The Laban Art of Movement Guild Magazine

Fifty-sixth number
May 1976

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Printed by Bartles Graphic Services Ltd., Station Rd., Scunthorpe, S. Humberside

EDITORIAL

If the magazine is as interesting to read as it was to prepare, members should be anxious to progress to the work of the contributors and a long editorial is unnecessary. Brenda Jones, writing very sincerely in 'Relationships in Dance' provides a battle-cry for those who sometimes think they are losing touch with the theorists; there is the second part of 'Kurt Jooss—an appraisal of his work'; Lisa Ullmann, writing about the early influences on Laban is always fascinating, and when it is in reply to a controversial article . . . . Finally, the editor did recognise the significance of a title '1948, 1963, 1975', but admits to a previous knowledge of the subject of the review. The editor also remembers the time when the contents of the 1948 edition seemed to be the only point of debate. This review article is the result of painstaking research and is a valuable contribution to our work.

I agree, in principle, with David Henshaw's statement about censorship in his 'Letter to the Editor'.

There was considerable discussion at the A.G.M. about the Gulbenkian National Study of Dance Education. Many members were concerned that although individuals who belonged to the Guild had been invited to join the committee, the Guild was not officially represented. A letter from Peter Brinson, the Chairman of the committee, is printed in the magazine. He asks for your help. Guild Council feel it is very important that you should give it.

Diana Jordan, O.B.E., a founder member of the Guild, died on 23rd April. We can, in this edition, only make this report with the sadness and shock which we know will be shared by all of those who knew her. An obituary will follow in November.

A Talk on "RELATIONSHIPS IN DANCE"

delivered to Derbyshire Teachers as an introduction to a course on 'Creative Dance in Education' in autumn 1975

Note:
This submission was prepared originally as a talk designed to introduce a practical course for teachers in dance education. Hence its informal lay-out, punctuation and style.

I am well aware that many of the claims made for the contribution which dance can make in education will be controversial and to philosophers and psychologists they will be provocative. I hope so, as I think it is important to generate debate and thought on a number of the issues raised. The intention to provoke discussion is perhaps the primary reason for submitting the talk for publication. But equally important is the need to put into words what many people feel about dance education as a living force, not only an arid subject for analysis and debate. I believe all that I said in this talk. I base my belief on practice in teaching children, particularly secondary school children. I hope that others will take courage from what I have said and feel re-inforced in their efforts to teach dance creatively without feeling threatened by doubts engendered by theorists.

Trust what you see in the children's response. Ignore their enjoyment and fulfilment in dance and an important aspect of their effective education is neglected. I hope you will regard this as a battle-cry!

BRENDA JONES

Here we are in 1975 gathered together for a course in which the emphasis is on relationships in dance. This is nothing new. The long history of dance shows that it has served not only as a means for man to express his moods and feelings but also as a means of cementing relationships with others. Anyone who watches such television films as those presented in "The World About Us" series cannot fail to recognise this. To give one example only, we may see a tribe perform a circle dance as part of a funeral ritual as a means of re-establishing the unity and completeness of the group. Modern Israel recognises the need to establish national identity and that one way to achieve this is through participation in the dance. Thus a large number of Israeli circle dances are contemporary, having been specially invented to fulfil this need.

Dances have traditionally been social events — gatherings of people in the pursuit of dancing, meeting others and making contacts. I am sure the same double-purpose is true today, despite the apparent lack of need for partners or even for physical contact of any kind. Such a

gathering — perhaps paradoxically — can rather resemble some religious celebrations as the dancers seem to become intoxicated by the mass gyrating together.

But many poets, philosophers and other writers see the dance as more than just this social activity occurring only at important occasions in life — initiation ceremonies, weddings, births, funerals, harvest-time for instance. They call life *a dance*.

For instance, to quote a recent example, Anthony Powell has just published his 12th and final book in the sequence which he has called "A Dance to The Music of Time". In this series he has created an entire world of characters who interact with each other over a number of years. Gradually he has presented a pattern in the form of a complex web of inter-relationships. The world created is very similar to that of a life lived. Here is a quotation from the very beginning of the first book in the series, called "A Question of Up-bringing". The words used could be equally descriptive of a real life or a dance.

> " . . . something in the physical attitudes of the men themselves as they turned from the fire, suddenly suggested Poussin's scene in which the Seasons, hand in hand and facing outward, tread in rhythm to the notes of the lyre, that the winged and naked greybeard plays. The image of Time brought thoughts of mortality: of human beings, facing outward like the Seasons, moving hand in hand in intricate measure: stepping slowly, methodically, sometimes a trifle awkwardly, in evolutions that take recognisable shape: or breaking into seemingly meaningless gyrations, while partners disappear only to reappear again, once more giving pattern to the spectacle: unable to control the melody, unable, perhaps, to control the steps of the dance".

If we consider relationships in society today, we will realise that they have never been so ill-defined and lacking in guide-lines. Social strata has become confused — traditional roles have been questioned and largely discarded; authority and the law are challenged and exposed as what Lord Hailsham describes mischievously as " a gigantic confidence trick"; many parents have taken to dismissing their traditional role of guiding children's actions, attitudes, up-bringing and application to work and jobs. This is shown by such phrases as — "Well it's up to you" — when the child asks for guidance on an issue where the parent is unsure. He may add a perhaps unspoken rider of " . . . but you must take the consequences whatever they turn out to be". This, however, only serves to underline the fact that he or she is abdicating responsibility and the child's whim is of central importance.

At the root of all this fluidity of traditional societal structure there is the central notion that the individual's rights as a person must be

respected and the individual's personality developed fully — and these are laudable attitudes. But this is not the complete story, because we do not live in isolation. The individual — you, me, the person sitting at the opposite end of the room from each of us — we are all conscious that we exist only because we can relate to the world around us — particularly to other people. It is this latter — relating to other people — which brings most joy and pain into our lives.

And so my concern is for us to include activities, happenings, events, call them what you will, but essentially *time* in the school day for shared activities as well as individual, child-centred activities. But, you may say, we do this already — they listen to a story together, they sing together, they play games together. All this is true. However, it is possible to do these things together without being *aware of each other*. But, you may say again, this is an aspect which doesn't really need the formal situation of a school with teachers. This awareness of each other is what they experience when they are playing together in the play-group or at home and with family, parents and friends. However, these everyday encounters are unstructured in the main and are natural results of the child's known and experienced environment.

The child from the loving home will naturally experience the action of sensitive and playful meeting and parting of hands and fingers with a partner (probably a parent) — but this is not necessarily so for the only child of busy and distracted parents. For the former child this would be an extension of their natural experience; for the latter child, it would be a *new* experience.

Also, and, I think, probably even more important — when a child *in everyday life* leaps at another in an attacking way, he is irretrievably committing himself to an act of aggression for which he must take the consequences. However, in a structured dance lesson the strong leap towards the other is not a *permanent* commitment to an aggressive relationship. Thus the child may experience something of the feeling of aggression but does not take the explosive situation out of the hall or gym and into the changing room, for instance. This is to say that he is not permanently committed to the aggressive relationship but he may have experienced something of such a relationship through the structured situation. It is, of course, *role playing*. Thus the structured situation of role-playing, whether it occurs in dance or drama fulfils a different function in personal relationships from the every-day life, permanently committed situation with which the child has to live. It may extend his natural and environmental experience of personal relationships or it may allow him opportunity to resolve or work through relationships which are familiar to him but with which he finds difficulty in coping. Another example would be the simple activity of meeting and parting keeping eyes on partner. Some children find it very difficult and uncomfortable,

even embarrassing, to be close to another and looking straight into their eyes — however here is a legitimised opportunity. And the ability to look someone straight in the eyes is not to be undervalued!

The school day should give opportunities to the child for individual work at his/her own level where the child can develop individual talents as fully as possible. *But* we must be careful that the child also has opportunity to experience shared activities. The singing together and story-time occasions are shared activities in a limited sense only. That is, we do them alongside, at the same time as, others in the class or group. There may be no *inter*-relating amongst the children. Any inter-relation may only be between teacher and class as a whole, and this is only one aspect of personal relationships.

I am not against "doing one's own thing" in principle. In fact there is a great desire on the part of everyone to "make their own particular mark", "stamp their personality". From time immemorial people have wanted to do this in order to establish themselves as an individual as a person essentially separate with a personality or character which is special.

However, I do think that a slight digression would be profitable here in order to clarify what I would class as an acceptable form of "doing your own thing" or "a creative response of an individual nature" in the context of a dance lesson. It is not putting on a record and letting them dance to it or move to it. They will "do their own thing" but it will probably be very repetitive and they will learn little about the vocabulary of movement, about themselves or about others. It is essential that a framework be given. Otherwise there is no way of knowing whether what they are doing is a good response or a bad response because anything would count as a response. This "framework" I prefer to call a "movement task".

The presentation of a framework, the giving of a "movement task" serves a three-fold purpose:

> Firstly, it gives security thus leading to a quicker response,
> Secondly, it allows for each child to fulfil the task in his/her own way — put his/her own stamp on it, e.g. — *my* way of jumping with feet apart.
> In fact, it also forces the child into greater invention by creating a criteria for his/her response.
> Thirdly, it gives the child an opportunity to participate in a shared activity — we are all jumping with feet apart — but Johnnie can recognise the specialness of his own jumping with feet apart because he is made aware of Jennie's and Bobby's and Mary's — and they're all different — but only because they are done by different children. They are all jumping with feet apart.

In the dance period, as probably in a drama period, there is the framework for a range of possible relationships. It is important here to make a point which I think is largely over-looked or ignored through some educationist's concern for the individual. They stress the need for each individual child to develop an awareness of self and a potentiality which they claim will lead to self-identity — developing the concept of self. But what they seem to forget is that it is impossible to achieve a sense of self-identity without reference to other people.

In other words, we discover ourselves by noticing our reactions to other people. In an age when it is fashionable to encourage children to develop their individual personality through "doing their own thing" it is wise to remember that "doing one's own thing" does not necessarily lead to a development of a concept of self. This can only happen through identifying others — i.e. recognising and relating to others and thus becoming aware of likenesses and differences. In other words, we discover ourselves through our reactions to other people — not by doing our own thing in isolation.

And so in the dance lesson it is important that we devise activities to ensure that a range of relationships can be experienced as well as giving opportunities for creative responses of an individual nature.

What are some of the relationship possibilities which can be encountered in a dance lesson? There is the usual and easily understood one of teacher and class where teacher sets tasks and children respond with their own interpretations of the task. With very young children the response is likely to be an individual one — all engaged in the same activity but independently. One may argue that this is no different from each of them writing their own poem or painting their own picture — but I think there is more to it than that. When a number of children are all involved in a similar activity, an atmosphere is engendered, something in the air, a corporate, belonging feeling of working together on a common task — being one of the group. This does not mean that they are all doing exactly the same. This may be similar to the atmosphere generated when everyone is engaged in painting a picture or writing a poem or story on a common theme. There is just one difference — the child can share his work with the rest of the class at the moment of maximum involvement — *when he is actually doing it.* There is no other way to share it except by showing a film — but then it is no longer a dance lesson, it is a lesson about dance. I think there is a very important distinction here which, when applied to other areas of the curriculum, could give rise to profitable thinking about teaching methods and material.

So, the teacher-orientated lesson — where the teacher sets tasks and the children interpret them — has within it the obvious relationship

of teacher/class plus teacher/individual child — because they are required to fulfil the task individually. But in addition to this, the teacher, by using illustrations from the class, is bringing about another relationship of observer/observed. The children watch one of their peers at the moment of maximum involvement for everyone. In this way, the teacher is using a teaching device in a three-fold manner. Firstly, to show the children a well-performed example of fulfilling the task, so that they may recognise criteria for quality. Secondly, she is recognising the skill of the selected child — and the remainder of the class *and* that child will realise this. Thirdly, she is giving the observers the opportunity to relate what they see to what they do themselves. In this way, each child can see that they are part of the group, that their response is special to them, just as Johnnie's is special to Johnnie. If the teacher has shown a variety of responses, they may see what a lot of possible answers there are—and that theirs is not *the* answer but one of many. He is one of a group — he is made to look out *from himself*. Thus, in that simple-seeming teacher-orientated lesson two types of relationships are possible.

i.e. teacher/class which really comes down to teacher/individual and then the observer/performer which the teacher brings about through *guided* looking.

Most lessons with very young children will take this form — the children may simply be responding to tasks set by teacher. Or they may be more directly relating to her by perhaps closing in on her and scattering away from her or by working in unison with her when rising together and sinking together or in opposition — e.g. when I rise you sink and when I sink you rise — or following her and adapting to her speed and moments of stop.

And so for the very young children and for others when beginning to take part in dance lessons, the relationship with teacher might take the form of someone who sets tasks or someone who acts as a focus, to whom the children can relate, or someone who can direct attention to others.

With older or more experienced children the range of relationships will be more complex. They will be less totally concerned with themselves and less dependent on teacher's constant stimulus or focus. They will be able to relate to a partner — to match movements, to meet and part from each other without waiting for teacher to initiate the movement, to bring about opposition and contrast, to be a leader as well as a follower. Of course, in order to do this they need to be able to give and take, to share ideas and respect each others ideas. If one is leading the other he needs to look after him and not lead him into trouble — for instance, into a rapidly closing space so that they get cut off from each other. These points may sound obvious but they reflect a very important

part of developing awareness of each other in a wider society — relating to each other. Experiences of this kind will be built into dance lessons which are exploring movement material. For instance, the culminating task of a lesson on awareness of knees and jumping may be to travel to meet a partner using their own jumping phrase and then for one to lead the other with a unison jumping, with knees important.

The introduction of a third person into task structures opens the door to further relationship possibilities which would be impossible with only oneself or one other person. For instance, it is possible to have a real sense of a group, of a line; and of a circle. It is possible to encounter the dramatic situation of being out-numbered or out numbering — two to one; of dividing and uniting. Earlier tasks then take on a new significance. So, in one sense, the trio is more advanced because of its greater complexity and the fact that it lends itself to exploring dramatic tensions apparent in phrases like — "being left out", "uniting", "dividing", "being out-numbered". However, in another sense, the trio is less demanding than the duo or pair situation because of its greater division of responsibility. Wth the pair dance each *has* to be constantly involved — there is no let up — just like a marriage. And this is why, when things go wrong between married people they sometimes think that a child will help to salvage things — perhaps provide a release from the two-way tension — another focus to unite them again. Of course, this may work — but the child also brings in all sorts of additional tensions which have to be coped with. This is not a lecture in marriage guidance — and I would hardly be qualified to practise such a craft anyway! However, I am sure that you can see the point of the analogy. In a trio or larger group, it is possible to be a passenger for a time, to opt out of the spot-light or central action without the structure breaking down. Similarly, in a conversation, where there are only two people conversing, if one opts out or fails to think of anything to say, there *is* no conversation because conversation is essentially exchange of ideas. With three or more involved, however, it is possible for one to remain quiet for a time without conversation disintegrating.

Any situations which require a larger number than three are really extensions of the possibilities already discussed. Longer lines, bigger circles, groups encountering or avoiding, surrounding or being surrounded, influencing or being influenced, dominating or being dominated, uniting or dividing, leading or following, repulsing or yielding, supporting or opposing—all these and many other facets of human relationships are to be experienced in the dance at all levels and through all the age groups. The very young child exploring the meeting and parting of her own hands is, in an essential sense, doing exactly the same as the participants in a complex group dance, where the groups explore intricate patterns in space involving times of encounter with each other and times of separation on another journey. The child is becoming aware

of her hands as part of her body, but almost treating them as two different people. The groups enjoy the corporate feeling of moving as one body, sometimes encountering other groups, sometimes off on their own — but always, as is the child, sensitive to the wholeness of the operation. One is merely on a larger scale than the other. The worlds are bigger. It is an artistic experience and expression which draws on the day-to-day reality of human relationships. Of course, the awareness of human relationships and their significances must be present before one can symbolise them in a dance form. But we must remember that to handle these relationships consciously and to bring them into a dance form, one must concentrate on their implications and this *must* lead to deepened understanding of their significance.

One of the teacher's roles is to assist each child in developing sensitivity in personal relationships, but this will not be achieved simply by ensuring that they encounter a variety of relationships in dance lessons. Social development will only occur when the child is made aware of the relationship framework he or she is encountering. For instance one needs to use such phrases as:

"open your eyes"
"notice whom you are near to"
"who is passing you by?"
"which part of your body is close to your partner?"
"make sure everyone's got a partner, or everyone is in a group".

Relationships in the dance and in the dance lesson have to be taught, just as other skills have to be taught. They do not happen just by putting pairs together, trios together or groups together, almost trusting to a process of osmosis.

Developing social awareness is an important part of education and that is why I have highlighted that aspect of dance in this talk. But its contribution in developing social awareness is only *one* reason for including dance in the school curriculum. The most important reason lies within the nature of dance itself. It is an artistic expression. It is a rhythmic, dynamic form which is made transiently visible through bodily action—a kinetic experience, which has its own language. It is the participation in this language or poetry of action which makes for dance being an exciting and refreshing activity. As such it should be included in the school curriculum on an equal footing with the other art forms — music, the visual and plastic arts, poetry and drama. None of these arts fulfils the potential of the others. However, even in this context, relationships are vital to the dance. The dance would lose its impact as an art form if the inherent relationships were not given their full artistic expression. It would become stilted and wooden, and at the very least, unfulfilled. It is the dynamic form of the relationships given visual expression which gives a dance life and

lifts it from being simply the clinical re-arrangements of bodies. This is true of a long complex ballet and it is true of a tiny sequence danced by two infants. The rhythmic, dynamic energy is given a context through relationships and when these relationships are successfully communicated then it can be called a dance. When this rhythmic, dynamic energy is not successfully communicated through the context of personal relationships — when there is no attempt to exchange mutual awareness or make contact with each other — *then* the exercise risks becoming *self-indulgent*. This is contrary to the aims of art education in all its forms.

I have talked about the relationship possibilities and the need to make children conscious of relationships. Over the coming weekend we will look at the nature or vocabulary of dance—rhythmic, dynamic energy and I hope that by Sunday lunch-time we will have experienced at least once what Rudolf Laban called a refreshing swim in the flow of movement.

He says on page 97 of "Modern Educational Dance":

> "A refreshing swim in the sea is a wonderful and health-giving thing, but no human being could live constantly in water. It is a very similar case with the occasional swim in the flow of movement which we call dance. Such swimming, refreshing in many respects for the body, the mind and for that dreamy part of our being which has been called the soul, is an exceptional pleasure and stimulation".

October 1975

We are indebted to Messrs. Heinemann Ltd. for permission to quote from Anthony Powell's novel, 'A Question of Up-bringing'.

KURT JOOSS — AN APPRAISAL OF HIS WORK

by Constance Dove

Part Two — **An examination of the Jooss ballets through the eyes of the critics**

The transient nature of dance means that knowledge, understanding and appreciation of this art form can only be communicated to succeeding generations through a language other than movement. Numerous attempts have been made throughout history to invent notations which would enable the movements of a dance to be described in detail but so far, no one system has been universally accepted. Even when an agreement is eventually reached, the notation itself does not constitute a dance until it is performed by a dancer. In other words, although the movements can be described accurately through a system of notation, the aesthetic qualities of a performance can only be communicated to those who were not actually present through the written words of the dance critic.* It would seem then that the critics have a vital role to play in describing and evaluating performances for posterity and Haskell, writing in "The Dancing Times" (May 1960) says that the critics' articles are the source material for the future historians. In attempting to research the ballets of Kurt Jooss, it was indeed necessary to turn to the critics for information since only two of Jooss's works, "The Green Table" and "The Big City" are currently in the repertoires of dance companies.**

Clearly the critics in Germany during the 'twenties and 'thirties were unaware of the contribution they had to make to future dance historians; although Jooss choreographed seventeen ballets between July 1924 and April 1932, no descriptions can be found anywhere in the literature which means that these ballets are completely lost to all succeeding generations. Even Coton (1946), the only biographer of Kurt Jooss, dismisses these early ballets as:

> . . . works made during the period of development. They show the result of all his considerations of how the new method could be shaped and directed so that the differing dramatic ideas behind "Tragödie", "Kashemme", "Larven", "Room 13", etc. were given expression: . . . (p.36).

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* Improvements in the technique of filming dance over the last thirty years mean that another method of recording dance performances has been made available. However there are still many technical problems to be solved and the high financial cost prevents many dance companies from making full use of this medium.

** Since this article was written, a third Jooss ballet has been revived. In the 'Daily Telegraph', 31.1.76, it was reported that David Morse had created a new version of "Pandora" which was performed by the touring company of the Royal Ballet at the Royal Shakespeare Theatre, Stratford-upon-Avon.

Coton may have had good reasons for ignoring Jooss's early works but it makes it very difficult for dance historians to understand why an unknown choreographer should suddenly emerge as the winner of the international dance competition organised by Rolf de Maré in 1932.* Certainly this event marked the turning point in Jooss's career and from this time until May 1953, critics have reviewed all his later ballets though some, notably "The Green Table" are given more attention than others.

The ballets of Kurt Jooss 1932-1953

Coton (1946) has listed Jooss's ballets from 1924 to 1944 and there are only four which were choreographed after this period. These are:

> "Journey into Fog" (1952?)** Music by Aleida Montijn, costumes by Robert Pudlick.
>
> "Song of Youth" — also known as "Dithyrambus" (altered version of "Juventud" 1948). Music by Handel, costumes by Dmitri Bouchene.
>
> "Columbinade" (1951) Music by Strauss, costumes unknown.
>
> "Night Train" (1952) Music by Alexandre Tansman, costumes by Robert Pudlick.

Coton also gives a synopsis of each ballet up to 1944; a brief description is given of the remaining four.

Journey into Fog

The ballet is concerned with man's inhumanity to man and is divided into four scenes — Exile, Barbed Wire, Shadows and The Road.

> The despairs and hopes of men and women under the stresses of loneliness, suffering and separation are expressed . . . (Coton, Nov. 1952, Dancing Times, p.153).

Song of Youth

This is,

> . . . a celebration of the joyful simplicities of young love, hope, courage and youth's sorrows and despair . . . (it) comes closer to the traditional ballets genre of abstraction (Coton, April 1953, Dancing Times, p.408).

* See L.A.M.G. Mag. 55. p.7.

** It has not been possible to discover the exact date. Coton reviewed the ballet when it was performed in Brussels, November 1952 and refers to it as a 'recent' work of Jooss.

Columbinade

The ballet is a fantasy centred on the Commedia dell'Arte figures, who become involved in the dreams and imaginings of a pair of young lovers.

Night Train

This is a comic ballet concerned with characters who travel together on a train.

In studying the works of a single choreographer, it is always tempting to look for common characteristics; in other words, are there any distinguishing marks of a Jooss ballet? The works under discussion were composed over a period of twenty-one years and it must be remembered that six of these were war years when the Jooss company suffered considerable hardships.* It might be surmised that over this long span of time, a choreographer's ideas would change but in fact, Jooss consistently maintained that the study of man and human reactions would always be the essence of a valuable piece of choreography. With the exception of "Song of Youth", every Jooss ballet tells a story. Some of the plots are simple but many are complex, lengthy ballets performed in a number of scenes often requiring an interval. Having identified this one single characterstic of Jooss's work, his ballets can be further classified in several different ways. Lynham (1947), for example, makes three groupings: **

1 **Philosophical**
"The Green Table"
"The Big City"
"Pandora"
"The Prodigal Son"

2 **Ballets in a lighter vein**
"Spring Tale"
"Company at the Manor"
"Seven Heroes"
"A Ball in Old Vienna"

3 **Dance Poems**
"Pavanne"
"Ballade"

* See L.A.M.G. Mag. 55. p.13.

** The last four of Jooss's works were created after the publication of Lynham's book but for unknown reasons the author omits to classify "Chronica", "The Mirror" and "Johann Strauss, Tonight!"

It is suggested that such groupings are not entirely satisfactory. The term "philosophical" would seem to be misplaced when describing for example, "The Green Table". This ballet is concerned with the effect of war on different groups of people and therefore might be seen more appropriately as sociological. "The Prodigal Son" is involved with psychological rather than philosophical problems. In Lynham's third category, it is not clear what is meant by "dance poems" and therefore this classification needs further explanation before it can be accepted. His second grouping is more rational though here, a further division can be made. It is suggested therefore that the Jooss ballets might more appropriately be categorised in the following way.

1 **Historical ballets making use of familiar dance patterns**
"Ballade"* (galliard and passepied)
"A Ball in Old Vienna" (waltz)
"Pavanne" (pavanne)

2 **Light-hearted ballets**
"Columbinade"
"Company at the Manor"
"Johann Strauss, Tonight!"
"Spring Tale"

- **with a strong element of humour**
"Night Train"
"Seven Heroes"

3 **Sociological**
"Chronica"
"The Green Table"
"The Mirror"
"Journey into Fog"

4 **Psycho-sociological**
"The Big City"
"Pandora"
"The Prodigal Son"

5 **Non-dramatic**
"Song of Youth"

* "Ballade" was composed in 1929 which is outside the period under discussion. However, it has been included because it was retained in the repertoire for many years.

Discussion so far has been focused on the subject matter or content of the Jooss ballets. The information which formed the basis for this discussion was obtained from the verbal descriptions of those dance critics who actually saw the performances. Thus it must be acknowledged that one of the very important functions of the critic is to describe what he sees but he must then attempt an evaluation through his "taste, judgement and knowledge of the field" (Nadel and Nadel).

The critics of the Jooss ballets

Much of the information about the Jooss ballets has been published in 'The Dancing Times' and these articles and reviews provide an essential source of material for the dance historian. It is possible to read a critic's comments shortly after a performance since the journal is published monthly and this gives the reader a better chance of receiving a first-hand account. Unfortunately, many of the writers are un-named or publish under the pseudonym of "Sitter-Out"; even where names are given, little information is available as to the status and experience of the author and therefore it is considered unwise to comment on individual critics. It is proposed to focus on the *kinds* of criticisms which have been made about the Jooss ballets and it would seem that the groupings identified by Stolnitz (1960) can very appropriately be used for this purpose. These are:

1 criticism by rules
2 contextual criticism
3 impressionist criticism
4 intentionalist criticism
5 intrinsic criticism

These kinds of criticisms are now discussed with relevance to the Jooss ballets with the exception of impressionist criticim. The reason for this deliberate omission is that some of the ballets were not reviewed immediately after a performance and it is doubtful whether critics who write after a lengthy period of contemplation can truly describe their impressions.

Criticism by rules

This type of criticism was prevalent in the sixteenth, seventeenth and eighteenth centuries and the rules which were formulated gave the critics clear guide lines on which their judgements could be based. The disadvantages to the artist are only too obvious since any type of original work which "broke" the rules was unacceptable to the critics; progress in the arts was therefore inhibited. Although many contemporary critics endeavour to judge new works through unbiased eyes, it is still evident from their writings that they are often unable to disguise their personal preferences; inevitably, they must be influenced by current fashions.

Jooss came into prominence in the nineteen thirties and it is therefore relevant to refer to the kind of dance that was acceptable at that time in history. Classical ballet was still popular in England, France and Russia and the critics had a clear notion of this form of dance, based on formalised movements and positions. In Germany and America, however, dancers and choreographers were trying to throw off the artificialities which they felt were producing a meaningless art form. Following the lead of Isadora Duncan, artists struggled to rediscover a dance form which would allow them much more freedom. Rudolf Laban was one such artist and Jooss, as his pupil, accepted his ideas and attempted to develop his own form of theatrical dance. At this time, what was known as Central European dance began to fight for recognition alongside the traditional classical ballet and inevitably the critics compared the two forms and often took sides. Jooss, in fact, was breaking the rules which had been building up since the early part of the nineteenth century. Many critics reviewed his work by direct comparison to classical ballet.

> From the ballet, he took that part of the technic that concerns itself with peripheral movement alone, that builds brilliance and control, and discarded that part that was merely designed for personal virtuosity, such as entrechats, multiple pirouettes and the use of points. (Martin, 1939, p.280)

Martin here pinpoints two of the rules which Jooss broke. His dancers did not wear blocked shoes because he considered them ugly and unnecessary. Secondly, he refused to choreograph movements which were intended to display the virtuosity of the dancer without necessarily contributing to the unity of the art form.* Lynham (1947) obviously recognises this intention in Jooss's work.

> The movement is ever expressive and yet is always dancing although it is rarely possible to isolate any single dance from the choreography of which it forms an integral part. (p.169)

* It is interesting to read a letter, quoted by Sorrell (1967 p.164), written by Michel Fokine to the Director of Imperial Theatres (Russia) in 1904 in which he says,

> Dancing should be interpretive. It should not degenerate into mere gymnastics . . . The ballet must no longer be made up of numbers, entries and so on. It must show artistic unity of conception. The action of the ballet must never be interrupted to allow the danseuse to respond to the applause of the public.

Sorrell comments that his suggestions were rejected and the letter filed for posterity.

Haskell (1937) clearly enjoys a display of virtuosity and criticises Jooss when he says,

> He seems terrified of virtuosity, yet everything proclaims the fact that he is a sufficiently big figure to use virtuosity for his own ends and not to let it overcome him. (p.324)

Jooss firmly resisted the demand for stars or prima ballerinas and maintained throughout that all the dancers in his company were of equal importance. It must be remembered that this was totally opposed to the notions engendered in the Romantic Period when balletomanes often promoted the careers of dancers through their writings. Again, Jooss breaks one of Haskell's rules.

> This well-disciplined troupe is like a picture that contains a vast expanse of admirably painted background with no clear focal point of interest. There is none of the glamour of outstanding personality. . . . Here names meant nothing. It is not a question of stars, that are created film fashion with an eye on the box-office, but of individuals that are picked out by the public because of their work. (1934, p.228)

It might be argued that it was not necessarily the public who chose the stars but the critics. **

Williamson (1947), although generally appreciative of Jooss's work, is another critic who is obviously in favour of the classical ballet traditions. She says,

> Those choreographers who completely throw away this store of gesture accumulated from the past are sometimes limiting their powers of expression more than they realise. It may explain why some of the movement of the Ballets Jooss, in spite of the claims made for it, is actually curiously inexpressive . . . (p.37)

Jooss also broke the rules in his choice and handling of the subject matter for his ballets. Lawson (1964) says there is no doubt that he

> . . . showed many choreographers and dancers how it was possible to introduce contemporary topics, situations and characters using naturalistic movement without losing sight of the fundamental theatrical principles and techniques. (p.139)

** Whilst in no way denying the gifts of Margot Fonteyne, it is possible to trace the building up of her image through Haskell's articles in the 'Dancing Times'. She was obviously "spotted" by him in the early days of her career and enjoyed his continual favourable reviews.

It must be remembered that in the 1930's, the romantic ballets such as "Giselle" (first produced in 1841), "Swan Lake" (1877) and "Les Sylphides" (1908) were still being performed; "le ballet blanc" was the image the audiences expected to see.

Coton (1946) comments that "The Green Table" was the first ballet in which war had been treated imaginatively. Whether or not Jooss was deliberately trying to convey a message through his choice of subjects is open to debate but this is discussed later in the paper.

The critics then can be seen to have applied their classical ballet rule when reviewing the works of Jooss. Some welcomed the break from tradition whilst others remained loyal to their beliefs. The same comments could be made of contemporary critics as they review "modern" and "classical" dance but fashion has certainly changed and in the nineteen seventies modern dance is more acceptable than Central European was in Jooss's time.

Contextual criticism

Stolnitz (1960) says that contextual criticism

> . . . includes circumstances in which the work originated, its effects upon society, and in general, all of the relations and interactions of the work with other things apart from its aesthetic life. (p.449)

In order to understand the "circumstances in which the work originated", it is necessary to recall the events which took place in Germany during Jooss's productive years. One of these has already been mentioned; the new form of dance, known as Central European, originated in Germany. To trace the beginning of this breakaway from classical ballet, one needs to be reminded of the political scene in that country. After experiencing defeat in the 1914-18 war, the German people, in an attempt to forget the past, looked for and encouraged all that was new. Thus a form of dance which offered more freedom of expression was welcomed. In Jooss's early years, he was able to enjoy the stimulation of working in an environment in which artists from many fields, not only dance, were experimenting with new ideas. Encouragement is important at the beginning of any artist's career and Jooss was fortunate in this respect. In the nineteen-thirties, however, Adolf Hitler was amassing his strength and dictatorship is not compatible with freedom of thought in individuals. Thus, at a time when Jooss appeared to be at his most creative, political events denied him the opportunity of continuing his work in his native country. "The Green Table" (1932) which first brought to light the talents of Jooss, was universally acclaimed. Herman Voaden, a correspondent writing in the 'Dancing Times' in July 1933, is just one example of an enthusiastic critic.

> It (The Green Table) is a powerful, compact, and lovely poem of movement. It is drama, fraught with beauty and terror. Its hold on an audience is tremendous. (p.334)

A few months after this triumph, Jooss was forced to go into exile and this was disastrous for an artist of his temperament for he worked most creatively with a dance company whose members were well known to him. Jooss could never have become a free-lance choreographer because he recognised the importance of th dancers' personalities for his work. Voaden, in the same article quoted above, identified this particular quality.

> And this brings us to one of the secrets of Jooss's success — his ability to hold together a gifted dance troupe and create theatrical choreography that will permit the maximum individual and group expression.

Yet Jooss was forced to disband and reform a company four times between 1933 and 1953 due to political and financial reasons. This clearly affected his work. In 1953, the critics showed little enthusiasm.

> Much has happened since 1933 while Jooss himself has stood still. "The Big City" is dated and unnatural because other choreographers have found more natural ways of depicting real people.
> "Journey into Fog" appears so futile and exemplifies the negative attitude he takes to life. It is supposed to show the people of our time and their suffering. There are four movements — Exile, Barbed Wire, Shadows and The Road. What shocks one is the extraordinary way in which the various soloists accept what happens without a protest and the corps de ballet mill about directionless. (Author un-named, May 1953, 'Dancing Times')

In the same article, this critic says,

> If they (Ballets Jooss) wish to remain pioneers of dance-drama, they should re-study life as it is and realise that optimism and action also play a large part in present-day life.

After twenty years of struggle to re-create companies, build up new schools and tour almost continuously to make ends meet, it is not surprising to find that Jooss had lost his optimism.

The subjects that he chose for many of his ballets can be said to offer a comment on events of the period. For example, "The Green Table" was very topical in 1932 for it showed the futility of the politicians' conference and the effect of war on different groups of people.

Coton (1946) says,

> . . . this ballet pointed back to the object lesson that 1914-18 should have been, and pointed forward to the possibility of a recurrence within our life time. (p.46)

Beaumont (1937) also summarises this ballet concisely.

> The legendary glory of war is proved to be a hollow sham, a diplomats' game in which Death, the looker-on, takes all. (p.948)

In 1935, Jooss produced "The Mirror" with the following synopsis quoted by Coton (1946)

> "The Mirror" reflects the confusion and worries, the despair and the hopes of post-war mankind struggling to escape from the moral, social and political consequences of his own folly. (p.59)

These two ballets concerning war were followed by "Chronica" which was in preparation during 1937-38 but not produced until 1939. Coton (1946) again summarises the ballet.

> (Chronica) . . . was first produced early in 1939 at a time when few voices of weight were heard protesting against gangster-politicos who, in the names of Christianity and Progress, had played in Africa and Spain respectively the prelude and opening aria of the tragedy which reached its climax in September of that year. Its scenario is of events in a medieval city-state, in which is related the story of how a town suffered under a powerful personality who was strong enough to create a dictatorship, and whose evil only began to be wiped out at his death. (p.39)

One can only surmise that Hitler's actions in Germany at this time must have influenced Jooss in the conception of his work; many of his friends and colleagues were Jews and their race was enduring the most brutal persecution.

"Pandora" (1944) is sometimes quoted as the fourth of Jooss's comments on society. In this ballet, Coton tells us that the subject questions man's ability or even inclination to make a working proposition of society; to refrain from creating the sort of inevitable evils which grow out of power-seeking, unrestrained ambitiousness. Jooss was clearly an artist with a strong social conscience and the discussion of these four ballets alone indicates that his concern was reflected in his works.

One further point needs to be mentioned in relation to the circumstances in which the Jooss ballets were produced and this has been pin-pointed by Williamson (1947). She says,

> . . . the part played by women in his ballets, unless it is one of seduction, is almost invariably passive and it is the man who displays character and acts as an individual. (p.148)

Williamson suggests that this may be reflective of the German attitude to women whose role was considered to be domesticated or mourn or prostitute. This is certainly true in "The Green Table" in which the female characters appear in all three roles. In "The Big City", the girl passively allows herself to be seduced whereas the plot of "Pandora" allows the women, Pandora and Psyche, to be the seducers of men. In almost all the ballets, the principal characters are men, for example, "The Green Table", "The Seven Heroes", "Chronica" and "The Prodigal Son" and perhaps Williamson is right to surmise that Jooss considered women to be of minor importance. It is interesting, however, to note that a number of his female dancers were accorded great praise, notably Elsa Kahl, Ulla Soederbaum and Noelie de Mosa.

Jooss's work then was obviously influenced by the society in which he lived but as Stolnitz (1960) says, art is not a mirror of its time, it is part of it.

Intentionalist criticism

The critic here is endeavouring to perceive the artist's intention, to discover what was in the artist's mind before he set out to create his work of art. It might be argued that this is pure conjecture on the critic's part but sometimes the artist himself is able to explain his intentions. One must remember though that these can change during the creation of the art object.

It might be supposed that because Jooss often chose topical subjects for his ballets that he was trying to convey some message to his audiences; for example, the desirability of peace or the futility of war, but in all the interviews recorded and articles written, he has never spoken of any such intention. Jooss consistently referred to the aesthetic qualities of his ballets as he tried to explain what he wished to achieve.

He was certainly concerned with characterisation since the majority of his ballets were based on the actions and reactions of people and Coton implies that the choreographer's intention was to create the movements for his characters from his observation of everyday actions. This is a fair supposition since Jooss was greatly influenced by his

teacher, Laban, who based all his theories of "effort" on his observation of human behaviour. * Coton (1946) comments on one ballet.

> In "The Big City" the real-life character, as observed by Kurt Jooss in thousands of examples is stylised through his system of dance, motion and gesture, into a theatrically plausible character. This theatrical plausibility convinces because it is stylised with such clarity out of extra-theatrical behaviour — everyday action and gesture — that the symbolism registers in full effect on each spectator. (p.44)

Lynham (1947) makes the same point when reviewing "Company at the Manor".

> (It) is delightful by its ingenious humour and the 'movement characterisation' of each role. Even the smallest parts, and this is a hallmark of Jooss's work, are studied down to the finest detail with just sufficient exaggeration in the movement . . . to accentuate the characters without making them grotesque or improbable. (p.170)

Lawson (1964) describes Jooss as being realistic in his approach, seeing human beings as "types" with emotions and mood. ((p.138). Jooss himself seems to confirm these intentions when a correspondent for the 'Dancing Times' ("Sitter-Out", July 1933) reports,

> Kurt Jooss (sic) . . . states that his object is to help forward stage dancing which is to him a synthesis of living, dramatic expression on the one hand, and dancing properly on the other. (p.327).

Critics have written prolifically on "The Green Table" and it is interesting to note that many support the motion that Jooss intended to choreograph a modern "Dance of Death". Beaumont (1937) writes,

> It is a modern dance of death conceived in the mordant humour of a Rops, a Daumier, or a Forain. (p.948)

Scheuer (the Paris correspondent in the 'Dancing Times') in August 1932 says,

> This work by its stylised modernisation of "danses macabres", by its mordacious satire of conference tables . . . (p.431)

* See Laban (1960) Mastery of Movement (2nd edit. revised L. Ullmann) London: Macdonald & Evans.

Bayston, reviewing the television production of "The Green Table" in the 'Dancing Times', May 1967, seems to have further evidence of Jooss's intentions.

> Inspired by human motives rather than political ones, 'The Green Table' owes its origin to the fact that its choreographer, Kurt Jooss, once wished to arrange for himself some form of 'danse macabre', added to his experience of playing the part of Zeus, who in the guise of a bull carried off Europa. From this sprang 'The Green Table', created in 1932 in which Death is the dominant figure. (p.406)

It is quite possible that Michael Bayston obtained this information from Jooss himself since he came back to England at this time to supervise the telerecording.

It has already been suggested that Jooss chose the subjects for his ballets because of his intense interest in people and his awareness of the society in which he lived. Some critics, however, obviously felt that he was trying to convey some kind of message through his work.

> The time, perhaps, is past when a comment on human ethics can have any force if wrapped up in the obscurities of Greek mythological allegory. (Williamson, 1947, reviewing 'Pandora').

Coton (1946), writing of "Pavanne" says that some see the movements as a gentle parody:

> . . . of the unlovely muscular tightness and the mechanical accenting found in certain formal exercises in the classical barre routine.

He goes on to say,

> If an audience reads this suggestion, where it would be unobvious to the innocent eye, it can be but one more pointer to the contention that a work of art always holds all that its creator put into it, plus everything that the sympathetic spectator can see in it. (p.53)

Coton summarises so well what many contemporary artists have tried to say when asked about the context of their works of art. Jooss clearly was concerned about his dance as an art form; if the spectators ascribed to him further intentions, they should in no way detract from the aesthetic appreciation of his work.

Intrinsic criticism

Here the critic is concerned with the work of art for its own sake and assumes a disinterested attitude in order to appreciate the form and structure. In reading the reviews of the Jooss ballets, it is possible to identify certain intrinsic features which the critics selected for their comments. These are:

> the overall structure of the ballets
> the type of movement
> the use of groupings and space
> the relevance of music, costume, décor and lighting.

For example, Beaumont (1942) criticises the structure of "Chronica" when he suggests that it has three main faults; it is too long, it begins weakly and the end is unconvincing though he adds that after the prelude is over, there is a building up of dramatic force. Haskell (1937) is also critical of one aspect of the climax of "The Mirror".

> 'The Mirror' is richer (than 'The Green Table') in pattern and the climax is magnificent but the power of its effect fails because there is a strong dramatic climax but no technical climax whatsoever. (p.322).

Williamson (1947) says that "The Prodigal Son" is,

> . . . also a major ballet with a dramatically expressive opening and ending. (p.145).

It is interesting that all three critics stress the importance of the beginning and the end of a choreographic work and they are clearly aware of the concept of unity. Osborne (1968) quotes Aristotle,

> In the "Poetics" Aristotle applies his concept of unity to drama (chs. 7 and 8). The plot, he says, must represent an action which is 'whole and complete and of a certain magnitude'. A whole is 'that which has a beginning, middle and end'. (p.192).

Williamson (1947) reviewing "The Seven Heroes", comments on the movement.

> The accent on grotesque movement is completely appropriate to the characterisation of Grimm's valorous-intentioned peasants and their wives; the style of the dance fits the ballet like a glove and the choreography has a facile variety that is both humorous and unforced. (p.147)

Todd, a correspondent reporting in the 'Dancing Times' (May 1967) on the City Centre Joffrey Ballet production of "The Green Table" is most critical of the movement content.

> Taking an almost minority view, however, I must add that I found the choreography hopelessly dated, predictable and, often, trite. Performed in a style that I could only charitably label as 'plastique', the movement, always boringly on the beat and the count of the two piano accompaniment, seemed to be a mixture of ballet and central European 'modern' that had a very limited vocabulary. (p.414).

Todd's criticism is made of a ballet which was choreographed thirty-five years earlier and it is interesting to note that he found the vocabulary of movement limited; when the ballet was conceived, Jooss was considered to be breaking all the rules of classical ballet and to be creating

> . . . theatrical choreography that will permit the maximum individual and group expression. (Voaden, July 1933, 'Dancing Times' p.334)

Many of Jooss's critics comment on his use of groupings and his conception of group patterns. Coton (1946) says that in "The Big City", these patterns are strong and meaningful.

> The main directions of movement, to some extent imposed by the extensive dance-hall scenes, are long cross-stage lines and full-stage circles, though the diagonals are freely used and small circles are opposed to, or built towards, large circular movements: then, they are used as contrast in the successive scenes of the children playing and the first dance-hall. (p.45)

Coton describes very clearly the patterns of this ballet and Williamson (1947) begins to evaluate by comparing "The Prodigal Son" to Jooss's former ballets.

> . . . the revolutionary scenes are planned with a greater intricacy of mass movement than in any of Jooss's other ballets and the flux and flow of the mob are vividly maintained. (p.145)

Again, one is reminded that Laban was intensely interested in group movement and perhaps it is not unfair to suggest that Jooss might have been influenced by his teacher's enthusiasm.

Many critics make adverse comments about Jooss's choice of music for his ballets. Williamson, writing about "Ballade" says that it has a musical score

> . . . of such a cacophanous lack of variety that only a mind such as that of Jooss, who feels that the function of the choreographer is not to express the music but merely to parallel its rhythm . . . (p.146)

A correspondent in the 'Dancing Times', writing under the pseudonym of "Sitter-Out" notes that Jooss employed an orchestra instead of two pianists for the first time in 1945. The writer says,

> But with such an addition to the musical side of his work, one begins to note even more the limitations of Kurt Jooss's choreographic methods, and in ballets for which the music has not been specially written there appears to be a discrepancy between the musical accompaniment and the choreographic line of thought. Music is definitely an accompaniment to these works and not, as in many other companies, a partner, and one sometimes gets the impression that any music might do, instead of the music chosen. (Aug. 1945 p.482)

Coton (1946) makes a similar comment about the music of "The Green Table".

> (It) is scored for two pianos and serves convincingly the primary purpose of music in all Jooss ballets — to move alongside the dancing, alternating with it at times in conveying an atmosphere or lyrical note, but never dominating its shapes or movement rhythms. (p.49)

Perhaps Denby (1949) should have the last word.

> . . . the music in its rhythmic development obeys beat by beat the rhythmic detail of the dance. The piece makes no musical sense. It is merely a cue sheet for the dancers . . . It's like a spoken commentary in a documentary film, that names every object we see, while we're looking at it. (p.333)

For Jooss, it would seem that the dance was of prime importance and the music provided an accompaniment. It is relevant here to mention F. A. Cohen, the composer who worked with Jooss from his early beginnings in Germany. Cohen created the music for nine of the ballets including "The Green Table", "The Prodigal Son", "The Mirror" and "A Spring Tale". These were certainly amongst the most successful of Jooss's ballets in that they remained in the repertoire for many years. One might conclude therefore, that Jooss worked best with a composer who was prepared to follow exactly the choreographer's instructions.

Cohen, perhaps, was forced to sacrifice his music to the dance since none of it exists in its own right. Denby (1949) expresses his sympathy for Cohen.

> Poor Frederic Cohen's voluble cue-sheets for Jooss are utterly depressing, they reminded me most of cafeteria soup gone sour . . . If this is collaboration, it must be the Berlin-Vichy kind. I detest a dancer who is satisfied with it. (p.336)

It is relevant here to note that some composers, for example Stravinsky, are said to have enjoyed the challenge of a choreographer's demands and produced music which is performed with or without the movement. Perhaps Cohen just did not have the talents of Stravinsky.

Jooss almost stubbornly refused to have elaborate backcloths or scenery but he was often praised for his lighting and costumes. Again he was fortuniate to have as a life-long colleague, the talented Hein Heckroth who designed twenty-four of the ballets. For Jooss, however, the dance was the most important aspect. Coton (1946) says,

> . . . the stagecraft of these ballets, entirely subordinated to the business of dancing, places correctly in our attention as much sense of place as we need to have, through its particular emphasis on costume, properties and lighting only. (p.50)

With the aid of the guide-lines set out by Stolnitz, it has been possible to discuss the kinds of criticisms that have been made of the Jooss ballets. It must be emphasised however that critics do not write under such clearly defined headings and many of their comments fall into more than one grouping. Nevertheless, it is considered helpful to categorise the criticisms in order to gain a more comprehensive insight into the works of Kurt Jooss.

In this final section, it is proposed to identify those factors which might account for the gradual demise of the Ballets Jooss. Some have already been mentioned briefly but it is intended now to discuss them more fully in an attempt to make a fair assessment.

Looking back at Jooss's early life in the 1930's, one might say that he was unfortunate, like so many of his contemporaries, to be working in Germany at that particular time. It is almost impossible for those who have lived only in a democracy to understand what life in a dictatorship can be like. Many films have been made attempting to describe the German philosophy but these inevitably demonstrate the director's views on the subject and cannot be unbiased. Historical accounts are similarly unreliable because of the prejudice of the writers, particularly when they are trying to appraise events within their own lifetime. The

nearest one can get to an accurate description is to look at the writings of those who reported events as they happened and in the field of dance, one of the best sources of information is "The Dancing Times", a magazine published monthly for those with an interest in this art form. A regular feature was the "News from Germany" written by J. Lewitan and from these articles, it is possible to get some idea of what happened in the 1930's.

After the first world war, all that was new was encouraged in Germany and one can imagine that these were exciting years for Jooss who was then between his late teens and early twenties. Many artists including Laban and Jooss were at that time engaged in experimental work and by the 1930's, Jooss had developed and clarified his ideas about dance. Then, having been encouraged and stimulated for ten years, the political climate changed and new ideas and free thinkers were no longer tolerated. One might assert that politics could never inhibit the progress of the arts but in Germany, the introduction of the official dance examinations deliberately prevented dancers from being employed if they had had training in modern dance only. The examinations were concerned with classical ballet and no other form of dance was considered to be relevant. The economic situation at that time meant that dancers, like everyone else, had to work in order to live and therefore they had no choice but to conform to the new regulations. Even Mary Wigman, who had earned a great reputation in Germany as a modern dancer, was compelled to include classical ballet at her school. The Nazi régime then played an important role in stunting the growth of modern dance.

Among Jooss's friends at this time, there were many Jews including Cohen and Heckroth and Coton (1946) reports that Jooss received a warning that he was to be arrested by the Nazis and that he escaped into Holland during the night. Thus, at the time when his Neue Tansbühne was becoming firmly established and soon after winning the famous competition of 1932, Jooss was compelled to exile himself from Germany and make a new beginning in England. A number of his dancers managed to join him but a great deal of effort and energy was required of him to manage a school, direct a dance company and still choreograph. He nevertheless succeeded until in 1939, the second world war began and Jooss found himself interned as an alien for a short time, and separated from his company for nearly three years. In 1942 when they were eventually united, Jooss had to rebuild the company once more in his new headquarters at Cambridge. Deprived of the support from the Dartington Hall Trust, he perhaps would not have survived the war period had he not been allowed to work with C.E.M.A. Again he achieved success on his tours but in 1947, he had to disband the company and he and Leeder went their separate ways. The invitation to restart

the Folkwangschule at Essen came in 1949 and Jooss created a dance company for the fourth time and also took over the direction of a school. Four years later, Essen withdrew its subsidy and this virtually meant the end of Ballets Jooss.

Political changes and the lack of stable financial support cause many businesses to collapse. In the artistic world, and in dance particularly, it is even more difficult to recover and yet Jooss attempted this four times. With his idiosyncratic methods it was impossible to take new dancers into the company until they had learned a different way of working and Jooss himself said that this took about a year. During an interview with Fernau Hall, reported in 'The Dancing Times' in November 1945, he was asked,

> Can a classically-trained dancer take over parts in the ballets right away?

Jooss answered,

> No, we have a kind of travelling school. The students have to unlearn a great many inhibitions and learn a good many new types of movement. It takes a classically-trained dancer about a year to master our style. (p.57)

It seemed that each time Jooss successfully established a company, financial support was withdrawn and he had to start again. One must also remember that he was continually touring in order to earn money; is it surprising then that no subsequent ballet reached the artistic level of "The Green Table"?

Perhaps Jooss's personality created problems and here one can only speculate for it is unfair to judge someone without first-hand knowledge. The letters held by the Dartington Hall Trust however reveal that he was a "fighter" and would not tolerate interference. Those who did not agree with Jooss did not stay with him for long and even his life-long friends wrote personal letters to the Elmhirsts from time to time outlining the problems they were experiencing in their relationships with Jooss. Those administrators who are still working at Dartington and knew Jooss as a young man, say that he has become much more tolerant with age, but then life cannot be as intense for him now as it was when he was filled with enthusiasm and ambition. Perhaps he found it difficult to delegate authority and took on too many tasks himself. Some of his ballets took a long time to evolve and it is conceivable that he was so busy with administration that he did not leave sufficient time for his creative work.

With the exception of Martha Graham, dance companies generally perform the works of several choreographers but the Jooss Ballets had only three dances in the repertoire that were not created by Jooss. Leeder and Zullig were responsible for one each and Agnes de Mille produced one work for the company whilst it was stranded in America but this was never performed in any other country. It seems inconceivable that amongst all the talented dancers Jooss worked with, not one choreographer emerged. One is led to speculate that Jooss did not encourage the art of composition and yet it was included in the syllabus at Dartington. Was he, perhaps, reluctant to allow others to produce works with *his* Ballets Jooss? If so, was this a misguided policy?

Dance critics generally agree that Jooss was an artist and Leeder a teacher. A school was essential for the training of dancers with whom Jooss could work and therefore the partnership was ideal. When this ended in 1947, the dancers seemed to lose a great deal and Jooss's new company was criticised so often by those who reviewed the performances. For example, Edith Schwarz wrote in February 1952 for 'The Dancing Times,

> . . . in my opinion, Kurt Jooss has not entirely adapted himself to the changes of the last ten years . . . of late his performances have ceased to have that effect, and seem to be suffering from some form of arrested development; and not only the performances, but some of the performers too; the new members of this new-formed company are definitely not of the same quality as the original one. (p.287)

The final question is concerned with his style of dancing. Should he have kept to either modern dance or classical ballet instead of trying to fuse the two? Jooss, in retrospect, appeared to steer a sensible course for he discarded the useless trimmings of the traditional (i.e. the classical ballet) and kept what he considered to be worthwhile. He was the generation following Isadora Duncan and whilst she threw off all the old traditions completely, he was able to assess her achievements as a revolutionist and also reflect and then retain that which was of value in the old style. It is interesting to look at present-day companies; the dancers of Ballet Rambert for example, have classes in both modern and classical, the Harlem Dance Theatre performs works in both styles and on his last visit to this country (1973), Alvin Ailey explained in an interview that he intended to use point work in the future. The critics do not now condemn a company for choosing one style in preference to another; they do in fact try to evaluate each work intrinsically.

If Jooss had been starting to work in this country within the present decade, a different story might have emerged. An Arts Council Grant

has enabled a company like the Northern Dance Theatre to be formed and it is allowed to develop without too many financial hazards. Having seen the performances of both this company and the Ballets Jooss, it is difficult to accept that the one was allowed to fade away in spite of all its talent and promise, and the other is given time and support to become established. One must accept however that the increasingly favourable attitude to modern dance in the theatre might not have developed were it not for the pioneers, of whom Kurt Jooss is but one example.

In conclusion it would seem that Jooss was born with a great deal of talent but in spite of all his industry, he was unable to realise his true potential as a great choreographer. His periods of success were repeatedly cut by circumstances beyond his control and one might say that he was not the luckiest of men. Jooss's ballet "The Green Table" can be seen today in the repertoire of eleven ballet companies and generally, the notices are good. Many of his other works have been recorded in Labanotation and it could well be that someone will resurrect and appreciate these ballets in the future. Jooss is still very much alive and it is hoped that his present task of collecting together all the records of his life's work will be completed so that future generations can make a fair assessment of his contribution to the development of modern theatrical dance.

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This article is the second part of an M.A. paper and may form the basis of a future publication.

C.D.

Architecture and Freemasonry—elements of Laban's ideological debt

The article under the above title by John Foster published in No. 55 of the Guild Magazine prompts me to write briefly on the same topic.

Laban was active in a freemason's lodge at the most for a period of 2-3 years. This statement is arrived at by a process of deduction and not by direct knowledge. Albrecht Knust writes: "It is unlikely that I have dated Laban's membership in a lodge so exactly as John Foster reports 'during the period 1910-1920'. I could not have done this as I don't know anything about these dates".

Susanne Perrottet who was a close associate of Laban during the second decade of this century, working with him during all his time in Ascona and Zürich writes: "I can only presume the dates of Laban's entry into a Lodge and resignation from it. It must have been approximately Summer or Autumn 1917 when he entered and approximately 1919 when he left. There was a freemasons' lodge in Zürich". She also writes: "the Colony on the Monte Verità, founded by Henri Oedenkoven, was never a Lodge, but locally there was once this man Reuss active. The name lodge 'Verita Mystico' is entirely unknown to me". Further she confirms that Oskar Bienz, who had joined Laban as a pupil in Zürich appr. 1916, was a sensitive and artistically gifted young lad who had made through his recitations of poetry exciting contributions to the classes they had with Laban in 'word study'.

Katja Wulff, who also belonged to Laban's circle at that time, remembers Bienz well but wonders whether he had ever been with them in Ascona, possibly only at the Summer Course in 1917.

John Foster in his article gives a rough translation by Bienz from a book on Ascona by Carl Riess on activities there in 1919.

First of all this refers to a time when Laban was no longer in contact with Ascona. His activity had ended there with his Summer Course in 1917. Secondly, the translation is very rough indeed and misleading. Riess does not mention such things as 'lodge', 'mystic' and 'Grand' but simply says: "He (Reuss) proposed to Oedenkoven to make the Monte Verità the seat of an Order (Ordenstempel)." And in a later paragraph: "He found even a few credulous people who contributed large sums for this new venture . . . No one could make out what the order was about as there were 94 grades, and only after having reached a particular one certain revelations were supposed to be made. Most people did not succeed to go beyond the sixth may be seventh grade". But the words 'except Laban' can nowhere be found. He had, of course, left Ascona long behind him.

Carl Riess' book "Ascona" is an extremely charming commentary on, as he calls it, "the most curious village on this earth". On page 61 he says: "there is much in the story of Ascona which one does not know with security, when or even whether something has really happened, or whether it existed only in the imagination of the parties concerned or those who would have liked to be concerned". When he then mentions in a later paragraph that a congress took place in 1917 in which Laban and Wigman participated, he surely refers to the Festival which Laban described in his reminiscences "A Life for Dance" and to which Jacob Flach, a native painter and also a participant of the festivities, devotes several pages in his book "Ascona" published 1960 in Switzerland. I wish I could insert a translation of this here.

To say, as John Foster does, that Carl Riess' book is concerned with masonic history is more than a vast exaggeration considering that he covered barely one page out of 212 with remarks such as those mentioned above.

My own knowledge of Laban's membership in a freemasons' lodge is borne out by the above quotes from a letter by Suzanne Perrottet and by Albrecht Knust who writes: "Amongst Laban's pupils around 1921 it was generally known that he had been a freemason but that he had disassociated himself from this activity in consequence of some unacceptable request made of him". Because of the vow to discretion a freemason undertakes on entry into the brotherhood, it is only natural that Laban's friends and pupils respected his silence about this experience. Therefore, it can only be a matter of conjecture whether Laban was introduced to the laws of Harmony through the freemasons or, what is more likely, that he was drawn to the masons because of his interest in it. When, as a young man around 1900, he went to Paris to enrol as a student at the Ecole des Beaux Arts, architecture was one of the subjects he wished to investigate.

It is said that the core of the principles governing architecture has come down to us from the ancient Egyptians, Assyrians and Indians and, whether they had conscious knowledge or not, the Golden Rule was clearly incorporated also in the buildings and sculptures of the old Greeks and Romans. Findings in North Italy, Switzerland, France show that the solid with 20 faces (icosahedron) as well as other regular solids were already known by the Celts and other prehistoric peoples. In music the relationship between the pitch of notes was mathematically established around 500 BC and this became the basis for the modes and scales of our western music and the development of its harmonic laws. Geometry in mathematics was originally looked upon as one of the 'seven free arts' which by means of its shapes and relationships of numbers revealed the primary principle of man and the universe. (By

the way the mathematician Euclid lived around 300 BC and not 3000 BC, no doubt a printing mistake in John Foster's article.) In addition to the ancient Greeks and Romans the mathematical influence of the Moslems in Europe reached far into the 12th century. Our present-day notation of numerals can still be recognised as having derived from the Hindu-Arabic way of writing. In the middle ages it was the church which upheld the affairs of building. Between them the fathers of the church possessed all the knowledge available at the time concerning the arts, religion and science. They found the source for their scholarship in the ancient Greek and Roman classics of mathematics as well as in the works of the Arabic mathematicians. Embedded in all this was the knowledge concerned with architecture.

I am mentioning all these sources as Laban had delved into some of them during his early study years. He acquainted himself not only with Islamic cultures but he investigated also ecclesiastical documents.

Around the 10th century the so-called Bauhütten, a kind of masons' communities, came into being. They were working co-operations of the artisans and workmen engaged in the building of a cathedral. They constructed their own quarters on a site adjacent to the cathedral to be erected and lived together according to definite rules structuring their communities. One of the first known was that of Strassburg. The architectural ideas which the planning architects held in their heads were made visible through the common creation of the building by the entire community. There were no instructions or rules concerning the execution of the trade written down and the know-how of the skill and craftsmanship were handed on from master to apprentice and from generation to generation. There was possibly a key which gave a guide-line of the general structure of the whole but it left ample room for the creative imagination of the individuals to carry it into effect. Today, in order to convey his idea to the workman the architect produces a scale drawing showing the groundplan and two elevations which represent an exact measurement of the geometry of the building. This practice as far as it is known came into being only in the 14th century, and became more and more an essential tool as the masons' communities eventually broke up and the creative co-operation of planner, master builder and workman ceased to function. At that stage, that is early 18th century certain unions were founded which became known as Freemasons' Lodges. They were modelled on the stone masons' communities and on the customs of their craft. Their function was no longer to serve the erection of places of worship in stone and mortar but their building activities became a spiritual one, to serve the ethical ennoblement of men in a cosmopolitan sense. The practice of their rites has remained secret to this day.

It appears that John Foster in his article has put the emphasis in the wrong place. Already the title seems to be ill-chosen. The fact that Laban was interested in the application to architecture of the generally valid laws of harmony is only of secondary importance. His quest was after the universal laws of harmony underlying all spheres particularly the movements of the human body. Nobody had investigated this before him. His legacy in which we all share comes from those thinkers of antiquity and those philosophers and mathematicians who first explored, expounded and intuitively applied these laws in various cultural fields, foremost in the occidental sphere. If Laban owes anything to anybody they are the people to whom an ideological debt must be accredited in the first place.

The title which heads John Foster's article could be misleading in that it seems to imply that Laban's Harmony of Movement is based on the teachings of the freemasons. This is a wrong perspective. The rules of harmony as developed by the architectural theoreticians of antiquity, by musicians in the western tonal music and by Laban in the field of movement of the human body have not been evolved one out of the other. They are, moreover, three independent theories, though derived from the same root.

It seems doubtful that one can speak in this connection of an ideological debt to freemasonry as John Foster suggestss. The thanks of posterity have first of all to go to the creator, the poet, the writer, the composer, the originator, the discoverer. Therefore such a debt can exist for Laban only to the thinkers of antiquity. We, the beneficiaries of Laban's investigations and findings, and also our successors owe Laban the same kind of debt which 'architecture', 'sculpture' and 'music' owe the discoverers of harmonic relationships in their special fields.

In explaining his findings about the essential nature of the rhythmodynamic and spatial qualities of human movement, Laban has never made use of architectural models. He has, however, referred to the harmonic relations existing in the spatial structure of crystals. In other words he correlated his observations concerning proportions with those occurring in nature, and not with those derived from it and used by man as a basis for the theory of harmony in an art such as architecture.

Laban was similarly intrigued by the rhythm and shape of the spiral growth patterns as seen in nature (e.g. in the pine cone, the nautilus shell, the elephant's tusk, the daisy, etc.). He explored the relevance of the Fibonacci series, the medieval discoverer's mathematical sequence, which shows a numerical relationship in the progression of movement as observable in kinespheric space.

As regards Laban's 'great concern for the concepts of Light and Darkness' this may be puzzling to the non-dancer. The dancer's preoccupation is the wrestling with gravity and a constant controversy between it and the weightless freedom of the creative mind. In his body movements reason and feeling are united. He experiences the solid grip which makes him earthbound and almost static, and he is able to set himself free, his movements giving birth to space and being kept in a state of transiency. This liberation from the bounds of gravity gives the dancer not only a feeling of lightness but also of the shining light which is physically supplied by the vault of sky above and spiritually reflected in his inner self. The earth provides the springboard, the support; the dancer is in physical touch with the ground on which he is standing, it gives him a feeling of security which he unconsciously associates with the darkness he experienced in the womb of his mother. The magic of dance lies just in the fact that it touches upon primeval experiences and makes the transformation of light into darkness and darkness into light a living reality.

Are not all creative people searching for ultimate reality and are not all people endowed with the desire to quest? They are using different means, rational as well as intuitive, mystical as well as scientific. This urge to inquire Laban shared intensely with all, therefore no doubt also with the freemasons but not because of them. His way of searching was perhaps unusual in that he employed such contrasting means as mentioned above, in a balanced manner. In his mature life he never indulged in idol worship or was influenced by other people's dogmas. For that he was much too much aware of the contradictions life holds and of the need to accept the miraculous and to draw from one's own talents in order to come nearer a solution of the human problem. In this sense he was deeply religious. Therefore, it is hardly conceivable that he 'was very sympathetic with the Gurdieff method of meditation' although he was vaguely acquainted with it.

As Mr. Foster quite rightly says, the powerhouse behind Laban's thinking is made up of a complex series of experiences. No man lives in a vacuum of his time and, although posterity tends to wonder about the kind of stimuli which were received by a person and the kind of inspiration emitted by him, through passage of time these have merged into a non-transparent web in which the different strands are interwoven and give each other mutual support.

Sooner or later, however, some peaks begin to stand out which mark the unique contribution of an individual or, maybe even of a period of time.

May I venture to predict that several such peaks thrown up by Laban will remain visible also in the future and become even more

distinct. One of them is his concept of Eukinetics and Choreutics, constituting the practical study of the various rhythms and forms of organised movement.

The division according to the proportion of the Golden Ratio, or Golden Section, or Golden Rule has been recognised to be the most satisfying one visually for centuries and long before the freemasons incorporated this notion into their procedures. Because the structure of our body appears to be essentially built up in the Golden Proportion it seemed to have a natural influence on the feeling for aesthetics, foremost in the occidental cultures. Therefore we meet it so frequently in the various art productions throughout the ages. Today, the validity of this is much debated. Therefore, it is of great importance to realise that Laban's particular contribution to the question of harmony is the application of its laws to the movement of the human body and it is not restricted to the ideal proportion just discussed.

His 'Space Harmony' refers to the harmonic relations of movement in space and clarifies the fundamental laws on which individual artists consciously or unconsciously may formulate their own rules. There are as yet too few dancers who have acquired a real knowledge and experience of it, but it is still very new if we think of the hundreds of years it has taken for a similar development in the other arts. The enormous treasure of material it holds not only for the kinaesthetic education of the dancer and for the enrichment of his inventions and compositions but also for the development of dance as an independent art will only gradually be discovered.

While we may derive much insight from constructive probing into the influences an artist, thinker, saint, inventor, or any other exceptional individual may have been exposed to at one time or another, his actual creations, visions and thoughts which have the power to stir up in others a spontaneous and natural delight are of far greater importance. We need the people who help us to break through our own limitations, and Laban was one of them. At least this was his desire to achieve. This also is a basic element of the heritage he left us.

LISA ULLMANN

MARTHA GRAHAM

and

THE MARTHA GRAHAM DANCE COMPANY

Present a special matinee at which Miss Graham will herself speak.

The Royal Opera House, Covent Garden
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Exceptional rates have been offered to the Dance Section by the Royal Opera House, and we have, in anticipation of a huge response, taken the whole house for this event. As this may be Miss Graham's last appearance in Britain, we expect to be many times over-subscribed. May we therefore advise members and colleagues to book immediately by completing the slip below and send it with **full remittance and stamped addressed envelope to:**

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5/3/76

The Editor,
Laban Art of Movement Magazine,
3 Beech Grove,
Burton-on-Stather,
South Humberside

Dear Editor,

May I congratulate you on the quality of recent numbers of the Guild Magazine? Articles by Elizabeth Mauldon, Gordon Curl, Constance Dove and John Foster, are all distinguished by their scholarly and informative presentation. I am most disturbed however to read the author's note at the end of John Foster's article on 'Architecture and Freemasonry'. If the implications of his statement are valid then it makes the Guild Magazine totally unacceptable as a vehicle of scholarly research and opinion. In common with many men of his calibre, Laban, during his life, formulated many theories and practices. Some he adhered to; some he discarded. It is hardly to be expected that all his statements throughout his life can be of equal value. Many aspects of his life work now needs to be fully documented, analysed and debated. If the dance profession and the general public are only to be offered bowdlerized versions of research findings, then there is no basis for debate. If views may not be published which "conflict with the subjective opinions of certain minority groups", then this magazine provides only a titilation for the romantic figments of that minority and for the rest of us must be scorned and ignored.

I trust that either I have misunderstood John Foster's note, or there has been a temporary lapse in editorial policy and that the magazine will continue to increase in scholarly stature.

Yours truly,

DAVID HENSHAW
Chairman of Dance and Movement Studies, Middlesex Polytechnic

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22nd December 1975

Miss Elizabeth Smith,
Editor, Laban Art Movement Guild Magazine,
No. 3 Beech Grove,
Burton-on-Stather,
Scunthorpe, Lincs.

Dear Madam,

Gulbenkian National Study of Dance Education

I write to ask the help of your readers. They may have read in the press that the Gulbenkian Foundation is initiating a national study of dance education in consultation with all the major professional dance teaching organisations. The Study is guided by a committee reflecting the widest possible range of interests in the field, with observers from the Department of Education and Science, the Arts Council and C.N.A.A.

This Study, under my chairmanship, is the first time anywhere that the dance education resources of a nation have been assembled in factual terms and studied with a view to recommendations for improvement at every level. The terms of reference embrace vocational training for dance, including choreographic and music training; the present provision in Britain of dance education in primary, secondary and tertiary education; the discovery, assessment and development of potential talent; the training of dance teachers; job opportunities for dancers and dance teachers including the problems of post-career employment; the discretionary and mandatory grant system in the public sector; the role and relevance of today's dance examinations.

Our job is to consult with the dance profession at every level from student to dance directors, teachers and school principals. Consequently we would be grateful to receive evidence from any individual or organisation wishing to express views on any of the above terms of reference. Communications should be addressed to me at the above address.

Yours sincerely,
PETER BRINSON

REVIEW ARTICLE

"1948, 1963, 1975"

Introduction

It would be interesting to speculate how many readers of this magazine could immediately recognise the significance of the three dates above. Perhaps most would associate 1948 with the publication of Laban's "Modern Educational Dance" but how many would go on to link 1963 with the second edition and 1975 with the third?

A discussion with the editor about the desirability of reviewing new editions as well as publications of new books led to the suggestion that with the third edition of Laban's "Modern Educational Dance" it would be appropriate to examine all the editions of this book side by side. Such an examination would, it was hoped, enable any changes over the twenty-seven years to be monitored and from this there might be an indication of developments in ideas and concepts.

The decision to edit any text, especially if it is a standard work, immediately generates problems. If the editor is also the original author then it can be assumed that any rewriting, deletions from and additions to the text are intended to reflect developments in that author's ideas and theories. Sometimes this is so and later editions are regarded as embodying an author's most sophisticated work; occasionally though, the original text is held in such high esteem that subsequent editions are seen as but lesser statements of the first. However, when a standard text is revised and edited not by the original author but by another author then the problems become even more complex.

Without doubt Lisa Ullmann was eminently well-qualified to undertake the editing of 'Modern Educational Dance' but the task was a formidable one for not only did she have to make decisions concerning the 'up-dating' of Laban's work but also she was faced with the challenge of a text written in English, not Laban's native language.

Lisa Ullmann states in the preface to the second edition that her aim is 'to preserve the spirit and the original style of it and yet to make the reading a little easier', that she refrains 'from elaborating any aspects' and has only made changes where 'meaning remained obscured by awkward language'. From this it appears that Lisa Ullmann is concerned not so much with bringing the book 'Modern Educational Dance' up to date as with rendering it more readable.

However, the particular procedures adopted in the side-by-side comparison of the three editions reveal that although Lisa Ullmann's intention may have been that of modestly re-writing in order to clarify (i.e. structural and linguistic changes as outlined in Method Stage 1 below), in many cases it appears that the alterations in, and additions to,

the text are in fact more conceptually orientated. Herein lies a dilemma for the student of these three books. Does the apparent changing of some of the concepts from the 1948 through the 1963 to the 1975 edition constitute a logical development of Laban's ideas or a projected or sensed notion of what he would have written had he been alive or a restatement of principles in the light of current thought?

METHOD — Stage 1

Taking the 1948 edition as a baseline, changes were marked in the 1963 and 1975 editions. These changes were categorized as 'structural', 'linguistic' or 'conceptual'.

Structural changes of punctuation and lay-out of sentences and paragraphs were assumed to have been made for reasons of clarity of style, ease of reading and logical continuity of ideas.

Example 1 'effort-study' (1948, p.15) to 'effort study' (1963, p.15)

Example 2 the section headed 'the experience of the flow of movement' (1948, p.67) occurs within a description of each of the effort actions. This is altered in the second edition (1963, p.56) to precede a discussion of the 'eight basic effort actions'.

Linguistic changes in the form of a single word, phrase or sentence deletions, substitutions or additions were categorised as clarifying an idea or concept without apparently altering the meaning.

Example 3 'This free gliding can be accompanied with walking steps, which must be smooth and gliding as well' (1948, p.72).

'These gliding actions can be accompanied by walking steps, which must also be smooth and executed in a gliding manner' (1963, p.73).

'These gliding actions can be accompanied by walking steps, which should also be smooth and executed in a gliding manner' (1975, p.73).

Conceptual changes were taken to be those which reflected developments of thought or clarification of ideas to such an extent that the meaning seemed to be substantially altered.

Example 4 'The child can have two attitudes to the various motion factors: either to fight against them or to give way to them.' (1948, p.24).

'The child, as any adult, can have two attitudes to

various motion factors: either to fight against them — that is to activate a force of a transitive character which predominantly produces an objective function — or to give way to them — that is to enter a state of an intransitive character when predominantly yielding to a subjective movement sensation.' (1963, p.24).

It should be noted that changes of a conceptual nature necessarily depend upon linguistic ones and inevitably problems arise in deciding into which category some changes fall.

METHOD — Stage 2

Alterations that seem to imply some development of concepts were considered to be of greater significance than those concerned only with structural or linguistic changes. Therefore, having worked through the three editions as described above, the conceptual changes elicited were classified in terms of the area within modern educational dance upon which they focussed.

Firstly, developments of Laban's theories of movement concerning both the content of his theories and the rationale for them were isolated.

Example 5 'Scales and shapes of the paths of movement form a harmonious whole with which the student must become acquainted.' (1948, p.27).

'There is a logical order underlying the evolutions of the various shapes in space which can be realised in scales. Scales are graduated series of movements which pass through space in a particular order of balancing tensions according to a specified scheme of relations of the spatial inclinations. The student of movement has to become acquainted with the laws of harmony of movement in space.' (1963, p.27).

Secondly, changes were noted that concerned a notion of dance, i.e. the nature of the activity.

Example 6 'Dance as a sequence of movement can be compared with spoken language.' (1948, p.26).
'Dance as a composition of movement can be compared with spoken language.' (1963, p.26).

Thirdly, the application of these ideas in education was taken as an area around which a number of alterations concerned with educational aims, content, method and evaluation of dance could be grouped.

Example 7 'Exercises or dance sequences appealing to the body, and to the feeling and understanding of moods, should be taught alternatively throughout the whole period of methodical dance-tuition,' (1948, p.47).
'Exercises or dance sequences calling upon the body, the feeling, and the understanding of moods, should all be included throughout the whole period of methodical dance tuition,' (1963, p.49).

RESULTS

1a Movement Theories

Developments of Laban's theories of movement through the three editions (although most occur between the first and second editions) focus largely in the 'effort' area. A greater number of alterations concern this notion than any other, totalling approximately thirty substantial changes. Many of the alterations appear to deal with the question of what 'effort' is, and attempt to clarify related terms.

In the 1948 edition the term 'efforts' is used widely, whereas in the 1963 edition 'effort qualities' or 'effort actions' is frequently substituted. Effort elements as

Example 8 'attitudes of the moving person towards the motion factors of Weight, Space, Time and Flow' (1948, p.8).

are seen in the 1963 edition (p.8) as deriving from attitudes of the moving person, i.e. as separate entities, as mechanisms for

Example 9 'revealing' (1963, p.56) rather than 'betraying' (1948, p.67).

underlying effort. This distancing of the movement from the inner effort is apparent in several alterations.

Example 10 'it has been found that movements consist of elements which create actions reflecting the inner efforts underlying them.' (1948, p.25).
'it has been found that bodily movements consist of elements which create actions reflecting the particular qualities of the inner effort from which they spring.' (1963, p.25).

These inner attitudes are described more fully in the 1963 edition (see Example 4) with the development of ideas of fighting/indulging, transitive/intransitive and objective/subjective. In the following example there is a change in the notion of 'indulging' and considerable expansion of the text.

Example 11 '"Indulging with" Weight (evident in relaxation) and Space, combined with "fighting against" Time, which is the essence of flicking,' (1948, p.58).
'"Indulging in" Weight (i.e. decreasing resistance and yielding to the feeling of lightness) and in Space (i.e. giving up a one-directional pull and yielding to the sensation of ubiquitousness) combined with "fighting against" Time (i.e. quickening the action so that it happens in a brief moment of time) is the essence of flicking.' (1963, p.62).

The term 'action' is qualified in the second edition,

Example 12 by 'effort' (1963, p.31).

and although in many instances 'efforts' becomes 'effort actions'

Example 13 'enjoyment of the balance of efforts' (1948, p.19) is changed to 'enjoyment of the balance of effort qualities' (1963, p.19).

In the 1963 edition the description of each effort action is expanded in terms of the qualitative experience that it offers and the bodily counter-tensions required in performance.

Example 14 'The elastic counter-tension produces a different kind of lightness' (1948, p.58).
'The elasticity of the slight and pliant counter-tension together with the crisp rebound produces a special kind of unhampered lightness' (1963, p.62).

Each of the motion factors is consistently given a capital letter instead of a small one in the second edition.

Example 15 'the motion factors of time, weight, space and flow' (1948, p.22).
'the motion factors of Time, Weight, Space and Flow' (1963, p.22).

and the names of some elements are changed.

Example 16 'quick' becomes 'sudden' (1948, p.22; 1963, p.22).
'fluent' becomes 'free flow' (1948, p.45; 1963, p.46).

The notion that 'flow' is an element of a different kind from time, weight and space is expounded further.

Example 17 'If a child has flow it is in perfect harmony with all the motion factors and is mentally and physically happily adjusted to life, but not if there is no flow' (1948, p.23).

'If a child has flow he is in perfect harmony with all the motion factors and is mentally and physically happily adjusted to life, but this is not the case if there is no development of his natural flow' (1963, p.23).

In a discussion of action combinations of effort rhythms the words which follow an example of a particular sequence of effort actions are altered causing a considerable change in meaning.

Example 18 'and their opposites' (1963, p.77).

'and in reverse sequence' (1975, p.77).

The chapter dealing with spatial ideas is considerably expanded and new terms and notions are introduced.

Example 19 'Around the body is the "sphere of movement" ' (1948, p.83).

'Around the body is the "sphere of movement" or "Kinesphere" ' (1963, p.85).

A three dimensional model of space is implied in the following

Example 20 'The plasticity of the body, that is its extension into space' (1948, p.30).

'the plasticity of the body, that is its sculptural form' (1963, p.30).

In Example 5 a development of a spatial system based on 'laws' is evident in the second edition. The structure of some spatial forms is also elucidated.

Example 21 'Between the dimensions we see the Space-Diagonals running from the centre to the corners of an imaginary cube' (1948, p.85).

'This three dimensional cross can be placed into an imaginary cube within one's personal sphere where its centre coincides with those of the cube and body. From this centre and between the dimensions run oblique lines towards the corners of the cube. We call them diagonal directions. There are four space "diagonals" ' (1963, p.86).

and there are further recommendations for the performance of such forms.

Example 22 'Closed lines or circuits can be performed fluently as well as angularly' (1948, p.87).

'Closed lines or circulits can be performed fluently, that is, with smooth directional transition as well as angularly, that is, with accentuated and sharp transitions' (1963, p.89).

Apart from the one change mentioned earlier that qualifies 'action' by the terms 'effort' or 'bodily', there appear to be no significant changes in the areas of 'body' or 'action', nor in that of 'relationships'.

1.b Notions of dance

Alterations that reflect a changing notion of dance, as in Example 5, focus on clarifying what kind of dance modern educational dance is, stressing its distinctness from other forms.

Example 23 'In a free dance technique the whole range of the elements of movement are experienced and practised' (1948, p.26).

'In the technique of the free dance, that is the dance without a preconceived or dictated style, the whole range of the elements of movement is experienced and practised' (1963, p.26).

In terms of the expressive nature of the activity, dance, dancing and movement are held to be synonymous.

Example 24 'It must be made clear what dancing or movement can really express' (1948, p.43).

'It must be made clear what dance or movement can really express' (1963, p.44).

It is of significance that in the 1948 edition Laban states that the movement principles approach to the material of dancing

Example 25 'involves a change of the inner attitude towards the flow of movement and its elements' (1948, p.10),

while in the 1963 edition the material of dancing is rewritten as 'movement and its elements' (1963, p.10), the reference to the inner attitude to the flow of movements being deleted.

The construction of a set system of pre-defined movements which have to be experienced in a certain way is replaced by the idea that all movement has a sensation aspect, but that movement is used in a particular way in modern educational dance.

Example 26 'The purpose of the following series of effort experiments is to introduce the teacher to the proper bodily feel of the movements used in modern educational dance' (1948, p.51).

'The purpose of the following series of effort experiments is to introduce the teacher to the bodily sensation of movement as practised in modern educational dance' (1963, p.52).

The notion of an individual feeling moods is a 1963 development.

Example 27 'the feel of simple action moods' (1948, p.43).
'the feeling of simple action moods' (1963, p.45).

1.c Dance in education

Changes concerning the application of Laban's theories to education within the main text deal with the nature of the child as he grows to adulthood, the relationships between movement and personality and, in addition, specific prescriptions for teaching are made.

Example 28 'the teacher can do a great deal to help the child develop all his powers' (1948, p.23).
'the teacher can do a great deal to help him develop all his faculties harmoniously' (1963, p.23).

A new reference to emotional development appears in the 1963 edition.

Example 29 'so that the child develops as a whole, both bodily and mentally' (1948, p.24).
'so that the child develops as a whole, physically, mentally and emotionally' (1963, p.24).

The movement and personality link which is a central issue in all editions is amplified in several places.

Example 30 'The preference of certain forms of movement by an individual reveals definite traits of his personality' (1948, p.96).
'An individual's preference for certain forms of movement, either consciously or unconsciously, reveals traits of his personality' (1963, p.99).

Over the three editions attempts are made to relate effort and space ideas within the educational context, thus

Example 31 'The knowledge about the co-ordination of efforts, together with the knowledge of the harmonious paths of the movements in space, enables the teacher to create movement themes, which can be applied in recreation and education' (1948, p.26).

'The knowledge of both the co-ordination of efforts and the natural harmonies of the paths of the movements in space, enables the teacher to create movement-themes, which can be used for recreative and educative purposes' (1963, p.26).

'Knowledge of both the co-ordination of efforts and the natural harmonies of the paths of movements in space, as well as experience of the interplay of the two, enables the teacher to create movement-themes, which can be used for recreative and educative purposes' (1975, p.26).

In the planning of a programme of activities in dance for children there is an apparent change in the applicability of themes from the first to the second editions.

Example 32 'The first eight basic movement themes are appropriate for children up to junior age' (1948, p.32).
'The first eight basic movement-themes are appropriate for childre of Primary Age' (1963, p.33).

2. Additional Chapter

A unique feature of the third edition is that it contains an additional chapter to the 1948 and 1963 editions, written by Lisa Ullmann. Entitled 'Some Hints for the Student of Movement' this chapter is divided into twelve headed sections and extends to twenty-seven pages. In the preface to the 1975 edition Lisa Ullmann states that her chapter is 'derived from my practical work as a teacher' so that it seems reasonable to regard the chapter as a significant statement on modern educational dance in the mid-1970's some twenty-seven years after the first publication of Laban's 'Modern Educational Dance'.

One obvious characteristic of this chapter is the re-affirming of many of the main tenets which, over the years, have become central to the notion of modern educational dance. Those claims for the inclusion of dance in education which might best be termed 'psychologically orientated' are forcibly restated by means of quotations from the original text and by amplification.

Example 33 'the beneficial effect of the creative activity of dancing upon the personality' (1948, p.11 and 1975, p.109).

Example 34 'The feeling of joy which dance can give helps us to harmonise ourselves and to gain an increased sense of belonging' (1975, p.134).

Similarly some of Laban's phrases concerning what would now be regarded as sociological or psycho-sociological justifications for dance in education are elaborated in this chapter, stressing

Example 35 'the importance of education through dance, as here the kinaesthetic sense, which is central, together with the contribution from all the other senses, has a chance of opening the door to awareness of self in a social and objective environment' (1975, p.112).

The third broad area within which 'aims of dance in education' (1975, p.108) are placed, that is, the philosophical, has two components, the metaphysic and the artistic. Familiar notions concerning the 'universal basic forms of movement' (1975, p.109) are restated in many of the sub-sections and there is a reference to 'educating appreciation of the art form' (1975, p.111).

Another interesting aspect of this chapter is to be seen in the new terms that Lisa Ullmann employs to further her movement descriptions.

Example 36 'The rhythms of the bodily actions with their effort and spatial components may be monotonous or variable "*conformant*" or "*disformant*", but whatever they are, they must be imbued with life' (1975, p.120).

'This produces a *tractive* force forward-downward' (1975, p.130).

In the context of parts of the body 'They may be *confluent* or *divergent*' (1975, p.134).

N.B. The italics are in order to identify the new terms and are not in the text.

Although new coinage can be readily recognised it is more difficult to detect the emergence of new ideas in Lisa Ullmann's chapter. It would seem however, that the phrase 'being in one's body' (1975, p.119) which is fundamental to many phenomenological texts is here used in a unique manner to qualify the 'simultaneous awareness of the inward-and-outward-going flow' (1975, p.118) and the act of dance. Another phrase which, perhaps, reflects an emerging notion in modern educational dance is that of 'significant form' (1975, p.133) and this too is more often met elsewhere, notably in the literature on aesthetics.

DISCUSSION

The answers to the questions posed in the Introduction may arise from future debate but nevertheless at this juncture it seems worthwhile to discuss what appear to be the major developments and changes of a conceptual nature so that some perspective from 1948 through 1963 to 1975 can be gained.

In the area of Laban's movement theories (for results and examples see 1.a above) it is evident that the concept of efforts has undergone considerable development and refinement since the 1948 edition. It is, perhaps, understandable that of Laban's theories effort should be emphasised here, because his spatial theories are more comprehensively stated in "Choreutics" (Laban and Ullmann, 1966) and his main movement theories discussed in detail in "Mastery of Movement" (Laban, 1950, 2nd edit. revis. Ullmann, 1960).

The focus in the 1963 edition of "Modern Educational Dance" on 'effort actions' rather than on 'actions' or 'efforts' (Example 12) may be responsible for the widespread practice in education of the basic effort actions being taught in isolation with little regard for context, content and form. On the other hand, the development of the concept of 'effort elements' (Examples 11-14) could be seen as a more positive trend since the language used to describe different combinations of elements might form the basis of a terminology for a range of aesthetic qualities. It is disappointing that over the twenty-seven years the notion of effort per se has not been more thoroughly explained but even so as an area it would still seem potentially to offer more to the study of dynamics in dance than statements made in other dance texts written before or after Laban's publications.

In the area concerning changes in the notion of dance (for results and examples see 1.b above) it is again possible to note both negative and positive developments. The continued synonymous use of the words 'movement' and 'dance' prevents the distinctions and affinities between the two being established and this is particularly so when reference is made to expression in movement and/or dance. The result of work in the fields of social psychology (e.g. in non-verbal communication) and aesthetics (e.g. actual/virtual distinctions) is now readily available and it is to be regretted that a 1975 edition of a standard text should not only ignore this work but also re-state much that is patently obsolete.

On the credit side it is possible to discern two trends in statements on the notion of dance which are potentially significant. Firstly, there is an increasing number of references to dance as an art form with an implicit acknowledgement of its aesthetic nature. Secondly, there appears to be a shift towards the acquiring of a bodily feel or sensation of movement for its own sake rather than for benefits derived (e.g. development of personality).

In the area concerning changes in dance in education (for results and examples see 1.c and 2 above) it is evident that there are no radical changes though the original premises upon which modern educational dance was founded are developed marginally. It is significant that the wide range of justifications encompassing the philosophical, psychological

and sociological are re-stated and that the more narrowly based claims made in other current dance texts for dance as an art and aesthetic education are only referred to.

CONCLUSION

The side-by-side comparison of the 1948, 1963 and 1975 editions of Laban's "Modern Educational Dance" has proved to be a challenging yet worthwhile exercise. Challenging, in that the word-by-word examination of any published material runs the risk of destroying the spirit of the whole work, yet worthwhile in that it has brought to light many interesting features which might otherwise have been ignored.

With hindsight, the ideal solution to the editing of Laban's original work might well have been to print the 1948 text on the left-hand pages with Lisa Ullmann's comments and revisions at the appropriate places on the right-hand pages. In this situation, the reader would have been in a position to compare the original and the subsequent editions and to trace the various developments of ideas and concepts in modern educational dance from 1948 onwards. Such a solution would probably have resulted in prohibitive printing costs but it would have aided the historical study of modern educational dance and enabled the Laban-Ullmann rationale for dance in education in the mid-1970's to be seen with clarity.

1948, 1963, 1975: it is hoped that present readers are at least now aware of the significance of these dates and that some readers may even be inspired to look up a first or second edition of "Modern Educational Dance" just to see what, and to surmise why, changes have taken place!

JANET ADSHEAD
JUNE LAYSON

(The authors wish to acknowledge the help given by Val Briginshaw in the initial comparison of the three texts.)

TUTORIAL GROUP LEADERS

Council have asked that the following list be reprinted in this issue:

The names and addresses and areas of interest of the people who have indicated their willingness to act as tutors are listed below. Guild members and others interested are requested to contact them personally for further details and to arrange time and venue of meetings.

Miss Sally Archbutt, 9 Butler Avenue, Harrow, Middlesex: Kinetography. Any movement area except choreography.

Mrs. Sylvia Bodmer, 1 Stanton Avenue, West Didsbury, Manchester. M20 8PT: Harmonics in space. Dance Composition.

Mr. Reg. Howlett, 183 Green Lanes, Sutton Coldfield, Warwickshire: Effort and spatial orientation.

Mrs. Tessa Lawrance, 131 Blaisdon, Yate, Bristol, BS17 4TW: Space Harmony. Kinetography. General interest in dance in education. Production work.

Miss Yvonne Macmillan, 26 Fulney Road, Sheffield, S11 7EW: Space Harmony.

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There is now a 'Newsletter' published by the Language of Dance Centre. If you are interested you should contact Ann Hutchinson, 17 Holland Park, London W11 3TD.

The article on the I.C.K.L. Conference in the November magazine was written by Varina Verdin and not by Ann Hutchinson. We are sorry for the mistake.

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