



THE LABAN  
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## CONTENTS

	<i>Page</i>
Officers of the Guild	<i>Inside front cover</i>
Editorial	2
<b>REPORTS OF COURSES</b>	
L.A.M.C. Summer Course, 1964	3
<b>ARTICLES</b>	
Ballet in Iran	Audrey Wethered 11
Movement and Speech (Part 6)	Betty Redfern 14
<b>REVIEWS</b>	
Book: "Modern Educational Dance", revised second edition	Veronica Sherborne 19
Theatre: The Alvin Ailey American Dance Theatre	Mary Watkins 19
<b>GUILD MEMBERSHIP</b>	
New Associate Members	22
Graduates, Fellows	25
Junior Membership: Letter to all Guild Members	25
Publications: Original Articles published in the L.A.M.G. Magazine, 1960-63	26
<b>FORTHCOMING ACTIVITIES</b>	
L.A.M.G. Annual Elections, 1965	28
L.A.M.G. Annual Conference, 1965	28
Dance Group: Barnet, Herts.	28
Course for Intending Graduates	28

## EDITORIAL

Guild members will recollect that at the beginning of this year it was decided to print extra copies of the Junior News Letter and the Bulletin for Overseas Members so that others could buy either or both of these if they wished, paying for the year's copies at the same time as they paid their annual subscription. Many Guild members immediately availed themselves of this opportunity and the number has been steadily increasing throughout the year.

Both issues of the Bulletin for Overseas Members have, this year, been concerned with one topic—dance and the art of movement for men. The articles are varied, lively and controversial; of interest to everyone. There are currently a few copies still obtainable but, for the sake of economy, the number printed is always related to the number ordered. To avoid the disappointment of finding that a particular issue is sold out Guild members are strongly advised to order in advance.

The art of movement in the theatre is a topic on which little is written, and the profound influence of Laban's work and theories in this sphere is but rarely acknowledged. Nevertheless there are today signs of the development of a more favourable climate for experiment and of a greater general interest in dance, particularly on the part of young people. In various parts of the country individuals and groups, amateur and professional, are putting Laban's theories into practice, while into the commercial world of stage and screen new ideas are slowly penetrating, stimulated by contact with foreign artists and companies. This issue of the magazine contains a review of the programme presented by the Alvin Ailey American Dance Theatre, and we hope to devote space in future issues for similar reviews, not only of theatrical performances but also of films and television presentations that may be of interest to our readers. We should be glad to hear from anyone who would care to help in assembling such reviews.

## LABAN ART OF MOVEMENT CENTRE SUMMER COURSE, 1964

The 1964 Summer Course was held for the second year in succession at Goldsmith's College, New Cross, which enabled us to enjoy the good working spaces provided by the college as well as the advantages of being in London.

When everyone assembled to be greeted by Miss Ullmann it was apparent to all that the course was a large one. There were many new faces as well as many familiar ones, and it was encouraging to see a large proportion of male members.

This year there were two separate courses running simultaneously in an attempt to cater for varying needs. The main course was concerned with Dance and Dance Drama in Education and Recreation and was divided into three groups according to members' previous dance experience. Each group had sessions on Technique, Choreutics and Eukinetics and Dance Drama. The special feature of this course was the opportunity to work together with Miss Joan Russell on two recreative dances for a movement choir.

The smaller course was in effect three short study-courses consisting of approximately six sessions on each of the following topics: effort and its observation in operational movement and everyday behaviour; harmony of movement; movement notation. The timetable enabled members to select which of the three short courses they wished to attend. The nature of all three was designed to enable those who wished to advance their knowledge in specific aspects of the art of movement sufficiently to stimulate them to follow up the week's course with further study on their own.

Apart from the final gathering on the last day, when everyone met to see what the rest of the course had been doing during the week, there was only one session when the whole course came together. This was the occasion of the lecture given by a guest lecturer, Miss Diana Jordan. She chose as her subject "Dance and the Imagination" and spoke of imagination first. She led us from a dictionary definition of imagination to consider quotations from the writings of such people as Michelangelo and Henry James on the subject. From this she led on to the nature of dance and briefly to the part played by dance in education today. Miss Jordan illustrated certain aspects of her lecture by showing a film of some

children performing a dance-drama which they had created themselves. It was a great pleasure to have someone with as much knowledge and experience as Miss Jordan sharing her thoughts on this fascinating subject with us.

B. A. J.

## COURSE A

### GROUP ONE

Nearly a third of Group One this year were men, an encouraging indication of the growing interest among men in the art of movement.

Miss Athalie Knowles taught us basic technique which we used in two dances. The first was a dance in small groups to "The March of the Kitchen Utensils", by Vaughan-Williams, which invited expansion or contraction at percussive climaxes. The second dance was to the "Presto" of a Tartini Violin and Piano Sonata. For this we were divided into two groups of women and one of men. This enabled the men to employ more masculine techniques. While the women performed arabesques the men made scissor leaps; when the men formed a rugger scrum the women circled round. The presto tempo was too bewildering for some of us to fit the actions adequately to the music, but it was interesting.

Mrs. Sylvia Bodmer also taught technique but made fewer concessions to hulking male athletes when she made them say and act out "I'm as light as a feather". She illustrated dabbling and flicking most enjoyably with a current pop record.

Mr. Geoffrey Sutherland taught us dance-drama. We combined with Group Two to tell the story of St. Prisca, an early Christian martyr, and worked to music composed and played by Peter Moorse on the organ. We represented in turn a crowd, Bacchanalians and Christians. By a judicious blend of instruction and free discovery we learnt how to express in movement excitement, awe, animal delight, solemnity, joy, fear and reverence, to name but a few of the emotions in our part of the dance-drama.

Miss Joan Russell taught us dance, using three pieces of music: "Matinée Musicale" (an arrangement of Rossini by Benjamin Britten), Malcolm Arnold's "Dancing Tune" from "Five by Ten"

(Book II), by Lengink, and lastly music composed and played by Peter Moorse. To the second piece she helped us to explore the possibilities of creating dance in pairs, and to the third the different relationships and patterns of dancing in threes.

For Group One the most memorable event of the course was Miss Russell's Movement Choir. This was owing partly to the stimulus of participating with non-beginners who carried us along with their superior technique, but mostly to the group feeling which developed under Miss Russell's direction, an atmosphere of elated absorption in creating something greater than the sum of ourselves. There were moments in Milhaud's "La Création du Monde" which led to that elusive quality of creative imagination that Miss Diana Jordan spoke of in her lecture.

To conclude, the course was a great success. We had just one regret: that Miss Ullmann was unable to teach Group One.

D. C. M.

### GROUP TWO

In our first sessions with Miss Knowles we studied the rhythmic and spatial aspects of movement linked with the basic effort-actions. We worked in twos, learning to adapt short rhythmic sequences of our own to a common rhythm. This led to working in groups to the stimulus of music. We finally worked on free and bound flow in different levels of space.

With Mrs. Preston-Dunlop we very quickly learnt how little mastery we had over our bodies! While it was comparatively easy to move entirely in one direction, mental as well as physical effort was required to cope with chordic movement. A Bach "Prelude" was used for a study on this theme. Later we used the three planes to build up a study without any sound stimulus.

Conflict, in the broadest sense, is essential to any dance-drama. We hoped that Mr. Sutherland did not find the conflict too great! Our group and Group One worked separately on a story about a Roman princess who, after many temptations, was stabbed to death. The two groups put this together on the last afternoon, and we really appreciated Mr. Sutherland's clarity when we finally found no "conflict" over using the available space.

Working with Miss Russell on technique, we studied gesture and the discipline and purity of movement required. We learned that

the stress should be on shaping the gesture in the air and not on the arrival. Twisted shapes led to gathering and scattering movements on which our final study was based.

The three main groups joined together in a Movement Choir every afternoon and worked with Miss Russell on two dances, the second of which, in particular, gave us a feeling of "oneness" which many of us had not experienced before, and we were very grateful to Miss Russell for making this possible.

Our group thoroughly enjoyed a stimulating week's work and were very appreciative of the clarity with which it was presented to us.

M. W.

### GROUP THREE

Unfortunately, owing to the illness of Dr. Bodmer, Mrs. Bodmer had to leave us after her first session. However, Mr. Geoffrey Sutherland filled the breach admirably, in addition to completing his own schedule. We started with a consideration of the problems of characterisation under the following headings:

- (1) character: the task involved an elderly person with a basket and purse making a purchase;
- (2) value: here we worked in pairs giving and taking, recognising the interplay and fluctuations of dominance;
- (3) situation: this involved improvisation on the idea of Rome burning, using music from the sound-track of the film "Barabbas".

In other sessions a dance-drama was put together based on "Purification", by Tennessee Williams. "Pride and the Passion", again from "Barabbas", was used.

Work on space with Mr. Sutherland included a study of the "A" scale, first in steeples, then with a gathering and scattering stress on both right and left sides, and finally double-sided, reversing the gathering and scattering stress. Group improvisations on this work followed. Mr. Sutherland's drive, enthusiasm and skill carried us through an enormous amount of most enjoyable and stimulating work.

Miss Athalie Knowles took folk-song as a stimulus for creative dance. "Betsy" included a wagon train attacked by Red Indians,

accompanied by singing and percussion. The degree of sophistication achieved in such a topic would not have been possible under a less skilful teacher. Motifs created by small groups were drawn together by Miss Knowles in a dance stimulated by a record of Peat Bog Heroes. As a complete contrast we danced as we sang to a prayer composed by Peter Moore. Another song gave rise to improvisations with partners and in groups concerning buying, selling and quarrelling in a market place, a taught dance bringing the whole together on the choruses.

Only limited time was possible with Miss Ullmann, who characteristically packed every moment with interest. A consideration of coming into the centre of the body gave fresh insight and understanding to work that many of us probably thought we were familiar with, only to discover that we had barely scratched the surface. Miss Ullmann followed up with a delightful line-dance reminiscent of some Middle Eastern folk-dance.

Our sessions with Mrs. Valerie Preston-Dunlop defy description in words, and readers familiar with her work will know why! Such is her skill and artistry and the clarity of her teaching that the impossible becomes possible, the crooked is made straight and the rough places plane. It is woefully inadequate to say that we danced in fives, three taking thrusting, slashing, wringing and pressing, while the other two took floating and gliding with stress in turn on the time, weight, space and flow aspects.

B. M.

### MOVEMENT CHOIR

SESSIONS ONE AND TWO: Choric Dance. Music "Jeux d'Enfants" 1 and 2.

Approximately 130 people assembled and were soon organised into groups. The first part of the dance was concerned with the interplay between sets of two groups. Alternately mischievous and gay, alternately advancing and retreating, the groups played within a simple framework offered by Miss Joan Russell.

During the second session the more lyrical second part was produced and the sets of two groups from the first part developed a tangible relationship with groups across the hall and at their sides. Simple opening and closing and advancing and retreating motifs were used.

The Choric Dance was completed in two sessions, thus leaving a sense of achievement to tide everyone over Sunday until the second of our Movement Choir works on Monday.

SESSIONS THREE, FOUR AND FIVE: "The Vision."

"I applied mine heart to know and to search, and to seek out wisdom and the reason of things . . ."

"Behold that which I have seen. It is good and comely for one to eat and to drink; and to enjoy the good of all his labour that he taketh under the sun all the days of his life which God giveth him: for it is his portion."

"To everything there is a season, and a time to every purpose under the heaven:

a time to plant and a time to pluck—  
 a time to laugh—a time to mourn—  
 a time to heal—  
 a time to hate and a time to love—  
 a time of war and a time of peace."

Ecclesiastes.

Music "La Création du Monde" (Milhaud).

The second work to be attempted by the Movement Choir was of an altogether more serious nature. From the first rotating cosmos, composed of unseeing beings, our absorption was complete.

As the cosmos divided into groups, harmonies and rivalries were developed by a variety of movement qualities. We even anticipated the Mods and Rockers of Hastings. Ultimately, the world was restored to an order and a rhythm (going the opposite way now) which was destroyed by a sort of nuclear cataclysm and the long struggle came to establish a time of peace which gave a suggestion of durability.

It was a considerable piece of work to attempt and Miss Joan Russell deserves all our congratulations for the good-humoured way in which she inspired us to rise to heights unsuspected in the heat and the torpor induced by the long wait for lunch.

For this new boy it was a memorable week.

T. J. F.

COURSE B.

*Effort (its observation in operational movement and everyday behaviour).*

We were a large group, many of whom knew one another from previous occasions of dancing together. It also included less familiar faces both from abroad and from this country, who contributed to our work on Effort and Observation of Movement. We had five sessions, taken by Miss Lisa Ullmann, during which we worked on these fundamentals of movement education.

We began each day with limbering activities and then took note of what the various parts of the body were doing. It soon became obvious that exertion (to a greater or lesser degree) was common to all the movement. It was the first factor to note as we observed our own body moving. The type of control was important too: whether we stopped or went on. We found it was easier for us to assess these weight and flow qualities in the body when we handled an object or after we had watched someone else doing so. We could then more successfully distinguish the stressed effort. We tried this out both with heavy objects travelling a long and varied pathway and with a light object lifted simply and with fine touch, in the "grip" and "release". During the course the need for discrimination in observing the body in action became more and more apparent.

In training the kinaesthetic sense it is necessary first to distinguish the main exertion in our body and to get to know the variations of these happenings. In our practice we tried out the extremes in the use of weight and flow. We tried to discover also how the use of the space and time factors influenced the character of the weight and flow. Later we noted the main exertion of one action and the main exertion of the subsequent one. There are many and individual ways of carrying out the transitions between these two main exertions. In the transitions some variations could be seen in different individuals, but these variations can also be observed in ourselves and further alternative transitions can be tried out and explored, and thus used as a progressive stage in training these transitions in the body.

Finally, we spent an all-too-short hour on consideration of how to acquire some kind of judgment of whether our observation is right or wrong. Here the effort observer (who needs to be personally experienced in effort and effort qualities) must do a test,

utilising his experience of exertions and transitions to assess, for example, the main "grip" and "release" of what he is observing. And from here, after a week of hard thinking and demanding moving, we came to the end of this course. With the clear and logical propositions put before us by Miss Ullmann and the exciting new discoveries about movement that we found with her guidance, we have realised more thoroughly some of the fundamentals of effort understanding and observation.

Not only did we thoroughly enjoy this series of classes but it was increasingly apparent to every one of us before the end that as a result of Miss Ullmann's critical appraisal of how to train we were all moving "better" in many ways, not least in those of awareness and simplicity. It had also been observed that an important slant can be given to meaning while giving training in effort by the rich and judicious selection of suitable descriptive words. An enhanced verbal vocabulary could aid our movement capacities and understanding.

We look forward to further studies of this kind, such as this course provided, which we now know we need to make. A. H. P.

#### *Harmony of Movement*

The members of this group were extremely fortunate in having a series of lectures on space harmony with Miss Ullmann. With her customary brilliance and clarity she helped us to gain a deeper understanding of the structure of four-rings and of their situation and significance in relation to the body. Special emphasis was given to the various influences which either promote or restrain the flux and flow of the movements.

We are all deeply grateful for the wonderfully interesting and stimulating lectures Miss Ullmann took with us. M. D.

#### *Movement Notation*

Those of us who braved Mrs. Preston-Dunlop's Notation course were amply rewarded. We were dealing with movements of the body, previously a slough of despond for many, but we were so carefully prepared for each section that we were all soon reading and moving comparatively fluently. For an idle person like myself it was a great joy to be asked to write body movements on to script that already had the limbs provided.

We were all, lazy or not, very grateful for the trouble that Mrs. Preston-Dunlop had taken over the sheets of script that enabled us to cover so much ground in the six lessons at our disposal.

P. M.

## BALLET IN IRAN

The old Alhambra in Leicester Square, now no more, and the Coliseum were the first links in the chain which led to my seeing the National Ballet Company of Iran this year. For it was there as a teenager that I fell under the spell of Diaghilev's Russian Ballet. I had heard that not all the company were Russian, but I had never expected to meet one of the English dancers, nor that she would take me to see a performance of ballet in Iran still carrying on the traditions but with the addition of modern techniques.

Mme Arfa (née Hilda Bewicke) had been educated at a convent in Roehampton and at the age of 17 went to the "Tree Academy" to train as an actress, but then found her real métier was dancing. At that time the only dance training to be obtained in London was at the "Empire", and her Victorian mother agreed to her going, taking her in the morning and fetching her every evening. There she mixed with all and sundry, amongst them the roughest of the rough. The dressers all drank, and her own dresser used to say: "I can't think, luv, 'ow you is so lively, when you never takes nuffink."

When Lydia Kyasht joined them the two became friends. One day when they were having tea together in blew Pavlova, who immediately invited the then Hilda Bewicke to tour America with her. When Lydia Kyasht said: "But you've never seen her dance!" Pavlova said: "I don't need to; you've only got to look at her."

It was while she was in America that Diaghilev saw her and asked her to join the company. She stayed with him on and off for some years; when the 1914-18 war broke out, to Diaghilev's fury she went as a V.A.D. to nurse right up in the Russian front line as she could speak Russian.

Her travels continued after her marriage, but for 30 years she and her husband have had a home near Tehran, which is where my friend and I went.

Almost at once we heard that a grand-daughter was taking part in a performance by the National Ballet School the second day after our arrival and that the Ballet Company were also going to perform.

I took it to be an end-of-term affair. However, we arrived at the very modern building of the American-Iranian Cultural Centre. From the front row through a side door and down some steps Persian carpets were laid (which looked very dangerous!), and twice they were swept by a man with a dustpan and brush. More and more people arrived from diplomatic, political, cultural and other circles, and finally, after an extra half-hour's wait, the Shah's sister and her husband.

When they had safely negotiated the carpets the performance started. The proscenium arch was pointed and had at first seemed strange but was unnoticeable when the lights went up.

The Ballet School presented many dances, among them Scottish, Oriental, a waltz and schoolchildren at play, from the beginners to the senior class. This gave one a very good idea of how their training developed.

After an interval we had the Company proper. They first danced "Les Sylphides". It was very well presented, but to catch the ethereal quality I think one needs to be well away from the stage. They ended with an excerpt from "The Nutcracker Suite", and this also was charming and technically good. However, where the company really came into their own was in "Modern Ballet", which came between the two classical ones. The story was just of three couples, one wild, one quiet and one romantic. This was danced with a verve and vitality that had shades of Jerome Robbins behind and an intensity and concentration which made one feel that this was their own idiom. I was very impressed that Mme Arfa with all her classical background and with so little opportunity to see modern work yet was high in her praise of their performance of this ballet.

This company is comparatively new, and for the last one-and-a-half years has been under the direction of Richard Browne, an English ballet master. Unfortunately when I met him we were interrupted before he had told me how he came to be in Tehran. He was another of those whose father had been against his dancing, so he took his training in his spare time in Chelmsford until a visiting dancer advised him to devote his life to dancing.

I was very pleased with the results of his training. One thing I found unexpected: the Persian girls carry their heads beautifully when walking owing to carrying weights on their heads, and alto-

gether have very good posture, but when dancing they don't naturally let their heads dance in relation to their body movement.

Unfortunately I saw no native dance; in fact I was told that it still exists only in the remotest villages. I came away rather sad that there seems to be no development in dance from their rich cultural heritage and wondering where all the Westernisation is going to lead them. Amongst the less sophisticated I felt that there was a relationship with and understanding of natural forces producing a vital and dignified way of living that we no longer have.

A. WETHERED.

It is probably no exaggeration to claim that when we are excited we often speak a kind of rudimentary poetry. The more stirred we are the more colourful and vivid our speech tends to become, not only by reason of its greater variety of pitch, tone-colour and rhythmical stress\*, and because we tend to emphasise and repeat certain things, but because we frequently resort to words and phrases which we might not normally use on ordinary occasions—expressions born in the heat of the moment, in which one thing is couched in terms of another.

Figurative speech is not so much the product of an over-sophisticated imagination which delights in the artificial and the unreal but is an age-old device which seems a natural result of striving to communicate powerfully and freshly. It arises largely as the result of acute sense perceptions which have been stored in the memory and which seem to break out at the relevant moment and become woven into the pattern of our thought and expression. In spite of the evolution of a complex system of feelings and ideas in the course of our development from animals, what is vivid and striking still comes to us chiefly through our senses, and since, as Miss Ullmann has pointed out in her recent article in this publication†, the body is the vehicle of immediate experience—is, moreover, the vehicle of every total experience—it is not surprising that rich and vital verbal communication often abounds in imagery which is charged with sense impressions. Blake declared that “Man has no Body distinct from his Soul; for that called Body is a portion of Soul discerned by the five Senses, the chief inlets of Soul in this age.” But the traditional concept of only five senses omits that vital and fundamental sense, our sense of movement, by which we are aware of vibrations and tensions, dynamic stresses and rhythms and even shapes and forms.

Older forms of speech in particular have a direct appeal to the senses, and since primitive speech is rooted in action‡, it is natural that the figurative implications of movement are widely used to symbolise all kinds of ideas. In New Guinea, for instance, “ambitious” is rendered as “person push”; “bad” as “throw away”,

\* See Magazine No. 29 (November, 1962).

† See Magazine No. 32 (May, 1964).

‡ See Magazine No. 26 (May, 1961).

rather like Red Indian sign-language in which “ashamed” is signified by gestures denoting “blanket covering head”, “glad” by “sun rising in heart”, “forget” by “thought flown away” and so on.

Even in everyday conversation the metaphors, similes and other figures of speech which we employ are not merely embellishments which could be discarded, decorative additions to a plain statement, but an integral part of our thought and feeling, inseparable from the meaning we wish to convey. Descriptions of intense emotion are almost always connected with bodily activity. We speak of “jumping for joy”, “dancing with rage”, “standing in awe” and “shaking with fear”, whether in fact these actions occur in their literal sense or not.

The very term “move” has, of course, significant implications. We may be “moved” to anger, eloquence or tears, and it is relevant to recall that Auden and Garrett’s corollary to their definition of poetry as “memorable speech” is that “only that which is moving and exciting is memorable”. Literally, to be “excited” is to be “roused”, and like “stirred” and “touched” these are movement terms, as are also the more colloquial “sent”, “staggered” and “shaken”.

But thought processes also are often expressed in what are essentially terms of action. Our minds wander or leap ahead; we stand by an opinion or cling to beliefs; grope for ideas or seize upon a point; throw off suggestions or embrace them. Many expressions are directly associated with a particular kind of effort involved: touching lightly upon a matter, for instance, or getting to grips with a problem; jumping to conclusions or coming straight to the point; and basic effort actions may be recognised in phrases such as stirring up memories, brushing aside scruples, whipping up enthusiasm, or hitting upon a solution.

Others arise from characteristic actions and spatial inclinations which are evident in particular circumstances. The sudden recoil into a backward direction as a result of shock explains the curious phrase “taken aback”, while being “on our toes” denotes a state of both mental and physical readiness. This sense of anticipation and expectancy is the essence of Romeo’s picture of the imminent dawn:

“Night’s candles are burnt out and jocund day  
Stands tiptoe on the misty mountain tops.”

References to high and upward are often connected with feelings of elation, hope and pride: in a state of "high glee" the spirits soar, we feel "on top of the world", "light hearted", and "buoyed up". Conversely, the language of dejection, despair and shame often refers to low and downward: our spirits sink, we feel "down in the mouth", our countenances fall, or we merely say that we "feel low". The sensation of heaviness, as if some burden weighed us down, which is implicit in the term "depressed", is continually present in Shakespearean imagery where sorrow or guilt are portrayed. The weight of sin, probably Biblical in origin, is often visualised as weighing a man down. "My heavy conscience sinks my knee", says Iachimo as he confesses his treachery.

The naturally firm quality of an active downward movement, however, is reflected in phrases expressive of resolve and solidarity such as "taking a firm stand", "down to earth", "digging our toes in", "having our feet on the ground". Since our upright carriage has a direct connection with the specifically human nature of our mental and spiritual functioning, it is no accident that everything to do with vision, imagination and experience involving our higher faculties is frequently couched in terms of flight and airiness and the realms of space above. It is somewhat difficult to aspire to lofty, "high-flown" thoughts on all fours, and thus we speak of "building castles in the air", "having our heads in the clouds" and indulging in "flights of fancy".

Figurative language is one of the chief means by which a poet seeks to convey meaning, especially that which is not easily or successfully transmitted in straightforward statement. The more complex and indefinable his thought or sentiment the greater often the need for illustrating, comparing and suggesting indirectly. It is interesting to examine the imagery of particular writers from the point of view of the sense of movement which it conveys and from which it would appear to spring, and to consider in what ways this contributes to a bold, creative use of language. While many instances might be given from a variety of contexts of words and phrases which are charged with movement impressions and which awaken in the reader, if he is receptive, a response that is akin to a movement sensation, I am selecting by way of illustration two poets whose figurative use of language is constantly dynamic and full of feeling for action: Gerard Manley Hopkins and Shakespeare.

Many poets are aware of a movement force pervading the Universe, a creative energy which is the essence of Life. Shelley speaks of "the One Spirit's plastic stress" which sweeps through the "dull dense world" of matter, and Wordsworth of

"A motion and a spirit that impels  
All thinking things, all objects of all thought,  
And rolls through all things."

For Hopkins, Creation is "charged with God, charged with Love", and this very word *charged* reveals his sense of a dynamic power infusing everything. His poem "God's Grandeur" opens almost explosively:

"The world is charged with the grandeur of God.  
It will flame out, like shining from shook foil."

His notebooks and letters, as well as his poetry, show a passion for the discovery of the intrinsic qualities, the individual distinctiveness of things, whether natural phenomena, human experience, words themselves or any other form of communication, and not least is his feeling for their movement and texture and form:

"There lives the dearest freshness deep down things."  
"Each mortal thing does one thing and the same:  
Deals out that being indoors each one dwells."

Inanimate and motionless objects are often endowed with a sense of ceaseless activity and vitality, and in describing living things he frequently attributes to them human feelings and actions:

"The glassy peartree leaves and blooms, they brush  
The descending blue; that blue is all in a rush  
With richness; the racing lambs too have fair their fling."

So, too, he speaks of the behaviour of clouds, live air, dancing blood, leaping sun, "bright sun lanced fire", "the bright wind boisterous ropes, wrestles, beats earth bare".

One of his most striking images is that of the skylark's song, swirling and fluttering to earth like the unskining of a rolled ribbon:

"His rash-fresh re-winded new-skeinèd score  
In crisps of curl off wild winch whirl, and pour  
And pelt music, till none's to spill nor spend."

In a group of poems written during what must have been a period of great religious exuberance, he expresses the ecstasy

which he experienced through Nature in terms of a powerful pulling of man to God, and of man rapturously flying to Him:

"The heart rears wings bold and bolder  
And hurls for him, O half hurls earth for him off under his feet".

"I whirled out wings that spell  
And fled with a fling of the heart to the heart of the Host."

The whole of the poem from which these last lines are taken, "The Wreck of the Deutschland", is full of movement imagery, not only describing the storm and the wreck of the ship but also the poet's own turbulence and distress. After the opening stanzas, which are all sweeping and hurtling and whirling, there is the calm, restrained effect of:

"I am soft sift  
In an hourglass—at the wall  
Fast, but mined with a motion, a drift,  
And it crowds and it combs to the fall."

It is typical of Hopkins that he does not merely compare himself with gently trickling sand, but actually identifies himself with its feel and motion, and, as with many later poets, much of the obscurity of his poetry is due to the direct translation of one sensation or experience in terms of another, without any introduction to a straightforward simile.

Moreover, if accepted words or phrases prove inadequate to convey the exact experience or the precise nature of a thing, new ones are coined, or those already in existence twisted and reshaped to serve his particular purpose. The use of compound words which "think-and-feel together", and the interchanging of the functions of parts of speech, especially nouns and verbs, which is also characteristic of Shakespeare's later works, are developed to a more advanced and conscious degree in Hopkins:

"O the mind, mind has mountains: cliffs of fall  
Frightful, sheer, no-man-fathomed".  
"the boys

With dare and with downdolphinry and bell bright bodies  
huddling out,

Are earthworld, airworld, waterworld thorough hurled,  
all by turn and turn about."

BETTY REDFERN.

[To be continued]

## REVIEWS

"Modern Educational Dance": revised second edition.

Rudolf Laban's book was first published 16 years ago, and after several reprints Miss Ullmann has brought out a revised second edition. The book, essentially the same, has been improved in several ways. Miss Ullmann has brought the terminology up to date, she has introduced new headings which help one to find one's way around more easily, the diagrams are clearer, the index is improved, and some material has been rearranged to advantage. Miss Ullmann's main personal contribution has been to fill out and add to Mr. Laban's concepts of space. She has done as much as was possible to make his book easier to understand, but it remains a book which demands a lot from the reader.

It is a great sadness for those who knew Mr. Laban that his book does not contain the dynamic power and warmth of feeling which he conveyed through movement. Because he was so rich in expression in the non-verbal realm the loss of emotional content and dramatic power seems all the more tragic. But it is inevitable that the dancer can only express the full creative content through his own medium, and not in words.

Those of us who are his pupils are like Mr. Laban in that we are at home with non-verbal forms of communication, but we not only find verbal expression difficult, we know that words are inadequate to describe many things which are vital. We owe Mr. Laban a great deal for the deeper meaning he has brought into our lives, but when we try to commit to paper what we have learned from him we do not do him justice.

"Modern Educational Dance" was a pioneer work in 1948; as times change and educational thought advances we need a re-interpretation of Mr. Laban's discoveries, a way of communicating to those who did not know him his zest for life, his untiring search for greater insight, and his compassion.

VERONICA SHERBORNE.

## THE ALVIN AILEY AMERICAN DANCE THEATRE

Throughout the performance of the Alvin Ailey American Dance Theatre I was constantly confronted with the great contrast between the work of this group and that of other Negro companies we have seen.

A glance at the study-background of the two chief choreographers, Alvin Ailey and James Truitte, a background besprinkled with Martha Graham, Hanya Holm, Charles Weidman, Carmelita Maracci and so on, gives some clue to the difference in styles.

But the contrast goes deeper than dance studios. Here we have the creation of the self-conscious, brought-up-in-a-white-society Negro, cut off from his racial roots. His religious attitude is the Negro spiritual, the acceptance of the white man's god, in contrast to the Voodoo ritual of the Negro nearer to his African origin. His social dances are the blues of the New Orleans saloons, as against the work dances and chants which we see in the Ballets Africains or Katherine Dunham.

And something is lost—the power of the ethnic groups which carries the audience into a state of emotional catharsis.

This is not to say that the dances are lacking in power or strength, but this is disciplined. It is often used with a sense of desperation. This was most evident in "Mean Ol' Frisco" from the "Roots of the Blues" suite, where a group of four men move frantically over the stage, with many sudden changes of direction.

The standard of performance is very high, particularly among the men dancers. Continuing pleasure is given by the way their great physical range—enormous shoulder and neck looseness, ability to perform rapid fluttering and shaking for long periods, faultless and subtle timing—takes charge of any grinding choreographic invention. In a word, it makes the work look easy.

The final suite, "Revelation", a group of eleven dances on Biblical themes, was probably American Modern Dance in its purest form. The movements had a clarity and range far removed from the idiosyncrasy of Graham or Merce Cunningham. It was neutrally costumed in ankle-length tunics, peacefully contrasting with the tight above-the-knee lace, the shifts and feathers of the "Blues" section.

I should like to have sung the lighting script! The changes were rhythmically daring, not necessarily dependent upon the music. The many switches of mood within a dance and between the several dances of each suite would have been more difficult for the audience to bridge without the bold back projection and the fearless crude colours which would have killed a white company stone dead.

Leading dancer James Truitte (who was awarded a John Hay Whitney Fellowship to study Labanotation) choreographed one

solo for dancer Joyce Trisler which "incorporated . . . fragments of such studies as Deep Floor Vocabulary, Preludes, Studies for Percussive Stroke, Pelvic Lift Balance, Dimensional Tonus". That is precisely the sensation it conveyed.

Nevertheless, it was a stimulating (and sometimes downright noisy) evening, with great touches of veracity; for instance, that the Negro likes to dance with his hat on, and *sing* too.

Brother John Sellers sings his way through nearly half the programme; good, honest blues singing, complete with flat cap.

MARY WATKINS.

## GUILD MEMBERSHIP

We welcome the following new associate members:—

Miss V. Adams  
 Miss D. E. Alexander  
 Miss W. Allen  
 Miss M. Allworthy  
 Miss M. Atherton  
 Miss S. Barber  
 Miss A. Barker  
 Miss N. I. Barlow  
 Miss B. Barnes  
 Miss A. F. R. Barrett  
 Miss C. Barrowcliff  
 Miss T. M. Bean  
 Miss H. Bell  
 Miss P. M. Bell  
 Miss C. Blackburn  
 Miss A. Blower  
 Miss S. E. Bolam  
 Miss V. Braddock  
 Miss L. Bramall  
 Miss D. F. Brammer  
 Mrs. P. Brandon  
 Mrs. J. R. Brooks  
 Miss E. Brown  
 Miss M. Brown  
 Miss R. Browne  
 Miss S. A. Burton  
 Miss V. Cade  
 Miss P. J. Campe  
 Miss J. C. Carlow  
 Miss M. Caswell  
 Miss V. Cathels  
 Miss P. A. Churchill  
 Miss E. M. Civil  
 Miss L. Clarridge  
 Miss P. Clay  
 Miss A. Cole  
 Miss S. Collins  
 Miss P. Collomosse  
 Miss F. E. C. Connor  
 Miss M. L. Connor  
 Miss M. A. J. Cooper  
 Miss R. Cooper  
 Miss J. Craven  
 Miss J. Crofts  
 Miss J. C. Dalziel  
 Miss M. Davidson  
 Miss S. Davy  
 Miss V. Dawes  
 Mrs. E. A. Downes  
 Mrs. P. Draper (née Bowen) re-joined  
 Miss M. C. Ellis  
 Miss V. A. Ellis

Hemel Hempstead, Herts.  
 Burnham-on-Sea, Somerset.  
 Barnsley, Yorks.  
 Lewes, Sussex.  
 Wigan, Lancs.  
 Kidderminster, Worcs.  
 Ainsworth, Lancs.  
 Liverpool.  
 Oldham, Lancs.  
 Bristol.  
 Scarborough, Yorks.  
 Goring-by-Sea, Sussex.  
 Haydon Bridge, Northumberland.  
 West Hartlepool.  
 Cleckheaton, Yorks.  
 Shrewsbury, Shropshire.  
 Prudhoe-on-Tyne, Northumberland.  
 Liverpool.  
 Salford, Lancs.  
 Goldthorpe, Yorks.  
 London, S.W.  
 London, N.12.  
 Southend-on-Sea, Essex.  
 Stoke Bishop, Bristol.  
 Manchester.  
 Pershore, Worcs.  
 Harpenden, Herts.  
 Westcliff-on-Sea, Essex.  
 London, W.12.  
 Barnsley, Yorks.  
 Liverpool.  
 St. Albans, Herts.  
 Southsea, Hants.  
 Normanton, Yorks.  
 Fakenham, Norfolk.  
 Emsworth, Hants.  
 Evesham, Worcs.  
 Foulby, Yorks.  
 Newton Abbot, Devon.  
 Portsmouth, Hants.  
 Edgware, Middx.  
 Scarborough, Yorks.  
 Doncaster, Yorks.  
 Folkestone, Kent.  
 Hornchurch, Essex.  
 Co. Antrim, N. Ireland.  
 Chesterfield, Derbyshire.  
 Rochester, Kent.  
 Bromley, Kent.  
 London, N.W.3.  
 Pontefract, Yorks.  
 Halifax, Yorks.

## GUILD MEMBERSHIP

Miss R. M. Ellison  
 Miss M. Evans  
 Miss A. Evason  
 Miss M. Feaver (re-joined)  
 Mrs. M. Fenn  
 Miss H. Field  
 Miss J. Fletcher  
 Miss S. M. France  
 Miss J. E. Fulford  
 Miss R. V. Gardner  
 Miss E. A. Glynn  
 Miss A. Grace  
 Miss R. Greatorex  
 Miss J. Gribble  
 Miss C. Grove  
 Miss S. Haines  
 Miss E. C. Hall  
 Miss P. M. Hall  
 Miss J. F. Hammond  
 Miss J. M. Hanson  
 Miss A. M. Harding  
 Miss M. Harris  
 Miss C. Harrison  
 Miss L. M. Heard  
 Miss A. W. Heath  
 Miss P. Heath  
 Miss J. Hemingray  
 Miss I. Henricson  
 Miss D. M. Hinks  
 Miss C. L. Holman  
 Miss L. G. Hutchinson  
 Miss G. M. Hyde  
 Miss M. Iliffe  
 Miss N. E. Jackson  
 Miss H. Jelfs  
 Miss S. Jennings  
 Miss M. E. Jesty  
 Miss D. Johnson  
 Miss S. Johnson  
 Miss G. Jones  
 Miss M. B. Jones  
 Miss V. A. Jones  
 Miss D. Kendall  
 Miss P. King  
 Miss J. Knights  
 Miss C. E. Knott  
 Miss S. Lamb  
 Mrs. E. Lambert  
 Miss A. Leese  
 Miss J. Lewis  
 Miss M. Lissenden  
 Miss C. Lord  
 Miss P. McCullagh  
 Mr. D. McKittrick  
 Mr. G. McMurray  
 Miss L. Mahoney  
 Miss B. A. Mason

London, S.W.18.  
 Mold, Flintshire.  
 Sanderstead, Surrey.  
 Cambridge.  
 London, W.2.  
 Leeds.  
 London, N.10.  
 Lingfield, Surrey.  
 Southampton.  
 Liverpool.  
 Oxford.  
 Pulborough, Sussex.  
 Market Harborough, Leics.  
 Blundellsands, Lancs.  
 Worcester Park, Surrey.  
 Southend-on-Sea, Essex.  
 Sheffield.  
 London, S.W.2.  
 Stockport, Cheshire.  
 London, E.18.  
 Poole, Dorset.  
 Burton-on-Trent, Staffs.  
 Blackpool.  
 Barnet, Herts.  
 Whatton-in-the-Vale, Notts.  
 Newcastle-under-Lyme, Staffs.  
 Thurnby, Leics.  
 Diursholm, Sweden.  
 Birmingham.  
 Bath, Somerset.  
 Coventry.  
 London, S.E.3.  
 Market Harborough, Leics.  
 Dronfield, Yorks.  
 Leamington Spa, Warwicks.  
 Sheffield.  
 Dorchester, Dorset.  
 Keighley, Yorks.  
 Hereford.  
 Wallasey, Cheshire.  
 Sutton, Surrey.  
 Stockport, Cheshire.  
 Brighouse, Yorks.  
 Blyth, Northumberland.  
 Acocks Green, Birmingham.  
 Buxton, Derbyshire.  
 Newcastle-under-Lyme, Staffs.  
 Watford, Herts.  
 Knottingly, Yorks.  
 Little Haywood, Stafford.  
 Chislehurst, Kent.  
 Gt. Bookham, Surrey.  
 Chelsea College of P.E.  
 London, E.7.  
 Belfast, N. Ireland.  
 London, N.5.  
 Berkhamsted, Herts.

## GUILD MEMBERSHIP

Miss P. Mawdsley  
 Mrs. M. Moreland  
 Miss H. R. Morris  
 Mrs. I. G. Morton  
 Mr. H. Murray  
 Mrs. J. M. Murray  
 Miss P. J. Mutlow  
 Mrs. D. R. Mynett  
 Miss S. Nicholls  
 Miss C. Norman  
 Miss J. O'Connor  
 Miss J. Parker  
 Miss M. A. Parkin  
 Miss S. Partridge  
 Miss S. Payne  
 Miss J. F. Perkins  
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 Miss H. Snell  
 Mrs. R. Sorkin  
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 Mrs. R. Stockenstrom  
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 Miss S. M. Tunstall  
 Miss D. L. Twigg  
 Miss L. Veitch  
 Miss D. Vince  
 Miss I. P. M. Wadey  
 Miss A. S. Wakefield  
 Miss J. Walford  
 Miss J. Walker  
 Miss A. Walters  
 Miss S. M. B. Waring  
 Miss J. M. Weakland  
 Miss G. Westwood  
 Miss L. R. Wheatcroft  
 Miss A. Whitehead

Accrington, Lancs.  
 Louisiana, U.S.A.  
 Sale, Cheshire.  
 Sunderland, Co. Durham.  
 Belfast, N. Ireland.  
 Walsall, Staffs.  
 Birmingham.  
 Hemel Hempstead, Herts.  
 Exmouth, Devon.  
 Evington, Leicester.  
 Liverpool.  
 Worcester.  
 Rayleigh, Essex.  
 Cambridge.  
 Keyworth, Notts.  
 City of Leic. Trg. College.  
 Leek, Staffs.  
 London, N.W.11.  
 Manchester.  
 Morecambe, Lancs.  
 Southampton.  
 Huddersfield, Yorks.  
 London, N.15.  
 Keighley, Yorks.  
 Radcliffe-on-Trent, Notts.  
 Redditch, Worcs.  
 Peterlee, Co. Durham.  
 Denton, Lancs.  
 Taunton, Somerset.  
 Leeds.  
 London, N.W.7.  
 Tunbridge Wells, Kent.  
 Brandon, Co. Durham.  
 Uppsala, Sweden.  
 St. Leonards-on-Sea, Sussex.  
 Penrith, Cumberland.  
 Liverpool.  
 Sawbridgeworth, Herts.  
 Solihull.  
 Poole, Dorset.  
 Lye Head, Worcs.  
 Whitstable, Kent.  
 Emsworth, Hants.  
 Liverpool.  
 Birmingham.  
 Ferryhill, Co. Durham.  
 Hadley Wood, Herts.  
 Petworth, Sussex.  
 London, S.W.6.  
 Horley, Surrey.  
 Solihull.  
 Southampton.  
 New Milton, Hants.  
 Denver, Colorado, U.S.A.  
 Coventry.  
 Marlow, Bucks.  
 Chelmsford, Essex.

## GUILD MEMBERSHIP

Miss D. Williams  
 Miss J. P. Wood  
 Miss S. M. Wright  
 Miss Y. Wright

*Affiliated Groups*  
 College of All Saints  
 (formerly St. Katharine's)  
 Bedford College of P.E.  
 Creative Dance Society  
 London Dance Theatre Group  
 Norwich Training College

Manchester.  
 Newton Abbot, Devon.  
 Woodbridge, Suffolk.  
 Dorking, Surrey.

London, N.17.  
 Bedford.  
 Normal College, Bangor.  
 London, N.W.3.  
 Norwich, Norfolk.

We congratulate the following:—

*Graduates*  
 Miss V. Bridson  
 Miss J. Chorlton  
 Miss M. J. Cooper  
 Mr. K. Goodall  
 Mrs. M. A. Kirby  
 Miss R. E. H. Kolesar  
 Mrs. E. S. Moore  
 Miss D. M. Palmer  
 Miss S. Potts  
 Mrs. M. J. Slowman  
 Miss M. Weekes

Addlestone, Surrey.  
 Stockport, Cheshire.  
 Kingston, Surrey.  
 Alsager, Stoke-on-Trent.  
 Bristol.  
 Bangor, N. Wales.  
 London, S.W.  
 London, S.W.19.  
 London, S.W.15.  
 Crewe, Cheshire.  
 London, S.E.13.

*Fellows*  
 Miss M. North  
 Miss J. Russell  
 Miss G. M. Stephenson

London, N.W.11.  
 Worcester.  
 London, S.W.5.

## JUNIOR MEMBERSHIP

TO ALL GUILD MEMBERS

36, COLLEGE ROAD,  
 RINGWOOD,  
 Hampshire.

Dear Member,

October, 1964.

As you are probably aware, there has been an experimental period of Junior Membership of the Guild for young people of 13 years and over. This has taken place in Middlesex and certain adjacent areas. As a result of this experiment Council has agreed that Junior Membership be recognised.

It is hoped that you will encourage the development of this new section of the Guild. All particulars are available from Mr. Frank Culver, 47, Chiltern Drive, Surbiton, Surrey.

Yours sincerely,

JOY S. HOWARD,  
 Chairman of Sub-Committee for  
 Junior Membership.

## PUBLICATIONS

ORIGINAL ARTICLES PUBLISHED IN THE L.A.M.G. MAGAZINE,  
1960-1963

(A similar list covering 1955-1959 is to be found in Magazine  
No. 25, November, 1960.)

- March, 1960.  
The Rhythm of Effort and Recovery (Part Two) Rudolf Laban  
Movement Education (Laban Lecture, 1960) Lisa Ullmann  
Freedom in Acting or the Latest Cliché Geraldine Stephenson  
The Art of Movement in Education Diane Gaumer  
Some Aspects of Modern Dance in Holland Corrie Hartong
- November, 1960.  
Light—Darkness Rudolf Laban  
The Power of the Dance Sylvia Bodmer  
The Analysis of Movement Ruth Foster  
The Introduction to Creative Dance of the  
13-16-year-old Valerie Preston
- May, 1961.  
Dance in General (Laban Lecture, 1961) Rudolf Laban  
The Significance of Rudolf Laban's Studies in  
Human Movement R. M. Dewey  
Movement and Speech (Part One) Betty Redfern  
Shall We Dance? Donald King Smith
- November, 1961.  
Dance in India Protima Tagore  
Moving and Living Betty Meredith-Jones  
Modern Stage Dance in Europe Today Ana Maletic  
Movement and Speech (Part Two) Betty Redfern  
An Approach to Recreational Work Joy Walton
- May, 1962.  
Creative Forces (Laban Lecture, 1962, Part One) Rudolf Laban  
Dance Composition I Sylvia Bodmer  
The Maori and their Dances Harry Smith  
Movement and Dance with Adolescents Sheila McGivering  
Movement and Speech (Part Three) Betty Redfern
- November, 1962.  
Laban Lecture, 1962 (Part Two) Rudolf Laban  
Dances of Malaya Cecilia Lustig  
The Significance of Movement R. M. Dewey  
Movement and Speech (Part Four) Betty Redfern
- May, 1963  
Dance Composition II Sylvia Bodmer  
Visit to America, 1962 Joan Russell  
Dancing with E.S.N. Girls B. A. Freeman  
A Luo Funeral Celebration Barbara Hunt  
The Art of Movement and Ski-ing Pauline Sitwell  
The Shadow Theatre from Berlin Michael Platt  
Dance and Dance-Drama in Secondary Modern  
Girls' Schools Violet Bruce

## PUBLICATIONS

- November, 1963.  
"The Mask of Teilo" Geraldine Stephenson  
I.C.K.L. V. P. D.  
Movement and Speech (Part Five) Betty Redfern  
The Influence of the Theories of Rudolf Laban  
on the Development of Educational Gymnastics  
in England Hilary Corlett

## FORTHCOMING ACTIVITIES

### L.A.M.G. ANNUAL ELECTIONS, 1965

Guild members are reminded that nominations for officers and Council will shortly be due.

### L.A.M.G. ANNUAL CONFERENCE, 1965

This will take place from Friday evening until Sunday mid-day, February 19th to 21st, 1965.

### DANCE GROUP: BARNET, HERTS

A Dance Group is being formed in the Barnet area. Will anyone interested please get in touch with Miss Chloe Gardner, Parkside, Hadley Common, Barnet, Herts. Telephone BARNet 5268.

### COURSE FOR INTENDING GRADUATES

A week-end course will be held on Friday and Saturday, March 5th and 6th, 1965, at the City of Worcester Training College.