

# **MOVEMENT AND DANCE**



## **Magazine of The Laban Guild**

NUMBER 70

MAY 1983

MOVEMENT AND DANCE is the continuation of THE LABAN ART OF MOVEMENT GUILD MAGAZINE, first published as THE LABAN ART OF MOVEMENT GUILD NEWS SHEET in 1947.

*Editor*  
Michael Huxley

*Advisers to the editor*  
Peggy Woodeson, June Layson, Elizabeth Smith, Sarah O'Hare

MOVEMENT AND DANCE is published bianually and is sent free to all members of THE LABAN GUILD. Membership and subscription details may be obtained from:

Janet Lunn,  
The Laban Guild,  
The Brown House,  
20 Garden Road,  
Tunbridge Wells,  
Kent TN1 2XL.

Copy deadlines for the magazine are published in each issue. All contributions, articles and editorial copy should be sent to the editor:

Michael Huxley,  
Movement and Dance,  
Overdale, 17 Hampole Balk Lane,  
Skellow,  
Doncaster,  
South Yorkshire DN6 8LF.

COPYRIGHT © 1982 BY THE LABAN GUILD

*Material published in MOVEMENT AND DANCE may not be reproduced by any means without written permission from the editor. The opinions expressed in MOVEMENT AND DANCE are those of the contributors in the case of signed articles and reviews. They do not necessarily reflect the views of either the editor or The Laban Guild.*

## MOVEMENT AND DANCE MAGAZINE OF THE LABAN GUILD

Number 70, May 1983

CONTENTS	page
Editorial	3
President's address to The Laban Guild A.G.M. Margaret Dunn	5
The Language of Dance Dr. Ann Hutchinson Guest	9
Laban, Wagner and the Gesamtkunstwerk Jennifer Holbrook	17
Dance Centres:	25
The Bristol Community Dance Centre Sarah Rubidge	26
The Yorkshire Dance Centre Julie Tolley	28
Reviews	
<i>No handicap to dance</i> by Gina Levete Vi Bruce	31
<i>Music and dance</i> edited by David Tunley Michael Huxley	31
Reports	
The Laban Guild AGM Weekend John Rockett	32
Laban Guild/National Resource Centre For Dance Oral Archive Pilot Project	33
Dance Collections in Europe	33
Guild events, news and publications	33
Contributing authors	34
Copy deadlines	35
Officers of The Laban Guild	IBC

The County of Hereford and Worcester  
**WORCESTER**  
**COLLEGE OF HIGHER EDUCATION**

offers

**DANCE**

in

**A ONE TERM COURSE IN DANCE FOR SERVING  
TEACHERS IN THE U.K. AND FROM OVERSEAS  
ANNUALLY IN THE SUMMER TERM**

under the direction of JUDITH HOLDEN

and

**A ONE WEEK SUMMER SCHOOL  
"DANCE IN EDUCATION"**

**29th JULY — 5th AUGUST, 1983**

under the direction of JOAN RUSSELL, M.B.E.

Enquiries to: Admissions Tutor,  
Worcester College of Higher Education,  
Henwick Grove,  
Worcester WR2 6AJ

**EDITORIAL**

In previous editorials the recent, and current, upsurge in dance activity in the U.K. has been remarked on. The last, November, issue of our magazine bore evidence of this: a wealth of articles, reviews and reports precluded a contribution from the Editor. The wide-ranging activities of members of the Guild and its supporters—performance, writing, research and teaching—indicated that the Guild too is party to the "dance explosion".

This issue, although smaller in size, maintains the breadth of the last one, providing space for research articles and reports from the "dance-floor". The two articles by Ann Hutchinson Guest and Jennifer Holbrook show quite clearly how topics that we often take for granted—the language of dance and Laban's work—are open to new and exciting investigation. Both Sarah Rubidge and Julie Tolley are in daily contact with the public face of the "dance explosion": their work in their dance centres being directly informed by and affected by the consumer who attends dance classes and performances. It is pleasing to know that Guild members play a part in this activity and that *Movement and Dance* can assist in reporting what goes on.

In her address to The Laban Guild A.G.M. our President, Margaret Dunn, sounds a warning. She draws attention to recent developments and the involvement of Guild members, indeed, many such developments have been written about in this magazine. However, she also draws on her wide experience of the current dance scene to remark on some failings as well as the successes.

It is quite apparent that significant changes are occurring as a result of the current economic situation. Margaret Dunn draws attention to the recent Action Conference on Dance in Higher Education. Those attending the conference were made aware of the direct effects of the cuts in teacher training on dance courses in our colleges. Dance teachers and lecturers have formed the backbone of the Guild's membership in the past and the state of dance in higher education is therefore one which this magazine should address itself to. Sarah Rubidge, in writing about the Bristol Community Dance Centre, makes a feature of its programme for the unemployed. A timely reminder of the status of many young people who wish to learn to dance. One of the U.K.'s few dance magazines, *New Dance*, is under threat of imminent closure through lack of funds. Straws in the wind perhaps, but a situation that readers should be alerted to.

If the Guild and its magazine are to continue to develop the important work that has been achieved over the past decades it must take steps to safeguard its future by maintaining existing membership and attracting new members. Readers can help in various ways:- by using the covenant scheme for subscriptions; by supporting Guild courses and events; by passing on Guild publications and information to interested friends (and encouraging them to join); and by buying (or selling) past copies of the magazine and other Guild products. Please contact the Guild Administrator, Janet Lunn, or any Guild Officer, if you wish to help. Support for the Guild and its magazine is support for its members and the work they are doing.



# CREATIVE DANCE

## IN THE SECONDARY SCHOOL

*Joan Russell*

The long-awaited second edition of this popular book is now due for publication in the autumn. The companion volume to *Creative Dance in the Primary School*, the book presents a strong case for the inclusion of both dance and dance drama in the teaching programme of eleven to eighteen year olds, stressing the role of creative activity as a counterbalance to the more academic side of the curriculum. The subject matter is based on the sixteen basic movement themes set out by Laban in *Modern Educational Dance* (also published by Macdonald & Evans), and the syllabus was only drawn up after three years of observation of all age groups in secondary schools, consultation with the teachers involved, and experimentation in a classroom situation.

Since publication of the first edition, the author's extensive experience in schools, in the training of student teachers and in working with teachers has confirmed her belief in the approach outlined in this book, whilst at the same time acknowledging that some expansion of and additions to the text are necessary. To this end a new chapter entitled "The place of dance in the curriculum" has been added, the references to year groups have been replaced by age groups to assist teachers from overseas who work in different educational systems, and the sections in the planning of lessons and the evaluation of dances and techniques have been expanded.

As well as a comprehensive bibliography and a full index, the contents include chapters on the following:

Dance, the art of movement	Syllabus for 12 to 13 year olds
The place of dance in the curriculum	Syllabus for 13 to 14 year olds
Introducing dance into the school	Syllabus for 14 to 15 year olds
Thinking in terms of movement:	Syllabus for the 15 plus age group
an analysis	Lesson planning
Syllabus for 11 to 12 year olds	The teacher's task

Price to be announced

Illustrated

0358 9

For FREE Dance and Movement catalogue, write to Dept. LMG 1, Macdonald & Evans, FREEPOST, Plymouth PL5 2BR (no postage stamp needed if posted in the UK).

Macdonald & Evans

## PRESIDENT'S ADDRESS

MARGARET DUNN

*President's address to the A.G.M. of The Laban Guild, given on Saturday March 15th, 1983 at Ibstock Place School, Roehampton.*

That history repeats itself is a fairly commonplace statement but, having lived quite a long time, I find it fascinating to watch it happen. Great men, whose works may even be recognised in their time, almost always, after their death, go into a kind of oblivion, and it seems to take some years for someone of a younger generation to rediscover them. It happens, to artists, to composers, dramatists and choreographers as well as those in other walks of life, and it happened to Laban. Perhaps this is inevitable, and it may be a good thing, for in rediscovery, new light and thought is shed on the work. Laban, of course, has never been wholly forgotten and those of us who knew him personally have always acknowledged his greatness and we are grateful for this. But there are many who do not know him and I am quite often asked nowadays 'Who is Laban—what did he do?', whereas, not so very long ago, I was embarrassed and unhappy sometimes by adverse comments made about him. Perhaps there was some justification for this for I think that modern educational dance, to which his name was attached in education, lost its way and direction, for various reasons, and because of this, it was superseded by contemporary dance. This was understandable for through the London Contemporary Dance Theatre, in particular, it was possible to watch performances of high quality and when classes in the technique were offered, all sorts of people, including teachers, flocked to them. There they were told exactly what to do, the movements were clearly defined and demonstrated and this gave confidence to try the movement, whether it could be achieved or not. Modern educational dance, on the other hand, had gone almost too far in the freedom to find a personal way of moving and because the movement idea and the motivation behind it were, in this case, *not* clearly defined, the dance tended to become unskillful, sometimes indulgent, and it lost its appeal. These may be harsh words but I believe them to be true and with the advent of more structured approaches, which degree courses for example, demand, modern educational dance seems to have disappeared or reduced to short courses to help students to be aware of what is called modern educational dance. Teachers are not trained to include dance in their teaching and it is no wonder, therefore, that they lack the confidence to try. The situation has become grave and, quoting from correspondence recently received "dance in higher education is in a desperately precarious position and its future is very seriously threatened". Some of you will know that a group of dance educators met recently to consider what could be done to meet the situation and, knowing these people, I am certain it will not be their fault if action is not taken.

This decision to do something is an encouraging sign. One action being taken is by the University of Surrey. The National Resource Centre for Dance there plans to document, through personal contact with the people who knew him, the enormous contribution which Laban made to



the understanding and performance of movement. There are other signs of encouragement. The Laban Centre uses Laban's analysis as the foundation of all their studies and as the basis of reference for whatever dance and movement they develop. It is exciting, too, to realise how, from years of pioneering work, the Guild now has its training scheme for a fast developing field of movement and dance for recreation. Movement therapy is attracting interest and the courses run by the Guild recruit numbers of people who want to know more. Another development comes from Warren Lamb's work. As you know, America recognised him some time ago but I was amused not long ago when an Englishman said to me with some surprise having read *Body Code*, "By jove, this man has got something", and he proceeded to tell me, in some detail, what the book was about. I agreed for I, also, have found Warren's books most helpful. And for how long did Geraldine Stephenson pioneer in her field of choreography to achieve the recognition she has today.

There are other significant things happening in the world of dance. Up and down the country there is tremendous enthusiasm and the various classes offered are filled with people of all ages wanting to dance. With such popularity it might be wise for us to ponder for a while and consider what might be done to prevent this eruption from becoming a superficial outburst only. I offer one or two suggestions.

We know, of course, that dance is a way of communication and there are two aspects to this. One is the communication made by one dancer to another either as an individual or within a group. The Guild, I think, has always stressed the importance of this kind of communication but there is also the communication to an audience through performance. Whichever of these is paramount in our intentions, however, the vocabulary for it needs to be developed and well articulated if the dancers are to be successful. This needs training and what strikes me as I watch classes is the lack of precision in the teaching quite often. The good teachers have that knowledge of the body which enables them to focus attention where it is needed and they know the details of joints and muscles to be used, and where energy is centred and where it flows, and so on. What does happen often is an attempt to achieve an outward form without the realisation of what the inner attitude should be and I regret to say that even Laban-trained teachers are by no means guiltless. I have seen disastrous work on the teaching of effort and space orientation and only the other day a well known choreographer and teacher said to me "I have never seen any dance of high quality built upon Laban studies", I did remonstrate but it saddened me that the comment was made.

You may say in reply that education built on Laban's analysis is more concerned with a creative approach to dance and contemporary dance teachers have certainly been criticised, with some justification, for not giving sufficient attention to this aspect. It is not, as you well know, just to do as you like, or dance to the music or as you feel—enjoyable as that can be. It requires knowledge of how to evoke movement thinking and it probably begins in the simplest of ways by asking for invention within a very limited framework, a framework such as walking, changing direc-

tion and speed, the invention being the individual's decision as to when to change and where to go. You may think I am insulting you in giving you this example but I have seen teachers fail even to develop this, not knowing what the possibilities of invention are with something so simple. There is also, for example, a straightforward arm gesture of making a circle which, repeated a number of times with attention to it, begins to speak and touch the imagination. You must forgive me if I am saying what is obvious to you all and maybe I have been unlucky in what I have seen.

But to return to the statement that dance is a form of communication. I think it would be even more presumptuous if I were to talk to Guild members about dancing together and communicating through movement. I would, however, like to say a little about communication to an audience. Often the two aspects intermingle but I am talking now of dance as a performing art — as music and drama are — and performance is essential if the art of dance is to be fully realised. In education, the audience, in the early stages, is probably the teacher or fellow class mate only, for in the learning situation, the movement expression and projection are not of a high enough quality to invite others to see it. Nevertheless teachers and students should be striving for a progression which merits a performance to a larger and more diverse audience and this is often an incentive for progress. At its highest and with companies like the Royal Ballet, London Contemporary Dance Theatre, Ballet Rambert, the audience is glad to pay for the privilege of watching a performance by them. There are many stages, however, on the way to such pinnacles and sometimes dancers and teachers do not know which stage they have reached! I think, sometimes, that we Laban folk, if I may use that expression, do not pay enough regard to dance as a performing art and it is important that we do so, as other forms of dance do. If we don't we will not be part of the present explosion of interest in dance. It behoves us also, as I am sure many of you do, to see other forms of dance in performance for there is much to be learned from them. Indeed I would suggest that it might be an idea for the next Guild meeting to invite teachers, if not performers, of other dance styles, say a jazz dancer, a contact improvisation mover, a classical ballet teacher, a contemporary dance artist. They would need to be fairly carefully chosen, of course, but we could learn much and they would learn something about us!





## CENTRE FOR DANCE STUDIES

Les Bois-St. Peter

Jersey—Channel Islands

tel: 0634 81320

The following courses offered:

**Fundamentals of dance**—in practical sessions:  
movement becomes dance  
different dance styles  
function of dance  
anthropological perspective

**Dance sessions**—exploring Principles of Movement  
as devised by Rudolf Laban

**Movement Analysis and Notation**—(Kinetography Laban)  
Elementary and intermediate level

Courses throughout the year

'Les Bois is an old farm-house, a place to study in  
quiet rural surroundings at periods of time convenient  
to you

Special holidays **cum** studies organised.

Individual tuition and guest lectures available.

Please write for further details.

List of publications sent on request

Directors: Roderyk Lange, M.A., Ph.D., Fellow R.A.I.,  
Fellow I.C.K.L., Member C.I.D.D.-U.N.E.S.C.O.  
Co-founder: Diana Baddeley-Lange,

## THE LANGUAGE OF DANCE

ANN HUTCHINSON GUEST

The Language of Dance Centre (LODC) has been functioning in London for 17 years or more. What exactly is it, what are its aims, what has it achieved? It is obviously time that the answers to this were generally known. It is also important to know why the term 'Language of Dance' was chosen. This term has been used loosely from time to time by many people. Is it supposed to have a specific meaning in connection with the Language of Dance Centre's work?

It is easier to understand the aims of the LODC if one understands what is meant by 'Language of Dance'. A little back history may be helpful in indicating how the concepts grew.

I was fortunate early on to be trained to view movement with a wide angle lens through my dance training at the Jooss-Leeder Dance School. Any analysis of movement is at an advantage if it has at some point incorporated Laban's teachings. Though Laban did not set out to establish a scientific alphabet of movement (according to Lisa Ullmann he had no analysis of movement as such), his codification of his findings, the results of his search into the meaning of movement, have proved to be an important contribution to any movement investigation.

I met the seven basic movements in dancing when in the 1950s I started intensive study of the Cecchetti Method of ballet training. PERGSET is the way to remember them, I was told—*plier* (to bend), *étendre* (to stretch), *relever* (to rise), *glisser* (to glide, slide), *sauter* (to jump), *élancer* (to dart) and *tourner* (to turn). I found this list most interesting.

Ted Shawn taught an alphabet of 25 basic steps which obviously were concerned primarily with movements of the legs:

1	2	3	4	5	6	7	8	9	10	11	12	
step,	close,	slide,	draw,	leap,	hop,	jump,	extend,	cut,	swing,	brush,	beat,	
13	14	15	16	17	18	19	20	21	22	23	24	25
touch,	kick,	lunge,	kneel,	twist,	turn,	stance,	lift,	relevé,	plié,	clap,	stomp,	point.

The notation here is the sequence as Shawn taught it in class. This list leaves itself open to many questions—was 25 an arbitrary number (aiming at 26 for example)? As we shall see there are two important omissions. However, in the early years before analytical minds embarked on the codification of dance, Shawn provided a teaching aid which provided a working vocabulary. Generations of students learned this dance alphabet through the sequences of movements in which they were 'housed'<sup>1</sup>. One can well suppose that the order in which the steps are presented came from a comfortable physical sequence rather than a movement logic development.

Returning to the Cecchetti list of seven basic movements, I found myself questioning them in the following way. If *relever* refers to the rise which occurs on half toe (or on pointe) then is this not an extension of the *étendre* in that the ankles and feet are stretched? If *relever* represents

1. See accompanying notation in appendix on page 15.



the idea of moving upward, then why is the reverse not also listed, lowering as in *abaisser*? This basic action is included in the list given by Théleur in 1831 and also by Zorn in 1887; when and why was it dropped? Is *glisser* (to glide) an action different from any other, or is it the manner in which a step, a transference of weight, or a gesture is performed, i.e. with continuous contact with another surface? *Sauter* (to jump) may be an extension of *relever* (to rise) in that continued rising will bring the body off the ground, and yet jumping actions can occur which are not concerned with rising; for example, springing from foot to foot may occur to stamp out a rhythm. As *sauter* (to jump) is given, *relever* is obviously not concerned with going into the air. What is *élancer* (to dart) doing in the list? This movement is usually performed with a slight spring in ballet, but we have had springing (*sauter*) so it can't be that. As *élancer* also covers ground, the sudden darting action, is it the travelling that is the factor we should be concerned with? If so, then this is not a good basic example as much more travelling can be achieved by other means, movements which express travelling more directly. Is it the suddenness, the darting that is important? I was told by one Cecchetti authority that it was the quality of darting that was important. Why then only one example of quality of movement? What of the others? And is quality not also a matter of *how* an action is performed? It should not be included in a list of basic actions.

Let us now look at the Shawn alphabet with the Language of Dance approach in mind. His 'step' is a transference of weight combined with travelling, the centre of weight of body is transported into the given direction. The 'close', No. 2, is a transference of weight (or partial transference of weight) in place, the body does not travel. 'Slide', No. 3, is also a transference of weight, the same as No. 1, but performed by sliding the foot along the floor, No. 4, 'Draw' is the same as No. 2, but performed with sliding, and, in Shawn's arrangement, with taking all the weight onto that foot so that one can then spring from that foot to the other to achieve No. 5, the 'leap'. This is a good example of a travelling leap (the basic form need not travel, of course). The 'hop' of No. 6 is again travelled, landing on the same foot. This is followed by what he calls a 'jump', springing up from one foot and landing on both. In a true jump form the spring should leave the ground from both feet as well as land on both feet. The form he gives here is an 'assembling' form, of spring (*assemblé* in ballet). In his alphabet Shawn does not provide a true 'jump' form, nor a 'separating' spring—from two feet landing on one (*sissonne* in ballet).

No. 8, 'extend' is an extended leg gesture away from the body which provides a good preparation for the 'cut' (*coupé* in ballet) which comes next. While 'extend' had to be reasonably slow, a 'cut' must be fast. Basically it is a change of weight; in Shawn's version there is a resulting leg extension in the opposite direction. Here the difference between Shawn's list of steps and the L.o.D. list of basic movements is particularly noticeable. Next comes 'swing', No. 10. This ends as a leg extension, but contained a downward path close to the supporting leg, thus

making use of gravity. In L.o.D. terms this movement is a composite, having a particular shape (path in space) plus a particular timing (faster on the downward part then slower on the rising) as well as a particular energy pattern (a free flow giving in to gravity which aids the momentum followed by an increasingly sustained and bound flow rising). No. 11 'brush' is very similar to No. 10, but with the foot contacting the floor, brushing on the whole foot in place as it passes alongside the other foot. 'Beat', No. 12, is the same as No. 2 but performed swiftly and with strength, thus producing sound. No. 13, 'touch', in L.o.D. terms is not a basic action, but the use of an action (leg flexion and slight displacement in this case) to produce a specific result—in this case the contact of the toe with the floor. The whole subject of forms of relationship is, of course, extremely important as so many movements are performed with an aim in mind and not with awareness of the particular actions employed to achieve that aim.

No. 14 is the same as No. 8 with suddenness and energy. The fact that the leg is raised higher is immaterial, the kick could have ended in low level. The 'lunge' of No. 15 is a partial transference of weight combined with lowering and with a long distance of travel for the centre of weight.

'Kneel', No. 16, is transference of weight to another part of the body. In Shawn's 'twist', No. 17 as performed in class, some swivelling was combined with the twist within the body (the torso). A twist is, of course, only a variation, a particular form of the basic action of 'turning' which comes next as No. 18. What Shawn calls 'stance' is a quick high step, in ballet called a '*posé*', or '*piqué*' (and in some U.S.A. States 'a perch'). Again this movement is basically only a transference of weight, i.e. the same as No. 1. The particular manner of performing it gives it a form which Shawn felt needed to be recognised on its own. This is also true of his 'lift', No. 20, which is a rising on the supporting foot, and 'relevé', No. 21, which is the same only faster. In L.o.D. both of these are vertical changes in level, upward movements, with preparatory downward movements. The preparatory downward movement is given its due in Shawn's No. 22, the 'plié' which in this form is also No. 2 in that it brings the feet together. In L.o.D. 'plié' could be looked at as a form of flexion, depending on whether this aspect is stressed rather than the downward, lowering aspect.

'Clap', No. 23, is, of course, the balletic *cabriole*. It is a contact of the legs with a strong accent thus producing sound. But what of 'stomp', No. 24? This is similar in result to No. 12, 'beat', in that the foot contacts the floor with suddenness, thus producing sound. But in this case it is a stamping gesture, not a support, so it could be equated with No. 13, 'touch', but with a whole foot contact and accompanying force. And how does No. 25, 'point', differ from No. 13, 'touch'? Does the fact that the toe contact is away from the other foot, rather than near it, that the leg is extended rather than bent, make the difference?

Shawn's list now seems dated, but it provided something organised where nothing had existed before. Since he compiled this list the tap dance world has made repeated attempts to standardise its terminology,



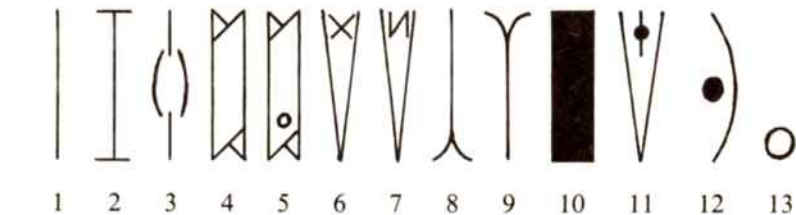
for example it is now established, I believe, in the States that 'stamp' is a sound made with weight on the foot, while 'stomp' (as with Shawn) is the same basic movement but performed without weight, i.e. as a touching gesture.

If the Cecchetti list is incomplete and the Shawn list contains duplications, where is the definitive list? In reading books by movement analysts such as Margaret H'Doubler who pioneered in establishing modern dance in the colleges in the U.S., I found that each had some kind of list, but each seemed to be limited by a personal view.

I looked one day at our array of Labanotation symbols and wondered if these held any clues as to what would be a definitive, logical list. I divided them into categories, writing each group of symbols on different coloured cards, yellow for verbs, blue for nouns, pink for dynamics, white for time values, green for adverbs, buff for adjectives. By having this raw material on cards I was able to shuffle them around until a logical pattern emerged.

What, you will be asking, about Laban's legacy, what about his teachings? His ideas on the subject were well expressed in Valerie Preston-Dunlop's books in which she listed basic 'body actions'. There is much about this list which is similar to the list of prime actions which I formulated for the Language of Dance. Where do the differences lie?

#### Valerie Preston-Dunlop ACTIONS



1. An action.
2. Travelling.
3. A jump.
4. Turning.
5. Twisting.
6. Flexion.
7. Extension.
8. Gather.
9. Scatter.
10. Direction (one of 27 possibilities)
11. Displacement.
12. Falling.
13. Stillness.

First, Valerie Preston-Dunlop's list grew out of Laban's work, and his concern subjectively with people-related movement. I have been striving for a completely objective, scientific list drawing on all sources and applicable to all fields. The point of departure has been different. How have the results differed?

Valerie Preston-Dunlop lists turning and twisting as two separate, equally important activities. As mentioned earlier, I see twisting as a 'child' of rotation (turning), not as a separate and equal entity. She gives gathering and scattering in her list; I see these as combined forms.

#### L.O.D. LIST

Anatomical Description	Movement Idea or Concentrations	Specific or Relative
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15

Gathering contains within it the concepts of *a*) approaching the body, *b*) on a curved path. Rotation (twisting the limb while performing the gathering action) may or may not be included. Laban's concept of gathering also included a partial quality and also involvement of the body as a whole so that the movement was fully expressive of the concept of gathering.

Valerie Preston-Dunlop's list included loss of balance, falling, but not its opposite—balance, the direct, intentional concern with maintaining equilibrium, a centering of the weight. It must be understood that we expect normally to be in balance, and to be maintaining that state while performing many other actions. But if concentration is focussed on the other activities, then both performer and observers have no thought of balance in mind. Focussing on balance has its own particular value in mastering movement technique and expression. The Valerie Preston-Dunlop list also omits the important action of transference of weight. This action happens so naturally that we forget the stages of mastering it in babyhood and are only reminded of the complexity of the action when a leg is injured and the consequence of actions necessary to taking a step prove to be painful.

After these many years of research, pondering, checking, and searching to find what elements, what prime actions might still be missing, I have drafted a basic list and its development in the Language of Dance 'family tree' of verbs. Other 'family trees' (nouns, adverbs, etc.) have been drafted but not yet published. When the 'family tree' was first presented to my notation colleagues at an ICKL (International Council of Kinetography Laban) conference the only reaction was "Is this some kind of way to teach?" I had thought it to be an analysis of movement which I expected would be of particular interest to them all. But although the interest was lacking, the comment was dead right; it has indeed proved to be a most valuable aid in teaching movement since it provides a way



of looking at and understanding movement in general, leading to dance in particular.

The term 'Language of Dance' was adopted by me for my children's teaching materials in 1958, the first book published being *Primer for Dance, Book I*. Later other materials appeared as part of the Language of Dance series.

Gradually the term 'Language of Dance' became established as a teaching approach, a way of introducing dance movements to young children or to older students. From the start the idea was that use of a language must mean literacy in that language, hence the introduction of notation from the start. It had been the early experience of all the Dance Notation Bureau people who began to introduce notation to children that they took to it readily until they became frustrated in that they found that they could perform more complicated movements than they could write down. The structured description of movement required a greater degree of accuracy and hence a more detailed learning of the system if the notation is to represent the movement being performed. Just as very young children learn to read and recognize key words, usually nouns, through picture books, I realized that in dance they needed to deal with key movements. In 1958 I experimented with a class of 6 year olds at the 92nd Street YMHA in New York, giving them first the symbols for turning, travelling, etc. which they performed in a free, general way, and then gradually putting the symbols together to form a movement sentence. Only much later did I introduce the staff, and placement of symbols on the staff. I had no name for this approach but years later when Valerie Preston-Dunlop was involved in a similar approach, a college teacher suggested the term 'Motif Writing'. This term she adopted and the books which she produced using this Motif approach were a valuable development of the same idea.

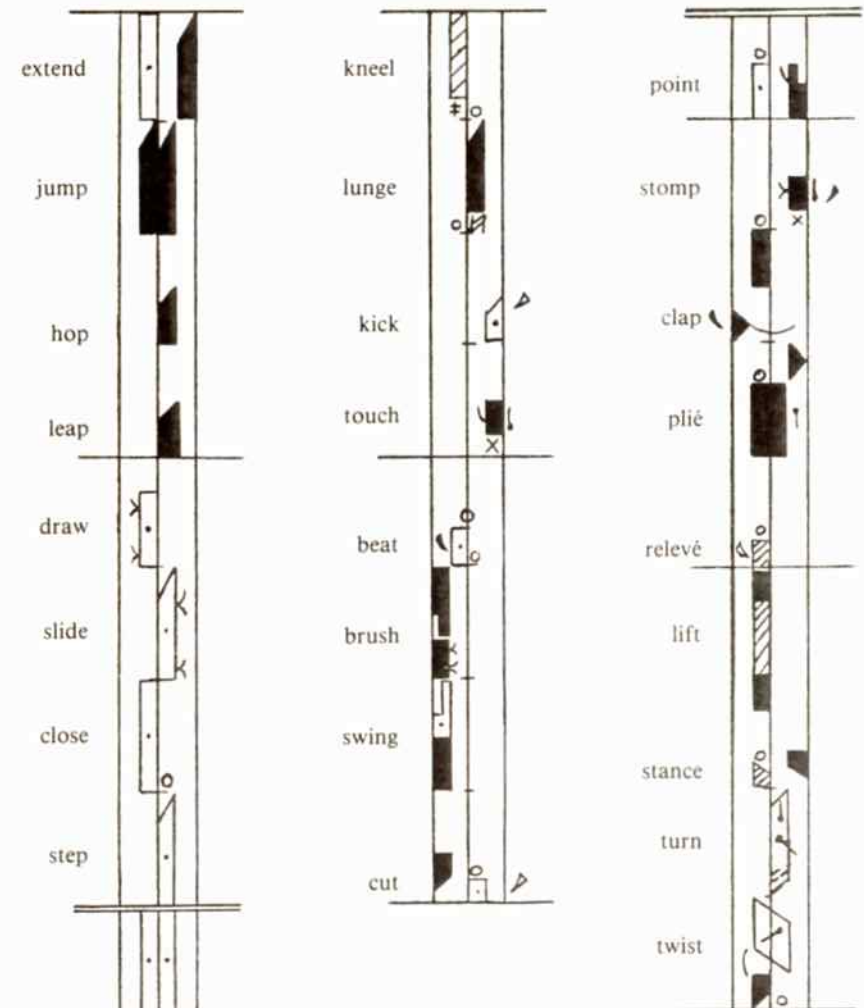
Motif Writing, or 'Motif Description' as I prefer to call it—it is not the writing that we are concerned with but the concepts and the movement resulting from them—has great value on its own in focussing on basic movement ideas. Had this form of the notation existed in Laban's day, he would surely not have been so adamant against children learning notation. He knew only the structured description and feared that children would be forced into movement 'straight-jackets' by having to perform set patterns recorded in notation, thereby losing the freedom to explore and through movement to discover themselves and the world around them. This fear of Laban's contributed to the modern educational dance teaching remaining in the area of movement exploration and not crossing the bridge to simple structured forms such as folk dances which children enjoy and which provide extra value in both national interest and historical background.

The Language of Dance progresses from the most basic to the most specific, allowing the early movement education to develop into the form of dance which interests the child. Just as literacy opens the way to wondrous worlds in books, so dance literacy provides the key to the recorded materials already published and many more in the offing, and

just as the ability to write provides the means of pinning down creative ideas, so writing dance provides the means of capturing creative ideas in movement.

Copyright © Ann Hutchinson Guest

## Appendix ALPHABET OF BASIC STEPS as taught by TED SHAWN





# LABAN CENTRE

## INTERNATIONAL SUMMER SCHOOL

18th TO 29th JULY, 1983

**GENERAL COURSE**, Full or Part Time, including Ballet, Contemporary Technique, Improvisation, Notation, and Music for Dancers.

### SPECIAL COURSES:

Laban Studies Course, part time, taught by Marion North, Valerie Preston-Dunlop and Walli Meir.

Special Education Course, one week, taught by Walli Meir.

Young People's Course for 14 to 17 year olds, mornings only.

Richard Alston Choreographic Workshop.

For further information write to the Summer School Secretary, Laban Centre for Movement and Dance at University of London, Goldsmiths' College, 1 New Cross, London SE14 6NW. Telephone: 01-691 5750 or 692 4070.

## All enquiries for Advertising Space to —

Ms. A. Kipling Brown  
250 Burges Road,  
East Ham,  
London E6 2ES

When replying to advertisers  
please mention  
"Laban Art of Movement Guild Magazine"

## LABAN, WAGNER and the GESAMTKUNSTWERK

JENNIFER K. HOLBROOK

This article is adapted from a chapter in a Master's thesis entitled "Laban-Operating within the traditions of dance and drama". The aim of the research was to examine the contribution made by Rudolf von Laban to modern dance from a philosophical stance derived from Wittgenstein's later writings. This particular section picks up Laban's (1975) statement that Wagner was "a decisive influence on the art of movement", and part of the Abstract of the thesis quoted below is given to assist the reader in seeing how this section fitted into the whole research.

The kind of enquiry previously undertaken, for example, by Curl, (1967) and Redfern (1973) was from a philosophical standpoint which is now seen as one of a somewhat restricted character, and rested upon a paradigm of an extremely contentious nature. The tendency has been to reduce Laban's ideas to a minimal number of key principles which are subsequently examined in relation to dance in education. In the process excessive emphasis has been placed on the concepts of Effort, Choreutics and Modern Educational Dance leading to such conclusions as that made by Curl to the effect that the "rallying point for a vast collection of seemingly disconnected and incomprehensible theory . . . is to be found in that Ancient Myth of Creation—'The Timaeus'."

The present enquiry aims to redress the imbalance embodied in previous studies, by giving due consideration to the context and culture in which Laban operated. If Laban had a distinctive contribution to make to the world of movement and dance through his dance practice and writings which were not found in ordinary language, it is difficult to conceive, though not a priori impossible, of the ways in which the philosophical appraisal of the ordinary language kind would tackle the analysis of terminology and ideas which at first sight may seem extraordinary. Neither would such an approach find it easy to accommodate the ideas, activity and achievement of

those who have seen something new and in their attempt to give expression to it are driven to hammer out their own language.

(Waismann, 1968).

In seeking to show that the contributions made by Laban are ongoing in the tradition of dance and that they derive from the context in which he operated, it is proposed to employ aspects of Wittgenstein's later philosophy, for example, the concept of "form of life" which is used by Wittgenstein on five occasions in the *Philosophical Investigations*. A strong argument for the employment of Wittgenstein's concept is his insistence that language has no higher status than human status. In other words, a form of life is tied to the concept of persons and what counts is what is done by persons. Wittgenstein's views were expressly against the notion of private language games, crucially, that forms of life are something shared and cannot be understood in isolation from other aspects of life. Indeed, the impact of Laban's work as an artist "cannot



coherently be considered in isolation from the whole way of life of the society in which it arises and to which it contributes." (Best, 1974)

Initially the enquiry has involved scrutiny of art theories and patterns of thought within dance and drama of which Laban may not always be personally aware but to which he was probably indebted. Where the review of such theories is conceived to be essential to the understanding of the argument brevity has been observed as far as possible.

It has been said of autobiographical works that "the omissions are very revealing, the distortions don't so much conceal the facts as throw light on the man who makes them." (Mitchell, 1971-1972). While one can agree with Mitchell that we read between the lines and exercise our faculty of imagination to explain the gaps and illuminate the life and the work, it must be remembered that statements in an autobiographical work that are overlooked because the work has already been dismissed as "fanciful" may ultimately prove to be crucial in understanding a man and the language-games which contribute to his way of living in the world. Thus it is possible to explain, although this does not necessarily justify, Curl's (1967) apparent inability to recognise Laban's pre-occupation with the art of dance in which, as a result of the time spent as a choreographer—particularly at Bayreuth—he was helped "to discern clearly that the art of dance consists of three quite different fields of activity". (Laban, 1975). These Laban categorised in the following way:-

- i) *Theatre dance*—in which dance the framework of opera and independent theatre dance works<sup>1</sup> were located;
- ii) *Festive dance*—in which Laban located dance for special occasions, giving as an example the idea of a "dance-poem";
- iii) *Reigenwerk*—the analogy of a symphony or oratorio was given. Laban also located national dances and compositions which were not tied to the conventions of the theatre in this category as, for example, his movement-choir works.

More crucially, it is contended that the failure to pick up Laban's (1975) statement that Wagner was "a decisive influence on the art of movement"<sup>2</sup>, would appear to be a singular omission in any critical appraisal of Laban's work. Magee (1968) lends support to this view when he discusses Wagner's influence<sup>3</sup> on the arts of the twentieth century and concludes:

we find ourselves confronted with a range of influence on the part of one man for which there is no recent parallel. The extent to which this has been ignored in our day is almost incredible.

Given that Laban acknowledged Wagner as a decisive influence on his work and that as a result of access to Wagner's writings<sup>4</sup> Laban "got to know his (Wagner's) tremendous way of thinking in terms of movement" (Laban, 1975) then some examination of Wagner's views on art seem called for in addition to the work of other artists operating within the traditions of dance and drama<sup>5</sup> since

in many instances the kind of order that is sought by the artists depends from historical precedents; that is, he will assemble his elements in ways that self-consciously re-act against, or overtly presuppose, arrangements that have already been tried out within the tradition. (Wollheim, 1968).

The most obvious connection between Laban's ideas and practice and the theory and practice of Wagner is via the Gesamtkunstwerk in view of the fact that it was a theme of German Expressionism. (Benton, 1975). Certainly there seems to be a strong affinity between the two when Wagner's notation of a Gesamtkunstwerk—a unified work of art which embraces all the arts including dance, architecture and painting—which would mirror the "whole nature of the community", (Jacobs, 1965) is set against Laban's Tanz-Ton-Wort experiments and movement choir developments. And there is no lack of advocacy for this notion of synthesis if one takes note of, for example, Herder (1877-1913) who writes that:

there is no reason to doubt the exalted effect which an intelligent alliance of music, poetry and the dance, these arts which so naturally belong together, would produce.

and Friedrich Schelling, described by Stein (1960) as the "chief philosopher of German Romanticism", ended his *Philosophy of Art* with a demand for combination of all the arts on the stage.

Concepts lead us to make investigations; are the expression of our interest, and direct our interest. (Wittgenstein, 1978).

It is when Laban writes that "I learned to appreciate the master movement drive" to the extent that he was prepared to use "every means in my power to defend 'the great art of this master' " (Laban, 1975) that it becomes necessary to elucidate, insofar as this is possible, what it was about Wagner's views on art that was to prove a 'decisive influence' on Laban's art.

An article written by Wagner in 1834<sup>6</sup> gives the first indication of a possible relation between Wagner's thinking and Laban's, when he states that the essence of dramatic art is to portray the inner nature of human life and action. This may be compared with Laban's (1975) statement that "the spirit of the new stage art must be rooted in the movement expression of the performer. Only then do the inner qualities of the characters become apparent . . ." And it is when note is taken of Wagner's concept of music-drama, described by Magee (1968) as "dramatic action . . . pushed outwards from within" that a family resemblance emerges with Laban's views on movement and dance, of which his guide to stage practice *Mastery of Movement on the Stage* was seen by Laban as the embodiment of "the practical studies and experiences of a lifetime".<sup>7</sup>

In raising action to almost equal standing with music Wagner shifted the traditional emphasis in existing opera and drama from depicting relationships between people to an emphasis on the psychology and emotion



of his characters to an articulation of their thoughts and feelings in musical terms. This emphasis on the "inner" is also a fundamental aspect of Laban's practice and theory, particularly his concept of Effort. For example:

Man expresses on the stage by carefully chosen effort configurations of his inner attitude of mind . . .  
They (audiences) wanted not only to hear but to see the expression of the various conflicts arising from human striving. (Laban, 1950).

And of his choreography for *Tannhauser* Laban wrote:-

In this sketch of Wagner's the passions . . . were represented as innate drives.

Laban's frequent references to "inner attitudes" and "inner drives" in, for example, *Modern Educational Dance* and *Mastery of Movement* would seem indicative of some kind of 'private language'. But in discussing the problems raised by Laban's frequent reference to "inner attitudes" and 'inner drives' it must be emphasised that Wittgenstein did not argue against inner feelings per se. What Wittgenstein was attacking was the idea of a private language in the sense of a language which is invincibly inaccessible to others because it refers to something which occurs only in the consciousness of the speaker and could not be seen, heard, etc. by others. Basically there are two ways in which Wittgenstein's position in the *Philosophical Investigations* can be expressed. Firstly, we cannot invent or imagine a language merely by christening private sensations. Secondly, no public language or part of language could be based upon such a private language. The point of the first being that not even the person who invented it could understand it. In the second version, Wittgenstein argues that if the word 'pain' for example, rested solely in reference to my sensation of pain, the word would not be able to function as a word. That it cannot function as a word must imply that its meaning cannot derive from reference to a private sensation but must arise in some other way. The crux of Wittgenstein's argument being that even the simplest sign requires a criterion of identity.

As Wittgenstein argues, if a person experiencing a sensation were to christen it 'S', on some future occasion when he thought the sensation 'S' recurred, in order to distinguish between its being a recurrence of 'S' and its only seeming to him to be 'S' a person needs some exterior criterion, that is, a criterion which is at least in principle publicly accessible. In other words, in order for us to develop a language we must anchor it in public things, for example, bodies, which is what Laban was endeavouring to do in attempting to develop a scheme for the dynamic aspects of movement and dance, one which inevitably led him into talk of "inner feelings", and "attitudes towards" the motion factors of Time, Space, Force and Flow, which are present in the movement, in the dance. When Laban's intentions are examined then some of the difficulties highlighted by Redfern (1973) begin to disappear. Laban's concern was to overcome the outmoded trappings of the traditional theatre and to use the dance as

a "medium to represent, reveal, the inner attitudes and conflicts of the various characters described in different dance works because he judged dance to be an excellent medium". In placing the emphasis on a "new perception of the inner path taken by a character"<sup>8</sup> Laban judged that "dance-drama arrives at a completely novel dramaturgy". (Laban, 1950).

It is in the Beethoven essay of 1870 that the clearest links between Wagner's ideas and Laban's can be found. According to Stein (1960) Wagner felt that the spirit of the *commedia dell'arte* was lacking in modern drama and that its revival was a pre-requisite to the revitalisation of the theatre. As the acknowledged "first master of truly balletic miming" (Theiss, 1923) it is not surprising to find Laban writing of mime as "the basic theatrical art" and echoing Wagner's judgement when he writes, "When mime, and with it the significance of movement is entirely forgotten or neglected, the theatre is dead". (Laban, 1950). But it should be noted that whereas, according to Stein (1960) Wagner was more interested in redefining his concept of the *Gesamtkunstwerk*, it may be said that Laban's concern was in redefining the basis of the movement arts.<sup>9</sup>

Redfern (1973) appears puzzled by Laban's attention to mime when she writes in a footnote that "Laban seems to attach a rather special meaning to mime" but it is contended that her concern to examine Laban's ideas mainly within the educational framework has distorted the significance of Laban's practice and theory. This is not to deny that Laban displayed inconsistencies in what he had to say, but rather to insist that as an artist Laban's concerns were focussed on the needs of the actor and dancer within the forms of dance which he identified.

It is when we turn to Wagner's "Art Work of the Future" with its main themes of the doctrine of an art of the people and an art of appeal to the masses which was to be an expression of their own thoughts, feelings and aspirations, that we see not only the later themes of Expressionism, but also its manifestation in the forms of dance which Laban developed for lay people. Certainly in the movement-choirs, festivals and pageants which enabled people to experience the "joy of moving", Laban provided an experience of art which appealed to lay people of all ages. Indeed, given Wagner's pronouncement consequent upon his study of Beethoven's work that the word "Freude" meaning "Rejoice" will be the "language of the art work of the future" (Goldman, Sprinchorn, 1964) then Laban's work may be described as being in the Wagnerian tradition.

But, as Magee (1968) points out, to over-emphasise the notion of art as "almost religious enactments" rather than mere entertainment for tired businessmen is to distort Wagner's "artistic contribution to the idea of synthesis". Similarly, it is contended that to subscribe to the idea that Laban's dance practice rests principally upon a festive concept or even that Laban's practice is "founded more on ancient cosmology than aesthetics" (Curl, 1967) is an oversimplification of what is the case. What can be said is that in the development of dance as a communal activity for lay people, in addition to his work in the theatre, Laban succeeded in bridging "that ever widening gap, chronic in Western



culture since 1800, between high or elitist art and art for the mass market". (Appignanesi, 1926).

Again, while it may be noted that in the "idealisation of the folk" the heritage of Romanticism for both Wagner and Laban is revealed, this is not to subscribe to Redfern's (1973) view that modern educational dance, and by implication, Laban's dance practice, is in its "ideals of self-expression, originality, communication of feeling" and so on, lacking in a concern for form and structure. What can be said is that both Laban and Wagner, as innovators, were extending the boundaries of the permissible in their respective ways from inside a form of life.

In the scale of their work, and here one has in mind Laban's movement-choir works and the notion of choral dance, a comparison may be made with Greek tragedy. But as Magee (1972) points out, the Wagnerian programme was not a looking backwards because the resources were different. In the intervening years composers such as Beethoven and Bach had moved arts thinking, musical thinking forward and this was also true of the dance through the work of, for example, Beauchamp and Noverre. What can be said is that in certain aspects of their work Wagner and Laban looked forward to a "re-birth of Greek tragedy in modern terms, a synthesis in which the individual phases contribute each in its own way to the total effect, a Gesamtkunstwerk in an aesthetic sense". (Stein, 1960).

A final comment concerning the connections between Wagner's art and Laban's dance practice would be to re-emphasise that as Gesamtkunstlers they felt impelled to operate in several, but related, fields of art activity. And like Wagner, Laban could be open to the imputation by Thomas Mann (1945) in the sense that nowhere was Laban fully authoritative. But Mann's concern, according to Stein (1960) was to recognise that Wagner's art was "dilletantism monumentalised and elevated to the realm of genius by his extreme willpower and intelligence". While Laban has been described as a 'genius' by those concerned with hagiographical accounts of his life it is possible that, as with Stein's (1960) judgement of Wagner, Laban's "vulnerability in the partial is but the reverse of his strength in the total".

## Notes

1. The more familiar term would be 'ballets'.
2. In his pursuit of Pythagorean connections, Curl (1967) concluded that Laban's Art of Movement springs from "the wisdom of circles". For a more recent examination of the concept see Hamby, C. "Dance in Education: Is it an adventure into the world of art?" *L.A.M.G.M.* (1978-80).
3. Judged the greatest single influence on music and opera, Wagner was also the acknowledged progenitor of the Symbolist movement and Wagnerian elements in modern literature are of major importance. The spell cast by Wagner on Nietzsche goes without saying but what Magee terms "the secondary Wagner infection" is also of interest when Nietzsche's influence on philosophers such as Jaspers, Heidegger and Sartre is taken into account.
4. As a friend of Siegfried Wagner Laban had the "opportunity of reviving his (Richard Wagner's) notated movement creations, not only in dance scenes... but also in singing parts, for the performance in Bayreuth". (Laban, 1956).
5. Laban was concerned with the production of choreographed works including what he called "dance plays" such as "The Fiddler". In addition, Laban spent a great deal of his time working with actors, particularly in the later stage of his career.
6. Pasticcio-written by Wagner under a pseudonym.
7. First published 1950. Ullmann's decision to omit the adjunct "on the stage" from the second edition on the grounds that Laban's reference to theatrical acting as being the "artistic enhancement of human action" was nothing other than "an augmentation of the art of living by learning to master movement", was no doubt well intentioned but misconceived. Such an argument fails to take into account the context, the framework, within which mastery occurs that gives to movement its meaning and significance.
8. This may be compared with Wagner's view, expressed in 1834, that the essence of dramatic art is to portray the inner nature of human life and action. (Stein, 1960).
9. Wigman (1973) confirms this aspect of Laban's work when she notes Laban's article on a new approach to stage movement in an issue of *Magdeburger Tageszeitung* headed "Das Deutsche Kultertheater", May, 1927.
10. Wagner's Beethoven Essay (1870) is significant for its shift to a dualistic concept in contrast to his original threefold synthesis of poetry, visual action and music in 'Opera and drama' (1851).



## References

- Appignanesi, L. (1976) *The cabaret*. London: Studio Vista.
- Benton, T. (1975) *Form and function 1890-1939*. London: Crosby, Lockwood.
- Best, D. (1974) "The arts and emotional development" in *J.A.T.C.D.E.*, Autumn, no. 95.
- Curl, G. (1966-1969) "Philosophic foundations parts I-VI." *L.A.M.G.M.* 37-43.
- Curl, G. (1967) "A critical study of Rudolf von Laban's theory and practice of movement." Unpub. M.Ed. Thesis, Univ. of Leicester.
- Goldman, A. and Sprinchorn, E. (1964) *Wagner, R. on music and drama* (trans. Ashton Ellis) London: Dutton.
- Hamby, C. (1978-1980) "Dance in education: is it an adventure into the world of art? parts I-IV." *L.A.M.G.M.* 60-40.
- Herder, J. in Stein, J. M. (1960) *Richard Wagner and the synthesis of the arts*. London: Greenwood.
- Holbrook, J. K. (1982) "Laban from a Wittgensteinian perspective". Unpublished M.Ed. Thesis, University of Manchester.
- Jacobs, R. L. (1965) *Wagner*. London: Dent.
- Laban, R. (1948) *Modern educational dance*. London: Macdonald & Evans.
- (1950) *Mastery of movement on the stage*. London: Macdonald & Evans.
- (1956) *Principles of dance and movement notation*. London: Macdonald & Evans.
- (1960) *The mastery of movement*. (2nd edition, revised by Lisa Ullmann) London: Macdonald & Evans.
- (1975) *A life for dance*. (translated and annotated by Lisa Ullmann) London: Macdonald & Evans.
- Magee, B. (1968) *Aspects of Wagner*. London: Alan Ross.
- Mann, T. (1945) "Leiden und Grosse Richard Wagner" in *Adel des Geistes* Stockholm. quoted in Stein, J. M. (1960).
- Mitchell, J. (1971-72) "Truth and fiction" in *Royal Institute of Philosophy Lectures Vol. 6* London: Macmillan.
- Redfern, H. B. (1973) *Concepts in modern educational dance*. London: Kimpton.
- Stein, J. M. (1960) *Richard Wagner and the synthesis of the arts* London: Greenwood.
- Theiss, F. quoted in Langer, S. K. (1953) *Feeling and form*. London: Routledge and Kegan Paul.
- Waissmann, F. (1968) *How I see philosophy*. London: Macmillan.
- Wittgenstein, L. (1978) *Philosophical investigations*. (trans. G. E. M. Anscombe) Oxford: Basil Blackwell.

## DANCE CENTRES



Class at the Yorkshire Dance Centre

Photograph by Yorkshire Post Newspapers Ltd

*The growth of the arts centre movement in the U.K. was a major feature of regional arts activity in the 1970s. A more recent phenomenon has been the successful establishment of regional dance centres.*

*Both the Bristol Community Dance Centre and the Yorkshire Dance Centre came about as a result of sustained lobbying and organisation by people working in the area with interests in all forms of dance. The Bristol Community Dance Centre opened in 1980 and the Yorkshire Dance Centre in 1982. Both are now thriving centres of regional dance activity.*

**Movement and Dance** asked the directors of these two centres to write about current work in Bristol and Leeds and the local response to a centre for dance.

*It is hoped that further articles will be forthcoming and that regular reports from regional dance centres will feature in future issues.*

(Editor)



## THE BRISTOL COMMUNITY DANCE CENTRE

SARAH RUBIDGE

Bristol has always been renowned for its interest in the arts; it boasts a fine concert hall, two thriving theatres, several art galleries and many, purely local, arts initiatives. Dance has long been a part of this hive of activity, for Bristol has hosted many major dance companies—from the Royal Ballet to London Contemporary Dance Theatre—and was the host city for one of Britain's first regional ballet companies, the Western Theatre Ballet<sup>1</sup>.

Recreative dance also has a long tradition in Bristol. Indeed, long before the current 'dance boom', modern dance was part and parcel of Bristol's arts world. The original initiatives came from graduates of the Art of Movement Studio who formed themselves into a small group called the Dance Circle. They established a thriving programme of dance classes, workshops and amateur performance during the 1960s which had a great deal to do with the current strength of 'dance consciousness' in Bristol. Two major amateur dance companies were established during this time: Kaleidoscope concentrated on taking performance to schools; the Bristol Creative Dance Company was more concerned with providing the opportunity for focussed creative activity in dance for those 'ordinary' adults who were becoming committed to dance as a recreative activity<sup>2</sup>. Kaleidoscope no longer exists but the Bristol Creative Dance Company, re-named the Bristol Contemporary Dance Company, still operates with its fundamental principles unchanged.

During the 1970s Bristol's dance world began to feel the effects of the changes which had taken place nationally. New influences were making themselves apparent. American modern dance techniques began to infiltrate the dance provision in the city and jazz teachers began to run open classes<sup>3</sup>. Regular classes in Graham technique were established and a small group of dancers who were eventually to become the South West's resident dance company<sup>4</sup> settled in the city. A new generation of dancers was emerging, with new techniques complementing the work of creative dance teachers. It was not only recreative dance activities which were affected by the changes. In the late 1970s the Arnolfini Gallery, a gallery of national repute, established a strong programme of dance performances to parallel its music programme.

The late seventies saw the birth of the Bristol Dance Centre Project, an initiative which culminated in the establishment of the Bristol Community Dance Centre. The original members of the committee included members of the Dance Circle, the ex-chairwoman of the Western Theatre Ballet, and the initiator of the enterprise, Karol Johnstone, a ballet dancer from New Zealand. Their objectives were wide ranging; to provide tuition of a high standard in all dance and movement disciplines, from ballet to the newest forms of contemporary dance; to provide the local dance population with a central venue where they could meet, take classes in a variety of dance forms, rehearse, and perform; and to act as a focus, and forum, for anyone interested in dance for whatever reason. For several years the committee worked behind the scenes, raising money, setting up trusts, and fighting for the cause of dance in the city.

## DANCE CENTRES

In 1980 its efforts finally bore fruit when the Bristol Community Dance Centre opened its doors to the public. The first class took place at 10.30 a.m. on January 17th. One of the three members of that class, a young man drawing unemployment benefit, became a habitué of the Dance Centre and is currently studying at the Rambert School in London. A full programme operated from the start. Classes were held throughout the day and evening from Monday to Saturday. No teacher was excluded from participation on the grounds that their movement form was inappropriate. Afro-Caribbean dance rubbed shoulders with ballet, contact improvisation with jazz, T'ai Chi, choreography, gymnastics, tap, yoga, creative dance, Margaret Morris Movement, Medau, and later aerobics, shintaido and 'Fame' classes for the youngsters, have all taken their place on the programme. Workshops from visiting companies are a regular feature of the programme. Visitors have included London Festival Ballet, London Contemporary Dance Theatre, mime artists and artists from the U.S.A.

Teachers at the Dance Centre are committed to providing a wide-ranging dance experience for their students, encouraging them to explore other dance and movement forms and to widen their dance horizons. Indeed the Dance Centre has been instrumental in broadening the dance horizons of the teachers themselves. It is not uncommon to see a teacher being taught by one of his or her colleagues, and collaboration on performances are becoming an accepted part of their professional lives.

One of the central features of the Dance Centre is a subsidised programme of classes for the unemployed. The programme is carefully planned to provide something for everyone, from those who take their dance seriously, to those who just want a workout once a week. Several of the participants take at least one class a day, their programme being almost as balanced as that of a student at college. Several youngsters have graduated to full-time courses at college as a direct result of their participation in this programme. Others are studying for their GCE 'O' Level in dance at the Dance Centre, alongside several sixth formers from local schools who have elected to study dance as part of their examination curriculum. Another group of unemployed youngsters have formed themselves into an amateur dance company and are currently preparing for their first performance. The success of this programme can be counted in terms of the personal benefits to its participants and in terms of the effects it is having on the dance consciousness of the local authorities, who are now actively funding some of the initiatives emerging from the Centre, as well as others in the city.

Other prominent features of the Dance Centre programme are the professional ballet classes held in the mornings, an invaluable service to local dancers and teachers; the lunch-time programme of classes for the office worker, which includes a Laban-based class, jazz and contemporary dance; the early evening programme of classes designed for youngsters still at school, and the Saturday programme in which visiting professionals take classes and workshops in contemporary dance, mime, jazz, and occasionally ballet. Workshop performances are becoming an in-



creasingly common event with an equal mixture of amateur and professional performances.

The influence of the Dance Centre on dance activity in Bristol is increasing. The University has run a very successful extra-mural course in the appreciation of contemporary dance this year, the direct result of an initiative from a Dance Centre member. The local authorities and schools are re-aligning themselves to dance as a part of their curricular provision. Sports and youth centres draw on the Dance Centre as a resource for teachers and courses in various dance disciplines, and many other organisations are making use of the expertise the Dance Centre attracts.

Many other dance activities are thriving in Bristol. Ékome, nationally known Afro-Caribbean group, run classes for adults and children in their own centre, as well as at the Dance Centre. The Indian Community are encouraging an interest in Indian dance and music. An M.S.C. scheme funds a small mixed-race dance company. Small amateur groups who base their works on Laban's principles are still working and performing, including the Bristol Contemporary Dance Company and Vortex; and a semi-professional company, Back To Back, explores the range of material drawn from the work of Post-Modern dancers and performs regularly in the city. Yes, dance in Bristol is thriving and looks as if it will continue to do so many years to come.

#### Footnotes:

1. Now the Scottish Ballet.
2. Its members are drawn from 'open' classes run by a freelance teacher of dance at a local technical college.
3. Teachers included one of the star dancers in Ken Russell's film of *The Boyfriend*.
4. Dance Tales, who, interestingly, were trained at the Sigurd Leeder School in Switzerland and consequently work firmly within the Central European tradition of modern dance.

Copyright © Sarah Rubidge 1983

## THE YORKSHIRE DANCE CENTRE

JULIE TOLLEY

The Yorkshire Dance Centre opened in October 1982 for a one year pilot scheme set to run for approximately 20 weeks of the year<sup>1</sup>. Originally, it was planned to open 2 evenings a week and at weekends during that period. The studios used are below the Grand Theatre in Leeds in the centre of town. There are two studios which can be used at the same time, one holding 30-40 people, the smaller one taking approximately 20 students comfortably. Both studios have sprung floors and mirrors with portable barres being available when needed.

Alternate nightmares preceded the opening of YDC. In one scenario

the rooms stood empty while teachers lacked the pupils needed to begin their classes, while in the alternative version the reverse happened and one was left trying to cope with a demand far exceeding supply. In the event it was much nearer the latter version than the former and for many classes during the first week of opening we had to turn people away. Even after splitting timetabled classes into two sessions we had to take an extra Wednesday evening session to accommodate the overflow.

The programme that had been planned aimed to cover as wide and as diverse a range of dance activities as possible without being restricted to the essentially popular or purely physical. The first term included films, talks and lecture-demonstrations as well as courses serving minority interests such as dance notation, therapy and Indian classical dance.

Planning the programme involved taking stock of which companies and individuals were going to be in or passing through the North and asking those teachers/artists to take classes at YDC. This was mediated by the need to try as many different dance forms as possible and then take into account the wishes and needs of various groups and individuals involved in dance activity within the region. But, until we opened the doors and the public told us by their presence or absence what they would support we maintained our beliefs which, limited by practical possibilities, were waiting to be justified. Three months later, having assessed the response, we have revised times, constructed new admissions systems and added new classes. The popularity of 'Fame' and the publicity associated with Jane Fonda, Angela Ripon, Felicity Kendal et. al., ensured that the jazz and the dance exercise classes were always full and these classes have been expanded where timetabling allows. Giving adults the opportunity to try out dance forms they had missed out on in their youth seemed to account for the full beginners classes in tap and ballet. They came into the Centre, all shapes, all sizes, all ages and in a whole variety of gear from the white middle aged lady wanting to 'have a go' to the black youth wanting to develop strength and flexibility for his 'street jazz'.

Not all the classes were oversubscribed. One may not have to dig much deeper than to scrutinize the labels given to classes. 'Composition' classes no longer feature in our prospectus but now lurk under the disguise of the all-embracing term of 'workshop'. Generally, Yorkshire responds to what it knows and likes and those teacher/performers who have long been associated with work in the North—such as Janet Smith, Tim Lamford, Sue Little—always draw a good response. Lesser known names did not do as well in the first term but no conclusions can be drawn as in the second session this was not the case. A day of jazz with Sheila DeVal and a weekend by Laurie Booth were both fully booked in advance.

The male/female ratio has always given women the greater majority but apart from the advanced ballet and the Dancercise classes there has been a fair sprinkling of men in each class, most of them beginners, keen to learn and to become involved. Some even take to practising at home to get it right for the following weeks class! The grants and sponsorship we



receive are used to cover the overheads entailed in running the Centre, the hire of the studios, Director's fees, equipment etc. This has enabled us to keep the costs per class low with the aim of breaking even only. Concessions were always given for students, unemployed and Senior Citizens. In addition, we offered local youngsters the chance to take free classes in return for keeping our small refreshment area going.

Without voluntary help the Centre could not operate and we are always in need of practical help both in running the Centre at evenings and weekends and administratively during the day. The situation is aggravated by having the office facilities at the other end of the city centre to the studios, thus establishing a well-worn trail between the two. The temporary nature of our existence in this, the first year, incurs more rather than less work as no systems have the chance to become 'well-oiled' machinery. Perhaps it is because the Centre has not grown organically but has been set up in response to a growing need that this voluntary help has constantly to be sought and limited financial resources make the chance of free classes our most attractive offer. Our immediate concerns now are to find suitable studio space where we can run terms of 7-10 weeks duration thus achieving the continuity we so lack at present. Parallel to that it is also a priority that the teaching at the Centre be of the highest standard. Most education-trained dance teachers are in the schools and form a considerable proportion of the numbers in our classes. Performing artists do not come and take up residence nearby unless they are involved with one of the small to middle-scale companies based in the North. But, in their case performance schedules do not allow for regular teaching commitments. If we could only reach a situation where regular work could be offered then we might, just might, tempt a few people up from London to teach here in Yorkshire.

In the middle term YDC is gradually fulfilling one of its other aims, namely that of becoming a resource centre. Firstly, in becoming a central information point for teachers, addresses, contacts, news of performances etc. In the future there are plans to open a small library of dance and magazines and videos available for general research and study. This already has its small beginnings in a valuable collection of Gala Performance dance programmes from Great Britain and Europe which has been given to the Centre. These have yet to be catalogued but when this has been done they will be available for general reference.

Long term the search goes ahead for permanent premises and the funds to convert them into a fully equipped centre. Meanwhile, we exhort people to bear with us, cope with the erratic nature of our sessions and, most importantly, *to keep on dancing*.

#### Notes

1. Details about the background to the establishment of the Centre by the original trustees—Dr Janet Adshead, Cllr. Bernard Atha, Ms Margaret Dunn and Ms Louise Browne—can be found in a recent article in *New Dance* magazine by Janet Adshead.

Adshead, J. (1982) "The Yorkshire Dance Centre Trust" *New Dance*, no. 23, Autumn, pp. 6-8.

## REVIEWS

**NO HANDICAP TO DANCE: CREATIVE IMPROVISATION FOR PEOPLE WITH AND WITHOUT DISABILITIES.** by Gina Leveté (1982) London: Souvenir Press. £6.95 hardback, £4.95 paperback..

From every point of view this is a lively, energetic book. It is not a scholarly treatise about dance as therapy, but an honest, enthusiastic account of work which is obviously meeting a tremendous need. Here is a dancer who has had the courage, steadfastness and generosity to use, through success and adversity, her love and knowledge, to serve handicapped people. Optimism there is in abundance. Gina Leveté has been there, on the hospital ward, in any space she could find, using any facility. She has worked with the people, leading them, as she says, to "fun", using all her skill and imagination. Chapter 1 is full of good sense and good observation.

A large part of the book is devoted to detail of work as it has come about. Much ground is covered, many groups are included from the very young to the elderly, the physically handicapped, the deaf and partially hearing, the blind and partially sighted, those in prison, in fact most of those who are in our community but in a sense are not of it. In an important way Gina is right. These are people, part of our whole population. They are a special part, but nevertheless just people.

I am sure that Gina is a fine teacher. It is refreshing to hear ideas given about percussion and music, the many practical hints and much friendly advice. These do not come from academic guesses about that which might happen. This teacher knows at least how things have come about for her and for her students. There are so many ideas that maybe the enthusiast with little knowledge would find some success. We return to a major problem: "Shall I give you many many ideas or shall I give you knowledge so that you, yourself may have many ideas, with understanding?" In fact Gina has tried to give both ideas and some knowledge but my fear remains that although such a wealth of ideas may be popular, it will never be sufficient unless there is knowledge, of body, of movement, of dance and all the arts as they can be dance-allies, and of course of the students. There must be the power to observe and the understanding which will

guide this and which can plan for progress.

One is asking so much and Gina has offered a great deal.

Much depends upon mime and the dramatic idea but this is likely to be so, just as it is necessary for the teacher to have a rich and lively resourcefulness for painting, for words, for drama and for all things available and useful. Anything may happen. The students find their stimuli, their comprehension, their own special way in a multitude of unexpected directions. Photographs are delightful, often illustrating the movement content of the work better than the words.

So, here is a useful book into which the author's large spirit has been crammed. With typical generosity we end with the very human story of the creation of SHAPE; a list of arts organisations which might help; and sadly, an inevitably short bibliography. Now what we need is much work, many workshops and a great deal of sharing so that those who read and catch the enthusiasm may bring their knowledge and gain more, that ideas may serve on a particular occasion. The book will be best used as a continuing stimulus to dancers, dance teachers and all those involved with people as they pursue their study of dance and the needs of those with whom they can work.

Vi Bruce

**MUSIC AND DANCE: FOURTH NATIONAL SYMPOSIUM OF THE MUSICOLOGICAL SOCIETY OF AUSTRALIA.** Edited by David Tunley (1982), University of Western Australia. £10 (book and cassette tape), distributed in the U.K. by Dance Books Ltd., 9 Cecil Court, London WC2N 4EZ.

This book and its accompanying tape records the papers and proceedings of a symposium on music and dance held in Perth, Western Australia in 1980. The papers are presented in the book and the tape gives a commentary (by Charles Southwood) on the symposium with extracts and interviews with participants.

The value of this collection is in the diversity of the papers presented. These cover historical topics from ancient Greece (Graham Pont) to the Ballet d'Action (Andrew McCredie). The papers



also reflect the international concerns of the symposium with subjects as seemingly disparate as 17th Century French Court Ballet (Margaret Mullins) and the dance of the Venda of Southern Africa in the 1950s (John Blacking). The approaches to the subject of music and dance are comprehensively covered:- Peter Brinson discusses a sociology of dance and music; Margaret King is one of a number of historians; John Stinson investigates sources and evidence for "Music for medieval dance" and ethnomusicology is an accepted and discussed research technique.

In this symposium dance/music is considered as a ritual, social, theatrical and therapeutic activity and implications for education are adumbrated. There is a concern not so much with the distinctions between music and dance but more with the differences between music/dance as a 'part of life' and as 'specialist activities'. The speakers frequently return to this theme and to the social location of historical changes in the status of dance/music as a participatory activity.

In his summary Peter Brinson identifies some of the many issues raised, for instance: "the unity of music and dance and the centrality of both to an organised, properly balanced social life" and "that knowledge is communicated through music and dance." Of course, these are areas of interest that are familiar and they have been debated for some time. However, the papers and discussion in this book/tape are of a sufficiently high standard to recommend the reader to think about them again. How interesting that it is such issues that are raised rather than disputes about the relative merits of dance and music in their contributions to each other as discrete disciplines.

Perhaps it is the very diversity of approaches that highlights these and other equally important concerns about the place of music and dance in society. It certainly contributes to an internationalist discussion. Peter Brinson concludes: "my principal departing impression, however, is of the immensity of variety and achievement in this field. Classic ballet . . . now looks quite small as one sees it in its place among the dances of the world and their music."

This book/tape is a most useful contribution to dance research and is invaluable for teaching. The inclusion of taped material does much to add to the

printed papers. Two small suggestions. Firstly, that a list of the tape's contents would be a useful guide to listening. Secondly, that the use of tape as a reporting medium lends itself to a greater coverage of the actual music played at the symposium.

Professor Tunley is to be congratulated for organising a symposium of this type, and for producing a readable (and listenable) record of the proceedings for those of us who could not make the journey to Australia. It is to be hoped that the use of the book and tape might be adopted by others when publishing collected conference papers.

Michael Huxley

## REPORTS

### THE LABAN GUILD A.G.M. WEEK-END.

The Guild's A.G.M. for 1983 took place on 5th-6th March at Ibstock Place School, Roehampton. The theme for the weekend was "Laban-Work in Progress". Thanks are due to Susi and Sam Thornton who arranged a varied and stimulating programme for the Guild members who attended.

Saturday's first session was taken by Maggie Semple, Head of Performing Arts at the North Westminster Community School. Using music especially composed for the occasion the group thoroughly enjoyed a dance which involved individual, partner and group work and employed the contrasts of locomotion on the floor and elevation.

The second session was led by Jean Newlove, a professional choreographer who does much work with actors. Two of her students and a professional actor kindly gave their time to join the session. Jean took us into another aspect of Laban's work, the use of his principles in the building of characterisations. We used the centres of levity and gravity and were given various improvisational tasks to do and were all enlightened and not a little amused by the results.

During the afternoon the A.G.M. was conducted in the usual efficient way and there followed the Laban lecture, which this year was in the form of a forum. Sheila McGivering chaired a distinguished

panel consisting of Betty Meredith-Jones, Jean Newlove, Kedzie Penfield, Maggie Semple and Geraldine Stephenson. Each member of the panel gave a short career history and explained to the audience how they arrived at their particular use of Laban's principles in their own profession. This was extremely interesting and provoked a lively discussion which, in fact, went on well past the appointed time.

Sunday saw two sessions which were devoted to different aspects of Laban's work in the field of therapy. Kedzie Penfield, who trained at the Laban/Bartenieff Institute of Movement in New York and now works in Scotland as a dance therapist for the Scottish Council for Disability took the first session. She very sensitively led the group through an early morning session of basic body activities which she uses in her work with the students and patients.

The last session of the weekend was ably taught by Betty Meredith-Jones who showed us how she approaches her work with patients suffering from Parkinson's Disease. We used chairs and were led through numerous exercises designed to improve confidence, mobility and balance.

The whole weekend served to demonstrate the wide field in which the principles of movement as propounded by Laban can be utilised: it was greatly enjoyed by those who attended and we look forward to next year's A.G.M. which will no doubt be as informative and enjoyable. Forty nine people, including the lecturers, were registered and the organisers are pleased to be able to announce that course costs were covered. After the course a special meeting was arranged for those people who are interested in the use of Laban's principles in the field of therapy.

John Rockett

### LABAN GUILD/NATIONAL RESOURCE CENTRE FOR DANCE ORAL ARCHIVE PILOT PROJECT

A working party has been established to research and initiate a pilot scheme for collecting oral material—in the form of taped interviews—from people associated with Laban's work in this country. The interviews will form an archive for use by future researchers and other interested

people. The project was initiated by the National Resource Centre in conjunction with Sheila McGivering and Athalie Knowles. The generation of oral archives is one of the many projects that the Resource Centre is now engaged in. For further details of the Resource Centre's current activities and publications etc. please contact Judith Chapman, Research Officer, National Resource Centre for Dance, University of Surrey, Guildford GU2 5XH.

### DANCE COLLECTIONS IN EUROPE.

The Society for Dance Research held its first Seminar on February 20th at The Place in London. Sarah Woodcock gave a detailed and most informative paper on the Dance Collections of the Theatre Museum; Ivor Guest gave a history of the Library and Archives of the Paris Opera and Professor Margaret McGowan presented an illustrated lecture on archival material available for study of the Ballet de Cour. The Seminar was well attended and well received and will be the first of a series of such events.

## NEWS

**The Laban Centre Dance Ensemble Project** will run from the end of April until the end of June 1983. Dancers are being auditioned to work with the noted American dancer/choreographer Lynda Davis. During the last four weeks of the project the group will perform throughout the country and in London at the Tate Gallery.

**The London College of Dance and Drama** is now offering a restructured **Foundation Course** for students who wish to prepare for teacher training in dance. It will introduce students to a variety of practical dance skills and academic studies. The Foundation Course may be completed in one year or spread over two years. It is a pre-requisite for the College's Diploma Course and the B.Ed. Hons. Specialist Dance Route. Further details from: London College of Dance and Drama, 10 Linden Road, Bedford MK40 2DA.



**Leicester Polytechnic's** School of Expressive Arts is offering **Short Courses in Arts Administration** for anyone involved in administering the arts — from professionals to amateur clubs and groups. The courses last for two days and course subjects will include:- Marketing, Fundraising, Management, the Law, Touring, Technology, Festivals etc. etc. For further details:- Pippa Smith, Short Course Coordinator, Leicester Polytechnic, School of Expressive Arts, Scraptoft Campus, Scraptoft, Leicester LE7 9SU (Leicester 431011 ext 322)

**Channel Four Television** will be holding its first dance season from 25th May—29th June. Programmes will include "Twyla Tharp: A Dance Scrapbook 1965—1982" on 25th May; London Contemporary Dance Theatre's "Troy Game" on June 1st; Ballet Rambert's "Ghost Dances" on June 8th; Second Stride on June 15th.

**The Laban Centre's** new studios will be opened by Paul Channon, Minister for the Arts, on 23rd May. For further information contact:- Chris de Marigny 01-691 5750.

#### Action Conference on Dance in Higher Education

On 22nd January 1983 teachers, lecturers and dancers met at the Polytechnic of Central London to discuss the present state of dance in higher education. A briefing paper by Janet Adshead clearly indicated the declining provision of dance courses in higher education and papers by Peter Brinson and June Layson summarised the recommendations of the Leverhulme Seminars on Higher Education and the Gulbenkian/Leverhulme Arts in Higher Education Seminars. The conference delegates divided into discussion groups and, after over three hours discussion, produced a list of over twenty recommendations for consideration. It was agreed that an interim committee be set up to collate these recommendations and to suggest a plan of action, a recall meeting has been arranged for May 7th at the Polytechnic of Central London and everyone working in dance in higher education is urged to attend. Further details from:- David Henshaw, Interim Committee, Action Conference on Dance in Higher Education, Middlesex Polytechnic, School of Dance, Trent Park, Cockfosters Road, Barnet, Herts. EN4 0PT. (01-440 5181 ext 236).

## EVENTS

**LINC Summer Workshop 1983.** This year's LINC course will be held, once again, in Dartford and will run from July 23rd—31st. This year there will be a special Therapy option tutored by Chloe Gardner, Betty Meredith-Jones and Audrey Wethered. Su Johnston writes:- "Men and women of all ages and from all over the world attend these courses and, moreover, their experience of movement is just as varied; all are linked together by enjoyment and go away with insight into their own selves, their own work, and other people's. This year there will be added interest from an ILEA Physical Education course which is being held at Dartford in the same week as LINC (July 23 to 31). Its members have been invited to join the Dance Festival and other social events which develop during the week. Everyone will benefit! Another reminder of the scope of Laban's work is the inclusion this year of the Laban Guild's Workshop for Therapists. LINC will have the pleasure of providing the Main Course for these students and this particular Topic Choice will be provided by the Guild. It will be for those who already work in psychiatry, rehabilitation, and therapeutic disciplines." Further details from:- LINC, Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF.

**Dance in Action International Dance Workshop.** Gerard Bagley is directing an international 5 day course at the Stanley Halls, South Norwood Hill, near Croydon from 19th—23rd May. Other tutors will be Maggie Semple and Ivor Meggido (who teaches Jazz ballet, Leeder, Graham and Nikolais techniques). The course is open to people with dance experience and will involve various types of workshops from movement logistics to dance-drama. The fee for the full five days is only £45 with reduced fees for the weekend only and bed and breakfast "en famille" can be arranged at £5/6 per night. Places are limited to 30 and a number of places have already been booked by overseas students. Gerard tells me that the course came about as a result of requests from overseas students from Switzerland and Holland who are in their final year of study at various European Dances

Academies. Further details about the course and place availability from:- Gerard Bagley, 28 Hillcrest Road, Purley, Surrey CR2 2JE (01-660 5119).

## CONTRIBUTING AUTHORS

**Margaret Dunn** is President of the Laban Guild.

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

**Jennifer Holbrook** obtained her M.Ed, on which her article is based, at Manchester University; she is Secretary of NATFHE Dance Section.

**Sarah Rubidge** is Director of the Bristol Community Dance Centre.

**Julie Tolley** is Director of the Yorkshire Dance Centre.

## COPY DEADLINES

The copy deadline for the November 1983 issue of *Movement and Dance* is August 31st 1983.

Please send copy for the summer issue of the Newsletter as soon as possible.

## ERRATUM: NOVEMBER 1982 ISSUE

A printing error in Lisa Ullmann's article "F. C. Lawrence: an appreciation" on page 53 reversed the sense of a quote attributed to Laban. In line one the quotation "Lawrence is a phenomenon. Although he is a dancer in his mind and actions." should have read: "Lawrence is a phenomenon, although he is physically entirely inexperienced in movement, he is a dancer in his mind and actions."

## ADDRESSES

The addresses of the two dance centres discussed in this issue are as follows:-

**Bristol Community Dance Centre**, Jacobs Wells, Hotwells, Bristol BS8 1DX (0272-276344)

**Yorkshire Dance Centre**, c/o The Music Dept., Leeds City Council, Municipal Buildings, Calverley Street, Leeds LS1 4AB (0532-462121).

The books reviewed in this issue are available from:-

**Dance Books**, 9 Cecil Court, London WC2N 4EZ.



Centre for Dance  
and Related Arts,  
Croydon

INTENSIVE  
4 DAY DANCE COURSE  
30th Aug. - 2nd Sept. 83

Contemporary, Ballet, Jazz, Mime  
Elem-Adv/Prof & Teachers

Details from Course Secretary:  
53a Croham Road, South Croydon,  
Surrey, CR2 2LE 01-688 1708





#### M. A. DANCE

starting OCTOBER 1983. One year full time or two years part time Courses in:

PRACTICAL CHOREOGRAPHY  
DANCE ANALYSIS & CRITICISM  
U.K. C20 DANCE HISTORY  
DANCE EDUCATION  
DANCE RESOURCES & ARCHIVES

#### B.A. (HONS.) DANCE IN SOCIETY

starting OCTOBER 1984. 3/4 year degree course with one year on professional attachment. Theoretical and practical studies in dance with training for careers in

DANCE ADMINISTRATION / ARCHIVES / RESOURCES  
DANCE TEACHING / THERAPY / COMMUNITY WORK  
DANCE NOTATION / RECONSTRUCTION  
DANCE CRITICISM / HISTORY

#### FOR FURTHER INFORMATION PLEASE CONTACT

The Secretary, Dance Studies,  
University of Surrey,  
Guildford, Surrey GU2 5XH  
Tel. 0483 571281. Ext. 544



#### NATIONAL RESOURCE CENTRE FOR DANCE

##### Dance Film and Video Catalogue - price £3.50 (p+p inc)

A collection of information about film and video recordings currently available for hire and/or purchase in the U.K.

It includes:

ballet/modern and traditional dance -  
dance education/recreation - documentary - musicals

Titles of film and video recordings  
with details of choreographer, company, dancers and distributors.

##### Video Recording - GCE 'O' level Dance

(University of London School Exam. Board) price £15 (p+p inc)

A video recording of the set technical studies  
for Paper 1 - Practice of Dance.  
Classical and contemporary studies -  
two interpretations of each.

#### FOR FURTHER INFORMATION PLEASE CONTACT

The Secretary, Dance Studies,  
University of Surrey,  
Guildford, Surrey, GU2 5XH.  
Tel. 0483 571281 x 544



## OFFICERS OF THE GUILD

#### President

**MARGARET DUNN**

#### Chairman

Sheila McGivering,  
3 Cliveden Road, Chester CH4 8DQ

#### Vice-Chairman

Sam Thornton,  
Ivy Cottage, Clockhouse Lane East, Egham, Surrey TW20 8PF.

#### Hon. Secretary

Audrey Pocock,  
Yew Tree Cottage, Hardham, Pulborough, Sussex.

#### Hon. Treasurer

Christopher Lunn,  
The Brown House, 20 Garden Road, Tunbridge Wells, Kent TN1 2XL.

#### Hon. Editor

Michael Huxley,  
Overdale, 17 Hampole Balk Lane, Skellow, Doncaster DN6 8LF,  
South Yorkshire.

#### Advisers to the Editor

June Layson, Peggy Woodeson, Elizabeth Smith, Sarah O'Hare.



**Roehampton  
Institute**

Digby Stuart  
Froebel  
Southlands  
Whitelands

## DANCE in the 80's

BA/BSc COMBINED HONOURS  
COURSES 3 years

BEd HONOURS COURSE 4 years

UNIVERSITY OF SURREY

Study DANCE,  
with one of the following:  
Art, Biology, Business Studies,  
Chemistry, Drama, Education, English,  
Geography, History, Music,  
Psychology, Religious Studies,  
Social Administration, Social Biology,  
Sociology.

Prospectus and Application Form from:  
The Academic Registrar  
Roehampton Institute of Higher Education  
Roehampton Lane, London SW15 5PJ  
01-878 5751

## THE UNIVERSITY OF MANCHESTER

### M.E.D. COURSES IN PHYSICAL EDUCATION

## DANCE

The Department of Physical Education  
provides the following postgraduate  
courses:

1. An **examined course** in which **Dance in Education** can be studied along with other options.

2. A **research course** in which students can investigate aspects of Dance, and other topics.

BOTH courses are available **FULL TIME** (one year) or **PART TIME** (three years) and lead to the award of the honours degree of Master in Education.

Write immediately for further information to:  
**The Director, The Department of Physical Education, University of Manchester, Manchester M13 9PL**