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## EDITORIAL

Members will be sorry to learn that the Editor has not been well. Her work for the Magazine has been greatly appreciated and we wish her a speedy recovery.

In accepting the responsibility for this issue of the Magazine from the Editor, I was reminded of Mrs. Preston-Dunlop's warning in the 36th issue, that the burden being shouldered by many of the Officers of the Guild is becoming intolerable. Many people have offered help, but her first suggestion — "Nominate young members to stand for Council" — has been ignored. The last Editorial states that young people's "abilities and outlook . . . should surely be taken into account when considering the Guild's future".

Nominations are now being accepted by the Secretary. Can we, this year, have some young members nominated.

## HAVE WE A FUTURE?

By MARGARET CRAWSHAW

What is in a name? Perhaps there is some significance in our name; Laban's investigations into human movement have already profoundly affected our approach to the movement education of children and we still do not know the full significance of his work and are unlikely to unless his notes and manuscripts are made available for translation and research. That it is the only name that should concern us in our thinking about movement is believed only by the superficial followers of a cult. As Miss Bamba says in her excellent contribution to Readings in Physical Education, ". . . the physical educator must have at his command a really deep and liberal understanding of human movement. He must become involved in discussion with others whose work is relevant to the Art and Science of Movement — the educator, the therapist, the dancer, actor, artist, the sports coach . . ."

Ultimately what matters is not the adherence to a name but a striving by members to widen and deepen their knowledge of human movement. Those of us who are teachers need to become much clearer in our justification for the inclusion of our subject in a curriculum that is rapidly becoming overcrowded.

I believe that young teachers often leave College unconvinced of the vital part movement has to play in the education of children and it is the educative value, as Miss Jordan states, that has to be stressed if our claims are to be justified. Only more knowledge can give us the conviction that will result in the quality of teaching needed to enhance the status of the subject. This, not the narrowing stimulus of an examination system, is I believe what is required.

Of course some children will demand more technical expertise and some more theoretical knowledge; but fundamentally are we trying to give children knowledge of dance or is our main concern to give them knowledge of themselves, to help them to know themselves as people, able to understand and to live with other people?

Herbert Read echoes the teaching of Plato when he says in his book "Education through Art", "The way to rational harmony, to physical poise, to social integration is . . . by way of aesthetic education." Is not our contribution to be made through this channel?

## DANCE : An Adventure into the World of Art

By CAROL HAMBY (Chelsea College of Physical Education)

In Modern Educational Dance classes the teacher leads her pupils into an adventure in the world of art, a world which must be explored in order to be discovered, experienced in order to be understood. It is a world apart from life and yet a part of life.

Educational Dance is not art as such, since its aim is not the production of works of art, nor even a form of training which may be directed towards that end. Nevertheless it moves within the sphere of artistic creation, and involves the same forces within the individual with which art is concerned. This is a realm which has been called a "compensatory world," yet far from being compensatory in the sense of being separate and distinct from reality it is in fact a central world, in that it deals with the essentials of life experience. In opening a way to artistic avenues the dance teacher requires a clear awareness of the sphere of creation from which they spring and to which they lead. This necessitates that she should reconcile herself to the fact that "Life, before all other definitions of it, is a drama of the visible and invisible," indeed not only reconcile herself but more than this—she should seek, in her own experience, the means by which she may come to a full understanding of the import of such an idea. This renders possible the realisation that art too is a drama of visible and invisible (to paraphrase Maurice Nicoll!). I do not intend to equate life and art, but merely to suggest their implicit relationship. It is in the nature of art to fix the eternal in the temporal, and this the artist attempts by making his own statement about some aspect of the reality of life, as he apprehends it, in a form appropriate to the idiom of the day. This then is the realm of ideas by which man as artist, and child as "Explorartist" may come to an understanding of this very fundamental drama.

How can the teacher of Educational Dance afford her pupils such a valuable experience?

In recognition of the fact that individuals differ in ability, interest and moods of learning, the method of problem solving is often employed. Hence children are set tasks and encouraged to call forth from the source of their own creativity the means of fulfilling the demands of the problem, indeed they are urged with monotonous frequency to "find as many different ways as possible" of answering tasks which have been set. It is assumed that the value of the dance as

an artistic and creative discipline can be discovered in the process of exploration, and perhaps this is so, but only if handled with sensitive guidance. Yet this method of "finding different ways" is so much overemployed at present that the soundness of its worth may well be doubted in the light of its ill-considered usage. However as an approach to teaching, conceived in understanding it warrants consideration as a means by which educational dance can offer the child an entry into the central world of art.

It would seem that exploration is the keynote of the variety of experiences to which the child is exposed in the average movement lesson, gymnastics, dance and games alike. Often the experience of variety is regarded as the purpose of the lesson, such that phases of exploration are left without resolution. Certainly we accept for the most part that "Variety is the Spice of Life", indeed in this truism as in many an aphorism there are elements of Universal Truth. However we must look again at this maxim if it is considered relevant to the presentation of class work . . . . Should we not ponder the nature of the spice? By our very state of relative existence, we human beings demand diversity; change is basic to our way of life, yet it is significant that our sense of security lies in the familiar and the known; amidst all this change we seek to discover some fundamental relationship or underlying course which will ignite that warm glow of recognition. Thus it is that the awareness of diverse concepts and the appreciation of their contrasts and similarities can lead the individual to an understanding of essential unity. Surely this is the spice, for unity alone gives depth to the conception of variety.

The value of exploration is discovered by the child only if she tumbles across a source of inspiration, which will be meaningful for the dance. So the teacher must set the situation to make this possible, in fact inevitable. In this way, the teacher and the child together maintain the integrity of what John Martin has referred to as "the impulse behind the gesture" and in perceiving and experiencing "the kernel of the matter" the resultant forms will contain an intricate interweaving of elements which is far more than the sum of their parts.

Let us consider for a moment the human form. It is made up of a range of different components, each having special characteristics: bone, cartilage, fibrous tissue, tendons, ligaments, voluntary and involuntary muscle, jelly, liquid, even

air-spaces, and all these are ever changing. In a seven year span every single cell is completely renewed but there remains the same personality, an individual human being, who is far more than form alone; not simply a living and visible body but a living and invisible being. So the body of the dance as artistic creation must live and undoubtedly it can if its underlying significance shines through the complex patterns of motion.

It seems to me that this is a matter of integrity. Integration is a process of successful cohesion of different elements: an integer does not concern itself with single factors, it is an entity, a thing complete in its own right; thus integrity is the inherent force which guides natural growth and so action, allowing for diversity yet maintaining unity — it is wholeness. Hence in using the word to apply to dance, I am implying nothing more than its true meaning. That binding force of wholeness which makes man more than the sum of his parts, the world more than the sum of its elements, also makes dance more than the sum of isolated and different movements. . . . . it is this that the child must discover.

In repetitive aspects of reality some artists and choreographers, scientists and mathematicians too, have learnt to recognise this force at work in recurrent spatial patterns and dynamic variations.

I intend no shrouded mystery when speaking of a force in this way perhaps it is quite the wrong word to use here . . . . if the correct key is inserted into a well-oiled lock little force is in fact required to open the door . . . . in the same way in perceiving that shape and rhythm are the unifying elements of the dance, the dancer (as the key) must find in the forms of the movement, the appropriate shaping (as the keyhole) and so by placing himself inside his own motion, the discovery of the dynamics that will open the door to the dance is a natural process.

Isadora Duncan felt so strongly about this inherent discipline (to which I referred previously as the integrity of the dance) that she sought to unfold a first movement from which would flow a chain reaction requiring no considered choreography. Just as the planted seed will grow because this is in its nature, so she felt it possible to discover a source from which a whole dance would grow spontaneously. However, looking again at the analogy of the seed, it is important to

remember that the seed must be planted, totally immersed for a period of time—the plant under the earth, and the seed of the child in the womb—and in its own good time the more permanent form of existence, as we know it, will emerge. The process cannot be hurried. So with the dance. Only this immersion can bring an awareness of the meaning behind the seemingly different movements of the dance class. Many of us take a long while to find the key that fits the keyhole, complete involvement escapes us, yet it is this which is the invisible life-giving breath of the dance. How is it to be found?

It is likely that one solution is in discovering as many different ways as possible of fulfilling tasks set! Undoubtedly it is true that joyful recognition is enhanced by contrast, and, in the exploration of movement images the dancer may experience that flow of motion through which shapes and rhythms appropriate for the embodiment and communication of a particular idea, may present themselves. "It is the nature of the organism to defend itself against inharmonious adjustments and to invite harmonious ones" says John Martin.\* Hence the dancer begins to select aesthetically pleasing motifs, and to weave these into a definitive structure. So from exploration, to selection, and ultimately perfection, any artist (and I use the title in its most liberal sense) seeks either intuitively or intentionally to interlace form and dynamics to achieve a sense of wholeness, working through natural progressions to completion. Such a process may be evident in the written essay, the prepared and taught lesson, or the production of a work of art.

Let us consider what this has to do with the teaching of dance. Firstly it seems to me important to avoid encouraging variety just for its own sake. Modern work in Physical Education as in other subjects strives to cater for the individual needs of every child. It has discarded methods of restriction and conformity and introduced progressive ideas which make use of independent creativity. A most worthy intention at its inception but by some people the resultant exploration has been over stressed unwisely. Secondly I would suggest that more emphasis should be placed on the discipline of art in the teaching of Educational Dance. This is not just movement (though there are fundamental principles) but rather it is, or can be, an experience of conceptual expression in motion. An experience in which the impulse behind the dance must guide its formulation in a meaningful way.

\* Maurice Nicoll — "Living Time"

Therefore in allowing for the importance of variety, yet acknowledging at the same time the demands of art, the teacher of dance finds herself in a position which requires considerable sensitivity. Skilful guidance is essential for the resolution of complexity in simplicity. For young children the subject brings about its own involvement and it may result in a spontaneous overflow of activity. The teacher must work to maintain this, yet to help her pupils recognise the unifying elements intrinsic in the idea. The position is often reversed for older children and adults, since they recognise the call of form and dynamics (or think they do) but fail to achieve the involvement which brings life to exploration and composition in the dance.

The lesson then, planned in the light of experience, requires careful forethought as a process rather like growth itself. Indeed Martha Graham once referred to a class as "a life in miniature" — its beginnings facilitate its continued development, and playful exploration is an essential element. Playing with a situation is part of the process by which universal truths are learned — the child enjoys a game about Mothers and Fathers and discovers, not so much the facts of the story which are different for every family and constantly changing within the family, but rather something of "motherliness" of "fatherliness" and of "familiness". Building up the concepts of the dance through movement images is directly parallel . . . "roundness", "straightness", "softness", "hardness", "nearness", "farness", "slowness", "suddenness" are all movement experiences with many external features, but with recurrent implications and game-like dancing involving such ideas can be educationally significant.

However, play is invariably a stepping stone from innocence to experience and in dance it opens the way to communication. Like the little boy who asked "How can I know what I think until I hear what I say?" The child needs to communicate her dance in order to understand it herself and so to learn by it. If this is to be possible the lesson itself must offer the route which will lead past variety to a point of arrival in selected and communicable experience.

Fundamental concepts may be derived from motion itself if the teacher grasps fully the idea at source and conveys a similar awareness to her pupils. As we know people are

## DANCE — AN ADVENTURE INTO THE WORLD OF ART

different and children learn in their own ways, but in fact they are learning the same things in terms which are comprehensible to them. So in finding their own meaning they discover the unity of purpose, in experience and expression, which will make their dances their own — not just movement but dance as an adventure into the world of art.

## ICOSAHEDRAL SYMMETRY OPERATIONS

### Spiraloid 12-Ring Surfaces and their Derivatives

By ALAN SALTER (City Dance Theatre)

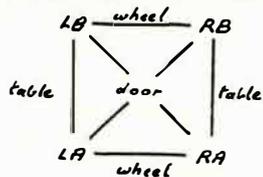
I have found the movement sequences described useful and have tried to illustrate through them, that choreutics can be a workable and stimulating tool in the investigation of movement possibilities.

Structures may possess several forms of symmetry. The basic elements are — a point centre, a rotational axis and a mirror plane (though more complex elements exist, particularly rotary inversion axes and, in heterogeneous systems like a group of dancers, glide planes and screw axes). The essence of all these is that by performing the appropriate operation the original figure is recreated, the new one being congruent therewith. Thus we can invert the figure through its centre, rotate it around its axis or reflect it through its mirror plane, which can be regarded as internal or external. The icosahedron itself has all these symmetry elements, for example 60 rotational congruences, but structures within it differ in their characteristics. It may contain for example a structure retaining a five-fold rotational axis (e.g. the drum about bh-fd, namely hr-rf-rb-dr-bd-dl-lb-lf-hl-fh-), while a typical knot has no symmetry elements (e.g. the following simple trefoil knot, hl-fd-dl-rb-rf-fh-lf-dr-bd-). Knots are of great interest but cannot be further considered here.

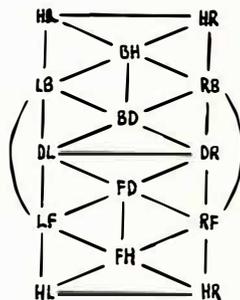
In practice we do not wish merely to reconstitute a sequence, but rather to operate on it using symmetry properties to obtain similar or meaningfully related structures. Indeed for our purpose a figure which just reconstitutes itself is redundant. The inter-relationship of the transversal standard scales will be familiar. (Figure 1 shows the necessary mirror plane operations).

To start, observe that the path of the peripheral standard scales which are so rich in choreutic possibilities is subject to the following, among other, constraints: each successive point differs from its predecessor in one of its dimensional parameters only (thus hr-rf); no three successive points

have a common parameter (not hr-rf-dr); and there are no one dimensional links (not hr-hl). We can find other peripheral 12-rings which accept these constraints and the topological network shown in Figure 2 is useful in this. Example X, Y and Z are three such sequences.



1



2



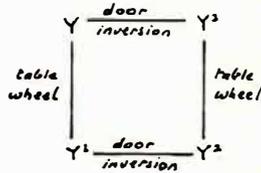
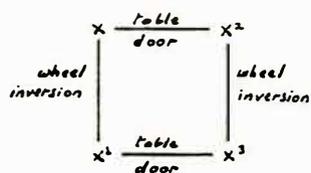
X



Y



Z



Example X. bh-hr-rf-fh-hl-lf-fd-dr-rb-bd-dl-lb- (perform say with the right hand starting dl, an easy mobile character). Looking at the structure we see that moves hl-lf-fd-dr-rb and

dl-lb-bh-hr-rf comprise respectively parts of the equators around  $\blacksquare - \blacktriangleleft$  and  $\blacktriangleright - \blacksquare$ . Moves bh-hr-rf-fh-hl-lf-fd are as in the peripheral standard scale around  $\blacktriangleleft - \blacksquare$  and moves fd-dr-rb-bd-dl-lb-bh as in that around  $\blacksquare - \blacktriangleleft$ . The sequence is rather like an ambiguous 7-ring in each meaning deriving partly from an equator and partly from a more tortillé form, which here comes not from a 5-ring but from peripheral standard scales. If we perform the basic symmetry operations on ring X : inversion and wheel-plane reflection both yield X1 while door and table reflections both yield X2; on inversion, X1 yields X of course while X2 yields X3.

X1 : bh-hl-lf-fh-hr-rf-fd-dl-lb-bd-dr-rb-

X2 : bh-hl-lb-bd-dr-rf-fd-dl-lf-fh-hr-rb-

X3 : bh-hr-rb-bd-dl-lf-fd-dr-rf-fh-hl-lb-

Reflection through two cartesian planes in succession is for a normal diagonally-related icosahedral scale equivalent to a single reflection through the third plane. Clearly our rings are essentially different. The surface of ten icosahedral faces circumscribed by each of our 12-rings is seen to be a spiral or screw around the  $\blacktriangleleft - \blacktriangleright$  axis. Visualising the kernel of these winding spirals, their arms end at vertically opposite points of the dimensional transversals hl-dl or hr-dr (the other ten icosahedral faces comprise a complementary surface which is also spiraloid though its end-points are on the peripheral dimensions rf-rb or lf-lb, a duality of character in a different way from, say, the inward-outward content of the lemniscate. The choice of principal surface is somewhat arbitrary). The arms of X and X3 extend in a sinistral spiral and these structures are superposable, and those of X1 and X2 in a dextral spiral and these structures are superposable but not with the first pair (cf biochemical enantiomers and optical rotation). Rotation about the axis  $\blacktriangleleft - \blacksquare$  through 180° makes congruent X and X3 or X1 and X2. In contrast the peripheral standard scales are of course all mutually superposable.

Though X has no simple diagonal orientation, the ring is nevertheless relatable to a broken diagonal,  $\square - \square - \blacksquare$ . Concentrating on the idea of X as a screw, we can in effect wind this up by rotating the polar triangular points of its broken diagonal anticlockwise (viewed always from  $\square$ ) and the remaining points also anticlockwise, the axis being  $\triangleleft - \triangleright$ . (This is done with the cuboctahedral equivalent in mind). We then obtain a mixed ring

bh-lf-dl-bd-rf-dr-fd-lb-hl-fh-rb-hr-

of some rhythmic interest, which comprises flowing-peripheral-peripheral-moves, the transversals arising as by over-extension of the peripheral scaffolding. The new surface is twisted (like an interrupted lemniscate) and zig-zags about  $\triangleleft - \triangleright$  ending on rf-rb. Rotation in the reverse direction yields the same thing, an interesting redundancy arising from structural ambiguity. Rotation through 180° leads of course to the recovery of X.

Derivatives of these sequences X, X1, X2 and X3 can be obtained by taking nth points thereof in succession. Thus taking every 5th point of X (as the standard transversal scale can be obtained from the peripheral), we obtain

bh-lf-dl-fh-rb-hr-fd-lb-hl-bd-rf-dr-

The movements are peripheral-steep-flowing - (peripheral-volute). With different stress the sequence divides into 4-2-4-2 moves, the groups of 4 being deflections of diameter fh-bd and the groups of 2 deflections of bh-fd. Considering either the origins or the termini of the diagonals from which the transversals are deflected a tetrahedral influence is discernable (cf the standard scale where only two of the cubic points, those of the missing diagonal, do not so occur) corresponding to the notion of double broken diagonal influence. A similar derivative can be obtained analogously from X1 on the other side and from the other stereoisomers X2 and X3.

Taking every 2nd point of X, we obtain

bh-rf-hl-fd-rb-dl- and hr-fh-lf-dr-bd-lb-.

The first of these is an interesting ring of inclinations, a rebounding angular form whose Z-shaped surface ends on hl-dl. The moves are flowing-flat-steep (all related to

$\square - \blacksquare$ ), flowing-flat-steep (all related to  $\blacksquare - \square$ ), being steeple-steep-volute sets. The second of these circumscribes a folded trapezoidal surface ending on hr-dr. The sequence is peripheral-peripheral-flat, rather like a shear, alternate transversals of which are replaced by the peripheral deviations so that the sequence can be done with less attack. This finding of two different forms on taking 2nd points is reminiscent of the cluster-girdle structure of the standard scale.

Taking every 4th point we obtain a skewed set of four triangles,

bh-hl-rb-, hr-lf-bd-, rf-fd-dl-, fh-dr-lb-, two of which are transversal 3-rings (about  $\square - \blacksquare$  and  $\blacksquare - \square$ ), and the other two superficial 3-rings, each a flat transversal and its peripherals.

Example Y. bh-hr-rf-fd-dr-rb-bd-dl-lf-fh-hl-lb-  
If we take any one of X, X1, X2, X3 and revolve it through 90° around its vertical axis and then through 90° about its original side-side axis, we obtain a member of a second series in which the ring structure is maintained but is now oriented differently to the body. (This is not a proper symmetry operation). Such a ring is Y, analysable into constituent parts deriving from equators around  $\square - \blacksquare$  and  $\square - \blacksquare$  and peripheral standard scales around  $\blacksquare - \square$  and  $\blacksquare - \square$ . The surface is screw-like about axis  $\square - \square$ , the end-points being lb-rb, and can be related to broken diagonal  $\blacksquare - \square - \square$ . The familiar symmetry operations yield (though in different association from the X-system) the three other members of the set, comprising in all two dextral and two sinistral kernels whose surfaces end on dimensional transversals lb-rb or lf-rf.

Overwinding screw Y, as we did X, again produces a sequence containing transversal transitions

bh-rb-dr-fh-rf-hr-bd-lb-hl-fd-lf-dl-

though the sequence is now peripheral-peripheral-steep.

Taking every 5th point of Y in turn yields

bh-rb-hl-fd-lf-hr-bd-lb-dr-fh-rf-dl-

comprising peripheral-flat-steep-moves analysable like the corresponding X-derivative, the transversals occurring in these derivatives being those appropriate to the dimensional termini of the original double surfaces. Taking every 2nd point of Y, we obtain two rings : the first,

hr-fd-rb-dl-fh-lb-,

is made up of steep-flowing-flat (related to  - ) - steep-flowing-flat (related to  - ) moves; the second, bh-rf-dr-bd-lf-hl-, being peripheral-peripheral-flowing (as with X this transversal corresponds to the missing dimensional end-points). Taking every 4th point of Y again yields a skewed array of four triangles, two 3-rings related to the broken diagonal and two superficial 3-rings on flowing transversals.

Relationship of X, Y and Z. Ring Z and its derivatives are not discussed (Z is bh-hl-lf-fd-dr-rf-fh-hr-rb-bd-dl-lb-) as the general nature of these will be obvious. We have one basic geometric entity which is either dextral or sinistral. The interconversion of the X, Y and Z systems is not meaningfully related to human symmetry so the movement content of these rings and particularly of their derivatives differs correspondingly.

False symmetry operations. Transitional frameworks. Certain icosahedral sequences, including X, Y, Z, are interconvertible by distortion to and operation on their cuboctahedral counterparts (cf the winding-up operation). The cuboctahedron has rotational axes coinciding with our normal up-down, side-side, forward-back which are four-fold, so we can perform rotations through 90° only. The icosahedral envelope is the more appropriate boundary when we consider human morphology (cf Heliozoa, Asteroidea, etc.). However we can use the cuboctahedron as a kind of transition state to visualise rotational operations which are impossible for the icosahedron. Such false symmetry operations may yield a figure of the same sort, converting A into B backwards for example. Similarly all possible 90° rotations of the 3-ring lf-dr-bh- yield six unnatural (i.e. going round the wrong way) 3-rings, viz. hr-lb-fd-, hl-rf-bd-, fh-dl-rb-,

bd-hl-rf-, rb-fh-dl-, lb-fd-hr-. A 5-ring however leads to extended 5-rings having a transversal dimensional instead of a peripheral one, so emphasising the contrasting components of the original ring (hr-hl-lb-bd-rb- leads to fh-bh-rb-dr-rf-, bh-fh-lf-dl-lb-, rf-lf-hl-bh-hr-, rb-lb-dl-fd-dr-, dr-hr-bh-lb-bd-, hl-dl-bd-rb-bh-). A similar phenomenon occurs when an appropriately selected 7-ring is so treated (rb-dr-dl-lb-lf-fh-rf- about the vertical axis gives rf-fd-bd-rb-lb-hl-lf- ).

This kind of operation is essentially fraudulent and the icosahedron and cuboctahedron, though conveniently occupying approximately the same space, are not of the same class. The latter is generated by the cube and octahedron which are, technically, dual surfaces. The icosahedron's dual figure is the dodecahedron and these two generate a dotriacontahedron (whose vertices lie on the dimensions and the in-between directions,  ·  etc.). This notion of duality sometimes enables us to find, by the mechanical one-to-one correspondence of sides, counterparts to a ring in one figure in the other figures of the group. For example the series of equators hrb-hlb-hlf-dlf-drf-drb- (cube), b-h-l-f-d-r- (octahedron) and bh-hl-fl-fd-dr-br- (cuboctahedron) are so related. But corresponding closed rings cannot in general be obtained.

It should finally be remarked that movement sequences exist to be performed and only then can they become of interest or significance.

## THOUGHTS ABOUT DANCE AND DANCE TECHNIQUE

By Claude Perrottet

Dance as a craft which can be learnt, naturally requires a technique. It appears to me that in the present day a lot of importance is being attached to 'dance technique'; many dancers consider it the key to the art. Other people claim—or have claimed in the past—that it is the soul of the human which dances and any technicality would spoil this creative impulse. There is perhaps a great deal of truth in this view.

But, what do we mean by Technique? One may think of bodily exercises, or the perfection of certain movements, or of being an all-round dancer, or of moving gracefully. To me as a teacher in dance, the question about the nature of technique is relevant and well worth investigating, in the light of the demands on the one hand of contemporary dance, and recent developments in this field on the other. Although unable to give a concise answer, I will attempt to set down my thoughts.

It is hard to make definitions. First of all, our life and, in particular, study, training and enjoyment in dancing appear to me a constant adjustment, conscious or less conscious, to inner drives—efforts—and associated mental images. In watching somebody dancing, one may find, for instance, that what he is doing is in some way lacking, obviously because of insufficient 'body technique'. Let us assume another dancer who has acquired a fine dance technique over many years. He may be moving brilliantly indeed, yet in a puppet-like way perhaps with a chronic concern for correctness and perfection. Every dancer moves differently and has an individual approach to the many aspects of his field of work. Nevertheless, one can say that each of the two dancers lacks something. I should, therefore, be right in saying that the dance technique should help the individual to give just emphasis to the different aspects. The only question would be: which are these points of emphasis?

The human body has been described as 'an extremely versatile instrument of expression'. It is by it that we have to express ourselves in dance. There is the training of the body. Today, one comes across a whole variety of 'dance techniques' offered by many people and authorities professing in dance throughout the world. There are the classical dance societies and academies who, in their syllabus, follow their own specialised education. This technique has been codified over a period of more than 200 years. So, every

## THOUGHTS ABOUT DANCE AND DANCE TECHNIQUE

classical or ballet dancer is making a conscious choice of style; that is, the movements he learns are restricted in number; they follow set patterns of space forms and directions.

For a student of modern American dance, the techniques are different. He includes in his movement vocabulary the use of the deep level and dances more with the floor. He uses impulses which seem to spring from the centre of the body. Martha Graham, one of the greatest dancers has emphasised: "Because effort starts with the nerve centres, it follows that a technique is developed from percussive impulses that flow through the body . . . ." (1)

A 'free dance' technique is again different. In what way? Rudolf Laban says: "The new dance technique promoting the mastery of movement in all its bodily and mental aspects is applied in modern dance as a new form of stage dancing and of social dancing." (2) I want to point at one thing in this statement particularly, for it applies to the 'new form of stage dancing' as well as to the idea put forward by Martha Graham and, indeed, other forms, including the academic dance: the involvement of movement of bodily and of mental nature.

How then does, or should, the modern dancer go about his training? People speak of 'sharpening the tool', thus likening the dancer to a craftsman who sees to it that his set of tools are ready to be used. A dancer performs his daily set of exercises. He also starts to learn new movements and practise them in a variety of sequences. Through this he should gain mastery in executing them.

In the further train of study, the dancer begins to develop his mastery of movement when he comes to differentiating between the ways in which a movement can be done. By this he learns to appreciate the many components of movement which, in dance, unleash such an indefinite variety of movements and, in drama, give expressive shadings to gestures and actions. Take, for example, a step forward with the right leg. The leg can be picked up rather swiftly when gesturing, or pass slowly along the floor. The body has to adjust itself to the new stance in shifting the weight on to the right foot, maybe by slightly erecting. One can make large steps or

(1) From an interview in *The Observer*, August, 1963.

(2) In the book "Modern Educational Dance".

smaller steps. A step may precede a turn. In turning, one has to keep fairly stable, and it is more difficult to pivot with the upper part of the body inclined than vertical. The body can also turn round and round to gain the feel of swift pivoting (understandably without any directional concern).

The dancer naturally attempts the mastery of skills. In Russia, by way of tradition, the men dancers meet for competitions, and there they show and practise fantastic leaps and turns which make the onlooker's eye dazzle. Such feats, however, are often rooted in ancient rites of chivalry and initiation of the youth. Nowadays, the acquisition of a large number of movement skills is not just an asset to the Russian group dancer, but a requirement for his profession. We know also that folk dances of many countries are essentially evoking moods, such as joyfulness, or satisfaction, or mourning. There are many rites of warfare, as in the old Morris dance, or human situations with all kinds of characters depicted. Sometimes the dance just seems to spring from a happy being-together.

This vast range of expression — of emotions and inner states — is by its very nature a fundamental source of inspiration for the free dance. Here we might ask ourselves: how can they best be translated into free dance forms? Is this process perhaps part of the hidden 'soul', depending entirely on the individual?

Dance expression means communication. If we seriously watch dance on our contemporary theatrical scene, we feel frequently that the themes are aimed at communicating wishes and experiences of a modern man, of ourselves. These are hard to put into words. But since when was it possible to explain movements in words? Why should we even go about and criticise them? I could tell by experience that it is the rhythms evolved by the dancer's movements through which a work does communicate. To watch, to be receptive to rhythms: repetitions, movement crescendoes and decrescendoes, themes and variations, the line of a movement 'melody', accents and climax! — is often more satisfying than to try and follow a plot. Perhaps this becomes more clear with the following.

"The best way to acquire and develop the capacity of using movement as a means of expression on the stage is to perform single movement scenes." (3) One may first think that

(3) In the book "Mastery of Movement" by R. Laban.

this is mainly true for mimetic expression. This is an argument. For a stage artist, the hands and facial features are the parts of the body through which he can 'speak'. One remembers clowns or mimes 'do' something so that one immediately felt part of it, or make a whole audience burst with laughter by just twitching an eye-brow. On the occasion of a clown dancing, I saw his emotions shake the whole body, he danced up and down with his head droopy and terribly sad. For a moment the whole stage became an abode of wretchedness, until the clown smiled again.

An emotion, or a character assumed, can give rise to a sequence of movements. This sequence should be practised and refined to make the happening more striking, more vivid. The 'sequence' of movement — or effort — elements which constitute these actions, incorporates a certain movement rhythm. When working on a dramatic sequence I personally feel it best to pay particular attention to two things: the length of time taken by such an element — or combinations of elements — and the spatial direction in which it is executed. Later, music could be used to support this sequence. Such work does, it seems, not only improve one's own skill, but also help to appreciate the beauty of dance movements in others.

With this in mind I want to say a final word on dance presentation. In the world of modern dance, there is a definite trend amongst choreographers: in their search for new movement ideas they try to express 'nothing-ness' on stage. These attempts to deliberately exclude any story or feelings in their work are sometimes very exciting. Often these pieces have something very sensual about them, too. However, I have found that the absence of any feeling or inner participation expressed itself in the use of the hands and the facial expressions of the dancers. The 'rhythm' could briefly be described as non-existent. Upon such startling sensations I might have joined in with a friend of mine who, in a review about Merce Cunningham's dancing, said that she had "exclaimed 'how fantastic, how utterly fabulous, how splendid! . . .'" but five days later: 'how utterly trivial.'"

But may I tell of one other evening, when the 'nothingness' in the face, but the eloquence of body movement and movement rhythm were so beautifully demonstrated and danced by an American: Emily Fraenkel, when she visited London

with her company just over three years ago. I am fully convinced that the personal gifts and the unique technique of this dancer, as indeed of many others too, will again and again contribute to further achievements in the modern dancer's struggle for an artistic expression that is of his days.

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

Foreword

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

Such a view concerning Laban's 'investigations', together with his researches and studies into the arts and sciences, we find confirmed again and again in the writings of educators and historians. The following are but a few:

'The remarkable philosophy that underlies . . . . (The Art of Movement) stems from Mr. Laban's penetrating investigations into pure science, the arts, and into the ways of life of countless tribes and nationalities.' (GM 056 10)

'His desire to master the secrets of physical and mental effort led him on a long course of study, experiment, and research in Paris, Berlin, Vienna and other countries of learning to the study of the arts and the sciences . . . . among them mathematics, physics, chemistry, physiology and anatomy.' (GM D54 39)

'Through Laban's research and discoveries . . . . a wealth of knowledge about the laws of harmony has been opened up for us, which gives a solid foundation for movement and dance practice.....' (GM M64 25)

'His researches revealed principles of movement common to all natural phenomena and movement in different spheres.....' (GM N63 31)

'Choreutics is the analysis of form in movement. It is a system evolved by Rudolf Laban after profound study and exhaustive research..... it touches on the laws of mathematics and philosophy.....'

Anatole Chujoy 'The Dance Encyclopaedia (1949) p.99

'.....it can reasonably be claimed that had Laban not laid out the ground plan and done much of the essential research into First Causes of Movement, the European contribution to Modern Dance styles would lack the richness and variety that it at present shows.....'

.....the Europeans felt their way towards a theory of plasticity, which would support and give shape to their philosophisings (with Laban standing at the centre, as it were, ready to show them the workings of the magic machine).....

A. V. Coton, 'The New Ballet' (1946) p.21

We may take it that Laban was the philosopher and researcher who first formulated the new conception of movement.....' ibid p. 30

'Laban's Method is the only one which offers a pedagogical, and theoretically sound explanation of all dancing movements through systematic correlation of the body within its surrounding space.'

Juana de Laban. 'Dance: A Basic Educational Technique'  
Ed. Rand Rogers p. 206

Enough has been cited to confirm the view that Laban has been acclaimed as 'a man of intellect', 'a philosopher' and 'the chief theoretician of the free dance'. It therefore comes as no small surprise, to learn from our enquiries into the foundations of Laban's philosophy, that he was no 'theorist' or 'researcher' — at least in the strict sense of those words. His 'philosophisings' and 'theorisings' echo the themes of the great Pythagorean and Platonic tradition which we have traced in some detail, and these we know to be mythical in essence, and often mystical in expression.

If we 'excavate' diligently among the foundations of Laban's philosophy, we shall discover five great pillars upon which rests the whole superstructure of his life's work. But we must not be disturbed if, when we view them, they seem strange and unfamiliar; they have lain hidden for many years beneath the vast accumulation of practical and technical development in choreutics, dance, industry, kinetography and theatre; their support is only vaguely recognised in present-day practice.

What are these deeply embedded foundation stones? Do they in fact provide us with 'an enormous treasure of material and knowledge, upon which to base (our) studies'? Briefly, they are Laban's fundamental beliefs in: (i) Dance as a Divine Power, (ii) The Reigen or Circle-Dance, (iii) Unity and Ecstasy, (iv) The Crystal, (v) Harmony.

Let us look closely and critically in this article, at the first two of these, and ask with the 'head-shaking' questioner:

'Have we not moved away from Laban's fundamental ideas? Does the Art of Movement rest squarely on its original sub-structure, or has it shifted its ground?'

Dance — a Divine Power

At the very centre of Laban's philosophy lies a deeply rooted belief in the Divine power of the dance. This power— not confined to human activity—is the manifestation of the active principle animating all terrestrial and celestial bodies—the stars, planets, nature and man. It has both personal and cosmic dimensions; is 'the driving force which turns the mind towards religion.....' (WD 8); 'the unified power which surges through everything.....' (WD 146). Such a power cannot be compared with all the Gods of India, Olympus, or the Saints of Christendom. It is all-pervasive and incomprehensible. (WD 101)

And to this principle Laban dedicated his life — a dedication so complete, that no other consideration could deflect him from his exclusive devotion to its manifestation in the universe and in man, for :

'In the weave of boundless existence which we call cosmos, no other driving power can be recognised but the one that creates the dance.....' (GM M59 29)

'What does one describe as the view of the dancer? Above all his infinite reverence for all dancing and the dedication to the core of all being, the harmonious movement, the dance. This dedication is so exclusive that all else fades away.....' (WD 8)

Man must have no other guiding principle; he must regard the dance as something 'flooding the whole of his being, as his most important, a one-ness which determines and orders all action and being of everyday.....' (WD 124)

This then is the prime qualification of the dancer; a man who consciously orders his life in accordance with the divine laws of the dance and to whom God — through the dance — has been revealed.

'A thought of God has woken up in me. If I experience this tension consciously and know how to fit this in with my life, I am a dancer.....' (WD 7)

It is only with the dancer that we find 'a peculiar faith in the power and good of all being in its purity and finality' (WD 8). All the dogmas of the established churches, and philosophies to which man is 'captive' are to be 'rejected', and man 'won back for a healthy, united plastic recognition of life' from which he has strayed. (WD 34) The lack of balance in scientific, political and religious pursuits can be rectified only by the dance which unites all man's faculties in its gestures, as the forces of the universe unite all things in one cosmic order.

Laban's faith finds confirmation in the written works of the past — in Pythagoras, Plato, Confucius, Lucian and Jalal al-Rumi — for 'one can regain through the resurrection of the body a similar feeling of the antique and other epochs which were full of movement, and return to the serious spiritual thinking.....' (GD 12). The religious ceremonies— particularly the temple dancing of the ancient mysteries — provide some basic principles for exercise in educational dance. 'We take a number of laws from these old rites' says Laban, 'which are still valid today' (GD 15). There are 'ethical' contents in these rhythmical movements of the body which 'harmonise the soul', they obey the laws of order designed by nature. (GD 23. GD 154)

There are also fundamental rhythms in nature which have far reaching consequences for the development of the individual, and of culture as a whole, and which in fact carry implications for a life hereafter. Laban explains :

'Not only the development of the individual but also the building of a whole culture results from the same rhythms which lead from the undisturbed elemental force...' (DK 135)  
.....the united rule of harmony.....appearing everywhere from the form of crystals to the drives of man, reveals itself as a rule of dance which might be taken as a messenger of certainty about those questions of a life beyond.....'  
(GM M59 38)

That gymnastics and dance, have for Laban, a religious purpose cannot be denied; he believes that the vast majority of people can appreciate such 'religious exercise' (GD 176), for Nature which surrounds man provides ample evidence of the universal law which is the basis of all dancing.

'We can only look reverently into the workshop of nature where the spirit of dance is created.....' (WD 9)

### Comment

Is it possible that underlying twentieth century Movement Education, we have a form of primitive pantheism — a pantheism not unlike that to be found in the astrological paganism of Ancient Egypt, Babylon and Greece? We read in 'Mastery of Movement' that the modern dancer 'hopes to perform..... a kind of magic invocation of life powers. These powers or forces, have no names in modern vocabulary, but we know them when we meet them in the form of unaccountable inner drives, attitudes, emotions and beliefs.' (MM 157). This for Laban is no mere metaphor or dance motif, but a thorough-going declaration of faith in the divine powers of the dance.

Now as Professor Langer — that eminent aesthetician — points out, the existence of mysterious 'powers' dominates all pre-scientific imagination, and that 'the world picture of naive men naturally stems from the pattern of subjective action and passion.' (FF 188). And primitive man's conception of these 'powers' undoubtedly became linked with the forces of his own body. But as Mrs. Langer adds : "The conception of 'powers' in nature operating like impulses, and of force inhering in things as strength is felt to be in the body, is an obvious one. Yet it is a myth, built on the most primitive symbol — the body....." (FF 188).

We have but to compare this statement with Laban's own declaration, to realise that his literal belief in 'unnamed powers' is a clear example of what Professor Cassirer calls the 'mythic consciousness'. The art of primitive cultures reveals this 'mythic consciousness' at work in its paintings, sculpture and literature. 'Powers already fixed in visible or describable form, anthropomorphic or zoomorphic—a sacred bison, a sacred cow, a scarab, a Tiki, a Hermes or Korê, finally an Appolo, Athena, Osiris, Christ.....' (FF 190). But as Susanne Langer so poignantly adds, 'the terrible and fecund Powers that surround humanity' are first recognised and represented through 'dancing'. 'It is the first representation of the world as a realm of mystic forces.' (FF 190).

The 'World of the Dancer' for Rudolf Laban, is none other than such a realm of 'mystic forces'. For him, man's dancing body is the means whereby 'life forces' might be adjured, challenged or placated through 'a kind of magic invocation or incantation' (MM 157). No dividing line separates the forces of nature from the forces of man's own body; for

Laban, the dance is fused with the world's great motions. One can but enter, he says, into 'the stream of life and growth', and give one's soul to the 'pulsating world'. (GM N58 8) (WD 44). Laban's universal 'Flow' of movement is none other than this 'stream of life and growth' — in fact the Divine Power of the dance.

Perhaps the most profound effect that such an underlying philosophy has had in Laban's own teaching, is to provide him with that dynamic quality, which alone could emanate from complete dedication and a deeply religious belief. That his followers remain only vaguely aware of the precise nature of Laban's creed, might seem unimportant; his faith in 'movement' has shone through and illuminated for many a whole new world — be it mythical, ecstatic or genuinely aesthetic. But we know from Laban's Pythagoreanism, Sufism, Masonic and Mystic connections, that his half-hidden cosmic philosophy — with its fundamental faith in the Divine Power of movement — could not help but breed a slight air of mystery, and with it the dangers to education of an esoteric doctrine inaccessible to adequate appraisal. Perhaps Laban himself was only too aware of this, for he writes :

'Modern man hides away the experience of such powers. He is probably ashamed or even afraid of them because they cannot be intellectually explained.'

(MM 157)

Certainly any stranger to the Art of Movement would regard as mysterious, the allusions in 'Choreutics' (1966) to 'the wisdom of circles', a wisdom which 'has its roots in magic' and is 'as old as the hills'. (CS viii)

As a philosophy of Movement, Laban's religious cosmic beliefs would not find general acceptance. To some, the more personal aspects of a Deity would be lost in an all too pantheistic scheme; to others, his mystical approach — precluding as it does adequate appraisal — would seem retrogressive; to yet others, the notion of present-day educational practice being rooted in 'magic', 'ancient wisdom', 'mysteries', 'incantations' and 'invocations' would, to use Professor Langer's words in relation to Laban's 'mystic metaphysics' seem 'at best fanciful, and at worst rapturously sentimental'. (FF 186).

### The Reigen or Circle Dance

'But the purest idol of the dance of dances, the world of happenings, is the reigen which moves the human body.....' (WD 8)

To the English student of Laban, the word 'reigen' or 'circle-dance', would not necessarily carry any special significance; in the history of the dance it is a word used to describe a large number of different styles, from the ancient choral dances to the dance of the ordinary peasant, but all having in common — 'circularity'.

But to Laban, the reigen is essentially cosmic. It echoes ancient astral doctrines of cosmic harmony and uniform circular motion of the planets; it is mystical, as in the dance of the Dervishes, and mythical, as in the 'dance of the spheres'; it has found expression in theogonies and theosophies from the ancient Chaldeans to twentieth century 'Eurhythmy'; as a cosmic principle, it abounds in Laban's early writings.

If we ask what form the dance must take if it is to 'obey those laws of order which have been designed by nature' (GD 23), Laban undoubtedly would reply: 'the reigen'. The reigen or circle-dance is for him the archetype of universal order; it symbolises the circular motions of the cosmos and has important implications for educational practice and cultural reform; it is the 'purest idol of the dances'.

We find it difficult to arrive at any sharply defined conception of the reigen for choreographic purposes, for its association with 'world happenings' — its universal and cosmic significance — overshadows any precise practical application, at least in its pre-choreutic phase, for :

'.....the reigen is a unity which embraces everything...  
... (WD 38) .....Every object has its movement, in apparent peace it rolls in company with larger units on many intertwined ways through the universe..... Everything is a reigen.....' (WD 203)

If it has any distinguishing features, they are exhausted in 'circularity'. Laban declares :

'Up to the immensity of space of the endless solar systems, up to the equally immense play of the small atoms, the same order is present, the reigen.....'

(WD 38)

.....the order of the reigen, is the recognisable characteristic of that power which created world and man.....'  
(WD 125)

But what choreographic significance can it have? Laban explains:

'A wide outward swing of the arms pulls the body almost through the air in a circular movement. Sure and motionless the body stands at the end of this reigen.' (WD 71)  
'Yes, in the whole life, in every being is dance: the dance of the constellations, dance of the natural forces, dance of human actions and sensations, dance of cultures, dance of all arts. Man is dancer. In the circle-play he strengthens his dancing.' (WD 156)

Can such a dance then qualify as a performing art? No! It 'is not calculated to impress an audience' (WD 156), and it is not to be confused with erotic dance which is 'designed to attract'. The reigen is 'self-sufficient' and is the 'bearer of all cultural education'. The consciously performing man moving in a reigen, is more like 'a refined work of nature' than 'a work of art'. (WD 156)

Transposed into a prescription for teaching, the reigen consists of variations on a circular theme, for 'the art of dancing raises its medium movement to a thrilling whirl' (GD 26), and 'all these movements of curves and spirals follow the harmonious connections of individual tendencies ..... '(GD 87). So persistent, is in fact, the 'circular' motif in Laban's writings, that his teaching language abounds with 'swings', 'waves', 'turnings', 'spirals', 'rings', 'rotations', 'curls', 'S' shapes and 'figures of eight', so much so, that circular movement becomes the key principle of Laban's gymnastics and dance. It is, he says, '...a property of movement which is lacking in the child today, particularly the town child, and which persists strongly into later life.....' (DK 58), and therefore must be cultivated.

And on the topic of the cosmic significance of such exercise, Laban could not be more emphatic. He declares:

'It cannot be said too often, and it is a unique conception to be stressed repeatedly and to be remembered: movement, the path in our surroundings, the path as a sign, a symbol of the complex paths of the universe, — it is to this that today we are directed, and from which we await the enlightenment, which hitherto we have not

yet had, and from which we expect a certain degree of deliverance and inspiration in order to throw off restraints and live vividly henceforward.'

Rudolf von Laban (DK 48)

#### Comment

We have traced in some detail in our previous articles, the persistent strains of Platonic harmonious movement, and we have heard the theme of 'circularity' resounding in that ancient myth of creation — the 'Timaeus'. Can we recall Plato's prescription for exercise, that man should emulate the 'harmonious circuits of the universe' for 'the motions in us that are akin to the divine, are the thoughts and revolutions of the universe'? (T 119). If we can, we will also recall that in Elizabethan England man also felt a moral obligation to emulate the cosmic order, for: '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)

And so Laban, in complete sympathy with this cosmic ethic, recommends that the child makes circular movements, and the student of dance performs repetitions of circular exercise, for as he says: there is a 'wisdom to be found through the study of all the phenomena of circles existing in nature and in life'. (CS vii)

Now planetary motions, cosmic circles, and 'vagabond pathways', may—as they have in the past—provide the dance with abundant 'motifs'; *but only in the role of motifs*. In twentieth century art and science of the dance, we should have to reject any literal cosmic circularity—the very *idée fixe* of Laban's mythical imagination; we should have to ask if, bereft of its cosmic significance, 'the wisdom of circles' has any indispensable technical or aesthetic function in the rapidly developing *art* of the dance.

And the one function which might immediately spring to mind — one we shall examine in our next article — is the essentially ecstatic role of the reigen. It serves — as do other basic gestures — "to sever the bonds of actuality and establish the 'otherworldliness' atmosphere in which illusory forces operate. Whirling, circling, gliding and skipping and balancing are such basic gestures that seem to spring from the deepest sources of feeling, the rhythms of physical life as such." (FF 192). But in art, we invoke this 'otherworldliness' in the full knowledge of its illusory status, and therefore with

artistic intent. No literal belief in 'magic powers' or 'cosmic forces' can now operate in the dance, for: 'the realm of magic round the altar was broken, inevitably and properly, by the growth of the human mind from mythic conception to philosophic and scientific thought'. (FF 207).

And from this it is but a very short step to the aesthetic consciousness in which illusory powers operate as the very essence of the dance.

Postscript

It would be surprising in any man with so strong a tendency to mystical experience as Rudolf Laban, to find a capacity for precise philosophic or scientific thought. In spite of the many recorded claims for his status as a 'philosopher', 'scientist', and 'theoretician', we know such to have been beyond him. His aim—openly avowed—was but to 'awaken an insight into dancing' through his 'circle-dance of thoughts'.

'I hope that my presentation will fall on fertile ground and that better men than myself will form the words, which will give the dance a common linguistic basis..... This applies especially to scientific, philosophical and other matters—strange to me—and about which I write not as a professional researcher but as a layman to the best of my knowledge. It is not my aim to formulate norms and dogmas, but to awaken an insight into dancing.

Rudolf Laban  
'Die Welt des Tanzers' (WD 3)  
'Five Circle-Dances of Thought'

And this Laban has done. It is now *our* mutual task—in honour of his name—to 'form the words, which will give the dance a common linguistic basis'.

**Abbreviations and References**

GM	'Laban Art of Movement Guild Magazine'
WD	Rudolf Laban 'Die Welt Des Tanzers'
GD	Rudolf Laban 'Gymnastik und Tanz fur Erwachsene'
DK	Rudolf Laban 'Des Kindes Gymnastik und Tanz'
MM	Rudolf Laban 'Mastery of Movement'
CS	Rudolf Laban 'Choreutics'
FF	Susanne Langer 'Feeling and Form'
EWP	E. M. W. Tillyard, 'Elizabethan World Picture'
T	H. D. P. Lee 'Plato Timaeus'

By M. A. ROSEWARME JENKINS

The Spring Study Course of the Modern Educational Dance Section of the A.T.C.D.E. was held at Bretton Hall this year and was open to members and non-members alike. The course was an experiment designed to give direct experience to members in contrast to previous courses which have been much concerned with teaching i.e. for the achievement of experience by others. It was hoped that this would result in refreshment and a revitalised look at part of that much discussed area—the integration of the arts. This was rather a tall order in such a short space of time but there was no doubt about the energy of members' response, either 'for' or 'against'.

The course was conceived as a result of the interest of members attending the Dance Section's Spring conference last year (1966) who commented on the excellence of the paintings and sculptures displayed at Bretton. A committee of Bretton staff, led by Miss M. Dunn, was formed to plan the 1967 conference. They rejected the obvious pattern for such a course (i.e. integration through the theatre co-ordinating drama, movement, speech, design, costume and the construction of sets) and decided rather to investigate a common stimulus which would lead to consideration of the meaning of integration and the effect of combining one art form with another. Rhythm was selected as a common quality which would allow for development of ideas in all aspects.

The areas chosen for the experiment were design, poetry, drama and sociology, mathematics and environmental studies. Members could work in two of the groups and there were dance sessions for all. Each group was led by a member of the Bretton Hall staff who, at the first meeting of the course, gave an explanation of plans and aims to assist members in making their choice of groups. Extracts from these introductory statements appear below.

DESIGN (Miss F. Hickey)

- Aims
1. To examine the visual connotations of the word 'rhythm'.
  2. To try to express some of these through constructions, using such variety of ways and materials that experienced members of the course can still find something new to try and the inexperienced will not start at a disadvantage.

## Notes

The word 'rhythm' elicits a response both intellectual and emotional. Therefore anything done must contain both aspects. If rhythm has any visual connotation this would suggest either a moving object (rhythm/movement) or a rhythmically constructed object (rhythm/pattern). This prompts the conclusion that pattern is to visual concepts what rhythm is to aural ones and that movement can be the link between the two.

The rhythm/pattern conception has always been present to a greater or lesser degree whereas the rhythm/movement idea has assumed an important place in the visual arts only within the last generation. Rhythm/movement now appears in many minor art forms, some purely decorative, many deliberately emotive e.g. oscillation patterns on T.V., moving light patterns, kaleidoscopic patterns, etc. often accompanied by music or noise. This idea is not new, it has, however, only recently been given *serious* thought. Another aspect of rhythm/movement which may be more fruitful, is the 1960's preoccupation with audience participation. This can be seen in two basic forms.

1. In structures so patterned and/or rhythmically jointed or constructed that they can be moved, spun, re-arranged, etc., by the onlooker, to produce varied results.
2. In structures, 2 and 3 dimensional, which change with the movement of the onlooker. They may do so through the use of varied dimensions, different textures, light reflecting (etc.) surfaces, different relationships of sizes, shapes, colours.

There are, no doubt, other visual aspects of rhythm which might be used as a basis for practical sessions but the rhythm/movement/pattern aspect is still comparatively new and lacking in clichés. For this reason 'artists' and 'non-artists' in the group start level. Despite its superficial suggestion of purely intellectual exercise this approach has a powerful emotional content. It also allows use of very varied materials and encourages individuality of interpretation.

## Tasks

Courses of action must be limited to a few basic ideas if anything is to be achieved in a short space of time. It is suggested that the group makes partly or wholly 3 dimensional structures.

- Partly 3 D might be :
1. movable shapes on a flat surface
  2. a moving patterned surface
  3. a malleable surface allowing of regular or random angled surfaces being set in it
  4. a deep frame with surfaces supported in it at varied intervals

- Wholly 3 D might be:
5. strung/moving—in fact a mobile
  6. strung/to-be-moved—e.g. on stalks
  7. a more conventionally static 3 D structure depending for its rhythm/movement on the position of the onlooker

It is hoped that members of the course will gain interest in working out ideas and trying out new materials and will produce models, as it were, of thoughts and emotional responses.

## RHYTHM IN POETRY (Mr. P. Moss)

There are two kinds :

1. That which underlines universal life forces, e.g. the life cycle; rhythmic movement, through stages of life, to death.

An important example of this universal is seen in the rhythms of history; reflected partly in poetic connection, partly in general cultural movements.

2. The internal, specific rhythms of single poems, produced through the interlocking of language, meaning and emotional tone.

Poems used as examples of these two kinds were "Kubla Khan" by Coleridge, "Welsh Incident" by Graves, "Epitaph" by Theodore Spenser and "Lament" by Dylan Thomas.

The stimuli planned for evoking language responses in the seminars are :

1. Prose on record
2. Music on record

## EXPLORATION OF ASPECTS OF RHYTHM

3. Poems to read
4. Photographs to look at
5. Assignments in the College grounds, e.g. considering the movement of water in the lakes.

### DRAMA AND SOCIOLOGY (Mr. J. Hodgson and Mr. G. Elliot)

Aim: To explore, using the medium of film, the theme 'Rhythm in Human Conflict'

Notes: There are two general themes:

1. Conflicts centring around local and personal situations. These will be interpreted realistically using black and white film.
  - i. Jammed lift
  - ii. Domestic incident
  - iii. Pub brawl
2. Conflicts centring around universal and impersonal situations. These will be interpreted in abstracted terms using colour film.
  - i. Crowd against authority
  - ii. Race riot
  - iii. Nuclear attack

Each group will plan and direct a four minute film of the aspect assigned to them. Each piece of film will aim at a sense of unity, but will be rhythmically related to the overall theme. As the titles suggest, the overall rhythm becomes more intense as the theme progresses.

There will be on hand limited props., costumes and lighting. Each group will have an 8 mm. camera, stop watch, scenario sheet, shooting/time-breakdown sheet and a clip board.

### MATHEMATICS (Mr. J. Bunnell)

### ENVIRONMENTAL STUDIES (Mr. R. Norbury)

In mathematics the work will be by invention and solution through the materials available and supplied. The environmental study group will work through discovery and invention using existing immediate surroundings. Common to both will be the discovery of form, pattern, structure and significance related to rhythm, by means manipulation and/or investigation.

## EXPLORATION OF ASPECTS OF RHYTHM

Non-athletes enjoy watching dance but no one enjoys watching mathematics. To many people modern dance is equated with free expression and mathematics is thought to be very restricted by technical rules. These opinions are wrong, both subjects have their freedoms and their rules. For example, in the new methods of teaching mathematics children are presented with open-ended situations and they choose the problems which they wish to investigate. The response in mathematics, as well as in dance, is both emotional and rational, both are creative activities arising from a stimulus.

When considering integration one tends to assume that there are subjects to be put together. There is merely an approach to learning which will suit an individual and be put together in an integrated way. We are all subject to environmental influences from birth. Some experiences give feelings of security some do not. One builds up sensitivity and learns because there is a need to sort out a survival method. Taking the sense of touch as a starting point and building on sensory experience and receptiveness of mind one might discuss emotional reactions to the touch of anything around and suddenly or gradually hit upon a meaningful pattern. This appreciation is empirical and has to come from the needs of an individual and not from an academic discipline. In these days we must come to terms with an urbanised society, with mass influences. An individual can only have identity by appreciating what is there. Sensory experience increases sensitivity. Receptiveness and response lead to social education.

### DANCE

These sessions, being common to all, needed no special introduction. Miss Russell used metric and non-metric rhythms in a lyrical dance, accompanied by Turina's "Exaltation", and Miss Dunn used the rhythms of human action in motifs for dance drama.

So these were the statements of the planners. Here are a few comments, chosen at random, from the participants:—  
*Design*: 'How often do we put children and students in this situation? I think the group enjoyed the sessions, in fact many returned later to finish their work. I certainly found it worthwhile though frustrating at times, and feel now that the question of rhythm in 3D design is worth pursuing.'

*Poetry*: 'I spent the whole afternoon being allowed introspection, holding tentative conversations with the poets, trying

to keep the key-words "rhythm" and "integration" behind what I was reading and writing. There was nothing spectacular to be seen at the end, but an enormous sense of refreshment. I think this was because the "triggering off" points of poetry, music, speech and environment were subtly selected and presented.'

*Sociology and Drama* : We set out to explore conflict within given situations and to actually "make" a 4 minute film in one and a half hours! This was a most enlightening experience and certainly initiated conversation about the art of film making, the artistic difficulties and particularly, perhaps, the nature of the rhythmic demands involved. We undoubtedly worked rhythmically and a-rhythmically in a very practical, numerical sense because we became dedicated to finishing the film before dinner! It was fun. It opened eyes further which was a major factor. We finished the film!

A key lecture of the weekend was given by Mr. J. F. Friend (Principal of Bretton Hall). He traced the history of the development and application of the idea of teaching through focus on areas of study rather than on subjects and surveyed the problems and benefits of this procedure in education as a whole. This was of great practical help to members in orienting their thoughts about integration.

At the closing meeting members were asked for their reactions. These fell into two categories "what a wonderful week-end" and "what a frustrating one". Fortunately no one was heard to say it had been a boring weekend! After all the endeavour was anyone any clearer about the meaning of integration in the context of education? Some people decided that "integration" was a word for the waste bin because it meant the impossible but that one could start from a stimulus and be prepared to work in any direction from the starting point. Others had lost all certainty about integration and could not decide whether it was too simple or too complex. Any material, they thought, could be used for any purpose by someone of truly individual mind. Similarly any concept could be used by an independent mind looking at *it* for what it was and not at where it came from. Help was felt to be needed from specialists because, with a small vocabulary, sensitive experience in new fields was difficult. Although one aimed to see the possibilities one only achieved satisfaction through coming to terms with the skills of a specific study. The need to achieve something was very strongly felt. Time was such an important aspect. Some people can respond

almost immediately to a situation, others may desire to do so but may take time, often a long time.

The weekend seemed to be fruitful both in discussion and in the concrete results i.e. the constructions of the design and mathematics groups, the films of the drama and sociology group and the writing of the poetry group.

Such varied experience is difficult to summarise but it was clear that in the end the sensation of integration depended entirely on one's attitude to the endeavour. It was essential to cultivate a wholeness of response whatever the situation (looking, listening, etc.) and allow oneself to become involved. If one responded wholly one became a more whole person because of it.

## CHOREOLOGY IN EDUCATION AND DANCE

By SALLY E. ARCHBUTT

From September 5th - 7th I attended a course entitled "Choreology in Education and Dance". Organised by Mrs. Marguerite Causley and the Institute of Choreology, it was designed to stress and publicise the importance of movement notation and to give an introduction to the Benesh system. The course was held at Sir John Cass College in London and was attended by some sixty people, including a computer programmer, an occupational therapist, a research officer of a medical research council, training college lecturers, school-teachers, ballet teachers, training college and ballet students.

We were subjected to a very full programme in the short time available. It included four practical sessions on the Benesh system of notation, by the end of which we were reading and performing from simple notation examples, and four major lectures. The first of these, by Nicholas Dromgoole, M.A. led us to think about perception in relation to aesthetics and the dance; the second by Gordon Curl about ancient Greek philosophies of movement in relation to Rudolf Laban; the third, by Dr. Gordon Pask, cybernetician and designer of computers, about the requirements of systems of movement notation in relation to the requirements of their use in specific fields of study; and the fourth by Rudolf Benesh on scientific and medical aspects of movement notation. In connection with the latter we saw an extremely interesting film of work with spastic children at the Centro di Educazione Motoria in Florence.

During a long evening session Marguerite Causley told of how she had used notation as a tool to assist her in creating and producing the choreography for an amateur production of "West Side Story", and showed a short film of parts of the production; Kathleen Russell analysed the Prelude from Fokine's "Les Sylphides" and its relationship to Chopin's music; Joan Benesh showed us examples of the notation of Indian and Modern Stage dance. The last three items were illustrated live by dancers who also read from the dance scores. We heard about the use of notation in recording development in athletics and the evening ended by a short session, led by Robert Harold, in which we all danced three short notated folk dances, Greek, Yugoslav and Israeli.

At the end of the whole course there was a Brains Trust, consisting of the faculty of the course joined by choreog-

## CHOREOLOGY IN EDUCATION AND DANCE

rapher Norman Morrice and dance critic Fernau Hall, which was chaired by Norman Fisher of the B.B.C.

The course reflected the rapidly growing interest in movement notation and choreology (the scientific study of movement through the use of notation), and the Institute of Choreology is certainly doing excellent work in bringing notation to the notice of the public at large, as well as dancers and people concerned with movement in the fields of medicine, physiotherapy, industry, sport, education, theatre, anthropology and social science. There is no doubt that the members of the course to whom movement notation was a new concept were interested and excited by the realisation of its potential value, by the feeling that here is something positive that we in this century may be able to contribute towards the knowledge and betterment of mankind, and by its possibilities as an exciting new career. Ballet teachers and physical educationists seemed to be particularly interested in the latter.

I was asked many times about the Laban system of notation and which system I thought the best. I said I could not possibly make such a judgement, as I had studied the Laban system extensively and worked with it for many years both professionally and with my students, and this was my first introduction to the Benesh system. One will obviously continue to use the system one knows and has found valuable unless there is some good reason to change. I myself find the Laban system extremely visual from the spatial and relationship points of view, and that it gives a wonderfully clear analysis of the co-ordination and timing of movement. The analysis of movement is fascinating and can give one hundreds of movement ideas.

One thing I learnt from the course is that any system of movement notation will necessarily be complex if one wants or needs to go into very subtle details (the Benesh system included), but in teaching it in the early stages one should keep it very simple and related always to practical use within the particular field in which the students or children are working and related to the kind of terminology that they understand. It can, of course, later be used as a wonderful teaching aid to extend their movement knowledge.

Professional dancers firstly want to be able to read and translate notation fairly quickly into meaningful dance phrases. Choreographers are firstly interested in being able

to notate their own works and in being able to write legibly and logically. Research workers may need to be able to record subtle details within small, well-defined areas. Children can use simple notation to clarify and record ideas that they have created and to help to build up their movement knowledge and experience. Students and amateur dancers can use it both in the latter way and also to read and perform works composed by other groups and so widen their repertoire and experience. The development by Valerie Preston-Dunlop of "motif-writing", in which a simplified language is used without unnecessary degrees of detail until they are needed, is an excellent development within the Laban system, enabling one's thoughts and knowledge to integrate and develop naturally with understanding into the full notation.

Many people are interested in "motif-writing" because they think it is simple and easily readable. Many people are interested in Benesh notation for the same reason. Simplicity, I believe, is not everything. We are trying to record the movements of human beings, each one so individual and possessing unique movement as a result of a unique body and mind and complex motivation. The more deeply one goes the more comprehensive any system of notation needs to be, and for specialists in some fields of research the recording of subtle differences is essential, but if the use of notation is kept strictly related to the purpose for which it is needed in the particular field in which it is being used, and to the capacities of the people who are expected to be able to understand and work with it, simplicity need not be a problem. In the early stages Labanotation is as simple as Benesh notation.

Labanotation is a wonderfully worked out, logical, visual system. It should be given more publicity. More people should have the courage to study and become choreologists, pioneers in exciting new fields. There is plenty of literature to use. Three of the finest teachers are in this country — Ann Hutchinson, Valerie Preston-Dunlop and Diana Baddley, and Albrecht Knust and Sigurd Leeder visit England nearly every year. Many other people are expert notators and using it in their work and research. The question of which system may ultimately be chosen to be the universal one cannot be answered at this stage. For many years to come different systems will be used in their own right. At the moment the Laban system is the more experienced, the more tested, the product of many keen minds working over the years to refine it in relation to its use in many different

areas. It has been known in this country for over thirty years. We have been slow to recognise its value and use it. In a similar way many teachers, using excuses to remain unskilled in the art of dancing, have damaged the image of the Art of Movement in this country, and we lie open to the criticism that we have never produced any artistic work to compare with the American contemporary dancers.

It is not too late to do something about these things. The advent of the Bachelor of Education Degree has at last brought us to a further realisation that we have much leeway to make up, that we need to be more articulate, more artistic, more scientific and to think more deeply and honestly at every level. Let us be interested in notation. Let us become literate and learn one system thoroughly, whether it be Laban, Benesh, Eshkol or Jay. Let us help to publicise the fact that workable systems of movement notation now exist, and that we are on the threshold of a new era in the art and science of movement. Let us, in the true spirit of scientific enquiry, be genuinely interested in the different systems. Let rivalry be friendly, let different worlds meet, let us wish each one another success and, above all, let us use and publicise notation.

I should like to extend my thanks to the organisers of the course for a stimulating and enjoyable three days.

## ON PREPARING A DANCE FOR TELEVISION

By VI WILMOT

I was not surprised when the chaplain approached me at the start of the Spring Term, to ask whether the students would be willing to prepare a dance to fit in with the theme "Except ye become as children". For some months we had been experimenting with less traditional forms of service in College, and I thought this was envisaged as a contribution to another effort of this kind. I was surprised, therefore, to discover that this particular programme was to be televised in the "Seeing and Believing" Series. Having agreed to cooperate I enlisted the help of colleagues in the department, and we put the suggestion to the Main and Subsidiary course students. This created the first of a number of difficulties which we were to encounter during the following weeks. It seemed that fate had decreed that these two groups should never be available at the same time, and it was only by working in the evening that we managed to gather them together.

After much preliminary discussion we agreed that some of the most fundamental attributes of children were spontaneity, trust and wonder, and since this seemed to give the possibility of logical development, we decided to convey them in this order.

On to the improvisation — and how difficult this proved to be! We wished to express these qualities of childhood, yet so often we found ourselves striving towards them. It was not easy, we found, to become as little children — to speak with the simplicity of the young.

Apart from this fundamental difficulty there were problems in the conception and presentation of the dance such as are met by all who have to consider an audience, particularly if a percentage of that audience has a limited understanding of the medium. We needed to be clear and simple to be intelligible, and our music had to be chosen with care to give the right kind of support.

In spite of the limited amount of time which we could give to it — the moments of despair and weariness — the dance began to take shape, and the final work was sincere and satisfying.

Came the great day! We arrived to find the hall alive with technicians of all kinds, so full of cameras, displays of

## ON PREPARING A DANCE FOR TELEVISION

children's work etc. that it was difficult to see where we could possibly dance — the space in the centre was minute! Surely we could not be expected to perform our "great creation" in that! — but we were!

"Impossible!" we said. The floor manager grudgingly moved back the cameras a foot or two.

The dance began — it was repeated once, twice..... we suggested a rest. In our innocence we had thought that the filming had been going on but how wrong we were! We could not have a break yet because the cameras had not yet fixed their positions, and sequences of "takes".

We danced again. Now the filming began in earnest, but hardly had it started when the cameras moved in. With a firm dictatorial voice and gesture my colleague commanded an innocent-looking gentleman to put chalk crosses on the floor to indicate the camera positions. He politely obliged. It was not until later that we discovered him to be the great man himself—the Director! Our embarrassment was complete when having attempted to throw an intruding cable out of the way, we found a man attached to the end of it.

In complete silence the filming began again — but how does one capture the delicate concentration of wonder with a monitor set on the one hand, and cameras gliding up and down on the other?

We seemed to be settling down and getting into the mood of the dance and no doubt our next effort would have been satisfactory had not our first climax — a group held in stillness — been mistaken for the final grouping and a stentorian voice announced "That's it then, is it?" The next take proved successful, and after two hours of endeavour we could now relax.

An exhausting but interesting, and finally, a very satisfying experience.

## THE WORK OF WARREN LAMB AS PRESENTED ON

### B.B.C. T.V.'s "TOMORROW'S WORLD" PROGRAMME

#### B.B.C. Announcer :

Now we probably make judgements by unconsciously searching for visible clues in a random way, by noticing a tie or a hair-style—that sort of thing. But there is a new method of analysing personality precisely. It is done by studying the way a person moves. By the way they reach out to shake your hand in greeting or even waving to you in parting.

Some top management in industry and commerce are now being assessed and selected by the scientific analysis of body movement. Executives visit a house in Putney to learn more about themselves in a matter of hours than they might learn in months when tested by more conventional methods. They are attending the house of a business consultant who has interviewed thousands of top executives. His aim is not just finding good men but analysing whole management teams to see how effectively they work together.

They shake hands and the assessment has already begun. For although the interview, which lasts about 40 minutes, will range over the candidates previous business experience, the consultant's real interest is not so much in what is being said as in how the subject moves when both are talking and listening. The consultant encourages the man to talk freely about his job, his ambitions and his anxieties and all the time he notes each movement: every hand, shrug, bend of the shoulders is jotted down in a kind of shorthand. Each movement by itself means very little, but by noting them all down a highly trained observer sees significant patterns of movement which betray us all and stay with us like birthmarks. After the interview all the notes are carefully analysed and a score is added up of exactly how many times each particular pattern of movement has been repeated. Then follow hours of calculations and each statistic is listed on an aptitude assessment form. The Management Consultant behind this novel technique is Warren Lamb :

#### Warren Lamb :

You know you probably make a judgement of a person when he comes into a room. You observe his behaviour and make a judgement and yet this sort of observation has been very little studied. It is possible, however, to isolate

## THE WORK OF WARREN LAMB

the components of physical behaviour and to observe them and get them down on paper. I became interested in this during the War and I have pursued it very thoroughly. The sort of observations I would take, for example, would be of a person shaking hands. One variation which nearly always happens in shaking hands is the pressure variation. We are aware of a strong grip or perhaps a sloppy grip. Now the important thing is to differentiate between what I call the gesture, which is a movement of the hand alone, or does it involve an adjustment of the whole posture in shaking hands. Is the body behind the movement? Similarly, for example, in the waving of good-bye, is it just a gesture or is it a postural adjustment? Now there is a world of difference between a movement which is confined to a part of the body only and a movement which involves the whole body.

#### B.B.C. Announcer :

This difference becomes even clearer to the trained observer when every movement is written down and studied as part of a sequence. Warren Lamb does just that. He does not just assess a man on this single movement but notes that it was a postural adjustment of a definite type and reviews it later. Similarly, with a hand movement, a casual observer might not spot the whole body moving slightly at the same time. It is dangerous to take a single posture or gesture and say it betrays sincerity or strength. But a series of combinations build up a remarkably clear personality picture. Each movement is analysed into the exact shape it describes and the effort involved : every twitch, nod, scratch and shrug goes down on this action observation form. The consultant will already have translated the exact requirements of the job into a series of movements patterns and the two can be compared and, if the candidate is suitable, they should match up. Finding the right man for the job is clearly only one application of this technique. It eliminates tedious testing and can help in career guidance. Few people could deduce anything from this analysis but Mr. Lamb claims that these categories of movement can be greater clues to personality than even handwriting can be under expert eyes.

After study, he will be in a position, having met the candidate for less than an hour to make a twenty page report on him, detailing his strengths and weaknesses. The employer wanted someone who could exercise disci-

pline and this analysis helped to find the right man for the right job. To evaluate this new method of assessing people we asked a Management Consultant what he thought of it. Mr. Michael Wood who is a specialist in recruiting senior executives.

Michael Wood :

My interview with him lasted about forty minutes, and the only thing I was conscious of was that I was very much at ease and that he sat there with a huge pad of paper and made copious notes at great speed. We met again about a week later for two hours and at this meeting we discussed his assessment which was a ten page report. Frankly, I was amazed at the accuracy of this thing. I had known myself for 37 years, my wife had known me for something like 18 years and there was very little in that report, there was nothing in fact, that we knew about that he did not find — and there were one or two things he found out about me that I never knew about.

B.B.C. Announcer :

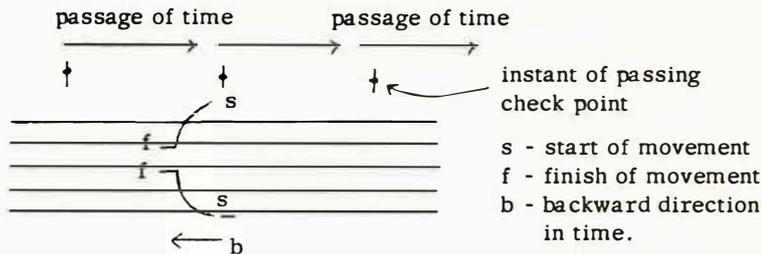
That these hieroglyphics may be a new way to self-knowledge may seem surprising, but many major organisations already consider such assessments as an essential part of personnel selection and in the future they may well affect the shop floor as much as the inmates of the Boardroom. I think I will sit on my hands for a bit!

In her letter to the editor which appeared in the May 1967 issue, Marguerite Causley challenges the statements which I made in my article "A Survey of Systems of Dance Notation," and questions that anyone can take seriously the claim that the Research Department of the Dance Notation Bureau, of which I am the head, evaluates other systems. I would like to take this opportunity to reply to Miss Causley.

First, in any short presentation of a subject of this nature, statements are necessarily brief, and hence open to misinterpretation. It would be highly desirable to be able to go into all the movement and notation examples on which such statements are based. Perhaps the immediate points in question can be clarified here. Secondly, I apologise if there are errors in the examples of Benesh notation. The draft of these were checked by a Choreologist; perhaps errors crept into the neat copywork, since a slight slip in drawing can change the meaning. It may be that Miss Causley is referring to the use of music notes above the notation instead of the Benesh rhythm notation signs. I was informed that the use of music notes, which were standard practice when I first learned the system would not be wrong for these examples.

Concerning the question of timing, this is the area of movement analysis which is the most difficult to understand in movement or in notation. In Miss Causley's own words the method of showing timing in the Benesh system is understood thus: "In movement rhythm notation the signs show whole beats, and fractions of beats. These do not indicate duration of time; they indicate precise moments of time at which a salient position is passed through. One may regard them as something like the check points on a car-rally." It is important to note the use of the word "position" and the idea of a point, a moment in time. With this image of the car rally, one assumes that the car must travel between the check points and thus that time *is* passing by between the points. If so, we have the contradiction of Ex. 1 in which the passage of time goes to the right of the page and the lines which indicate movement go into the opposite direction. If the beat indication refers to the whole matrix, and matrix follows upon matrix without any break, then, the system indicates one moment in time after another without any passage of time between them. However fast the beats may be, time exists between them and this flow of time between the check points, and the actions which happen during that time must be clearly stated in any system which is to consider itself as handling time in a scientific manner. If each matrix is in fact a moment

only, then the movement lines leading to an end position written on that matrix can only be *assumed* to have happened before that point in time. Thus we are given an assumption and not a statement. The movement lines in the Benesh system show the path to a destination. From the explanation given in the Benesh system they are not actually indications of *movement itself*, that is, of the extension in time and space which makes movement instead of position. Perhaps it is this weakness in indicating timing that provides a problem in writing scores to electronic music, which according to a recent statement by a Benesh authority they have not yet been able to solve. But one need not go to electronic scores to meet problems of timing. To cite a much simpler case, no difference is shown between three actions, each taking a quaver, followed by a pause, as illustrated in music notation in Ex. 2; or the same three actions in which the third takes a quarter note, as illustrated in Ex. 3. The movement of the third action should take twice as long to reach its destination. When the means to write this was requested, from Joan Benesh, the answer given was "It doesn't matter, you don't need it, there really isn't any difference." Surely a pause in movement is as important as a moment of silence in music?



Ex. 1.



Ex. 2.

Ex. 3.

To anyone well educated in rhythm and timing in movement, such absence of subtle distinctions make the system unsatisfactory and unscientific. For dancers who are notoriously lacking in education in rhythm and timing, a general description may suffice, but not for the research worker, the scientist, anthropologist, etc. Can a movement expert who is really well educated in awareness of timing be satisfied with the explanations (or lack of explanations) given in the Benesh system for writing 6/8 meter and other compound meters?

Miss Causley states in her recent book that music notation is not suited to dance. One has only to read and write such systems as Stepanov, Nijinsky, Conté, Nikolais and MacCraw to experience the difficulties encountered in sticking to music notes. But what actually have the Benesh gained by introducing their rhythm notation symbols? They are a practical crutch for beginner dance students who are not yet capable of understanding the proper use of timing in movement. But such avoidance of correct analysis does not give them a rhythmic education. The music note indicates a duration of sound which can be directly related to the duration of movement, the sustainment of the path between points in space, or of an action which effects a change in the body. Were music notes used, a better musical education would be provided in dance training as well as the beginning of ability to read musical scores which would later be needed by teachers and choreographers. One wonders if the authors of the system have fully understood timing themselves.

Concerning the writing of overlapping step and gesture, I am making reference to the many distinctions which can be made in how these two actions are combined, distinctions which are seen so visually in the Laban system. Such distinctions are often visually recognised in ballet, but are not generally considered possible to write down. In Benesh notation only the broad statement is written, the exact interpretation is up to the individual. It is no doubt because of this that the Benesh state details of style in dance cannot be recorded. For a shorthand, a memory aid, of course such general descriptions is enough, but is it enough for the serious research worker to whom fine details are extremely important.

My statement regarding the writing of movements of the torso, head, etc. in the Benesh system as departing from the means used for the limbs is quite true. The movement lines drawn for the arms and legs show the visual path of the move-

ment. In writing a tilt for the torso the path in space of the extremity, the head, is not written. Instead there are pictorial indications for the actions of tilting and turning, the same analysis given these actions in Labanotation. The Benesh signs are different of course.

Miss Causley understandably questions my authority on systems of notation other than the Laban. The extent of my investigations into other systems is not generally known in this country. The following few facts may give an idea. I have studied a total of 22 systems, historical and contemporary. Harvard University has called upon my services in connection with translating and evaluating old dance scores. As is well known, I have recently translated the Cachucha, the dance Elssler made famous, from the original Zorn notation for performance by the Royal Ballet demonstration group. Madame Legat asked me to help her sort out and make sense of the many papers on the Nijinsky system. Eugene Loring sent me a copy of his system for my opinion. Noa Eshkol personally explained her system to me and asked my help and advice in getting it published. On a visit to Conté I demonstrated my ability to read and write his system, as I did also when working with Russkaya. I have travelled abroad at my own expense to visit authors of systems to hear first-hand their explanations. Charles MacCraw gives me credit for having helped him develop his system, and so on. When I met the Beneshes in 1955, four days after their system had been launched, I invited them, in the attitude that in science there is no competition, to join the Dance Notation Bureau and offered to put my knowledge and years of experience of the problems involved in writing down movement at their disposal. These offers were refused, their system was perfect, it needed no improvement. It is a known fact that many changes have been made since then and that omissions which I pointed out in the early days of my study of their system have since been filled.

In conclusion, I in turn would like to point out that Miss Causley's claims that the Benesh system is logical and scientific are open to question. There is ample evidence in the areas of dynamics as well as movement analysis and the plotting of positions on the five line matrix that flaws exist which are far from scientific. The need to produce ready made formulas to record different forms of movement (the so called language of movement needed for each dance style) reveals that one cannot take the plain basic elements of the system and use them as needed to record any kind of move-

ment. The Beneshes themselves have not studied movement deeply enough nor other systems of notation, and have discouraged their students from studying other systems. Because of this lack of knowledge on the part of Benesh notators, serious doubt must be made on any claims they make for their own system. One considers the local hill a mountain until one has visited Switzerland.

Yours faithfully,

Ann Hutchinson.

DANCE DRAMA IN ROMAN CATHOLIC CATHEDRAL,  
LIVERPOOL

By HILARY CORLETT

"Drama of the Mass" was presented during the week of opening celebrations of the Liverpool Metropolitan Cathedral of Christ the King at the end of May, 1967.

The "Choreographed Mass" was produced, directed and choreographed by Bill Harpe and danced by a group of thirty-six dancers drawn from many countries — Australia, Rhodesia, South Africa, Yugoslavia, Costa Rica, Italy, India and Great Britain. They were all required to have had a Ballet Training as well as a modern training and the company was trained at the London Contemporary School of Dancing in classes amalgamating the two techniques.

The music was MESSA CONCERTATA by FRANCESCO CAVALLI played by the Northern Sinfonia and sung by the Welsh Choral Union. This was by far the more appropriate and significant feature of the first part of the performance. The dancers all dressed in blue with armour-like plastic jackets—entered and encircled the central altar in a remote and mechanical way thus setting a certain mood for the "dance" which followed. They divided into three groups but performed the same movements simultaneously. The dance related to the four parts of the Mass (Kyrie, Gloria, Credo and Agnus Dei) the motifs of the Kyrie stressed the grovelling of Man ("Have mercy on us") but they were not danced. They failed to convey either the meaning or the beauty of the words and music or a significant contrast—the actions were awkward, mechanical and ugly—and this whole section was dull, grey and puzzling.

Next the "Gloria", in retrospect one is left with a vision of static bodies with arms held upwards either standing or supported on other dancers' backs or held higher by the men. One was distracted by the awkward way in which gymnastic like pyramids were constructed and taken apart. The dancers themselves were seemingly not required to participate or reveal any sense of worship. Their movement remained cold and mechanical.

"Credo" contained many unrelated motifs — groups of mis-shapen lines of supported legs, held arms and tilted heads — circling as in a Paul Jones — prostration in circles and contrasting "marching" formations. The Mass ended

DANCE DRAMA IN ROMAN CATHOLIC CATHEDRAL, LIVERPOOL

with the "Agnus Dei" with a united advance on knees to surround the altar.

If Mr. Harpe intended to divorce the movement from the words and music and present a barren performance, then he succeeded, but one felt disturbed that this was so on an occasion dedicating such a building (a creation of men) to their God.

The "Mass of Christ the King" formed the second part of the performance — a complete contrast to the "Choreographed Mass". As the music was not ready in time for the performance an extract only of the commissioned work by Pierre Henry was played as a musical item with its theme of "glorious concept of Kingship". This was followed by a danced interpretation of four movements from the music concrète of Pierre Henry's "Musique pour les Evangiles", each movement prefaced by a prayer of the Mass, recorded by Rogert Lang.

Three dancers (one man and two girls) appeared in a golden aura round the altar. The three solo dancers — each interpreting one of the movements quite freely (within a strict framework given by Mr. Harpe) and in a flowing way. They were finally drawn together by the man and the climax came for many people when the dancers in the fourth movement swept round, encircled the altar and drew the audience into their flow of movement creating a glorious feeling of unity.

Though brief, this dance seemed to convey a spirit of worship and unity — was this the intention of Mr. Harpe to contrast the exaggeratedly contemporary (way out!) style with the more communicative lyrical style?

## MARTHA GRAHAM

By HETTIE LOMAN

My first introduction to Martha Graham's ideas and work was through the Theatre World magazines while working with Joan Littlewood in Manchester in 1943. My interest grew during my years at the Art of Movement Studio after seeing a film of her students working in a class. The movements were, to me, strange and exciting. I was impressed by the involvement of the dancers in what they were doing. The movements, so beautifully formed and executed, held my attention by their originality and the spirituality of their communication. I began to look more thoroughly into the American dance world. I read as much as I could about the various groups and the struggles and determination of their leaders to prove that dance is more than a sister art, that it can be exciting in its presentations, can cast aside the pretty sweetness and enable powerful human dramas to be presented in dance form. Here was something which involved the mind as well as the body, that could enable dancers to communicate with other artists on the highest level.

The season of Martha Graham's company in London at the Saville Theatre in April of this year, their third London appearance, was an event not to be missed. New works were seen and older ballets revised and we were privileged again to see Martha Graham herself, a superb artist, a vital and living example to all dancers and choreographers for her wonderful theatre craftsmanship. New works presented were "Dancing Ground", "Part Real, Part Dream", and "Cortege of Eagles". Older works we were enabled to see again and re-evaluate were "Appalachian Spring", "Acrobats of God", "Embattled Garden", "Phaedra", "Seraphic Dialogue", "Diversion of Angels", "Secular Games", "Circe", "Legend of Judith", "Cave of the Heart", and greatest of all her longest work, "Clytemnestra".

Graham's work, difficult to comprehend in some instances, involves the whole mind. One moves through all the intricacies of choreographic detail and returns to the world of reality deeply moved and uplifted, as with all great theatre experiences. From time to time great artists arise, who bring to the world of art new and exciting developments which enlarge and transform the thinking processes in many directions, opening new doors and affecting society as a whole. Martha Graham, high on the list of these extraordinary people, with struggle and integrity has irrevocably forged her place in dance history.

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

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Bishop Lonsdale College of Education Dance Circle, Derby.  
 Dancecraft, S.E. Derbyshire College of Further Education, Ilkeston.  
 Hallfield Movement Group, c/o Miss M. Scott, 93, Harley St., W.1.  
 Marian Thomas School of Modern Dance, Fort Victoria, Rhodesia.  
 St. Mary's College P.E. Department, Strawberry Hill, Twickenham, Middx

### NEW MASTER :—

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## FORTHCOMING EVENTS

Guild Standard Examination to be held at Avery Hill College of Education on 2nd December, 1967.

### Short Course in Dance for Primary Teachers

A ten week, full time course in Creative Dance for teachers serving in Primary Schools will be provided in the Summer Term 1968 at the Worcester College of Education under the direction of Miss Joan Russell. Students will be eligible for secondment with full salary. A detailed prospectus and application forms from The Registrar, Worcester College of Education, Henwick Grove, Worcester.

### Movement Study Course for Men and Women Teachers

A short course, "Themes for the Movement Lesson", directed by Marion North will be held in central London from 2nd - 6th January 1968. Write for details to : The Course Secretary, 106 Conway Road, London N. 14.

## ANNOUNCEMENTS

### The Magazine

Contributions for the May issue should be sent to : Elizabeth Smith, 3, Beech Grove, Burton-on-Stather, Scunthorpe, Lincolnshire, before 31st March 1968.

### Books Received

"Readers in Kinetography" Series B Books 1 - 4 by Valerie Preston-Dunlop.

This series will be reviewed by Mary Wilkinson in the next magazine.

Services offered by Beechmont Movement Study Centre, Gracious Lane, Sevenoaks, Kent, as aids to the learning of Motif Writing and Kinetography.

### A. Training Courses at B.M.S.C. for :

i) physical education students

## ANNOUNCEMENTS

- ii) dance students/amateur or professional
  - iii) work study trainees
  - iv) trainees in the treatment and recording of motion disabilities (medical)
- B. *B.M.S.C. staff supplied* to train at students'/trainees' own premises.
- C. *Correspondence Courses.*
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- i) books (published by Macdonald and Evans)
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- prepared to order
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  - iv) photocopying of client's materials
- G. *Exhibition Materials*, with notes on display methods.
- H. *Subscribers service*; a subscriber receives up to date information on A-F automatically, plus development / expansion reports, plus relevant extracts from the bi-ennial International Council of Kin-  
etography Laban (ICKL) Conference Minutes, and other benefits listed in the comprehensive brochure on this service.

Please write in for further information on the services of interest, quoting service reference letters.