

Coventry Training College.



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EDITORIAL

Nightmares and daydreams come to all of us, but to an editor they take a distinctive form. A persistent and recurring nightmare is that of an all-too-rapidly approaching deadline date with all-too-little material ready; articles promised but not forthcoming or, worse still, no articles even promised. In a pleasant, wish-fulfilling daydream letters arrive, offering articles, comments, suggestions for topics or writers, anything in fact which counteracts those insidious post-nightmare thoughts of "Does anyone ever read it anyway?"

The editor of a publication dealing with one of the arts is particularly prone to such fantasies, for those whose primary expression is through painting, sculpture, music or dance may be (or may imagine themselves to be, which comes to the same thing) comparatively inarticulate in words. Furthermore, and I quote from Rudolph Laban's "The Mastery of Movement on the Stage", ". . . verbal interpretation (of a movement experience) will always be like a translation of poetry into prose and will remain on the whole unsatisfying."

Should movement and dance, then, never be written about? I think they should, and the more so because, of all the arts, dance compositions are the most ephemeral. When a picture or a piece of sculpture is completed it remains to be enjoyed and re-experienced by its creator and by others, and a musical composition can be written down or recorded. A dance composition, however unforgettable an experience it is to its participants, cannot be shared with others except by being re-created. (True, it can be recorded in Labanotation, but few would claim that an equal enjoyment can be gained from reading a notation score as from active participation as performer or onlooker.)

The impact and significance of the deepest and richest of human experiences, of love, of religion, of the arts, can never be adequately conveyed in words. They are, nevertheless, extensively written about; but for whose benefit? I would say "For everyone's". The uninitiated, the knowledgeable, the novice, the expert, the writer and the reader, all will gain something from the written word, for it tells of the thoughts, feelings and experiences of others.

Our magazine is not solely a vehicle for abstruse or weighty technical discourses. It is a means whereby we may communicate with one another; experiences may be shared, topics discussed, suggestions offered, questions asked. As an experiment, a letter from one Guild member to all other members is contained in this issue. This is intended to provide an alternative to the conventional "correspondence column", which seems unlikely to be a practical proposition in a magazine which appears only twice a year. Interest is apt to wane when one has to wait six months for an answer.

Dare your editor hope that her life henceforward may be one of day dreams fulfilled rather than of nightmares hideously realised? Will you, who are reading this, share your hopes and fears, your trials and errors, in short, your experiences with us all?

ANNUAL CONFERENCE, 1964

The Annual Conference, held at the Art of Movement Centre from February 14th to 16th, 1964, once again attracted even more members than in previous years. The traditional "dancing together" with which the Conference opens had to take place in three groups.

The second half of Saturday morning was devoted to the Laban Lecture, given this year by Miss Marion North. This most stimulating and thought-provoking talk is reported in full on pp. 12-19.

Welcoming Guild members to the Annual General Meeting on Saturday afternoon, the chairman, Mrs. Sylvia Bodmer, commented that their presence was evidence of their interest in the business side of Guild affairs. With the rapid increase in numbers the active participation of all members in the running of the Guild becomes correspondingly more vital.

This point was emphasised by Miss Lisa Ullmann when, in her Presidential address, she mentioned the pleasure which she derived on looking back over a successful year in the life of the Guild. It had been a year of growth, of progress, of movement.

With movement comes change. Hitherto the Guild Council had been the moving element in bringing changes about, but lately the body of membership had been "moving more than usual". Miss Ullmann hoped that this moving power within the membership would continue to increase.

Although movement is concerned not only with teaching, and the Guild is at present overweighted by members of the teaching profession, it is in the sphere of education that the most progress has been made. Miss Ullmann reminded us that the Guild is not a means whereby members may gain a professional qualification, but is an association of people with a common purpose. Laban was concerned with "counterbalancing the hustling and bustling of modern life" where people are "busy to reach an end". Movement study is not an end in itself, it is concerned with beginnings. In the early days of the Guild, there was awareness of this, rather than anxiety to reach an end.

The Art of Movement is the art of keeping moving in body, mind and spirit. We create, we continue, we are concerned with processes. Rhythm brings awareness of flow; it comes about through initiating something from within, that is, through effort. Rhythm can easily be shattered by insensitive driving, resulting in a loss of appreciation of achievement; by swallowing things rather than letting them grow. We must remember that harmony is found in natural growth.

The concept of effort and harmony forms the inner structure of the Guild. What matters is not what we demand or get but what we initiate through our efforts, and how we cultivate our natural growth. This should be our guiding thread, our inner structure to which we have to give outer organisation.

Following this challenging address, Guild members present participated with animation in the rest of the business of the meeting. After brief but lively discussion all but one of the proposed changes in the Constitution were passed. The various sub-committees' reports revealed a wealth of activity by many people working for the Guild.

On behalf of all Guild members, Mrs. Bodmer thanked the retiring officers, mentioning in particular Miss Elsie Palmer, who, as Council member since its inception, had worked untiringly for the Guild; and Miss Gladys Stevens who, first as Guild secretary and later as producer of the News Sheet, had also made an outstanding contribution. Miss Stevens was unfortunately unable to be present, as was Mr. C. D. Ellis, the retiring treasurer, appreciation of whose sound advice was expressed by the vice-president, Mr. Lawrence.

Results of the 1964 elections to Council were as follows: Vice-Chairman, Valerie Preston-Dunlop; Treasurer, David Henshaw; Representatives of Fellows, Masters and Graduates, Dorothy Hornby, Betty Redfern, Joan Tomlinson; Representatives of Associates, Janine MacMullen, Sheila Moores.

Finally, our President, Miss Ullman, expressed the heartfelt gratitude of all members of the Guild to our retiring secretaries, Miss Dorothy Hornby and Miss Joan Heath, under whose tactful and sympathetic guidance the Guild has flourished and grown during the past twelve years. Presenting them with a ciné-camera in appreciation, Miss Ullmann conveyed the thanks of all of us.

Saturday evening and Sunday morning were spent in dancing both in groups and all together. An account of all the practical sessions follows.

We are indebted to Miss Ullmann for once again allowing us the use of the Centre and to the many people who contributed to the success of the Conference.

PRACTICAL SESSIONS

SATURDAY MORNING.

Group One.

Miss Vi Bruce's session was a delightful one for the opening of the Conference. Why, she asked us, were we there? There seemed to be three reasons. We had come as individuals, eager to dance for our own enjoyment, we were interested to meet others who had

the same purpose, and we wanted to establish our identity as a group with a common interest. These then were the ideas on which the first dance session was to be based.

To part of Malcolm Arnold's lovely "Pageant of English Dances" we did a cycle of three themes. First, as individuals, we established our own motive based on stressing various parts of the body; and what a joy it was to work on this theme in a dance-like way! Still moving as individuals, we became aware of others, making several brief contacts, returned to variations of our own theme, and finally formed small groups. After sharing a common experience in the group, we returned once more to our individual motives, and this could have been the end—or a new beginning.

This was an enjoyable session which augured well for the rest of the Conference, creating a happy, relaxed atmosphere and a sense of unity of purpose with our fellow members.

K. N. T.

Group Two.

"King's tower and queen's bower.
And weed and reed in the gloom;
And a lost city in Semmerwater,
Deep asleep till Doom."

That is the refrain still haunting the mind a fortnight or more after that delightful hour with Miss Hilda Brumof in the small studio. The week-end brought a number of variations from the expected pattern, not the least being this session when a poem was used as theme and inspiration and melody.

The story was an old one. The rich and proud refused help to a beggar so their dwellings were drowned in the rising of the lake. We were a small number of dancers, so each had the opportunity of dancing all the characters and situations. We were weeds and fish, bowers and towers, proud men and beggars, and kindly folk. Later the beggar was danced by one person and our lone man became the King's tower.

We were quite disappointed when our ballad was ended and Miss Brumof led us into a lively skip around. I wonder, do our faces look glum when we are thinking and trying and really enjoying? But we asked for the poem again at the end of the session and finished with that in our minds.

Thank you, pianist, for your poetry reading! Thank you, Miss Brumof, for an unusual and memorable morning.

B. A. F.

Group Three.

Miss Molly Davies based her session on gathering and scattering and very clearly took this in three different ways: with a body emphasis; a space emphasis; and a relationship emphasis. These

three aspects were taken clearly and simply, and we enjoyed the firm hold that Miss Davies had on her class and on her theme and the freedom that we were allowed within this. We knew clearly what was wanted, it was simple enough to do, and yet there was plenty to challenge us. And so we worked hard and purposefully. To get this, considering the overcrowdedness of the room alone, was no mean feat on Miss Davies' part.

Anchoring our feet, we gathered and scattered with our arms, involving our ribs, waist and shoulders. Then we used our legs to gather and scatter, still remaining on the spot, and finally we used legs and arms to gather and scatter, travelling, turning and jumping. This was gathering and scattering with a body emphasis.

Then Miss Davies taught exactly a gathering and scattering sequence in which the dimensional cross was our direction guide. We gathered and scattered, travelling forward, backward and sideways, lifting high and dropping low. This sequence was cleverly chosen, because it was not so difficult that we dissolved into chaos and gave up, and yet it took all our application to perform it without stumbling.

Finally, after the space stress, we gathered and scattered with a relationship stress. We had a partner, we gathered her up and were scattered by her. We found this needed a completely new discipline, and having mastered it with one partner, we had to move on and adapt to another partner. Then in threes we worked our own little sequence, gathering and scattering as we liked, the three together.

Moving through these three aspects of gathering and scattering was a satisfying movement experience. (The three aspects were danced to some seventeenth century bassoon music by Galliard, arranged by Archie Campden.) I left the class feeling mentally and physically stimulated.

DILYS PRICE.

SATURDAY EVENING.

Group One.

The Dance Session taken by Mrs. Bodmer was an enjoyable and memorable experience. Apart from one brief but most interesting discussion, we danced continuously throughout the whole session. We began by moving with fine touch and sustained gestures; then we made use of these to explore our own sphere of movement. How could this be filled, surrounded or penetrated? How could the centre be linked with the periphery? We stressed the harmonious relationship between a gathering gesture towards a centre and an opening movement outwards into the surrounding space. We became aware that such movements could produce an agreeable sensation.

L.A.M.—3

At one point Mrs. Bodmer mentioned the Lemniscate. A number of us thought very hard and then admitted that we did not know what it was. The matter was clarified. Reference was made to gathering and scattering gestures, the figure of eight, the link between inward and outward attitudes of mind, arm movements in some forms of Spanish Dance, and the Circle of Life mentioned in Miss North's lecture.

All this led up to a simple, quiet, harmonious dance that was most satisfying to do. The movements, group shapes and the music helped the dancers to develop a feeling of unity. The inward and outward gestures done in the ever shrinking and expanding circles blended naturally with the swelling and dying sounds of the music. We were requested to "lift the air," and in doing so, just for a few minutes, we lifted ourselves out of the humdrum and hustle of everyday life.

(Music—slow Movement from Haydn's "Violin Concerto" played by Isaac Stern.)

J. E.

Group Two.

On first looking at the programme for the Guild Week-end I was somewhat apprehensive about my ability to dance at the end of a full day. I need have had no qualms, for the inspiration which the Laban Lecture and the A.G.M. gave me, and with the vital, energetic guidance of Mrs. Clare Sumner, I felt "I could have danced all night," and I am sure many other members must have felt the same.

The large group working in the "newest" new saltarium were quickly whipped into an exciting ritual dance. Within the first few minutes we had learned at least four motifs (and more were to come) and had orientated ourselves towards the centre and all four walls of the room. We had also had drawn to our attention the fact that so many of us, on occasions such as this, are lazy, and instead of putting every effort into reproducing the exact form and feel of a given movement we are too content to move in our own way without taking enough care to perform correctly. Using music by Arthur Lyman, entitled "Taboo", two large groups in opposing corners of the room picked out the basic rhythm while a smaller, enchainé group in the centre of the room struggled for freedom. This group managed to release themselves from each other in an attempt to escape, only to be thrust together again and engulfed by the now encircling outer groups. New hope came when the captives were drawn into four groups which, using their own choice of motif, split away from, crossed and surrounded the centre of the room, but from this they were again drawn together and from a high diagonal swaying movement, in which everyone joined, the two large groups moved back towards their original

corners to repeat the pulsating first motif, and the enchainé were left to their doom in the centre.

I am sure that everyone taking part or watching this session would wish to join me in thanking Mrs. Clare Sumner for a most enjoyable ninety minutes.

JOYCE SPURGEON.

SUNDAY MORNING.

SESSION ONE.

Group One.

Mr. Reg Howlett's session on Sunday morning, for which he used a Hungarian Peasant theme by Bartok, was fundamentally one of contrasts. The dance was noticeable for its use of the dimensional directions, the diameters of the horizontal plane and the diagonals.

We began by exploring the limiting confines of the dimensional cross, using the strong counter-tensions to experience the "feel" of the directions involved, but also indulging in the peaceful satisfaction of merely rising, falling, etc. With the slackening of the dimensional reins, and the resultant opportunity to use the diagonals, the scene changed dramatically from calm purposefulness to excited turning, leaping and falling. The second phase, which we danced in pairs, used the transversal of the cross but echoed high-deep, forward-back. Another brief moment of freedom followed before the small groups which formed were led off into angular floor patterns by the use of horizontal diameters. We finished the dance by leaving our groups and returning to the diagonal, giving way to whirling in response to the quickening music until a climatic chord left us aware only of ourselves and stillness.

K. GOODALL.

Group Two.

Sunday morning found nearly as many returning to "the Dance" as had enjoyed it on Saturday. Miss Brenda Sheridan set us off "at a gallop" on the spot and careering through space in all directions. A pause to collect our energies and we glided into a more restful motif of advancing-rising, retreating-sinking, and opening-closing, which was to become the main motif of the B part of the dance. Another contrast and we advanced deep with thrust-like jumps and retreated high with gliding steps and curving gesture. Finding a partner we briefly enjoyed these opposites.

With the aid of Britten's "Soirées Musicales," Miss Sheridan led us into the first part of the dance, four groups around a firm hub, whose members awakened the "spokes" and drew them into a lively "to-ing and fro-ing", resolving again into four spokes, leaving

the hub again trying to involve the fringe. Each group found its own motif for travelling and approached and drew away from the "firm attraction" but all were finally pulled into a whirling wheel which abruptly halted.

A transition in the music helped to dissolve the entire wheel into four corner groups and led into the second part of the dance in a calmer mood. Our spatially-stressed motif brought about a meeting of all the groups at various moments before each withdrew and subsided gently.

Unfortunately, as there is never enough time on these occasions, we were unable to experience the third part of the dance, which we gathered was in a very energetic mood. Our thanks to Miss Sheridan for a lively and enjoyable session in the real spirit of this week-end gathering.

D. MOFFETT.

SESSION TWO.

Earth, air, fire and water: these four were the underlying ideas which we used in the last session of the week-end when we came together to work with Miss Ullmann.

At the beginning we explored some interesting movement ideas which caused us to use our bodies and develop movement motifs which were both demanding and unusual.

The dance evolved from three groups, one, of a spell-like nature dividing the two others, each possessing a different character. Interaction, advancing and retreating, with the dividing group as a centre of attraction, ended in the channelling of this group and its final surrounding as if a framework had been imposed on the fluid elements.

As always, Miss Ullmann's session evoked great interest and enjoyment and left us all with many new and challenging ideas to consider.

M.W.

GUILD MEMBERSHIP

NEW MEMBERS

Associates:

Miss M. Allcock, St. Helens, Lancs.	Miss H. D. Marsden, Bishopsteignton, S. Devon.
Miss P. Boardmore, Putney.	Mrs. A. Martin, Nantwich, Cheshire.
Miss J. Boorman, Weybridge, Surrey.	Miss P. Morgan, Morpeth, Northumberland.
Miss C. J. Bracegirdle, Oswestry, Salop.	Miss M. Osborn, Wakefield, Yorks.
Mrs. E. Cohen, E. Finchley, N.2.	Miss R. Posner, Weybridge, Surrey.
Miss M. Collier, Stanmore, Middx.	Miss F. Read, London, N.10.
Miss M. Crawshaw, Beckenham, Kent.	Miss M. Rose, London, W.11.
Miss M. Devereux, Staines, Middx.	Miss B. A. Saunders, Norwich.
Miss S. M. Dobie, Birkenhead.	Miss J. M. Shaw, Wakefield, Yorks.
Mrs. P. Draper, London.	Miss V. M. Shaw, Staines, Middx.
Mrs. P. Fuzzard, Westbury-on-Trym, Bristol.	Mrs. J. M., Spanswick, Gillingham, Kent.
Miss S. J. Gray, Newbury, Berks.	Mr. G. Sutherland, King's Lynn, Norfolk.
Miss O. Hasler, Leicester.	Miss G. Westwood, Coventry.
Miss J. K. Holbrook, Hale Barns, Cheshire.	Miss P. M. Whight, Chelmsford, Essex.
Mrs. F. Howarth, Bromley, Kent.	Miss B. Wilkinson, Coventry.
Miss R. Key, Weybridge, Surrey.	Miss M. S. Wilson, Newton-Stewart, Scotland.
Miss H. K. Manners, Tenterden, Kent.	
Miss M. Marriott, Nottingham.	

Affiliated Groups:

City of London College Modern Dance Club, Moorgate. E.C.2.
 Green Dragon Dance Group, Bristol.
 Moira House School Advanced Dance Group, Eastbourne.
 University of Newcastle upon Tyne, Newcastle.
 Orchesis Group, Wimbledon, London.
 Sandfields Comprehensive School Dance Circle, Port Talbot.

LABAN LECTURE, 1964

We are familiar with the idea that all created things move in ordered pattern and rhythm, the theme of Havelock Ellis' book, "The Dance of Life". We accept this idea glibly, but what does it really mean? We rarely stop our own mechanical busy lives to consider why we are interested in movement, why we teach others, and what we are really doing. Most of us were drawn to this sphere of study and work by an attraction which appealed to a deeper side of our natures, and it might be worth while to consider what this somewhat mysterious attraction is. Laban talks of the "spiritual food for which people crave" in relation to audience needs, and there is surely this need in all of us whether we are conscious of it or not.

If we go beyond our personality influences, we find a whole world of being which is usually accepted and used, without much knowledge: that is, the participation in movement patterns, rhythms and forms, and as Laban himself pointed out in one of these lectures, the special human ability to interfere with or stop a mechanical movement pattern.

Because we are generally unaware of these subtle patterns and rhythms, we are unable to take the next step of understanding that these rhythms are inter-related at all levels and on all scales. That is, happenings, symbols, visual manifestations, rhythms are related both cosmically and in the microscopic. They are also related at the simple level of material, as at the level of the non-material. Laban was able to recognise and to some extent help us to become more aware of how cosmic laws or principles appeared in movement rhythms and shapes. It should therefore not surprise us when we chance upon what is to us a familiar movement principle in other spheres of life. Rather we should be surprised if we did not. In *The Mastery of Movement on the Stage* we read ". . . penetration into the mysteries of life is intimately connected with the acquisition of well-defined qualities of the feel of movement."

Recent work on X-ray of microscopic shadows, virus crystal shapes and patterns, seems familiar to us from our work in space harmony—of course it should! Laban did not discover the icosahedron or any of the other crystal forms, symbolic patterns and shapes or rhythms. These have been known and used and passed down through generations from ancient times. But he did see their relationship in a new way, in a way related to movement, and was able to bring what, to our knowledge, is a fresh approach to the study of man and his universe. I dare to say that movement study is not an end in itself, but suggest that one of its values is

that it can be a means through which man can become more awake and aware of himself, his relationships with others, and his world. Formulæ familiar from other spheres of study become more meaningful and relevant when we can observe them through our own particular sphere of interest.

Basic principles of movement study are available for everyone, and it must be recognised that there is the element of craftsmanship in the Art of Movement, as in any art form. In *Modern Educational Dance* we read "Instead of studying each particular movement, the principle of moving must be understood and practised". Movement knowledge is the tool and material; the creative activity of composition can be at a simple primitive level, or at the level of conscious art. All levels serve a purpose, but the highest level of the mastery of the art of movement goes beyond the acquisition of knowledge to the stage of knowing. How to reach this stage of knowing? This will vary for each one of us, and we shall not all reach the same goal or depth of experience, for this depends largely on our own individual perceptive quality and gift, and stage of development. We can all recognise these differences in our own teachers. When something is conveyed to us beyond our own capacities, we may not be able to define or describe, we may only respond. The response is our own contribution, and judgement is always a risk, for frequently we may not be able to appreciate experiences which are too far removed from our usual mundane approach to life. We can also too easily confuse presentation with content, and miss the essence in criticism of presentation.

Some of us will approach these experiences through another art form, others through experience of human relationships, therapeutically or educationally, or through a work situation in industry, yet others through an interest in scientific research, historical studies, philosophy—indeed through any sphere of life. For the exciting truth is that all processes, living creatures and matter are in motion, according to laws and principles and relationships, most of which are waiting to be discerned. But why should this interest us? To accumulate facts at their face value will not take us very far, and indeed could well lead to stagnation. There is also the danger that in our constant striving for logical definitions of these facts we risk the defeat of our own aims by achieving inexactitude of deeper meaning. We have seen, however, that in the true study of the art of movement the facts will be a related part of a far greater experience which is more difficult to define until after it is known, and even then it can only be described to some extent. Just as it is possible to describe a picture, let us say a great work of conscious art, in terms of colour, texture, pattern, content, it is not simple, indeed it is perhaps impossible, to convey in words its full

meaning. You may not even be able to say what impact the picture had on you when you saw it, and what of it has been retained. Similarly, an experience of a movement composition of high quality can only be lessened through verbal description of it, and (I quote *The Mastery of Movement on the Stage*), "Experience of the symbolic content and its significance must be left to the immediate apprehension of the person who watches the movement" "and of the person who participates in the movement" could be added).

"Any verbal interpretation of this inner feeling will always be something like a translation of poetry into prose, and will remain on the whole unsatisfying."

Nevertheless, in seeming contradiction to this statement, I am convinced that the understanding of basic laws and principles can be furthered by discussion after participation and practical experience.

The art of movement, whether in dance form or mimetic style, uses the medium of rhythmic movement which is far removed from a routine of repetitive external pattern of body activity, or, as Laban says, "The methodical approach to the universal forms of movement is bound to be different from that needed for the mastery of a particular stylisation of movement embracing only a relatively small section of human movement expression." Only through a real awareness of the inner content of the movement phrase, based on these universal forms, can there be a meaningful connection between the moving person, the expression of the composition, and others in relation to whom he moves.

The aim of the composition has to be clear, for the selection of appropriate movement phrases depends upon this knowledge. We may wish to *communicate* an idea, an experience, an action, to others. This demands a clear and precise participation and portrayal. In *The Mastery of Movement on the Stage* we read "Language (here meaning words) expressing feelings, emotions, sentiments or certain mental and spiritual states, will touch the fringe of the inner responses which the shapes and rhythms of mime evoke. Movement can say more, for all its shortness, than pages of verbal description." "That only a few of these movements have acquired a conventional meaning does not alter the fact that meaning is conveyed by movement." "The actor-dancer . . . arranges (movements) into rhythms and sequences which symbolise the ideas that inspire him."

To communicate successfully, we must also have an understanding of those with whom we wish to communicate, either in the dance or as audience. There will, therefore, be no stereotyped form. Styles change (recognise how we scorn or nostalgically remember the "old-fashioned" style of the 1930's, or the "post-war" fashions) and communities are different in cultural

background, racial tendencies, and so on. Time, temperament, cultural heritage will all influence response. "The spectator distils in his own way the material presented, although he does so to a great extent subconsciously (*The Mastery of Movement on the Stage*). Only by a living and constantly adaptable form can we communicate appropriately. The essence is the same, the style different.

We may wish to develop an *awareness*, an *experience*, in the moving people, without considering, except incidentally, communication to others. Here the need for constant understanding of every changing individual is obvious, not only his different moods and states, but the knowledge that anything truly experienced changes the person. We are never the same as we were before. Not only this awareness, but the recognition of correct timing is vital. What can be experienced (whether we are concerned in the field of education, therapy, or indeed in everyday life) has its own rhythmical development which can be shattered or hindered by insensitive driving. This development might rest at the level of conditioning, which has its own value in sensitising and extending, or it might reach higher levels of experience wherein we can accumulate new and real knowledge.

Movement and dance have traditionally been a vehicle for *symbolic action*, as much as, say, numbers, shapes, colours are symbolic, and have contained and sometimes conveyed deeper meanings. The most obvious examples are probably ritual and religious dances. For example, Laban quoted many symbolic actions from the dervishes, a Sufi group founded about the twelfth century.

We should recall that symbols of different kinds have been used since ancient times for the transmitting of knowledge from generation to generation, and that we have a rich heritage if we can understand it. It seems likely that the East has retained a greater capacity than the West for understanding symbols, as success there is traditionally related more to achievement of what is generally termed "spiritual" maturity than to material prosperity, although this may already be changing because of Western influences.

A symbol could be described as a synthesis of knowledge which serves a person for expression and transmission. He must simultaneously recognise (through experience) many related meanings, for the symbol to be meaningful or useful.

We are therefore fortunate in our chosen field of study, that not only can we see these symbols, but we can move in them, and so capture within ourselves as much of the essence as we are capable of receiving or mastering. Symbolic actions appear in "specific sequences having shapes and rhythms of their own." In expressing the endless diversities of meaning, a symbol possesses an endless number of aspects from which it can be examined. Even if,

for the purpose of illustration, we limit ourselves to a consideration of spatial patterns only, we can see relationships between other symbols and movement pattern, a study of which could enrich our own understanding of movement.

For instance: the idea of duality, symbolically represented by two parallel lines or the law of three, symbolically represented as a triangle.

The first associations are with partners; opposition; parallelism; two-sidedness; male and female; complementariness and so on. The American Pueblo Indians show their cultural attachment to the idea of duality by such visual symbols as their buildings always having two towers, one higher than the other, their ladders having one longer and one shorter upright. Many other examples can be found throughout the world, as this is one fundamental law of life.

The second example of the trinity; of three equal parts; the smallest group; a possibility of unity; of three-ring space-scales; of action, response and result; of the family and father, mother and child; is similarly a universal law.

The symbolism of a star evokes a response according to upbringing, tradition and experience: the Christmas star; 5-ring harmony; the six-pointed Star of David, which is two interlocking 3-rings, or triangles, and is also connected with freemasons; the axis scale and equator scales, and their relationship. Religious significances can be read in many books. Whether the inner meanings have been retained, or have been sentimentalised, will probably vary according to area, community and time. The debasing of a symbol is inevitable as it becomes further removed from any real teaching or understanding.

I should like to mention only one other example of a number, shape, movement and sound vibration symbol. That is the law of seven, the octave, one of the fundamental laws of the universe, which, amongst other meanings, represents the following: progression in rhythmical intervals of an orderly and characteristic nature, i.e., two equal stretches (intervals, tones) followed by a smaller (semi-tone shock), followed by three new tones or stages, and a further shock, leading to the attaining of a new octave.

We must always remember that symbols translated with ordinary language become rigid and confined within dogmatic limits, and so their use is decreased.

There are many forms of symbols, geometric forms and numbers, which are closely allied to our space harmony knowledge, colours, letters, words, pictures, alchemy, astrology, speech. In some systems, or attempts to capture and convey universal knowledge and truths, many of these symbols are combined.

The Tarot pack of cards is an interesting example for many reasons. It is generally agreed that it originated in the Middle Ages. The first designs which now exist date from about 1390,

although its invention was probably earlier, about 1200 in Morocco, where wise men of all nations gathered at the famous literary and scientific capital of the world, Fez. These men chose the number and letter system from the Kabalah, or Secret Wisdom of Israel, and combined pictures and patterns, probably based on Chinese symbols.

Our usual present knowledge is, of course, the degenerate form of the social game of playing cards. These cards exclude the tarot cards themselves but retain the suits.

Here is card No. 10, from a pack of cards which are copies of earlier designs. I will quote a description of this card by Papus, a French author, not because it described the whole meaning but because it gives a hint of some of the content in movement terms. It is called the 'Wheel of Fortune': "Everything goes, everything returns; eternally rolls the wheel of being. Everything dies, everything blossoms forth again; eternally runs the year of being.

"Everything breaks, everything is united anew: eternally builds itself the same house of being. Everything parts, everything meets again: the ring of being remains eternally true to itself.

"Being begins in every NOW, around every HERE rolls the sphere of THERE. The middle of everywhere—crooked is the path of eternity."

Other aspects of the wheel are described: the circles indicate different levels of being, the *centre* is the *archetypal* world.

Represented by the letter I (of the word symbol IHVH of the Kabalah) is the world of pure ideas "inherent in the innermost nature of the universal conscious energy." To it is assigned the element fire, universal radiant energy.

The *inner circle* is the *creative* world.

Represented by the letter H, here the ideas of the archetypal world are specialised as particular patterns. To it is assigned the element water, fluid plasticity.

The *middle circle* is the *formative* world.

Represented by the letter V, here the creative patterns are brought forth into actual expression, the plane of processes and vibratory activities. To it is assigned the element air, representing the life energy which has been associated with breath.

The *outer circle* is the *material* world.

Represented by the letter H (the second H) is the plane of actual forms which affect our physical senses. To it is assigned the element earth, representing solidity and tangibility of physical objects.

The eight spokes, the eight-pointed star, represent universal radiant energy of outpouring and returning to the centre.

I shall not be so bold as to try to relate Laban's analysis of movement content, his effort elements, drives and attitudes,

directly to the above interpretations, or to the colours, and directional signs incorporated in the symbol, though there are some analogies which are difficult to avoid. A hint has already been given of other spheres of symbolic representation which can be found and which are obviously linked with our studies. In one of the magazines of the Guild you may remember an article on the Art of Movement in Ancient China. It is difficult to miss the similarities. Also the Chinese symbols of fire, water, air and earth are paralleled with the Tarot suits.

fire	—	clubs (or wands)
water	—	hearts (or cups)
air	—	spades (or swords)
earth	—	diamonds (or coins)

Similarly, the meaning of colours, and alchemical substances and many other symbolic forms are all related to the central study of man and his universe.

In the example of the Tarot pack of cards we see the degeneration of symbols when inner meaning becomes obscured or lost. So it seems that there is some law of movement, and movements and cults in general, that in the course of time and without constant adaptation to contemporary needs, the essence of any system is lost.

This should be a warning against any tendency to rigidity and too rigorous holding on to the outer form at the expense of the inner content. Knowledgeable change, which is movement, is essential if our work is to survive, and every new group, every new year, brings a new situation which cannot be handled as last year's problem. We must be awake and alive to this.

One sure way to keep alive is to continue learning and knowing. Perhaps our primary concern should be "Know Thyself." If we could truly know ourselves we should know much else besides. Given self-knowledge, we should have a starting point from which we could begin to learn something about our relationship with the rest of life in all those aspects which we now fail to perceive, or of which, perceiving, fail to see the significance. Laban showed us a way, an opportunity, to know ourselves. The more we see our movement work in relation to the whole of life, our own and other people's, the more meaningful our efforts will become. This is not to imply that we should embark on a study of Chinese pictures, Hebrew words, numbers and symbols! Nor is it necessary to know intellectually in great detail a vast amount of information of all the possible relationships (or kinships, as Laban himself liked to call them) of effort and space. Alone it is meaningless. Even our most simple studies show that man is not only intellect, but that intellect is only a tool, or one aspect of his being, which in our contemporary civilisation is probably over-indulged! We must cultivate and begin to trust our intuitions and feelings, not through

indulging, but through mastery and harmony. That is, in allowing each aspect of our being to play its rightful role—intellect when needed, feeling when needed, and so on. Just as we tend to over-value intellect in our present western civilisation, so, Laban says, "A certain form of the art of past times, using imagination and intuition, has often neglected intellectual knowledge and thinking out of the conditions of mental happenings, with the result that its products become an empty fancy, subject to individual whims. This does not satisfy us any more, especially in the art of movement. What we demand from the art of movement of our time is that it may vitalise life in all domains where movement is used—in the working sphere of man, as well as in his educational and rehabilitative endeavours."

To every individual, the personal integration for which he aims could offer at least some opportunity of freedom and choice: freedom from his own restrictions of disintegrated being, and freedom to choose to be part of life in a fuller and more whole sense by his increasing and developing awareness.

We claim that the value of the art of movement is that it incorporates and reveals universal patterns, forms and rhythms to which we have fairly immediate access; so let us widen our vision and look beyond the mundane details and try to find our real selves through our gradually unfolding awareness and harmony of action.

I end with a quotation from Laban's writing in "The Educational and Therapeutic Value of the Dance," where he speaks of the future of movement:

"It is not beyond the bounds of possibility that the line of development of the language of movement as well as of the ideas expressed in this language will lead to the scientific dance of a scientific epoch."

And we should consider carefully what he meant by "scientific".

MARION NORTH.

LABAN AND EDUCATION THROUGH MOVEMENT

Note: The quotations are taken from Rudolph Laban's book, "Die Welt des Tänzers" ("The World of the Dancer"), which was written during the First World War and published in Germany in 1920.

Physical exercise has always been included in the school curriculum, although it has figured more prominently in some countries than in others. It requires no deep insight to tell that children working with their minds all day need some change and respite from the concentration which is thus demanded. It is natural for human beings to move and quite unnatural for them to sit at a desk for hour after hour. Therefore physical exercise has been offered, in the main taking the form of playful competition in actions that require discipline, alertness, initiative and agility.

What then is the aim of "Movement" in education? Sports, which have won such enormous popularity in our century, were the first and most direct compensation for the increasingly intellectual activity of our time. After exercising the mind we exercised the body. In "Movement" we aim to connect and relate these two spheres of activity by directing our conscious attention to the truly vast theme of motion and change. On the one hand we endeavour to move more consciously, on the other "to think more with our bodies".

This is a phrase which Laban often used with his pupils, but which may need some explanation here. Logical thought is, of course, the prerogative of the mind. In its own sphere the intellect is a powerful instrument, but the pure science of logic alone is relatively narrow. This capacity to concentrate and limit attention has, incidentally, incomparably increased in the course of our civilisation; it is our European heritage. But it is important to realise that thought is dependent on resources other than purely intellectual ones. It must be related to the outer world, which becomes known to us through the senses, and also to what we may call the "spiritual world" and inspiration.

In both cases we have some connection with the body. In using our senses this is obvious. But does inspiration come from the body too? The word is derived from the physical activity of breathing, but is there more than chance in this? If we think of the word it sounds well-chosen; a new element, the all-pervading air, enters the body and refreshes it. Inspiration is just like this, it comes apparently from outside, no one can tell from where, with the vivifying effect of a fresh breeze. There are many such words and phrases which are derived from the sphere of bodily activity

and which are extensively used in a figurative sense; for instance, grasping, catching, assimilating (ideas), standing, progressing, feeling one's way, touching (upon), seeing a point or embracing a subject, shaking off a thought or pinning it down. It is natural to use such words and phrases in a transferred sense. The body is, after all, the vehicle of immediate experience. But it is more than that, it is the vehicle of every total experience. We must feel in our bodies what we want to experience fully. We must use our senses for bodily carriage and deportment in order to follow the abstraction of our thoughts. Movement is the direct language which speaks to all, the original language, we might say. Inspiration and openness to ideas are connected somewhere with this primal language. It is as though we absorb ideas through our bodies, which act as a kind of decentralised mind or "antenna".

Laban says in his early work "Die Welt des Tänzers": "Thought arises from a tension in the central organ of our nervous system, the brain, or, far more likely, in the whole of our body." and a little further on: "Using only one of the faculties of our being we can comprehend but a fraction of any object of our interest." The eyes, for instance, which are very specialised organs, can see clearly only in one small area at a time. But the nerves in our body reach over the whole surface, and these "eyes" can take in an impression which may be more whole. To be open to ideas, to be ready for action requires a preliminary state of attention. This may be attained through a flexible and all-round alertness. But in cases when a detail has to be singled out, one's perceptive faculty needs to be focused directly upon the final goal.

Thought is by nature analytic, it works by resolving the whole into particulars. In general, its answers also are in terms of particulars. This is in strong contrast to the inspiration mentioned above, which works from the whole to the whole and, especially if preceded by intuition, gives complementary information which is quite invaluable. Through intuition we become aware of the relationship of past and future, while inspiration is a complex manifestation in which our thinking capacity is related to bodily sensing and emotional feeling.

The body is the vehicle. Our attitude towards time (past-future) is expressed or evoked by sudden or sustained changes. A sudden change of the present state (which is the "now") implies a desire to be at a future point almost at once, whereas sustainment has the tendency to cling to the past, to be unable to let it go.

As previously mentioned, the bodily manifestation of our thinking capacity occurs in our spatial attitude, in our carriage, and in the shapes of our gestures. Our thoughts which experience stagnation in the state of "here" become alive if, through flexible motion of our body-mind, we perceive or express the "yonder" and its manifold possibilities, or if in direct motion we arrive at

the "there," singling out the particular. Our sensing becomes acute if our muscles play between relaxation and tension, if the inert, heavy body is able to act lightly or firmly.

As long as we are unrelated to ourselves or to the outer world no feeling or emotion will arise. We are indifferent. The flow of our movements speaks, however, of a surge of feeling out from and into ourselves. This may be either abundant or canalised. There can be either freedom or control in the flow of our feelings. The movements involve a muscular experience, either of release, when they have an unchallenged fluency, or of control, when they are restrained like a river flowing through the sluices of a dam.

The body is therefore not only the other pole to the mind, but is connected with the functions of the mind. In short, body and mind are welded into an inseparable whole and there is no movement, other than a reflex one, which does not originate in or react on the mind.

These are Laban's concepts which he gained through the study of the nature of human movement. His findings are rich and complex. He was never just a theoretician. He learned empirically through constant and close touch with individuals and groups of people, from many walks of life and in different countries. Many knew Laban as a dancer and choreographer, others as an educationalist, an industrial consultant or kind of social worker concerned with physical and mental health. Some speak of him as a philosopher and some as a scientist. His studies embraced all these fields of experience. But for whichever group people like to claim him, Laban had one compelling interest, the human being and how he can be helped to lead a full life according to his highest aspirations.

Laban was a practitioner; therefore he did not choose as his medium words and writings, but Dance which he had experienced as a young boy to be most immediate and complex. He writes: "The experience of dancing appears to me to have its roots in the whole of man". To Laban the dancer is not one who trains to master a specialised skill of bodily movement, exhibiting this to an admiring audience. He sees in the dancer the most developed of human beings, and everybody has the potentiality to be a dancer. His book, "Die Welt des Tänzers", from which all the quotations in this article are translated, represents a collection of thoughts and visions about the dance and the dancer. For instance he wrote: "The term Dancer signifies to me that new individual who does not singly base his consciousness on thinking, feeling or willing alone, but who consciously strives to blend clear thought with sensitivity and positive will into harmoniously balanced whole, a whole which is not fixed but mobile in the inter-relation of its components. Others may find a new and better word to describe this individual, but for myself I never found what is commonly

known as spiritual unity, human integrity, the full acceptance of life attained by thinker, artist or man of action alone, but only by those who lived and acted in accordance with the great dance of bodily, psychic and spiritual phenomena that fills the whole world. I saw that the art of dance is the only pure means of gaining and expressing such experiences, although, of course, to-day it does not always give this impression. This is only because dancing is not sufficiently cultivated and understood . . ."; and elsewhere: "It is very difficult to express in the words of either everyday or philosophical language the wonderfully simple and yet rich content of the dancer's world and really to do it justice. It is not surprising to find him and his brother artist, the sculptor, so often avoiding verbal expression that they are accused of lack of thought. Only the strong conviction that our excessive and one-sided thinking is on the verge of catastrophe and that insight into thought springing from dance can bring us to the solution of this problem determines me to embark on the project of this book".

To comprehend life and to give expression to it is beyond the capacity of the intellect alone. We have to learn, as Laban says, to "think in terms of movement". That means that our physical mental, emotional and spiritual consciousness must be individually alert and also integrated.

The harmonious functioning of body and mind results not only in emotional satisfaction and in an equilibrium of action and thought but also in a feeling of alertness, of *joie de vivre* and of all-round well-being.

Movement is a means of both expression and impression.

As a result of all we have said, the directing of conscious attention to the infinite world of bodily movement gives us not only a more complete mastery of movement, which comes from a knowledge of or acquaintance with its roots, but also a means of general education of the highest order.

To continue this line of thought we must ask ourselves: What is education?

I think this is one of the most important and no doubt most difficult questions that we can ask, and I do not profess to be able to give a full answer.

If taken in its widest sense, education is a process that continues throughout life (or that should do so) and education in the school years fulfils its task only if it enables the individual to learn from experience and be his own teacher. It should be so general as to give the individual at least some degree of orientation in every possible contingency. But human beings differ so widely that it is almost impossible to generalise. We all learn through our mistakes, and there are no rules about making these. Apart from this, life is a complex undertaking demanding much fortitude.

The key lies in ourselves and, by entering into the rhythmical

flow and pattern of the universe through dancing, we are initiated into the mysterious order which pervades all existence. We are not the masters of it, and the way to freedom lies in fulfilling a universal law. In order that we may fulfil not merely an external law but the law of our individuality, which comes to us through feeling, it is important for us to experience both active and passive roles; we must both move and let ourselves be moved. As we have seen above, our practice of movement includes these two sides, expression and impression, and the interplay of activity and passivity.

During inactivity or pause, we heighten sensitivity and perception, and from rest grows energy. Its vitalising effect spurs the keenness of the mind and increases the ability to concentrate. In dancing, man refreshes his physical condition and his emotions are stimulated and at the same time balanced.

In Laban's words: "The value of the (practice of) arts and of dance in the development of the personality and the formation of character has been known from the earliest times. But usually such schooling was available only to a small circle of people, the aristocracy, the priesthood, and the intellectuals. Each of these categories modified it to suit their own particular purpose and so the essence of this form of education was distorted and diverted from its original aim".

Laban wished to extend to everyone the experience and training once confined to the selected few. As he says, "There is a pressing need for dance-education, its practice and its recognition, as a factor of public health and of culture in general".

In the course of his investigations of what movement and dance mean in relation to man's physical, mental, emotional and spiritual functioning, Laban discovered an age-old wisdom. His main endeavour was to elicit the order pervading all human experience and to give it a form which can be consciously applied to useful purposes. He found the activity of dancing an unending and immediate means to achieve this objective. He wrote, "Dance education tries to lead up to an integrated comprehension and to the experience of the spirit of dance. It shows the power of expression in the harmony and the symbolism of all phenomena as the uniform, central essence of all being and clearly points out the evanescence and unreality of particular configurations. It is a preposterous assumption of any part of our being, whether it be intellect, feeling or pure will, to segregate itself from and to rule in contempt of all other aspects of our life".

In Laban's elaborations on human effort, the driving energy behind all life, and its manifestation in definite forms of spatial configurations, a clear picture arises of the intrinsic patterns into which all these are interwoven. Life means change and movement, and it "grows" and "shrinks" in rhythmical flow. On the

one hand it has the tendency to concentrate and to gain firmness and, on the other, to dissolve, to release and to become dispersed. The four "motion factors" of which Laban found the various human drives are composed are "Weight, Time, Space, Flow". How we function depends on our attitude with which we let these four factors act and how we combine them. Our attitude may be a yielding or a contending one, the former presupposing a growing, spreading, freeing or increasing, and the latter a shrinking, concentrating or controlling tendency. But there is also a third state in which we pause in a neutral balance between the two, promoting inner tranquillity, poise and security.

The threefoldness which plays an intrinsic part in all universal patterns and which thus appears in our inner attitudes towards life and actions is also found in the shapes of things in their stability, which is maintained through a three-dimensional tension.

Similarly, the four-foldness which is apparent in the four motion factors is reflected in space in the four space diagonals, whose inter-relationship is fluid and of continuous change.

When we speak of harmony of movement, we are concerned with the movements to be combined, which positions, inclinations and shapes of the body belong to one another, and what inner states of mind they evoke. Development and change take place in the fluid transitions from one bodily position or inner disposition to another. There is a harmonic order in the relationships between the rhythm of the inner drives to the patterns of the outer shapes.

Through Laban's research and discoveries such as how the three- and four-foldness of natural growth and formation work in the structure and function of the human mind and body, a wealth of knowledge about the laws of harmony has been opened up for us, which gives a solid foundation for movement and dance practice.

About the ultimate objective he wrote: "Its aim is the awakening of a personal and independent conscience through the opportunities to experience in the dance of the body, mind and spirit, the wealth of harmonious relationships in the world. An independent moral code requires a conscience which is fortified by balance and harmony".

Besides preparing a child for active participation in the affairs of civilised life, effective education must deal with ethics.

Up to a point we can teach what is right and what is wrong, but we must know that there is a limit and that to conform to an accepted code is to lead a flat, uninteresting existence. The ethical life is the full life, life on all levels of the personality. There must be room for the child, we must lend ear to the wisdom of old age. There must be the drive and initiative of youth, but also accommodation and gentleness. There must be discipline and firmness and there must be openness and forgiveness; knowledge there must be, but not burdening with knowledge.

The ethical life, if whole, is also balance, a life of strong colours but not of extremes which follow one another in blind succession. There is always the tendency, indeed necessity, to identify oneself with certain characteristics; then it is easy to cling to these in a possessive manner. We forget that their opposites have also a right to existence. So each quality loses value through being unrelated to its opposite, becomes cloudy and perverted; the child-like becomes childish, "wisdom" becomes dogmatic and hard, the "good boy" loses his individuality, the "bad" lives on excuses and avoids issues, initiative becomes reckless and gentleness formless. Each one is in effect unrelated and therefore isolated and static. But life is movement and continual change so that possessions can become burdens that hinder progress. Extremes easily change into one another, and it is only the selfless, unpossessive person who can hold the balance, because he gives of himself trustingly to life, circumstance, and the educative power of the fates which guide him. He moves with the stream, in tune, and so in harmony and freedom.

Rudolf Laban believed and has proved in his work with his vast number of pupils, patients and followers, that through the study and practice of harmony of movement the sense of values is stimulated and heightened. In dancing alone or together with others we actively experience the flow of life. We learn to distinguish the various rhythms and patterns and to relate them to one another. We strengthen our perception of what belongs together and we learn to discriminate.

When Laban wrote: "Estrangement from dance is the ultimate reason for all human disfigurement and ugliness", he was not referring to the lack of an outer æsthetic beauty, but he was speaking of the distortions, perversions and uncultivated functions of the human being as a whole. It is inner harmony and beauty which indicate a well-ordered and balanced flow of mental, emotional and spiritual life. The body is able to lead the dance, and that is why the study and practice of movement from early childhood can help us to attain the happiness and satisfaction which the dance of life holds in store for us.

LISA ULLMANN.

MARTHA GRAHAM

AN APPRECIATION WITH PERSONAL COMMENTS

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I do not pretend to be an expert on the work of Martha Graham, but what I have seen in the theatre and experienced in a very few classes has had a profound effect. Notwithstanding my lack of knowledge, I agreed to write this article because I believe passionately that Graham has something to offer to all connected with dance.

Martha Graham is, without doubt, a remarkable woman; her gifts are varied and many. She has the rare combination of vision and courage coupled with a unique sense of theatre; together with personal magnetism these spell genius. What is the nature of her vision? Above all she recognises that dance is about the soul. One has only to read her programme notes or listen to what she is saying in the film "A Dancer's World" to grasp this. It is not a new idea, indeed dancers since the beginning of dancing have known this, but few have had the tenacity to retain it as a main-spring; few have had the ability to portray it with simplicity and strength as she has, and to do it again and again with new insight as she has. Never is there a moment in any of her works when a movement is made for a purpose other than the expression of some aspect of the human soul. We are not used to this in the English theatre. Time and time again, whole divertissements are devoted to movement which is designed to be decorative and to show off the prowess of the dancer; we are used to being presented with dance on the level of the circus. There have been many attempts to get away from this kind of work in the last few decades. Ballets dealing with human passions, contemporary situations and the common man are taking the place of those about fairies, princes and princesses and the niceties of court life. But what Graham has given us is not an attempt to mirror, in movement, twentieth century man, but rather an insight into the dreams, torments, loves and fears of man throughout history. Hence her fascination with myths as the vehicle through which to express the machinations of the soul.

Let us look at the themes of some of her works. "Hereditary carnal lust is the motivating force in 'Phædra'." writes Peter Williams in 'Dance and Dancers'; Jocasta's incestuous marriage is the main theme in 'Night Journey'; the seduction and beheading of Holofernes in 'Legend of Judith'; the ferocious and sinister

story of Troy and Mycenae, leading up to the murder of Agamemnon and his mistress Cassandra, in 'Clytemnestra'. At her press conference in Edinburgh, Graham admitted that her characters were not the most admirable or lovable in the world, but she chose them, she said, because they had the passion of living in their veins. Now these themes, handled by less of a visionary, might well become ballets of unmitigated obscenity; it has been said that Helpmann's 'Electra' was just that. But under Graham's masterly hand, the stories are transformed into kinetic poems which, while never attempting to hide their basic eroticism, speak in truth and beauty of the desperate conflicts which battle in the breast of every one of us. Now I am not suggesting that we are all going to murder our husbands or have incestuous desires for our sons: what I do suggest is that Graham's choreography, as no one else's in the contemporary dance scene, manages to transcend the limits of the specific situation, to speak about human relationships in general. This is what makes her work far more disturbing than, for instance, Roland Petit's ballet on sexual activities in a sordid bedroom, or Macmillan's invitation to sin. Because one can remain outside these, they are simply pornographic, while Graham jettisons her audience right into the centre of things by her startling integrity; one is in it with her, and therefore disturbed. It has been said that ballet is popular because it can be a form of escapism. One can forget the daily round by submerging oneself in the dream world of 'The Sleeping Princess' or 'Swan Lake'. Graham also gives her audience a dream world but submersion is impossible; one is not transported away from living but plunged right into the glories and disasters of it.

Let us leave the disasters and concentrate for a moment on the glories. A little under half her repertoire consists of works which are simply about dancing and joy and love. One can revel in the pure beauty of movement, exquisitely performed. But in these no less than in the myths, the expression of the soul is ever present. Look at the titles: 'Acrobats of God', 'Diversion of Angels', 'Secular Games', 'Every Soul is a Circus', and, although it is not strictly in this group, 'Seraphic Dialogue'. The expression of the body is clearly in Graham's mind as the words 'acrobats', 'diversion', 'games', 'circus' and 'dialogue' show; the first four also give an idea of the type of entertainment to expect. These are coupled with words of quite another kind, 'god', 'angels', 'secular', 'soul' and 'seraphic', all words connected with spiritual things, clearly indicative of her vision of dance as the language of the soul presented through the medium of the body.

All these works are exquisitely performed, for Graham's dancers have an enviable mastery of movement. Each is a soloist in his own right. The company has no star system with corps support, although some take more outstanding roles than others.

The principal women are Helen McGehee, Ethel Winter, Linda Hodes, Mary Hinkson and Yuriko. Three of these have been with the company in most seasons since 1944. All appear as independent artists, when the company is not together, on television, Broadway. in other companies and some teach at the Graham School and at such places as Juilliard. McGehee and Yuriko have recently presented their own choreographies in New York. Bertram Ross and Robert Cohan are the best known men; both have appeared on Broadway and Cohan has his own dance company. Five other men have masterly technique and take solo roles, Powell, McDonald, Thompson, Gain, and David Wood, who is in charge of rehearsals and has an excellent sense of the comic; he is on the staff of the High School of Performing Arts. Together with Graham herself and four (I think) other girls this is the total company. What a galaxy of talent! Perhaps a word must be said here about Graham's personal abilities. She is over seventy, so one cannot expect her to have retained her technique *in toto*. Reluctantly, I have to agree with many critics that she should retire as a performing artist, except in those roles where her fabulous stage presence is what is required, such as 'Acrobats of God', where she struts about the stage swathed in bright orange, making killingly funny shadow moves.

Graham has evolved over the years a technique for which superlative is the only suitable word. She works from the security of the floor, through standing, to elevation, and from the centre of the body to the extremities. A student may stay sitting and kneeling for class after class until kinesthetic awareness of the body centre is begun. Only then does he get to his two feet and learn to walk. There are basic turns, falls, recoveries, contractions and releases, leading to locomotion and jumps of all kinds. These are all highly stylized and to some people too strange to be acceptable. But Graham's movements are not odd for the sake of novelty, for her aim has been to explore to the limit the range of the human body. In doing this she has found excitement out of the possibilities of the floor and a whole new vocabulary of ways of getting down and getting up have come about. This is basic to her technique as she is not trying to defy gravity and give the impression that body weight does not exist, as classical ballet does most successfully, but rather to come to terms with terra firma and balance, just as a baby does.

'Graham Contractions' is now a household phrase in the drama world. A few years ago it was something to deride, "Have you a pain in the stomach or are you practising your Graham?"; "Look, I've got lockjaw in my ankle". These kinds of stupidities could be heard amongst dancers on their first acquaintance with Graham's technique. I doubt that they will be heard much longer. Quite the contrary: every member of a corps de ballet

Everyone around me was watching with an intense face suitable for the depths of 'Clytemnestra'. I was hushed and frowned on; I had clearly committed a crime comparable to that of making a long nose at Her Majesty the Queen. I am sure that my neighbours were fascinated by what they saw, were certainly not fools, but were struck as dumb as anybody brought up on Mozart and Rembrandt would be when confronted with Schoenberg and Picasso.

A last word on the effect that this woman has had and will have on dance. Already professional dance in the United States has irrevocably changed because of her, and with the techniques of others, is taught as normal. In this country, the professional dance is still reeling under her impact, but almost certainly her influence will soon be seen. There have also been signs that educational dance in this country is not going to be allowed to rest in peace, but it is debatable whether teachers of dance will welcome this wind of change. While no one will pretend that Modern Educational Dance, based on Laban's theories of movement, is as yet sufficiently well taught to be fulfilling the movement needs of young people, it is possible to assert that the potential is there. With more opportunity being given to gifted students by most colleges, the time may soon come when this is realised. Should we welcome Graham's influence? This inevitably would mean a stress on technique with much less creative work by the children, a return to all intents and purpose to unison work in straight lines for the majority of each lesson. One has to remember that dance as a means of education is virtually not known in America. Production is the end product in colleges and dance as an ordinary subject in an ordinary school for ordinary children just does not exist. Graham herself has never set out to be educational, rather the complete opposite, theatrical.

Her method of obtaining freedom of movement, ten years of dedicated labour, which she describes in 'A Dancer's World', is not for me nor for the children to whom my work is geared. But because I reject her method in the educational situation, this does not mean that I reject her totally. By no means. I am more than grateful to her and shall be violently influenced by her in content rather than in method. She has made me review my teaching and purpose. Above all else she has renewed my courage to pursue a straight course towards drawing out the language of the soul from each individual I teach. However unpromising the material may seem (and it must be said that some Physical Education students can be pretty forbidding if they wish), however sophisticated and concerned with the here and now a student may be, this must be done and can be done, and I sincerely believe that Graham's vision can help all of us who are concerned for the dance education of the young.

VALERIE PRESTON-DUNLOP.

ON BEING A MOVEMENT ARTIST

The teaching of movement, or of the art of movement, is now such an accepted thing that it is worth asking whether there exists a professional model relative to the subject. For example, mathematics is taught in schools and has its model in the professional mathematician. There are people who, in response to the question, "What are you?" will reply "I am a mathematician." Their image of themselves is of mathematicians even though the work they do may cover a wide and diverse field and embrace many other disciplines. History has a model in the historian. Art has its artist, or perhaps its commercial artist. Dance has its dancers; physical education (as it used to be taught) its athletes. The 'art of movement' must obviously have its 'movement artists'. But where are they?

I remember Laban saying, many years ago, to an assortment of students at the Art of Movement Studio, that they should think of studying movement for three years and then consider whether they should go on to specialise as dancer, teacher, therapist, or what they would. The conception of Movement, with a capital M, as a basic discipline, inspired me at the time and has remained with me ever since. When a graduate emerges from university with a B.Sc. (Eng.) it means something to most people. This man is an engineer. It is almost inevitable that in becoming a professional engineer he will have to specialise as a mechanical engineer, electrical engineer, or one of many other sub-divisions. Even if an apprentice at a shipyard eventually earns membership of the Institute of Marine Engineers, apparently remaining within a specialist field, he is still looked upon and feels himself to be an engineer basically, enjoying a kinship with other engineers. The question I want to raise is what prospects has the Art of Movement for achieving recognition as a basic discipline and a profession in its own right.

This is not a new thought—the success of the Guild is evidence of some achievement. Is it realised, however, that there is still a long way to go? At present few can earn a living by describing themselves as Movement Artists. Great progress has been made in that many former students of the Art of Movement Studio can earn a living under the title Teacher of Movement. Even in the field of education, however, to what extent does Movement exist as a subject independently of Physical Education and Dance? Whereas Physical Education teaching can produce an athlete and Dance teaching can produce a dancer, in both cases allowing the pupil to turn professional if he wishes, what is the equivalent for

Movement teaching? The answer may be that an equivalent is not desired and that Movement is an educational form of Dance, "Modern Educational Dance". If this is the answer then it must be realised that Laban's idea, as I understand it, that the student studies Movement for three years then may begin to think whether or not to take up teaching, is inconsistent. The more that the Art of Movement becomes irrevocably linked with the teaching profession, and recognised as a method of teaching, the more unlikely it is that it will ever exist as a basic discipline.

I have wanted to find some title which would be truly representative which I believe underlies all of my professional work and can be simply explained. Because of the absence of recognition that Movement exists as a subject in its own right I have found it extremely difficult to do this without tying Movement to some other discipline and thereby severely limiting scope. Once when I worked with some medical people I described myself for a joke as a "Movement Ecologist". To my surprise and later embarrassment the title has stuck and now confines me to a much more limited professional application than I had intended. Once I thought "Movement Study Engineer" was a good description but this quickly became associated with an industrial work study engineer and implied that I was by basic training an engineer. I confess not to have attempted "Movement Artist" seriously although this is the logical derivation for one who holds the Diploma of the Art of Movement Studio.

Most graduates of the Studio are working as teachers, and, to the extent that they feel themselves teachers first and Movement Artists second, the establishment of Art of Movement as a discipline in its own right is not encouraged. Would it be appropriate for them to feel themselves Movement Artists first and teachers second? This would be a healthy attitude and would be justified to some degree even among those who have not had the basic three-year training. An analogy will indicate the limitation of an inadequately professional approach. It is possible to work as a movement therapist, in conjunction with psychologists and psychiatrists. But nothing is so frustrating as to offer an analysis derived from the evidence of movement then have it translated into Freudian terms. This repeatedly happens unless one takes a stand for Laban terms as an alternative. Only then can the contribution of a professional Movement Artist be fully effective. Freud will always have his place in history, but later generations may come to recognise that Laban has pioneered a different and possibly more rewarding approach to some of the problems in psychology.

I wonder if there is not a similar impediment to the development of Movement as a subject in the sphere of education. It seems to me, in spite of the great amount of activity there now is in the

teaching of the Art of Movement, that there is a danger of Art of Movement losing its identity and merging with Dance and Physical Education. Rather it should be the other way round, that Dance and Physical Education are understood as offshoots of the basic discipline of the Art of Movement. Do teachers of Movement see this as an objective?

If so, it requires all graduates of the Art of Movement to look and act like professional Movement Artists. This must have, on the one hand, the competence derived from professional training and, on the other hand, an acceptance of the objective of establishing Movement as a discipline in its own right and a professional attitude towards doing it.

When I started out fourteen years ago to attempt to earn a living I felt that Movement Artist would not be generally understood and chose instead Movement Practitioner. I have aimed to apply this continuously over as broad a field as possible. It does not help the main objective, nor to my mind is it professional at this stage to do so, to categorise competence into separate fields of Education, Industry, Therapy or Art. It may be expedient for many people to work mainly within one of these fields for most of one's career but this should not invite insularity. The accountant at a school or a hospital should not be completely out of his depth at an industrial company. He will not be if he is professional about his job.

I believe that I have been professional about my teaching, both in children and adults, my therapy work, theatre activity, and industrial consulting, on all of which I rely for earning a living. This article arose in response to a request for information about my work in therapy, industry, or vocational guidance. While I do give courses for people which may have a therapeutic aim, advise industrial companies on executive selection, development and placing, and give vocational guidance, I do not feel that my work professionally divides up into these categories in terms of what is actually done. What I do in all cases is observe people's movement in detail, analyse individual constant factors, and finally create an appropriate means for using the information obtained. The means might be a report, verbal advice, classes, or even some form of choreography or production. True, one might be a better choreographer if one had been born in a theatre hamper and grown up with an instinctive talent for the theatre, or a better industrialist if one had shown a precocious understanding of commercial markets and a flair for making money. Neither of these applies to me. I only hope that I have some talent for Movement.

My image of myself as a Movement Practitioner has not in any way been tarnished, indeed it is stronger than ever. For the simple reason that the title does not convey very much to the general public I have had to use a number of subsidiary titles, such as

aptitude assessor, management consultant, physical education teacher, dancer, producer, career adviser. In almost every case, however, it is made known that the basic approach to all these functions is from the study of Movement. When the day dawns that one can advertise oneself as a Movement Practitioner, and be invited to carry out these and many other functions, then it will be possible to claim that a profession has been achieved.

When is this day likely to dawn? I believe that the ideal as I understand it from Laban is worth aiming for. It will be furthered if all graduates of the Art of Movement will think in terms of the professional model to which their work relates. This will, in turn, help to encourage a more professional attitude with the high standards which that implies. When the general public becomes more and more curious to know what it is that Movement Artists have got (to return to the title which derives from the Art of Movement) which no one else has got, and that it is something worthwhile, this will be the time to concern ourselves about industrial or therapeutical specialists.

WARREN LAMB.

A CONSIDERATION OF THE USE OF MUSIC IN MODERN DANCE

A musical purist would dispose of this topic in one paragraph. Slightly altering the title to "The Misuse of Music in Modern Dance," he would condemn on the one hand the insipid piano extemporisation as bearing little relationship to real music, and on the other, the debasement of great music by providing it with a function which the composer did not intend. The specially composed music for the dance, found mainly in the professional theatre, he too would dismiss, apart from a few exceptions, as being a kind of pseudo-music of little or no value apart from the function it serves. For good measure he would conclude by saying that a great deal of harm is being done in schools today by this ill-considered and often deafening use of "music". To what extent are these valid criticisms?

Firstly it must be realised that a dancer is not primarily a musician: music to him is functional to the dance. Music may be the inspiration of the dance or provide little more than a background mood, but whatever its place it is made to serve a function. A dancer approaches and appreciates music differently from a musician and is able to add to it another dimension. His approach is a creative one and his appreciation intuitively based on a greater physical awareness of the shape and flow of the music. He becomes the medium through which the music flows, its impulse and life transformed into bodily movement. The music is therefore not an end in itself but a point of departure.

Music, of all the arts, is pre-eminent in its ability to sustain emotion in the vaguest possible terms. Whilst being meaningful in its fusion of thought and emotion it conveys no literal meaning. This intangible, plastic quality of music makes it an ideal partner for collaboration with dance, especially as both dancing and music are based on rhythm expressed through gesture and melody respectively. Without music dance does not fulfil its potential as a communicative medium: freed from the discipline which music imposes it lacks constraint and direction and tends to approach mime.

Whilst all music used for dancing can be loosely described as functional, a distinction must be drawn between music which has a life and meaning apart from its association with dance, and music which only achieves significance in relation to it. In this latter category is included most of the extemporised and specially composed music for modern dance. The rightness or wrongness

of using music of the first category must ultimately depend upon the extent to which the dance and the music coalesce and whether the music is enhanced by this association. If, however, the dance is not musically conceived and some trite idea or story is unnaturally associated with the music, not only is great music cheapened and misused but the poverty of much that passes as modern music is cruelly exposed. After all, the story or idea of a dance is relatively unimportant: it is the mood or emotion it creates which is the most eminently danceable, and which exists on a similar plane to the music. "You can attach any ideas you please to music, but music will reject them all equally" (Arnold Bennett).

Extemporised and specially composed music would appear at first sight to be the logical solution to the problems, both æsthetic and practical, which arise from using music not primarily intended for dance. The approach is fundamentally different: the music is made to fit the choreographer's conception of the dance and is primarily functional. But is modern dance best served by this kind of music?

The extemporised piano music which is often used for the short dance study tends frequently to be stylistically limited to nineteenth century romanticism and its vocabulary is as outmoded and jaded as the Victorian hymn tune. The stylistic freedom of modern dance surely demands music which is not stylistically limited, music which has vitality and colour, and, above all, stimulating rhythms. This failure to provide on the piano the right kind of music has led many dancers to dispense with its use altogether and in its place use percussion. Perhaps it is time for a more realistic appraisal of the scope, place and use of extemporised music with modern dance? The stumbling block to so many pianists seems to be the unnecessary preoccupation with harmony to the subsequent detriment of rhythm and melody. Since the ability to extemporise in a modern idiom is very difficult, indeed impossible in music of a serial nature, the answer seems to be to find suitably short composed pieces in a modern idiom and to replace the rather haphazard approach at collaboration with a much more organised repertoire of dance-studies of both choreographic and musical value. The piano music of Bartok, Berkeley, Poulenc and Shostakovich, to mention but a few composers who come to mind, affords a stimulating challenge to the dancer and, incidentally, provides him with musical material of value. "The quality of choreographic inspiration is determined by the quality of the music" (Fokine). This is as true for modern dance as it is for classical ballet. In schools this use of modern piano music would be a fine extension of the music lesson, and if the dance teacher and the piano teacher combined more closely, promising piano pupils could be encouraged to learn suitable contemporary

music for dance, and their services could be used to the benefit of all. The problems mentioned earlier of fusing dance to extended composed music would be met on a much smaller scale and at a much earlier stage in the development of the dancer. He would inevitably become much better equipped to contend with them.

The great advantage of specially composed music is that the disparity so often felt between the length of a dance and that of the music is avoided. Its value as music, *per se*, varies considerably and seems to depend very much on how closely it is written to mirror the events of the dance. If the balance is struck as in first-rate programme music, of welding the extra-musical material into a genuinely musical framework then is created the most satisfactory of all music for modern dance. Some of the most brilliant scores of twentieth century music have been occasioned by dance, though not specifically modern dance. The main problem is cost: few choreographers can afford to commission a score from a major composer, let alone pay for the expense of its rehearsals and performance. Maurice Béjart has successfully used Music Concrète, and possibly the way to the future may well be in the use of electronic music. From a practical and economic point of view it has much to commend it. Even the musical purist would probably welcome this departure.

How valid then are the criticisms of my opening paragraph? In general I think they have some substance, though refuted where the dancer or choreographer is a sensitive musician as well. Until musicians begin to take a more practical interest in these problems and exert their influence, and until dancers are more aware of and sensitive to the music which they often indiscriminately use, these criticisms will remain unanswered.

D. E. HYDE.

DANCING TO OLD PEOPLE'S CLUBS

Letter to Guild Members:

Dear Fellow-Members,

Which do you enjoy most: dance as a means of personal release and expression, or dance as a means of communication?

Let us consider the latter, dancing with or to someone. Opportunity to dance with others can be found in the regional groups, but the wish to dance to someone is more difficult to satisfy. Thanks to radio and television many people are losing their ability to participate in a performance and this makes them more critical. There is, however, one kind of audience which is not too critical, which appreciates a live show, and which will participate, particularly if it knows its entertainers. This is to be found in the Darby and Joan clubs. From what one hears and reads it seems that plenty is done to entertain the young, but not so much is done for the old, whose need is much greater. Dancing (for dance, read: "any form of eccentric activity") to an audience of old people presents special problems, which to those of us familiar with Modern Dance, could almost be recognised as a "task", if not a challenge.

These are the difficulties: bad sight, deafness, self-centredness, slowness to take in new ideas, resistance to being "pushed around" developed by those who live in well-organised old-age homes, depression and loneliness in those who live alone. Radio and T.V. don't really cope with loneliness because there is no real contact, but for a Darby or Joan to see a friend dancing to them, even with them too, is a real tonic.

The first essential is to get to know the old people so that you are one of their friends. Time spent on this is nearly as important as rehearsal, and it is easy to find out what their tastes are. On the whole cheerful traditional dances such as waltzes, hornpipes or mazurkas are popular. A fellow-student from Addlestone performed a polished Can-Can at our local club's Christmas party, which I am sure raised the blood pressure of the Darbys, and the Joans told me afterwards, "It will give us something to think about during the year." In this case, of course, they didn't know their dancer, but if the performance is very clearly stated and the audience knows what is expected of it, success is assured.

Club members usually sit in the same chair at every meeting, facing the same way, which may be away from where you intend to perform. It may be easier to alter the choreography than to persuade the members to turn round. Alternatively, if you have breath enough, be prepared to repeat the whole act, as by the time you

have done it once everyone will be ready to watch you. An encore will mean a complete repeat, and one mustn't be surprised if the applause (if you've earned it) doesn't come until the end of the second attempt as it always takes some time to get their attention. My own most successful appearance was as Nureyev; my Fonteyn was nearly twice my height and knocked me down noisily all the time.

Now I and my repertoire are exhausted and any other talent would be welcome. Guild members living near Barnet, beware! I've got you on my (Guild) list! If you enjoy dance, double your enjoyment by dancing to the old people. After all, enjoyment is what dance is for!

Yours,

CHLOE GARDNER.

TWO POEMS

DANCE I

*Cover the sleeping seeds
Beneath the tender leaves.
They hide, the wind sweeps
Seeking to harm the seeds.*

The wind dies down,

*Slowly, with care,
The seeds push
From the covering earth,
Slowly unfolding
They grow, and they grow, and they grow,
Till full leaved,
They face the sun,
And open themselves to the gentle breeze
And dance for delight
Of the sun
And the breeze
And the world.*

DANCE II

*Sea gull cry,
Swoop on the wing,
Sea gull fly
With the wind.
With crippling suppleness
The tree bends to the wind,
Mutilated, twisted, bends—
And grows
To the shape of the wind.
The tall tree snaps,
The straight tree breaks,
The tall pine lies in the grass.
The crying sea gull,
Swooping, swerving,
Flies, flies with the wind.*

DILYS PRICE.

LETTER FROM THE TRUSTEES OF THE LABAN ART OF MOVEMENT CENTRE TO THE SECRETARIES OF THE LABAN ART OF MOVEMENT GUILD

December 7th, 1963.

Dear Miss Hornby and Miss Heath,

We have just held a meeting of the Trustees of the Laban Art of Movement Centre at which a great deal of satisfaction was expressed at the generous attitude of the Laban Guild members in contributing so substantially to the cost of creating a Library at the Centre.

The Trustees took particular note of the Guild's provision of shelving, cupboards, notation bench, electrical fittings, furniture and curtains in an overall gift of over £600 and thanks were formally recorded in the minutes.

At the same time I would not feel content if a personal note of thanks from me to the Guild members was not forthcoming, and I write this, both with the gratitude of the Trustees and with their hope that Guild members will always feel free to use the new Library and that many of them will actually do so.

Will you please bring this letter to the notice of the Laban Guild?

Yours sincerely,

A. O. ELMHIRST.

NOTICES

AFFILIATED GROUPS

Will secretaries of Affiliated Groups please send *as early as possible in July* an account of their Groups' activities during the preceding year, together with their plans for the forthcoming year, to Miss Christine Richardson, 72, Vicar Lane, Woodhouse, Sheffield.

GUILD PUBLICATIONS

Will members please note that all Guild publications may be obtained from Miss Chloe Gardner, Parkside, Hadley Common, Barnet, Herts (Tel. BAR. 5628), and NOT from the Editor or Secretaries.

FORTHCOMING ACTIVITIES

Conference on Recreative Work.

A one-day conference will take place on Saturday, June 13th, 1964, at St. Gabriel's College, London, S.E.5.

All particulars are obtainable from the Secretary, L.A.M.G., 10, Portland Road, Gravesend, Kent.

L.A.M.G. Refresher Course for Graduates and Masters, 1964.

This will be held from Friday, October 30th, to Sunday, November 1st, at the Hayes Conference Centre, Swanwick, Derbyshire.

Details will be circulated later.

Course on Production.

It is hoped to hold a week-end practical course in the autumn for those actively engaged in production.

Further particulars may be obtained from the Secretary.