

MOVEMENT AND DANCE



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Editor
Michael Huxley

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

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Janet Lunn,
The Laban Guild,
Little Hurst,
154 Forest Road,
Tunbridge Wells,
Kent TN2 5JD.

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MOVEMENT AND DANCE MAGAZINE OF THE LABAN GUILD

Number 72, May 1984

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Editorial

My apologies to all subscribers and readers for the late appearance of this issue. I have had to resign from the post of Editor, with very much regret, as my other professional commitments do not allow me the time to edit Movement and Dance. Subscribers will receive a second issue of the magazine for this subscription year under the aegis of a new Editor. I have greatly enjoyed my time with the magazine and hope that it, and the Guild, continue to thrive in keeping Laban's work alive.

Michael Huxley

It is a compliment, and indicative of the Guild's expanding thought under the Presidency of Margaret Dunn, that you should ask someone untrained and unpracticed in Laban's work, someone whose movement experience — apart from athletics and parachuting — has more to do with classical ballet than anything else, to give the Laban lecture. I can only repay this honour by reflecting on the significance of Laban to me, speaking from this outside perspective to you within it. If the result's a number of challenges, let us discuss at the end.

Looking at the programme for the weekend I feel you might wish me to speak more on technique, on classwork, on practical things. I will touch on these in a community context at the end of what I have to say. Hence the leaflet of the Laban Community Dance and Movement Course which I have given you.

Before that, I would like to turn to thinking. I remember speaking to the first conference of Dance and the Child International in Edmonton, Canada in the summer of 1978. Three of us were asked to speak on the child as spectator, performer and creator. My contribution was the child as spectator and I remember arguing that there should have been four speakers, not three. A theme was missing, the child as thinker, as dance thinker. For a long time the dance world in all its branches has underestimated the role of thinking historically, critically, socially, even pedagogically. Only now is this being corrected through the growth of a Society for Dance Research and through the establishment of important centres which combine dance thinking with dance doing. Of these the Laban Centre, with its vocational, undergraduate, postgraduate and research studies is among the most important in the country, a wonderful development from Laban's pioneer work and from the Art of Movement Studio — but also some indication of where perhaps the principal importance of Laban himself might be judged in the context of history. Barely five years ago we celebrated the centenary of his birth; within two years we will celebrate the fortieth anniversary of the opening of the Art of Movement Studio in Manchester — a whole generation on; within four years falls the thirtieth anniversary of his death. Yet he seems still ever-present. What is the nature of this influence?

Just now, at the Laban Centre, we are preparing papers on the development of the Centre's MA Course. It has fallen to me to do some of the conceptual work for this. Consequently we have had to think through the philosophy of the Centre and the relation of its wide range of dance studies to Laban's work and thinking, we have had to think of our roots. There's the clue. When I looked for philosophy my colleagues pointed out to me that one cannot derive from the study of Laban's work any clear philosophy or specific list of principles. Rather he was a great humanist, a great thinker about dance and movement — the greatest this century — and therein one will find philosophy and principles to be evolved by oneself. As a dance thinker he is in the tradition of Noverre and Blasis, but ranging more widely, a pioneer who asked important questions about the nature of human movement in the Euro-

pean society of his day and thus, with Delsarte, Jaques-Dalcroze and a very few others, opened the door to a new area of study and knowledge. In the process our understanding of the nature of knowledge has been changed and infinitely expanded. We have not reached yet the new frontiers to which he pointed. It is hard to define that which is undefined; all that range of knowledge and rationality which does not rely on knowledge for expression. We know now that without experience of this non-verbal area of human knowledge people are less human beings, less educated, deprived.

Drawing on this approach and vision, this opening of knowledge, one might argue that human movement is the primary expression of what it is to be a human being in all the variety of human living throughout the world; the basis of all economic and social activity; one of the most significant means of human communication. The art of dance is the most creative expression of human movement, the transmission to others of values and emotions which rarely can be expressed in words, a basic representation of human imagination. It follows that the study of human movement and dance is a study of one of the bases of social existence, communication and culture; the fundamental link between almost all aspects of human activity. Within this the art of dancing requires special attention as the most creative element of movement. That is why in our Gulbenkian dance report (1980) we defined dance as part of the study of human movement, part of the study of human culture and part of the study of human communication.

In fact, of course, without motion there is nothing. If we re-state Newton's three laws of motion we can see at once how much Laban's studies relate to these laws and add to our knowledge of motion in terms of human movement. The first law states, says Newton in his *Principia* (1687), that "everybody will maintain its state of rest, or of uniform motion in a straight line, unless compelled by some external force to change that line." The changing of a direct line of movement signals change in the thinking or emotional direction of the dance, an external element as clear as Newton's law. The second states that "the rate of change of momentum is directly proportional to the force and takes place in the direction of the force." The third states that "to every action there is an equal and opposite reaction." Einstein has modified slightly Newton's views but it seems to me there are grounds for considering Laban's studies and analysis as an extension of our knowledge of motion in human terms. This motion or movement is controlled and purposive only if it is understood and to that understanding Laban's method of analysis has made a fundamental contribution, allowing us at least to postulate there will one day be a discipline called the history of human movement and an archive of movement.

Rudolf Laban was not a scientist in the sense in which this is generally understood in the natural or physical sciences, but it seems to me that his study of effort, rhythm and the dynamic and spatial pattern of action on the one hand and his relation of the movement of individuals to the

society around them, including social adaptation through movement, can be related to scientific and philosophical method. If scientists proceed from thesis to antithesis to synthesis is not this the nature of movement study and of dance in practice? In philosophical terms one can express much the same reflection on Laban's work in the application of dialectical method, truth emerging from the conflict of ideas, of opposites, of contradictions. There is the fundamental conflict between human body and the ground, of body in relation to body, of human effort in the context of social, economic or physical restraints. All these are present within Laban's work and offer areas for exploration. There is much thinking to be done.

This thinking is the more important if one reflects on the changes which have influenced the development of our profession, even since Laban's death. Internationally, dance has formed its own organisations, not only the CIDD linked with UNESCO, but Dance and the Child International which holds its third conference in New Zealand in 1985. Presently I shall be attending a major international conference of artists in Western Canada — aiming at a United Nations of the Arts — to which dance artists will be making leading contributions and for which much of the preparatory work has been done at the Laban Centre. Within our own society in Britain I do not have to emphasise the existence of today's dance boom. We all know it is here, but it suffers from a contradiction, an example of the dialectic at work. It exists at the grass roots in all its manifestations of popular dance, dance skating, dance classes, keep-fit, folk dance, theatre dance, youth dance in schools and the dance of many cultures which today contribute to British culture. So much is fact. But this finds little answering response from those who lead our society; not from funding bodies, not from the majority of education authorities, no matter what is done in their schools; not from much of the media. The resolution of this contradiction has to lie in our own activity, organisation and, above all, demonstration of what dance actually contributes to our society, to the education of young people, to health, community relations and the enjoyment of life at each level. This implies thinking and research. I would like to think that in this task the Laban Guild, the Laban Centre and the Centre's new course in Community Dance and Movement might find common ground. The UN has designated 1985, for example, International Youth Year. There is a British organising committee. Is there not some way in which there can be a dance contribution to such a concept, bringing together Britain's many dance forms, a projection of British youth through dance. Along similar lines can we not work for closer links between the dance profession, the education profession, community workers, social workers — in fact between the dance profession and the rest of life?

This implies a special kind of thinking. In my own case I had to move from the values of classical ballet to the values of community dance. In other words from a world which placed special emphasis on an idealised human form and on brilliance of technique of a particular kind, a world

in which everything was focused on product, to a world where it must be accepted that there is no idealised human form or shape, no particular way to move or dance, no-one who cannot contribute to the *process* of movement expression and movement creation. Yet community dance has things to learn from the dance profession — that product does matter; that standards of personal discipline, movement quality and so on are part of process; that technique can extend, not limit, the possibilities of expression; that community dance workers, teachers, animators, dancers-in-residence, however they are called, are themselves professionals whose profession is to stimulate and release dance abilities and qualities in others. In doing so the balance of process and product is critical. For this a training is necessary.

The problem can be shown most clearly in the youth dance movement, one of the most significant developments of this decade. There have been four annual festivals to date in different parts of England, Wales and Scotland with the fifth taking place in London this summer. Something like 50 groups around the country attend with the aim of receiving professional training. As a result a National Youth Dance Company is to be established. How is this company to be chosen? Shall it be by audition, as in the dance profession, with the best potential dancers drawn away from their companies into a 'national' framework for considerable periods of rehearsal and performance? Or shall it be by some other method placing an emphasis, say, on group or company achievement rather than individual competition which is implied in audition?

The root of the problem is conceptual, a matter of attitude and thinking in which the necessary values of the professional dance world seem to have little to do with dance at local community level. Youth dance at local level surely is about co-operation not competition. It is about sharing a commitment to face artistic challenges — appropriate to each level of ability where sensitive choreographers can work with groups containing a variety of abilities. In other words youth dance, like community dance, is about opportunities to succeed, not failing, without compromising artistic standards. It is about participation and performance in the continuing and life-enhancing activity which can touch and embrace everyone. For this Laban argued all his life.

No-one pretends this is easy. It requires its own approach to teaching, choreography, music selection, and relations with the dance profession and other professions. Hence the kind of course described in the leaflet I have given you. The course is still evolving. Community dance artists need to know how to argue their case to local authorities as well as to the management of community centres and to those who ask for dance classes in the middle of a housing estate. They need to know how to observe movement potential as well as develop it; relate their dance and movement classes to the movement experience and needs of those in the class; transmit enthusiasm because they believe passionately in what they are doing. It seems to me that this approach to movement is precisely that of Laban, that in his movement choirs he was a pioneer of the work

of community artists today. It is a good reason why the first full-time community dance and movement course in Britain should be located at the Laban Centre, recognising implicitly the need for training. Here, surely, is another area of mutual support between us, the need to ensure that no-one undertakes a class in whatever style of movement without the qualification of training. The danger of damage to bodies, and therefore to health and psyche, within the movement explosion today is enormous. It reinforces the case made in the Gulbenkian dance report for a system of licensing teachers if the credibility of our profession is not to be at risk *as a profession*. If one can say a dance class is like a garden with some plants exceptionally striking; others less brilliant but growing in themselves and important to the whole; and a few weeds which one plucks out in the interests of all: how much more important is this to the whole range of dance teaching and training whether in schools, in the profession or in the community? At whatever level the dance or movement class is probably the most important thing we contribute to the society in which we live as well as the most potentially destructive. How do we reach this position, the moment of giving class? Why do we do it? Is it only because we have a rather unformed need to dance and move ourselves? Or is it because there is commitment with thinking about content, progression from one class to another, about aims and a consideration of the human make-up of the class? It seems to me that this is where Laban is so important in comparison with any other areas of dance thinking and activity. He not only thought and communicated about the whole area of human movement. He has left us continuing the thinking, still searching for answers. Perhaps a teacher's role and a dance class can be compared with the span of a life. At the end of life one has to ask oneself "Do I leave the world a better place through my contribution?" At the end of class one asks "Do I leave each child, each adult, each person in my class somehow better in themselves and in relations with others?" I believe one should ask this and that the end of class in this respect is like the end of life. It cannot be repeated. To each of these questions Rudolf Laban could and should have answered "Yes".

PETER BRINSON



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ART OF MOVEMENT IN YUGOSLAVIA



In 1979, the year of the Laban Centenary, I was elected honorary member of his Art of Movement Guild. Instead of a conventional letter thanking them for this honour, I wanted to express my gratitude to the Guild by writing an article for its magazine, which would contain a summary of my contribution to introducing and propagating Laban's teachings, as well as the results of my efforts. But as I considered that my work has not been completed yet, I am doing this now, with great delay, prompted by a recent event in my life: an award for 'life achievement' awarded by the Republic of Croatia. This is the highest prize awarded by the

Republic to outstanding artists and other persons who have contributed to the advancement of culture of our country. A short biographical sketch of my professional activity was read during the presentation of the award, which I quote here:

ANA MALETIĆ, dancer, choreographer, choreologue and teacher has been creatively active in the art of dance at home and abroad for fifty years. At the time of the greatest flowering of classical ballet in this country, during the thirties, as a young graduate of Laban's Choreographic Institute in Berlin, she brought here the spirit of new investigations and experiments in the art of dancing. The experience of a dancer and choreographer in the field of free dance movement was used by Ana Maletić in staging dance creations usually in close collaboration with Yugoslav composers (Papandopulo, D. Savin, Fribec, Kosetto, Malec, B. Kunc, Dumicic and others). About one hundred choreographies at home (Zagreb, Belgrade, Sibenik) and abroad (Austria, the Netherlands, France, both Germanies, Poland, Sweden etc) are a significant contribution to attempting a synthesis of the national dance heritage and contemporary dance expression. Thanks to Ana Maletić, Zagreb is today a significant centre of modern dance movement both within national and international limits. The Zagreb Dance Workshop, the Studio of Contemporary Dance, and the Zagreb Dance Ensemble, along with numerous other dance ensembles, have been successfully developing the artistic and pedagogic impulses of their founder, teacher or source of inspiration.

Apart from her artistic and pedagogic activity, Ana Maletić regularly publishes professional texts to periodicals and

ART OF MOVEMENT IN YUGOSLAVIA

encyclopedias. Her book *Contemporary Art of Movement and the Methods of Educational Dance* is indispensable reading in her field.

In her eightieth year still very active, Ana Maletić, the Nestor of contemporary dance in our country, is the author of the forthcoming *History of Dance*, to be published by Liber (Zagreb) in three volumes, the first work of this kind in our culture. One of the leading dance artists of Croatia and Yugoslavia, Ana Maletić is a complete personality of our dance scene and even of our culture as a whole. Her work is a great bequest to our heritage and a source of invaluable and lasting inspiration.

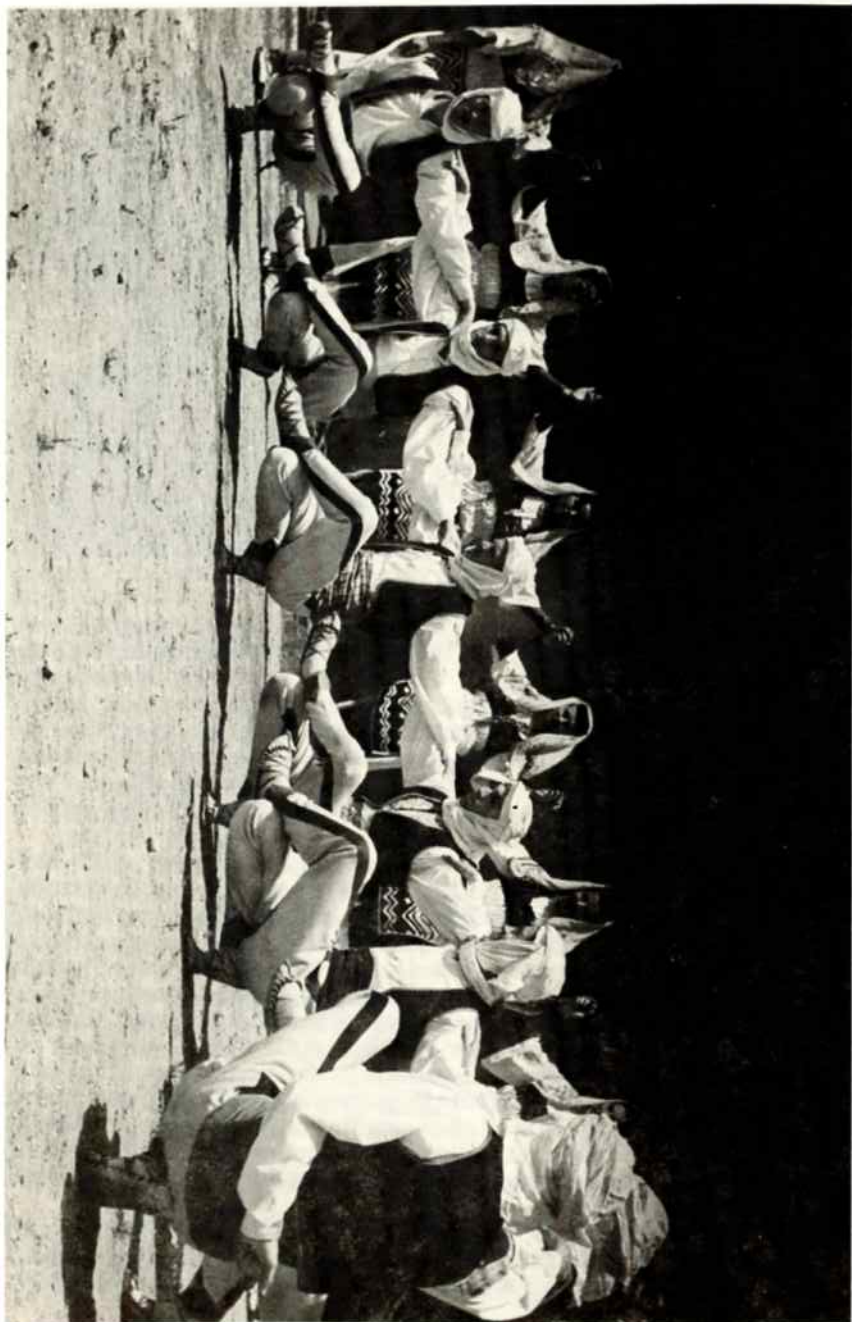
Dr. Vladan Svacov

I first met Laban during a tour of his Dance Stage in Yugoslavia in 1924. He made several visits to Maga Magazinović's School for Rhythmics and Plastics, where I was a pupil. Impressed by Laban's ideas and by his art, I continued my studies at his school in Paris (after obtaining Magazinović's diploma). Laban's school in Paris was headed by Dussia Bereska, but he also often taught there in person. After graduation I continued my studies and obtained the diploma of Laban's Choreographic Institute in Berlin.

In my private school in Zagreb, before World War II, I taught according to Laban's percepts of that time. I applied his principles both to dance and choreography as an independent art which is not subordinated to music, and to musical education through movement. In my original choreographies I collaborated directly with the composers, so that much of my work in this field was produced simultaneously with the creation of the music. Even my choreographies of folk motifs and our dance folklore, were based on Laban's principles of the art of movement.

The War put an end to my school and the dance group which had grown out of it, and which I had taken on many tours in and outside the country. It also broke my, until that time, uninterrupted contact with Laban. Soon after the end of the war I submitted to our educational authorities a plan for a state School of the Art of Movement, which would offer professional education in this field. Difficult post-war times were, however, not propitious to opening such a school. My reassembled dance group also dispersed after a while, and I became the head of Rhythmics and Dance Courses attached to the music school. Laban's findings and the dynamic rhythm characteristic to his art of movement applied in musical education showed excellent results however. In 1963 I was consequently nominated honorary member of the Croatian Music Teachers' Association for my extraordinary merits in the advancement of musical education.

Nearly surreptitiously — owing to the initial distrust in the post-war years of anything that came 'from the West' — I began to propagate again Laban's inventions. Soon I was doing it more and more openly —



part of the text was printed for students in 1978, this represents the first Yugoslav handbook presenting a summary of Laban's teachings. The appearance of this book was also eagerly expected in other Yugoslav republics apart from Croatia.

A fair number of graduates from our School has found employment in various institutions. According to available data, about 80 of them were permanently employed at the end of 1983. Although they were employed for the qualifications they received in the Zagreb School, many of them completed special programmes at the University.

Employed as teachers and choreographers:

Zagreb School for Rhythmics and Dance	8
Young People's Theatres in Zagreb and in other towns	4
Courses at various cultural centres and nursery schools	14
Music schools in Croatia and Bosnia	3
In modern dance groups in Zagreb more than	32
Leaders of dance groups	3

Employed as therapists and instructors:

Zagreb Centre for rehabilitation of hearing and speech	12
Deaf-mute Institute	1

<i>As stage-managers or their assistants.....</i>	<i>3</i>
<i>total</i>	<i>80</i>

Some of these people become avowed experts in their field active in Yugoslavia and abroad. I shall mention here only those among them who have completed their education under my personal guidance or assistance. I wish to stress, however, that some of the younger generation have already also gained a certain reputation.

Most of my pre-war students have retired. Among them I shall mention only the first to obtain the diploma of my school. It was **Ana Radošević**, graduated in 1939. A member of the Belgrade Opera after the war, she specialized in opera staging and choreography. In spite of the special demands of the opera as a medium, according to her own testimony, her work bore the stamp of Laban's influence. The originality of her staging gave her access to opera stages of many countries, such as the Civic Opera in Dallas, Covent Garden in London, the Scala in Milan and others.

Tihana Skrinjarić, at first teacher and choreographer of the Zagreb School, took over the Studio of Contemporary Dance in 1968 and was its artistic leader until 1979. With Zaga Živković and Branĉa Kolar, members of the Studio, she shared the honorary prize of the International Summer Dance Academy in Cologne 1971. She is founder of the Workers' University's Dance Centre in Zagreb.

Vlasta Kaurić, for nearly two decades teacher and choreographer of the Zagreb School, she works from 1972 also as choreographer of the Zagreb Dance Ensemble. She is deeply involved in investigating primal

expressive forms of dance movement and innovations in the choreographic process. Vlasta is the recipient of several Yugoslav awards for her teaching and artistic achievement.

Following are the names of those, who were members of the Studio of Contemporary Dance from the beginning, who contributed considerably to their further development as dancers and choreographers:

Branka Petrićević for over ten years teacher and choreographer of the Zagreb Youth Theatre. She is a member of the "Dance and the Child International" (DACI) from its inception. In 1978 she participated in the DACI conference in Canada and attended the 1982 Conference in Stockholm. Branka gave a paper at the International Laban Centenary Symposium in London 1979. She is the author of numerous choreographies for children and recipient of awards for her work in this field.

Ivanka Serbedžija is art of movement teacher at the same theatre and one of the creators of its repertoire. Apart from this she collaborates with stage-managers of other theatres. Along with Yugoslav awards, Ivanka also received a prize at the International Theatre Festival in Arezzo (Italy).

Ivica Boban, since 1965 teacher of art of movement on the stage at the Zagreb Academy of Theatre, Film and TV, faculty of acting and staging. In 1973 she formed a group under the name of "Theatre Workshop 'Greetings'" after Ionesco's play of the same title. In this play, one of Ivica Boban's most successful stage-realizations, movement is assigned a dominant role. Her performances have been shown in 14 countries of Europe, as well as Central and South America. Along with Yugoslav awards, she received first prizes at the Festival Mondial du Theatre in Nancy, in Caracas, Wrocław and elsewhere.

Zoja Radmilović and **Lela Gluhak-Buneta**. After several years with the School and Studio, they founded the Zagreb Dance Ensemble in 1970, soon afterwards managed by Lela alone.

Zoja has continued her work as teacher and choreographer of the Zagreb School and for this work has received several prizes.

Lela encouraged also the creative activities of younger members whose choreographies were soon added to those of the founder members, and performed both at home and abroad. Lela has taken up temporary residence in Australia and collaborates as choreographer with the "Australian Contemporary Dance Company".

Zaga Živković became artistic leader of the Studio of Contemporary Dance in Zagreb in 1978, after a distinguished career as its member. Under her leadership the Studio continues to appear on the stage and TV at home and abroad. From 1972-1975 Zaga was a member of the International Arte Viva Group. She collaborates with stage-managers of different theatres and has received several prizes for her creative work.

Numerous graduates of the Zagreb School have become collaborators of Professor Petar Guberina, the inventor of a new method of speech and hearing rehabilitation, at the SUVAG Centre in Zagreb. They have

found ways to apply Laban's principles working with children of defective hearing, thus giving a valuable contribution to Prof. Guberina's "Verbo-Tonal" method, which has been applied successfully in many countries on all the five continents for nearly two decades. Our specialists of the Art of Movement are asked to instruct and educate all types of specialists working with people of defective hearing: defectologists, physicians, phoneticians, teachers of gymnastics and others. Some of them have also been published in this field and participating in the structuring teaching curricular for handicapped children

Vesna Pintar was prof. Guberina's first collaborator in experimenting with the application of Laban's principles on the rehabilitation of children with defective hearing, and children with other problems in their psycho-physical development. She has been with SUVAG for eighteen full years. Besides of Yugoslavia, Vesna P. has trained cadres in Belgium, France, Canada, U.S.A., Japan and Algiers.

Elvira Šakić is Vesna Pintar's close collaborator, and has been with Suvag the same number of years. Another creative art of movement specialist in the field, she has contributed to the development of this aspect of the method, and trained cadres in Belgium, France, U.S.A., Algiers, Tunisia, Brazil, and Columbia. Together with Vesna P. she participated at the Laban centenary celebrations in London. Their paper read on that occasion has been also printed in the centenary publication. **Maja Marinović** belongs also to the movement experts at SUVAG. She has formed cadres on several occasions at the University of Tennessee at Knoxville. During her seminar in New York in 1974 she got in touch with Irmgard Bartenieff and was invited by her to give a lecture at the Laban Centre in New York, on Body Movement Stimulation in the Rehabilitation of people with severe hearing problems. In 1977 and 1978 she trained cadres in Cairo. She received an award for her educational work in 1977.

Zdenka Gavrilović, one of the younger generations at SUVAG, is like her colleagues graduated at the Zagreb School at the same time or even later, very active in practicing and instructing movement therapy based on Laban principles. She has worked in France and in the United States, and demonstrated her work with a group of children at the DACI World Congress in Stockholm 1982.

But the only Yugoslav who systematically and consistently teaches Laban's learning in the U.S.A. is Vera Maletić, professor at the State University of Ohio's Dance Department at Columbus. As far as I know, Vera has the intention of writing about her activities for this magazine herself. Her article will be the best presentation of the endeavour made by a member of the second Maletić generation to the dissemination of Laban's heritage.

Ana Maletić

- a *Ana Maletić* photo Studio Slavan, Zagreb.
- b *Suite Shipetare* choreography Ana Maletić, photo Tosa Dabec
Siptarska Svita was made in 1952 for the Croat Ensemble for Folk Dance and Folk Song. Music was composed for this choreography by Emil Cosetto. It has been performed in Yugoslavia and all over Western Europe from Helsinki to Biarritz. It toured England from September 27th to October 28th 1954 to twenty venues and was broadcast on BBC TV on 27th November.
- c *Criminal Connections* choreography Ana Maletić, photo Duro Slako
One of the five parts of the satiric choreography *Connections* made in 1963. It was performed in Zagreb and through Yugoslavia and then at Bayreuth. The music was composed by Boris Papandopulo. In 1964 it was produced as the first co-production for Austrian and Yugoslav TV.

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DANCE CENTRES

CENTRE FOR DANCE AND RELATED ARTS, CROYDON



Founded in 1979 by Hettie Loman and Sally Archbutt, the aims of the Centre for Dance and Related Arts as an organisation are to provide opportunities in Croydon for the study and practice of dance as an art form, with some provision for work in related arts fields, and to provide a forum for the exchange of dance and arts ideas through workshops, discussions, lectures, films and performances. The Centre is now run by a committee of six, who give their services in a voluntary capacity, and has an active membership of approximately fifty people each year. Fourteen is the minimum age for membership.

The regular class programme offered throughout the year has always concentrated on Laban based contemporary dance work, and this year classical ballet and Kinetography Laban have been added to the schedule. 9 regular classes are now held each week, 5 amateur and 4 professional, plus additional rehearsal sessions. The approach is serious, technical and choreographic. There are opportunities for amateurs to perform at end of term open days, for young dancers to join the Youth Dance Theatre Group, and the professional company, Croydon Dance Theatre (separately financed) is currently building its repertoire for a second season.

The Centre also arranges intensive short courses from time to time, and this year will hold its third annual Summer Course between August 13th and 23rd. Summer Course programmes to date have included contemporary (Graham, Limon and Laban based), classical and jazz dance and mime, and have proved very popular, providing opportunity to work with many fine visiting teachers. Successful short courses focussed on CSE/'O' Level dance work have also been held, the most recent attracting 100 students and teachers from a wide surrounding area. The programme included contemporary and jazz dance technique, effort and space study, dance composition and a lively performance of dances by CSE/'O' Level dance students from participating schools.

Visiting artists who have performed, taught or lectured for the Centre

DANCE CENTRES

during the first four years include Gerard Bagley, Leonard Choice, Helena Coelho, Gordon Curl, Adam Darius, Direct Dance Company, Linda Gibbs, Anna Haynes, Tim Hext, Jackie Lanham, Howard Lee, London Youth Dance Theatre, Hettie Loman Dance Theatre, Audrey Knight-Ellis, Masque Dance Theatre, Barry McBride, Ivor Meggido, Laverne Meyer, Fiona Morris, Phoenix Dance Company, Audrey Pocock, Clover Roope, Linda Ryder, Maggie Semple, Sam Thornton, John Travis and Joan White. Miro M. Zolan has joined the regular staff of the Centre this year, teaching the classical ballet classes and choreographing for the professional company.

The Centre is a member of the Sports Council Greater London and S.E. Region Movement and Dance Liaison Group and a number of Centre Members performed at the recent lively and interesting "Comparative Day" at Cecil Sharp House, which provided opportunity to gain insight into and experience many different approaches to movement and dance from the fitness and therapeutic points of view.

As an independent organisation receiving no grants or sponsorship at present, and with more serious, eclectic, rather than a widely 'popular' programme, the Centre has just about managed to cover its costs financially but cannot afford to sustain a loss on any of its ventures. A priority now is to find a base of our own, for the cost of hiring halls becomes an increasing burden as our activities extend. We are grateful to have had the co-operation of the Croydon Education Department over venues for our intensive short courses and this has enabled us to provide special fee concessions for students attending Borough schools. Donations from friends of the Centre have enabled us to purchase stage flooring and ballet barres, and on loan we have access to film, video and spectro-analysing equipment, costumes for productions, sound equipment and a library of records and dance books.

The Centre is pleased with the quality of the response it has received to date, and hopes to be able to continue to provide opportunities for people to discover, enjoy, develop and share their interest in and love of the art of dance. Many members rejoin each year and a number of young members hope to go on to full-time training and make dance their career.

Long term the search goes on for premises in order that we may deepen and extend our programme, house our equipment, office and studio space in one building and provide better practice and social facilities. Meanwhile we have become a dance information point and have built up many contacts and a large mailing list. A dream is one day to be able to provide a well-equipped performance venue where the work of our visiting dance artists can be presented in a truly professional way. We are lucky though in Croydon to have excellent theatre and concert provision in the Fairfield Halls complex, and to be within easy reach of the richness of the London dance scene, with its many fringe, major company and international performance events.

Sally Archbutt
Photo: Ellinor Hinks



I met Martin first in the Laban circle in Berlin around 1927 and I saw him last a fortnight before his death, also in Berlin. Martin Gleisner died on the 13th November 1983, three days after his 86th birthday. Between those dates a life had unfolded which was as rich as any could be, both in outer circumstances and inner qualities which brought great joy and deep sadness alike.

Martin was one of Laban's early pupils and collaborators. He was an actor with great interest in dance, who had studied in the famous Max Reinhard theatre school before he joined Laban in 1924. Laban had taken him into his professional stage-dance group and trained him as a performing dancer. One of his most successful roles was in Laban's *Don Juan* production as Sganarell, the servant of Don Juan (danced by Laban) of which the *Jenaer Volksblatt* wrote on 6th May 1926 that he brought the audience "....enormous delight.... In sharp contrast to his (Don Juan's) distinguished bearing was the diabolic play of his servant who, with a mephistophelian mask, was personified by Martin Gleisner in a sheer congenial manner — also with regard to technique this was an unbelievable accomplishment."

As a member of Albrecht Knust's Movement Choir in Hamburg, he was greatly impressed by this activity and he became attracted to Laban's concept of dance for laymen. This became the field in which he specialised and in which he reached remarkable successes. In fact, he was, besides Albrecht Knust, that person who brought about the great popularity of movement choirs in Germany in the 1920/30s. At the Mannheim National Theatre 150th anniversary celebrations in 1929, Laban used members of his movement choirs as the core of the 500 performers and appointed Martin to direct proceedings in his absence.

As a socialist, he was much concerned about the cultural education of working people. There were the youth organisations, the folk high schools, the many cultural establishments of the Weimar Republic of Germany amongst whose members was a great demand for

"free" movement and expression. Martin saw that there was an open door to bring dance to the masses, dance in which one could try to find new forms and participate in a common dance experience. So he established his first movement choir in Gera and then founded the Movement Choirs of Thuringia, in the industrial area of South/East Germany, to which many hundreds of people belonged. Later he worked also in Berlin.

There were increasing demands to participate in festive occasions and gradually Martin was commissioned to produce entire festivals. He did this much in Laban's sense of a 'Gesamtkunstwerk' in which singing, speaking, and dancing choirs united in the creative process. He invented and organised the dance-plays throughout and wrote the texts for the speakers and singers. By 1927, he was a central figure in the workers' festival movement which was then a new venture.

In the same year, Martin became the Chairman of the Association of Laban schools. With his great insight into the problems which the increasing number of qualified Laban teachers was creating, internally and externally, and with his fine sense for the needs of the work, which all represented, he was a most effective helmsman. Various rights had to be discussed: which schools may use Laban's name, who may train others as dancers, or as dance teachers; the training programmes had to be agreed upon and the organisations of schools and students looked into. There was also a need to represent in public the aims of the Laban schools where work was directed towards an artistic/aesthetic education which contrasted with that of other schools which aimed at physical, sportive achievements. With his penetrating intellect and background knowledge, Martin was an able interpreter of Laban's lay-dance concepts, not only through his practical work but also through his lectures and writings.

In 1928 Martin Gleisner published a standard book on laydancing called *Tanz für Alle* (Dance for All) in which he set out to "examine what bodily awareness and the experience of life in the body (Körperleben) can contribute to the really educated person, to the unity of body, mind and spirit, whether one can find in it those human values which are today looked for more than it has been done for a long time." (p 22). He believed that it is possible for everybody to feel joy in moving together with others in a concerted activity. He was a fighter for a movement culture for the masses, and in the just mentioned book, he concludes: "Thus the movement choir is the focal point in which the art of dance, the life in the body has found the form which gives it a place culturally and artistically in the rise of the masses and in the transformation of our culture....." (p 160)

Martin's successful activities in Germany came to an abrupt end with the ascent of Hitler in 1933. He fled to Czechoslovakia where he was well known and received with open arms, but, being a Jew, he had soon to move on and he went to Holland where he was welcomed and could work for another 6 years. However, the German invasion caught up with him

and he had to flee again, to France and finally via Morocco to the U.S.A. in 1941. His great willingness to adapt to entirely new circumstances helped him to settle in the States and to change his profession. He undertook the necessary studies to become a social worker, and he worked there in this capacity until 1978. After the war, first in 1953, he was sent by the American authorities several times to Germany, as he was familiar with the social laws and organisations in both countries. It was a joy to see him again when he visited England and my Art of Movement Studio. His great enthusiasm for dance, and Laban's interpretation of it, was in no way diminished.

In his last years he had again more time, if not always the strength, to participate in dance events. In New York, in 1979, at the Laban centenary celebrations, organised by the Laban Institute for Movement Studies, we could also celebrate a re-union. When subsequently LIMS invited him several times to talk to them about work with movement choirs, he was tremendously happy to do this. He was keen that people should be aware that its aim is not to create "complete works of art, but to serve the acknowledgment of the joy of dancing. People with a common interest are addressed, namely those who are open to the dance experience."

Last October, I was fortunate to witness in Berlin at a Symposium on the early developments of the new or modern dance in this century, how Martin held his audience spellbound with the account of his experiences with movement choirs. His words are still ringing in my ears. They are bringing home the sad fact that we have lost with Martin Gleisner a well-informed and highly experienced expert of the art of movement, who, through his indefatigable efforts, has given to so many people joy to create in movement. He was devoted to the idea of the cultural/educative possibilities of the new dance for the masses and has never doubted Laban's rightness in this respect.

Martin Gleisner was a true friend, gracious and unassuming, with utmost generosity and regardfulness. The Laban Guild is proud to have had him as an Honorary member and mourns his passing away.

Lisa Ullmann

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128 pp. 216 x 135mm 0 7121 2017 3
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There can be little doubt that philosophy has a contribution to make to the analysis of the place of dance in education and in society as a whole. Such questions as whether dance ought to be part of the curriculum, and whether it ought to be financially supported by the state, are to a degree philosophical questions which call for justifications of dance that provide an objective argument in defence of the inherent value of that activity. Quite a few writers on dance have assumed that it is obviously a worthwhile pursuit since movement in a very general sense is such an important feature of the world. One of the most astute critics of this approach is David Best, and his book, *Philosophy and Human Movement* (1978) is full of criticisms of the more extravagant claims of those he calls "movement devotees" who in one way or another follow the general approach of Laban. Best analyses such claims very literally, and they then not unnaturally appear to be misleading and ill-formed. I shall argue that such claims can often be given a perfectly acceptable sense, and that the role of the philosopher here should not be one of ridiculing statements from a different realm of discourse but rather to try to bring out how interesting and perceptive many such apparently "loose" claims can be.

Best begins his attack by arguing that there are two notions of movement, a wide notion which involves "everything in the world being in motion" and a narrower notion which describes the sorts of activities which go on in dance and physical education. He points out that people have often used the wide notion as grounds for recommending as educative and valuable a study along the lines of the narrower notion. For example, he writes:

Thus Russell (1958) says: 'We live in a world of movement; the whole universe is in constant motion, all living things are in a state of gradual evolution and growth, there is ebb and flow in water and wind.' Similarly Gates (1968) writes 'all around us in the world in which we live is movement — the coming and going, shifting and changing of all living things. It is in the forces of nature with their ceaseless fluctuations in time and space.'.... However, although apparently assumed to be obvious, it is difficult to understand how the implied conclusion is supposed to follow from such facts as these. For it is far from clear how a premise about the movement of inanimate phenomena.... is supposed to lead to a conclusion about the importance of human movement in an education programme. (1978 p 29)

There is a good deal to be said for Best's argument here — he is quite right in thinking that nothing educational follows *just* from facts about everything in the world, and in the world itself, moving. But it can nonetheless be easily seen what Russell and Gates mean. If movement is an all-pervasive feature of everything in the world, then it is *prima facie* significant enough to figure in the curriculum. Best sarcastically comments that if air is an all-pervasive feature of the world, then air

education should on similar reasoning be part of the curriculum. Why he considers this to be a *reductio ad absurdum* of the movement education approach is not at all clear. If air is important to our world then our education should indeed include information about air. The vital distinction between information about air and education involving dance is that the latter, unlike the former, is an initiation into an art form, in just the same way as studying painting, sculpture, music or literature heightens one's aesthetic awareness of aspects of the world. If it is possible to develop a technique (i.e. dance) by which aspects of movement in general can be represented, extended, varied, displayed and so on, then the point of dance will be identical to the point of any art form, and the way in which it achieves its end will be distinct and peculiar to itself. By picking out and examining various important features of what is taken to be reality, all these art forms permit us to view aspects of the universe taken in isolation in order that we may be in a position to appreciate better their separate qualities. That is, the significance of much of what exists may be hidden from us behind our common-sense or practical attitude to it, and one of the features of dance is that it makes it possible for us to observe a movement which by itself might well pass unnoticed in the to-and-fro of our everyday affairs. If movement is an important feature of the world, and if it is possible to come to understand this feature by aesthetic awareness of its reproduction through *human* movement, then it does follow that it is valuable for dance to be part of the curriculum.

This is not, however, Best's only argument against the coherence of the wider notion of movement. He also argues that many writers on movement such as Hope-Smith (1968), North (1971), Thornton (1971) and Laban (1966) try invalidly to stress the significance of movement by claiming that no complete state of immobility could possibly exist. Best claims that "In the way the term is used by these authors' it is impossible for anyone ever to be still." (1978 p 27-8)

The implications of such a position would obviously be paradoxical, especially as most examples of dance have periods of stillness within them. But the writers on movement whom Best is criticizing are presumably not unaware of this. They are only claiming that even in periods of apparent rest, parts of the human body are in constant motion (i.e. the heart pumping blood around, the lungs working and so on). In that sense it is surely sensible to claim that we are never *entirely* still. If it is true that movement pervades our bodies as well as the world, then any aesthetic means of capturing such movement, whether by means of dance or any other art form, will undoubtedly be significant. It is worth noting that the claims we have been considering concerning the pervasiveness of movement are not just claims about facts. They are also claims about the *importance* of facts of a certain kind. Let us take another example. Someone might claim that God's presence pervades the world. For such a person, art would only reach the acme of significance if it bore some relation, the exact nature of which does not require specifying here, to this

very important fact concerning the nature of reality. What the writers about movement we are considering are saying is something much closer to the claim about God and the world than to a claim about some very pervasive fact about the world. There is a big difference between saying (a) God's presence pervades the world, and

(b) Air pervades the world

The claim that

(c) Movement pervades the world

is, despite appearances, much closer to the former, (a), than the latter, (b). For instance, the truth of (b) is such as to be discoverable by scientific experiment, and refutable in the same way. But (a) and (c) are not of this form. Of course, it is very possible that someone might come to disbelieve in God's presence, or in movement's importance, and this would result in one's coming to have a very different view of the nature of reality as a whole. If such a person's aesthetic approach were in some way realist, then accordingly he would have a different view of the direction which art ought to take. Disbelieving (b) would not have such a strong effect upon either one's view of the world or of one's view of the nature of significant art. It is quite clear that Best thinks that (c) is an empirical claim *tout court* since he compares it with people who argue that the world is not really a container of solid physical objects, but rather combinations of atoms and electrons:

That is, Laban is implicitly or explicitly importing a conclusion which is justifiable in the context of discussion of the physical composition of matter, namely the conclusion that all matter consists of the incessant movements of particles, and illicitly employing that conclusion to persuade us of the importance of the quite different sorts of *human* movements with which he is concerned. (1974 p 30)

This is not accurate. Laban is pointing to the importance, on his view of the nature of reality, of movement at the level of our ordinary everyday objects, and does not require support from any facts concerning the scientific constitution of such objects. Laban is arguing that movement is an important aspect of the nature of reality, and would presumably claim that periods of rest and stillness have the significance they possess through their contrast with movement. (Similarly, a religious person might regard suffering as having a point in the order of things, and not as refuting any proposition concerning the power or benevolence of God.)

Let us look at some more criticisms which Best makes of the movement literature. He argues that:

...in support of her argument that dance is the primary art, Russell (1969) writes of children 'dancing with joy and rage', and adds 'one recalls such pictures as that of Bobby Moore leaping and dancing, World Cup in hand'.... it is quite illegitimate to use such a metaphorical sense of 'dance' in sup-

port of an argument for the importance of dance in the more normal sense. That would be like advocating... the inclusion in the curriculum of lessons on the use of gunpowder, on the grounds that people 'naturally' explode with anger, and of lessons on refrigeration techniques since people tend to become frozen with fear. (1978 p 30).

It is not difficult to see where Best goes wrong here. When we talk of someone dancing as an instinctive reaction to an event we are certainly not, as a rule, talking of someone undergoing a series of movements in the formalized rule-governed way that a dancer might be following. Yet it is significant that at a period of great emotional excitement people sometimes do move in ways which bear resemblances to such formalized activities. Since such periods are important in the lives of people, the ways in which they react to them, i.e. through movement, present good reasons for thinking that movement is an important feature of human life. If it is possible to represent such emotions through human movement (as writers on dance would argue), then it is patently worth doing, since it could give an aesthetic point of view of how we sometimes "naturally" express emotions. Education in the use of gunpowder or refrigeration techniques could tell us nothing in this sort of way about the emotions of anger or fear.

Exactly the same criticism may be made of Best's approach to statements concerning our normal awareness of movement. He reports that:

North (1971)... gives as her positive view: 'Movement is something which everyone knows a great deal about either consciously or simply by being in a state of motion, vibration or activity of some kind, all the time'. But it is hard to understand why, on this sort of account, the drill of the 'bad old days' can be excluded... yet the very thought of including drill in education would appal most 'movement' enthusiasts. (1978 p 31).

What "movement" enthusiasts would dislike about the idea of drill is presumably the fact that it fails to extend sufficiently what the individual already knows about movement because the way in which it develops the ordinary movements of people is limited and unrevealing. The sort of movement which everyone knows a lot about is at a commonsense level which human movement education is designed to elevate and deepen. Best is suggesting that since we know what being in motion is like, human movement education could merely consist in getting people to move in certain stylized ways which either copy ordinary movement or extend it in limited and uninteresting ways. But if it is possible to employ techniques which have as their result an aesthetic appreciation of movement plus greater skill by practitioners of movement in actually carrying out phrases, then obviously there is a great deal to be said for the employment of such methods in education.

Best goes on to make even more implausible objections. He asserts,

with an air of discovery, that:

It is obvious that a good deal of movement is harmful, so to use 'movement' in a wide sense might prove to be an embarrassment to movement devotees. There are, of course, cases of broken limbs and pulled muscles, death by over-exertion, and the movements involved in expressing anger, committing murder etc.. (1978 p 33)

He also points out that for people who are forever on the move, movement can be a handicap to development. Is he then suggesting that "movement devotees" are of the opinion that *all* movement is beneficial and educative? If he is, then it would be useful if he could tell us who precisely he has in mind, because there is surely no "movement devotee" who has put forward such a ridiculous view. Best has definitely set up a straw man here to be knocked down. Similarly with the re-emergence of his view that "movement devotees" think it is always through movement that anything of value arises:

How many of us have found that our ability to achieve a more profound understanding of ourselves and of many aspects of our lives has been achieved *not* by movement but, on the contrary, by learning the difficult art of being still? (1978 p 33)

We have seen what is wrong with this argument at an earlier stage. Is Best here suggesting that "movement devotees" think there is never any value in being still? His earlier position, it will be remembered, was that "movement devotees" think it is *impossible* to keep still. Would not a "movement devotee" be of the opinion, rather, that it is often of great value to be still, especially when watching the movement of others? Best is yet again setting up straw men and then taking great pleasure in knocking them down, but the value of such an activity is doubtful if there is such a gap between what the straw men are made to argue and what the object of the exercise, the "movement devotee", is prepared to argue.

But perhaps Best is right in thinking that even if all these objections do not work, he has one which is very damaging to the "movement devotee":

One of the greatest of these is the question of what is supposed to be the value of learning, or learning about Laban's and his followers' movement principles. According to Russell (1969), Laban 'helped us to appreciate that movement is fundamental in all life and that in man's efforts, whether functional or expressive, whether in large movements of the whole body or small unconscious movements of parts, there can be found common factors and fundamental principles'..... Now this seems to mean that if we learn these general, or universal, movement principles, then it will be easier for us to develop specific movement abilities... (1978 p 34)

It should be carefully noted that it is Best who claims that from a

knowledge of the theory of movement it will be possible to improve one's practice, not Russell.

If there are the connections between Laban's movement principles and both functional and expressive movement, then learning what these are will provide us with better understanding of the nature of human movement as such; it will not necessarily make us a better dancers, rock climbers or tennis players. This is a general feature of the relationship between theory and practice, that we might acquire lots of excellent theory and be unable to apply it to practice. It does not follow in such a case that therefore the theory is useless or fallacious. If the theory is true and if we have learnt it, then we will be able to *understand* what an aspect of practice means, what its relevant features are, how it is constructed, and so on. There can be no general presumption that the theory will necessarily lead to improved practice, nor need there be for the theory to be worth learning.

A common feature of Best's approach is to credit a body of "movement devotees" with exaggerated and wild claims about the over-riding significance of movement as such, claims which in many cases he invents for them. On the other hand, he sometimes takes their claims and interprets them over-literally so that they then appear to be both ridiculous and incapable of serious discussion. It has been the intention of this discussion to suggest that philosophy does have a place in understanding literature on dance, and that is to analyse sympathetically the claims which "movement devotees" make and see how far they are justifiable and how far they are not. Such constructive criticism could push the general understanding of dance onwards. Destructive criticism certainly would have a place if the thinking of the "movement devotees" were as loose as Best suggests. I have argued that this is very far from being the case.

Oliver Leaman

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REVIEWS

A VISION OF DYNAMIC SPACE
by Rudolf Laban, compiled by Lisa Ullmann, London: Laban Archives/Falmer Press (1984)
price £12.95

This compilation of Laban's sketches, paintings and writings has been promised for some time. What a pleasure it is that it has finally been published.

The book, which Lisa Ullmann has carefully assembled, contains a wealth of Laban's original sketches, photographs of some of his 3D models and extracts from mainly unpublished writing. Most of the material dates from the period 1938-50, with some of the text being translated from earlier, surviving German work.

This is not a text book nor a teaching manual. Rather it is a view of Laban through his written and visual imagery. It might be compared to Cunningham's *Changes: notes on choreography* or *The notebooks of Martha Graham* in the sense that readers must make sense of it for themselves. As with other books of this type those familiar with the subject (Laban) will get something different from it to those with just a general dance knowledge (or none at all).

A reader fresh to Laban's ideas will find a wealth of material to consider and reflect on. The drawings range from simple caricatures of colleagues and acquaintances to masterly coloured geometric designs showing the body moving in space. The writings consist of brief extracts on a variety of topics from a general view of the world to specific movement observations.

"A person is a unified play of thought and action." (page 52). "Movement shows the difference between space and time, and simultaneously bridges it. Therefore movement is a suitable medium to penetrate more deeply into the nature of space, and to give a living experience to its unity with time." (page 36)

Writing itself is commented on:

Words are packings and not the goods (page 48)

A vision of dynamic space can, of course, be read and enjoyed on its own. However, because of the origin of most of the material it might be useful to treat it as a companion volume to *Mastery of movement* and *Choreutics*. Whereas the latter two books are "technical" this new one gives a very strong impression of the man

who wrote them, of his grand vision and also of the minutiae of his life.

It must be said that scholars will find the book infuriating because little is directly referenced and only some of the items are dated. As a researcher I would dearly love to know the precise origins of each piece, not least to try and work out who and where is depicted in some of the drawings. But that would be to ask for a different type of book. There is a need for a carefully documented academic account but this current compilation fulfills a particular, and perhaps more general, need. The compiler, in her preface, says that she has "endeavoured to give the public, at least to a little extent, a picture of the whole man". If the selection seems overwhelmingly wideranging, eclectic and paradoxical, then it is perhaps a reflection. Some of the text is translated from Laban's first book *Die Welt des Tanzers* (1920) and this is an equally eclectic mixture of the mundane, the artistic and statements of a life philosophy.

This carefully compiled volume will be of major interest to those involved in Laban's work. Its format, its clearly laid out presentation and the tantalising glimpses that it affords will appeal to a much wider readership who might then seek out Laban's work in books and in practice. The book is about a whole outlook and not just about movement, as Laban himself has it: "I am interested in the possibility that a very great number of individuals should share my outlook on life, which is a dynamic outlook towards harmony between men (page 6)."

Michael Huxley

DANCE HISTORY: a methodology for study edited by Janet Adshead and June Layson, London: Dance Books (1983)

The stated purpose of *Dance History* is to develop a dance history methodology which starts from dance rather than other disciplines such as history, anthropology or drama. The major concerns are to outline *what* can be studied and *how* it can be approached within the limits of dance in the Western world focussing on the British dance heritage. With the increase in courses in dance history in higher education and in CSE and GCE 'O' and 'A' level syllabuses this certainly seems a timely publication.

The book is divided into four parts. The first outlines a dance-centred approach to history and relevant methodologies. The dance-centred approach is based on Adshead's (1981) model for dance study centred on the concepts of choreography, performance and appreciation and related sub-concepts and learning processes. The last part of the book, also concerned with dance history generally, provides guidelines for teaching and constructing dance history curriculum units and for writing and evaluating dance history studies. Thus the question of *how* dance history can be approached is addressed from various perspectives and a chapter centring on curriculum construction also gives some ideas of *what* can be studied in terms of content. The middle sections of the book provide specific examples of approaches to dance history from two perspectives; source materials (i.e. newspapers and periodicals, company archival material and regional evidence) and forms of dance (i.e. classical ballet, early European modern dance and traditional English dance).

Of particular value in the first part is June Layson's chapter on methodology in which she discusses source materials; the important distinction between primary and secondary sources, the various categories of *dance* source materials, their location, evaluation, use and related problems. The potential excitement of historical study becomes evident when searches for source materials are likened to detective work; finding clues and leads and gathering, analysing and interpreting evidence.

Succeeding chapters illustrate the thrills and disappointments of this kind of dance

history 'detective work'; particularly Patricia Mitchinson's account of regional evidence for social dance activities in nineteenth century Harrogate and Theresa Buckland's overview of relevant resources for the study of English traditional dances. These two accounts reveal the scope of dance history whilst alerting one to possible pitfalls on the way. Mitchinson's account in particular gives insight into the engaging yet unpredictable nature of historical investigation where leads are possibly followed up to no avail but other unexpected evidence is discovered which illuminates the study. The need to be meticulous and rigorous in historical research comes across clearly in Michael Huxley's useful chapter on the study of early European modern dance where problems of changing viewpoints and interpretations of evidence and of availability, translation and evaluation of source material are realistically discussed. This chapter has added value, particularly for students, since topics and approaches in the study of early European modern dance are suggested.

Delineation of areas for study in dance history also occurs in some detail in the penultimate chapter by Janet Adshead and Joan White. Here the content of western theatre dance is divided into topics or units through two approaches to study focussing on forms of dance developing through time, namely classical ballet and modern dance, and forms or schools of dance emerging as a result of cultural forces.

These separate emphases on the study of dance forms on the one hand on the 'social and historical conditions of groups of artists' (page 179) or 'schools' emerging as a result of cultural forces on the other could be misleading. Whilst considering dances and their social and historical conditions of production separately there is a danger that the crucial importance of seeing dances as not only rooted in their social and historical contexts but also *produced by them* might be overlooked. When these two approaches are applied to the example of choreographers, Ashton and Morrice, the problem is illustrated. The authors suggest that Ashton's development as a choreographer can be studied *through his dances* and that Morrice's choreographic career can be illuminated by studying *the context* and influences that have affected

his work. The first suggestion in the hands of an insensitive educator or student runs the risk of ignoring the social and historical circumstances which have produced Ashton's ballets. For the second route it is actually suggested that significant works of Morrice are selected for study 'which would reflect the context' (page 197) implying firstly that *certain* works reflect the context more than others and secondly that there is a *single context* which is reflected. Such an emphasis could lead to an oversimplification of the relation between dances and their culture which it is admitted earlier in the book is 'exceedingly complex' (page 6). Any single dance is a result of the many cultural, social and historical forces at work in its production changing with each performance and mediated by choreographers, performers, directors and audiences to name but a few.

The final chapter by Judith Chapman gives some helpful clearly laid out guidelines for structuring and writing historical studies. This should be equally valuable in its step by step approach for students embarking on and teachers assessing written dance history projects.

In an appendix Chapman outlines the potential uses of the National Resource Centre for Dance for dance history students mentioning the proposed computer data base for dance and the future use of computers for information storage, retrieval and searches. In the light of developments of this kind perhaps it would have been pertinent to include some more detailed discussion of specific uses of computers for dance history research in the text.

Finally, it is unfortunate that the cost (£9.95) of such an invaluable basic textbook for students may be prohibitive for some. Yet as the book provides a thorough introduction to the discipline of dance history for both students and teachers and some useful reference material and guidelines for more advanced

scholars it deserves a wide readership. Despite the criticisms noted here it should be clear from the attention given that this text is a worthy addition to any dance library. It is not just another dance history book examining the subject through the ages or in a specified period. It is a unique and pioneering text that unpacks the discipline of dance history itself revealing its scope (*what* can be studied) and its methodologies (*how* it can be studied) in theory and practice.

REFERENCE:

- Adshead, J. (1981) *The Study of Dance*
London: Dance Books.
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REPORTS

Report from Berlin

Lisa Ullmann reports that, in October last, she followed an invitation of the "Hochschule der Künste" in West Berlin to conduct a workshop at the annual vacation course of their "Institut für Spiel und Theaterpädagogik" (Institute for Play and Theatre pedagogy). For several years — so they informed her — they had occupied themselves with the bearing of movement/dance upon representational play, and in that connection Laban's interpretation of human movement and of dance had gained ever increasing significance. Now, they wish to trace and to revive the sources of dance in Germany which in the 1920/30's had produced such a lively diversity and artistic abundance.

For this reason they had invited 4 lecturers with long and intensive occupation with the fundamental principles of movement and with the artistic dance. These were, besides Lisa Ullmann, Gret Palucca from Dresden, Maya Lex and her assistant Graziella Padilla from Cologne, and Rosalia Chladek from Vienna. Unfortunately, Gret Palucca was unable to accept, and Maya Lex could not come herself in the end due to a leg injury, but was substituted by her assistant.

The 80 odd participants were divided into 3 parallel groups of their own choosing. They were mainly mature students and lecturers of the faculty of Play and Theatre pedagogy who work practically in a diversity of fields, s.a. amateur theatre, professional children's theatre, child and adult education, and such like. While the course was meant to have a certain research character, the research was, however, to be orientated by the experience of the artistic process.

There were five days of intensive practical work of 5-6 hours daily plus films, talks and performances in the evenings. Lisa had been asked to show her way of working with larger groups, so she planned her programme in three sections. As an overall theme she took:

"The dance play and the forming of its movement content." The three aspects she worked on were:

- (a) fundamental qualities of Effort which, through combination with one another create characteristic action rhythms

- (b) elemental directions in space which, through simultaneous and sequential performance, produce the spatial forms of bodily movement and influence their dynamic content.
- (c) significant situations in the interplay between people, which incite the progression of the movement happening for both, the individual and the group.

At the end of the five days work the public was invited in order to allow them an insight into the aims and content of the course.

The event took place in a splendid theatre setting at the Hochschule der Künste (Highschool of the Arts), and lasted until 11pm. The programme included:

- I *Leonore Ickstadt* (an American Wigman pupil) "Echo Chamber", a solo performance with sound collage.
- II *Project Elemental Dance*
Rosalia Chladek showed in a film with her students of the Academy of Music and the Performing Arts in Vienna how she works with the fundamentals of bodily movement as a basis for dance education.
Lisa Ullmann demonstrated with her course group the three above mentioned aspects of movement education based on Laban's principles and showed the group dance play "Light and Shadow" which was created during the course.
- Graziella Padilla* presented a film by Maya Lex with her master pupils, showing some main points from her artistic/educational work at the Sports Highschool in Cologne.
- III *Movement and Dress-up*
Michael Kramer showed examples how mime and acting is influenced by dress.

On the sixth day, the morning was more than filled with a symposium at which each of the lecturers spoke about their background, their concepts of the art of dance, their intentions and experiences. A splendid, and as it turned out later his last, contribution was made by Martin Gleisner who spoke so interestingly about the establishment of Movement Choirs for the working people in the 1920's behind which he was much the driving

force. With great sadness, the Guild has learnt since about his sudden death in November.

The remainder of the last day was taken up by further films, discussions about future developments and the particular situation in West Berlin, and finally, at night, by a dance recital "Moving Thoughts" by Kedzie Penfield and Vera Keel.

Lisa writes, the whole venture was most worth while. She was particularly pleased with the enthusiastic response which her work received, and that there is prospect of continuation in the coming Summer.

Then she visited the Tanzarchiv der Akademie der Künste der DDR in Leipzig, East Germany where they are holding a collection of Laban materials. These had come to light by chance not so long ago when a store house had turned out old unclaimed boxes. The Tanzarchiv had been happy to acquire them, although the contents were damp and generally in a sorry condition. Every sheet had to be dried but now, Lisa reports, the items are well housed and cared for. She had spent several days at the Dance Archives where she had browsed through some of the many boxes filled with Laban's programmes and posters of his own performances and of his tourings with his Dance Theatre group, as well as references to his various activities in the 1920's. The Laban collection is comparatively only a small section of the whole Archives which is housed in 12 rooms with one for projection. She saw several films which Kurt Jooss had taken at Dartington Hall of children dancing with Jenny Gertz; a rare

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document. Lisa expresses great admiration for the organisation of the Archives which is so expertly carried out and done with enormous devotion by the people who attend to it.

It is strange, so Lisa writes, how sometimes long lost things turn up again and we must be thankful for this.

Lisa Ullmann

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