



THE LABAN  
ART OF MOVEMENT  
GUILD

News Sheet

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Please note change of address of Secretary.

## EDITORIAL

This number of the News Sheet is a special one to commemorate Mr. Laban's 70th birthday. We realise more clearly than ever how much our generation is indebted to the inspiring effort of this great pioneer. In an age when people are usually no longer productive in their inventive ideas, he is developing a new branch of his widely-embracing life-work. We are looking forward to the ever-widening growth of what he has sown with such unremitting zest.

One means of enlarging the radius of Mr. Laban's work is the building-up of Regional Groups, which will be of considerable importance in the future development of the Guild.

We should like to draw attention to the ANNUAL EASTER DANCE CONFERENCE, particulars of which will be found at the end of this issue. You will also find a reminder concerning renewal of subscriptions, without which this information could not have reached you.

It is with the greatest regret that we lose the services of our Honorary Treasurer, who has been with us since the inception of our Guild. Miss D. Ransom has worked for us untiringly, and it is only owing to pressure of other work that she is giving up her duties. We offer her our very grateful thanks for all she has done for the Guild finances, and towards "Movement" magazine accounts, and we should like to convey to her our best wishes for the future.

We should like, too, to pay tribute to Miss Eugénie Fraser, who always most willingly audits our yearly accounts.

Our sincere thanks also go to Miss Jean Lindsay for the help she has given to the Guild as Honorary Assistant Secretary. Whilst we are sorry to lose her services, we congratulate her on her appointment as H.M. Inspector to the Ministry of Education and wish her good luck for her new venture.

## MR. LABAN'S 70th BIRTHDAY—December 15th, 1949

Letters, telegrams, tributes and gifts came to Mr. Laban from all over the world. The pleasure these gave was the greater because they told over and over again of the continued growth of his work as carried on by his pupils and followers.

The December issue of the "Dance Observer," published in America, contained a "Tribute to Rudolf Laban" by Irma Bartenieff and Ann Hutchinson. The Dance Notation Bureau in New York sent an interesting and richly-illustrated record of their activities. When Ann Hutchinson wrote to send congratulations and explain that the record was following, she had the misfortune to have her letter returned because it was insufficiently stamped. She wrote on the back, "Dear Post Office—Now of course it is too late!" But luckily it was not. It arrived in time. The record included a report of the activities of Tai Ai-Lien, Professor of Dance at the International Normal University in Peiping, where she introduced Laban's Movement Notation in pre-Communist China. The chief of the Red Indian tribe, "The Osages," Mo-Ra-Ta, signed his birthday greetings with a phantastic picture-writing. A meandering snake surrounded by a halo approaches a chain of rocks sided by an exotic plant. Laban sees in it a reference to one of his early choral works, "The Earth," which contained symbolic dances of crystals, plants and animals.

Further news came from Irma Oske, who works with negroes in South African settlements, achieving remarkable results through dramatic dance using Laban's efforts and space scales.

The following letter came from Rolf de Maré, founder of Les Archives Internationales de la Danse in Paris:

"Dear Rudolf von Laban,

The whole of this century the art of dance has been inspired by your ideas, never has one man meant so much to an art, for such a long time, as you to the Dance.

From time to time I hear about your activities which seem to be as great as ever before; the activity of a young man. Your present anniversary, which for most men would mean the conclusion of a life's achievement, will for you only be one of the many milestones on the way. I wish you that this way might still lead long, to the benefit of art.

As a memory of my Archives Internationales de la Danse I ask you to do me the honour of accepting the plaque d'honneur of Les Archives International.

Yours,

(Signed) R. de Maré."

Guild members may remember that Rolf de Maré is the well-known sponsor of "Dance and Ballet" which organised the international competitions in 1932, when Kurt Jooss won first prize with his "Green Table," and in 1947 when the Art of Movement Studio gained the Diploma Honorifique for their performance in Copenhagen.

Another item of interest is that Mr. Laban received pictures and plans of modern dance theatres by some of his followers. Fee Wiebenga, known for her Laban Movement Choirs during her internment in a Japanese concentration camp, now has a successful new dance group who sent greetings from Soerabaja, Java. Another newspaper says Mr. Laban's work is not restricted in style, and then quotes Aurel Miloss, one of the outstanding choreographers of classical ballet in Europe, as saying "Laban is the greatest stimulator in the history of Dance." Miloss himself also wrote expressing his admiration and gratitude.

#### To Rudolf Laban

Once in a century (or mebbe mair,  
For whit's a hunder year in the life o' man?)  
The very pith and substance of the age  
Is crystallized in one man's genius.  
Catalyst, reagent and matrix in one organism,  
He is the builder and the architect  
Of the critical mass of thought  
Which, when fission is produced,  
Releases new conceptions, new ideas,  
And opens up new regions for the mind to conquer.  
He is the standard rule by which  
Man measures his development.  
In him the blind tides, currents,  
Maelstroms, drifts, races and chaotic storms  
Meet and synthesize in one congruent flux,  
Forming, as in Mahler's symphony of resurrection  
The broad, flowing stream,  
Where furious discords are resolved  
In one triumphant harmony.

Men o' leir hae writ an' lilted  
O' a wicht ca'd Orpheus,  
A chyld o' muckle ingyne,  
Fair canny wi' th' clarsach

An' mair skilfu' wi' th' pipes  
Nor the great MacCrimmon himsel'.  
Ay, a bonny ane at wake or ceilidh, he!  
A wee bit skirl frae him

An' a' th' staurnies i' the lift  
Would close their een,  
The bens bow doon their heids,  
The merlin at th' stoop, abune An Teallach  
Would fa' doon saftly in a dwaum,  
The reek o' bluid forgotten,  
While in a race o' sea, hued like a watergow  
Wi' siller, reid and gowden grilse and smolt  
An' glass-smooth saumon eager for the ploy,  
The white seal, hearing Uaill-gluth an Aobhnis,  
Forgot the carnawin in her wame and slept.  
And Orpheus played . . . !

An' there's the contradiction!  
Orpheus piped a tune  
An' th' craters o' th' yerd were held in sleep!  
Na' na', there's something wrang!  
For sleep's ower near akin to deith  
An' deith is deif tae a' soonds.  
It's no that kind o' music that we need.  
Awa' then Orpheus, gie us your pipes,  
Here are lads can blaw like Gabriel  
An' gar the deid lowp up tae greet the morning.  
Here Laban, gar them dance!

Genius is an accumulative phenomenon,  
A state of expanding awareness.  
It is tireless, insatiable, disciplined.  
In the process of solving problems  
It creates the mechanism  
For comprehending new problems  
Of increasing complexity  
And, like a tireless lover,  
Approaches each new obstacle  
With undiminished ardour.  
It moves with pure efforts  
Through all scales and dimensions  
Drawing knowledge from every field of life  
Assimilating, integrating, recreating  
In new forms, vital experience.

Ah, Laban, not runkly age or deith  
Can touch the quintessential pairt o' ye,  
For ye hae climbed the heichmaist peak  
O' th' heichmaist ben and gien a lowp  
That set ye straddlin' twa universes.  
Genios disna ken auld age and leuchs at deith.  
I hear the soond o' leuchter  
Echoing yont the rim o' time  
An whit ye see the noo wi' your eagle een  
Will be oor common vision th' morn's morn.

EWAN MacCOLL.

December, 1949.

### The Birthday Party

Friday evening, December 16th, in Manchester, was wet and dismal, but so it was in most places. It certainly did nothing to damp the spirits of those of us who were lucky enough to be making our way to the Birthday Party at the Art of Movement Studio.

The whole evening was a happy mixture of spontaneity and quiet, unobtrusive organisation, which means that much time and thought must have been given to the preparations. The Studio was beautifully decorated with patterns and shapes traced in trailing greenery on the cream walls. It must have been difficult to judge just how many people would fit comfortably into the room without overcrowding, but even that seemed to be "just right." There were the Art of Movement students, both past and present, Mr. and Mrs. Lawrence, Dr. and Mrs. Bodmer and family, Mr. and Mrs. Burman, Miss E. Palmer (representing the Manchester Dance Circle), Miss G. Stevens (representing the L.A.M.G.), members of the Theatre Workshop, Miss Jordan (who unfortunately could only stay for a very short time), Miss Dewey, Miss Goodrich and Mrs. Loeb and her daughter—altogether about 60 people. We heard that several groups in other countries were also gathered together to celebrate and dance their Master's birthday, and we thought of them as we drank "the toast" later. They probably met on Thursday, as that was the real birthday, but for many of us it was a happy thought to hold the Manchester celebration on Friday.

To open the party Miss Ullmann led us all in a grand Polonaise, and then, before we realised what was happening, we were shepherded into "Musical Arms." Miss Ullmann succeeded in outwitting everyone

and winning this event with sustained quickness!! The M.C. then persuaded us to collect together at one end of the room. Mr. Laban most awkwardly placed himself quite out of reach at the back, but he was eventually safely installed in suitable prominence, alone in front.

The "Presentation" began with a simple and very effective "Ritual of Homage" by Sylvia Bodmer with the Art of Movement students, to a "Celebration March" specially composed by Adda Heynssen. They finished by surrounding Mr. Laban so that Miss Ullmann, Mr. Lawrence and Miss Bodmer could slip in unnoticed at the back. Miss Ullmann and Miss Bodmer were carrying the three magnificent volumes of Albrecht Kunst's Kinetography and of his notation of Pia and Pino Mlakar's Choreography of the Ballet "Der Teufel im Dorf" (The Devil in the Village). These most impressive books, which really are works of art, had been sent from Mr. Laban's pupils in Germany. Miss Ullmann made a short speech as she presented them, and I think Miss Bodmer just put her volumes down and slipped out of sight. Mr. Lawrence was then left alone holding a small book and envelope. To do justice to his speech which followed is difficult. There was no one taking shorthand notes, and in any case, the solemn twinkle with which it was delivered cannot be conveyed, and the more impromptu settings of his quotations will be missing. Perhaps this outline from his notes may give a somewhat pale copy of the original:

"It is a signal honour for the few of us who are here to-night to represent the hosts of people all over the world who would wish to join in this celebration of the 70th Birthday of Rudolf Laban. I have no idea how many there are, but if we think how tremendously we have gained from our friendship or acquaintanceship with him, and remember, too, all those who likewise, and no doubt even more than us, have cause to be extremely grateful to him, we can begin to realise how privileged we are to be able to express personally to him our congratulations, our good wishes for his continued activity and our deepest thanks for his good works."

Mr. Lawrence then reminded us of two apt quotations by O. W. Holmes: "To be seventy years young is sometimes far more cheerful and hopeful than to be forty years old" (on 70th birthday of Julia Ward Howe); and also

"Have you heard of the wonderful one-horse shay  
That was built in such a logical way  
It ran 100 years to a day?"

(The Deacon's Masterpiece).

He continued: "I wish I could, in just a few minutes, relate to you what these 70 years of Laban's life have comprised, and then go on to show that rarely have 70 years in one man's life produced so much for the cause of human progress.

"Even as a boy he began, as I expect you know, to observe men's actions and efforts. It soon became his great objective in life to discover their aim, purpose and meaning, and he pursued a life of more or less assured comfort on the road of discovery. If he thinks he has not yet reached his goal, it seems to most of us that he has indeed.

"'There is nothing new under the sun,' is one of those half-truths that some might apply to his work, but this is a case in which it is less than half true, because no one in the history of mankind has taken the trouble to find out fully how, why, when and where men move. As Wordsworth might have said, 'With an eye made quiet by the power of harmony, and the deep power of joy, he sees into the life of things' (Tintern Abbey). And then Emerson, too—'When nature has work to be done she creates a genius to do it' (Method of Nature).

"It is that genius which has placed itself so fully and so ably at the service of mankind, that we meet to honour. In so doing, let us remember that there are some of us who have been chosen to help him a little more and, what is perhaps more important, preserve for ever what he has created. That is no mean task, and years of hard work have already been devoted to it, especially in the last decade. My own anxieties about the industrial applications are gradually becoming allayed as Laban works out the technique and commits it to people and to paper. Let me but say that the solution of selecting the right person for the job, which we are gradually through him acquiring, is fundamentally one of the greatest benefits to be conferred upon the community. 'Honest labour wears a lovely face,' but only if at its right job; and no one has been able previously, with such success, to join man and job together.

"One field of human endeavour in which selection is of supreme importance, but which has not yet been subject to Laban methods, is marriage. One begins to see the possibilities!

"To possess and preserve the Laban tradition for posterity is the main duty and privilege of the L.A.M.G. That is a professional body only in so far as it professes Laban and his work. Its members' professionalism is not money-earning. They profess Laban. I am glad that before he reached his 70 years that had become a fact.

"So thus, inadequately, I recall to you this great and world-famous man's achievements, and remind you of the trust reposed in us by him.

In us here and in others in various places on the earth's surface who would now join with us here to offer Rudolf Laban this gift of celebration.

"J. M. Barrie expressed perhaps our feelings when he said in "What Every Woman Knows": 'A young Scotsman of your ability let loose upon the world with £300—what could he not do? It's almost appalling to think of; especially if he went among the English.'

"This gift of a cheque for £360 is intended for you, Mr. Laban, to do with just as you wish, so that you may the more readily convey to us your deep experience and knowledge; so that we, in turn, may carry it forward. I ask everyone to rise and pay tribute as we offer our gift with every good wish for your continued effort and activity amongst us, until you attain at least a century of good living."

Mr. Lawrence then read a short excerpt from Miss Jean Lindsey's letter which accompanied the book of signatures, since she unfortunately could not be present.

There followed a great ovation. I don't know whether other people remember exactly what Mr. Laban said in reply. I can only recall his deep gratitude expressed very briefly. It must have been difficult to speak when so overwhelmed, but the usual touch of humour was there to rescue us from sentimentality.

The rest of the evening was a rich mixture of good entertainment and good food and drink. "To Laban's Birthday," performed by the students of the Art of Movement Studio (script by Shirley Newman), cannot well be described in detail. There were many little masterpieces of performance in it. Miss Ullmann took the part of "Magician Alaban" at very short notice. The crazy touch of her startlingly red nose gave just the right fantastic quality. (She had used lipstick which must have been of the kiss-proof variety, for it was still in evidence the next day after every effort at removal.)

Here is the text of the sketches composed by Shirley Newman and other students of the Art of Movement Studio:

In the days of the ballet, jive and machines,  
There lived a Magician consumed with his dreams  
Of reforming the world not with sword nor with lance,  
But through the most magical means of the Dance.

He embarked on his quest with ambitions and verve,  
And dance through the ages began to observe.  
Much pondering they in his mind provoked,  
When the spirits of each he in turn evoked.

Spirits of the Bongo  
Appear before me now  
Ancients of the Congo  
Wow, wow.

(Primitive Dancers.)

**Refrain:** Then the Wizard Alaban noted all the nuances  
Of the angles and shapes and the points of the Dances.  
Now midst rich tapestries  
And air sultry with fleas  
The dancing fictions  
Of the Egyptians.

(Egyptian Dancers.)

**Refrain:** Then the Wizard Alaban, etc.  
Great Zeus now show me the grace and the ease  
Of the beautiful statuesque dancers of Greece.

(Greek Dancers.)

**Refrain:** Then the Wizard Alaban, etc.  
Now shall I observe the people balletic  
And the mortal meanderings of a swan enigmatic.

(Ballet Dancers.)

**Refrain:** Then the Wizard Alaban, etc.  
What is the vision  
Of glorious precision?  
Ah, 'tis the group that came top  
In the town ladies' country dance hop.

(Country Dancers.)

**Refrain:** Then the Wizard Alaban, etc.  
Now for the last movemental antic  
A modern ballroom dance romantic.

(Ballroom Dancers.)

**Refrain:** Then the Wizard Alaban, etc.  
Much pondering they in his mind had provoked  
When the spirits of each he in turn had evoked,  
And he had collected all sorts of nuances  
Of the angles and shapes and the points of the Dances.  
Then into his cauldron he poured his jewels  
And swore he'd outdo those political fools,  
Then on them all he showed his advance  
By evolving a beautiful, movemental, logical,  
Magical, wonderful system of

## DANCE.

At the end of each sketch the Magician drew a few lines, curves, spirals or dots on the blackboard. These eventually emerged as a grinning face, and then by the sudden crystallisation of the dancing figures into an icosahedron "The Art of Movement" was born.

Such sketches could only achieve their delicious humour when performed by students skilled in the Art of Movement. Two of the brightest gems were perhaps the "Swan Lake" and the "Country Dancers."

During the evening members of the Theatre Workshop sang their songs dedicated to Mr. Laban. He had already heard them when they serenaded him at his home early on Thursday morning. The words and music were written by Ewan MacColl.

### Serenade

(In the style of a Sevillanas)

When you were born, friend that you are,  
When you were born, friend that you are,  
When you were born, friend that you are,  
When you were born, then you remembered  
To come like a star, come like a star, come like a star.  
Laurel so green was blooming for you  
That day was a blossom heavy with dew.

Our greetings we carry like branches of May, branches of May,  
In every window a garland so gay, garland so gay, garland so gay.  
Out of the window there  
Banish dull grief and care  
This is your day, this is your day.  
The trees in the forest dance in the breeze,  
White-crested wavelets dance on the seas,  
The sun in the heavens joins in the game,  
The morning is singing in praise of your name.

### Greetings Song

(In the style of a Ländler)

1. We come to greet you to-day,  
This cold December morn.  
We bless that day so far away  
On which our friend was born.  
We bless that day so far away  
On which our friend was born.

2. Then raise your voices in praise, sa-sa;  
 His name will live always, sa-sa;  
 His life's a beacon for youth, sa-sa;  
 His work's a symbol of truth, sa-sa.  
 And then let us dance and sing,  
 For Laban is his name;  
 In mirth and joy our voices sing  
 In homage to his fame.  
 Repeat first verse as chorus.)

Informality combined with professional skill made the singing a completely satisfying item in a happy evening. From time to time other songs seemed to "happen," some of them Czech songs from Bratislava, where Mr. Laban was born.

Later in the evening Mr. Laban surprised us (and certainly he frequently surprised his victim, Ewan MacColl) with a completely spontaneous mime. Mr. MacColl was a "patient" suffering from a dithering inability to utter a word or apparently initiate any movement with confidence. Before his quivering chin could be controlled sufficiently to speak, he was forced, reluctantly, to take off his coat. A series of amazing contortions followed as Mr. Laban removed the confused contents of the "patient's" mind, re-mixed them, stamped out some ingredients and replaced them in supposed order and balance. The results of the cure were not obvious, but the maestro seemed very satisfied! This and other flashes of vital and dynamic dance from Mr. Laban during the evening proved again that he is indeed 70 years young.

By this time taxis had been ordered, had arrived, and been sent away again. It was very difficult to leave, but eventually we dragged ourselves away, fearful that some other little item might erupt spontaneously after we had left. Our gratitude for a very happy evening was mingled with sympathy for those who would be left to do all the cleaning up afterwards.

## SOME ANECDOTES ABOUT MR. LABAN

### Effort Hunting

During a political demonstration Mr. Laban studied the movements of the excited crowd. He got amongst a bunch of rowdies who threw stones at the windows of an official building, and he was arrested by the police together with the others. Questioned at headquarters why he was there, he tried to explain in a foreign language to the police officer what his job was. The incredulity with which this was received gave way to a mild astonishment when he declared: "You catch thieves, other people catch butterflies, I catch movement efforts." He was then dismissed as an utterly hopeless case.

## Dance and Music

At a carnival festival Mr. Laban produced a burlesque with the title "The Birth of the Dance in Hell." All had to go very swiftly. At the last minute the score of the music was missing. "What can you play by heart?" in despair Mr. Laban asked the orchestra. Half of the musicians remembered the overture of a Wagner opera; the other half opted for a passage of the "Merry Widow." The sheep were separated from the goats and each group had its own conductor. They played together simultaneously. "What a tremendous modern composition," said an art critic, seriously, afterwards. "Yes," said Mr. Laban, "it was the Barbarian Symphony composed by myself." And the papers praised the "Barbarian Symphony" without mentioning the dances very much.

## Gala Dinner

After a gala performance Mr. Laban had the honour to sit at the right side of the head of a state. After a lively conversation His Highness said to Mr. Laban: "I never thought that dancers were such intelligent people." "Isn't it astonishing how prejudiced people are," said Mr. Laban. "I had the same misconception concerning heads of nations."

## SOME IDEAS ABOUT THE BUILDING UP OF REGIONAL GROUPS

At the Annual General Meeting in 1949, it was decided that Regional Groups should be formed, so that Guild Members might keep in closer touch with each other.

As we know movement to be the basis of all human activity, we must establish central meeting places where people of quite different walks of life can gather in order to foster the ideas for which the members of the Guild stand. Each local group will naturally have its own ideas for meetings, but probably in many cases opportunity may arise for arranging lectures and discussions on subjects which would attract people who might never have done any free movement themselves. This would widen our experience and help to spread our ideas to people not yet acquainted with the value of movement and its application to their own fields of interest.

The following suggestions might be helpful. "The sociological background of Dance," that is the relationship between special dance forms and the prevailing culture, would meet widespread interest. Other topics

might be "Dance and Society," or "The role Dance has played in culture rich in festivities." This links up with the psychological significance of the different Dance forms and touches upon the connection between movement and therapeutic processes. Then there are topics like "Theatre and Dance," "Industry and Movement," "Educational Dance," "Music and Dance," which offer a great variety of incentives to Group discussions and Group activities. Finally, one could consider the possibilities of bringing the art of dancing into the present day life and to link it more intimately with our civilisation.

We hope that these suggestions will stimulate regional Groups to dance, to experiment, and to discuss.

It is perhaps worth while to remember that the most characteristic trait of Laban, whose name our Guild bears, is his keen interest in those inner processes from which the great variety of expressions in man's movements originate. Laban has observed and studied this inner "effort" —as he calls it—together with its outer manifestation in movements and actions in man's everyday life, work and leisure, in his artistic creations, educational measures and religious beliefs. From his early youth Laban has been greatly interested in the help which can be given through a conscious movement practice to normal as well as mentally ill individuals, and to the various social and occupational units, such as are found in schools and families, industrial enterprises and other communities. He has plausibly demonstrated that the harmonisation of individual and group effort can gain much through the fostering of movement.

Of great influence on the theatre, were Laban's revolutionary drawings and models for a new dance theatre and for stage arrangements including costumes. His contribution to free dancing in which he advocates the use of all possible human expression in movement has inaugurated all those new forms of choreographic and mimetic art, which now are slowly emanating from the endeavours of his conscious or unconscious successors.

Laban's work is very much connected with his invention of "Kineography," by which the essential features of movement and dance can be recorded. The recording of movements and dance works might offer an interesting task within the activities of the regional Groups. There are few human occupations in which Laban has not been successfully consulted. From transport, heavy industry, fine mechanical work, commercial organisations to all kinds of games and sports, even parachute jumping, many far-sighted private managers as well as official bodies have sought and are still seeking his advice.

Relatively little is known of the help his work has given to backward and abnormal children and adults. Art therapy through movement is a field in which Laban can be considered to be as one of the first pioneers, just as much as he is considered a pioneer of free movement in ballet, drama and opera.

For more than one decade Laban has been spending much of his time helping his pupils in this country in their various activities in schools, factories, theatres, or in remedial professions.

The collection of notes and reports on the role of movement in Art, Education, Industry, Remedial work and general Regeneration which is in Laban's personal archives needs further completion. Regional Groups could help much by adding reports of their experiences or other interesting material to these Archives.

## NOTES ON REGIONAL ORGANISATION

The Secretary was in a difficult position in arranging these groups geographically as in many cases, the home address only, of members, was available. If you do not hear from your regional representative or if you should find that you can more comfortably attend meetings in a different area, do not hesitate to write to the representative most convenient to you.

It is hoped that groups will develop entirely on their own individual lines.

In order to make a start the, following Guild members have kindly agreed to act as regional representatives:

### 1.—London and South East.

Miss Marjorie Bergin, 111 Windmill Road, Brentford, Middlesex.  
Miss Hil-da Brumof, 37 Adamson Road, London, N.W.3.  
Miss Adda Heynssen, 268 Gloucester Terrace, London, W.2.

### 2.—Yorkshire.

Miss D. Ransom, "Spitewinter," Moolawn Avenue, Holymoorside, Chesterfield.

### 3.—Warwick, Stafford, Nottingham, Leicester, Worcester and Derby.

Mrs. C. Akester, c/o The Briary, Belle Mere Road, Hampton-in-Arden, Warwick.

### 4.—Bristol.

Miss E. Glade, 26 Glens Avenue, Knowle, Bristol.

5.—**Cambridge.**

Miss L. Auerbach, 6 Park Parade, Cambridge.

6.—**Sussex.**

Miss J. Sinden, The Limes, Ditchling, Hassocks, Sussex.

7.—**Lancashire and Cheshire.**

Miss S. Bodmer, 1 Stanton Avenue, West Didsbury, Manchester, 20.

8.—**Holland.**

Miss Antonia Burger, Pieter Lastmankade 33 III., Amsterdam Z.

Suggestions for further regional representatives should be forwarded to the Hon. Secretary.

**Important.** We hope that the regional representatives will make a special effort to attend the Annual General Meeting at the Easter Dance Conference in London.

### NEWS FROM BRISTOL

Early last November, a small but representative gathering decided to form a Dance Group. Weekly meetings were held until Christmas, when a small committee was formed to direct club activities. It was decided to continue the weekly meetings during the Spring Term. We were fortunate in having Miss Meredith Jones to take the class until Christmas. The first three sessions of the Spring Term will be led by Miss Sydenham.

At Easter we hope to hold an Open Night, and invite speakers from other fields to come and talk about movements in connection with their work.

### THE ART OF MOVEMENT STUDIO, MANCHESTER

Members will be interested to hear that the Studio (Director, Lisa Ullmann) has been recognised as from August, 1949, as efficient for the purpose of providing a course of educational training for students.

### L.A.M.G. CONFERENCE, 1949

It is regrettable but inevitable that only a small proportion of Guild members are ever free to attend the annual conference. Nevertheless, the conference must reflect the vitality of the Guild as a whole. If there is no evidence of such vitality, the question must be asked; should the Guild continue to exist? The fact that this question was asked precipitated the atmosphere of a crisis over the 1949 Annual General Meeting. During his inaugural address Mr. Laban explained that in any healthy organisation there is a flow to and from the central core. Lisa Ullmann

stated frankly that the Council were disappointed that members did not make greater use of the Guild. She then asked for a show of hands on the question: "Do you want the Guild to continue?" The response was overwhelming. Members considered it would be a tragedy of the highest order if the Guild was disbanded, yet everyone realised the danger existed. Explanations were given, chief among which was that members all over the country were too segregated from the central core and the News Sheet was not sufficient to maintain a vital contact. It was agreed that regional groups should be formed and arrangements were initiated there and then.

Such practical organisation alone was realised as insufficient in itself. There must be a more purposeful manifestation of the enthusiasm which all the members have for the art of movement. That such enthusiasm exists was proved by the response to the organised session at the conference. The practical classes taken by Betty Meredith Jones were well attended and much discussed. A lecture demonstration on "Movement and Drama" by Warren Lamb led to an account by Miss Sinden of experimental work she has conducted in the theatre. Margaret Dunn impressed everyone by her handling of a class of children she had never seen before. There was a large and responsive audience for a recital by the Young Dancers Group. Everyone joined wholeheartedly in the final group session taken by Sylvia Bodmer.

All these sessions provoked discussion among small groups when experiences and ideas relevant to the application of movement in the varying fields of activity were freely exchanged. But the sessions had had to be arranged by the Council, and the discussion, with the exception of Miss Sinden's session, were private affairs among particular groups of friends. A more purposeful manifestation would have been for the Council to receive beforehand requests from groups or individuals to demonstrate their idea and their work to the whole conference. The 1949 conference proved, and its company agreed, that the propagation of personal experiences confers a mutual benefit upon both the parties concerned. Two principal channels exist, the News Sheet and the Annual Conference. Many members stated during discussion at the Annual General Meeting that they must **themselves** make greater use of these channels. In addition it is hoped that Regional Groups will soon offer another form of contact.

The vitality of individual members was never doubted. Its expression in the form of Guild activities was realised to be latent. The present crisis, which has proved a unanimous desire amounting to an intense determination for the Guild to continue, must surely result in a fuller realisation of the purpose for which the Guild was founded.

## MODERN DANCE HOLIDAY COURSE, 1949

Dartington Hall again provided the ideal background for the Modern Dance Holiday Course, which was held there from August 17th to 30th. Over one hundred students attended, most of whom were physical educationists with a fair sprinkling of other professions.

The programme was divided into two main sections. The first included three subjects in which everyone participated; Basic Movement Training taken by Margaret Dunn, Diana Jordan and Veronica Tyndale-Biscoe; Structure and Function of Mind and Body, taken by Geraldine Stevenson; and Movement Observation taken by Warren Lamb. In the second section students could choose to concentrate on either pure dance or mimetic dance. Pure dance, with its emphasis on rhythm, phantasy, and social feeling, was taken by Diana Jordan and Sylvia Bodmer. Mimetic dance, with its emphasis on expressing human emotions portrayed in a more rational sequence of events, was taken by Lisa Ullmann. Mr. Laban contributed several classes, and everyone joined in the Movement Choir taken by Sylvia Bodmer.

The object of the course was not to give specific methods of presenting this work to children, but to enrich the personal experience of the students in several branches of this vast subject.

The course included a most enjoyable concert given by Leon Goossens, and an interesting lecture by Mr. Schiller, H.M.I., whose work has much in common with Mr. Laban's. We also enjoyed the unique experience afforded by Dr. Lagard, psychotherapist at an Edinburgh Hospital, of singing the songs and dancing the ritual dances of a primitive South Pacific people.

We shall be very sorry to lose the services of Jean Lindsay, the Secretary and Co-Director of the course, who is joining the Ministry, as she has done so much to make the Modern Dance Holiday Courses a success.

**Modern Dance Holiday Course, 1950** will again be held at Dartington Hall, near Totnes, Devon, from 17th to 31st August. Particulars and application forms obtainable from the Hon Secretary: Ursula N. Bevin, 36 Clifton Park Road, Bristol 8 on receipt of stamped addressed envelope.

## COUNCIL ELECTIONS, 1950 QUESTIONS AND ANSWERS

### 1.—Question.

Why, at the Council Elections is my voting paper invalid if I vote for **less** than the required number of members?

### Answer.

To vote for less is equivalent to voting more than once, e.g. "If there are 3 candidates for 2 seats and I vote for one only, I really vote **FOR** one and **AGAINST** one of the others, or I give my choice a double-chance of beating the other 2, which is undemocratic.

### 2.—Question.

How can I get to know nominees better?

**Answer.** 1.—Read carefully the descriptive paragraph which will in future accompany nomination forms.

2.—Attend as many Dance Conferences as possible.

3.—Write to the Secretary for further information about members.

