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Number 69, November 1982

CONTENTS

		page
The Language of Dance Centre	Dr. Ann Hutchinson Guest	3
Going for a Walk with a Line	Dr. Valerie Preston-Dunlop	9
Effort Analysis and "The Tempest"	Julie Tolley	35
F. C. Lawrence: an appreciation	Lisa Ullmann	52
Contributing authors		53

Reviews

<i>Concepts in modern educational dance</i> (new edition) by Betty Redfern	Dr. Janet Adshead	54
<i>Fanny Elssler's Cachucha</i> by Ann Hutchinson	Michael Huxley	54
<i>Isadora speaks</i> edited by Franklin Rosemont	June Layson	55
<i>Modern Jazz Dance</i> by Fred Traguth	Maggie Killingbeck	56

Reports

The Laban Guild A.G.M.	Sam Thornton	57
Birthday Celebration Day of Dance	Sheila McGivering	57
Conference on Movement and Dance in Therapy and Special Education	Sheila McGivering	57
Arts Council/DES Dance Course	Dr. Janet Adshead	58
First Conference of British Dance Scholars	Dr. Janet Adshead	59
L.IN. C. Summer Course 1982	Sam Thornton	60
Obituary: Lilian Harmel		61
Guild events, news and publications		61-62
Copy deadlines		62
Officers of The Laban Guild		IBC

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THE LANGUAGE OF DANCE CENTRE

ANN HUTCHINSON GUEST

Ninette de Valois' decision to adopt the Benesh dance notation system for the needs of the Royal Ballet and the subsequent establishment of the Benesh Institute of Choreology with a full-time notator training program created a situation which determined how the use of Labanotation could grow in the U.K. With the 'establishment' behind the Benesh system, funding for another notation centre was out of the question—"We have a notation institute, why is another needed?" Although I was twice approached by British ballet companies to provide a notator I could not do so. Without a centre I could not establish a full-time training program. There was also the lack of students. Although Laban's teachings were widespread in the training colleges, the structured notation was not taught to a high enough level to produce potential notators. Most significant, the climate had not produced a British younger generation enthused with the idea of a career in notation. My enthusiastic students were all from overseas and, alas, returned there. Labanotators could have been imported from the U.S. but work permits would not have been forthcoming since trained dance notators existed in the U.K.; the difference in systems of notation meant nothing to the authorities.

The great strength of Labanotation, and the reason why this system was chosen in preference to Benesh for the College of the Royal Academy of Dancing, is its educational value. No other system embodies such a basic and universally applicable analysis of movement. No other system explores movement from so many points of view and in such detail. I realized that if Labanotation was to function in this country, it would be in the educational field, as an educational tool. In this the Benesh system provided no competition.

My first teaching activity after moving back to England was in 1964 with Balletmakers, a group of ballet students who wanted to choreograph, but found no courses of instruction available. I taught them Labanotation without the symbols. We explored different forms of movement, using each idea as a basis for 'instant choreography'. The discipline gave them focus and channelled their creativity. I was then asked to teach at the Arts Educational School in London where first I tried a balletic approach (they knew it all too well already), the next year a modern dance approach ('West Side Story' had not yet done its magic, modern dance was too foreign an idea), and finally a historical dance/composition/Labanotation approach. A brief introduction to the authentic pavane, galliard, etc., and a study of the structure of the music led to the students composing their own dances and, of course, learning enough notation as we went along to write it down. This approach produced the first real enthusiasm and taught me the lesson that it is not the amount of notation that one learns but the involvement of notation with what interests one in dance, the experiencing of it as part of the whole activity, that makes the difference.

Many people assumed that if I was going to get active in Britain in notation I would establish a branch of the Dance Notation Bureau over here. I knew this would be a mistake for several reasons. First, the needs

and also the attitudes and ideas over here are so different. It would not work to have decisions made in New York which would affect the day-to-day running of activities here. Secondly, I saw that a quite different kind of program was needed in Britain. The Bureau had always concentrated on specific teaching of the Labanotation system. People came to the Bureau to become proficient in it, to get qualifications. This was essential in the beginning and such concentration on the system will always be needed by some. But a logical program of development in the U.K. must be based on the practical functional use of notation in dance and movement studies and not as a separate subject. For this special materials needed to be prepared, and this gradually the L.O.D.C. has been doing.

The third reason why it would not have been right for me to establish a branch of the Bureau over here is that in the late 1950s I was advocating that the DNB should change its name. The Bureau was no longer concerned only with dance, so the word 'dance' should go. The notation is important, but it is only a tool and what can be accomplished with that tool is what should be stressed. Finally, the word bureau—an information bureau? Yes the DNB was that. An employment bureau? to some extent the DNB was that, but it was also much more. It was a school, a publisher, a library, a centre for research, a clearing house on the notation. My suggestions for a change of name received no support. Nor did another idea I believed in. I envisaged that the Bureau could have a school in which various forms of dance would be taught, each making integral use of notation without altering the basic form or continuity of the dance class. This school would provide a showcase on how notation should be used. At the time we had on hand teachers of ballet, modern, Latin-American dances, English folkdance and children's work, each of whom knew notation well enough to make functional use of it. When this proposal was put forward the DNB board said "We are not supposed to teach dance!" and that was the end of it. There were, in fact, no restrictions on what the DNB was supposed to do; it was just a question of different lines of thinking.

From the above it may be clear why I felt that if something worthwhile were to develop in the U.K. it must not be hamstrung by restricted thinking; obviously an independent organisation must be established which could grow according to the needs in this country, an organisation with a vision of the future potential.

Thus the Language of Dance Centre came to be established in a quiet, modest way, being officially registered in 1967. The Language of Dance Trust was registered as a charity in 1981. What has the LODC accomplished? How has it functioned?

The Library. Building up the library of notated materials was always a main aim. Materials have been exchanged with other centres so that, if not originals, xerox copies exist for use by students. As much information as possible has been collected on the different systems of notation. Eshkol, Jorgensen and others send complimentary copies of their new publications to the LODC library. So do the independent publishers of Labanotation materials such as Ray Cook, Allan Miles, Jacqueline

Challet and Marcia Szentpal. The New York Bureau has made available scores of choreographers who have agreed to our use of their works for educational purposes (note that public performance is another matter, only classroom and intermural demonstrations are permitted). Every book on movement analysis—atomy, ballet, contemporary dance, gymnastics, etc., is added to the library for movement research. Dictionaries, encyclopaedias and other reference books are also in the library, as well as historical dance books which include xerox copies of the whole of the Richardson collection, the priceless originals of those now being at the Royal Academy of Dancing. For us xerox copies are welcome since notes and translations into Labanotation can be written on the pages. The library also contains 23 ring binders of notes taken over the years during Labanotation discussions with Albrecht Knust, Sigurd Leeder, Valerie Preston Dunlop and other notable LN colleagues. Visitors using the library have come from many colleges in the U.K. as well as from the continent.

Teaching. Over the years students have come either for intensive notator training or for a general all-round instruction in the use of notation. Notator training requires previous knowledge of the notation up to advanced level, i.e. having passed the intermediate theory exam. Notating practice was (there are currently no notator trainees for reasons which will be explained) undertaken by visiting ballet classes to gain speed in writing. Later national dance classes were attended at the London College of Dance and Drama. This provided experience in partner work, handling of props and group patterns. Next the 'live' situation was encountered by attending rehearsals of Festival Ballet when a new ballet was taught. The experience concluded with pulling together the score so that a professional finished product resulted.

Because a high enough level of knowledge of LN was not achieved among British students, the notator trainees came from abroad. This picture has now changed and the growing expertise in the notation has led to a different program. Students at a sufficiently high level and who have purpose and drive are awarded work scholarships at the L.O.D.C. In exchange for a certain amount of tutoring per week they contribute a proportionate amount of time to the work of the L.O.D.C. Their tasks can range from checking notation, planning lay-out, copying (in pencil or ink), assisting in teaching, correcting homeworks, tutoring beginning students (under expert guidance), writing news reports, articles or book reviews for the newsletter *Action! Recording!*, organising materials for the library, extracting from scores movement themes or examples to be used in teaching or for the advanced LN textbook, and so on. Assisting on production of *The Labanotator*, or on *A!R!* provides the opportunity to discover the many steps that go into preparation of a book for publication—editing, spacing, paste-up, proof-reading, etc. Each student has a particular personal project to pursue as well as taking part in whatever L.O.D.C. project is at hand. One year this was preparation of the book *The Bournonville School*, another year the publication *Fanny Elssler's Cachucha*. Between such exciting projects occurs the

inevitable dull routine of all offices—check lists, records, collating materials, etc.—on which each person, including the director, takes a turn.

Publications. In the course of training students various smaller pieces of notation get whipped into shape and are then made available to the general public. The L.O.D.C. has established an automatic list for those who wish to receive whatever new materials are put out. The L.O.D.C. also contributes to the production of materials for commercial publishers, for example the LN textbook of 1970, every page of which was prepared ready for camera at the L.O.D.C. Many people do not realize that the entire responsibility of lay-out, typing, paste-up, etc., for those complicated pages was my responsibility, quite apart from writing the book. The cost to have had the text typeset and plates made for the diagrams would have been prohibitive; only by funds being raised to cover the salaries of those who worked on the book (other than myself) would a publisher consider the book to be a financially viable undertaking. Thus all the skills required for such work (including 'cutting in from the back') are learned by the work-scholarship students.

The total lack of funding (for many years there was absolutely no hope of getting any) meant that the L.O.D.C. had to be housed in our flat. Because the people involved have been thoughtful and cooperative, this has worked surprisingly well, though now with nine workers at times on hand it is beginning to become unworkable. Organisation of location of materials and of work has been essential. Those at work in addition to the scholarship students are all part-time assistants. The work which has been done on the library and which calls forth exclamations of surprise and appreciation from all visitors including DNB students and staff, is the result of the regular one-day-a-week contribution of Edna Geer, assisted often by Rhoda Golby. Edna is also in charge of correspondence students, keeping records and assigning tutors. The duplicate library, known as "The London Library" (as distinct from the main library which technically belongs to me) is maintained by Nancy Harlock who, being also the chief ink copyist (autographer is the correct word) as well as the organizer of the office and various functions of the L.O.D.C., is our invaluable mainstay. Business letters and accounts are taken care of by Renee Caplan who will come in to give extra time beyond her two regular days to type out whatever project, article or book is currently in preparation.

Other occasional volunteer work helps us to achieve what is, in the circumstances, a remarkable output. Now and then a visitor to the library will undertake some particular work as a contribution to the cause.

It is interesting to note how history has repeated itself in that the DNB in New York started in my apartment, and was for many years run on voluntary help, many of the teachers contributing to the Bureau the salary earned from teaching a notation course. Gradually the work grew to the point where it was essential to have paid staff, larger quarters, and a completely different structure. In doing so the Bureau had to cut out

many of the fringe activities and consolidate its energies. The decision was to concentrate on recording ballets and reconstructing works from the notated scores. Excellent intensive training courses in score reading and in notator training were established by Muriel Topaz and the increase in the number of notators trained, the number of works recorded and the companies able to add important dance works to their repertory has been a remarkable achievement.

In contrast the student training at the L.O.D.C. embarks on a personal, tailor-made course of study. There is time and opportunity to discuss the background to a particular notation usage, to discuss other possible ways of analysing and notating a particular movement, and to go into fine detail in accurate indication of time, etc. Such tutoring results in a deeper understanding of the system and in how movement can be viewed. The work of Maria Szentpal and of Albrecht Knust is brought to their attention, and projects often include reference to their textbooks or scores. British students who wish to become professional notators are now urged to get their final training in New York where many examples of professional use of the notation can be witnessed. It is valuable for them to be part of the intense activity at the Bureau and, of course, to experience the special excitement of the New York dance scene.

Current developments in the U.K. point to the likelihood that the L.O.D.C. will soon make the transition from a small pioneering organisation to a fully supported institution at the centre of developments in use of the notation in colleges and schools. The establishment of intensive courses geared to mastering the notation itself will doubtless be needed in addition to continuation of practical courses on how to integrate use of notation into the teaching of dance and movement studies. It is possible that the day will come when the L.O.D.C. will only specialize in instruction in the notation itself, for a working knowledge of the system will have been acquired automatically in the movement classes. Thus the greater part of teaching 'notation' will occur in schools and colleges as an automatic part of the dance activities. Specialists in research and analysis will come to the L.O.D.C. for more advanced individual work according to their needs.

But that is still in the future. The greater transition needs to be made, and soon. Use of notation for degree courses and the needs resulting from its inclusion in the 'O' Level Dance Course are putting too great a strain on the present L.O.D.C. facilities. We are at the turning point. It is no longer possible to operate as we have in the past.



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GOING FOR A WALK WITH A LINE

VALERIE PRESTON-DUNLOP

This article is adapted from one chapter in a doctoral thesis entitled "The Nature of the Embodiment of Choreutic Units in Contemporary Choreography." This rather forbidding title may more accessibly be put as "The way in which lines in space are made visible by dancers dancing." The dance *'Going for a Walk with a Line'* was created as a preliminary to the main investigation. The Abstract of the thesis quoted below shows how the dance fitted into the whole research.

Rudolph Laban's original choreutic¹ concepts are too complex, in both his practice and his writings, to be usable for the analysis of contemporary choreography in the form in which he left them. The central hypothesis of this research is that a broadening, disintegration and reassembling of his material provides a rich resource. When seen in context with the spatial practice of other dance artists, teachers and theorists, it is possible to conceive of this resource as central to an analysis which reveals the choreutic content and style of a work.

The analytic components are choreutic units and their manner of materialisation through body design, spatial progression, spatial tension and spatial projection. An analytic method, devised through the formation of a notation entitled Ch/U.M/m, is described and used.

A dance work *'Going for a Walk with a Line'* was created to illustrate five choreutic units, in variety. It is documented and analysed with video/computer graphic aid. The choreutic content of three choreographers—Humphrey's *'Day on Earth'*, Nijinska's *'Les Noces'* and Grossman's *'Couples'* is discerned from the Ch/U.M/m analysis and their choreutic style is compared.

A secondary topic in the research is an investigation into the adequacy of the present fragmentary documentation methods, including dance notation, film/video, words, for dance in general and for this research in particular.

1. The purpose of creating *'Going for a Walk with a Line'*

The requirement, in this section of the research, is that a video recording should be made of examples of the ways in which five selected choreutic units² might appear in the dancer's body. The purpose is to show the wide range of movements and positions which embody choreutic ideas and to provide examples which will enhance the analytic process of recognising choreutic units in other contemporary choreographies.

As soon as work began it became clear that the exercise could readily develop into a choreographic work. The question to be answered was: is an artistic piece, with all that it entails, a solution to the requirement? Will it provide the necessary data, with clarity? Or would a straightforward documentary video be more illuminating and economical of effort and time?

The following is the rationale for deciding to make a choreographic work myself:

- a) The principal consideration in the research as a whole is the perception of choreutic strands³ in choreographic works. This must entail facing the problem of selecting the choreutic content from the choreography through, or despite, the performed, lit, costumed, presented piece. The subjective element in selection is real. Illumination of the problem might be achieved by working personally in the reverse process, by placing the choreutic units myself in the theatrical dance context of light, costumes, presentation and dancers.
- b) The second consideration was that some choreutic units are only visible through spatial projection⁴ or spatial tension⁵. These are not actual but virtual. They will not automatically appear every time the movements are danced. They may be made to appear through the dancer's dynamic. The ability to dance beyond the requirement of actual movements and to project the virtual lines consistently requires dancers of a high calibre. Without them a work or a documentary video would be useless for it could not be guaranteed to contain the virtual forms. In order to attract good dancers to work on this study recognition had to be given to the preference of performing artists to perform. To spend time and energy on working on movements in a research context is not a task taken on readily. However, the performance of a dance work whose material is choreutically motivated movements is another matter for it takes account of the feeling of all performers, rightly, that a dance is an unconsummated act, as is a piece of music, or a drama, if it is created but not shared in a live audience/artist exchange. By creating a choreographic piece it was possible to attract the quality of dancer necessary for the research.
- c) The third consideration concerned the essential difference between isolated exercise-like examples and a cohesive dance work. What happens to movements when they are choreographed for a theatrical context? Do they remain identical to those isolated examples from which they stem or do they undergo change through the transition into an artistic realm? Is the movement visibly altered to an extent which hides, masks, diffuses, exaggerates, or whatever, the choreutic content? If it might be, then the usefulness of preparing video recordings of exercises immediately diminishes and the usefulness of preparing a video of an artefact is immediately augmented, for the investigation of the process of translation, with its added masking, exaggerating and diffusion of the choreutic content, should illuminate the analytic process for the second part of this research. For this reason, a choreographic piece was preferred to exercises.
- d) The fourth consideration was the superfluity, or not, of costume, lighting and design. The piece could be choreographed and

performed in a studio setting with the minimum of attention to production. This would ostensibly satisfy the requirements. On reflection it would not for the following reasons:

- i) Dance as an act is not exclusively movement. It is dancers, dancing movements, in spaces, shared by a perceptive audience. The dancers are seen. Whatever they wear is perceived and colours the experience.
- ii) The choreographic works to be analysed later in the research study would be costumed, lit and with a design, however simple. Whatever effect this might have on the perception of the dance, and on the dancers' performance, could be monitored because of the inclusion of those elements in this choreographic work.
- iii) Dance works, like any other works, are conceived by the artist as totalities. The creative process is not an amenable process; once stirred, artistic imagination forces its way to fulfilment. If the piece is conceived at all, if it transcends the stage of 'movement added to movement,' as it should, and becomes a work, then the creative process will relentlessly pursue its course and the designs, costumes and lighting will be dealt with as integral parts of the work concerned.

2. The method of creating 'Going for a Walk with a Line'

The intention in the dances' creation was to take one choreutic unit to each dance, to explore the possible ways in which it might materialise in the dancers' bodies, and to discover whether this spatial approach might produce an artistic whole which provided insight into the human condition.

Dance One

Title:	<i>Horizontal Encounter</i>		
Content:	Horizontal		
Dancers:	Ilana Snyder, Penelope Best		
Costumes:	Steel blue		
Time:	movement 1, brisk,	2 minutes	
	movement 2, sustained,	3 minutes	
	movement 3, fast,	1½ minutes	
	Design:	Klee's 'Heroic Fiddling'	
Music:	Graham Jenkins, on two clarinets		
Lighting:	General for 1 and 3, only side lighting for 2.		

The method of working in the opening section was to put horizontals into steps and turns for spatial progressions⁶ of the whole body, to look for moments of spatial tension between the dancers, to enhance them by

Figure 1 —
HORIZONTAL ENCOUNTER

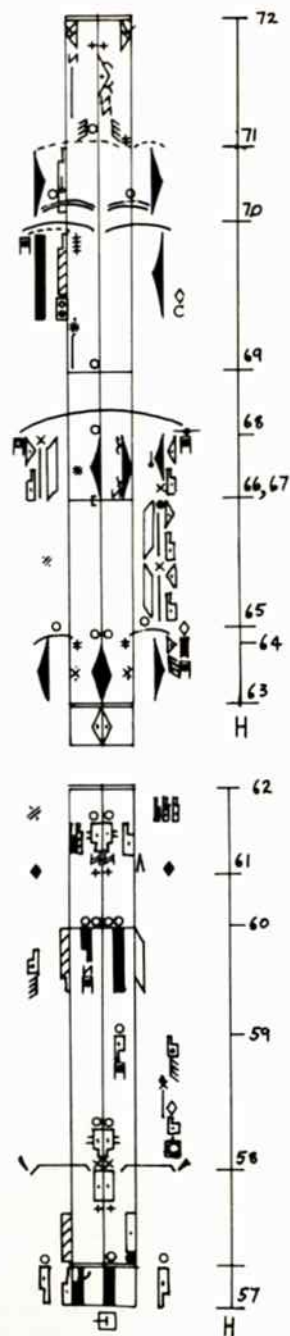


Figure 1 — HORIZONTAL ENCOUNTER

- | | | | |
|-----|--|---------------------------|---|
| 72. | | (l - r)) | the body design arrived at is horizontal. |
| 71. | | (l - r) | she slides her right foot into a "splits". |
| 70. | | (l - r) | both hands slide over the floor, slowly, to her right knee. |
| 69. | | (l - r) | she bends her left knee completely and the right leg becomes horizontally designed. |
| 67. | | bet. knees
(r - f - l) | hand
with arm, over to rest on the left hand (68). |
| 66. | | (l - r) | slide, over the floor. |
| 65. | | wrist
(r-f-l-f-r) | hands with resulting elbow move. |
| 64. | | (r - l) | the hands, designed sideways resting on her knees. |
| 63. | | (r - l) | tension between the knees and feet, in deep plié. |
| 62. | | (f - b) | her arm design projects outwards, forwards. |
| 61. | | (f - b) | she slides again. |
| 60. | | (f - b) | her left arm does the same creating a horizontal tension; her focus remains. |
| 59. | | (f - b) | deliberately she "walks" back with her right hand which is designed horizontally across stage; her focus remains. |
| 58. | | (f - b) | having sat down she slides backwards, but focusses forwards. |
| 57. | | | The design of 54. |

N.B. 57 - 62 are (r - l).

small isolated horizontally designed⁷ moves of the arms, lower arms, or upper arms and to add turns of the head to give a series of horizontal projections through focus. Timing was important to provide the accelerations needed for spatial projection, and tension. The converging of lines and sustained counter tension was needed for spatial tension.

In the second section parallelism was used by placing the horizontal at shoulder height in one dancer's body, then on the floor, then at knee height and hip height, in the other body. All four manners of materialisation were used. Short lines, long lines, continuity and interruptedness were included.

The third section used elevation; and broad sweeping sideways moves, in a lively mood combining progression and body design. Level was structured and the device of dancers crossing over each other was used to draw attention to horizontality. All four methods of materialisation⁸ were embodied. The final selection of movement was determined by the impact of horizontality that the concurrent and consecutive moves provided.

The casting called for two different types of dancer, which had its repercussions, in that they took time to collaborate, which disturbed my rhythm of making. Ilana Snyder's qualities are suppleness and speedy tempo; she is involved and expressive. She is tall, dark and with a round head. Penelope Best is quieter, more withdrawn, has less spatial projection but clarity of design. She is a slim redhead, shortish, with clear line, rhythmically accurate, cool in expression.

The fact that five minutes of dance, on horizontal lines, could be made, with plenty of material over for a longer dance in the same key, was interesting. The choreographic novelty consisted in the stringency of the constraints, which were not let up at all. There is no doubt that, in each section, after the initial grind of establishing the tempo, style, dynamic, accuracy level, and concentration, the movements started to lead in to one another. They began to take form so that the actual actions, the real counts and directions and limbs, ceased to be the central perception. What emerged was the virtual image of the dance. This is fundamentally important to choreutic content for the virtual lines only emerge when the dynamics have begun to settle into their rhythmic form, Sartre*, describing music, wrote:

'It is completely beyond the real.
It has its own time.'

In this case the dance ceased to be girls' arms and legs and took on its own physical and aesthetic nature with emergent choreutic content. The significance of this visible transformation was that there was an increase in the occurrence of performed spatial tensions which emerged within the limbs of each dancer and across the space to one another. Also the spatial projections emerged through the enhanced dynamic level, and the progression and design clarified through the general commitment of dancers as their assimilation of the dance's structures increased.

*J-P. Sartre, 'The work of Art', in H. Osborne (ed.) *Aesthetics*, p.36.

Dance Two

Title: *Oblique and Away*
Content: Obliques, diametrals, diagonals
Dancers: Maggie Morris as soloist, with Hideaki Onuki, Jean Jarrell, and David Armstrong as partners
Costume: Orange, with shades of brown for her partners
Time: movement 1, slow 2½ minutes, a solo
 movement 2, vivace 2½ minutes, 3 duos
Design: Klee's 'Rock Flora'
Music: Graham Jenkins, solo clarinet
Lighting: Shafts for her solo, in front of an orange cyclorama; generally bright for the duos.

The dance contained two-dimensional units, both evenly and unevenly stressed. (e.g. *hr-dl*, and *hd-dl*) and occasionally three-dimensional units, sometimes unevenly stressed, as *hrf*, *hrf*, or *hrf*. It was cast for Sharon Filone, a Graham trained dancer from New York, light in build with copious curly black hair. Preliminary thinking planned around her body with its extensive physical range and sense of line but she withdrew for reasons of injury just before rehearsals commenced.

The piece was re-cast with Maggie Morris, a graduate Laban Centre student. Her qualities are an extensive physical range, long hair, a quality of serenity with sustainment, and an ability to immerse herself in the role. Sharon Filone's movement was quite out of place on her body which was strong in projection and in length of design. So the dance was re-commenced, this time in the studio theatre for which the piece was designed.

The obliques were placed in one limb at a time, large body sections contrasting with small, long lines through both arms contrasting with short lines in a foot or a hand. Tilted right-angled designs were used. Projections through focus and arm intention were included. A simple floor pattern was used to set off the obliques. Standing was placed between kneeling, sitting and reclining, and obliques during turns were included.

I structured to a stop watch for ease of co-ordination with the music. The music score was then introduced and it transformed her movement into dance. The virtual lines immediately became visible, the dynamic became sensitive and the spatial tensions obvious. Through her, the choreutic structures changed with the fusion of movement and sound.

In the vivace section she was able to perform the original difficult motif although it did not suit her style. She is too long-limbed to cope with speedy, large movement readily. I began the 'Away' idea. The oblique lines and off balance body situations inspired by it influenced the flow and extensions into space. A series of duo situations was tried in which the loss of equilibrium from the obliqueness was exploited. It was overdone; the fluidity masked the choreutic lines, which, although there, were so fleeting, or were turning and falling, that they became unperceivable. The movements of this section were therefore abandoned

Figure 2 — OBLIQUE AND AWAY

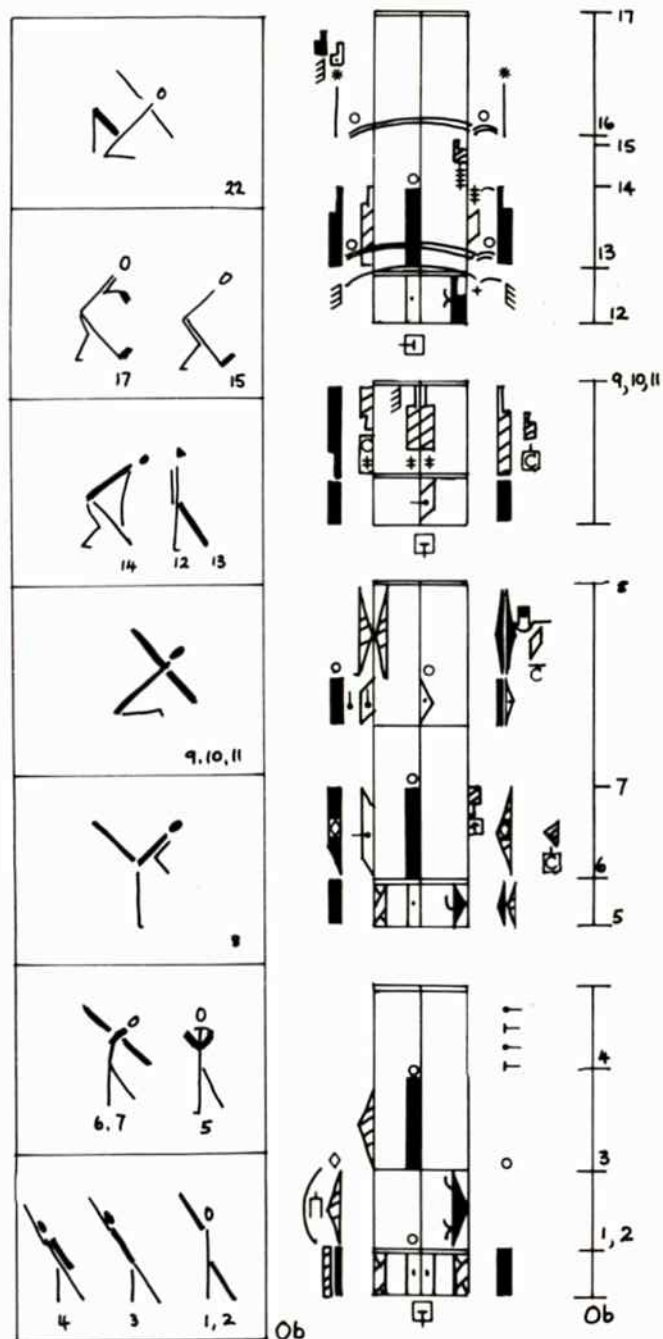


Figure 2 — OBLIQUE AND AWAY

- 12-17 can be seen as (**hr** - **dl**).
17. (bh - fd) her left hand.
16. (fd - bh) her hands slide up her leg.
15. (bd - fh) her right foot.
14. (bd - fh) her torso.
13. (bh - fd) her hands slide down her leg.
12. (bh - fd) in her right leg.
11. (fd - bh) or (**dl** - **hr**) through her torso to her knees.
10. (fh - bd) or (**hl** - **dr**) from hand to hand through her body.
9. (fh) or (**hl**) focus.
8. (hl - dr) she achieves a line from toe to fingers with focus from head to pelvis.
7. (**hl** - **dr**) spatial tension between her two hands, between her chest and right hand.
6. (**hl**) or (hf) her right arm pulls through, with eye focus, her left arm accompanies.
5. (dr - hl) her lower arm; only the hand projects beyond the body.
4. (d - dr) between her right arm and thigh.
3. (dr - hl) in her torso.
- 1,2. (dr - hl) left arm, right leg. (dr - hl) by her left arm.

Figure 3 — OBLIQUE AND AWAY

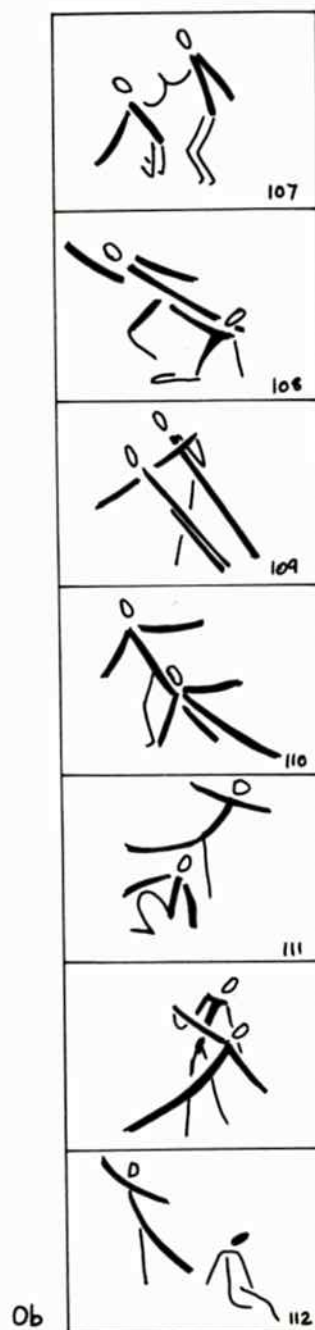


Figure 3 — OBLIQUE AND AWAY

(**hrb** - **dlf**) is still dominant. Her sequence 92-99 is repeated but larger, with greater dynamic range so that \longrightarrow is evident.

92. \longleftrightarrow (**drb** - **hlf**) he puts her down and creates the relationship tension.
107. \longleftrightarrow
94. \longrightarrow His move projects **hrb**.
108. \longrightarrow His design projects and focusses **dlf**.
97. \longrightarrow
109. \longrightarrow His strength and height allow him to parallel her design.
99. \longrightarrow
110. \longrightarrow The swing is much bigger; he can leave go and she slides on.
- hlb** - **drf** is now the line.
94. repeats on the other side.
111. \longrightarrow He jumps with oblique action and design in the flight.
99. on the other side.
112. \longrightarrow He jumps, designed and moving obliquely, around the stage periphery.
- \longleftrightarrow Between them **hrb** - **drf** on his first jump.

but the structure of three duos was retained. A more restrained use of oblique was decided upon, with the intention of exploiting spatial tension across the space and body design shared by two bodies.

The physique of the three partners partially dictated the selection of the actions structured. Hideaki Onuki is stocky and strong but is at his best when his feet are on the ground for his strongly central movement. He is used to support Maggie Morris for leans and drags and pulls, all of which are vehicles for the oblique choreutic content. Jean Jarrell is used for touches, hand holds and partial supports, using progression and design. David Armstrong is tall, strong, with a good technique. He is used for lifts, swings and leaps which contain spatial projection as well as design, progression, and tension.

The organisation of the sequence of events was eventually structured on similar lines to the music which was phrased in a type of progression, / 5, 13, / 7, 15 / 9, 17, / familiar through Messiaen's use of it, a composer who has influenced Graham Jenkins' piece. The notation of cumulative time was used for a cumulative movement phrase, leading to: kneel, turn, sit, lean, lift, extend, slide, all with oblique content, and a variety of materialisation.

Dance Three

Title: *Rounding*
 Content: Curves, arches, around a variety of axes
 Dancers: Helena Coelho and Hideaki Onuki
 Costume: Pale turquoise with dark brown
 Time: Her solo, 2 minutes, slow
 His solo, 2 minutes, slow with sharp interruptions
 Their duo, 2 minutes, slow
 Design: Klee's 'The Embrace'
 Music: Graham Jenkins, piano
 Lighting: Pools of light, Hideaki only just visible in the first section.

This dance was completed without music. It is built up by placing curves in the whole body and in different areas of the body. A feature is made of contrasting curves of large and tiny size. A second device used is the alteration of the axes of the curves from the point of view of both the audience's eye and the dancer's body.

Helena Coelho is an artist of high calibre, small with an ability to commit herself to the movement. She can find its unique expression and transform it into a dance with virtual form. For clarity of performance of choreutic content she is ideal. Hideaki Onuki was her partner. His talent lies in a uniquely concentrated performance with a coolness of exterior which half masks a range of delicate affective content, which, in a very muscular and dark oriental body is rivetting.

His movements were conceived to complement hers. After completing her solo, the duo was created by using the same choreutic units, placing

them in quite other levels and spots in the space, and in quite other parts of his body, and in giving them another size to hers. He was also given a different orientation of front to her and danced many of the units in the counter direction to her. He joined her moves occasionally. His solo was then made, by repeating the moves of the duo but elsewhere in the space and with repetitions using diminishing or augmenting techniques. The dancers did not need music at all to bring out the choreutic content, but a sparse piano score was added, for the audience.

Dance Four

Title: *This Way and That*
 Content: Zig-zags, angles, of mixtures of verticals, horizontals and obliques
 Dancers: Walli Meier, as soloist, with Penelope Best, Maggie Morris and Ilana Snyder
 Costume: Dark green, with black
 Time: A rondo $\frac{3}{4}$, 1, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, 1 minutes, alternating irregular with regular rhythm
 Design: Klee's 'Small Room in Venice'
 Music: Graham Jenkins, clarinet, alternating with piano and percussion
 Lighting: Deep green/blue cyclorama, against which figures are silhouetted, a pool of white light in centre stage.

This dance was the last to be created. There was uncertainty on the choreutic content because the other four dances each used one basic choreutic unit. The title '*This Way and That*' emerged later on, as the parameters of the content became clear, namely that it should show up angular combinations of units from the other four.

Zig-zag and angularity of moves, of floor pattern, and of focus, are given a variety of materialisation. Angles both within one individual and shared between two in design, are used. The horizontals, obliques and verticals with occasional curves, which are all present, are mixed and structured in more or less retracing lines.

Walli Meier is short, with a neat head, sharp decisive movement, and a compelling dynamic. Her timing had the effect of altering the virtual lines.

The score was a six minute rondo. I decided that she would be seen at her best against accompanying figures, contrastingly large beside her shortness.

This initiated angles and crossed lines between her and the three figures. Her strength lay in the expressions of her arms, body, and head which were allowed to dominate the choreography. However, it left unused a mass of choreutic material for the legs. A sombre and somewhat threatening mood developed which grew out of the casting, lighting and costume. I intentionally increased it by closing the tall figures in round her, turning their backs to the audience and stressing the contrast of her zig and zag sharpness with their tall stillness.

Figure 4 — *ROUNDING*

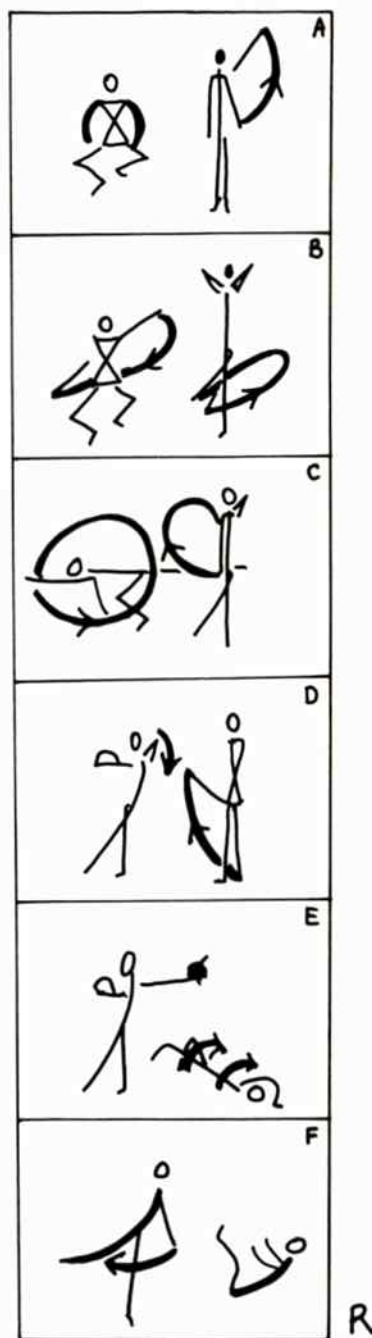




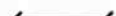









Figure 4 — *ROUNDING*

- A. HID 
HEL 
common axis rf
- B. HID 
HEL 
common axis dr
- C. HID 
HEL 
common axis b
- D. HID 
HEL 
common axis br
- E. HID 
HEL 
common axis rf
- F. HID 
HEL 
Common axis rb

His arm design (R. 62) matches her arm progression (R. 1)

His arm progression (R. 64, 65, 66) and her leg progression (R. 3) match.

The stage door plane is used, his arms moving stage R to stage L (R. 67, 68, 69) hers in the counter direction (R. 5, 6, 7).

His leg battement (R. 75) is countered by her upper arm gesture (R. 8, 9).

His roll (development of R. 78) is in the same plane as her tiny hand curve (R. 11, 12), but in the opposite direction.

His rounded spine (R. 79) and her head-to-toe design match, in the same curve (R. 20).

N.B. Axes are described from the point of view of the audience.

Figure 5 — THIS WAY AND THAT

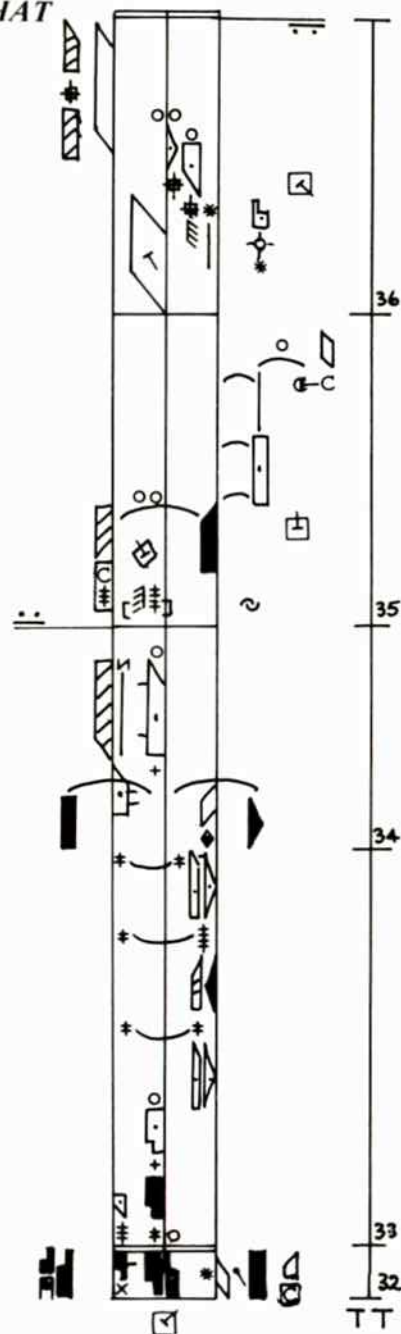
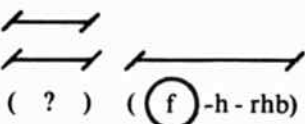
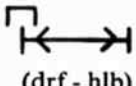
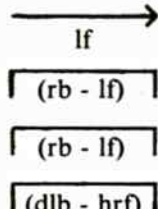


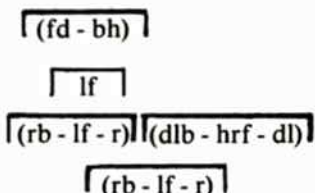
Figure 5 — THIS WAY AND THAT

She repeats 35-36 as one sweeping polylinear movement.

36.  Her right leg and arm thread through the hole made by the supports of 35 and take weight. The first curves are hidden, the second is her freed left arm sweeping up and out.

35.  She designs her body, supporting on foot and hand, the right hand slides up her body to rest on her cheek and cause her head to turn away.

34.  She slides, stretching out her left leg, which contrasts with the diagonally designed, bent, right leg and backward leaning torso.

33.  She is sitting. The designs are in the right leg and the manner in which it touches the left knee. The dynamic is sharp. Her torso is leaning back and this adds a third strand to the angularity.

32.  as 31.

Dance Five

Title: *Vertical Event*
 Content: Verticals
 Dancers: Jean Jarrell, David Armstrong
 Costume: Pale mauve and purple
 Time: Cantabile, 2 minutes
 Staccato, 2 minutes
 Design: Klee's 'Meeting'
 Music: David Jenkins, clarinet solo and bass clarinet solo
 Lighting: Warm general light.

This was created quickly and smoothly through my increasing dexterity with the material, by deciding to work with music and use its simple structure from the beginning, and through working in a large rehearsal space. The result was uncomplicated choreutic content in a variety of materialisation with consistent style.

Jean Jarrell's qualities are an extensive Graham technique, disciplined approach to work, a sculptured exterior and a willingness to try new movement. Verticality suited her temperament. Her strength lies in clarity of design and progression rather than in the virtual lines. David Armstrong is fluent both physically and mentally. He is tall, long limbed, strong, reddish haired and has an aliveness in all he does. His virtual lines are apparent straight away.

The same method as before was used, but with verticals, placing them in the body, of different sizes, at different levels, with different dynamics. In this case 'above and below' relationships were structured extensively. Retrograde, which also occurs in the music, is used in this piece, the first two and a half paragraphs being repeated in reverse. The cantabile section is primarily progression, with small designs of hand, leading into a high lift. In the fast section, because of the incongruity of the small, brief, isolated moves with two such contrasted dancers, one austere the other bright eyed, a humorous quality developed. This I enhanced by placing the verticals in unlikely body parts, and giving inverted body positions, and unusual relationship designs.

2.1 it was the intention to make use of an 'entracte' motif. There was a 'barre' at the back of the stage and figures, in practice costume, used class work phrases. The soloist for each piece emerged from this group. It was interesting in itself but cluttered and added nothing to the choreutic content, so was abandoned.

The impression of a visit to the Guggenheim Museum in New York was strongly in my mind, together with the Matisse figurettes exhibited there in the summer of 1979. The notion of figures, watching, was ever present including the image of the Tate Gallery security men, in each room, who are observant figures, not really part of the action. So, too, were the Dutch musicians playing Messiaens 'Quartet for the End of Time' at the Purcell Room in London. Acutely interesting was the stillness, and body designs of the waiting string players, listening to their clarinet colleague in his virtuoso solo, so contrasted in dynamic and

spatial form. I wanted to use these ideas as a way of linking one dance with another. But it had no obvious choreutic content, only theatre content. By trial and error, the whole notion was dismissed as irrelevant and distracting to the intention, leaving only a trace in the watching figure of Hideaki Onuki as Helena Coelho danced her 'rounding' statement.

2.2 Music To consider music here presupposes that it is part of the medium of choreography. While a dance can clearly be with or without sound, this dance was intended to be with sound. Did the sound affect the performance of the choreutic units? Undoubtedly it did, especially in the production of the virtual lines. The music is therefore part of the medium, in this case, although dances exist, with a score, where the dancers do not alter their movements at all, in space or time, because of the sound.

For '*Going for a Walk with a Line*' a score was commissioned from Graham Jenkins, after hearing a piece of his played for solo clarinet. The instructions to the composer were broad, including the approximate duration and overall tempo of each section plus the dynamic for ever subsection. The instrumentation of B^b clarinet, bass clarinet and percussion was agreed. The percussion never materialised but piano and rhythmic beat were used in one part instead.

The music for '*Horizontal Encounter*' is scored for two clarinets with fast, slow, very fast sections of about two minutes each. Sections 1 and 2 arrived during the rehearsal period so that sound and movement integration was fully structured. The third section arrived at the dress rehearsal. The movements had been choreographed and timed. The satisfactory coexistence of dance with sound was achieved through a stop watch and a video recording of the dance. There was one rehearsal only.

My intention in the first section was to use musical cues. During a run through, chance moments of interesting sound/movement coincidence were noted, timed, repeated, until a synthesis emerged. As the dancers began to hear the sound their actions brightened in dynamic, particularly Ilana Snyder's. Penelope Best was affected by the change in dynamic of Ilana. Her dynamic became more defined, her timing more dependable, her concentration deeper. The choreutic content was affected in one area only, that of spatial tension between them. What strengthened that most was my calling out when it occurred, because they had no means of feeling it, for only the audience sees it. Bringing to consciousness the incidence of tension meant that they could enhance the dynamic at that moment, for acceleration and deceleration and changes of flow are necessary to focus the audience's eyes to the place where the tension happens.

In the second section, the music had no affect on the dancers. The choreographed timing and dynamic was already producing the virtual choreutic forms fully. The third section was affected by the sound in mood only. It took off as a lively experience and because the music was a fraction shorter than the dance in duration, they had to speed up. No affect on the choreutic content was made by the music.

Contrastingly, in *'Oblique and Away'* the sound transformed Maggie Morris's solo movements. Gestures choreographed as progressions turned into projections, body designs came to contain spatial tension. Her musicality brought overtones of virtual choreutical lines which were then taken into the choreographic structure. The allegro second section, with her three partners, was affected by the sound only in that the dance had to be speedier than she really wanted. As such, projections into the space were less, almost non-existent in her case.

In *'Rounding'* eventually the music had no affect whatsoever. The dance was ready before it arrived. In this section the composer had difficulty with the material which resulted in a piano score instead of the planned percussion score. In a live music/dance session we worked for sparsity. Chords of seven parts were reduced to three, thick moving sections were reduced to one line. Lengths of silence were structured. All cues were from dancer to musician. Before the sound was satisfactory, the heavy piano had a curious effect on the dancers. Their rhythm was erratic, their concentration interrupted, their choreutic design diffused and their spatial tension missing because the syncopation was destroyed. Only when their decided-upon and rehearsed and absorbed rhythms were returned to them did they recover their choreutic content in full.

In *'This Way and That'*, the sound was essential to the three supporting figures. A trilling clarinet of changing pitch was the initial sound. I added a metric pulse on wood, as an ostinato. The result in the movement was confidence and clarity but lack of projection through a slight relaxation of tension which the sureness of the sound provided. Walli Meier was disturbed by her sound for many rehearsals. When she could dance without listening and concentrate on her commitment to the choreographed structures she succeeded. The sound was not for her but for the audience, for whom it made a difference. I had been impressed with the effect that Webern's music had in Balanchine's *'Episodes'*. In that work without the sound much of the movement is apparent as classwork, but with it, the movement has a virtual form and style of modernity. The disparate, irregular sound causes the audience to 'see' the moves as disparate and irregular when in fact, they are not. In Walli Meier's case the sharply non-metrical sound, which had recognisable motifs, repeated, caused a heightened impression of angularity.

'Vertical Event' was not affected by the music visibly because the sound was there from the beginning and an integral part. It gives check points to the dancers, nothing more than that in a rhythmical sense, and adds a little to the mood, especially for the audience. The fast section is played on a bass clarinet giving an unusual combination of timbre and speed. It adds to the light-heartedness but not to the choreutic content.

Live and recorded sound

The musicians were available for the performance in London but a tape was used for the out of town performance and the video recording. The tension of live sounds added to the vibrancy of the dance performance. Potentially the projections are enhanced but in fact other factors are

stronger influences on the nature of the performance. In this dance the only piece visibly affected was *'Rounding'*. Live, all cues come from the dancers, which cannot happen with a recorded tape. Helena Coelho's flow was disturbed, and with it her balance, but she was too experienced a dancer for it to disrupt choreutic content, which was immaculate, if somewhat restrained.

2.3 Design The visit to the Guggenheim Gallery was again influential on the choice of design, in this case for the atmosphere of a gallery. Study of the period most influential on Rudolf Laban which I had undertaken in 1978 had brought me into close touch with the works of Arp, Kandinsky and Klee. Here were artists of the period searching for new forms, as Laban was. Klee's interest in lines, and where they go, led me to study his pictures further. Six were chosen for the design, as follows:

For <i>'Horizontal Encounter'</i>	= Heroic Fiddling (1938)
<i>'Oblique and Away'</i>	= Rock Flora (1940)
<i>'Rounding'</i>	= Embrace (1939)
<i>'This Way and That'</i>	= Small Room in Venice (1933)
<i>'Vertical Event'</i>	= Greeting (1922)
Pre-set and Post-set	= Flowers in Stone (1939)

Each contained linear forms of the kind being used in their section of the choreography.

The dominant colours in each painting were the inspiration for the costumes:

<i>'Horizontal Encounter'</i>	= Slate blue
<i>'Oblique and Away'</i>	= Orange with tobacco, nigger, red
<i>'Rounding'</i>	= Turquoise, nigger brown
<i>'This Way and That'</i>	= Dark green with black
<i>'Vertical Event'</i>	= Maroon and pale violet

What effect did the design have on the choreutic forms?

Nothing measureable in the dancers' performance except heightened involvement through the theatrical experience and, thence, clearer lines, especially projection and tension. But in the audience, the potential effect is clear. Dancers are linked to the Klee through the same colourings. The choreutic content of the Klee pictures is overt, especially in 1, 3 and 5. The link of dancer, Klee design and title, shaped the audience's perception by causing expectation and visual images with which the movement could be matched, or associated.

Ross Cameron's lighting design was determined by the projection of the Klee slides on the backcloth. Lateral lighting and light behind the backcloth and spots were the scheme. Pools of light were entered, limbs were highlighted, the audience's eye was guided to the main action through lighting. But its effect on the choreutic performance was very small, if at all. Its function was to heighten the audience's involvement in

the aesthetic event and thence their perception of the piece and its choreutic content.

3. The method of the Ch/U.M/m analysis of 'Going for a Walk with a Line'.

The whole choreography was video recorded during rehearsal onto a black and white tape for a Sanyo VSII slow motion recorder using a Central Long Shot throughout. Simple Labanotation* of the movement events was completed using the video as a memory aid. The slow motion was essential for this, and efficient. The degree of detail to be recorded in the Labanotation was considered. There was no question of recording the dance in a manner suitable for reconstruction purposes. The recording had another function, namely, to outline the movement for ease of handling on paper so that the analysis in terms of choreutic unit and manner of materialisation could more easily be effected. Simplicity was essential. The relative durations of the movements were not important. Continuity was also irrelevant, as the analysis was, in any case, presented as discrete examples as well as continuous examples. The Labanotation was therefore interrupted or continuous according to the ease of presentation of the Ch/U.M/m material for the reader.

To coordinate the Labanotation with the Ch/U it was decided that a continuity line should be drawn on the right of the Labanotation to which numerals would be added to signify the occurrence of a choreutic event. Beside the choreutic unit the manner of materialisation in M/m notation was written. This was sufficient, giving all relevant data. Bearing in mind however, that the reader might not be fluent in this notation system, a broad verbal description was added, to link the manuscript and the actual movements and to give guidance to the reader towards comprehension of the notation.

3.1 The relationship of the analytic method of 'Going for a Walk with a Line', to the method needed for a work by a choreographer other than the analyser.

The Ch/U. In each section of 'Going for a Walk with a Line', only one kind of choreutic unit was noted. All other units were ignored. For example, in the case of 'Horizontal Encounter', only horizontals were noted. It was manifestly impossible to move only in horizontals, so that rounding, vertical and oblique movements did occur, as transitions from one horizontal unit to another. But in the analysis only the horizontal unit was noted**. The Ch/U notation was simple, for in the case of horizontals, the choice is limited, either (f-b) or vice-versa, (r-l) or (rb-lf). In 'Vertical Event' the choice was even less, either (h-d) or (d-h). In

*Benesh could just as well have been used. The choice was entirely personal and had no bearing on suitability.

**Clearly, with another work, this selection would not take place; every unit would be noted.

'Oblique and Away' (hr-dl) or fh-bd) predominated, while (hrf-dlb) or other diagonal examples, occurred from time to time. The choreutic units for 'Rounding' were more varied, for curves around any axis were included. The choreutic units in 'This Way and That' were also straightforward, but appeared more complex because each move was, at least, two choreutic units, to make the angles about which the dance was made. The concurrence and sequentiality of the lines made for interest in the movement. The manner of materialisation and its M/m notation revealed that complexity, but not the Ch/U notation which was still straightforward*.

Throughout, the question of choice of referential cross of axes was considered. For example, in 'Horizontal Encounter', one dancer was facing across stage, moving backwards. Her choreutic unit was (f-b) but, analysed from the stage dimension, it was (\overline{r} - \overline{l}). Which should be written?

Occasionally it might be necessary to think in terms of the cross of the body axes or (\overline{x} - \overline{y}). While this cross was borne in mind, it was rarely used in this piece for the parameters of the dance presupposed a constant vertical dimension, which is not the case in the cross of the body axes. The principle adopted, after trial and error, was that whenever I was conscious of having transferred my thoughts to another referential cross, during the making process, the fact was recorded. What was not recorded, was changes of referential cross which occurred to me during the contemplative period of thinking about the dance and its analysis, for this would have meant a mass of double analysis. The fact of a mass of data was not forbidding in itself if its record should prove revealing. In this case, it would have only revealed the cognitive analysis of afterthought, which is an unrewarding intellectual exercise. The mass of data would also have hidden the spontaneous moments when the double analysis did occur. Because such double looking is revealing of the choreographic act its recording could be instructive.

The M/m recording of the four kinds of manner of materialisation of the choreutic units was based on:

- i) knowledge of my own intention,
- ii) visual scrutiny of the dancers' performance.

A decision had to be made on whether to write the structure of the movements or their utterance. These linguistic terms are used to pinpoint the important difference between the individual performance of the dancer in action, the phenomenon of the dance enacted, and the structured choreography of the movements as they were intended to be performed, the composition of the dance notionally. These two are not the same. The utterance of a verbal sentence and its written form are not the same. The semantic content may change radically through intonation and stress. The performance of a movement is vulnerable to radical change too, by individual dancers and all the environmental pressures

*In another work, all these possibilities might be expected. The Ch/U. M/m would be complex, many-stranded, and varied.

which influence their particular performance, at that moment. In the case of these dancers, the two video recordings made, the original black and white rehearsal tape and the colour purpose-made tape show how different movements can look. Neither of these record the performances at their peak, when they were fully rehearsed to eliminate such differences. Therefore, it was decided to record the intentional M/m of the structures in the dance and to ignore individual utterance.

4. Video recording project. Recordings of this choreography needed to be made in such a way that the choreutic content was readily discernible. Co-operation with a visual communications studio was sought. The studio's director and I discussed the ways in which discernment could be tackled. The notion that lines illustrating the choreutic content might be superimposed on a recording was raised. Two methods were discussed. The first involved using a computer co-ordinated with the recording equipment, and programming the lines to appear. They would commence, on the video picture of the moving body, at a point on the body where the choreutic unit was manifest, and elongate in the required direction.

The following problems emerged:-

a) that horizontal and vertical lines on the monitor were readily made by the spatial co-ordinates, the x and y factors; vertical movements could appear as slanted lines because of the z factor. Slanted lines have to be manufactured by manoeuvring x and y factors; they are tedious but possible. The possibility of 'spotting' the end of the line as well as the beginning, and programming the computer to join them up was suggested. It required more sophisticated equipment than was available. Time lapses would be needed to manufacture the lines and this would have to be allowed for in the video recording.

b) curved lines were a problem for the computer. There were two alternative programs which might be pre-selected to produce a satisfactory curved result:

- i) entirely with x and y factors,
- ii) a program about circles of varying sizes, sections of which could be used for curves. The identification of the 'spot' for the centre and the radial dimension are needed.

A second method was discussed; the graphic tablet. This has a less accurate but more versatile method of drawing lines; one superimposes the line or curve by hand. The graphic tablet was decided upon as the most practical and reliable method available.

'Rounding' was the first recording to be treated with the superimposition. Several decisions had to be made:-

- i) Should the line be black or white? It ended as white on the horizontal factor and black on the vertical factor because this gave the best contrast against all backgrounds.

- ii) Should the movement and the line commence at the same time? The line should wait until the movement was finished, and be drawn during a five second pause, allowed for in the recording. Occasionally, for expressive effect, it could be concurrent with the movement.
- iii) Should the line be drawn slowly and carefully or fluidly and faster? The effect was remarkably different. Where time allowed, the dynamic of the movement and the dynamic of the line were co-ordinated.
- iv) Should the crosshairs cursor, the visible moving index, be seen as little as possible or was it helpful to see it hovering near the place of the next move? The hovering was helpful to attract the perceiver's eye to the right place in anticipation of the next move.
- v) Should each line clear before the next appears? No, it was interesting to see the several lines of a phrase appear around the dancer, at different levels and of different sizes, so that a visual impression was given of the build-up of choreutic content of the phrase.

4.1 The video recording of the dances in real time, and in interrupted time. The intention of the first video recording, in real time, was to capture the aesthetic happening through an imaginative use of the television medium, and also to record the timing and dynamics necessary for the materialisation of the virtual choreutic units.

This was only partially achieved because of difficulties of schedule beyond the control of anyone involved in the programme. A recording date in May, when the dances were in performance, was changed to July, when the cast were dispersed, fully working, or gone abroad. Instead of the anticipated three-day recording, one only was available. This gave no rehearsal time to either dancers or camera crew. My directing method included, concurrently: instructing the dancers, to begin, to pause, to exit; cueing the sound; cueing the cameramen in advance of each shot; calling the choice of camera shot for the mixer.

Later, the captions were prepared and filmed, the Klee paintings were recorded, and the tape edited to make a continuous run.

The second video recording in 'slow time' or 'interrupted time' was necessary for the planned superimposition of lines. Detailed preparations had been made using story boards and camera cards in the standard manner. Four camera shots were planned: Close Up; Medium Close Up; Big Close Up, and Long Shot. Zooming was to be omitted, panning to be included.

After superimposing the computer lines of the choreutic units, and editing, a sound track was designed and added.

Notes

1. *Choreutics*: Laban* traces the word from the Greek 'choros', meaning circle. He mentions choreography as a 'branch of the knowledge of circles' of Hellenic culture which has now come to mean 'the planning and composition of dances'. He mentions choreology as 'the logic of circles', which was the theoretical study, based on geometry, of the circular or curved gestures of the body.

Choreutics he explains as 'the practical study of the various forms of harmonised movement.' From the text of *Choreutics* the meaning of 'harmonised' appears to be 'spatially and dynamically organised according to the rules of grammar of the language of movement.'

The definition developed in my M.A. study was:

the study of the spatial organisation of the kinesphere and the way in which the logical forms therefrom materialise in movements of the body.

The definition is enlarged in the present study to include 'the shared space' as well as the kinesphere.

2. *Choreutic Unit*: the base unit for choreutic analysis, it is a notional line, in the form of a straight or a curved line, whose spatial properties are known in terms of direction, axis, size and location. What is not known is the movement which manifests the unit.

3. *Choreutic Strand*: One choreutic unit which is manifest by the body in one of the four manners of materialisation; it must have a Ch/U with an M/m. Most movements consist of more than one strand.

4. *Spatial Projection*: a choreutic unit which continues beyond the limits of the body into the kinesphere or the shared space.

5. *Spatial Tension*: a way of moving or of holding still which causes a connection to be seen between the two ends of a choreutic unit.

6. *Spatial Progression*: the spatial pattern of the choreutic unit is perceived through time as a pathway.

7. *Body Design*: the choreutic unit inhabits the body and is perceived as a patterning of the limbs, torso and head or fragments or of objects in the shared space.

8. *Methods of Materialisation*: the ways in which choreutic lines are made visible by the dancer dancing, namely spatial progression, body design, spatial tension and spatial projection.

**Choreutics* (1966) p.viii.

EFFORT ANALYSIS AND "THE TEMPEST".

JULIE TOLLEY

Introduction

A few years ago Laban's ideas were very unfashionable in the dance world. His attempts to link his theories with Platonic philosophy and his insistence of dance as a divine power, involved him in what Langer scathingly calls:

a mystic metaphysics that is, at best fanciful, and at worst rapturously sentimental.⁽¹⁾

Large parts of Laban's *Choreutics* which present us with a Neo-Pythagorean union of mystic inspiration and empirical fact do not stand up to scrutiny and Gordon Curl ably dissects the Philosophical Foundations of Laban's theories in a series of papers of that name⁽²⁾. But another important area of work done by Laban, seems to go unnoticed or utilised in the areas for which it was intended. Laban's effort theory, expounded in *Mastery of Movement On The Stage* was concerned with finding the link between people's effort display and their thinking. This involved examining closely people's inner strivings and their outer effort manifestations, avoiding superficial imitation so that there could be found:

an authentic symbol of the inner vision to effect contact with the audience.⁽³⁾

Laban finished his introduction with the words:

the central problem of the theatre is to learn how to use this thinking for the purposes of the mastery of movement.⁽⁴⁾

In 1979 Glen Tetley choreographed a full-length ballet for Ballet Rambert based on Shakespeare's "The Tempest". He felt that it offered very rich material on which to work.

It has so many characters whose very nature is of dance itself.⁽⁵⁾

Despite this conviction, however, he seemed to have difficulty in realising these characters. It was, he says:

very difficult to find a structure in terms of dance and to find a way in which each character would move.⁽⁶⁾

In order to achieve this he had to "become" each of the characters himself in order to make them function as they do in the play. If Laban's analysis of effort was thorough and valid then the choreographer has at his disposal an unlimited resource for building up portrayal of character through movement.

The aim of this paper is to look at Laban's effort analysis and to look closely at "The Tempest" to see if it is possible to build up a character's effort make-up, taking clues from the plot, language and context of the play to see if the clues in the play match up or lead to the appropriate effort manifestations laid down by Laban, or vice-versa; if Laban's analysis breaks down to fit the play itself. It is hoped to show that the pattern achieved can be rich and subtle, forestalling any accusations that

it might lead to stereotyping and over-simplicity. The problem today seems to be how to use our "mastery of movement" in portraying character in the theatre, whether in dance or drama.

Laban's analysis of effort

As Redfern points out,⁽⁷⁾ Laban is not consistent in his use of the term "effort". sometimes he uses it to mean energy manifestation, sometimes muscular movement and, at other times, inner impulse. This divergence occurs perhaps because in *Mastery of Movement* Laban was seeking to identify what is observable over and above the measurable components of human movement. He was concerned with the perceptual qualities of human movement as well as its identifiable basis in dynamics. Redfern's summary indicates three key notions connected with effort; that it implies activity rather than passivity and:

is bound up with intentions and aims and denotes striving of some sort.⁽⁸⁾

The measurable components of effort are made up of four basic constituents—*TIME*, *WEIGHT*, *SPACE* and *FLOW* which exist on a continuum with two definitive ends. These four factors can combine to form "complete effort" or they can divide into 3-factor and 2-factor "incomplete efforts" giving four 3-factor and six 2-factor efforts. The most important 3-factor combination for Laban was that of *TIME*, *WEIGHT* and *SPACE*, from which he derived, using the possibilities given by 3-factors with two opposing ends, the eight effort actions.

But, said Laban, it is impossible for there to be any human movement without effort and that effort is its origin and inner aspect. People have the power to choose their own course of movement and that choice, linked to intentions and aims, reveals their inner attitudes towards it. Laban believed that the two extremes of effort reveal two opposing attitudes and that one has the power:

to choose between a resisting, constructing, with-holding, fighting attitude or one of yielding, enduring, accepting and indulging.⁽⁹⁾

Each motion factor is concerned with a particular 'mental' effort and inner participation (see Table I) and the perceptual notions Laban associated with the incomplete efforts appear in the labels that he gave them. The 3-factor efforts he called *DRIVES*⁽¹⁰⁾ and these are mediated by the 2-factor *ATTITUDES*⁽¹¹⁾. The motion factors and their derived attitudes and drives are shown in relation to each other in Table II.

This body/mind interaction is implicit in Laban's analysis of effort. The impact of movement on the mind is there in his suggestions that movement inspires moods, and the mind is influencing movement through the inner impulse which originates the action. It is not necessary to commit oneself to the body/mind theory to appreciate the link between aspects of mental experience and outward bodily movements and as Redfern⁽¹²⁾ stresses, the theory isn't proved just because it works in

TABLE I

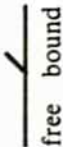

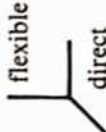
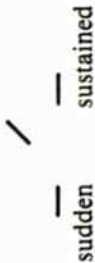
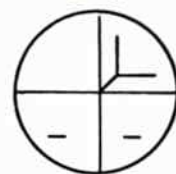
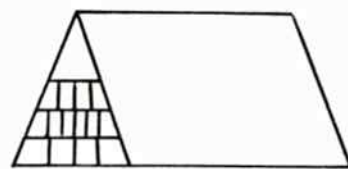
MOTION FACTOR	ELEMENTS	INNER PARTICIPATION	CONCERNED WITH	AFFECTING MAN'S POWER OF
FLOW		PROGRESSION	HOW	FEELING
WEIGHT		INTENTION	WHAT	SENSING
SPACE		ATTENTION	WHERE	THINKING
TIME		DECISION	WHEN	INTUITING

TABLE II

Indulging

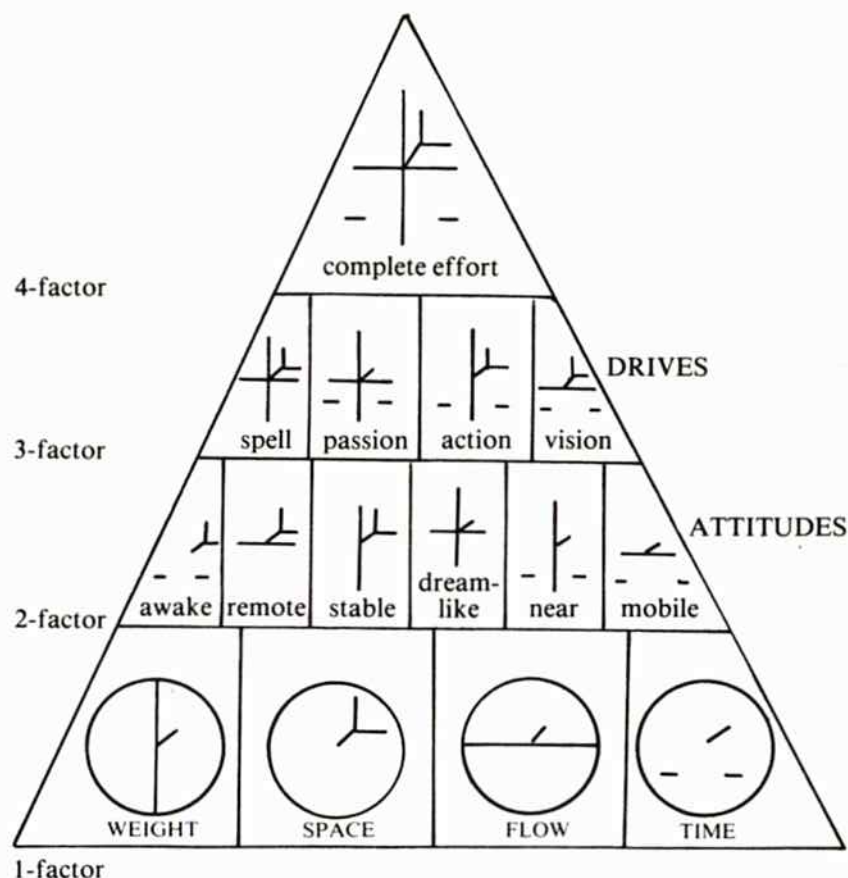


Contending



Indulging

Contending



practice but a great deal can be gained by taking advantage of his recommendations even while questioning the underlying rationale.

The possibilities that an analysis of effort presents as a basis for building a character forms the consideration of the next section which is followed by a more detailed look at how this can be related to an actor's task in building the character of Prospero.

Effort as a basis for building a character

In *Mastery of Movement* Laban explored the idea of movement behaviour in relation to actions on the stage, where he believed that conflict and tension was mirrored by actors in their movements and changing relationships.

The collision between characters and the display of the various tragic and comic solutions of their conflicts, which is the stuff of dramatic art, become visible in changing movement behaviour.⁽¹³⁾

He stated that movement on the stage should reveal three things; the character of the person represented; the values for which they strive and the situations developing out of the striving⁽¹⁴⁾. We are aware, too, that it is the actor's job, working with body and voice as tools, to characterise human personality and its changing behaviour. The actor's task is to build up a picture of the predominant and compensatory factors that constitute character, so that not only will s/he, mirror that character's general effort make-up but will also show the progression or regression within it. How does effort analysis enable the actor to show these things?

If we accept that effort is the manifestation of inner impulses, then it is possible to see that movement can be the dynamics of thought and emotion expressed in visible form. As in a static art, the activity of the kind of the creator is revealed in the form s/he has given to the material, so we mould our own actions and gestures which are the outward sign of inward feelings. People have a freedom of choice in choosing between the motion factors and often may make very conscious use of this. Roaf, talking of postural reactions states that:

some are carefully cultivated . . . people may use negative posture to hide their emotions.⁽¹⁵⁾

It is through those postures and gestures that we unconsciously adopt that most may be unwittingly revealed. But it is a person's power of conscious choice—his/her attitude to and choice of effort over a time—that reveals the habits of the individual and habits are basic indicators of character and temperament. Laban, subscribing to the notion that it is content that shapes the form, believed that faces and hands are moulded by effort habits and a person's body shape is a "frozen" effort manifestation because it shows a natural effort disposition. Constitutional movements can be cultivated and posture, as with language and voice, can be altered, in which case it is a person's movement, e.g. twitching, pacing up and down, tapping feet, etc., which may

be indicative of their real inner state. The outwards confidence of the barrister stating a case may be betrayed as bluff by the tightly-clasped or restless hands behind the back. To carry conviction, says Roaf:

formal speech, voice tone, facial expression and posture must all convey the same message.⁽¹⁶⁾

By the same reasoning, to show dichotomy in character, one can belie the other and Iago's true motives can be shown in his movements which betray the soft words he whispers into Othello's ear.

The actor can either stress the representation of life or work towards activation of the inner springs of conduct and it is the latter which should be aimed for whilst using Laban's effort analysis. Effort, through habit, can indicate "regular" character and temperament and can provide, for the actor, a character's general effort make-up. The actor needs to study a character and the text and plot of the play to find what belongs to that character's basic make-up and what, if at all, is superficial, imposed or cultivated. An actor playing Prospero in "The Tempest" will find that Prospero's basic effort make-up, consisting of 'clues' drawn from the plot, the language and general historical background of the play, is a base to which Prospero returns in between sections of the play where particular relationships to other characters affect his choice of efforts.

Effort action and reaction is primarily an approach to values for one's inner attitude is derived from values held and actions reveal a character's attitude to others' values. Movement can reveal a character's own values or values they are trying to hide or simply that they do have something to hide. An actor can show the control a character has attempted to achieve breaking down or can make us a witness to the "mask" of control being put on. Habit indicates basic temperament. Superficial attempts to disguise it can be shown by an actor in the unguarded moments their character has, but, because constitutional movements can be so well cultivated, shadow movements can be used by the actor to betray a character's emotions. In "The Tempest" we see through Prospero's conflicts that he values education and reason over passion and nature; the power of good magic over evil, chastity and innocence over lust and corruption.

In striving for these values Prospero brings about the main events in the play. It is through his actions (via Ariel) that Alonso, Gonzalo, Sebastian, Antonio and Ferdinand are shipwrecked on the isle and the latter separated from the rest. It is Prospero's design too that Ferdinand and Miranda:

at the first sight
... have changed eyes. (I, 445-446)

Prospero does not cause the two plots on his life to occur but he is able to prevent them and thwart them. He almost forgets Caliban's plot completely and although states forgiveness for his perfidious brother it is never accepted by him as such. This only adds to the richness and subtle-

ty of the play. His striving also produces his internal conflicts. Whereas the ordering of events and circumstances is under his control:

what alone are intractable to him, or at best not readily manageable by him, are interior and spiritual things.⁽¹⁷⁾

Prospero has to fight both his own reluctance to forgive and his baser nature which often gives way to passionate outbursts. He is unable to control Caliban's hatred or Ariel's wish to be free and it is these things that produce the dynamic interchange we see between him, Caliban and Ariel, and which produce the tension and conflict so necessary to drama and progression of action.

Let us remember, says Laban:

that effort changes are not always created by situations. The contrary is also true. . . new situations are often created by effort changes of individuals.⁽¹⁸⁾

Building the character of Prospero

Where can an actor, preparing to play Prospero, begin to look for clues to the internal and external forces that motivate his character and form the basis of his effort make-up? Having found them how can they be related to Laban's effort analysis?

Depending upon the style and interpretation of the production he may begin outside the play itself and return to Shakespeare's company in the seventeenth century—noting that Prospero would have been played by the leading male actor in the company, who would also be a "Lear" or "Leontes" and thus his age, stature and bearing would, to a certain extent, be predetermined. However, it would be far better to turn to the text.

Prospero, we know, is a scholar, for it was his attention to his books rather than affairs of state that led to his downfall. We are presented too with a Prospero who is a philosopher, illustrated aptly in the speech containing the lines:

We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep. (IV, 56-58)

Aronson calls him the archetype of the wise, old man who

represents knowledge, reflection, insight, wisdom, cleverness and intuition⁽¹⁹⁾

but perhaps this should not present too literal a picture for as James remarks, Prospero can hardly be an old man. Miranda is only fifteen years old and the Elizabethan expectation of life was less than it is now.

We must think of Prospero returning to Milan at the height of his powers, and addressing himself, again, and with renewed energy, to the labours of government.⁽²⁰⁾

Prospero himself tells Miranda that he was a man "so reputed in dignity" (1,73) and compares himself to a "princely trunk" (1,86) upon which the parasitical ivy (Antonio) clung.

So, we have in our minds a picture of a man of bearing and upright deportment and carriage. It is on the island that Prospero becomes a magician, gaining his powers from his books, cloak and staff. It is important that we see Prospero's magic as being "good", "white" magic. Witch hunts were still not uncommon in Shakespeare's time and a Sycorax would have received short shrift had she ever been caught in Shakespearean England. Here he is representant of magic used for good and this conception fits with the philosophical and spiritual picture we get of Prospero. A fusion of Neo-Platonist ideas with Christianity and magic was, so James tells us, built into the history of magic through the sixteenth century. Prospero is master and controller of all the people and events on the island; Caliban is his slave, Ariel his servant, Ferdinand his captive, Miranda his daughter and the King's company his pawns. In this position of power he is the central figure and driving force of bringing the play to its resolution. He is a powerful, central figure commanding attention, displaying dignity, showing wisdom and judgement and moving with a sense of purpose.

To try and see this in terms of the four motion factors suggests that the factors of *time* and *space* seem of most importance. Here is a character whose movements deal in *weight* and *space*, who is not tied to one *flow* of energy or to any limitations of *time* but whose movements are *firm* rather than *fine*, *direct* rather than *flexible*. Looking at Laban's effort attitudes, he labels his *weight/space* attitude as *STABLE*. Defining this further to *firm* and *direct* (IA) the actor can use these as the very basic essentials to Prospero's effort make-up.

The task is hardly begun, for now the actor must look further into the play to see if anything adds to or detracts from this basis. What subtleties can be found? With Prospero his material is rich. The first question he may ask is if Prospero's actions are motivated by vengeance. Vengeance, seemingly, is not a motive for Prospero but what he says on the matter gives us a clue to the values he holds dear.

Though with their high wrongs I am struck to th' quick
Yet, with my nobler reason, 'gainst my fury
Do I take part; the rarer action is
In virtue than in vengeance. (V, 25-28)

Here is, simply stated, one of the main themes of "The Tempest"—the struggle between nature and nurture, emotion and reason. When nurture is winning his actions are human, compassionate and ennobling; as when he tried to adopt Caliban and teach him the ways of the more "civilised" world. This is mirrored in his speeches where the lines scan evenly, the sentences are long and the language poetic. Compare this to a time when his "nobler reason" falters in his dealings with Caliban.

Thou most lying slave
Whom stripes may move, not kindness: I have used thee—
Filt as thou art!—with human care, and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child. (1,345-349)

The malice behind the words is echoed in the predominance of hard, consonant sounds, the short, clipped lines and the threats interjected with qualifications. Here is a Prospero losing control and although still firm in purpose and with the speech directed towards Caliban as the object of anger, the over-riding factors are the loss of control and the increase in output of energy. What we see is a man worked into a passion. *Passion* was a word that Laban used to describe an effort *drive* concerned with elements of *flow*, *time* and *weight* (ID).

The clues found in the text can now be further defined and refined by the actor as he reinforces the speech with actions mirroring the different qualities within it.

Prospero's attitude is different to each of the characters in the play. In his relationship with Miranda he is nearer, both physically and emotionally, to her than to any of the other characters in "The Tempest". In the first scene we see him, divested of his magician's robes, as the father figure, recounting to Miranda the tale of their poor history. In this long protasis Prospero is transported off into a world of his own and is so absorbed that although Miranda's attention is demanded, he takes scant notice of her questions or replies.

PROSPERO: Mark this condition, and th' event; then tell me If this might be a brother

MIRANDA: I should sin
To think but nobly of my grandmother,
Good wombs have borne had sons.

PROSPERO: Now the condition. (1,117-121)

The following speech illustrates the times when Prospero's language is flowing, clear and lucid, where elements of *space* and *time*, which are the embodiments of the physical world, are unimportant.



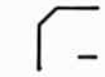



I thus neglecting worldly ends, all dedicated
To closeness, and the bettering of my mind
With that which, but being so retired,
O'er-prized all popular role, in my false brother
Awaked an evil nature; and my trust,
Like a good parent, did beget of him
A falsehood in its contrary, as great
As my trust was, which had indeed no limit,
A confidence sons bound . . . He, being thus lorded.
Not only with what my revenue yielded,
But what my power might else exact . . . like one,
Who having minted truth by telling of it,

Made such a sinner of his memory.
 To credit his own lie, he did believe
 He was indeed the duke, out o'th' substitution
 And executing th' outward face of royalty
 With all prerogative. (1,89-104)

The motion factors of *weight* and *flow* are designated by Laban as being of the emotional and self-engrossed, suggesting a *dream-like attitude* and this fits our "clues".

This speech, in full (see page 47) is opened and closed with remarks demanding Miranda's attention and reprimanding her almost. The quality here is very different and the two missing motion factors *space* and *time* are re-asserted and displace the former, an *attitude* that is *awake*.

By linking this with Laban's effort, space harmony and the dynamosphere we can fill out this information to give the actor far more movement material to work on and choose from:

MOTION FACTOR	SPACE	SENSATION	ACTION
		sinking	press
		dropping	thrust
		suspended	float

Prospero's striving for values is what moves the play along and Prospero must be seen as the chief protagonist during the action of the play as a whole—but one who is himself undergoing a process of change. By the resolution of the play he must have divested himself of his "Art" and stand alone and with confidence without his magic to support him. It is not until Act V that Prospero acknowledges to the audience that he has had need of his magic but is ready to renounce it.

But this rough magic
 I here abjure; and when I have required
 Some heavenly music . . .
 I'll bury my staff
 And deeper thou did ever plummet sound
 I'll drown my book." (V,50-57)

Because his reliance on his "Art" is not overtly stated until so late on it is through movement and gesture that the actor must show the audience Prospero's gradual acquisition of inner strength that allows him to abandon his art.

This section has aimed to show, briefly, how the text of a play can provide clues for the basic effort make-up of a character and the subtleties and changes that occur within it. It has been possible, with the examples used, to match these clues and Laban's effort analysis quite closely—either by determining the mood of a scene of speech, matching it to a *drive* or *attitude* and finding the effort combinations or by examining the text, defining it in terms of motion factors or effort action words and qualifying it by the description attached to the state. Both approaches are necessary in extracting the maximum possible from the text.

It has been shown that Prospero uses a wide range of effort factors and is not restricted to an *indulging* or *contending attitude*. The limitation he might be said to have is to rarely, if ever, use only a single factor effort. A comparison can be made here with Ariel and Caliban who move predominantly within the *indulging* or *contending* effort ranges, respectively and who, although they use 2-factor and 3-factor effort combinations are able to revert to a predominantly single factor effort manifestation.

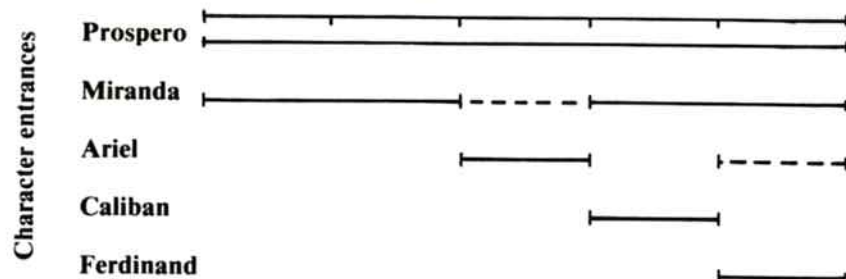
Laban saw a proportionally balanced alternation in the dynamic interchange of efforts as typifying the healthy, human being. That is what, by the end of the play, we must believe that Prospero is. Whilst Ariel may be healthy he is not human, and Caliban, although half human, does not suggest rude health.

Because we have seen the richness of the possibilities of Prospero's effort make-up, Act I Scene 2 will be examined in more depth as an example of how Prospero's effort pattern continually changes and re-asserts itself during the unfolding of the text.

Act I Scene 2

In Act I Scene 2, there are four inter-actions to consider between Prospero and Miranda, Ariel, Caliban and Ferdinand and to acknowledge and clarify that it is in this scene we see Prospero take off his cloak and resume it in order to put Miranda to sleep. A sub-plot begins here in the relationship between Miranda and Ferdinand but that does not concern us here. Each of the inter-actions between Prospero and one of the other characters occur virtually separately. They rarely overlap. This allows clear period of effort action to be established in each relationship, with transitional periods in between to allow changes to begin to occur. The length and placing of the inter-actions can be shown in the following diagram:

LENGTH OF SCENE = 506 Lines.



The scene opens with Miranda contemplating the storm that she believes her father has raised and she, having seen a ship foundering because of it, asks him to allay the tempest. Immediately, we must be aware that here is a father and his daughter—a daughter whom he most dearly loves who has given him strength and hope in the dark times he has met with.

Thou wast that did preserve me; thou didst smile,
 Infused with a fortitude from heaven
 When I have decked the sea with drops full salt,
 Under my burden groaned—which raised in me
 An undergoing stomach to bear up
 Against what would ensue. (1.152-159)

She is his only daughter and apart from Ariel, who is not of flesh and blood, she is the only being with whom he has close communication. Whilst still retaining a degree of firmness that stems from his being a father rather than a friend, he will, physically and emotionally, be nearer to Miranda than anyone else and this may manifest itself by becoming increasingly indulgent.

In Laban's analysis moving from a *fighting* to an *indulging attitude* involves a growth in *duration*, *expansion* and *lightness*. This effect is enhanced by the act of Prospero removing his cloak which divests him both of the powers and responsibilities of the magician.

Whilst reassuring Miranda about the safety of persons on the ship, Prospero takes us, in the long protasis, back in his imagination (What Redfern would call "controlled imaging"⁽²¹⁾), to the events of twelve years before. In recalling his past experiences Prospero is carried away from the present and has no concern for here and now. His speech has a *dream-like quality*⁽²²⁾ punctuated by demands for Miranda's attention, where he returns to a concern for the practical rather than the philosophical.

I pray thee mark me . . .
 I thus neglecting all worldly ends, all dedicated
 To closeness, and the bettering of my mind
 With that which, but by being so retired,

O'er-prized all popular rate, in my false brother
 Awaked an evil nature, and my trust,
 Like a good parent, did beget of him
 A falsehood in its contrary, as great
 As my trust was, which had indeed no limit
 A confidence sans bound. He, being thus lorded,
 Not only with what my revenue yielded,
 But what my power might else exact . . . like one,
 Who having minted truth by telling of it,
 Made such a sinner of his memory,
 To credit his own lie, he did believe
 He was indeed the duke, out o'th'substitution
 And executing th'outward face of royalty
 With all prerogative: Hence his ambition growing . . .
 Dost thou hear? (1.288-105)

After a transitional period where Prospero resumes his cloak and role of magician and master, and charms Miranda to sleep, where we can expect him to be moving from an *indulging* to a *fighting attitude*, quickening in actions and increasing in *directness* and *strength*, we meet Ariel for the first time. Prospero experiences mixed emotions in relation to Ariel which reveal his internal struggle. He knows that he must release Ariel soon (as he must also lose Miranda to Ferdinand) and the conflicting emotions it arouses cause a

vaccination between conviction and emotional backlash.⁽²³⁾

His initial greetings to Ariel show his excitement and pleasure at his plans having been accomplished so well and his high spirits generally at this being a time for the culmination of his plans and termination of his life in exile. "Why that's my spirit" (.215) he cries and "My brave spirit" (1.206). We can describe him as excited and elated, but returning sharply as his emotions break free and his anger turns against Ariel.

If thou more mumur'st, I will rend an oak,
 And peg thee in his knotty entrails, till
 Thou'st howled away twelve winters. (1.294-296)

Yet re-affirming his mastery and collecting himself together.

Do so; and after two days
 I will discharge thee. (1.298)

The track that Prospero's efforts form spirals away from his original path until he regains control and resumes his course.

The further battle Prospero is fighting, between nature and nurture is revealed in his attitude to Caliban. We know that Prospero has adopted a benevolent attitude to Caliban before Caliban had attempted to violate Miranda. What we see in "The Tempest" is a Prospero unable to contain the anger and contempt he feels for Caliban. His speeches are short and clipped with orders, accusations and qualifications mixed in together.

	FLOW/FEELING	SPACE/THINKING	FLOW/FEELING
Length of Act 1 Scene 2			
Prospero			
Miranda			
Ariel			
Caliban			
Ferdinand			
DRIVES			
Missing Factor			
ATTITUDES			
EFFORT ACTIONS			
EFFORT PATTERN			

Space, the missing factor is associated with "thinking" which is exactly what Prospero isn't doing.

The final transitional period where Ferdinand appears and Prospero and Miranda withdraw out of sight, allows Prospero to charm Miranda but also to begin his "acting". We must not doubt the seriousness of the admonitions and warnings he gives to the young couple but the "front" he presents to them is more of the tyrannical father. He becomes increasingly a man of *action* and the force of this "acting" is manifested verbally in his remarks to Miranda:

What, I say
My foot my tutor' . . .

• • •

Silence: one word more

Shall make me chide thee if not hate thee (1,473-481)

The scene ends with Prospero presenting us with two “faces”—that of the tyrannical father and that of the controlling magician who is pleased that his well-laid plans are coming to fruition.

I have only just begun in this paper to indicate the breakdown that can be made and that only in one scene. What has been said is summarised in Table III. But, just as members of major theatre companies work on the meaning and inflection for each line and for each significant word, then I believe this can and should be done with effort analysis so that within a given effort *drive* or *attitude* one can work towards specific gestures and movements; a lifted eyebrow, a partially raised arm, a hesitant turn, a deliberate step etc.

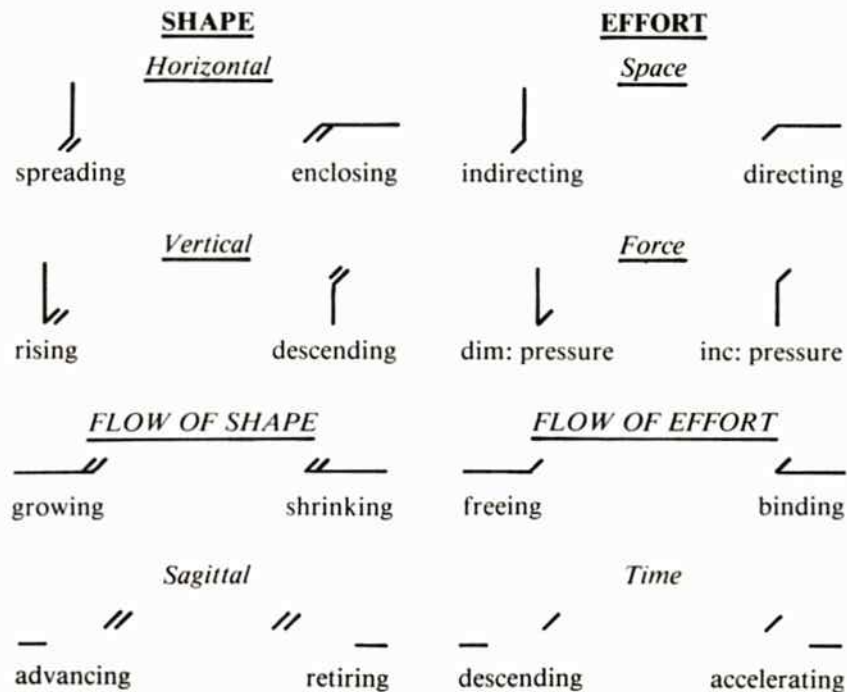
A textual study accompanied by an effort analysis can lead to a thorough and rich interpretation of the text in movement and language, each colouring, adding to and deriving from the other in a reciprocal relationship. An actor, dancer, director or choreographer does have, in Laban's analysis, a wealth of material from which s/he can work and, as I stated earlier, a great deal can be gained by taking advantage of Laban's recommendations, whilst remembering that

the clash of personalities in given situations weaves an extremely complicated pattern, the outline of which continually changes. Conflicting passions and winning tenderesses, harsh partialities and anxious hesitations, create a maze of relationships which cannot be completely disentangled or understood by the analysing intellect in isolation. (24)

APPENDIX 1

Warren Lamb's notation

Laban's analysis tends to describe states reached and Warren Lamb's notation, based on Laban's effort/space harmony, matches shape and effort, merging posture and gesture. This has its use in describing a process rather than a state reached.



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2. Curl, 1966-69
3. Laban, 1971, p.20
4. *ibid.*
5. Tetley, 1979, p.20
6. *ibid.* p.21
7. Redfern, 1973, p.36
8. *ibid.* p.26
9. Laban, 1971, p.23
10. *ibid.* p.83
11. Redfern, 1973, p.36
12. *ibid.* p.39
13. Laban, 1971, p.108
14. *ibid.* p.105
15. Roaf, 1977, p.20
16. *ibid.* p.24
17. James, 1967, p.146
18. Laban, 1971, p.132
19. Aronson, 1973, p.275
20. James, 1967, p.126
21. Redfern, 1973, p.7
22. *ibid.*
23. Siskin, 1977, p.15
24. Laban, 1971, p.108.

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Frederic Charles Lawrence died on 25th September, aged 87. Members of the Guild, particularly those of long standing, will remember him as one of the prominent supporters of our organisation who from its inception gave us invaluable help, particularly in all business matters. When in 1946 several of us set out to form an association of people who wished to perpetuate Laban's work, it was he who introduced us to the intricacies of constituting and running such a society. We were mainly dancers and teachers with little experience of establishing committees and rules, operating elections and drawing up balance sheets. Lawrence guided us in all these proceedings with endless patience. His practical foresight and wisdom greatly benefited the Guild Council on which he served for many years as Vice-President.

How did Lawrence, as a management consultant, get involved with the art of movement? During the war he needed assistance with the recording of work processes and, hearing of Laban's movement notation, he made contact with Laban in 1941 and interested him in his problem. It was characteristic of Lawrence's progressive thinking in the sphere of industrial management that he accepted Laban's quite unorthodox method of proceeding. The fact that he gave Laban the opportunity to apply his knowledge of movement to an activity other than an artistic one, namely to work, had far-reaching consequences for the understanding of human effort. Since both were deeply concerned with the human situation a close collaboration ensued between them, in spite of their entirely differing backgrounds.

Together they evolved a method which aimed at developing a worker's potentialities. This they called 'Laban Lawrence Industrial Rhythm'. It set out to introduce rhythm into industry as an instrument of control, both of production and of welfare during work. Using Laban's research into people's movement behaviour, Lawrence later went on ahead with the setting up of 'The Laban Lawrence Test for Selection and Placing' and the 'Laban Lawrence Personal Effort Assessment'. The aim was to determine personal capacities for a job, revealing latent capacities and showing a person's aptitudes and how s/he will get on with colleagues and employers. The technique used was observation and analysis of a candidate's movement behaviour. A very wide field of industrial and commercial concerns was investigated by means of the Laban Lawrence techniques. Amongst many other, I would like to mention for interest the activities at Tyresoles, Mars, Pilkington Tilemaking Plant, Sykes & Harrison Ltd. Foundry and Lyons Teasorting and Packing Shop. He also worked with workers loading and discharging ships on the Manchester Ship Canal and with the R.A.F. during parachute training. As one of the directors of Dartington Hall he introduced the Laban Lawrence techniques to the agricultural and industrial departments.

Lawrence employed a team of co-workers and believed that the advice given to an organisation is best when it comes from a number of people with differing expertise. In this case he was a movement artist, he initiated a group effort of his staff while bringing out their individual

contributions. Laban used to say "Lawrence is a phenomenon. Although he is a dancer in his mind and actions." He enthused his staff with the importance of becoming aware of human movement to such an extent that several of them learned the industrial movement techniques and even became Guild members.

When Laban and I decided to create an educational trust with my Art of Movement Studio as a core we invited Lawrence to become one of the trustees. This was in 1954. We considered ourselves most fortunate that he accepted. In fact he was thrilled to be able to give assistance in the building up of a centre where Laban's ideas could be exploited on a wider scale than was hitherto possible. He devoted much time and thought to its development and was always available to advise me in my new task of directing the Laban Art of Movement Centre, as it was then called.

Everyone who met Lawrence and had any dealing with him will remember a tall man keeping himself in the background yet attentively listening and following proceedings. He would scribble something on a piece of paper before speaking and finally he would come up with a well defined assessment of the situation. His most outstanding quality was the depth of his humanity. He would never forget to recognise someone's contribution, no matter how small. He always sought to establish personal contact with all the people he worked with at every level and followed their various ups and downs with sympathetic understanding. Personally I received much encouragement from him and a warm caring friendship which was built on mutual respect. I am deeply grateful for this experience.

CONTRIBUTING AUTHORS

Dr. Ann Hutchinson Guest is a notator, author and Director of The Language of Dance Centre.

Dr. Valerie Preston-Dunlop lectures at The Laban Centre for Movement and Dance, specialising in Choreutics.

Julie Tolley, M.A., is Director of the Yorkshire Dance Centre.

Lisa Ullmann is a past Chairman and past President of the Guild.

CONCEPTS IN MODERN EDUCATIONAL DANCE by Betty Redfern (1982) London: Dance Books. £4.95.

As many readers will know, this text was first published in 1973 by Lepus as part of the Human Movement Series and reviewed by Olive Chapman in the Guild magazine No. 50, May 1973. It is of significance that it is now re-issued by Dance Books.

The editor's forward to the original publication places the text as a critical analysis of Laban's work which interprets his theories in a new light with consequent implications for teaching physical education and, particularly, dance. Already, in 1973, the assumed link between physical education, human movement studies and dance was subject to strain since in the preface Betty Redfern immediately located her concern as 'the claims of dance to be regarded as an educational activity'. The new cover reinforces this with the appearance of 'DANCE' fourteen times making the word assume priority over 'modern' and 'educational' which appear once each.

The text of the republication by Dance Books is not revised although the cover and design are quite different and less austere.

The new preface, written in July 1981, acknowledges changes in dance education and in the wider dance scene but also maintains that the issues considered in the book are as central now as they were in 1973. It is a claim that can be supported by reference to several factors:

1. the lack of conceptual clarity evident in dance courses in education, both as written on paper and as taught in practice
2. the lack, even after her pioneering work, of substantial texts to fill the philosophical gap in the dance literature
3. the newly flourishing dance groups and classes in the wider community, some of which make extravagant claims about the benefits of participation and spectator involvement
4. the continuing absence of a good dance journal that would examine conceptual issues in depth (in writing for current publications one is encouraged not to be too 'academic') as well as other theoretical perspectives.

The book consists of three studies, or extended essays, on 'Imagination', 'Effort' and 'Modern educational dance'. My concern is lest the titles of the last two are off-putting to the reader who, almost ten years on, hears these words less frequently. 'Effort' has become 'dynamics' in many instances, in both talking and writing about dance, 'educational' has been dropped from the title of many dance courses, 'modern dance' or simply 'dance' replacing it with subsequently less pretension about the value of the activity. Since this is largely in consequence of her own work and that of one or two other theorists, it would be unfortunate if these titles misled the intending reader into thinking that the content was out of date. Some of the terms may have gone out of fashion but the conceptual issues remain as relevant as ever.

Long-standing Guild members may be encouraged to re-read the text in the light of changes in dance in education, and new readers will find it topical, critical and uncompromising in its analysis of the concerns of dance in education.

Despite this text being out of print for some time it has remained top of the list for books recommended in colleges of higher education for degree-level theoretical study (from my own research findings). One welcomes its reappearance so that the next generation of students can learn from it, but this is also an opportunity to express the hope that it will be followed rapidly by publications based on her more recent research in aesthetics and dance. We are very much in need of the clarity of thought and argument that Betty Redfern's work epitomises.

Janet Adshead

FANNY ELSSLER'S CACHUCHA by Ann Hutchinson (1981) London: Dance Books. £4.50

It seems remarkable that so much of our dance heritage has been lost to posterity. The music of Beethoven and Mozart has been preserved and constitutes a substantial part of the classical music repertoire. How sad that the work of Noverre, Dauberval and Didelot, their contemporaries, does not occupy a significant place in the twentieth century ballet repertoire. It is only during this century that theatre dance has been extensively notated but the importance of notation was

recognised as early as the seventeenth century by Beauchamp. A number of systems were experimented with, one such being that of Friedrich Albert Zorn in the nineteenth century.

Ann Hutchinson's admirable book recounts a journey into the past to revive and preserve *La Cachucha*, an early nineteenth century solo dance which has become synonymous with the name of the ballerina who first performed it, Fanny Elssler. The dance remained in her repertoire for twenty-five years (1836-51) and was regarded as the epitome of the passionate face of Romanticism.

The author reconstructed *La Cachucha* from a score by Zorn which was written in his own notation system. The revived dance was first performed by Virginia Wakelyn for Ballet for All in 1968 and in 1980 a film of Margaret Barbieri's performance was made.

The book is more than a mere record of this reconstruction. It contains essays on the historical significance of *La Cachucha* and the life of Zorn by Ivor Guest, an account of the problems of reconstruction and detailed notated scores.

The original Zorn notation (published in 1905) is reproduced, his stick-figure score is accompanied by a written description. The Labanotation score that was transposed from the original, and which was used for the reconstruction, is given in full with a discussion of possible variations of interpretation.

The book is complemented by an excellent 1980 film of Barbieri dancing the role. For this record two different camera versions are employed—a static shot and a mobile shot—plus some of the alternative steps shown in the book. Together these versions give a comprehensive visual account of the dance and its interpretation.

The importance of the book and the film is in the way they build a picture of the dance and the research process behind its reconstruction. The value of Labanotation is clearly shown in the way that this symbol system was used to translate an earlier (and cruder) system into dance.

Ann Hutchinson clearly states the aims of the enterprise. "It is now possible for students of dance history and the development of dance styles, as well as students wishing to experience personally the step sequences that Fanny Elssler made so famous, to study it in depth. The film

provides an interpretation by a professional dancer, the notation provides the structure of the work with the specific details clearly indicated. Thus has been realised the dream of starting a living library for the dance."

The book and the film fulfill these aims in an exemplary manner and should contribute much to the teaching of dance history, choreography, notation and research. It is well presented, good value and sets an excellent precedent for a "living library for the dance".

Michael Huxley

The film of Barbieri's interpretation of La Cachucha is now available for hire and purchase from Concorde Films, London.

ISADORA DUNCAN: ISADORA SPEAKS. Edited and introduced by Franklin Rosemont (1981). San Francisco, U.S.A.: City Lights Books, (available Dance Books Ltd). £3.95.

In the last decade there has been a growing interest in dance history and, particularly, in the dancers and choreographers who have helped to shape what we know as the history of dance as a theatre art. This interest can be seen in many areas. For example, in education dance history courses exist in schools at CSE and GCE 'O' level, in undergraduate and postgraduate degrees at colleges and universities and in adult education classes. In the theatre too, the interest has led to the restaging of dances long out of repertoire and, of course, there are many books in print about or by dancers and choreographers of the past.

In order to study the history of dance many different kinds of aural, visual and written materials are used and the written word is just one type of source material. But, since dance still boasts of its ephemerality (although notation systems offer a partial remedy) the written word plays a major role in any attempt to reconstruct past events.

Many of the history of dance books, however, present dance history second-hand. The author mediates between the subject, dance, and the reader. The view of dance history proposed is the author's view and even though this may be fact-

deeper practical level might result in greater efficiency. Members who had been taught by Rudolf Laban said they had gained insights into human movement which were invaluable in the educational and therapeutic fields.

The importance of some knowledge of anatomy and physiology was emphasised although difficulty was experienced in gaining such knowledge where it had been omitted from original training.

Nominations were put forward from the conference to join a committee established by the newly-formed Association for Dance and Movement Therapy to consider questions of training.

Mida Schutte, who had trained at the Art of Movement Studio, announced that she proposed to hold an international course at her studio in Holland from October 28th to November 8th in order that people could share their experiences.

A full conference report will be published. This will include the excellent papers presented by Vi Bruce, Lorraine Burr, Betty Meredith-Jones, Kedzie Penfield and Veronica Sherbourne.

Further information can be obtained from Chloë Gardner, Bonnyes, Hadley Common, Herts. EN5 5QG.

ARTS COUNCIL/DEPARTMENT OF EDUCATION AND SCIENCE DANCE COURSE.

March 29th-April 1st, 1982
at Leicester Polytechnic

Janet Adshead

From March 29th to April 1st a dance course, organised by the Arts Council of Great Britain (Education section) and the Department of Education and Science, was held at Leicester Polytechnic. Invitations to attend were given to selected people with the intention of examining relationships between dance educators and dance artists. Past and present work was discussed with the object of producing more effective collaborative ventures in the future.

One consequence of inviting people to attend, rather than opening the course to general application, was that a mixture of people with different kinds of involvement in dance took part. This included representatives from the major dance companies involved in educational work and from companies working specifically in educational contexts; advisers/in-

spectors from local education authorities; regional arts association dance/drama officers; teachers of dance from schools and colleges in both the state and private sectors of dance education; lecturers and researchers from universities, polytechnics and colleges of higher education; officers of the English, Scottish and Welsh Councils for Dance Education and Training; community and arts centre workers; Laban Guild, C.C.P.R., E.F.D.S.S. and I.S.T.D. representatives; and a sizeable contingent from both Her Majesty's Inspectorate and the Arts Council, making a total of some 140 people.

Selection of participants can perhaps only be justified on this basis and most people agreed that it was the *mixture* of people that made discussion valuable. Despite the problems, which are probably inevitable in new ventures involving visits and residencies from dancers, choreographers and companies to schools and colleges, the discussion of them was, almost invariably, positive, sympathetic and courteous. A genuine desire to understand and respect the views of all parties in the collaborative effort percolated from the main lectures to the discussion sessions. Topics such as the purposes of collaboration; the possible functions of a dancer or choreographer working in schools; the dance teacher's aims; joint areas of concern; the best ways of maximising limited resources and the difficulties of preparing adequately in advance of a visit, were covered.

Lectures on the nature of collaboration; preparation for partnership; the origins and aims of dance teaching in the state education system and education in the companies were given by Peter Brinson, Robert Cohan, Joan Russell, Lisa Ullmann, Athalie Knowles and Val Bourne. The *practice* of dance was enjoyed by some in early morning (7 a.m.) classes and illustrated in demonstrations by Ekome (Afro-Caribbean), 4th-6th form boys from Holte Secondary School, Birmingham, and Christ's Hospital School, Horsham; Harehills Middle School, Youth Dance Theatre and Phoenix groups (Leeds) and the Ludus Dance in Education company at more reasonable hours of the day. London Festival Ballet's Education and Community Unit, in conjunction with Joan White (Rochampton Institute) and two Surrey teachers, presented an account

with videos of a well-prepared experiment in the use of a company educational unit in primary school work. It stood as one possible model of successful collaboration.

In general, lively *discussions* seem to have resulted from these presentations. The least that can be said is that merely by listening sympathetically to the range of views expressed something was gained in understanding the complexity and diversity of present philosophy and practice. Something much more tangible may be the result when the collated reports and recommendations are published by the Arts Council. The combined collaborative effort of the week may itself provide a number of ways forward. It is to be hoped that the discussions and recommendations will be made widely available by those who were privileged to attend, possibly through regional seminars. Perhaps the Guild itself will wish to pursue the discussion of these ideas.

It may be a reflection of the experiences of the past and of the quality and growing acceptance of a role for the dance artist in education that few people seemed to question the *value* of collaboration. It would seem self-evident now that in the interests of understanding dance in the 'real' world, teachers need close contact with the professional dance institutions and people, and in the interests of developing educated audiences for dance, the dancer and choreographer need close contact with dance educators.

The Guild Council has received a number of letters from participants at the conference which have made suggestions concerning the Laban Guild's role in the light of the discussions at Leicester. A report on these views and Council's recommendations will be published in the next issue of the Magazine. (Editor)

FIRST CONFERENCE OF BRITISH DANCE SCHOLARS 2nd-4th April, 1982 at the British Academy of Film and Television Arts.

Janet Adshead

Another conference held in the Easter vacation was also unusual, in fact unique, in setting out to gather together a number of dance 'scholars'. It was sponsored jointly by the Calouste Gulbenkian Foundation and the Radcliffe Trust and held at the British Academy of Film and

Television Arts, London. The theme was 'The nature of dance scholarship' and the proceedings of the conference are to be published.

The press statement issued prior to the conference attributed the timing of the event to recent developments in the study of dance in higher education, with the potential that these bring for an expanded area of dance research, and with individuals who have pioneered dance research, often outside the formal state education system. The conference brief was to examine the range of existing dance scholarship in Britain and to discuss its possible future, within the wider international context.

The intention was to bring together approximately thirty 'established' and 'younger' dance scholars with a small number of invited overseas scholars. Since two charitable trusts initiated and funded the venture the number present had to be limited and it would be churlish to criticise what was a courageous move to give a base to British dance research work. But it was evident that some of the participants, and many who were not invited, felt that such an important conference should, in principle, be open to all those committed to dance scholarship. This point was made strongly at the conference and the reply was made by the organisers that this might stand as a stepping-off point for an open dance research society. Indeed a follow-up meeting on Saturday, June 26th, was well publicised. The development of a society to promote dance research was discussed at the latter meeting and further details of membership etc. may be found elsewhere in this journal.

The programme started with a consideration of film resources and finished with discussion of other types of resource. A film presented on the first evening by Ann Hutchinson Guest illustrated well the problematic nature of the reconstruction of the dance of earlier times through different performances of Essler's famous 'Cachucha'. The differences in the consequent interpretations that might be placed on this dance make a fascinating area of study. The effects of different types of cinematic treatments of dance were also discussed.

In addition to film resources for research, the potential of the Theatre Museum and the National Resource Centre for Dance to collect, collate and

disseminate information, and to offer a research facility, was examined. At least it was possible to share some of the problems and frustrations which attend any serious student of dance, i.e. the absence of special bibliographies, the perverse nature of many cataloguing systems, where dance has rarely been extracted as a separate subject etc.

The range of potential dance scholarship was amply demonstrated in the papers presented. Dance research interests represented included historical research, culminating either in theoretical conclusions and/or practical reconstruction; dance criticism and aesthetics; anthropological study of dance; musical influences and technical matters relating to the body and its use in space.

Anthropological contributions maintained the evolutionary importance of dance as non verbal communication and yet acknowledged that talking about it is just as important. As John Blacking wrote in his paper for the conference:

making sense of dance is as much a part of dance as performing its movements, because its movements are intended to convey meaning, and the interpretation of dance experience is what ultimately makes dance interesting and effective in human life.

Excursions into philosophy and sociolinguistics served to reveal the complexity of unravelling such a statement and, therefore, of understanding the multifaceted role of dance in society.

Papers on historical approaches to dance research also indicated how embryonic scholarship about dance is and how much work there is to be done before we have even a base line from which to delve into detailed study. To answer such apparently simple questions as 'how many dances did Isadora Duncan choreograph?' required June Layson to undertake long, patient study. Yet it would be unrealistic to hope to make valid statements about Isadora Duncan, as a choreographer, without a grasp of her total repertoire.

Sessions took the form of discussion of some of the issues raised in papers which had been circulated prior to the conference. Preliminary study of thirteen substantial papers (some substantial in size, some in quality, some in both respects) was required in order that the ensuing debate could take shape. In view

of the unusual nature of the situation it was not surprising that the quality and range of discussion varied between sessions and that sometimes the different language structures employed in dance study of diverse kinds hindered communication.

It might be of interest to Laban Guild members to know that of the eventual forty or so participants some thirteen have strong links with Laban's work, through their training, teaching, further study or research. Of the thirteen presenters of papers, members would recognise the names of Ann Hutchinson Guest, Roderik Lange, June Layson and Valerie Preston-Dunlop as members and long-standing contributors to this journal.

Those involved in dance, in whatever way, should be grateful to the instigators of this event, Peter Brinson and Ivor Guest, and to their charitable foundations for financing it.

Following this conference The Society for Dance Research was inaugurated at a conference on June 26th, 1982. The society is open to anyone interested in or engaged in dance research and membership opened on October 1st. The society is to publish a journal and its first issue will be the Collected Papers from the Dance Scholars Conference. For details of the society's activities and membership forms, please write to: Michael Huxley, Joint Hon. Secretary, The Society for Dance Research, Overdale, 17 Hampole Balk Lane, Skellow, Doncaster, South Yorkshire, DN6 8LF. (Editor)

L.I.N.C. SUMMER COURSE 1982

July 24th—August 1st
at Dartford College.

Sam Thornton

We hope that by now all Guild members know that L.I.N.C. is the logo of Laban International Courses, an independent organisation which carries on the tradition of teaching Laban's work on a summer holiday course. This tradition goes back to the early 1940s when the Modern Dance Holiday Courses were held at Moreton Hall. Then, as now, these courses are directed by Lisa Ullmann, assisted by an able staff who are all members of the Laban Guild.

This year, regrettably, Sylvia Bodmer and Janet Goodridge had to withdraw

from their lecturing commitments because of ill-health. We wish them a speedy recovery. However, we were fortunate in being able to include Maggie Semple on the staff. Maggie arrived without a voice and the results of her work proved the power of non-verbal communication. She thoroughly enjoyed herself and will be with us when we assemble at Dartford College from the 24th to the 31st of July 1983.

The Course is divided between Main Course and Options. Main Course deals with the practice and theory of Laban's fundamental principles of movement. Students are placed in groups according to knowledge and experience and this year, for the first time, students were able to exercise an element of choice even within this aspect of the course. The personal or professional interests of course members has always determined the groups for the Options part of the course. This year drama, therapy, education, movement observation and space harmony, taken by Lisa Ullmann, were available to students. Gerard Bagley video-taped selected items from these Option groups, the Main Course, the Choric Movement sessions and the work of the self-selected Dance Training groups. These Dance Training sessions proved to be popular and informative and will become a permanent feature of the course for they clearly illustrated the potential of Laban's work for the systematic and progressive development of a technical mastery of movement.

We were pleased to welcome 4 members of the Guild Leaders Training Scheme to our Summer Workshop. Special concessionary rates are offered to all members of this scheme. It is hoped that next year, if there is sufficient demand, a special option, geared to the needs of this scheme, will be offered.

The L.I.N.C. Training Programme now has students who have completed two years of study. Such study at the course is supplemented by reading and the preparation of practical tasks for presentation the following year. This Programme is open to anyone, irrespective of previous training or experience and any Guild member wishing for further information on this, or any other aspect of the course should write to:

L.I.N.C., Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8FF.

OBITUARY

Lilian Harmel (1908-1982)

Lilian Harmel died on August 8th at her home in London. She was born in Liverpool but educated in Vienna where she began her career as a dancer. Her first English performance was at the Arts Theatre Club in London in 1938 and she was regarded as a leading exponent of the Viennese style of Central European Dance. In 1939, in an article in *The Dancing Times*, she wrote enthusiastically of the future for modern dance in the theatre and in education in Britain. She subsequently became well-known as a dancer and as a teacher and contributed much to the development of modern dance.

During the 1940s she became closely involved with teachers and children in London and Leicester and was one of the first people to join the Laban Art of Movement Guild in 1946. Since then she worked extensively as a teacher, dancer and choreographer with her Dance Theatre Group.

She was well known to members of the Guild and her reputation was considerable. *The Times* (August 11th, 1982) paid tribute as follows: "she enriched generations of children and dance students through her concern for the artistic development of the individual . . . She and her work were a beacon drawing many dancers who came to discover movement variety through improvisation and to be inspired by her open mind and enthusiastic interest in worldwide dance activities."

The Guild offers condolences to her daughter and son and to her colleagues at the Lilian Harmel School of Dance.

A Memorial Performance is being planned for November. Up to date information can be found in the November Newsletter.

GUILD EVENTS

Observation in Movement Course at the Laban Centre for Movement and Dance, Goldsmith's College, New Cross, London, January 29th, 1983. Led by Dr. Marion North and Walli Meier.

The Laban Guild A.G.M. Weekend will be held on 5th/6th March at Ibstock Place School, Roehampton.

Leaders' Training Scheme. Details of the scheme can be obtained from Janet Lunn, (address on inside cover).

NEWS

The Centre for Dance and Related Arts, Croydon, is running regular weekly classes in contemporary dance, choreography, movement and creative dance, Laban technique for actors and dancers. The Centre also intends to launch a professional dance company this autumn under the directorship of Hettie Loman. For further details contact: Hettie Loman, 53a Croham Road, South Croydon, Surrey CR2 7HE.

Gerard Bagley will be teaching a variety of movement and creative dance courses at Sutton College of Liberal Arts on Tuesday and Wednesday evenings. He has just produced a comprehensive C90 cassette tape of music as a resource for teachers. Details from: Gerard Bagley, 28 Hillcrest Road, Purley, Surrey CR2 2JE.

The Yorkshire Dance Centre, based at The Grand Theatre Studios Leeds, opened on the 9th October. The centre offers weekly classes in a variety of techniques (ballet, contemporary, jazz, tap), weekend courses, films, talks, lectures and performances. There will be classes for children and adults and special single sessions with visiting teachers such as Janet Smith and Alpina Sengupta. For full details please write to: Julie Tolley, Director, Yorkshire Dance Centre, c/o Music Department, Leeds Leisure Services, Municipal Buildings, Calverley Street, Leeds LS1 3AB. (Tel. Leeds 462121).

Movement notation working party. Professor John Blacking is chairing a working party, funded by the Gulbenkian Foundation, to investigate the current use of movement notation systems with a view to making recommendations on the best ways in which the use of movement notation can be furthered.

The working party is sending out questionnaires covering areas such as the types of system used, who uses them, for what, and the accessibility and location of notation resources.

If any reader would like to contribute to the study by completing a questionnaire or submitting written evidence please contact Professor John Blacking, Department of Social Anthropology, The Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland.

NATFHE Dance Section. Teachers, lecturers, and dancers working in further and higher education are facing cuts and difficulties in colleges and polytechnics. The National Association of Teachers in Further and Higher Education has a specialist dance section. Past and current members are encouraged to keep in touch and new members are welcome. Please write to: Jennifer Holbrook, Secretary, NATFHE Dance Section, 26 Summers Way, Knutsford, Cheshire.

PUBLICATIONS

Dance Books. The publications reviewed in this issue can be obtained from: Dance Books, 9 Cecil Court, London WC2N 4EZ.

Back issues. Back issues of the magazine (Nos. 47, 49, 50-55, 57-59, 61-66) can be obtained @ £1.00 each from: Chris Willits, 32 Blythe Avenue, Meir Heath, Stoke on Trent ST3 7JY. Please make cheques payable to *The Laban Guild*.

COPY DEADLINES

The copy deadline for the May 1983 issue of *Movement and Dance* is January 31st, 1983.

The copy deadline for the Winter edition of the *Newsletter* is January 14th, 1983.

Subscribers are encouraged to support the Magazine by placing advertisements for their schools, courses, colleges etc. Please contact: Mrs. A. Kipling Brown, 250 Burges Road, East Ham London E6 2ES.

Would writers of articles for *Movement and Dance* please submit their typescripts at the earliest possible opportunity to allow forward planning of each edition. Typescripts of major articles should be presented in the form in which the author wishes them published. Any diagrams should be presented either as black ink line drawings on white card or as photographs. These should be of the same proportion as the magazine's page format.

STOP PRESS:

NEW BOOK OF LABAN'S WORK

Dynamic space — Rudolf Laban's vision is to be published by the Pullman Press in the early part of 1983. This will be the first major publication of his work since the English edition of *A life for dance* in 1975.

Lisa Ullman has compiled a selection of drawings, photographs of models and thoughts that exemplify Laban's perception of the world of movement. Some of the illustrations will be in colour and they include drawings and models of crystalline structures, human figures and nature impressions.

The book illustrates some of the many facets of Laban as a man as well as his work.

Further news of this important new publication will be given in the January Newsletter and it will be comprehensively reviewed in the first issue of *Movement and Dance* following publication.

EDITORIAL. The editorial for this issue has been replaced at the last minute by Lisa Ullmann's appreciation of F. C. Lawrence.

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