Hérold, (arranged by Lanchberry). Having been a little apprehensive about the reaction of the four men in the class to this music and to the rather feminine bias of the dance, I had my day made when one said afterwards, "Could you tell me what that was? I think I could do the dance with some of my men students—with a few minor alterations of course!"

MAURNY McHUGH

The "earthy" experience of being near the ground was contrasted with the expansive spreading of an open turn and the airborne experience of tossing into the air.

These were made specific in the body so that the hands, the sides and one leg were stressed. "Here I am near the ground", "I look around the world" and "I toss myself into the sky" were then resolved in a more peaceful drawing in to one's own centre.

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From an emphasis on individual centres, the stress changed to the centre of a trio and each group made its own motif around its centre. In turn each person left the centre of the trio on a journey of exploration :—

A concentrating on "the world around" and "the sky above", while A and B establish a new centre between themselves, along with a stress on "the earth beneath"; B then leaves A and C with a centre established between them and an exploration of "the world around", while she concentrates on "the sky above" and "the earth beneath";

C finally leaves the group and dances "the earth beneath" and "the world around", while A and B concentrate on their centre and "the sky above".

The trio then remained together and after their group motif had been restated, each member in turn led the others, bringing out one of the stresses while travelling. After this section each individual broke away from the group and danced alone, before the first part of the music (Chili-Con-Carne: Geoff Love) was repeated and the trios reformed.

JEAN CARROLL

SATURDAY AFTERNOON

I based my dance session for Guild members on themes which involved parts of the body and their relationships to one another, approaching and moving away through various directions, with rhythm and repetition, increasing and diminishing, through the form of a dance study. Starting with a hand gathering and the elbow thrusting into the opposite direction, this was repeated three times with travelling and on to a circular path, where the elbow led the whole body to open wide. Then the knee took the lead from narrow into a high wide movement followed by the foot thrusting backwards across, the knee high and wide again followed by the foot thrusting forwards across to take weight and twist into a gathering turn. The form of the top of the body was held during this section. Then elevation was introduced, carrying the body backwards into the closing diagonal jumping with both knees high, into a turn opening deep, rising high on the same leg curving over backwards with a flexible movement to travel forwards with elevation into the high, open forwards diagonal. Before we started the study we worked on the various parts of the body, isolating each part, repeating many times with travelling, springing or turning.

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After experiencing the form of the study, members joining in the session worked with a partner, relating their movements, and some interesting and expressive forms emerged.

I have always seen two kinds of choreography. One can be said to be where groups revolve round central figures, disperse to form into two groups, three groups, four groups; where the dancers weave, relate their gestures to one another, retire and change places; where a theme that is introduced can be done in canon by different groups in lyrical form, or where conflict between groups or individuals can be the highlight of the composition which resolves in various groupings and floor-patterns. In the other kind of choreography, which I call "body-choreography", the canons in movement, the oppositions, the conflict are played out by the individual parts of the body in space and time.

I have found that, although I am extremely interested in the choreography of groups, body-choreography is the most interesting facet in the teaching of movement. To help dancers and students to learn to use the different parts of the body in a dynamic way, to vary the qualities within the parts moving, to be able to feel the enlargement in space of an elbow, a hand, a foot, a knee, to help them to feel and recognise the vitality and richness in the definite use of body parts with rhythm and flow, creating a picture etched in the mind of a human being involved and expressive, is very rewarding. So many dancers find themselves so little involved and yet they are serious and work hard. Very rarely does movement evolve from the centre, the focal life force of the body, releasing energy which streams and courses to the very tips of their fingers, toes, head, eyes, which makes them live through a different experience.

Again I see two kinds of rhythms arising out of repetition of movement. One is a metrical rhythm based purely on time values and weight stresses often dominated by a musical beat. The other is the human rhythm underlying the movement phrase, which takes the dancer beyond the given time beat, beyond the outline, and shapes and enlarges his movements so that he feels the extension into space with a dynamic force which can never be repeated in the same way. The body involved in such a rhythm never forgets the experience.

HETTIE LOMAN

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Taking a session at the Guild Conference first brings a nasty gnawing pain within three days of the weekend, but alongside this fear one knows full well that the group will be warm-hearted, spontaneous and immensely generous in their treatment of whatever small thing one has to offer.

I have of late had a surge towards simple things which bring such joy in dance and which contain the essence of quality. So I state simply what we did in that delightful, spacious, clean hall where hangs out the friendly caretaker.

SWIFT THINGS

Swift things are beautiful;
Swallows and deer,
And lightning that falls
Bright-veined and clear,
Rivers and meteors,
Wind in the wheat,
The strong-withered horse
The runner's sure feet.

And slow things are beautiful;
The close of the day,
The pause of the wave
That curves downward to spray,
The ember that crumbles,
The opening flower

And the ox that moves on in the quiet of power.
(Elizabeth Coatsworth)

This set us to examine in exploratory fashion the variety of textures contained in slowness and swiftness. We explored widely, the group finding levels, shapes, pathways, degrees of strength and the importance of different parts of the body. Everybody tried everything, in spite of the great relief of some members when "slow" came back. We worked particularly with the knowledge that our slowness was kept alive by "re-birth" at intervals, and with the phrasing of our movement. The group produced startling "swiftness" and spurted out the required energy with great generosity and variety of form.

We then did a little arranging and the group divided into those who wished to work with "slowness" and those who wished to work with "swiftness". Having done this they were as individuals or twos given a texture and a short time was

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spent whilst they created dance episodes involving their particular texture task. We used slow power; steadily treading; expanding and folding; moulding and shaping; and, swiftly passing through space; sparkling; swirling and whirling; whipping and striking.

We made a kaleidoscope of dance, involving the ever-changing textures of our swiftness and slowness.

At this point music intervened, sustained, controlled, everlasting, Yehudi Menuhin playing Bach, the well known Air on the G String. I had hesitated so long about this because we all would know it so well and might not perhaps really hear again the superbness of the "slowness" of this music. Then I made up my mind. This really was the quality I wanted, and so it proved.

Following the silent moving the melody carried each slow mover with his or her individual texture; it influenced most of the swift movers too. It came to an end. There was a transition—a silence.

Then the swift movers rebelled and to the tumbling, rushing, "Wild Asses" from Saint Sæen's Carnival of Animals the "swift", and ultimately, many of the "slow" chased and flew to an abrupt final two chords.

This was a very delightful group with which to work a simple idea with quality. They had simplicity and they certainly had quality.

VI BRUCE

The first part of this session dealt with study aspects of floor and air pattern. The first movement experience concerned a rhythmic build-up from straight lines to isolated angles and then into more complex zig-zag patterns. Next curved and twisted patterns were explored, first without the involvement of weight transference until the building of the form led to a natural use of travelling, turning and elevation. The second part of the session was left free for people to dance to part of the music from "The Noon Witch" by Dvorak. Here the idea was to explore the movement possibilities of work in threes clarified through the guided movement experiences of the earlier part of the afternoon.

MOLLIE DAVIES

Mrs. Preston-Dunlop's session started by introducing the motif writing for an unspecified action and the basic actions of travelling, turning, jumping, contracting, extending, twisting, gathering, scattering, directional actions and pausing. We then considered possibilities of working with a partner from a sheet that stated, in separated variation form, aspects of duo work. The group was then given a dance in motif writing which had as its theme jumping, each couple being allotted phrases. The score was then read in conjunction with the partner variation sheet so that the kind of jumps written could be arranged as a partner phrase according to the choice of each pair.

A session was also taken by Miss Vera Maletic, but a report of this is unfortunately not available.

SUNDAY MORNING

The session taken by Lisa Ullmann was devoted to an exercise in abstract dance gesture. This incorporated the form elements of rond, tortilleé and ouvert evolving in plastic space. The diameter bd-fh was the main axis with fd-bh as a subsidiary for the enhancement of variation.

The study was choreographed by Miss Ullmann many years ago when she enjoyed the collaboration of the late Adda Heynssen who composed the music for it.

In this dance study to two movements from a suite by Grétry the theme was that of exploration and composition of effort rhythms to form a counterpoint to the rhythm and mood of the music. The first movement was used for individuals to create simple effort combinations related to a bodily emphasis. The second movement was explored within a group relationship, each member of the group forming his/her own individual but related pattern of movement. The composition of this dance was helped by the disciplines involved in working in one area of the room, travelling and finally being concerned with the use of a common direction.

MARY WILKINSON

VISIT OF KURT JOOSS AND HIS FOLKWANG BALLET

On December 6th, 1966 Kurt Jooss and his Folkwang Ballet visited the South Coast of England to appear at the Congress theatre at Eastbourne.

In the afternoon Professor Jooss conducted a lecture/demonstration before a full house of dance "students".

use the latter term to embrace the whole range of the audience, all of whom were present because of a genuine interest in the study of dance at levels theoretical or practical, theatrical or educational. The gathering included school children, teachers in training, members of staff from schools and colleges, officials from the Ministry of Education, Principals, authors and ballet critics.

The occasion was heralded by an atmosphere of excitement and received with eager interest. My only regret, on behalf of some of the younger members of the audience, is that there was not a little more demonstration within the lecture itself. Many of the children were unable to understand all that Professor Jooss wished to convey, yet they could appreciate very readily the physical expression of the dancers. Performances of "Receuil" and excerpts from "The Green Table" helped to set this to rights however, and were enjoyed by the entire audience.

The evening performance included a ballet by Lucas Hoving called "Songs of Encounter", a repeat of the new work "Receuil" choreographed by Jean Cébron, "Phases", the most recent work of Kurt Jooss and finally his own landmark of dance history, "The Green Table". This was a varied and memorable programme, danced with admirable precision and vigour by the Folkwang Company; as I heard one member of the audience remark, it was "a slice of history".

In conclusion I feel that it would not be out place for me to express appreciation for the efforts of Gordon Curl, of Chelsea College of Physical Education, from whom the initial suggestion for this visit came, and to whom we are all indebted for the hard work and planning which made this occasion not only possible, but also successful.

CAROL HAMBY

OPENING OF QUEEN ELIZABETH HALL, LILLESHELL N.R.C.

Lilleshall (Newport, Shropshire) is the first National Recreation Centre in this country to have a Studio built specially for movement and dance activities, and the Queen Elizabeth Hall of which it is part was opened on April 11th by Mr. Denis Howell, M.P. Minister with special responsibility for sport. The occasion was marked by demonstrations from a number of national organisations affiliated to the Central Council of Physical Recreation and the Guild was represented by the

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Orchesis Group (co-directors Miss Mollie Davies and Miss Mary Wilkinson). I was privileged to attend as an official of the Guild.

Before declaring open the Queen Elizabeth Hall and two more Halls of Residence, Mr. Howell spoke of the need for a philosophy about recreation and for attempts to answer such questions as "What is Life about? What is it for?" He emphasised his conviction that recreation of some kind should enable the individual to develop his personal gifts according to his preferences and tastes, and that in physical recreation there was a wealth of variety from which to choose, offering the growth of skill and the understanding of integrity, laughter and enjoyment of fellowship.

In paying tribute to the architects the Minister said that they had achieved a construction not only functionally well designed, but also aesthetically pleasing, and he expressed the hope that many people would come to Lilleshall to use it.

The Studio measures 75 feet by 60 feet and has a good-sized balcony and ample changing accommodation. The floor looked excellent and did not appear to be slippery, and there is plenty of space for pianos and electrical equipment. Altogether the hall has a light, spacious appearance but many agreed that it has been spoiled by the dominating figure of a discobolus which takes up the whole of one wall. In addition there is a tiered lecture hall, a smaller discussion room, three squash courts and a social room containing a modern refreshment bar.

The programme began with Folk Dancing for all the demonstrators, caller Mr. Kenneth Clark (English Folk Dance and Song Society), and after the official opening ceremony nearly twenty items of movement and dance were given by members of the Keep Fit Association, the Women's League of Health and Beauty, the E.F.D.S.S., Modern Movement (Margaret Morris Method), the Medau Society and the Laban Art of Movement Guild. They had come from as far afield as the Isle of Wight, London and Leeds, as well as from the Midlands, and all ages, sizes, shapes and costumes were evident it seemed.

Items ranged from dance-like skipping to Greek Folk dance, from work with balls and hoops to Sword and Morris dancing by boys of the Woodlands School, Coventry. The

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last delighted with their skill and obvious enjoyment, but they were the only male participants except for the Guild representatives and no other group was mixed.

Standards of movement and types and dance were extremely diverse and it would be difficult, as well as unfair, to try to make comparisons. The Orchesis dancers stood out as a selected and experienced Production Group and their two items, "Freedom From Hunger" and "The Fair" were well received by the audience. Although these afforded a good contrast in mood it was, perhaps, a pity that they were both based on conceptual ideas, but this was certainly 'dance with a difference' and the only attempt to show dance to be the language of the soul.

I found that this opportunity to see housewives and other ordinary people dancing brought me down to earth in no uncertain way, and I would add my plea to those of others who have appealed in this magazine for members to do whatever they can to improve the standards and aims of these vast numbers of enthusiastic women, as well as trying to introduce men to contemporary dance.

BETTY REDFERN

GUILD MEMBERSHIP

We welcome to the Guild the following new members :—

HONORARY MEMBERS :—

Mr. B. Davis, Editorial Director, Macdonald & Evans, Ltd.
Mr. J. Macdonald, Managing Director, Macdonald & Evans, Ltd.

ASSOCIATES :—

Mrs. S. Ashford, Holly Lodge, Strumpshaw, Norwich.
Miss S. Avery, College of Sarum St. Michael, Salisbury.
Miss P. Barker, Frensham, Mittagong, N.S.W., Australia.
Miss J. W. Bateman, 26, Burghley Road, Bristol, 6.
Mrs. A. Bloomfield, "Pine Lodge", 4, Trinity Crescent, Lamley, Notts.
Mr. A. J. Breakwell, St. Peter's College, Saltley, Birmingham, 8.
Mrs. A. Brighton, 58, Station Road, Ruskington, Sleaford, Lincs.
Miss S. Bristow, Rolle College of Education, Exmouth.
Miss G. K. Brown, Anstey College of P.E., Sutton Coldfield.
Miss C. J. Buckle, c/o 68, St. Mary's Road, Weybridge.
Miss S. Burton, Saffron Waldron College of Education, Essex.
Miss M. Caswell, 13, Westfields, Royston, Barnsley.
Miss A. Cogdell, College of Sarum St. Michael, Salisbury.
Miss S. A. R. Collins, Newholme, Woburn Hill, Addlestone.
Miss D. L. E. Dolton, Endsleigh College of Education, Hull.
Miss M. J. Drew, Avery Hill College of Education, Eltham, S.E. 17.
Miss M. A. Eford, Bruton School for Girls, Somerset.
Mr. S. Elliott, St. Paul's College, Cheltenham.
Miss S. Fowles, Anstey College of P.E., Sutton Coldfield.
Miss J. L. Gilbert, College of Sarum St. Michael, Salisbury.
Mr. B. Goodman, Carnegie College of P.E., Leeds.
Mr. J. K. Gorman, I. M. Marsh College of P.E., Liverpool.
Miss V. Gravett, Endsleigh College of Education, Hull.
Miss A. Guthrie, Cheshire College of Education, Crewe.
Miss V. P. Hackett, Avery Hill College of Education, S.E. 9.
Miss A. J. Hadden, Cheshire College of Education, Crewe.
Miss C. F. Haigh, Hereford College of Education.
Mr. F. Hall, 44, South Hill Park, London, N.W.3.
Miss D. Hake, 370, Gloucester Road, Bristol, 7.
Miss S. M. Hopkins, Philippa Fawcett College, Streatham.
Mrs. K. E. Hogben, Furzedown College of Education, S.W.17.
Mr. R. Howard, King Alfred's College, Winchester.
Miss J. M. Howie, Dunfermline College of P.E., Edinburgh, 4.
Miss J. B. Innocent, 25, Amber Road, Allestree, Derbyshire.
Miss M. Irving, 40, Witham Bank West, Boston, Lincs.
Mrs. T. H. M. Jacobs-Winkel, Elgin Lodge, Elgin Road, Weybridge, Surrey.
Miss B. M. Janvrin, I. M. Marsh College of P.E., Liverpool.
Miss C. A. Johnson, Bedford College of P.E.
Mrs. V. G. Jones, Great Buckhurst, Sedlescombe, Battle, Sussex.
Miss S. E. King, College of Sarum St. Michael, Salisbury.
Mrs. A. Lloyd, 24, Clee Road, Cleethorpes.
Miss P. Lord, 4, Redland Green Road, Redland, Bristol, 6.
Miss P. Marcham, Hereford College of Education.
Miss M. E. Marsh, Endsleigh College of Education, Hull.
Miss McGurn, 51, Mitchell Avenue, Cambuslang, Glasgow.
Miss C. A. Mutter, Avery Hill College of Education, S.E.9.
Miss P. J. O'Neill, Saffron Walden College of Education.
Miss S. M. Owen, Avery Hill College of Education, S.E.9.
Miss C. M. Pritchard, Cheshire College of Education, Crewe.

GUILD MEMBERSHIP

Miss H. J. Reddy, Endsleigh College of Education, Hull.
Miss G. A. Rees, 6, Clifton Park Road, Bristol, 8.
Miss M. L. Richardson, Eaton Hall College of Education, Notts.
Miss F. Salisbury, 24, Connaught St., London, W.4.
Miss H. Saxby, Avery Hill College of Education, S.E.9.
Miss S. M. Sharpless, Redhill Technical College, Surrey.
Miss N. M. Simmons, Cheshire College of Education, Crewe.
Miss F. Smyth, Bedford College of P.E.
Miss R. E. Styles, 9, Evelyn Terrace, Brighton, Sussex.
Miss J. K. Swann, Avery Hill College of Education, S.E.9.
Mrs. B. Thomas, Avery Hill College of Education, S.E.9.
Miss G. J. Walker, Anstey College of P.E., Sutton Coldfield.
Miss N. Webster, Bedford College of P.E.
Miss E. M. Williams, Avery Hill College of Education, S.E.9.
Miss P. Wilson, Endsleigh College of Education, Hull.

AFFILIATED GROUPS :—

Bingley College of Education, Lady Lane, Bingley, Yorks.
City of Birmingham College of Educ. Westbourne Rd. Edgb'tn., B'ham. 15.
Notre Dame College of Education, Dance Group, Mount Pleasant, L'pool. 3.
Ulster College of P.E., 686, Shore Road, Newtonabbey, Co. Antrim, N.I.

GRADUATES :—

Miss A. G. Farquhar, Brighton.
Miss E. Mauldon, Cheshire.
Miss E. L. Tyson, Durham.
Mrs. Van Slooten (née Fancourt), Peru.
Mrs. J. M. Whalley (née Smith), Worcester.

ADDRESS UNKNOWN

The Secretary would be glad to know the whereabouts of the following, as Guild literature to them has been returned :—
Miss G. C. Barnes (formerly 16, Windermere Avenue, Finchley, N.3.).
Mr. Allan Fuller (formerly Alan Fuller Studios, Goring, Sussex).
Miss J. M. Greene (formerly 47, Brambledown Road, Wallington, Surrey).
Mrs. D. Pennington (formerly 55, Vanbrugh Park, Blackheath, S.E.3.).

LETTER TO THE EDITOR

Dear Madam,

The study of the nature and comparative value of different notation systems is of importance to all of us today, when (as June Layson points out in her admirable article "Have we a Future?") it is essential that movement should be given an academically respectable place throughout our educational system. Only through notation can movement be made academically respectable in work at the B.Ed. level. This gives very special importance to the article by Ann Hutchinson, "A Survey of Systems of Dance Notation—Part I" in the November, 1966 issue.

As is generally known, there are only two systems of movement notation which are widely taught internationally — Labanotation and Benesh Movement Notation. It is therefore essential that all those concerned with movement should get to know the facts about both systems. It would appear from Miss Hutchinson's article however, that she does not fully understand the basic principles of the Benesh Movement Notation, in fact a number of her statements are inaccurate and misleading. It is very surprising that she confuses a dimension of time with one of space when she deals with a system as clear, logical and scientific as the Benesh Movement Notation. The argument that an arm or leg shown as moving to the left is shown moving backward in time suggests a profound misunderstanding of basic principles. In fact the Benesh Notation is based on an imaginary square or matrix on which are marked salient positions and movement lines, in a completely visual way: successive "squares" or frames follow each other along the five-line stave, and there is no possible confusion between movements to the left and the succession of squares from left to right.

It is difficult to understand what she means when she writes that positions of torso, head, etc., are shown by means comparable to the descriptions given in Labanotation. In fact the Benesh system uses a visual method for notating such positions which is logically consistent with the rest of the system and quite different from the method used in Labanotation.

I was very surprised to find Ann Hutchinson making the following statement: "Timing is shown only in a general way, and subtlety or overlap in a step and gesture ... cannot be represented". In fact the Benesh system has a built-in rhythm notation, which can also be used independently; this rhythm notation is designed for the requirements of

CORRESPONDENCE

movement, which are different from those of music. Precise rhythms and overlap of step or gesture offer no problem in the Benesh system.

The main illustrations of Benesh Notation (Fig. 12) is written with elementary errors which also suggest lack of understanding of basic principles.

Are we able, in view of the above, to take seriously the claim made in the introduction to the article that the New York Dance Notation Bureau Research Department (headed by Ann Hutchinson) is evaluating systems other than Labanotation? Ann Hutchinson has spent most of her life working in Labanotation and has made herself pre-eminent in this field (along with Albrecht Knust). She has made great contributions to the development of Labanotation, and we must respect anything she writes on this subject. But if ever we in Britain are to achieve academic respectability for movement studies we must at all costs be objective, and that means (among other things) searching out the true facts.

Yours faithfully,

MARGUERITE CAUSLEY

Lecturer in Dance, Chelsea College of Physical Education

GREETINGS FROM AMERICA!

I send greetings to all Guild members and friends and would like to share with you some of my feelings and thoughts which are the results of reading the newly published book: "Choreutics". I wonder how many of you have had the opportunity to read this book?

Choreutics is, to me, the spiritual odyssey of the man Rudolf Laban. It is his philosophy of life expressed in the language of Effort/Shape. Movement was Laban's tool for penetrating into the mysteries and wonders of life. As an artist first paints, dances, sings for his own joy and need, and only secondarily for others, so I believe that Rudolf Laban searched, struggled and devoted his life energies to unlock the world of movement in order to solve the meaning of his own existence, indeed, the meaning of life in general.

I have often read how a physicist could study the mathematical formulas of Einstein, or a musician read a musical score of Bach and be carried away by intense emotional and philosophic speculation. This was my first reaction to

"Choreutics". The vision of life I see expressed in this book is not a closed one, but one with an open end leading to free inclinations and free trace forms. Over and over there is expressed within this book the marvellous interplay and balance of opposites. One can feel the flowing dynamics of the diagonals disrupting the stability of the dimensions. One can see the order, pattern, forming and crystallizing, but such forms dissolve as new trace-forms begin to burst and dance forth. Everywhere is the individual soul, the unique individual soul soaring, creating, and making himself and his own discoveries. Everywhere in this book there is the subtle interplay and balance of kinesphere, dynamosphere, diagonals and dimensions, girdle and cluster, knotting and unknotting, but out of all bursts the soul seeking freedom, freedom to choose and to create a life as he individually sees and feels it. As I see it, the most profound thing that Laban says is that life is for each of us a unique lived experience that we must create for ourselves.

"Choreutics" is full of hints, pathways and directions to go. There is always the pointing finger. But indeed, there are no answers. Why? Because we must each find our own answers as they relate to our meaning of ourselves. In the writings of all great men there is always this strangeness of hints, parables, paradoxes and mystery. No one can reveal his vision of life to another, simply because such a vision comes from the living of it. The final answers reside in ourselves, in the depth and darkness of ourselves. Revelation and insight come from individual struggles.

"Choreutics" is a technical book; a book for the advanced student of movement. It is difficult; however, for all who have a "moving" grasp of effort and space harmonies it is in no way an incomprehensible book. It demands that you bring your entire self to it, your body-mind. Then you can reap the rewards of this book. It has challenged me to want to have a better immediate ability to find and recognise transversal inclinations and so on.

Rudolf Laban has left us two legacies, and I believe it is these legacies, and not the man, that we must try to develop and perpetuate.

The first legacy that he has left us is the tool of movement analysis: Effort/Shape.

It is important to realize that this tool is still crude and primitive and of scientific validity it has none. What is most important now is the undertaking of research that will back up the claims of movement. Perhaps each of you in your various jobs can interest a person of scientific bent to find ways of exploring movement, of using movement as a research tool. Simply taking common movement experiences, for example, large and small space, and compiling the verbal feelings of many participants can be a beginning. Out of such primitive beginnings can grow many unusual developments. We must realise that this movement vocabulary we have is a beginning and not an end. It is important to be able to be "open ended" and allow the shape of the movement vocabulary to grow and change. We need to flow with time; to get "hung up", so to speak, in the earth-bound Icosahedral world, and to ignore all the myriad possibilities of free space is to still live in the world of Newton and to ignore the world of Einstein. Newton is valid for here and now, but we need Einstein if we are to leave earth and flow out into the galaxies.

The second legacy that Laban has left us is a particular vision of life. It is a vision that honours each individual with his own peculiarities and variations. It gives honour to the unique meaning and place that the individual has in the whole of life. It does us naught if we teach people to flick and dab, grow and shrink, and run around the standard scales if we forget their unique ways of expressing and experiencing these common movement possibilities. It is our very unique way of perceiving ourselves and the world that can give the whole field of movement its richness and texture.

I hope that these legacies, the tool of movement and the dignity of the individual, will blend together to give us inspiration for new uncharted pathways into unknown goals.

Sincerely,

DIANE J. DAVIS,

(née Gaumer) Lafayette, California.

BOOK REVIEWS

THE LANGUAGE OF DANCE by MARY WIGMAN, translated by Walter Sorell (Macdonald & Evans Ltd. £4 4s. 0d.).

I have treasured Mary Wigman's "Die Sprache des Tanzes" ever since its appearance three years ago. And I must confess that it was with some apprehension that I took up the English version, translated by Walter Sorell, the American (Austrian born) dance critic and writer.

But the outside of the book at once dispelled my fears: the cover looks exactly alike with its haunting witchlike shapes, and size and print have been faithfully reproduced to make it a true replica of the original.

I turned first to a short chapter 'Song of Fate', comparing the German with the English version. And it was immediately clear that nothing of Mary Wigman's poetic style had been sacrificed and that her way of expressing the secrets of her creative mind became even clearer through the more concise English rendering. When I turned to the last chapter, I was fully convinced the translator had done a magnificent job: this is unmistakably Mary Wigman's voice. A great artist and humanist recounts here her experiences, her love for life and everything it may give or withhold. Her greatness lies in her full acceptance of life and her courage to penetrate into its meaning, trying to reach out to remote visions and capture them by shaping them into articulate dance expression.

Those of us who have had the good fortune to meet Mary Wigman and to work under her tuition have always been conscious of the power of this extraordinary personality. Her greatness lies in her spiritual approach to dancing, making it manifest at the same time by her own way of moving, her handling of groups, in the way she describes in words what she wanted one to express in movement. I always see her as a poet and a sculptress, not of stone or clay but of living material: dancers. She was able to bring out the best in all those who came near her, and to give the stimulus to work harder and harder as she herself never spared herself. Her aim: to try again and again, to shape the essential by weeding and pruning the personal and thus reach the pure symbolic expression in dance gesture. She truly forged the language of the new dance as one of its first pioneers of the 20th century. Here in this book the excitement of this task is caught and comes to life again, sweeping one along with it and making one aware of what it must have meant to be starting from scratch.

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Above all, Mary Wigman reminds one that teaching Dance is an artistically conditioned task. That it is a craft, technical and functional, goes without saying; but as it is an art, it should never be taught as a craft only. This emphasis is most important in our time where technicalities seem to take a predominant place at the expense of aesthetic and individual qualities. At the same time, in the way she describes her own dances, choral works and dance dramas, there is much for the student of the Art of Movement to learn. And the beautiful photographs illustrating the various chapters appropriately recall her unique dance style: a style undated because it is simple and pure. But the simplicity is not easily acquired; it is meaningful, monumental, powerful. This is also shown in the author's own designs in the chapter on the Dance fulfilling its task as Applied Art.

'The Language of Dance' is a book one will want to turn to in any mood; it holds a message for the dancer, the teacher, the choreographer and the human being in each of us: a message not to be missed, most telling and compelling.
LILIAN HARMEL

CHILDHOOD AND MOVEMENT — DIANA JORDAN

A writer of sensitivity, and one who speaks from a wealth of experience, Diana Jordan has produced a valuable addition to the growing store of books on Movement Education. Primary school teachers with little knowledge or experience will find this book of particular value.

Her aim is to shed light on Movement Education and to enable teachers to see their work in relation to the whole field of education.

Miss Jordan's lucid explanation of the new approach and her belief that it has great significance for both teacher and child contain more than a hint of zeal, but she is very much aware of the problems and difficulties facing the teacher of movement.

An outline of the minimum knowledge necessary for a teacher is given which, together with an understanding of principles, provides a basis from which one may develop the specialised activities that spring from the spontaneous play of children. Miss Jordan admits that her analysis is not comprehensive and there are those who may well quibble

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with terminology (for example, bilateral), but then this aspect of the work is covered elsewhere.

Candid comments are made on the value of apparatus and Miss Jordan rightly questions the unnatural use of small equipment (for example, pushing balls along the floor with the nose) which reveals a misunderstanding of the true function of a particular piece of apparatus.

In chapters dealing with the expressive aspect of movement Miss Jordan writes about the importance of providing a stimulating environment in the Primary school, and recognises that Junior children especially need the experience of movement before they can communicate. Again she is conscious of pitfalls—of the imposed beat, of using sound too soon and the misguided theory that music will tell children what to do. Helpful suggestions are made on ways of using instruments in a creative way, and the need for sensitivity and careful observation is once more stressed.

One might do well to remember Miss Jordan's belief that "less knowledge applied with a real understanding of children as potentially skilful and creative beings is at least the beginning of success".

JENNIFER HOLBROOK

FORTHCOMING EVENTS

L.A.M.G. Course for Masters

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

L.A.M.G. Conference for Graduates and Masters

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

L.A.M.G. Course for Associates, Affiliated Groups and Non-Members

A weekend Course will be held at the Crystal Palace National Recreation Centre from October 27th to 29th.

L.A.M.G. Courses for Ex-Student Associates

It is hoped to hold four courses during October and November at Addlestone, Bristol, Newcastle-on-Tyne and Manchester.

ANNOUNCEMENTS

AFFILIATED GROUPS

CHANGE OF NEWS SHEET EDITOR

Would Secretaries of Affiliated Groups please note that the new editor is :

Mrs. P. M. GREEN, B.Sc., 29, EASTERN GREEN ROAD, EASTERN GREEN, COVENTRY.

She would be glad to have accounts of Groups' activities during the preceding year which may be thought to be of interest to others, together with their plans for the coming year, as early in July as possible.

N.B.—If Groups wish to publicise such events as performances in this magazine, would they kindly note that the deadline for receipt of notices is 31st March for the May edition and 30th October for that in November?

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BOOKS RECEIVED

"An Enquiry into Movement Notation" (Part I)
by Gordon F. Curl, Principal Lecturer, Chelsea College of P.E.

NOTATION MATERIAL AVAILABLE FROM THE LABAN ART
OF MOVEMENT CENTRE, WOBURN HILL, ADDLESTONE,
SURREY.

A. Teaching sheets on specific topics:— examples and text

1. Possibilities which can be considered in Motif writing 2 sheets 1s. 6d.
2. Uses of position signs in Kinetography 3 sheets 2s. 3d.
3. Upper part of body movements ... 2 sheets 1s. 6d.
- 4a) Movements involving changing situations of the Centre of Gravity ... 2 sheets 1s. 6d.
- b) Examples related to above ... 3 sheets 2s. 3d.
5. Two dance sequences based on Knust's Handbook. 1) Section D. 2) Section E. 9d. per sheet

B. Reading Exercises

1. Three different rhythmic dances written in the open staff using action strokes, simple dynamic indications. Music — Any popular tune in 4/4 9d. per sheet
2. Rhythmic dance written in the full staff using action strokes.
Music — Mazurka from Mamselle Angot by Lecocq. 9d. per sheet
3. Jumping Dance written in the open staff.
Music—Mazurka from Mamselle Angot by Lecocq 9d. per sheet

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4. Dance written in the open staff using space measurement signs, turning and twisting.
Music — any popular tune in 4/4 9d. per sheet
5. Dance written in the open staff using different supports for the body.
Music — The Telecasters from "Such Sweet Thunder" by Duke Ellington ... 9d. per sheet
6. Dance written in the open staff using direction and turn signs; for three people.
Music — African Beat by Bert Kaempfert 9d. per sheet
7. Dimensional Dance written in the open staff for four dancers 9d. per sheet
8. Reading sheet showing different degrees of analysis of a simple spatial theme ... 9d. per sheet
9. Reading sheet giving 20 variations on ideas contained in Laban's Basic Movement Theme I 9d. per sheet
10. Reading sheet giving 15 variations on the movement ideas of travelling, turning and jumping. 9d. per sheet
11. Different ways of stepping using changing levels.
Music — Number two from "That Latin Feeling" by Bert Kaempfert 9d. per sheet
12. Reading sheet using two Greek line dances as demonstrated by Nikki Roberts, student in 1963, to give practice in stepping and leg gesture 9d. per sheet
13. Reading sheet for circular pathways and turns. Prepared by V. Maletic, 1966 ... 9d. per sheet
14. Reading sheet for stepping and jumping introducing circular pathways.

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Music — "Say Si Si" from "That Latin Feeling") 9d. per sheet

15. Reading sheet mainly concerned with circular pathways, pivot turns and use of front signs.

Music — "Zambesi" from "Swinging Safari" by Bert Kaempfert 9d. per sheet

NOTE—All sheets in Section A, and sheets 1-12 in Section B were prepared by Vivien Bridson in 1966.

C. Dance Studies

1. Technique study.

Choreography—Lisa Ullmann, 1957.

Kinetogram—M. Jonsdotteir, 1957.

Revised by V. Bridson, 1967 ... 3 sheets 3s. 0d.

2. Technique study based on diagonal movement.

Choreography—Athalie Knowles, 1958.

Kinetogram — M. Jonsdotteir; revised Drusilla Barnes, student, 1966

Music - "Tordion" from the Capriol Suite by Warlock 3 sheets 3s. 0d.

3. Technique study based on changing degrees of extension and gathering and scattering.

Choreography—G. Sutherland, 1965

Kinetogram—Joanne Butterworth, student, 1966 4 sheets 4s. 0d.

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4. Technique study based on "Steeple".

Choreography—V. Bridson, 1966

Kinetogram—V. Bridson, 1966

Music—"Numero Cinco" — Herb Alport 2 sheets 2s. 0d.

5. Dynamic swing study for men.

Choreography—G. Sutherland, 1965

Kinetogram—Trevor Hacker, student, 1966 3 sheets 3s. 0d.

6. Study based on symmetry and asymmetry.

Choreography—Lisa Ullmann

Kinetogram—M. Jonsdotteir
Revised V. Bridson, 1967 2 sheets 2s. 0d.

7. Study based on peripheral seven-rings.

Choreography—Lisa Ullmann, 1951

Kinetogram—revised V. Bridson, 1966

Music—Adda Heynssen 3 sheets 3s. 0d.

8. A choreutic study based on a transversal three-ring — for six dancers.

Choreography—V. Bridson, 1966

Kinetogram—V. Bridson, 1966

Music — "Pavane", by Gabriel Fauré 4 sheets 4s. 0d.

9. Study based on the "A" scale

Choreography—G. Sutherland, 1966

Kinetogram—V. Bridson, 1966 ... 3 sheets 3s. 0d.

10. Three Dance Sequences :—

a) Based on transversal steep inclinations

b) Based on transversal flowing inclinations

c) Based on transversal flat inclinations

Choreography — V. Bridson, 1967

Kinetography—V. Bridson, 1967... 3 pages 3s. 0d.

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11. Dance Technique Study for a Solo Dancer.
 Choreography—A. Knowles
 Kinetography—V. Bridson)
 A. Knowles) 1967
 Music—Siciliano from Suite in D
 for Wind.— Teleman 3 sheets 3s. 0d.

NOTE. Unless otherwise stated the studies can be performed by a solo dancer.

Other studies are in preparation.

D. Group Dances

1. Group Dance for any number of people, based on the three dimensions.
 Choreography — Lisa Ullmann, 1957
 Kinetogram—M. Jonsdotteir, revised by V. Bridson, 1967 8 sheets 6s. 0d.
2. In preparation :—
 Dance Suite for twelve dancers
 Kinetogram — second year students, 1966
 Choreography — Lisa Ullmann
 Music — "Suite Provençal" by...Probably approx.
 Milhaud 10 sheets 8s. 0d.



Fig. 2
 A typical halftone. This illustration is produced from the same photograph used for Plate 8 in "Teaching Gymnastics". However, comparison will show that the areas masked off are not the same and that the screen in the book is slightly less evident. It is just visible to the naked eye that "white" areas are in fact covered with tiny black dots, but it requires a magnifying lens to see that the "black" areas are full of white dots!



Fig. 3
 The same photograph as that used in Fig. 2, but here reproduced through a 65-line screen. It is quite possible, with the aid of a low-power magnifying glass, a ruler, a pin, and much patience actually to count the number of dots per linear inch! Note that a coarse-screen block prints perfectly well on a smooth paper; however Fig. 2 would not print well on a rough paper.