



THE LABAN
ART OF MOVEMENT
GUILD
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EDITORIAL

As members will already know from the Annual Report, Miss Marjorie Bergin, Editor of this Magazine since 1951, found herself unable at the end of last year to accept nomination for a further period of office, and in the absence of any other nominations it was decided to appoint an Acting Editor for the time being.

It is now nineteen years since the Guild was founded and the fourteen during which Miss Bergin has served as Editor therefore represent the major period of its development. In that time, what was once a modest paper News Sheet has grown into a substantial publication which has gained the interest and respect of many people outside as well as within the Guild, overseas as well as at home.

The credit for this is largely due to Miss Bergin, who has always insisted on high qualities both of content and appearance, and in undertaking the production of this issue I am well aware of that standard that has come to be expected as well as of the difficulties of maintaining a flow of contributions. One easily becomes accustomed to pleasant things, and perhaps all too readily takes for granted the appearance at regular intervals of a publication such as this, without having considered how this happens and whether one might oneself have played some part in it.

For some time now, the rôle of Editor seems to have been fraught with a certain anxiety, chiefly because of the apparent diffidence on the part of members to offer articles or put forward viewpoints which might elicit a response from others. Previous editorials have referred constantly to the need for suggestions and comments from readers as to what interests them and what they want. This editorial is no exception. The present moment in time presents an obvious challenge and opportunity for members to write in and state their needs, preferences and ideas.

The contention that those who speak the language of movement cannot also be expected to verbalise is often, I believe, an excuse rather than an established truth. At any Conference or Course there is abundant evidence of the facility, as well as the desire, on the part of many people to communicate through the spoken word. Surely some of these thoughts could be committed to paper and the Magazine thus provide a forum for discussion on a variety of topics. The field of movement is wide and an interchange of opinions and information about any aspect not only stimulates fresh thinking but also emphasises the common aims and principles which we all share as members of the same Guild.

This issue reflects something of the policy originally adopted for the Overseas Bulletin of focusing attention on a particular

subject, in this case the Therapeutic Use of the Art of Movement, but this is not necessarily the pattern of future numbers. In accepting responsibility for the Magazine, I was obliged to discontinue preparations for the next Bulletin, and as in any case the value of this had for some time been in doubt, it was decided to suspend it.

Three articles which were already in hand for the Spring issue of the Bulletin are therefore included in this Magazine and in addition there is a welcome contribution from an Overseas member who attended the first International Congress of Psychodrama last year. From this and other sources it is apparent that movement, in some form or other, is increasingly recognised as having an important part to play in the treatment of psychiatric illness, and in the next issue it is hoped to include an account of the Conference on Movement Therapy sponsored by the Art of Movement Centre in April.

Notices of forthcoming events on the last page indicate plans for the continuing extension of opportunities for members of all categories to derive benefit from belonging to the Guild. Is it not within the bounds of possibility that some people will feel moved to make, in return, a contribution to the Guild in the form of an article, a letter, a paragraph or even a sentence for the Magazine?

L.A.M.G. REFRESHER COURSE FOR

MASTERS AND GRADUATES

OCTOBER 30th—NOVEMBER 1st

This Course, held for the seventh year in succession at The Hayes Conference Centre at Swanwick, was organised for the first time by Mrs. Bodmer and Miss Ullmann in conjunction with the Ad Hoc Conferences and Courses Sub-Committee.

The latter came into existence following the Swanwick Course of 1963, when members had expressed the wish to have prior knowledge of what would be offered at such a Course and the opportunity to choose which classes they would attend. Replies to the questionnaire issued to all members early in 1964 were taken into account in planning this year's week-end, and four aspects of study were provided from which two could be selected, two sessions being spent on each.

Reports of these, together with those of the discussion and the group dancing in which everyone took part appear below, and it is evident from letters received since by the Sub-Committee that it proved a most successful and satisfying course.

Meaning and Formulation of Movement in Dance: Sylvia Bodmer.

Under Mrs. Bodmer's direction we enjoyed dancing first to Dankworth and then to Gluck. The first dance began with body loosening through suddenness and free flow and developed within a framework of the dimensional scale. Discussion followed on the meaning of this dance both to the dancer and to the watcher, how one could express it in words, and whether any description or notes would help one to recapture the feeling of exaltation which most of us felt.

The second dance was of a more restrained nature based on gathering and scattering and consisting of set motifs. As there were two groups each gained much from discussion and criticism of the other's attempts. Mrs. Bodmer stressed gathering as being essentially concerned with a centre, and scattering as being a means of communication, which we all felt and enjoyed. C. E. G.

Conception of Harmony in Movement: Lisa Ullmann.

During our two sessions with Miss Ullmann we experimented first with building a simple phrase which emphasised the fundamental fact that movement is change, an ebb and flow of action arising from one situation of stillness and returning to another.

We were reminded of the investigations into harmony of the early dancing masters through the Pas de Courante, and were led to appreciate the finer harmony of this dance-step lying in the co-ordination of the leg and arm movements which, although producing counter movements to one another, found their balance in directions deflected from the absolute opposite.

After attempting a phrase in which two completely isolated happenings illustrated the need for a relatedness between action and stillness, we proceeded to the satisfying experience of certain harmonies in the "A" Scale, one of which was that the "germ" of the next movement was inherent in every situation attained. We were thus enabled to realise something of the significance of Mr. Laban's findings about the laws of harmony in movement, the *flow* of action, resulting in the establishment of principles which take account of mobilising and stabilising tendencies and of the importance of the trunk, as well as the limbs, in the interplay between stable and labile equilibrium.

It is thus that subtle and complex harmonies are brought about and the scope of dance composition correspondingly widened, and we were grateful for the fresh insight we gained into these possibilities under Miss Ullmann's stimulating guidance.

M. J. S./H. B. R.

Peripheral Seven-rings: Valerie Preston-Dunlop.

It was with eagerness, tinged perhaps with a certain trepidation, that Group "C" set out on its study of peripheral seven-rings.

The first session proved challenging to both body and mind. We recaptured five-rings and six-rings and learnt of the significance of these in the building of seven-rings.

So concerned were some of us with our personal lack of clarity that we spent our "free session" busily and most enjoyably engaged in argument and effort!

In the second session we learnt a delightful partner dance which was built on the particular seven-ring "family" of our study. Some of the possibilities of dance expression within this form were experienced and very much appreciated.

As always, we should like to have continued, there was so much to be mastered. We thank Mrs. Preston-Dunlop for two stimulating sessions.

P. B. W.

Effort Observation: Marion North.

The two sessions which Miss North undertook proved to be a very stimulating and valuable experience. During the morning there was opportunity for increasing our ability to observe the movement of individuals, and under Miss North's skilful guidance self-consciousness was soon lost in the absorbing investigations

which ensued when particular tendencies towards certain combinations of effort elements were recognised. Emphasis was laid upon the necessity to study effort in its wholeness, and the experience we had in stressing single elements to a distorted degree served to underline how important this is.

In the afternoon certain situations were set which gave rise to partner and group relationships, and it became clear from the contrasts and combinations of effort stresses which occurred that an exciting dance was emerging. The group dispersed with a sharp sense of regret that time did not permit a deeper and more prolonged study of an aspect of movement which is so rich in interest and which had been handled so expertly. P. J. W.

On Saturday evening a time was set aside for discussion led by Miss Joan Russell. Five main questions qualified by several challenging thoughts were presented for consideration in groups. Briefly, these were:—

1. What do we mean by movement imagination? Must imagination imply the use of ideas which stray into pretence and fantasy, or is there play of an imaginative kind deriving from the language of movement itself?
2. Has increased specialist training caused a cleavage between study and creative or recreative experience, and is this dangerous? If we are concerned with recreation then this would imply "a refreshing swim" in the world of movement. In seeking to become thoroughly acquainted with technique and knowledge, could we miss the total immersion in dance by having a vocabulary but not using it? Cannot recreative dance as done by affiliated groups also involve study, and can study and dance be fused?
3. What is the place of creative work in dance? In education personal exploration and formulation are considered of great importance in the development of student and child whether through art activities, including creative writing, or scientific experiment.
4. Can dance claim to be the most integrating form of movement for personal development?
5. Has the Guild any real purpose which makes its meetings stand apart from others?

Most groups had time to discuss only one question but some of the points raised were presented quickly before dispersal. One group asserted that there is such a thing as "movement imagination", independent of external ideas, and that expression does not necessarily involve the translation into action of literal concepts but arises whenever physical action is fused with mental concentration and emotional participation. The teacher or leader should

be able to present *movement* ideas and set situations which will stimulate imaginative experiment with the possibilities of *action*; this is the material from which dance is created, as compared with clay, words, sound, paint and so on in other art forms.

Another group decided after discussing the second question that movement study in itself could give satisfaction to adults but that with children movement should not be divided into specialist sections; the great need is for movement *experience*. Some people thought that recreative groups should always create their own compositions and should not be taught dances choreographed previously. Others emphasised that the study of movement is essentially of a practical nature and that invention based on spontaneity alone cannot develop very far, so that study and creation are in fact inseparable.

The answer to the fourth question seemed to be a definite "Yes", and it was also agreed that the Guild has a very special function to fulfil. It was suggested that perhaps one aspect of movement, such as its therapeutic use, might be studied in detail during a week-end course of this nature. Discussion continued over coffee when several groups met together to pursue further the ideas that had been put forward.

Miss Russell also led the group dancing for everyone on **Sunday morning**. A quotation from the Laban Lecture of 1964 about "The Wheel of Fortune" was the underlying theme of the dance.

"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."

We were given the choice of joining one of four concentric circles, the inner one associated mainly with Time, surrounded by others concerned respectively with Flow, Space and Weight. The inner circle "sparked" and generated energy which was transferred through the fluidity of the second to the expanding and contracting breath-like motif of the third. This was passed on to the rhythmic and earthy solidity of the outer circle which returned the energy to the centre.

This theme, accompanied by appropriate vocal sound, percussion and rhythmic stepping, recurred throughout. Life ebbed from the group and "blossomed forth" again; the fluid circle broke through and returned, scattering and gathering along de-

creasing pathways; the driving force of the outside circle burst into the centre causing disintegration and loss of identity of the four circles. Gradually small groups gathered forming new structures, dispersed and gathered again to recapture finally the original shape and movement-motifs which established that "the ring of being remains eternally true to itself."

We thank Miss Russell for presenting an inspiring idea to conclude a happy and profitable week-end.
P. P.

DAY OF DANCE FOR STUDENT-ASSOCIATE MEMBERS

A Day of Dance was held at the Art of Movement Studio on October 3rd for Associate members in their first or second year of teaching who had joined the Guild while students at College.

Our three tutors for the day were Miss Mollie Davies, Miss Paula Stewart and Miss Mary Wilkinson. Miss Stewart took the first session, based on partner relationships, which ended on a group note.

We were relieved to find that the Study Session did not in fact require a pencil and paper as we had anticipated, but involved practical work on dimensions and relationships which ended with a complete dance and was great fun.

Dance-drama was concerned with "The Seven Ages of Man" or "From Birth to Maturity", which, rather surprisingly, we completed in one afternoon! Miss Davies took the theme of birth, Miss Stewart childhood, and Miss Wilkinson adolescence and maturity.

After this final session, which was a wonderful climax to the day, we stumbled wearily towards tea, already feeling an ominous stiffness which, although acute, has not been regretted since!

The day was thoroughly refreshing and stimulating and provided a welcome break, and we should like to thank all those who worked so hard to make it possible for us.

ANITA WHITEHEAD.

SUSAN WARING.

REPORT OF COURSE FOR PRODUCTION GROUPS

Held by Geraldine Stephenson at Whitelands College,
November 21st—22nd, 1964.

The week-end began with a "bang" and to the rhythms of current "beat" records, Jamaican Rhumba, the Masquerade waltz from Khachaturian's suite and others, the opening training session was "on".

After the break, Miss Stephenson gave a demonstration talk and a brief review of aspects of dance in the theatre, when we were regaled with delightful stories of the varying situations for which she had had to choreograph. There were at least two morals to be learned: use the resources that you have within your group and be adaptable to varying situations.

In an analysis of a selection of her own dances Miss Stephenson set out to show us how, after initial inspiration, she developed an idea and created a dance.

In "Peasant Dance", for instance, she considered the expanse of fields and sky, and this was suggested in the broad body-attitude and gestures of the dancer. The springiness of the earth was reflected in steps reminiscent of folk dance festivities. We saw, too, the working actions of harvesting, and a simple motive of thanksgiving as palms and head were lifted in praise.

"Tea at Sea" brought us humour and the realisation that in dance-mime precision is all-important.

Use of props introduced a further consideration as in the dance "Revolution", in which the use of a chair was exploited.

In another demonstration, Miss Stephenson considered means of inspiration. A psalm, music from a Bach chorale and the attitudes of angels in pictures by Fra Angelico gave rise to the dance "Angel of Prayer". Stillness was a significant feature of this dance but it was emphasised that it must arise out of the flow of movement.

In the afternoon it was the turn of the production groups to perform, and we were grateful to both the Orchestras and the West Riding groups who presented several dances of very varying character.

Through observation and really constructive criticism Miss Stephenson opened our eyes in a practical way to the craft of choreography. Questions and discussion arose freely and she concluded the session with a most comprehensive summary.

It was agreed that in the building of a repertoire we are concerned for both the instruction and the entertainment of our audiences and that a balance between the two is required. The form of each item should be clear, whether a study, dance or dance-drama. A light-hearted opening number is often advisable in order to give the audience a chance to become accustomed to the idiom.

Whatever the form there must be the desire to communicate, and economy of movement is essential if the content is to be telling.

A clear focus of attention is necessary at all times, and if several groups are in action, the significance of their relationship must be brought out. Climaxes are all-important in composition and the audience should always be left with a sense of the wholeness of each item.

Stages of rehearsal must be understood and worked through with the necessary application. Initially, there is the enthusiastic response to an idea. Then follows a process of clarification when the choreographer, who should not be dancing himself, must assess the value of the movement ideas produced, selecting and pruning as necessary. On these he must build, paying attention to grouping and floor pattern; there should be sufficient variations and the significance of selected formations and pathways must be discovered. (On Sunday morning Miss Stephenson took a valuable session of stagecraft, from this angle.)

This period requires patience and dedication from choreographer and dancers alike. It is at this hurdle that we are most likely to stumble, but once it has been surmounted, initial inspiration will return and, revitalized, the dance becomes ready for performance.

A further challenge then arises. If the audience is to share something of what one is trying to say, projection is necessary and some appreciation of this has to be awakened in those unused to performing.

Projection. There was much discussion as to what was meant by the word. It isn't exhibitionism, but truth and sincerity in "radiation", and can be achieved after much rehearsal and through confidence. It will come when one dances with conviction and with the urge to share with an audience something of one's beliefs. It is, said Miss Stephenson, 99½% concentration on performance. It will grow. A first performance is almost the beginning of the life of a dance.

Production groups must train and rehearse regularly. To keep a dance continually fresh, Miss Stephenson advocated concentrating on a particular aspect during any one practice. For this,

we can turn to the basic principles of movement. The use of the body, effort, space and relationships are inseparable but one or another may be highlighted. She referred to rehearsals of her solo, "Revolution", when she would concentrate attention on the movement of hands or eyes, or on the use of the chair, or on pathways, and so forth, until in performance again, the whole achieved a new freshness.

As for audiences, they should preferably vary in character. Dancing to those who understand movement will enrich performance while the appreciation and delight of those less enlightened can increase confidence.

Production groups must have confidence and the desire to share their art with others. They must create and perform with sincerity. This involves hard work, but fixed dates for performance give impetus to evenings of practice and rehearsal. Don't, said Miss Stephenson, ever apologise for a particular item.

A last practical tip advised the use of one, or possibly two, announcers. To have several may distract an audience and the unity of the programme may be lost.

The week-end course included an absorbing session on the mystery and art of make-up, given by Mr. Norman Ayrton, vice-principal of L.A.M.D.A. This added to the value of a most enjoyable and instructive course.

RACHEL KINNERSLEY.

ANNUAL CONFERENCE, 1965 (FEB. 20th-21st)

The Art of Movement Centre, which was once again the venue for the Annual Conference, was filled this year almost to overflowing. Approximately one hundred and twenty members took part in the opening dance sessions held, as is now usual, in three groups, this year under the direction of Miss Joan Leedham Green, Mrs. Christine Plant and Mr. Gerard Bagley.

Two of the leaders, Miss Leedham Green and Mrs. Plant, had both planned sessions based on movement ideas inherent in a Conference. The first group enjoyed a dance to an Israeli folk song "Mechol Ovadia", involving constant meeting and breaking away in order to meet others, until all groups gathered together to share in the harmony of two circles. The second group was introduced to the idea of the Guild as an enchanted cobweb, with the spinning and tossing of delicate threads between the dancers establishing a closely interwoven mesh from which new threads were constantly cast further afield. The music for this was composed and played by Joan Hall of the City of Coventry College of Education.

Mr. Bagley emphasised in his session the moment of decision, the "still point" when one movement statement gives place to another. With the powerful stimulus of modern rhythmic music, partner and group relationships were established which illustrated the importance of these moments in dance composition.

By coffee-time at least forty more members had arrived to hear the Laban Lecture, given on this occasion by Mr. Christian Schiller. It would be difficult for the printed page to do justice to this address, full of the wit and wisdom of a long career spent in Education and delivered in masterly fashion with characteristic humour and charm; but it is a cause for regret that his ability to speak for an hour with hardly a reference to notes has deprived us of an exact text for publication. A summary of his lecture, however, appears below.

Saturday afternoon was devoted, as usual, to the Annual General Meeting, when the chairman, Mrs. Bodmer, welcomed a record number of members and congratulated them on exercising that capacity for decision about which Mr. Schiller had spoken earlier, which resulted in their coming to the meeting.

Miss Ullmann opened her Presidential address by stating that each year the same idea seemed to prompt her remarks to the meeting: What is the Art of Movement? After reminding us that the answer is to be found on pages 8-9 of the Introduction to

"Modern Educational Dance", which makes clear its comprehensive nature, Miss Ullman went on to emphasise that Laban Art of Movement is not a prescribed way of moving, not the adoption of a style peculiar to Laban himself, nor indeed to any one person, but the practice of movement based on fundamental principles which he discovered and the concepts which he was able to formulate as a result of his lifelong investigations into its nature.

In this century Laban opened up ways of examining movement which were quite unknown before, and now, at a time when a new thirst for knowledge in this field seems quite suddenly to have sprung up, it is indeed fortunate that we are equipped to meet the demands for deeper inquiry. In Laban's findings we have an enormous treasure on which to draw for the "study in depth" about which so much is heard nowadays and which Laban himself always hoped would develop in the realm of movement and dance.

There is a need for some people within the Guild to pursue Laban's investigations yet further, but research of this kind requires a philosophic basis. Laban Art of Movement is based on the belief that man belongs to a larger whole and that the rhythm of his being is part of a cosmic rhythm into which he enters whenever he moves harmoniously. Mr. Schiller had said of children, "To be themselves they must move". This is true for all of us. The higher awareness of self demands experience of the harmony of movement, and it is consequently important that analysis is preceded by such experience and that it arises from it.

The Guild is not an academic body, nor is it concerned with status-seeking, but exists to draw together those who wish to share the experience of movement as a means of promoting the growth of the whole being, and to provide opportunities for others to benefit similarly.

During the course of **the remainder of the meeting** it was announced that membership now stands at over a thousand, and the reports of the various sub-committees which were presented showed unmistakable evidence of the vigorous growth and development which characterise the Guild at the present time. More and more members are coming forward to share in the responsibilities of both administration and teaching, but it was a matter for disappointment that so few nominations for the various Officers had been received. The absence of any nomination for Editor had created an emergency, since Miss Marjorie Bergin was unable to continue in this capacity any longer, and it had therefore been necessary for the Council to appoint an Acting Editor.

The item calling forth most discussion was the question of a proposed Conference on Recreation. In view of the lack of support for the one planned last summer, which therefore caused its cancellation, it seemed doubtful whether members wanted this kind of Conference.

In thanking all who had contributed to Guild affairs during the past year, Mrs. Bodmer paid special tribute to Miss Bergin, as well as to the two Secretaries, Miss Betty Osgathorp and Miss Olive Chapman, and to the Treasurer, Mr. David Henshaw. Theirs were arduous and exacting tasks and their first year of office had been marked by an unprecedented increase of activity within the Guild.

Results of the 1965 elections were then announced: Miss Marjorie Bergin, Miss Hilary Corlett and Miss Lorna Wilson were elected and Miss Joan Russell re-elected. The meeting was reminded that under the new Constitution which came into effect on January 1st, and the last item of which to be ratified was passed at this meeting, the number of Council members has been increased to twelve, irrespective of category. The proportion of Associates to others, which was the subject of an inquiry at the meeting, therefore depends entirely on members' nominations.

In conclusion, Miss Ullmann spoke of the debt of gratitude which all members owed to Miss Bergin for her fourteen years' service as Editor, and presented her with a cheque as a mark of our appreciation and esteem. In adding his tribute, the Vice-President, Mr. Lawrence, referred to the high standard of the Magazine that had been achieved during Miss Bergin's Editorship, and stressed the importance of publications as one of the chief means of acquainting people outside the Guild with Laban Art of Movement.

In the evening members moved to St. Paul's School, Addlestone, for further sessions of group dance led by Miss Athalie Knowles and Miss Mary Wilkinson. The first group engaged in a lighthearted interplay based on the idea of a team of mules and their driver, to "The Dance of the Muleteers" from Gerhard's "Don Quixote", a lively and exciting composition in the rhythm of a Sequidilla Manchega. In a race with the clock, Miss Wilkinson taught the second group two dances from a suite of six which she has composed to music by Mozart, the first for groups of six based on effort transitions along changing pathways, the other for groups of three using straight lines and curves in relation to central and peripheral movements, and allowing for improvisation when each trio met another three.

After dinner at the Otter Hotel, Ottershaw, a very full day was brought to a close with the showing of Miss Elsie Palmer's latest film of Lancashire Primary School children dancing.

The following morning the Conference concluded with two further practical sessions which were repeated so that each group was able to participate in both.

Mrs. Bodmer took the Sarabande, Minuet and Gavotte from Handel's "Alcina Suite" for a dance in three parts based on the progression from a slow to a quick tempo and the accompanying change of mood from solemnity to vivacity. An empty space was gradually filled with couples who approached each other from a distance, spread out in chessboard formation and then danced together, using a simple motif of greeting and reverence which was skilfully varied by means of stressing alternate sides of the body and contrasting qualities of sustainment and liveliness.

Miss Ullmann taught a most satisfying dance-study which began with a series of chordic tensions arising from three flat, steep and flowing transversals and their parallel counterparts. The two intersecting points of these formed the axis of a peripheral six-ring whose arpeggio-like fluency contrasted with the "anchoring" effect of the first group of movements. A Brahms waltz was used for accompaniment.

The efforts of all who contributed to the planning and running of the Conference were much appreciated and we are indeed grateful to them and also to Miss Ullmann for the hospitality of the Centre once again.

LABAN LECTURE, 1965

In leading the Conference to consider the meaning of education, Mr. Schiller began by reminding us that the word was derived not, as commonly supposed, from the verb "educere" to draw out, but from the verb "educare" to nurture, to rear.

Nurture implies the nourishing of something alive and growing, a complete organism which, as a whole unit, requires sustenance for its all-round development and well-being. Inseparable from growth is movement, and therefore if education is a matter of growth, movement is a vital and indispensable means of education.

Mr. Schiller recalled how, in the early days of his career as an Inspector in Liverpool, he had once stood for over a quarter of an hour watching children in an Infants' school, oblivious of all else, doing nothing but run from one end of a hall (a rare amenity in a Primary school in those days) to the other. Children's need

for space and the liberating effect it has, whether they live in overcrowded conditions or not, is today well-known and appreciated, but at that time it was a revelation to see how, in order to be themselves, they must move. These children had little awareness of what they were doing (transference of weight seemed hardly to have been heard of then!) but the absorption with which they engaged for an uninterrupted period in the repeated activity of running pointed to the fact that movement is a process which involves the whole being.

In spite of the many changes and improvements which have come about in such matters as the provision of space for physical activity, however, the concept of education as the growth of the whole person is still far from being realised. Too often it is regarded merely as the means of acquiring a well-paid job, and the emotional immaturity of many young people today, not only among those leaving school at fifteen, but also among students in Colleges and Universities stems directly from the neglect of their emotional growth.

In order to foster this, it is essential to provide opportunities to use the capacity to choose and voluntarily to make decisions. This is as necessary at the Nursery school stage as during adolescence, although of course the nature of the choice will differ. It is the educator's task to present and utilise situations demanding the exercise of responsibility for personal action within the limits appropriate for whatever stage of development has been reached. Delinquents are not ships who have *chosen* to go adrift, but rudderless craft who have not been guided to recognise and select a positive course. The emotional aspect of the personality requires nourishment and discipline as much as any other, and not in isolation, but in conjunction with the nurturing of physical and mental powers.

Movement, as understood and practised in the Guild, is an undoubted means of achieving this, and Mr. Schiller's lecture holds important implications for all members, whether directly engaged in education or not.

CONGRESS OF PSYCHODRAMA IN PARIS

The World Congress of Psychodrama was held at the Medical Faculty in Paris at the beginning of September. I was acquainted with this fact by a teacher of contemporary dance who had been invited to lecture at this Congress. I was informed that Psychodrama was a new means of application in psychotherapy, preventive medicine, education and re-education. Participation in such drama calls for body awareness and expression, spontaneity and creativeness.

From the pamphlet which was given to me after I had joined the Congress as a participant, I learnt that it differed from the usual scientific gatherings in as far as this Congress of Psycho- and Sociodrama was supposed to be "experienced" and "acted" rather than spoken.

The list of the chief organisers of the Congress included names which are well known among scientists all over the world. The Honorary President of the Congress, Professor J. L. Moreno, of New York University, was the first to establish the foundations of sociometry and psychodrama. Prof. Moreno is the president of the World Academy of Psychodrama. (His work entitled "The Basis of Sociometry" was published in Yugoslavia in 1962, and in the U.S.S.R. in 1959). The President of the Congress, Professor Paul Sivadon from the University of Bruxelles, is the former president of the World Federation for Mental Health. The following were appointed as Vice-Presidents: Dr. Juliette Favez-Boutonier, Professor at the Sorbonne, acting at the same time as Vice-President of the French Society for Group Psychotherapy, Professor Hans Hoff attached to the University of Vienna, Georges Maucu, the director of the Centre for psycho-pedagogy, Claude Bernard and Professor Ramon Sarro of the Barcelona University. The Secretaryship was entrusted to Anna Ancelin-Schutzenberger, a socio-psychologist from Paris, and to the wife of the Honorary President, Mme Zerka Moreno, who is a psycho-therapist by profession. The numerous committees included the names of well known scientists from all over the world.

Thirty-four countries were represented, the Slav countries including Czechoslovakia, Poland and Bulgaria. Initially the number of participants was 500, but later this number was doubled.

The programme included a permanent theatre of Psychodrama, featuring technique and methods; lectures accompanied by demonstrations of movement expression; film shows; "workshops" for practical exercises; gatherings of small groups under the guidance of experts from various professions and spheres of action.

In order to give an idea of the diversity of the problems which were under discussion, I quote the titles of themes which were dealt with: "Psychodrama, sociometry and group-method as applied in psychotherapy"; "Psychodrama, education and psychotherapy"; "Psychodrama and social re-adaptation in prisons and special establishments"; "Psychodrama and psychotherapy with children"; "Theatre, psychodrama and creativeness"; "Body expression"; "Psychodance"; "Psychodrama, group psychotherapy and existentialism"; etc.

In addition to professors, doctors, psychologists and sociologists, students, social workers, nurses, teachers, artists and actors took part. In view of the fact that there were participants who were not familiar with the topics, the secretary issued a leaflet containing the necessary information.

What is sociometry and what is psychodrama?

Sociometry is, broadly speaking, a branch of science which studies human relations, in order to explore the possibilities of improving such relations and to promote communication and co-operation. "Amongst methods which provide an approach to such problems, psychodrama figures in a prominent position" is a quotation which appeared in the information. More particulars concerning psychodrama could be obtained at the performances in the "Permanent Theatre" where the psychodramatists (mostly professors and psychiatrists) demonstrated their methods. These performances were held in the big amphitheatre at the Medical Faculty, to which all Congress members had access. The "tables rondes" were reserved for a limited number of interested specialists of different professions.

The essence of psychodrama can be explained as follows: the patient, the pupil or some other person sets forth his personal problem by acting it on the spot. He thereby becomes the leading character of the Psychodrama. The role of the partner or any other persons who take part in his real life-drama can be interpreted by heretofore unknown persons. They actively participate and endeavour to adapt themselves to the required situation. There are no pre-designated protagonists or fixed texts. Scenic effects do not exist, there are no spectators because all those who are present must take part in the play. Such ad hoc performances reconstruct the environment of the occurrence and the actual

incident. Upon request of the psychodramatist, a change of role may take place in the course of the performance. The chief character has to take the role of the partner or some other person. Speaking and moving in the manner of the previous member, he endeavours to adapt himself to his thoughts and feelings, he tries to see himself with the other man's eyes. (A professor from Peru stated that Lima University students of medicine are under obligation to act in psychodramas where they take the part of patients so that they may learn the required relationship towards them.) Sometimes the chief actor gets a "double" who plays his external ego. The intention is to provide a sort of confrontation with the inner self, to see oneself as one appears to others.

In such an improvised theatre, which resembles the *Commedia del Arte*, the psychodramatist has all the threads in his hands. Whether the aim of the performance is to obtain therapeutic, educational or social results, the effect of the show depends largely on the intuition and efficiency of the psychodramatist.

Judging by the interest in movement as a means of further investigation into the psychophysical unity of man, it could be concluded that science expects good results from these principles and their practical application which aim at the integration of the personality by means of movement. All lectures and demonstrations of themes under the title "Body Expression" were held in the large amphitheatre. The number of participants in the "Workshops of Movement" was much larger than could be dealt with.

Dr. M. Feldenkrais from Israel lectured on the theory of developing the awareness of one's own body and demonstrated certain aspects of his technique. He had prepared a booklet for the Congress under the title "Body Expression." This booklet contains his experience in this field, and he maintains that patients with psychiatric problems can, by such a method, be brought to experience a change of mood. Dr. Feldenkrais maintains that his method shows good results when applied either preventively or for therapeutic or re-educative purposes.

Dr. A. Friedman, Switzerland, lectured on the principles of the so-called "autogenic training", its author being Prof. I. H. Schulz. This training consists of a series of exercises which tend to bring the patient to a special sort of concentration. He "sees" the effect of these exercises in his organism and after a certain time he obtains the capability for influencing the function of his internal organs, which normally are not under conscious control. This technique is rather complicated and the reaction of patients

differs. Only specially trained doctors are allowed to administer and teach "autogenic training."

In all the aforementioned methods, an important part is played by psychophysiological relaxation, i.e., the capacity for conscious relaxation of body tension. From this passive state either there must follow active movement, similar to the method of Dr. Feldenkrais, or this relaxation must serve the undisturbed contemplation of the functioning of the organism, as explained in the method of "autogenic training."

The capacity for conscious regulation of muscular tonus was the theme of the teacher of rhythmic, Gerda Aleksander, from Denmark. Her method called "eutonia" deals with the regulation of tension and relaxation in the organism. In addition to the demonstration of group work by her pupils, G. Aleksander showed a film illustrating her work. In the "workshop" which she managed, the participants had an opportunity of trying to obtain conscious relaxation of muscular and nervous tension, and also to obtain a correct tonus and feeling for their body in movement.

Laura Sheleen, the representative of the American school of contemporary dance at the Paris Academy of Dance, demonstrated with her group of pupils the manner by which fantasy and creativeness are developed. She showed two films, the first displaying her pupils' improvisations on a given theme; in the second the teacher herself demonstrated the technique of contraction and relaxation of muscles. The mastering of this technique in different gradations and shadings is one of the basic principles of modern art of movement.

In Laura Sheleen's workshop it was always very lively. Older and younger members, men and women, co-operated with great zest, all endeavouring to experience inner liberation by means of such activities and the influence of movement on the body and mind.

Owing to the shortage of time, a very interesting event had to be cancelled. It was planned under the heading of "Eventualities in the Congress programme", and its title was "Psychodance". In the course of a conversation with Dr. Rojas Bermudez, from Buenos Aires, who was responsible for this theme, I gathered that he uses the "catharsis" method in connection with psychoanalytical practice. By such dance, which is initiated or accompanied by music, he aims at provoking a culmination of feeling, which in turn has the effect of a catharsis. By group dances he wants to free his patients from inhibitions. (Similar procedures are not unknown to us in our educational experience as teachers of the art of movement.)

The Congress lasted only four days. Time was too short, the programme rich and varied, and the number of participants too large, to permit the deeper study of problems. The unexpectedly large attendance placed the organisers in a difficult position. At a session where Professor Moreno was supposed to handle a psychodrama, there was such a large audience that he had to limit himself to the description of certain cases in which psychotherapeutic treatment was effected by means of psychodrama. The following was stated as being the motto of the Congress: "The aim of this Congress is an encounter between researchers and practitioners of diverse disciplines, to stimulate exchanges about theoretical and practical problems in the fields of medicine, psychology, teaching, industry and the social sciences generally."

The Congress largely succeeded in its aim and moreover widened the circle of collaborators and people interested in the spheres which have been outlined above. After leaving, I contemplated what a precious contribution and stimulus Laban's findings and teachings would have been in the research work of this group of scientists. I have firmly decided to acquaint, in the course of this season, the organisers of the Congress with Laban's Centre in Addlestone and the leaders of the Centre with the aims and work of the Congress.

ANA MALETIC.

Translation by Emilija Thaller.

MOVEMENT THERAPY IN A PSYCHOTHERAPEUTIC RESIDENTIAL SETTING

There are many ways of using movement therapeutically, and therefore I intend to confine myself to one part of my experience; namely, work as a visiting therapist in a residential setting with adults undergoing psychotherapy. In psychotherapy problems are discussed between patient and qualified analyst and unconscious elements are brought into consciousness to be integrated.

In this small community all activity is geared to therapy, and staff and patients live and work side by side without the distinction of uniform, yet with a recognition of the part the staff play. An atmosphere is generated which strikes the newcomer immediately, so that in all that follows about the way I work it is important to have this background in mind and to realise that there is an interdependence and interaction in all that goes on and that movement is not an isolated activity. Movement, however, has a particular contribution to make, and I am attempting here to present some of the ways in which I have worked.

First a word about the kind of people to whom I shall be referring. Often there is an unhappy, even tragic, history, particularly in infancy and childhood with traumatic experiences. Yet quite frequently there has been an adaptation to life with success in work and relationships. Sometimes people live courageously with their difficulties for many years before finally seeking help. Many are very intelligent and consequently may have excelled in intellectual achievements at the expense of the other sides of their natures. Eventually the conflict becomes such that symptoms appear which interfere with normal living, and may be the result of emotional immaturity, leading to states of depression, excitability, fear, anxiety, withdrawal, anger, violence and so on to an extent beyond control, even maybe intensified by the effort to control. Others have always found their capacity inadequate to deal with life and so have little or no security or stability within themselves.

In this work I have been fortunate in that I have been able to take small classes (usually fewer than twelve) and sometimes individual sessions. Attendance is voluntary, and I still believe that in the circumstances this is important, however many problems this may present to the therapist.

As likely as not the group that gathers for a session will be quite different from what has been anticipated, so it is virtually

impossible to plan beforehand, though one needs to have ideas and suggestions at one's finger-tips in order to adapt to the frequently changing mood of the group, which means constant revision of one's own teaching material. Continuity is very difficult to obtain in actual teaching, but nevertheless it is possible for individuals to develop and progress. The great advantage of people being free to come or not as they will is that those who do come come willingly, and thus do not feel pressed or compelled, and if they remain long enough to give it a trial usually enter into what is going on.

Come with me into a room where I am about to take a group. One or two people may be sitting or standing around while others drift in (and sometimes out again!) Usually there are a few who make a point of coming regularly when they can. The rest are a very shifting population, being either resident only for short periods or in a very ambivalent state. So here I am perhaps talking to one or the other or fixing the tape-recorder, meanwhile sensing the moods and needs of the people around me, for I seem to fill a dual function by being one of the group and at the same time the leader. This demands a certain sensitivity and passivity, a relaxed attitude, being both involved and detached yet holding the authority without its being apparent and paradoxically ready on one's toes to take action. These minutes are to me very necessary to establish relationship.

One of the constant dilemmas for the therapist in this type of work is that some people like to be told what to do, to be given something definite to carry out, and need help, while others want to be left free to follow the music as they feel moved, and it is always difficult to find the happy mean.

Suppose in this group the majority want to improvise. If they can take it I start with loosening-up and some training so as to avoid pulled muscles and then may leave them to dance as they will, at any rate for a time. Occasionally I have to let them start straight in on their own. Though I have always found such improvisation valuable, there was a time when I was uncertain whether I was allowing too much freedom. However, experience has taught me that people gain great benefit from being left to move freely to the music, and I find that what they get out of it they tell their analyst in something of the same way that they would take a painting or a model. This means that usually they tell me only that they have felt or slept better, enjoyed a session, let off steam or the things they haven't liked or couldn't do! Still, the following are some examples of what I have been told subsequently :

1. A woman has found herself enacting something closely allied to the problem as seen at the time; for example, a scene involving running away, casting things or people away.

2. Sometimes movement has led to enacting a certain situation; for example, finding that something precious is being cared for, or fondling a living creature.

3. Through moving certain feelings are given an outlet; for example, anger and fury. This can be in sheer bodily action such as slashing or slashing with an imaginary rope or whip in the hand as if attacking someone or something.

4. From experience it has been discovered that the ideas that simply float through the mind while moving cannot be ignored. These are nearly always found to be associated with problems, and this insight can give a lead as to how to work on them. The ideas can be real or symbolic.

5. A particular situation is danced and through acting it out a different attitude is arrived at which can be carried over into the actual situation.

One person has been working in the educational field teaching movement to all age groups including student teachers, so has an understanding of movement principles. She says : "Now I have encountered movement from an entirely different aspect, and one for which I have much to be thankful, and that is its contribution towards the meeting and solving of my personal problems. . . . I am afraid words make it sound very dull, but the acting and the pictures that come to mind are entirely real and valid. . . . I personally seem to get much more help from movement when I am left free and when few or no limitations or ideas from outside are given."

In such a group as I have pictured there is a wide range of movement capacity. The members are mostly concerned with the imprisonment within themselves until they are sufficiently established to keep their own stability in relation to others. Many are so afraid of uncontrollable feelings that they hardly dare risk moving at all, yet by degrees I have seen more than one extend their movement vocabulary with little direction or training. Others are limited in their movement because they are not aware of their bodies, they just aren't "there". Some are constrained because they are self-conscious. Again, others are very free, flinging themselves around in wide, extended or swinging movements.

Let us watch again what is going on. We may see a variety of ideas being danced out, some quite clear, such as a dramatic situation, a reconnoitre developing into a fight and someone being vanquished; lulling a baby to sleep; tending, guiding or leading

a child. It may be the discovery of something that has to be handled with great care, which is lifted, examined in various ways, put down and lifted repeatedly; a pressing forward and to the sides suggests making a way, clearing a path, feeling one's way, emerging from a mist; tangling and disentangling and unravelling, tying and untying of knots or throwing something away or into the fire.

There are less expressive actions but very individual uses of the body, such as dancing with flat feet or heels first all the time or with straight knees, sunken chests with one shoulder always in front, repetitive rhythmic steps or turns which may be a continuous whirling, or queer little jumps.

I have dwelt at length on this aspect of free movement because I believe that it has a specific value in relation to analysis; it is not just a reaction but a way of exploring the possibilities of healing from within. It might be thought that the therapist was present simply to provide the music, but in this type of session she actually plays a very active part. I have been told that some have tried to dance by themselves to music which they find stimulating in the group, but have found they cannot do so alone, nor do they feel sufficiently secure to dance in a group without the therapist.

Violence is very easily triggered off with people in such a state of emotional insecurity, and music and movement can stimulate such reactions as anger, rage, fear, pain, jealousy, resentment and the sheer desire to destroy, to hurt, to kill. So all the time the therapist has to be alive to what is going on, though not knowing the particular personal connections, and by subtle means to keep these emotions within bounds so that people can feel safe while they explore and attempt to come to terms with these emotions in an active way.

The therapist also has to help some quite deliberately and definitely, and to pay attention in such a way that people do not feel they are just being watched. This requires an inward as well as outward participation which helps to create an easy atmosphere in which people can be themselves.

During such a free session I often present movement ideas, themes and suggestions either before the music begins or during the playing, every so often emphasising that those who do not want to follow them may do what they wish. I join in myself from time to time, usually choosing something to work on which I see is needed by various members or which the music suggests to me. People sense what I am doing and try it out for themselves. I find this effective rather than teaching movement

sequences. If people pick up ideas in this way I believe they are not necessarily copying; they have to be aware of someone outside themselves, they have to sense, observe, take in what they observe and of their own volition utilise it, which means they are having some relationship with the outside world and depend on themselves to use and explore what they have absorbed.

Sometimes I dance with individuals, drawing them to move with greater freedom, sometimes with hands held leading them and then seeing if they will take over the lead or if they will respond with something original. Mimetic ideas often help. Then I may be aware of some under emotional stress or very bound in what they are doing, I may dance near them so that they can feel someone is standing by. At times it is possible to give one definite training while the others are dancing freely.

Occasionally the whole group will dance together. Hands play a large part here, either touching or near as they move together; we use meeting and parting and similar themes. One or another may lead in a file or use those on either side as wings or direct movement in a circle. A university student has taken over and taught us all the twist, two nuns being among his most apt pupils! Playing with a ball, bouncing it moving in a circle or rolling it in different rhythms, passing it from one to the other with various parts of the body can produce group movement. I have only once been able to produce a set dance. There are some sessions in which I can really train and direct, adapting movement themes as needed, sometimes building a class round one individual if I think others can benefit.

The natural inclination of every group is to move in a circle counter-clockwise. So for a change we move dimensionally, diagonally from corner to corner, or between specific points in the room, varying movement qualities, using basic effort actions either in a group or individually.

Once in a while I can improvise on the piano or use a drum or other percussion, though the latter is over-stimulating to some and needs using sparingly.

I also have a relaxation class where the concentration is on body awareness and the use of tension and relaxation.

In an individual session it is possible to work directly and more deeply on specific problems, and by using rugs and cushions I have been able to allow a patient to be sufficiently violent to experience the actual "intention" to destroy and kill as distinct from just chucking things about in a frenzy or "wanting" to destroy, the result being that the patient felt she had a slight choice, because some of the violence had been taken into herself so that she was no longer entirely at the mercy of this fearful and terrifying

emotional energy. Naturally there is always the possibility of the violence being turned on the therapist.

When people are actively moving there is a real danger of extreme situations arising, and to be sensitive and to deal with the various emotional states and tensions therapists must understand their own emotions and spontaneous reactions as far as they are able; only so can they feel and experience with the members of the group, yet remain objective and not become subjectively involved. Purely academic knowledge is not sufficient. Finally they should always work in co-operation with the qualified medical and general staff, though often pressure of time makes this very difficult.

From what I have seen I am convinced that movement has much to contribute, and also that any slight change in expressive form or movement ability is very important and may have a much deeper effect than is realised. Therefore it is no good expecting big developments; one has to appreciate apparently small results.

It seems to me that movement, music, painting and other art forms can be used by therapists with adults in a similar manner to the use of sand, water and toys by play-therapists with children. It depends on the individual as to which form will be most helpful at a given moment or even more than one during the same period.

As the play-therapist now has to have a therapeutic training, so I think that movement-, art-, and music-therapists will likewise need therapeutic training as well as training in their own art form.

AUDREY WETHERED.

MAKING FRIENDS WITH SCHIZOPHRENICS

"Schizophrenia is a mental disorder characterised by confusion of thought, delusions and hallucinations." So say the medical books.

"Moods of inactivity, arising occasionally, point to a depressed disposition of mind which can be caused by external events, or by states of mind that inhibit the rise of full action drive. If these moods are constant, a character will be doomed to lifeless inactivity", wrote Laban; but he also wrote: "We do not sufficiently realise the important effect action has on the mental state of the mover. Movement can inspire accompanying moods. . . ."

Armed with a dictionary definition and the comforting words of Laban I accepted the challenge of attempting to give a form of movement training to schizophrenics.

My class consisted of twenty male patients varying in age from twenty to fifty years old, all suffering in varying degrees from schizophrenia; as assorted a class as ever one saw. We met twice each week for a session of an hour during which time I had the use of the main hall. This was a magnificent space, though too large for my purpose as I later discovered, for patients tended to wander off and disappear, much to the annoyance of the nurses who had to account for each and every one.

Though I attempted to teach, study and make observations from a serious standpoint, such details are beyond the scope of an article such as this. I do not intend therefore that it should be viewed as anything more than a glimpse at the problems I had to face.

The primary problem was one of communication, as these patients hear only what they want to hear and frequently resolve the decision by exhibiting symptoms of hallucination for a while. Many were hallucinated for long periods, necessitating attempts to recall them before any kind of response could be seen.

Some of the men exhibited a symptom known as "parrot speech". This was probably more difficult to counter than deafness, as their reaction to a question was to smile broadly and repeat the words without making any attempt to answer with a movement. I would ask "B" if he could lift his hand above his head as I was doing. "Can I lift my hand above my head?" he would reply, while both hands flapped idly by his side. Eventually "B" and I became firm friends and we came to a mutual understanding about when he would copy and when he would speak.

Of the patients who showed symptoms of deafness "E" was the most interesting. We communicated on scraps of paper, for he frequently wanted me to do some shopping for him and I often had to explain that the product he wanted was sold out. He appeared to be stone deaf so he usually copied what I was doing. In this way he became a keen observer and was able to copy accurately, more accurately than most of the class. He had a domineering nature, however, and became terribly dissatisfied with neighbouring patients less able than himself. He would insist on taking over from me, waving my admonitions aside and dragging the poor unfortunate through the necessary evolutions, accompanying his actions with directions shouted in a very high-pitched voice. He would not be distracted from "his lesson" unless I changed the activity. "E" and I also became friends, but I never managed to explain to him why I was prepared to put up with poor performances. He certainly wasn't going to let me.

I have already mentioned the frequency with which some patients were present in body only. Their minds were involved elsewhere. I employed various means to recall them, shouting their names sharply, beating my tambour or shaking their hands. Some resisted the intrusion on their thoughts and refused to be recalled, shrinking away or fighting free of my grasp. Others responded quickly, not wanting me to know that they had been hallucinated at that moment.

Yet another deviation symptomatic of schizophrenia which caused teaching problems was their tendency to become fixed, space paused, unaware of the situation of a limb and oblivious of it. "J. J." responded well normally, but sometimes when he was given a task I would find him in an impossible balance situation several minutes later. When he put his hand high above his head it would frequently stay there as though held by an invisible hook. I had to be continually on the look-out to prevent him becoming "fixed" for too long in what I considered an exhausting position. Patients like "J. J." had to be taught as individuals, guiding and leading each movement, for they behaved like radio-controlled models needing a new stimulus for each new action.

Their awareness of shape had deteriorated with the illness, and the only familiar pathway was a meandering wavering line. Most were unable to indicate a circle or a square as a gesture, nor were they able to co-operate with the group in forming a circle or other shape. "B's" square would start as a little dab downwards, after which it began an aimless wander. The formulation of shapes as gestures or step patterns became one of the movement problems to which I devoted a good deal of time. Certainly by the end of

the year we were able to work in some sort of a circle so that stepping could go on continuously. Even then when a patient stopped through hallucination or lack of interest chaos would ensue as no one was capable of walking past him. We never succeeded in walking a square.

All exhibited the same reluctance to move in a "generous" way. Any task was accomplished with the minimum displacement of limbs and body, or ignored if it presented too much of a challenge. A change of front was avoided as much as possible. All these abnormalities were tackled as movement problems and encouraging results were achieved with constant repetition.

As the patients are locked in their quarters they show some concern for the closing of doors. Attempting to reach a closing door and stop it before the catch held was tackled with enthusiasm. They started this little test sitting on a chair five yards away and were not allowed to move until I let go of the door. They responded with a sudden eagerness I had not anticipated and if successful hugged themselves with glee.

I sometimes met a smaller group of half a dozen patients and we were able to experiment with simple mimed plays, word games, painting, playing with string, elastic bands, balloons and even cigarettes. They were all confirmed smokers, and their need for a cigarette was one which I used in attempting to persuade them to make a mental effort. Each of the simple tasks produced further problems and suggested new avenues for trials. The smokers' attempts to blow smoke as far away as possible led to blowing up balloons races, inability to dab and slash in painting led to patting, throwing and kicking balls, while spatial meandering suggested knot tying contests. The elastic bands helped with sudden movements and with retaining muscular tension when the arm moved away from the body centre.

Together with their spatial inability went their passivity. Handshakes were limp and lifeless until I began and ended each lesson with the ritual of lining up and shaking hands with each one. With a few exceptions they soon realised what a firm handshake was. The firm or flaccid nature of their grips at the beginning of the lesson was a good sign of the condition of that particular patient for that session. At the end of the lesson it gave some indication of whether they had benefited.

Possibly the most interesting of the deviations was the patients' devotion to the front of their bodies. Their movements diminished as the illness proceeded until their posture suggested a being with one eye situated at about the centre of gravity. This eye stares straight to the front so that the whole body has to be pivoted or

tilted to gaze in a new direction. The arms and legs move out into this field of vision and rarely move outside it. "J. M." along with others in the group could not walk sideways, as the first crossing step resulted in a change of front, thus becoming a forward step. It was also most difficult to persuade the patients to twist their bodies. If an object was placed to one side of them they would turn to face it before extending an arm. For some, holding hands in a ring did not bring about a focus on the centre, or even on the opposite side, but on the shoulder of the person standing next to them. In this case one of the extended arms was chosen as the new front and the body turned to "look" in that direction.

All in all, the difficulties of teaching such a group seemed impossible to begin with. Yet as they resolved themselves into individuals and we became friends, as I recognised their inability and they sensed my eagerness to help, a new situation arose. Steps to the side became less impossible, "B" could manage to dab along two sides of a square, "E. J." finally joined in after standing by the wall for twenty-four sessions, and small improvements became recognisable progress. "T" accepted a cigarette without breaking it in half, "E" offered me one of his humbugs (strictly not for nurses). At last young "R" stopped calling me "dog". We were friends and they were ready to share their difficulties with me without shame and without embarrassment.

I do hope that no one will be discouraged from investigating the possibilities of helping at a mental hospital. The patients' needs are great, for without help they are "doomed to lifeless inactivity".

K. GOODALL.

MY EXPERIENCES OF TEACHING MOVEMENT TO PSYCHIATRIC CASES

During the war, when I was an occupational therapy student working in a mental hospital for the first time, one of the jobs assigned to me was that of teaching country dancing and exercises to a group of acutely disturbed women. Our training included a fairly intensive study of remedial exercises and a very inadequate introduction to country dancing, which was never taken seriously by any of us. Of course, the two or three records the hospital provided did not coincide with the one or two dances which I knew, which was really a blessing in disguise, for had I tried to teach a straight dance I should have failed at the start. I was forced to improvise ways of getting these people to move, of stimulating them without causing aggressive outbursts, and of holding them all with me, in spite of the widely varying degrees of concentration and relationship of which they were capable.

I was fortunately given no guidance or supervision and so was forced to find a way of coping with the situation before me rather than being expected to put theories already learnt into practice. I stress this point because I want to emphasise that one treats the patient with whatever skill one can scrape up, whether it be ball games, dance, exercises, percussion band, drama, limited dance styles or improvisation. All these things are part of Art of Movement, but so is the awareness of moods and situations, which comes from movement observation, and the handling of relationships which comes from one's own personal movement training. In those early days I depended on the experience I had gained at a Jooss-Leeder summer school of dance, which I had attended at Dartington Hall in the summer of 1939. Some years later I was able to go to holiday courses run by the Art of Movement Studio and the L.A.M.G., where I was able to add to my knowledge and enrich the experience which I was getting in my work. This experience of trying to teach disturbed patients to move drove me to find out how to change a mood, how to initiate improvisation, how to take from the group what I could and develop it into something which would satisfy them, and how to give a physical exercise the rhythms of dance. When I came across the Art of Movement I found what I had been looking for.

The work I have been doing cannot claim to be scientifically planned, nor observed with the discipline of an experiment. The dance groups were always continuing with other treatments, and there was never any control group against which to observe those

who were given dance. This essay only attempts to describe the kind of work which has been done and to discuss the observations as objectively as possible.

I have been working in large State mental hospitals which accept all types of patient suffering from psychological illnesses. Most of these people are fairly intelligent, since mental defectives are cared for entirely separately. The disorders with which we are concerned here can be divided into three main groups: emotional disturbance, disorders of thought, and disorders of personality. The first obviously includes the various forms of depression, mania and acute excitement. The second group consists of people whose ideas have become abnormal, who have delusions, and some of whom also hallucinate, hearing voices, for example, which they feel compelled to obey. The third group consists of people who have failed to adjust themselves to the world in which they live, this maladjustment expressing itself in such things as psychopathy, addiction, asocial behaviour, anxiety, phobias and many other neurotic manifestations. In all these groups there are some chronic and some short-stay patients, some accessible and some too acutely disturbed to make contact with others.

I have always had dance classes consisting of patients from all these groups mixed up together, and although this makes assessment of the value of the work impossible, it helps to provide a group which can be handled as a group in the therapeutic sense, using the interplay of individuals within the group and the relationship of individuals to the group as a part of treatment. Dance and dance-drama provide an excellent field for positive group activity, supplying, in controllable doses, relationships to reality, to people and to a leader. Training classes provide an opportunity to develop weaker abilities, particularly those of communication, and tasks involving improvisation and initiative demand personal discipline and the control of fantasy.

The form which a class takes has grown up through various practical difficulties, the principal one being music. If one had the perfect accompanist, able to improvise, one could work more creatively, but I was limited by a gramophone. Music already composed is never exactly what one wants and one has to compromise all the time. Percussion is a help, but patients who are not used to it seem to find it worrying except when it is used for a very short time, rather in a play situation. On the other hand, most patients like to have music, particularly repetitive tunes, because once a dance movement deteriorates into a repeated exercise the effort demanded from the personality is much less. Here again one has to compromise, by changing the rhythm or the

stress, or altering the development of a movement, using partners or groups, or setting the task of finding one's own finale: in other words, using all the usual tricks to keep the movement alive.

On the whole I found that music was best used in production work, which could be set and repeated, and this left one free to take the first half of the class without music, or with only very few moments where the music dictated the mood. The classes thus fell into the following pattern: warm-up, training, production. At any point in this sequence, or even before the warm-up, any creative spark, however small, coming from the patients had to be caught and developed and used, so that any class might have a completely different form. The subjects and treatment of dance-drama productions were usually born in this way. I have always tried to encourage discussion and criticism of the music and of the performance, costumes and casting.

I nearly always take the class in a circle, as this does encourage group feeling and discussion, holds the class together and integrates me into the group. I consider this to be well worth the difficulties which arise from teaching in a circle: viz., that it is more difficult to demonstrate clearly, people cannot use the room space so economically, and seem to find it very difficult to work or travel in lines and at angles when asked to. These problems can be overcome by setting tasks which will break up the circle during individual work, by working with partners, by setting tasks involving travelling, and by asking half the group to work while the others watch. I need not go into all these methods here, as I am sure all my readers are familiar with them. I use the warm-up as a period for creating a mood of expectancy and friendliness and I try to achieve an atmosphere of relaxation and enjoyment.

The training period should develop straight from this, with the aim of increasing the movement range of each person and leading into work on the qualities required for the production. Within this loose framework it is usually possible to use any idea that may come up from the patients and work it into the programme. It is sometimes possible to start with something from the group and build the whole class upon it from the warm-up right through. For example, if one observes several of the group standing or approaching in a very narrow tense way, one can work on this, giving it a rhythm, changing its effort qualities, and introducing other actions as contrasts to bring the whole into a short dance sequence. In this way patients have a chance to do something familiar to them and to experience something new which is connected with the familiar with which they feel safe.

Imposed ideas and taught movements have a value in widening the patients' experience. Few of them, whatever their disease,

have more than a very limited range and very poor flow quality, and the finer variations of effort components are usually missing. Extremes of effort-elements are absent, and so are real changes of shape. In fact, patients of the thought disorder group seem not to "live" in their bodies. For this reason emphasis on body parts, during warm-up, is good, and as poor concentration, distraction, preoccupation and amnesia are present among most patients of all groups, clear instructions concerning arms, legs, heads, etc., make the easiest starting point. From this point one can work along any direction which opens up, as readers will appreciate, and if the class has not been rigidly planned beforehand, any initiative from the group can be incorporated. I try to plan possible classes and pigeon-hole them in my mind so that I can use parts of them when opportunity occurs. Whenever I have tried to stick to a plan carefully worked out for the particular group I have failed to keep the class alive, and for this reason I try to approach the group with my mind a blank. This is a worrying and exhausting way of working, but provided one has time to prepare *oneself*, as a "mover", by working in other groups and by oneself, it seems to encourage what little creative ability these groups of patients have.

It has always been fairly easy to find an excuse for productions: Christmas and Hallowe'en parties, summer festivals, old people's wards to be entertained, etc. The prospect of dressing up and performing to an audience is a good incentive to regular attendance. Costumes, props and decor help to draw more people into the group activity, and the plot of a dance-drama helps to hold the concentration of the group, but the development of pure dance is too difficult for people with so little ability. These dance-dramas are sometimes stories such as "Pilgrim's Progress" or "The Sleeping Beauty", where the freedom of expression lies only in the interpretation or in actions added to the main story; sometimes the story is made up by the group itself based on a suggested setting; for example, a market place, a ship at sea, and sometimes I suggest the characters and the group plays with the interpretation of these characters and in so doing some kind of plot grows up. Dance-drama can also come out of such things as effort study, or simply from music, several records having been played and the ideas they suggest discussed.

Accompaniment is usually by records, with a little percussion added here and there, but the invention of the tape recorder has given us another creative medium: patients can now make their own tapes to accompany their performance. In this case the sounds must grow up with the movement, and when the recording is made, though the group has to stand still round the microphone,

their movement memory should help them to keep the timing as it was when the sounds and movement all happened together. Performing to their own tape helps to integrate the whole production because the group has a much closer relationship to their own tape than to any record.

I have approached the subject of dance and dance-drama in therapy as a form of occupational therapy; that is to say, a prescribed activity with a specifically curative aim. My aims have been to resocialise the members of the group and to help them to communicate with one another, to increase their powers of concentration, to help them to strike a balance between tension and relaxation, and to control their fantasy and use it creatively. I hope to give them some new experiences which they may be able to increase by joining classes when they leave, and of course there is always the physical value of dance, which helps any other treatment.

One last controversial word. All the creative arts demand a personal discipline. The joy of participation in an art is there for those who will submit to its discipline. This is not a drill imposed by the teacher or by any outside influence. Both the joy and the discipline of art are inner things. This, I believe, is the greatest healing property of the arts.

CHLOE GARDNER.

It is well known that many of Shakespeare's profoundest thoughts about Life and the Universe are expressed through movement symbolism, and running through almost all his plays there is a sense of the oneness of the rhythm in the human body and human emotions with the great fundamental movements of the natural world. The long discourse of Ulysses in "Troilus and Cressida" extolling the need for order and class,

"The Heavens themselves, the planets and this centre,
Observe degree, priority and place . . ."

is based on a strong awareness of the well-regulated motion and spatial government of the stars; and when Florizel, in "The Winter's Tale", cries out to Perdita :

". . . When you dance I wish you
A wave of the sea that might ever do
Nothing but that . . ."

it is the exclamation of a man recognising the beauty of motion in a young girl's body as an integral part of the ordered and rhythmic flux of tides and seasons, and therefore wanting her to belong for ever to that larger pattern of Creation.

Shakespeare's frequent use of figurative language concerned with bodily action, and especially swift, agile action, seems to suggest that he himself had a marked delight in movement, especially of the quick, nimble variety, and images related to running, jumping, diving, dancing, sliding, leaping and so on occur over and over again. A joy in flight is particularly noticeable and perhaps accounts for the remarkably large number of bird images, with their allusions to sailing and riding on wings, being transported by the wind, escaping by winged feet and so on.

The conception of soaring, resistless flight, which is common enough in imagery describing love, lies also behind Hamlet's initial reaction to the news of his father's murder.

"Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge."

The link between flight and fancy occurs constantly in the choruses of "Henry V" which, with their vivid, stirring poetry, make frequent appeals to the audience to conquer the bounds of the physical theatre and fly, in imagination, from one scene to another.

A study of the movement imagery of a play often affords a vital clue to the essence and meaning of that play, and in some cases

it seems as if a particular aspect of motion, or a dominating movement quality, persists throughout the development. There is often a rhythmical recurrence of ideas, the same metaphor being taken up several times during the course of the action. An outstanding example of continual emphasis on the body and bodily tension is "Lear". Almost from beginning to end this play is crowded not only with actual deeds of violence and torture, but with pictures of physical buffeting that intensify the mental and emotional sufferings of so many of the characters. At the climax of the tragedy the great storm is often referred to in terms of the body, and even after Lear's death the idea of bodily torture persists in Kent's farewell :

"Vex not his ghost : O, let him pass ! He hates him
That would upon the rack of this rough world
Stretch him out longer."

"Much Ado About Nothing" with its gay, high-spirited heroine who was "born under a dancing star", and in whose eyes "disdain and scorn ride sparkling", is full of images of dancing and music and is altogether imbued with an atmosphere of vivacity and gaiety.

Many of the historical plays might be said to be dominated by "flow" themes, the fluctuating fortunes of armies and individuals and the fickleness and vacillation of mob passion, for example, often being described in terms of swaying and alternating movement. Tides and currents are therefore frequent symbols for the ebb and flow of events and human loyalties and affections. Cæsar's reflections upon the instability and transience of popular fame and approval are summed up in the image of the water-flag :

". . . This common body,
Like to a vagabond flag upon the stream,
Goes to and back, lackeying the varying tide
To rot itself with motion."

Single words such as "vagabond", "varying" and "rot" in this context have a wealth of meaning when their movement implications are considered.

The early scenes of "Macbeth" are full of references to the disintegrating, annihilating effects of fear, weakening and sapping all courage and purpose, as opposed to the firmness and steadiness of resolution and hope. Like the soldiers in "Hamlet" after seeing the ghost, "distill'd almost to jelly with the act of fear", Macbeth's "single state of man" is *shaken* by the thoughts which assail him on hearing the witches' prophecy, and as he later wavers in contemplation of the murder he is about to commit,

Lady Macbeth constantly admonishes him to pull himself together, to take a grip on things :

“But screw your courage to the sticking place,
And we'll not fail.”

He has to

“ . . . Bend up
Each corporal agent to this terrible feat,”

and when he breaks down after carrying out the deed, there is a continuation of this theme of going to pieces :

“ You do unbend your noble strength to think
So brainsickly of things. . . .”

Similarly the news of the escape of Fleance deprives him of all hope of being “Whole as marble, founded as the rock.”

There is also in “Macbeth” a certain emphasis on Time. At the beginning there is a sense of swiftness and urgency, as one momentous event follows another, and what were once mere thoughts become reality. The action of rapid riding, as first the messenger arrives in advance of Macbeth and then he himself outrides Duncan, finds a parallel in Macbeth's thoughts as he almost falls over himself in haste to reach his goal :

“ I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.”

The whole Time-sequence of “Macbeth” is an interesting contrast to that of “Romeo and Juliet”, which in some ways is also a Time-stressed play, since the action is deliberately compressed from over nine months to the almost incredibly short period of five days. The swift and tragic beauty of the story is accompanied by the sense of imminent danger and destruction. Even Juliet, at what might have been one of her happiest moments, is aware of it:

“I have no joy in this contract tonight.
It is too rash, too unadvised, too sudden,
Too like the lightning which doth cease to be
Ere one can say ‘ It lightens ’.”

In “Macbeth”, however, there is a gradual slackening of speed, though not of tension, until we reach the creeping pace of “Tomorrow and tomorrow and tomorrow”, where Time hardly seems to move at all.

As an example of a play in which a sense of largeness and spaciousness persists throughout, there could hardly be a more

obvious choice than “Antony and Cleopatra”, in which the majesty and grandeur of the theme are brought out in a series of images dealing with the vast elemental forces of nature. Everything is on a large scale. The qualities of the two protagonists and of their love are described in terms of the oceans, the firmament, the globe itself.

When Cleopatra says :

“ I'll set a bourne how far to be below'd.”

Antony replies :

“ Then must thou needs find out new heaven, new earth,”
and the paradox of the conqueror with the world at his feet, finding his world at the feet of the woman he loves, is summed up in this same strain :

“ Let Rome in Tiber meet and the wide arch
Of the ranged empire fall. Here is my space.”

Throughout the play there is the colossal figure of Antony himself, “the triple pillar of the world”, “the demi-Atlas of this world”, and the magnificence of this Super-being, with his stable, dimensional stance, overshadows everything :

“ His legs bestrid the ocean; his rear'd arm
Crested the world.”

His death is the collapse of a gigantic figure which leaves the earth bare and flat:

“ O see my women,
The crown o' the earth doth melt. . . .
The soldier's pole is fallen.”

In any discussion of imagery there is always the risk that a great deal more is being read into “memorable speech” than was intended. Words have been compared with the notes of a well-tuned lyre which leaves behind a multitude of vibrations, varying for every listener according to his personal verbal adventures. Associations may be aroused that the author never imagined, for a writer cannot be aware of all that is suggested to individuals by a particular word or combination of words; and his readers cannot always be absolutely sure of the significance for him of the language he uses.

It would appear, however, that often a line of poetry or a phrase gains added life when supported by vivid movement-experiences and an understanding of some of the fundamental principles of movement. While it is commonly accepted that for the fullest and deepest meaning to be extracted from figurative language, it is necessary for the reader to extend and exercise his

own sense-perceptions, the importance of a sense of movement is often underestimated. Yet the enrichment of the individual's movement life could possibly contribute to the shedding of light on many a passage previously perceived only dimly, and to the discovery that a poet, though a prophet, is not the antithesis of the man of action, but may be considered as a practitioner of one particular branch of the universal and fundamental art, the art of movement.

BETTY REDFERN.

OVERSEAS PAGE

Although publication of the Overseas Bulletin has now ceased, members are assured that their needs, as far as can be estimated, are being considered by Council, and it would be helpful to hear from those abroad by what means they think their ties with the Guild might be strengthened. Printed below are excerpts from a letter from one of our Israeli members to Miss Ullmann (by kind permission). A further article describing her work in Israel will be published in the next Magazine.

"Whenever I receive material from the Art of Movement Guild I feel an urge to communicate with you in order to tell you that the seed which you have sown is growing steadily. In other words, even though I was at the Studio for only a short time, I was greatly influenced by what I learned there, mainly by two of Laban's principles: namely, the basic theoretical analysis which gives a coherent system and method of movement, and the overall importance of movement in life.

"On returning to Israel I tried to apply what I had learnt to my work, at the same time trying to enlarge and deepen my own movement experience and knowledge through personal work. I have ordered all the books that I could get from Macdonald and Evans dealing with the Art of Movement and have worked my way through them.

"I know, of course, that my training at the Studio has been too short, and therefore not thorough enough, but I believe that I have learnt a great deal by myself since then, and am justified in considering myself a follower of Laban's principles. . . .

"In Israel, Dance is still mainly taught in private studios with an emphasis on technique and with little understanding of its educational implications. Another approach is the eurythmic one which is taught in Schools of Music and in Kindergartens as a supplementary subject to Music Education. It is my strong belief that Music and Dance should be taught as part of the curriculum within the regular school work. I was fortunate enough to contribute towards a positive development in this direction.

"For two years I have had a weekly radio programme of 'Movement and Rhythm' which is aimed at elementary schools all over the country, not unlike the B.B.C. programme. My aim is twofold: to give basic movement experience and training, by and large, according to Laban's system of 'Effort'. Then I develop a dance theme based on effort elements. In this way the programme integrates with the regular school work and supplements the curriculum. The merit of this programme is that it

reaches all elementary schools throughout Israel, including those in remote development areas who would otherwise never have a chance to dance.

"I have also initiated and organised teachers' courses, mostly in-service training courses of the Ministry of Education. In these courses I have tried to acquaint regular kindergarten and elementary school teachers with rudiments of the Art of Movement, to give them personal experience of movement and to help them to find ways and means of using movement and dance in their school work. I work from basic movement training towards improvisation and development of themes, always encouraging self-expression and creativity.

"In addition, I have been teaching in schools and now have my private Studio where I work with children and with amateur adults.

"Personally I find dance and movement more and more fascinating and rewarding. It is amazing how my pupils, people of all kinds, some of whom were never interested in movement before, can be captivated and enthused once they join in with the fundamental experiences of body consciousness, exploration of time, weight and space and free expression.

"I have always been very interested in the psychological aspects of movement and movement therapy, and would very much like to go more deeply into this field."

RACHEL BILSKI-COHEN.

GUILD MEMBERSHIP

Congratulations to the following:

Masters

Mrs. I. Bartenieff (U.S.A.)
Mrs. C. Lustig (Malaya)
Mrs. M. A. Rosewarne-Jenkins
(Bedford)

Graduates

Mrs. S. M. Dobie (Liverpool)
Miss J. K. Holbrook (Cheshire)
Miss R. M. Kinnersley
(London)
Miss M. D. McHugh
(Reading)
Miss J. McMullen (London)
Miss B. Winwood
(S. Rhodesia)

OBITUARY

Members will be very sorry to know of the death of Shirley More on January 8th at her sister's home in Hendon. Shirley was principal Lecturer in Physical Education at Madeley College of Education (formerly Nelson Hall Training College) and an enthusiastic member of the Manchester Dance Circle, which she attended regularly in spite of long winter journeys. She will be sadly missed at the many Guild functions which she was accustomed to attend, but her infectious gaiety and enthusiasm will long be remembered.

(My last meeting with her was at the Inauguration of the Keele Institute of Education last summer when she was presented to Princess Margaret, to whom she chatted animatedly for a considerable time. When she was asked afterwards what on earth she found to talk about at such length she replied characteristically, "Why, dance, of course!"—Ed.)

SHIRLEY MORE : A PERSONAL RECOLLECTION

It was my good fortune to be at the Studio the same year as Shirley. Her good humour and lively spirits were a constant source of strength and joy to all of us in the group, but that wonderful twinkle in her eyes was more than once nearly her downfall.

My strongest recollection is of a memorable scene in one of Geraldine Stephenson's dance-dramas, when, through some strange circumstance, Shirley and I had to come together and sing a line or two. Alas, neither of us could be certain of producing the sound at the right moment, and rarely could we produce the same sound, let alone the one required.

As the time drew nearer when we were to perform this item in front of other people a certain consternation grew. In the preceding scene there was much to-ing and fro-ing, and as we passed close by each other we would quietly hum our first note. I'm not certain that this really helped because when we hit on a different note it gave rise to further alarm. I noticed Shirley's face becoming tighter and tighter as her determination grew.

On the day of the performance nothing terrible happened; we had independently thought out the same stratagem which was to start softly so that any difference of opinion would not be heard. So softly did we begin that the group around us, prepared for a breakdown, rose in support and quickly Shirley and I took our cue. This, however, was not the end of our difficulties that day.

OBITUARY

A little later there was a shipwreck scene, in which we had to lurch, sprawl and roll a great deal, and at the end Shirley and I had to finish in a corner and remain still throughout the following scene.

It so happened that our floral decorators had really excelled themselves in our corner. A large vase had been placed there with some artistically arranged but very prickly twigs. One after the other we collapsed among them. Shirley's nose was twitching; it had been punctured by a twig. She was shaking inwardly with laughter, but, bless her heart, as soon as I arrived, narrowly missing the barbs, her chin became set, which was a reminder that we were now to be invisible and the slightest movement would be fatal.

It was amusing to discover afterwards that we had both closed our eyes, breathed deeply and, in so far as we could, silently, and prayed desperately that through a quiver or grunt we wouldn't ruin the show.

I shall always remember Shirley in this way.

JOAN LEEDHAM GREEN.

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.

"INTRODUCING LABAN ART OF MOVEMENT"

By Betty Redfern

This booklet, price 3/6, replaces the former L.A.M.G. publication "The Art of Movement in Education, Work and Recreation", which has been out of print for some time.

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.

STUDENT MEMBERSHIP

Colleges are reminded that all information about student membership was circulated in December, and that no further details will be sent automatically to them during the current academic year. Forms of application for students wishing to avail themselves of reduced rates for membership dating from May 1st are obtainable from Mrs. Rickinson, 24, West Park Avenue, Kew Gardens, Surrey.

FORTHCOMING ACTIVITIES

Festival of Modern Dance and Dance Drama for Junior Members

A one-day festival will be held on Saturday, May 8th, 1965, at the Sarah Siddons School, North Wharf Road, Paddington, W.2. All particulars from Mr. Frank Culver, 47, Chiltern Drive, Surbiton, Surrey.

FORTHCOMING ACTIVITIES
L.A.M.G. Standard Examination

The next examination will be held in Manchester on **Saturday, May 15th, 1965.**

L.A.M.G. Course for Masters

A one-day course is to be held on **Saturday, June 19th, at the Laban Art of Movement Centre.**

L.A.M.G. Courses for Student-Associate Members

Two courses will be held this year for members who joined the Guild as students and who left College in 1964 or will be leaving this year.

Saturday, October 23rd, at the Cheshire College of Education, Crewe.

Saturday, November 20th, at the Laban Art of Movement Centre. Details will be circulated later.

L.A.M.G. Course for Graduates and Masters

This will be held from **Friday, October 29th, to Sunday, October 31st, at the Hayes Conference Centre, Swanwick, Derbyshire. It will then be repeated in March, 1966. Details will be circulated later.**

Study Courses for Associates and Members of Affiliated Groups

Annual courses for Associates and members of Affiliated Groups are being arranged by the Courses and Conferences Sub-Committee. The first will take place at the C.C.P.R. Crystal Palace National Recreation Centre, Norwood, London, S.E.19, from the evening of **Friday, October 15th, to teatime on Sunday, October 17th.** There will be 50 residential places at the Crystal Palace and about the same number of non-residential places for people who wish to come in by day. Aspects of effort expression, spatial form and group relationship will be studied, and there will be a lecture on Rudolf Laban's work. There will also be a voluntary session in notation.