

MOVEMENT AND DANCE



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EDITORIAL

It was with regret that we accepted the resignation of Michael Huxley, who did such splendid work before his appointment to the position of Head of Dance Studies at Leicester Polytechnic prevented his continuing as Hon. Editor of *Movement and Dance*. We wish him well in his new post.

We are, at present, without an Editor and this issue has been prepared by the Chairman in conjunction with Jennifer Holbrook. We hope that the material contained in this issue will compensate for its lateness, for which we apologise. Contributions range from the scholarly to the light-hearted expression of serious matter. Readers of *Movement and Dance* Number 70 will recall that at the Annual Guild Conference 1983, the Laban Lecture took the form of contributions from a panel of speakers. These proved to be lively presentations of great interest and we have included a transcription of some of these talks, believing them to be of value to a wider public. Readers should bear in mind that the contributors were speaking to a known audience within the context of a weekend of shared experience. The colloquial style has been maintained, although there has been some abbreviation.

In view of the criticisms that have been made from time to time about creative dance in school, it is salutary to be reminded, by Enid Hobba's article, that when properly taught, as it is at Victoria High School, Ulverston, it can lead to a high level of performance. Vi Bruce's article gives valuable guidance to those seeking to improve their teaching techniques and Janet Whettam reports on the growing influence of the training scheme for leaders of recreative dance groups.

Two dates in 1985 which are of importance to all Guild members are:
April 30th C.C.P.R. Festival in the Royal Albert Hall
March 2nd-3rd Annual Guild Conference Weekend to be held in Roehampton, London.

MOVEMENT AND MIND

ALAN SALTER

Rudolf Laban advanced many ideas pertinent to fields other than that of theatrical and artistic endeavour which was his central concern. Of these ideas, some have received vindication. In the psychological field, for example, recent studies have demonstrated the 'impressive' effect of facial movement on emotional state¹ and the perceptual inhomogeneity of the proximal 'kinespheric' space.²

In the philosophical field however the direct attention to his writing has been at best ambivalent. Curl, for example, pursued the relationship Laban acknowledged to Greek, especially Platonic and Pythagorean thought, but to a somewhat negative outcome;³ while Redfern found Laban's writings muddled and unsatisfactory on philosophical examination.⁴ There is a good deal that is correct here but my present intention is to essay a more positive view. I shall concentrate particularly on the notion of 'effort' and, as part of this positive intention, try to prise away one or two of the criticisms made by Betty Redfern in her pioneering study a decade ago.

First I shall briefly review the exposition⁵ given in 'The Mastery of Movement' to suggest that the content underlying that presentation, despite its rather odd mixture of inspiration and technicality, does cohere in a sensible way on its own terms.

The Context of 'Effort'

In Laban's development of the concept of effort there is a progression from what is common to humanity to what is more particular to individuals. The progression can be summarised as first biological, then cultural and finally individual. In parallel to this can be discerned the notion of effort characteristics at the individual level as partly inherited, partly learned, partly achieved.

The biological foundation itself set out in terms of homely examples ("One meets people with cat-like movements....") but the point is clear which suggests a scale from the "most restricted and fixed effort capacity" of animals to the "most complicated and changeable effort attitudes of civilised man". A parallel to Laban's idea here in the more scientifically familiar study of anatomy would be the various mammalian specialisations of the fore limb extremities in comparison to the anatomically unexaggerated but subtle human hand with its great variety of functional movement.

Apropos the development of thinking man, it is interesting to note Blacking's fundamental proposal for the relationship of cultural forms to an 'anthropology of the body'.⁶ Specifically:

"The use of mirror forms in music and dance provides the most interesting example of an 'explosion' of the body, because they are forms that man could not possibly discover except through his body. There is a logical sequence from the observation of mirror forms in nature to their use in design, but not to their use in music and dance. If, however, mirror transformations are part of the cognitive functions of the body, they could be applied creatively in any field..."

In his 'choreutics', as in effort, Laban identifies both fundamental processes (the mirror forms of symmetry) and such specific mental tendencies as he says are represented in the contrasting equator and axis forms and the intermediary primary scale.⁷

Consciousness is for Laban associated not only with a wide and variable effort but with a great transition:

"...one can notice an effort speciality which might be called the humane effort. Human effort can be described as effort capable of resisting the influence of inherited or acquired capacities. With his humane effort man is able to control bad habits and develop feeling and inclinations creditable to man".⁸

Because of this, human effort is for Laban not simply a matter of measurement but appraisal. He further proposes that different societies have distinctive effort, evidenced in those features of movement which are most clearly crystallised in the contemporary dance. This is an interesting idea and one reason, incidentally, for an historical interest in dance which comprehends performance as a valuable part of study.⁸ On the empirical level the choreometric project of Bartenieff and others seems to amply confirm this predicative descriptive aspect.⁹ So far as the attributive, evaluative aspect is concerned, Laban writes of modern times: "The tremendous collective effort made by political and economic associations, nations and the whole of mankind is evident today to everyone..... The struggle for the technical mastery of our environment fascinates...."¹⁰

Redfern remarks that this "epitomises the non-specific use of the term and the seemingly all-embracing character of the idea it used to express". The notion of concern or preoccupation to which Laban is pointing is reasonable enough; what needs explanation is the appropriateness of the effort concept. The purposeful aspect is manifested on the social scale in a way parallel to the effort of the individual. In a practical sense the two presumably interact with the extension of a common expressive rhythm.

Again the self-consciousness of human effort is evident on the social scale and effort may be applied to ameliorate the condition which society recognises itself to be in. This idea formed the basic programme for the 'modern educational dance' which was to compensate for detrimental working habits and to provide opportunity for spontaneity in fostering the artistic and recreative (in a strong sense of that word)."

The third level is that of the individual. It is connected with the cultural in part through Laban's evident familiarity with the thought of Carl Jung. A connection of individual and corporate mental life is provided in analytical psychology by the collective unconscious and by certain psychic material held in common, for example, that embodied in archetypes. Laban draws upon the distinctiveness of the movement identity of archetypes as evidence for his account of effort, and goes on to account for this in terms of projection:

"Gods as conceived by primitive man were the initiators and instigators of effort in all its configurations. They were more: they were symbols of

the various effort actions....."⁵

I suggest that the treatment which Laban provides at this level is a theory of types. While the multitudinous variation of individuals is recognised and mentioned, the systematic apparatus is such that an individual is, chiefly, an instance of a type.

It will become clear that this means is powerful but limited. The sources of this approach seem to be two, a psychological source and a theatrical source, though it must be said that these divisions were historically by no means always distinct.

Laban's treatment of types found its best known theatrical expression in the works of his collaborator Kurt Jooss. In these are found such characters as the Young Girl and the Libertine (*The Big City*), the Man of Leisure and the Labourer (*The Mirror*). When characters occur with individual names they may remain representatives of a type. In *Chronica* there are parts for Fortunato, Ferrone, Andrea and others but Coton remarked that: "...as type characters of the historic period of the story they ring true: Ferrone has the qualities of such a fifteenth century condottiere as the historians of medieval Italy record, and the narrative holds a true pattern of behaviour such as we can note today, given approximately similar situations for the working of ambition".¹²

By dealing with types Laban sought the fundamentality of dramatic expression and character. Thus his work *Don Juan* emphasised "the ethical qualities of his inner disposition", opposing excesses of hate and love.¹³ There was recently an opportunity to see in revival some works by Hettie Loman (a student of Laban in the early days of the Art of Movement Studio) and it was noticeable how some of these seemed directed to 'action-moods', to attempt to deal broadly with conflict and aspiration.¹⁴

It is however possible to develop Laban's movement study toward the specificities of individuals in contexts — certain applications to therapy¹⁵ illustrate this as well as the development of non-discrete or field models of effort.¹⁶

To balance this brief review it is right to mention that aspect of Laban's work which seems, by and large, to bear away from consideration of the human condition. The account in 'Mastery of Movement' is partly an attempt to explore rationally and systematically the material of movement per se. There is the appeal to such simple first questions as "where, when, what and how". The principle of opposites (for Laban the contrast of 'indulging' and 'contending' poles of effort) recurs in other treatments of dance dynamics and touches on a principle of general application. Thus Cohen writing of American theatre dance notes such oppositeness in relation to the techniques of Humphrey and Graham.¹⁷

In this, Laban's work resembles that corpus of work in the arts around the early twentieth century which freed itself from tradition and studied, for example, basic visual design, and the twelve notes of the musical keyboard. But though this work in retrospect achieves formal and abstract values, the importance of, for example, a theosophically-based

theory of innate affinity for Kandinsky and the influence of song on Schoenberg are to be recognised.

As noted, Laban was influenced by the ancient doctrine of harmony and it is this which provides reasons (rightly or wrongly) for practice and so may save it from mere idiosyncrasy (as Curl would have it) or formalism (as Redfern suggests).

The Relation to Mind

Redfern began her consideration of the concept of effort by an appeal to ordinary language. That is, effort is approached as though no context at all had been given by Laban and it were necessary to start from scratch. Where discoveries are made which (roughly) fit they are perhaps no more than what, pejoratives aside, is explicit:

"Already a certain ambiguity begins to be apparent, and this persists and indeed grows in complexity throughout this book, as well as in Laban's subsequent writings on the subject. On the one hand, 'effort' seems to refer to physical activity which is observable; on the other it sounds as though some occult mental faculty is being postulated which lies behind the overt movement which reveals it".

Now Laban does carefully distinguish two areas of inquiry to which the systematics of effort theory may be applied. One of these is the empirical observation, analysis and notation of overt movement in effort terms. Such movement is manifestly occurrent in the world and no theoretical difficulties lie in the way of adequately measuring such properties of it as force and speed. Laban, however, does not wish to simplify the study of human movement and action by treating the mover as a 'black box' that merely displays these measurable 'outer' phenomena. In his own way he is interested also in the psychophysiology of the mover — that is to put it simply, what is going on 'inside' the box. Thus comes about, I suggest, the unhappy terminology of inner and outer which is, to any philosophical enquirer, immediately misdirecting: but the distinction between these two is both reasonable and familiar in modern studies. Laban's attempt is precisely to propose a methodology common to, and reflecting the unity of, both aspects.

It seems fair to say that Laban lacked the necessary training to spell out a sufficient account of the 'inner' in either scientific or philosophical terms. To compound his difficulty there was then little in other disciplines to which his ideas could be related. Thus it is not surprising that his own ideas remained diffuse, cocooned in the world of 'the art of movement' which developed around him in his later years. Concepts of a neutral modality for the sensori-motor system, the experimental elucidation of field concepts in neurophysiology, the development of a motor theory of mind, all lay in the future, while a topic such as the cybernetics of the psyche would have been inconceivable.

Because of these difficulties, it is perhaps possible to cast Laban's ideas into an ancient mould (which he could easily have fully adopted), but with benefit of hindsight it is at least possible to see them as an anticipation of later work. It seems in any case misleading to speak of

effort as ambiguous in a pejorative sense, given Laban's distinction, let alone to include the gratuitous suggestion that Laban advocates a discredited Cartesian dualism. She supports this by referring to Laban's metaphor: "...of the crane (the body) in which 'sits a master mind, the crane driver, who organises the motion of the crane....' (which could hardly be nearer to an exact description of 'the ghost in the machine')".

But this metaphor is designed for a lay readership of practical industrial management;¹⁰ and, even so, Laban takes the trouble to indicate that the position is more complex: "For the driving we need movement. The body is crane and crane-driver in one well-assembled unit...", but this is simply used to introduce another speculation.... whether Laban is perhaps leaning towards yet another theory... This 'identity' thesis... is, of course, totally incompatible with dualistic accounts of the Cartesian variety..."

The effect of such a discussion is to make incoherent Laban's careful integration of effort and the person and to leave the account seemingly defensible only if limited to a working classification grounded in its utility. But there is a note that "Laban has given an indication of how particular combinations of movement elements are correlated with certain states of mind. This could prove to be of value for both personal and interpersonal understanding....", which use is kept apart from bearings on dance and dance works.

North has extensively investigated the application of effort theory to aspects of personality and comments on discussion with Laban:¹⁸ "Movement, he held, is not an automatic reflection: it has a definite function.... If we observe, say, a person who is angry, what we are really seeing in his movement is an attempt to establish an inner balance — a fight with an inner emotional state, and not the emotion itself. If the person is conscious of his movements to regain control — 'self-conscious' — he is already to some degree acting a part; and if he tries to convey to others that he is suffering, or angry or whatever... he becomes more an actor".

We must be clear here to understand what is meant. The man in a full blooded rage and the man struggling with his obvious anger, resisting an uninhibited shaking of his fists, are both genuinely angry. The technician actor is not. Between these clear examples lie states of half-awareness, self-perceived as uneasy dislocations despite their genuine basis. Wittgenstein's "fine shades of behaviour" may distinguish the purely spontaneous from the self-aware and the self-dramatising; a quite different treatment of inescapable dislocation is represented by Sartre's *Nausea*. States problematic to pin down are recognisable in ordinary life easily enough:

"But the tapping on the glass (of the telephone box) reminded him that this was no place in which to lose himself in self-pity. 'I beg your pardon, madame', he said, taking off his old black hat. 'I heard some disturbing news and didn't hear you at first...' 'I rang up an old friend', he said slowly; and though he had been genuinely shocked he could not help

dramatising the situation now. 'I was told he died five weeks ago'.¹⁹

North's report is more complex and subtle than Redfern's statement that Laban has simply "formulated a classification of movement elements which is of particular importance in the realm of dance and movement expression". On the latter version the test is one of usefulness — does it enable 'black box actors' to portray expression — but Laban is not content with that. Ordinary language and the dictionary can only take us so far and on North's account will not do, for it is suggested that anger has to be understood as a complex interplay of several processes for which the simple term 'anger' is ultimately misleading.

Laban in 'Choreutics' begins to develop a notion of potentially great importance in understanding the personal.⁷ This notion of a 'dynamosphere' is, I suggest, barely and imperfectly sketched. The definitional statement "The space in which our dynamic actions take place may be called the 'dynamosphere'" uses the term space without preamble or qualification. The following treatment outlines "the basis for certain correlations of dynamic nuances with spatial direction" and here (the topic is usually taught under the title effort-space harmony) the reference to space is clearly to the spatiality of the objective physical world. Yet, if this were the concept, the term kinesphere would suffice. The whole point of the concept must lie elsewhere. The summary note that "Although dynamospheric currents are secondary in respect of their spatial visibility, they may be regarded as the primary factor in the actual generation of our movement" is suggestive rather than lucid but clearly points to the difference of concern.

I suggest that the space notation signs incorporated in the dynamospheric notation serve simply a modelling role for the psychophysiological account. Such a model provides for 'secondary trace forms'. The process is referred to on one occasion as occurring at the muscular level:

"The particular way of using a limb, which is determined by an outer need of action or an inner need of expression, creates a secondary trace form, which unfolds within the muscles of the body. This muscular trace-form and the gesture line in space together form a kind of counter-point"

And on another occasion as referring to 'emotional actions' or 'action-moods':

"...this sequence transferred into the dynamosphere indeed enables us to clarify certain facts about the emotional elements within the natural sequences of the dynamosphere.... It represents the action-moods between which is the greatest possible degree of distance in the dynamosphere".

The idea is introduced that the inner life of the mind is in this respect shadow-like: "...we transform the shadow-forms of action-moods into real trace forms".

Hampshire in a discussion of feeling also comes upon the same image: "I shall argue that, in the particular case of feeling, the inner life of the

mind is to be understood as a development of something more primitive in every man's behaviour, of which it is the residue and shadow".²⁰

The suggestion that Hampshire makes is that behaviour comes to be controlled so that, in the mature individual, natural primitive action, such as a fight or flight, is replaced by a felt disposition together with residual behaviour which is not physically effective but is understood to be a sign of anger et cetera. He takes this development to occur within the individual from infancy rather than as being a matter of evolutionary or historical change — though I do not see that this is essential to the general thrust of his argument, and the contrary might well be held. Hampshire's explanation, which may recall North's is thus:

"If I do not try to attack, I must have inhibited the natural expression of my anger, which remains merely as felt inclination. If I have deliberately cut off the natural expression of the feeling, then I will certainly know what the residual feeling is.... the subject's own identification of the inner perturbation as a case of anger.... would not be intelligible, if it were not for the inclination that remains as the shadow of natural behaviour".

Laban's vision, achieved by intuition and movement observation unaided by any firm philosophical or scientific method, resisted clear statement: "...('shadow-forms') act in the dynamosphere as both the source and the producer of dynamic phenomena.... These primitive activities of dynamism lead to the most complex emotions we can feel and to the thoughts with which we try to grasp the essence of existence".⁷

There are of course obvious differences between Laban and Hampshire: the former's 'shadows' are emphatically generative and encompass thought as well as feeling. To make sense of this dynamospheric notion we must take Laban to have in view a theory of process in which action, emotion and sensation are in some way integrated and capable of being understood (and this not merely formally) in motoric terms.

Such a theory is not inconceivable and the account of Weimar serves to exemplify the feasibility of the concept that "The mind is intrinsically a motor system... everything mental is a product of what are, correctly interpreted, constructive motor skills".²¹ Weimar summarises his central notion thus:

"The motor theory conceptual framework thus postulates that sensation, feeling and emotion, preception, conception and action are motor functions and that everything that is properly called mind falls into one or more of these categories".

However Laban's suggestion that "the inner meaning of movement can perhaps be described by special dynamospheric symbols" requires a deal of stretching to arrive at such a theory. What I suggest Laban does begin to sketch out is an internal correlate of objective action, a model for the inner aspect of movement which unifies action, shape and quality into a single mode.

With Weimar's theory in the background one might attempt to

formulate in aesthetic terms an account of dance as a heightened mode of reference to, and exemplification of, all that is "properly called mind". The dance work with its gamut of spatially and dynamically revealed action-moods would be a veritable glass-bead game instantiating this realm in its process and totality. But here speculation on the art of movement based on Laban's ideas approaches the fanciful.

The Progress of Conjecture

As an artist working with dance, Laban must have felt the endeavour to apprehend and make manifest this dynamism which he believed so central. With Hampshire's account in mind it might be suggested, more modestly, that dance is particularly appropriate as a medium in which to explore and convey that life of feeling which is residual in the commonly controlled behaviour of man. It is perhaps the great service of art that it perforce stops short of Wittgenstein's suggestion that the words "I am in pain" might be said to replace a crying-out.

In indicating various connections and continuations of Laban's ideas in contemporary thought, it is perhaps an unavoidable outcome of Laban's own basis in movement inquiry that leads into other fields run diversely. But some elements seem to serve as consistent guides. For example, the concept of man as active in his perception of the world and his self-realisation in it seems crucial.

The proponents of an 'ecological psychology' have that in common with Laban: the question is not merely "what's inside your head but what your head's inside of". As against Curl's strictures, Weimar commends the insight with which Plato "develops a prototypic motor theory of mind", preferring the explanation of perception in the *Timaeus* to Aristotle's which is more readily recognised as 'scientific' at a first level.

The notion of imitation also ramifies through ancient and modern thought. Laban here serves as a pivot between Plato's Divine Craftsman who "not only shapes and animates the cosmos (but is also) the model for living things"²¹ and Blacking's 'explosion of the body' into forms of proto-art. Again he stands between the metaphysical orientation of Pythagoras, endorsing the practice of harmony, and of Plato, anxious of the imperfect mimesis of art, and the contemporary account of Hampshire that "the primitive faculty of imitation, and of imitative play and fiction, are the necessary background to the communication of feeling". Laban, concerned with that fundamental art of the stage which makes it the mirror of man's existence, observes: "the simple imitation of external movement peculiarities.... does not penetrate to the hidden recesses of man's inner effort. We need an authentic symbol of the inner vision to effect contact with the audience..."²²

I am not persuaded that we can extract from Laban's writings an argued and consistent philosophy in any technical sense. Such was not his trade nor, so far as I know from his later writings, his purpose. Recently I have been interested to look again at some of his work to see what relevance it might have for a theory of art recognising works as, in a

special sense, quasi-persons. Nothing of that has been presented above, but the reader may spot some clues bearing on such a notion. I think this is how Laban's legacy may indeed best be used — as a still potent source for thought, as well as an historical example of artistic endeavour directed to the illumination of man in his situation.

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LABAN GUILD CONFERENCE 1983

LABAN LECTURE — a transcription

Panel of Speakers:

Betty Meredith-Jones
Kedzie Penfield
Geraldine Stephenson
Jean Newlove
Margaret Semple

Chairman:

Sheila McGivering

Betty Meredith-Jones: The most important part of my working life started after I had had the unique opportunity to study with Laban and Lisa as their sole student in 1941. This probably makes me the oldest member in years, of this group.

My early training and experience in physical education and physical therapy reinforced my conviction that there was more to movement and dance than we had ever experienced. I was searching for this when I met Laban. It was the right decision which changed my whole life.

Training college work at Homerton, Cambridge, gave me the opportunity to introduce what was then a new approach to movement in education, and, hopefully, change the attitude of the physical education faculty towards it. Here one worked with students in primary and secondary school training, which I did for seven years.

Then followed three years of free-lance work doing part-time teaching in colleges in and around Bristol, while pursuing experience in drama and therapy. This included work for the Salisbury Arts Theatre, the Bristol Old Vic and Bristol Child Guidance Clinic. Nothing had been tried in movement with seriously disturbed children, and the results and encouragement from the staff concerned with them made me realize that I could do more. There was much that we could learn and give. But there were no grants. Just after the war everything was completely static.

In 1952 I went to the States on what was to be an experimental year. I had no job, but good contacts. Travelling across the country by bus I was able to lecture and teach at universities and colleges who showed interest in Laban's principles. This helped me as I was only able to take \$70 out of England.

This led to an appointment at the University of California, in Berkeley, Dance Department, for a year, before moving on to free-lance work which included therapeutic work on the adult and children's wards of the Langley Porter Clinic in San Francisco, and individual therapy with a schizophrenic girl aged nineteen who had never left her home.

In 1954 I went to New York to study and work. I stayed there until I returned to England in 1973. It was a rich experience. An American degree enabled me to teach on the undergraduate programme for physiotherapists at Columbia University, to work with students at a

teachers' college and with men, women and children in recreational work.

Out of all this came an opportunity to develop work for senior citizens and to develop a pioneer study for Parkinson's patients at Columbia University Hospital.

None of this would have been possible without a solid foundation of movement, which brings me to the emphasis on therapeutic work which at last we are considering seriously in this country. There is much to be done in this area, and in addition to experience it needs a solid movement foundation and good teaching; and not everybody can be a therapist.

There is much to be done to change attitudes towards the disabled and the ageing, and we can all help here. I am currently teaching classes of movement to two groups in Gower with ages from fifty plus to the oldest who is ninety-three: she is better than many in movement, spirit and sheer guts and she is one of the most balanced people I have ever met. It really is wonderful working with people like that.

I became increasingly interested in the life process from birth to old age and the part that movement can play in the development of human potential. At each stage facing us we all have to accept limitations without giving up. We don't suddenly become different people at a certain age, at retirement or with disablement. If work has been more than just earning a living, it will go on because, like movement, it has become part of one. I feel very strongly that each one of us who has something to give has to give it unceasingly. Those of us who have bodies that will still move are very fortunate....

I have just given a very brief outline and will answer questions later on.

Chairman: Thank you, Betty. Kedzie, would you say something about your work?

Kedzie Penfield: I'll say something, but I'm not as prepared as Betty Meredith-Jones, so forgive a sort of off-the-cuff presentation.

I started as a dancer in New York and I studied with Irmgard Bartenieff. She gave me the core of what you so beautifully articulated — a real belief in movement and the whole Laban philosophy, if I can call it that.

My problem in describing the work is that it is very wide. I find all movement so interesting that I find it very hard to limit my work and I've been lucky enough to have the tool and the ability to work in a lot of different areas. I'm interested in training dancers: I'm interested in training bodies to be as wide an instrument for the choreographer as possible and I find the Laban material invaluable in that. I am also interested in, and have worked with, a very wide variety of client-groups in therapy. I don't mean physical therapy in quite the way you practise it, although I have some physical therapy training, but I am not qualified as a physical therapist. I share that American view of therapy that we are all in the 'therapeutic process of life' — or something fancy like that. So that for me movement really helps clarify one's own issues and I find this to be true for a psychiatric patient, for a geriatric patient and for a mentally

handicapped person.

Right now my work is administrative in that I organise the Scottish Committee for Arts and Disability in Edinburgh and a part of that entails my working as a therapist.

Chairman: Thank you, Kedzie. Geraldine?

Geraldine Stephenson: I haven't prepared anything, either, so I'm just talking off the top of my head! I wanted to be an actress, but couldn't because my parents didn't allow it, very sensibly, and instead of that I went to a physical training college¹ for three years. I hated it, more or less, except for the dancing which went on. This was very curious and was taught by a wonderful lady called Joan Goodrich (now Joan McKnight) and through Joan I met a lady called Lisa Ullmann and a gentlemen called Laban, who came to our end-of-year showing of work. They persuaded my parents — or we persuaded them, perhaps — to allow me to go to the Studio in Manchester. I trained there for a number of years, although my full training was for two years before I went on the staff and assisted Lisa and Laban.

Laban became very ill at one time and I was sent off to the Northern Theatre School where he used to teach movement for actors. I shall always be grateful to Laban that he gave me the chance to go to this Northern Theatre School, where he kept me on afterwards to assist him. And I shall always be grateful to Lisa for giving me the chance to teach through creative dance and dance-drama, which is something I have always believed in. I gained a great deal of knowledge from Sylvia Bodmer who did wonderful classes on rhythm and percussion and music which I have found invaluable in many ways since then.

Whilst I was working in these two places, Laban suggested that I tried to do some solo dances. This resulted in my creating a solo dance programme, which was really unheard of over here, because these things did not go on in England since ballet was all the rage. Les Sylphides and Swan Lake were everywhere and modern dance was disgusting! So I did this programme, which I was allowed to show at the Studio, and eventually built several solo programmes. Then, for some extraordinary reason, I took it in my mind to write to the BBC to ask for an audition for television, I don't know how I had the nerve!... I went down to London and auditioned at Alexandra Palace, which is where the television was then, and I performed eight solos. I remember taking with me Margaret Shaw (now Margaret Pearson) because then we had 78 (r.p.m.) records. I suppose some young ones don't even know what '78' records are! We took two gramophones to the BBC so that Margaret could run one record onto the other... I think it was six months or so later — surprise! surprise! — there was a 'phone call to the Studio in Manchester and this director wanted me to do one of my dances on television. It was before we even had television in the North of England — so you can see how long ago it was.² The chosen dance was called "The Dream" for which I had also written the music and sound effects.

So I got a little toe into television. This was one side of my work. The

other side was through working at the Northern Theatre School. I got into choreographing the York Mystery Plays³ working with big crowd scenes, and Laban gave me a little 'hitch-up' as it were, into how to deal with a crowd of two hundred and fifty when I'd only ever dealt with a class of twenty; and it was a big jump to do that.

My own recitals and the choreography began to work side by side. The influence of the Studio on me was tremendous: I couldn't possibly have developed as I did without that. I couldn't possibly have done it with only a ballet training or training in contemporary dance.

Gradually I got a bit more television work and more choreography. Then I was asked to choreograph for a historical play on television, when it was still in black and white, called 'Kenilworth', which required some Elizabethan dance. I did a pavane, or something of that sort. At the end of this production of 'Kenilworth' there was a party. I was actually invited to this party and was talking to the producer's assistant who said, "You should get in touch with David Giles, because he is going to do the first colour production on television." It so happened that about eighteen years previously David Giles had been a student at the Northern Theatre School where I had taught, and I hesitated.... I did not want to make use of a student (of mine). However, I did write to him, and I thought, 'That's another letter that will go into the void!' But David Giles straight away got on the 'phone and said, 'Thank God you've written! There are two ballroom scenes. Come on and help!' So we did 'Vanity Fair', which was the first colour production.

This started off a whole series of my working with different directors in television on all sorts of court scenes and ballroom scenes. I had to do lots and lots of study and research to find out how their dances were done. It was, in fact, a very exciting time for me, because it had never happened over here: nobody had done television before; directors hadn't directed these great big epics; they had never had dancing before. So together we had to find a way of making these things work.

I did television. I did more theatre work. I love working with actors just as much as with dancers. I find that I get very upset when people say to me, "Do you do any *real* Laban work any more?" I bridle, slightly, because to me Laban's work is an approach: it is a way of working.... As a choreographer, because I do most of my work in plays and operas — not as ballets in their own right — I have to prove myself to new directors and find a way of approaching them.... There are two absolutely contrasting directors that I've worked with. One is Stanley Kubrick, who did '2001' (and I actually did 'Barry Lyndon' with him). Being interviewed by Stanley Kubrick is like being on the receiving end of a machine-gun. He fires things at you: 'Ack-ack-ack-ack... Show me without the book... Write down a list of composers... ack-ack-ack-ack...' I had a three-hour interview after which I came out like this: ('exhausted' — McG) I had to find a way to deal with this, and I had to have my material at my fingertips to do that. I got the job... At the other end of the scale I was interviewed last year by Trevor Nunn of

the Royal Shakespeare Company. In talking to me it was like dropping a petal into water and the ripples go — and you catch something of that. Then you reply and he catches something of yours — and so the conversation goes and flows, whereas with Kubrick it was 'ack-ack-ack-ack!' To me, being able to deal with that, and every shade of interview, is using Laban's work: it is feeling the rhythm of the person who is speaking to you.

Laban's approach is, to me, as important as the actual steps, or whatever, that I teach to people. Earlier this afternoon Margaret⁴ was talking about the circle. A circle is a circle, but there is an accent there, and I might, when I'm teaching or coaching a minuet or whatever, just bring about this feeling of this accent, the feeling of this rhythm, rather than just doing a step. This, to me, is using the dynamic aspect of Laban's work.

One more thing. Last year I was asked... to be the movement co-ordinator at the BBC for a series of plays about the Shakespeare histories, Henry VI three plays. I had to interview and audition with the light director. We interviewed about a hundred and fifty men and we chose thirty. They were all sword-fighters. I was in charge of these men for about three months... They were chosen for their sword work, but with them I had to work out all the crowd scenes — all the processions. I had to choose who were priests and who were knights. I had to organise all this, and, thinking back to the York Mystery Plays in 1951, it brought together a lot of things which I had experienced earlier and could, somehow, use. The director of these plays — a woman — said to me, "I don't quite know what I want, but I know that with your movement knowledge you can do what it is I need." That was really very nice.

So, I am still a free-lance and still striding out. And so — that's me!

Chairman: Thank you very much, Geraldine. Jean?

Jean Newlove: After my young friend (I say 'young friend' because we met —)

Geraldine: She taught me at the Studio.

Jean Newlove: I started dancing at about two-and-a-half... I stammered, and the specialist said, 'Get her to dance.' So off I went. After a week the stammer had gone, but I was hooked. Really, I never wanted to do anything else but dance — ever. I did all the usual things of dance as a kid: took the exams. and so on.

At about seventeen I heard of modern dance. Now ballet was beginning to pall and I wanted more than that. I went to Nottingham from Lincoln, which was my home town, to a day course on modern dance. Now, having had a ballet training I stood there and was asked to imagine I was a cat on a hot brick! The cultural shock was tremendous. I thought it was awful. However, I went back for more, because I thought, 'This is the way to go'.

The next thing I heard (this was during the war) was that at Dartington they were looking for a person to train to be in charge of the Arts Department and to train all the ladies on the estate in 'industrial rhythm,' I

think it was called. I thought that I would fit the bill very well. They sent a form: 'Could I drive?' 'Was I used to being in charge?' and 'How long had I been training in dance?' I wrote back (I was eighteen or nineteen) 'Yes, I'd seventeen years of dance' and 'Yes I could drive a car' (I couldn't, of course) So I went for an interview. I got to Totnes and Dartington the next day. That was my first meeting with Lisa and Laban. I think they were a bit shocked that this women with seventeen years' experience was quite young!

Well, I didn't get the job: I got a better one. I was asked to train as their assistant. You see, it works if you just give that little bit of push. The next thing was that I went to Manchester, where I was very fortunate to have Lisa, Laban and Sylvia⁵ as my teachers. At that time I was the only pupil. The Studio came a little later. After two years or so I was called up, which was horrific!

I went to see Monica Hawkes, who was in charge of physical training and who said I could do Laban in the Forces. Not only did I teach Laban instead of P.E. but I was given a sort of class to take for people with bad feet and so on. The thing was, nobody ever left this class and it grew and grew. We had a cellar and we got records and then everybody was appearing in home-made tights and we did choreographies down there. I remember somebody coming to me and saying "What's happening to your patients? Nobody ever leaves!"

When I left that I came back to Lisa and Laban and worked with them for some time. By that time the Studio was going and I used to have to travel. I used to go to Doncaster and to Rotherham to take classes and every week I had to go down to London. This was during the war, and I remember being near Baker Street when the bombing was going on. Laban came down with Mr. Lawrence and we went to demonstrate our methods at a factory in Slough — Mars Bars, actually. We stayed at Mars Bars for some time.

From there I went to Theatre Workshop to Joan Littlewood.⁶ They had applied for a Laban trained teacher to work with the Company. I taught the Company movement and I was the choreographer there. I married into the Company and I joined in all their classes, including the voice classes. Joan would say, 'Oh, Jean! You know we're one member short of the Company. We need another actress. Would you do it?' She had such melting tones that you would feel that you must. The Theatre was hard up and you feel that you would try. So, willy-nilly, I got some sort of acting training.

We did a play at the Edinburgh Festival and we did go abroad. I was in Sweden, Germany and France, and many times I was asked to take classes for actors over there. The actors would come and see us and be very interested in our style of work, because the Theatre stressed movement training. It was very important for the actors to move well, and I can only liken it to the *Commedia dell'Arte*: our actors had to sing and to dance and, if possible, to play musical instruments as well as to move and to act. It was quite an intensive training.

I left Theatre Workshop and, with a colleague, I started a school for professional actors. One or two who did not make the grade as actors became professional dancers. I left that after about six or seven years.

I formed my own dance company, only because I had been to Rumania and had seen an international competition and seen what the contingent from Britain had done. I had thought, 'I could do something better than that!' In two years' time I had a group of people trained and we went to Warsaw. It was an international competition... We got the choreographic medal, which was quite marvellous because we were the only group from the West and the people from the East really could be considered professional. We went to Moscow and we did some film work over there. We filmed one or two of our plays and we also filmed my dancers. I did a lot of television work there.

After that I came back and I worked in education for a bit as head of drama and I produced a few plays. I also worked on movement and dance. I wanted to get back to the theatre and eighteen months ago I decided that now was the time. I wanted to give back something that Laban has given to me.

I thought, 'Now, where can I start?' I walked straight into Pineapple, which is a very commercial venue, and started a Laban class there. I took my icosahedron with me: very embarrassing, the first day, because I have a life-sized one and I took that. But I put it up in the wrong studio and we had to take it down to move it! Now the classes are growing and things are happening. It is like being in Theatre Workshop at its most exciting, when we were totally dedicated. I have people who are out of work who are coming for eighteen hours a week: they are wonderful people. Laban's work can be approached in so many ways. We see that it can connect with therapy: we see the acting here can connect, in a way, with therapy. I have a psychologist on the course who is studying Labanotation because she is using it in her profession. I also have businessmen who come.

What am I interested in, of course, is training people, developing, studying, taking people to some standard and, particularly, choreography. I want now to link dance and drama. I see no barrier. Six or seven years ago I produced a play called 'Arden of Feversham' very dramatic — and I have always wanted to do that as a choreography. I am going to do it now.

Chairman: Thank you very much, Jean.

Maggie Semple spoke humorously about her early teaching career, leading to her present post of Head of Performing Arts, with special responsibility for Dance, at North Westminster Community School, a large, mixed comprehensive secondary school. She trained at Worcester College of Higher Education, studying dance under Joan Russell.

Footnotes:

1. Bedford College of Physical Education, now Bedford College of Higher Education. Cont. over....

2. 1951 Gerard Bagley built a T.V. set so that the students at the Studio could watch Geraldine's performance.
3. E. Martin-Browne produced the first revival, in modern times, of the Mystery Plays in York for the Festival of Britain in 1951. Students from the Northern Theatre School took part.
4. Margaret Dunn, President.
5. Sylvia Bodmer.
6. Theatre Workshop was based in Manchester at that time.
7. 'Arden of Feversham' — first published in 1592. Authorship is unknown.

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DANCE IN RECREATION

VI BRUCE

At this time one sees much arriving under the dance umbrella which one might hesitate to give such an auspicious label, that is, of dance.

It is impossible to succeed in any art without studying its principles, without penetrating its spirit and without feeling its effects. It is not a question of skimming the surface of the art, it must be probed to its depths.

This from Noverre, having talked about those who think it sufficient to possess legs and to have concentrated upon stirring them.

So, when we talk about dance in recreation we are not satisfied simply with body training, the learning of sequences from a teacher-mover who presents them in a sterile fashion; with simply getting fitter or with the hypnotic involvement with pulsating movement to equally pulsating and pounding sound.

We talk of dance, that penetration of the act of coming to know, exploring, creating and performing dance in the pursuance of recreation.

Who then are the people for whom dance in recreation must cater? We do not deal here with dance as a mainly social form, with ballroom and folk styles which play an important part in recreation. We are concerned with those people who wish to take part in the dance art, to create dance, to acquire technique and style with essential knowledge, and so to experience the act of dancing in its various forms of improvisation, creation and performance.

These may be young people who need to use their physical and artistic energy. Maybe they always wanted to dance and did not have the opportunity at school or college. Maybe their experience in education was a good one and they wish to pursue an interest or love. Maybe the television programme or local advertisement has given them the urge. All are enthusiasts or tentative entrants, wanting to dance. There are those who want to be released from daily pressures, of home or office. They want social contact, to feel better, to get the body into better shape. There are those who want to be released from daily pressures, of home or office. They want social contact, to feel better, to get the body into better shape. These are those whose lives can be enriched as they come to dance, whatever their original search happened to be.

There is also the recreative aspect of dance which is offered to disabled people. It is an important element and is of course part of therapy as indeed it may be for all.

We have to know with surety that what we want for all these people is that they experience dancing and making dance with its infinite possibilities. Early work must be very sensitive so that the form is approached through that which is immediately possible. In fact, it rarely has to be very gradual. We estimate what we want our pupils to experience; we observe and teach and hope that the rhythmic harmony will become more complete, that the awareness and acquisition of quality and of form, will grow from many experiences until the group is moving well, until many aspects of 'lopsidedness' or inadequacy in movement

are improved, until there is growing awareness of body and developing kinaesthetic sense. Knowledge grows, the horizon enlarges and there comes about creation at the relevant level.

How much should we emphasise understanding and analysis as we teach? The very act of teaching insists that one communicates with a sharing of knowledge. It is part and parcel of all that is done. Dance cannot be by demand, by copying with a robot-like body. So, understanding is part of doing. It comes about within the teaching situation as one chooses one's words, rhythms, and sounds. It comes about as we dance, as we observe others and offer help and appreciation. One must be careful though not to overdo the understanding. The object is that we dance *with* understanding. Do not underestimate members of the group who have much to contribute and never 'lecture' to them. Be yourself, a natural teacher, absorbed in communicating but increasingly unselfconscious about so doing. Teach only that which you fully comprehend and believe is right and advantageous. Never pretend. One takes time to become a fluent teacher where such a presentation of self can be a natural outpouring of the desire to share a planned programme, when one idea flows into another, and to some extent the plan can be at the mercy of that which develops as the work proceeds. There must be thoughtful preparation of the whole plan. What is the outline for the weeks to come? Decide upon the mainstream of your lesson, prepare with the detail you feel you need, more perhaps than you really need. Consider the next lesson immediately after the present one so that you can incorporate and use progression made and needs that have arisen. Sometimes it is necessary to leave a theme or idea to return later to it. One makes mistakes in estimation of the group and of oneself. The important thing is to be aware. Involve yourself with your people. They are in your care for the time, to lead, but not to 'boss', to enjoy with them, to present clearly that which is the requirement, that which is on offer, and that which is for them to explore and to provide.

It is dance, an art form. It is for recreation. The creative element is important. It is more important than the performing and presenting except that the two cannot be so divided. Creation can take place provided that there is the dance knowledge, ability and understanding, that the framework is adequate, sufficiently firm and sufficiently flexible for the creation in hand. Your help must be available but must not be a hindering imposition. There are many ways of inspiring creation and of teaching composition. There may be exploration and improvisation, the work ending here. Often there is composition and presentation, a state of completion at under-rehearsed stage, when there is still a possibility of some change; there may be a state of final performance. Recreative dance is not primarily about performance, but it is about dance and performing may be the goal which the group wish to reach in however small and informal a setting. One must be clear about the ultimate aspect of an idea. It may be a proceeding exploration and improvisation until an appropriate moment of stop arrives. It may reach completion and be able

to be repeated in final form. Many artistic goals are possible and desirable.

Work may be solo, duo, trio, in small or large groups. There may be a leader or it may be a joint effort. In the early stages it may be that the members enjoy most to work with a partner or in a group. Working together is very much a part of recreative dance, but not exclusively so. Resolving for oneself, by oneself, within a class, it is important, but a teacher must make decisions with the group, about these matters, with due regard to the nature of the class. Plans must never be rigid; nevertheless planning with care is important to bring ease and confidence to the teacher and to ensure logical progress for the group. The plan will consider balance of different aspects of dance to give the greatest benefit to the largest number.

Each lesson will have preparation for dance, development of chosen material and will arrive at composition or improvisation, to bring a theme to some form. There may be on-going composition, but where members can only attend on some occasions it is essential to make each meeting complete.

There must always be careful preparation of the body, be it 'warm up' or 'oil up'. One must make sure that the body is awakened, that the whole body is eased and mobilised, that the mental and emotional self is prepared for action. This may not take very long but beware of those members who enter the class a little late and help them to know how to prepare so that they are not in danger of injury or of inadequate starting points. There must always be a finality to the class, a coming to stillness in a 'good' state.

Sound stimuli and accompaniment can be exciting and can ease the way in the early stages, but use sparingly, when relevant, as stimulus in as musical a way as is possible, as accompaniment when the movement is ready to be accompanied. Percussive sound which can be used 'live' needs care and musicality but is very useful. Let us avoid the constantly beating music to which everything is somehow fitted in. Movement is not of this kind. Its flow and nuance do not generally conform to such sound and the rhythmicity of movement is destroyed. If music is used sparingly it can have an important partnership with dance, treated with the respect one gives to a partner art. One must not be 'fiddling' with the recorder to find the place. So many classes are destroyed in this way. A teacher must use her voice, to bring movement sequence to life, to give accent and rhythm. Everyone can sing in some way. The human voice is a movement instrument. A tambour of good quality is an excellent tool, but do practise playing it, making different sounds, gently and strongly, in a variety of tempi and rhythms.

We have a problem at this time as people flock to aerobics, pop-mobility, modern dance etc. Some of these classes are excellent but may rest upon limited knowledge of any aspect of dance or body and may be extremely harmful to both body and art. Our work must be of that quality which educates the body as fully and intelligently as possible, in

sensitivity of dynamic and spatial possibility and awareness, in the artistry which lies within all people. We must work with the kind of discipline which brings about freedom. True freedom comes about within a right framework, suitable to the ability of the group and to their knowledge. Never should it be 'woolly' or over indulgent. We do not enjoy or benefit from that which is so permissive that it provides not structure, no demand. Neither will dance come about this way.

Groups will come to be able to observe, to appreciate, to criticise in the most positive way, to extend their dance response and to relate to other arts; painting, sculpture, words, nature, to sound and music, and to the dramatic situation in realism and fantasy. But, first of all is the dance. Do not allow it to borrow or lean without its own discipline or at the expense of others.

So, go to teach with the energy which will feed the intelligence of your art. Experience extends, so search it. Failure tempered with success also extends, so set out to learn as well as teach, with dignity, adventure and much gaiety.

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DANCE FOR JOY — IN HONG KONG

ENID HOBBA

'Dance for Joy' had been invited to take part in the 1984 Hong Kong International Youth Dance Festival.

Preparation for this tour took more than a year and involved innumerable telephone calls, telexes and telegrams between Ulverston and Hong Kong. The voice of Miss Winsome Chow, Festival Co-ordinator, became as familiar as that of a neighbour dropping in for coffee. Always calm, never ruffled, even when our tickets failed to arrive from Singapore Airlines, she convinced us that everything was going to be all right.

The foundations for the group were laid sixteen years ago when the grammar and secondary modern schools in Ulverston, Cumbria, combined to become a comprehensive school. At the same time I formed an Educational Dance Group in the school, which was open to any pupil prepared to attend for two hours on one evening a week for a year. I believe that every child who wants to dance should be able to do so, and that until every child, irrespective of ability, age, shape or sex has had the experience of good creative dance teaching he cannot make that choice.

After twelve months the Group had a programme which they felt they would like to show to others. They had a real desire to say to their contemporaries and to the children in our local primary school: "Look, I'm ordinary: I'm not ballet-trained, but I can dance and enjoy it. If I can, so can you. Why not come and join us?" After holiday courses for primary school children the Group grew from a dozen to well over fifty.

One former pupil wrote, "I joined the Group not only because I wanted to dance, but because it gave me a sense of belonging... In the Dance Group we were pushed to our limits to achieve what our teacher knew we were capable of producing. Nothing but our best was acceptable and this had nothing to do with the best of anyone else. Gradually I realised that the constant demands and discipline were becoming enjoyable and that I was creating by selecting from my ever-increasing movement vocabulary. The exhilaration of creating was the high point together with the knowledge that I had been made to do something really well."

When, in 1975, I was invited to take some dancers to the U.S.A. we called our programme 'Dance for Joy' and the Group has been known by this name ever since, performing in England and overseas. In 1981 Dance for Joy represented England at the Festival of the Child in Yugoslavia. One of the critics, a television director, said, "I see that this Group has simplified and developed (Laban's theories) to create a style of movement instantly readable by children and adults..."

As we were borne away from Heathrow in a Boeing 747 I hoped that audiences in Hong Kong would also find our style of movement 'instantly readable'.

We arrived at Kai Tak Airport, Hong Kong, at 13.00 on Monday July 16th. We had been told that this airport, built largely on land reclaimed

from the harbour, 'had a very good safety record'. We hung on to this thought as we came down on what seemed to be a series of swoops, and breathed a sigh of relief when the wheels hit the runway. We were welcomed at Kai Tak by a smiling Mr. Lo.

Our home in Hong Kong was the Lee Gardens Hotel in Hong Kong Island. It was an integral part of our way of life. The whole complex is, of course, air-conditioned and a sure refuge from the blistering heat. Miss Winsome Chow lost no time in coming to see us, wanting immediately to discuss such technical details as lighting and sound in the various theatres that we were to use. However, she understood the toll that our long journey had taken on our strength and delayed the technical visit until the next day.

On Tuesday July 17th. Dance for Joy really got down to work. Our visit to the performing venues revealed excellent facilities and first-class technicians. The City Hall and Tsuen Wan Town Hall, where we were to give our final performance, are built on the lines of the Royal Festival Hall. They are spacious and every seat has an uninterrupted view of the stage. We had two performances scheduled for the City Hall and publicity ensured that these, and performances by other groups, were sold out. Participating groups came from Hong Kong itself, China, Korea, Japan, U.S.A., and the U.K. Thus the Festival was truly international.

Our first performance was given on Wednesday July 18th in the City Hall. Dance for Joy adapted well to the huge stage and were well received. The sound was well up to standard and the computerised system ensured that our dancers were seen in the best light. We shared the programme with the Korean Traditional Music and Art School Dancing Group. This group was established in Seoul as an educational institution providing children with the opportunity to study their traditional performing arts. They are a well-travelled group who appeared in the Sapporo, Munich and Mexico Olympic celebrations. We admired their marvellous costumes and head-dresses and the carefully painted faces, which must have taken several hours to prepare. We had to communicate with the Korean group through an interpreter. All the other groups had English-speaking members.

Our second performance, in the Plaza, Kowloon, on Thursday July 19th, was particularly enjoyable because of the proximity of the audience and the involvement of the children, who were less inhibited at a shopping centre than they would have been in a theatre. Some of them crept on to the edge of the stage, while others at the back of the audience joined in the movements of the dance, and practised parts of our item called 'Jungle' after the show ended. Another item, 'Laural and Hardy', was particularly well received by some of the elderly Chinese, who were still helpless with laughter long after those amiable clowns had left the stage.

For our second performance at the City Hall on Friday July 20th, we shared the programme with the South East Asia Dance Troupe of Hong

Kong. They performed traditional dances from the Philippines, Singapore, India, Thailand, Pakistan, and from Indonesia a particularly clever dance called 'Candle Dance' in which the dancers carried lighted candles throughout. We also enjoyed the 'Tinikling Dance', which takes its name from the long-legged tinikling bird. The performers hop in and out of rapidly clapping bamboo poles.

Next morning a very happy event took place in the nearby Queen Elizabeth Stadium. This was a reception organised by the Urban Council of Hong Kong. Here the participating groups met informally and talked to the Chairman of the Urban Council and the organisers of the Festival. We all enjoyed an excellent buffet and the various groups exchanged gifts. Dance for Joy was the only group to create its own dances, the others performing traditional or classical dances. Our dancers were questioned about this and delighted their enquirers by giving an impromptu performance of 'Visit to the Dentist', a dance which did not appear in any of the official programmes. It was all good fun and many contacts were made.

A performance in Sheung Shui, New Territories, not far from the Chinese border, and the final performance at Tsuen Wan, to the west of Kowloon, ended our official participation in the Festival on Sunday, July 22nd. The Hong Kong Jing Ying Dance Troupe opened the programme on this last day, followed by Dance for Joy, who ended with 'Crucifixion' on this occasion instead of 'Clowns'. A lively group from Texas concluded the programme.

We then had two wonderful days crowded with impressions of mountains, butterflies, water buffalo, coolie hats, markets, exotic food, a floating restaurant — and the heat! Above all, the friendly hospitality is something we shall always remember.

In between the practising and the foreign visits is a full programme of work in schools and colleges.

I asked several dancers, who have been with the Group from the beginning, what for them had been the highlight. They reminded me of a visit we made to a Barrow school several years ago. After the performance a very excited headmaster came to the Group. He had been watching not the dance but a little boy who was believed to be autistic.


'Almost as soon as you started dancing I noticed the child's face. It suddenly lit up and for the rest of the performance he was transformed. You can never do anything more important than what you did for that child today'.

The success of the Group is that its members choose this incident and not their foreign tours or their more glamorous appearances as the highlight of the years of dancing for joy.

Footnote: In 1983 Enid Hobba published 'Dance for Joy' — creative dance lesson notes for students and teachers with many photographs of the Group.

There are now about eighty girls in the whole group, representing all

ages in the secondary school, and including former pupils. All may belong to the performing group at some time. This usually numbers sixteen but may be limited to twelve dancers, as was the case in Hong Kong.

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**THE COMPLETE
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REVIEWS

A SHAKER DANCE SERVICE RECONSTRUCTED, by J.G. Davies, P. Van Zyl and F.M. Young of the Institute for the study of Workshop and Religious Architecture. University of Birmingham, 1984. 35p

This brief text consisting of fifteen pages is neatly structured and straightforward in content and style. The theme is topical since there is a current revival of interest in liturgical dance.

Material for the introduction and background has been derived from reliable sources. Readers will find the description of the Service interesting and informative. The inclusion of music with the text is a welcome feature. There is a useful reference section for anyone wishing to conduct further investigation into the topic.

The reasons for dancing and the manner of dance performance are clearly stated. There has been some attempt to elaborate on the actual dance content but this is the weakest aspect of this publication.

A useful and readable statement which should be of interest to a wide range of readers.

Shirley Jones

DANCERS ARE POEMS by James M. Friedman, Ballet Monographs, San Francisco. 1984

Dehumanize the chap or lass next door.
 Plasticize them. Rubberize them.
 Marbleize them.

...

You are the teacher they'll soon hate
 and in time come to adore.

The beginning and end of the first 114 poems in James Michael Friedman's *Dancers Are Poems* (Balletmonographs, San Francisco, 1984) are typical of a mixed bunch. They're all right, if you don't object to the language of the adman. Here's the opening of 'Dance Materials',

nails and wood and copper
 arms and noses and legs
 pigments and marble and canvas
 feet and fingers and teeth
 cloth and tones and ink

Rhythmic enough lines, but they lack

variety. The poem ends,

magnificent sights and sounds of art
 do not suddenly erupt in full bloom.
 quarried stone and nurtured youth
 after much work phenomenal images
 become.

Try reading these lines aloud. If 'become' were a full rhyme for 'bloom' the distorted word order might be excusable. What are 'magnificent sights and sounds of art'? Let's see and hear them, not be told about them. 'Nurtured youth' is too generalised.

Too many of these poems contain clumsy syntax and stuttering rhythms. 'Dancer' speaks of 'the jargon of symposia'. Words like 'aesthetic' and 'kinetic' occur too often for the author to use this phrase without unintentional irony. Then there are 'gigantic', 'gorgeous', 'lovely', 'the media' and all the other clichés. These poems, as poems, don't impress.

But there are some readable pieces of writing, like 'Choreographer', 'Intermission', 'Ironie', 'Cue', and 'Curtain'. 'Mirror and 'Combination' are fairly successful attempts at a tighter structure. 'Show me' really sounds like a teacher teaching. 'Partnering' and 'Confession' are pleasant surprise, personal experience, narrated unselfconsciously.

The typography is worth a mention. The first twenty-four pages are duets, poem dancing with poem. Then follow about sixty solos, two or three of them longer than one page. An interesting idea, which could have been more closely related to the poems' content.

The sequence disappoints in its title. *Dancers aren't* poems, unless the metaphor is thought through into poetic image form. Less jargon, fewer prosaic rhythms and more individual syntax would make the writing more readable. Then, the insights into dance the author has would sound less like generalisations, and his undoubted enthusiasm would 'after much work phenomenal images become'.

Geoff Sutton

PUBLICATIONS RECEIVED

Liturgical Dance by J.G. Davies (1984) S.C.M. Press Ltd. (paper) (illus.) £9.95

Executives in Action — A Guide to Balanced Decision-Making in Management by Carol-Lynne Moore (1982) Macdonald & Evans (paper) £4.50

Dance Studies Vol. 7 (1983) may be obtained from Centre for Dance Studies, Les Bois, St. Peter, Jersey, Channel Isles, or leading booksellers. £4.00.

It contains an article by Henning Urup on dance research in Denmark, a study on the phenomenon of improvisation in the dance culture of peasant societies by Anca Giurescu, and a study by Anna Ilieva, analysing the dance folklore in Bulgaria within the historical and cultural contexts.

REPORTS

Dance Technique — The European Approach.

A PRACTICAL DAY OF DANCE HELD AT NORTH WESTMINSTER SCHOOL, LONDON ON NOVEMBER 17th 1984.

Viv. Bridson (with her inventive pianist John and young demonstrator Christine) gave us a class based on the European dance technique which was developed by Laban and his pupils. It came across as challenging technique requiring high standards as demanded by the professional theatre on the Continent.

The atmosphere of the class was one of concentration, of devotion to inner energy as the prime mover, and its necessity in making a personal statement in every movement. Miss Bridson's lesson-theme was swing, circle and successive movement. Each exercise was preceded by mental and physical readying, using the breath both to 'massage' the inner space and to find the students' own rhythm from the centre. During the demands of repetition Viv Bridson corrected individually and relentlessly! As movements were combined into sequences, attention in the crowded room was intensified.

The sequences were a joy to perform for us all (however successful!) for Dance had been present in the work from the first moment of class. I was particularly impressed with this use of inner awareness

to demand of the body all and more than seemed possible. Laban's concepts were here physically realized; the body spoke; no need for other statements!

Anna Haynes' dance study, coming in the afternoon, drew us on into a disciplined but expressive form which was more familiar to us in England, where much of Laban's work is developed in a recreative, non-professional-theatre context. Here, changing mood and direction took us both into exploration and towards performance, enabling us to use our personal energy through flights and falls of this study in diagonals. We had more freedom within the task, although we were still all too aware of our technical shortcomings! Anna Haynes' detailed preparation shone on the work, lighting our progress through pressures, spirals, driftings and rolling towards the completed dance-study.

Viv Bridson had shown us a class 'for young would-be professional dancers at the start of their training'. Anna Haynes gave us a demanding study in which to move and be moved. Both demonstrated the amount of preparation and energy needed by the teacher, her awareness of every student and her sense of responsibility to them; demanding 'everything' but controlling the physical demands so as to avoid any injury. These were valuable lessons in themselves. Most important to me, the day re-stated that essentially a teacher of dance is physically working with a philosophy about who we are and how we relate to the universe. Whatever a technique is called, a simple reservoir of steps, moves and pathways is not enough. The well-spring which must continually feed and give life to this pool of technical responsibilities is that inner energy which alone can irradiate a dancer's whole resources. We need more teaching of this demanding quality.

Su Johnston. November 1984

LABAN CENTRE STRENGTHENS INTERNATIONAL LINKS

The Director, Dr. Marion North, with **Peter Brinson**, Head of Research and Community Studies, were the British dance specialists at a conference in November to consider New Directions in the Arts, convened by the International Council of Fine Arts Deans, in

Amsterdam, Netherlands. Other British specialists attended from music, audio visual arts painting, drama, film and fine arts departments.

More than 100 deans, administrators and artists attended the conference mostly from the United States but also from Canada, the United Kingdom, the Netherlands, Switzerland, the Argentine, Poland, Bulgaria, Czechoslovakia, and Finland. The increasingly influential Council considered as a priority, among other matters, extending its link with developing countries and with other leading industrial countries such as Japan.

Marion North and Peter Brinson took the opportunity to visit the headquarters of the Nederland Dans Theater in Hague as part of the Centre's programme for closer links with European dance.

THE LEADERS' TRAINING SCHEME

The Leaders' Training Scheme, now in its fourth year, aims to increase the knowledge of Laban's work so that this knowledge, as well as being studied academically, is handed on, and continues to be known through dance experience.

Body, Effort, Space, Relationship; Weight, Time, Space and Flow—inward and outward — movement vocabulary, spontaneity, harmony and structure, creativity, expression and communication. What can you do to the music? What does the music do to you? Literature. Art. Photography. Percussion. Full participation.....the list of things we have discussed, worked on and used in our teaching goes on and on.

The course is quite demanding over a period of two years during which weekend training courses are followed by reading, written work and teaching. Finally there is an assessment of coursework and teaching as well as a written examination. But the rewards are worth all the effort. Individual students have made tremendous progress in understanding, practical performance and in teaching as well as gaining in confidence. Those with no teaching qualification are now eligible for the City and Guilds 730 Movement and Dance course.

On a personal level deep and lasting friendships have been made and when students from the different course centres meet at the A.G.M. there is a great feeling

of having shared an experience.

At the A.G.M. in March 1984 Leaders' Training Certificates were presented by Lisa Ullmann to the first students to qualify. These students successfully completed the Little Paxton course, 1981 to 1983:

| | |
|-----------------|----------------|
| Audrey Chantree | Judy Crawford |
| Janet Lunn | Margaret Miles |
| Jenny Nicholson | Jeanie Shiers |

In congratulating these members Lisa Ullmann said that Laban's work started to spread many years ago in just this same way. People who had experienced the deep values of Laban's work attended training courses and then taught others, passing on what they had learned while continuing to study further.

Of course, the richness and variety of the Scheme comes from the teams of six tutors responsible for each two-year course. They are led by people with considerable knowledge and experience of teaching Laban's work and of training others to do so. Joan Russell, M.B.E. and Vi Bruce, M. Ed., Ph. D. have both undertaken the role of Course Tutor supported by a growing list of others including some with a sound knowledge of Laban's principles and good teaching experience who are themselves being trained to train others.

The Guild, as well as the students themselves, is most grateful to these people for the work they have done to make each training course such a vital experience.

Training courses can be set up in any area where there is sufficient enthusiasm. Accommodation is often provided by L.E.A.s whose P.E. advisers and In-Service training for dance teachers who are then able to work recreatively in the community.

The Little Paxton venue continues to be used for In-Service dance courses for local teachers whose enthusiasm has been kindled as a result of the Training Scheme. Other venues are Bridgwater, whose successful students are to receive their certificates at the A.G.M. on 2nd March 1985, Nottingham, now in its second year of the course, and Colchester.

Janet Whettam

NEWS AND NOTICES

C.C.P.R. GOLDEN JUBILEE FESTIVAL OF MOVEMENT AND DANCE. THE ROYAL ALBERT HALL SATURDAY APRIL 20, 1985.

Rehearsals for this event have happened: One in London and one in Nottingham. In London there were 47 members present and in Nottingham 16, with at least three or more to join the Nottingham group. Whilst this is pleasing it can, surely, be improved upon. The Guild has an opportunity to show that it still is an active organisation with something to offer in the field of movement and dance. It is not too late to join a group, or start a group. To start and lead a group all you need is three or four like minded individuals who are, like you, prepared to give up 5 Saturday afternoons, including the day of performance, between now and April. Perhaps three or four evening rehearsals will be needed for your group, in addition to the North and South rehearsals.

If you need to know more details about where the existing groups are located then please consult your last newsletter. If this is not to hand then contact me, or Jan Fear at the North Riding College, Filey Road, Scarborough, North Yorkshire.

Tickets will be available from the Box Office of the Albert Hall around the beginning of February. As a participating organisation we will be able to purchase these before they are made available to the general public. It is not possible to be more specific than this, nor to give the prices of the tickets since these are not yet finalised. As soon as this information becomes available you will be informed.

IF IN DOUBT — TAKE PART.
Sam Thornton
Ivy Cottage, Clockhouse Lane, Thorpe,
Nr. Egham, Surrey TW20 8PF

A course in Movement in Health and Sickness will be directed by Chloe Gardner and Audrey Wethered.

The course will be concerned with Movement in the fields of Psychiatry, Sub-Normality, Brain Damage, Personality Disorders, Psychotherapy and other conditions including problems in Coordination, Balance, Emotional Control and Expression, Concentration, Orientation, Fantasy, Self-Knowledge.

The course will take between 50 and 60 hours and will be run over 6 non-

consecutive weekends, or, if students prefer, an 8-day Holiday Course could be arranged. (Please state your preference) It will be near London, starting in the Spring of 1985.

Attendance certificates will be available, but no other certificate, as this study is intended to enrich the work of individual Therapists, rather than set standards.

The Directors will be glad to organise Orientation Courses for interested groups.

For details send S.A.E. to Chloe Gardner, Bonnyes, Hadley Common, Herts. EN5 5QG.

Manchester Dance Circle meets on Wednesdays 7.00p.m. — 9.00p.m. at the Manchester Teachers' Centre, Barlow Moor Rd., Didsbury, Manchester 20.

The dance sessions are based on Laban training with a focus on lyrical and dramatic dance compositions.

Further information may be obtained from Kathleen Aldcroft, 56, Yeardsley Lane, Furness Vale, Stockport, SK12 7PS. Tel. New Mills 46023.

Yorkshire Movement Study Group welcomes men and women who are interested in movement, dance and drama. Nine meetings are held each year on Saturdays or Sundays 10.30a.m. — 3.00p.m. This year there is for the first time a non-residential 2 days at Woolley and another at the Windmill Hotel, Leeds. Tutors from many parts of the country and with varying expertise lead the sessions, which are practical.

Programme 1985
Sunday 13th January
Saturday 23rd February and Sunday 24th February
Sunday 3rd March
Saturday 16th March and Sunday 17th March
Saturday 13th April
Saturday 18th May and Sunday 19th May at Windmill Hotel
Sunday 16th June at the Windmill Hotel
Further information may be obtained from Mary Oldroyd, "Brentwood", 36, Oxford Rd., Dewsbury, WF13 4LL. Tel. Dewsbury 466972.

Laban Centre. The study of classical and modern dance in Ireland.

The Research Department of the Laban February 1985 and will be carried out by Peter Brinson, head of department,

assisted by Andy Ormston, a member of the department.

Further information from the Laban Centre or the Irish Arts Council, 70, Merrion Square, Dublin 2, Ireland.

N.A.T.F.H.E. DANCE SECTION Dance and Music in Multi-Cultural Education.

A short course, open to all, presented by the Dance and Music Sections of the National Association of Teachers in Further and Higher Education will be held at the Midlands Centre for Music in Schools, Birmingham and the Cobden Hotel. The two day course will contrast the dance and music of the Indian Gujarati folk tradition with that of the Afro-Caribbean community. The opening lecture will be given by John Blacking, Professor of Anthropology at Queen's University, Belfast. The course will include workshops and demonstrations by authentic practitioners. Children of the West Midlands will also participate.

Further details from:- Judith Holden, 13, Battenhall Road, Worcester WR5 2BJ.

EVENTS IN 1985

Jan. 26th — Practical session by Jean Newlove at North Westminster School, London.

March 2nd-3rd — A.G.M. Weekend in Roehampton, London.

April 30th — C.C.P.R. Golden Jubilee Festival at the Royal Albert Hall.

May 18th — Practical session by Viv Bridson at North Westminster School.

July 20th-28th LINC Summer Workshop at Dartford College.

Nov 16th — Practical session at North Westminster School.

CONTRIBUTING AUTHORS

Alan Salter M.Sc. M.A. Ph.D., formerly Lecturer at University of London, Goldsmiths' College, has published books and articles on dance and movement study.

Vi R. Bruce M.Ed., Ph.D., is well known as the author of several books about dance and as a lecturer and teacher, currently engaged in work with handicapped children.

Enid Hobba trained at Bishop Lonsdale College of Education, studying dance under Claire Sumner. She teaches dance at Victoria High School, Ulverston, and lectures at Charlotte Mason College of Higher Education.

COPY DEADLINE

The copy deadline for the 1985 issue of Movement and Dance is April 30th 1985.

Please send copy to the Chairman as soon as possible.

Only one magazine will be issued in 1985.

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PRESS RELEASE

**AN INTERNATIONAL
BIBLIOGRAPHY OF LABAN
NOTATED SCORES** compiled by Mary Jane Warner

The International Council of Kinetography Laban (I.C.K.L) has just published a bibliography of the known Laban-notated scores from 1920 — 1978

**Entitled — LABAN NOTATED
SCORES:** An international bibliography, it has been compiled by Mary Jane Warner with a foreword by Ann Hutchinson Guest. The publishing date is 1984.

Listed are score materials in international and private collections throughout North America and Europe and include both dance and non-dance transcriptions, unfinished manuscripts and completed scores.

There are 3,300 entries, 382 pages bound in a soft cover 8½" x 11" with a 37 page genre index.

The cost is £30 approx. available from:- Dance Books, 9 Cecil Court, London W.C.2. or \$37.50 from:- Dance Notation Bureau, 33 West 21st Street, New York, N.Y. 10010.

DANCE & MOVEMENT TITLES From M&E

Creative Dance in the Primary School

JOAN RUSSELL

This large-format book explains in great practical detail, with the aid of photographs, how Laban's ideas can be put to work in the primary school. Ways of presenting dance to children are discussed, and the basic theory is analysed and then applied in a specimen planned lesson which has been used by a number of local education authorities.

112 pp. 246 x 186mm Illustrated 0 7121 0348 1
2nd edition 1975, reprinted 1979 £4.95

Dictionary of Kinetography Laban

ALBRECHT KNUST

This large-format book is primarily a reference book, in which kinetographers — those who use Rudolf Laban's system of movement and dance notation — can look up the rules and/or symbols of the system. However, it can also be used as a textbook by students who are unable to attend a full-time course. A two volume set, Volume 1 comprising the text and Volume 2 the examples. "This work is one of the most important landmarks in the history of human movement studies. The books are beautifully produced and a joy to use Those who doubt Laban's major contribution to movement and dance should be chastened by this example of the inspiration of his genius. This work is essential to all serious students of human movement." *British Journal of Physical Education*

Volume 1: 448 pp. Volume 2: 168 pp.
246 x 189mm Illustrated 0 7121 0416 X
1st edition 1979 Casebound £25.00 the set

Modern Educational Dance

RUDOLF LABAN, revised by LISA ULLMANN

This book was written as a guide for teachers and parents. The ideas incorporated in it deal with that branch of the art of movement known as "modern dance". For the latest edition Lisa Ullmann has added a chapter of her own in which with an adept blending of theory and practice she has brought together some of the conclusions drawn from her years of experience as a teacher.

160 pp. 186 x 120mm Illustrated 0 7121 1381 9
3rd edition 1975, reprinted 1980 £3.95



The Mastery of Movement

RUDOLF LABAN, revised by LISA ULLMANN

This standard work has been completely revised and its scope enlarged by Lisa Ullmann, who knew the changes Laban wished to make and has introduced material from his personal notes. The relationship between the inner motivations of movement and the outer functioning of the body is explored, and numerous exercises are included to challenge the student's intellectual, emotional and physical responses. This fourth edition, published in large format, contains additional kinetograms, marginal annotations to act as a guide to the text, and a new appendix on the structure of effort, drawing largely on material from an unpublished book by Laban.

216 pp. 246 x 189mm Illustrated 0 7121 1287 1
4th edition 1980 £5.95

Teaching Modern Educational Dance

WENDY SLATER

This book is intended for all those who have an interest in, and a basic knowledge of, modern educational dance, but who find difficulty in the presentation of their material and the planning of the lesson. For those students who are studying dance more comprehensively, the book will be useful as an additional source of creative ideas.

128 pp. 216 x 135mm 0 7121 2017 3
1st edition 1974, reprinted 1979 £3.50

Listed above is a small selection of Dance and Movement titles published by M&E. For a complimentary copy of our Dance and Movement catalogue, please write to Dept LAMG, Macdonald & Evans, FREEPOST, Plymouth PL5 2BR (no postage stamp necessary if posted in the UK). Telephone (0752) 705251.

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