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EDITORIAL

Unlike most previous November editions of the Magazine, this issue contains only one report of a Summer Holiday Course—and that not inspired primarily by Laban's principles, but devoted specifically to Modern American Dance.

The choice is deliberate. In the first place, it takes account of the opinion expressed by some members at the last Annual Conference and elsewhere that fewer reports of courses should appear in the Magazine (and as more and more courses come into being it becomes increasingly difficult to cover all of them); secondly it is intended to serve as a reminder of Laban's own view that "all schools or styles of dance in which the basic rules of organised body-mind movement are used should be accepted into our circle without bias, whether they spring from ballet, modern dance in Europe, modern dance in America, acrobatic, or exotic dance".

These words are taken from his first Presidential address to the newly-formed Guild at its A.G.M. in 1947. Reflected throughout is his vision of an Association which might be "a centre of encouragement for people who are dealing with all aspects of movement", and emphasis is constantly laid on the need for an objective and impartial consideration of all contributions to the development of its cultivation.

His message seems particularly appropriate at the present time when the Art of Movement is struggling for recognition as a constituent subject of the proposed B.Ed. degree. Those engaged in deliberations on this matter will be all too well aware of the suspicion attaching to a subject which appears to depend so largely on the work of one man; and the idea that it is a system or a method dependent on one set of theories is not easily eradicated.

The bibliography submitted by Dr. Juana de Laban may be of some assistance to those involved in drawing up syllabuses and considering related fields of study. Comments on the suitability of this selection of topics and titles for this particular purpose would be welcome, together with further suggestions.

The Magazine goes to press with news of a successful first Course for Associates and Affiliated Groups at the C.C.P.R. Crystal Palace National Recreation Centre, which was attended by 110 members. It is hoped that a report will appear in the next issue.

I.C.K.L. CONFERENCE, 1965

The fourth Conference of the International Council of Kinetography Laban was held in August this year at the Folkwang Hochschule, in Essen-Werden, West Germany. This is where Albrecht Knust, Chairman of I.C.K.L., has his Kinetographische Institut and where Diana Baddeley teaches Kinetography to the students in the dance department. Three Fellows were at a Conference for the first time: Lucy Venable, President of the Dance Notation Bureau in New York, Gisela Reber, teacher of ballet and folk-dance from the Folkwanschule and Sigurd Leeder, who has now returned to Switzerland from Chile; also for the first time, Eva Kroschlova, an associate member, who is a folklorist from Czechoslovakia. Those present who had attended before were Lisa Ullmann, Ann Hutchinson (England/U.S.A.), Valerie Preston-Dunlop (Conference Chairman), Ingeborg Baier (D.D.R.), Roderyk Lange (Poland), Jacqueline Chaillet-Hass (France), Dr. Emma Lugossy and Maria Szentpal (Hungary), Edna Geer (Secretary), June Kemp (England), Irmgard Bartnief (U.S.A.) and Vera Maletic (Yugoslavia).

Each Conference is the culmination of two years of quiet and concentrated work so that the discussions are fully prepared. Papers are written in German or English and translated and circulated so that all members are aware of the significance of the new proposals. This year Knust presented his final proposals for additional directional analysis—what he calls the “Crosses of Axes.” This is a major contribution to the development of the system and will aid analysis of movement, particularly when the body is twisted or on the floor, and for diving, swimming and gymnastic apparatus work. As is always the case, an enlargement of the system has repercussions on old rules and signs. New reading materials will be seen to contain improvement in front signs, and degree of twist and turn indications, which will fall into line with the new possibilities for directional analysis. Knust also presented a comprehensive paper on pelvic movements, which clarified and gave further possibilities for writing movements of this area, both in standing and lying positions. Valerie Preston-Dunlop’s paper proposing new rules for the validity of centre of gravity indications was accepted; these simplify kinetograms and unify the European and American writing methods. Ann Hutchinson presented new proposals for the analysis of dynamics and for the signs to express this. Agreement was not reached but nevertheless progress was made towards achieving a better expression of this aspect of movement in kinetographic terms. Maria Szentpal who, as a folkdance writer is concerned with very detailed steps and leg gestures,

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presented a possible enlargement in the scope of expressing the relationship of one limb to another. Such a study is fascinating in its detailed accuracy, but the council has always to be awake to the possibility that improvements to the system needed for one sphere of movement may impinge on a simple principle needed for another sphere of movement. Herein lie the skill of the members and the value of their experience in applying kinetography to all forms of dance, and to some medical work and industrial work. Sigurd Leeder presented his method of writing guidances and “leading with” a joint or surface of the body. This was new material for many and was most enthusiastically received.

Every day, kinetograms from different countries were read. Writing differences came to light in this way as well as style differences, but on no occasion was it impossible or even difficult to understand another’s score. Indeed new viewpoints were opened up by seeing how other people had coped with similar problems to one’s own.

But I.C.K.L. is not a meeting of egg-heads who bury themselves in intricacies of the system. Much time was given to the new possibilities opened up by Macdonald and Evans agreeing to publish materials from all over the world. Standardisation of symbols and format of reading materials were all agreed upon, and the readers of this report will soon find that many more kinetograms of varied movement activities will be available through Macdonald and Evans.

It was a strenuous ten days. The fatigue of speaking a foreign language, of smoothing out misunderstandings, of trying to compromise between expedience and basic principles was considerable. Although the daily work ended at 7 p.m., for many members that was the time when preparation for the next day’s agenda began. On the last day, a report was compiled of the progress made since the last conference, and it was encouraging to realise from this that I.C.K.L. is a functioning body which is playing an enormous part in the furthering of Laban’s work.

It is interesting to note that some members have become interested in effort and in space harmony, and there is no doubt that through kinetography Laban’s wider understanding of movement is revealed far more than is at first apparent.

I.C.K.L. is self-supporting, in that members pay an annual fee to belong, but it is expensive for the western members as few of the eastern European members can bring money out of their country. Their fees, travel and lodging are all paid by the western

members, who also have to pay their own expenses. It is a measure of the esteem that each holds for I.C.K.L. and for Laban's system of notation that people will spend so much time, energy and money to be members and attend the biennial conference.

The Benesh notation system was a natural subject for discussion. Most western members knew something about the system and the organisation of the Institute of Choreology and the fact that £25,000 had been granted to the Benesh's. Needless to say a similar grant to I.C.K.L. would not be scorned. There was no doubt as to which system is a scientific tool and which is not. The growing pains of kinetography have been inevitable and from it an acute analysis of movement is now possible. The Benesh's have not begun to scratch the surface of the problems of writing the complexities of human movement, and their pains are yet to come. No amount of grants and patrons will aid them in their fundamental task. What seems to be likely is that the two systems will enlarge the gulf between those people who are interested in movement as a serious study of human behaviour, in whatever field, and those who are interested in what movement looks like from the outside; for the Benesh system gives a picture and the Laban system the movement constituents.

What I.C.K.L. requires is support, financial, of course, but even more by increased demand from people, such as Guild members, for more materials, more dances, more time for the study of the system. The study of kinetography is fascinating and a wealth of international material is about to be available to all. In active preparation at the moment following the I.C.K.L. conference are books of folk dances, space harmony dances, an easier text book, graded reading sheets and school work, while kinetograms of athletic skills, working actions, gymnastic activities, swimming, diving, etc., are awaiting a demand from the public.

VALERIE PRESTON-DUNLOP.

SOME IMPRESSIONS OF THE COURSE IN MODERN AMERICAN DANCE FOR TRAINING COLLEGE LECTURERS

This course, directed by Miss Ruth Foster, vice-principal of Dartington College of Arts, was held at Dartington from July 20th to 28th. The list of members, thirty-four in all, including four men, read like a Laban Debrett, ranging from those who had trained with him on the Continent, at Dartington and in Manchester, to those who had completed their course at the Art of Movement Studio last year.

In her welcome to the group on the first evening, Miss Foster acknowledged with gratitude the debt that she owed to Laban and paid tribute to a great teacher. She felt, however, that if anything was to grow and develop there must be interest in, and knowledge of work in other countries — hence, this course in Modern American Dance.

Miss Dorothy Madden, Ph.D., of the University of Maryland, the principal teacher on the course, also paid tribute to Laban's work and was sure there was much that her students had learned, and could still learn, from the work seen in this country.

What was it all about? Basically the course was concerned with composition — a subject somewhat neglected, it was felt, in Modern Dance in this country, yet of vital importance to it. Whatever the chosen theme, it cannot be manipulated, developed, shaped, without knowledge of the rules of composition. It posed, too, the thesis that at its highest level Dance is a performing art and therefore must be capable of communication with an audience.

Composition sessions were preceded every morning by a Technique class of one-an-a-half hours, when the body was thoroughly trained. It was emphasised that it is of little value knowing the language if the instrument is incapable of "speaking" it. The aim was to build a strong spine through exercises in sitting, standing and walking, and strong legs to support the trunk. Insight was gained into Graham technique—contraction and release—and Humphreys technique—suspension and fall.

Many found these sessions extremely strenuous but always enjoyable under Dr. Madden's sympathetic direction. "Make this lousy little exercise dance" will be remembered by many with

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affection, long after their aches and pains have vanished. Always before us was the yardstick of Dr. Madden's six students (two men and four women) who joined in our classes and towards the end of the course, presented a programme of dances in the Barn Theatre. Their level of technical skill was much admired, and when in discussion, it was discovered that the time spent by these students was about equal to that given to Dance in some of our specialist P.E. colleges, this furrowed many brows. The big unspoken question seemed to be — are we working our people hard enough?

The course members in their turn, however, aroused the admiration of Dr. Madden and her group by their ability to answer her demands in a short space of time. This was, of course, a tribute to their training.

Introducing composition, Dr. Madden spoke of the relationship between the other arts — Sculpture, Architecture, Painting, Music—and their contemporary use of asymmetry, straight lines, thinness of sound, economy of decoration and planal effects. Since we are concerned with **Modern** Dance this is something likely to influence our work.

The study of the elements of composition as defined by Doris Humphreys — motivation, rhythm, dynamics and design — was fascinating and gave many of us new ideas on the approach to composition. Who would have thought that an assignment using three sustained, one vibratory, two percussive and a collapse movement, remembering at the same time asymmetry, space design and rhythm would produce a worthwhile sequence? Yet such a restriction, which at first seemed stifling, in the end proved to be an opening into deeply imaginative and rewarding work.

We were all put into the performance situation on the last evening when various solos, duos and trios were shown to the members of the Art course which was in progress at Dartington simultaneously with the Dance course.

There was a great deal of discussion during the eight days, often into the small hours, when members exchanged views and experiences. This was extremely valuable, particularly to those of us concerned with the development of Dance as a subject for B.Ed. courses. We also had talks and demonstrations from visiting lecturers. Ethel Winter, principal dancer in Martha Graham's

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Contemporary Dance Company, gave a stimulating lecture-demonstration with two students, and a hard-hitting talk on the state of Dance in this country was given by Robin Howard who was responsible for bringing Martha Graham's and Paul Taylor's companies to England. He is currently engaged in establishing a Trust to stimulate the development of a British School of Contemporary Dance and believes that we must find a way of acquiring a technique within the educational field.

All in all, a fascinating course held in the cradle of Modern Dance in this country. We danced where Margaret Barrs had danced, where Laban, Jooss and Leeder had worked. We were inspired.

It will be interesting to see how much and how far this course will influence dance education in this country.

T. FISHER
J. HOLBROOK.

**ART OF MOVEMENT DEMONSTRATION AT THE FIFTH
CONGRESS OF THE INTERNATIONAL ASSOCIATION OF
PHYSICAL EDUCATION AND SPORT FOR WOMEN AND
GIRLS (2—7 AUGUST, 1965)**

The fact that approximately 38 countries were represented at this Congress, the theme of which was "The Adolescent Today", is indicative of the universal interest and concern for young people in relation to physical education.

It was held on this occasion in Cologne at the Sporthochschule, situated some distance from the centre of the city in an attractive setting, and living was made comparatively comfortable for those residing on the site. The weather was not particularly like summer and consequently the thought of being indoors for long periods did not seem too unbearable.

The programme was indeed full each day, with lectures, lecture demonstrations, films and discussions, as well as quite a number of social activities, occupying the hours between 8.0 or 9.0 a.m. and bedtime.

The theme of the lecture-demonstration by Miss Ullmann and a group from the Art of Movement Studio (the only representatives of practical work from this country) was "Movement as Communication" and took the following form :—

First, a dance by Miss Knowles, based on the theme of over, under, and around. This was a gay, spirited opening, designed to introduce the group and set an atmosphere of dance, following a very skilful display of gymnastics from New Zealand. After this, a demonstration of effort qualities, beginning with the eight basic effort actions (pressing and wringing being produced in the trunk, dabbing and thrusting in the feet and legs in locomotion, flicking and floating in the upper body and in gesture of the limbs) and leading on to effort sequences. These showed mood created by the effort content of the actions and this part of the demonstration ended with a group effort sequence which had dramatic content.

Next came work with a spatial stress, beginning with orientation through the A scale and the expression of rounded and angular movement arising from this, followed by an illustration of "Space engenders form and form engenders space".

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Finally, a dance composition by Miss Ullmann to music by Milhaud, based on the interplay of two contrasting groups of people — one outgoing, warm and radiating, the other turned in on themselves and finding it difficult at first to respond to the other group. This was a satisfying and fitting climax to a performance which, for all who took part, was a most rewarding and inspiring experience.

It was good to meet and talk with so many people from other countries with interests similar to our own, and it was obvious in conversation afterwards that much interest and appreciation had been aroused by the demonstration of Art of Movement. It clearly showed that movement involves more than the physical, a point which was stressed throughout the Conference and which was considered to be of vital importance in relation to the needs of the adolescent.

Compiled from reports by ELIZABETH MURDOCH
and MARJORIE THORP.

DANCE COMPOSITION

(The opening lecture of a practical course on dance composition for teachers at Woolley Hall, Spring Term, 1965).

Composing means creating form. Ever since the primitive stages of human history the urge to make this form into an articulated, patterned and perfected expression of inner feelings has existed.

Inner and outer stimuli spark off any artistic activity and fill us with a desire to **make** or **do**. This in itself is both a beginning and a satisfying experience. But it is just the beginning. The occupation and labour with the shaping of our pattern, which eventually should fit the "feeling" (or sometimes called idea, message or communication) represent the rest of the satisfying experience. I give you here a quotation from C. Day Lewis from his book "Poetry for You".

"The actual process of writing poetry, then, is rather like the process by which a diamond brooch is made . . . When the diamonds have been mined, they must be selected, graded and cut before they can be used as an ornament. This process is equivalent to the work a poet has to do to make a finished poem out of the raw material his imagination yields him. And, just as the quality and size of the diamonds available to him affect the **design** of the brooch which the jeweller makes, so the nature and quality of our poetic material help to create the **pattern** of our poem."

Composing means creating form, which in turn means pattern making, and the realization of this fact means the inevitable inclusion of an attitude of craftsmanship. Unless the dance is patterned, the language of movement selected, graded and shaped, it can be only spontaneous improvisation, which is a preliminary stage, or a mere outlet for emotion, a woolly mumbling affair, comparable to inarticulate speech. Having mentioned emotion I cannot resist reminding you of Laban's statement in "Modern Educational Dance" (although in that instance he was not speaking of composing). He says on page 43*:

"It is erroneous to take dance as a language of emotionality only. It is rather a language of action in which the various intentions and bodily and mental efforts of man are arranged into coherent order."

*P.44, Second Edition.

References :

- C. Day Lewis: Poetry for You. B. Blackwell. Oxford. 1944.
- R. Laban: Modern Educational Dance. Macdonald and Evans. 1947.
- C. Sachs: The Commonwealth of Art. Norton and Co. New York. 1946.

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And yet composing must not become clinical through the discipline it offers. I should like to quote C. D. Lewis again :

"The scientist uses theory, observation and experiment to relate his facts with each other and thus discover the natural laws behind them, whereas the poet uses his own feelings, his emotions. It would be all wrong for a scientist to get emotional when he describes a daffodil, and it would be all wrong for a poet not to."

On another page he says : "Don't be afraid of using words—new words, old words, curious words, long words, ordinary words, words whose meaning you don't quite understand, words that seem to be unpoetical: always be looking for more words to use, every poem should be an experiment in words and every poem should flaunt words as proudly as a peacock flaunts his tail. Write about things because they interest and touch you . . . describe in rhythmical words, compare with other things, **that thrill you** — try to say what you **feel** about things and you will be on your way to writing a poem."

In the performing arts the composing and performing are usually done by different persons so that the rôles are divided between the creating and the re-creating or re-producing artists. This is so in music, spoken poetry, and all forms of the theatre arts. In the educational field, however, the value of these practices (with the exception of music as practised by the majority of teachers) is recognised as lying mainly in the fact that these "rôles" are not separated, and the creating of forms is a task upon which teacher and children can embark together, the performance of course, belonging entirely to the children.

This is particularly true in the case of the dance because this is an art form which on whole has not yet been engaged in a literate form of development owing perhaps to the "elusive" nature of movement. Laban has solved the problem of notation for us, but naturally he could not alter the fact that movement is a complex phenomenon dealing with space, time, force and body simultaneously, and therefore resulting in a system of notation too complicated for everyday use. This perhaps is a fortunate thing for educational dance and especially for children, who will have to make their own dances for a very long time to come.

I like to differentiate roughly between four stages during the process of composing a dance—whether it is a simple sequence or a more ambitious one.

The first stage is that of **exploration** and experimentation. During this stage the material is in fragments and disjointed.

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The second stage is that of **selection**, including evaluation and perhaps the discarding of some material. Still much chopping and changing occur.

The third stage is the achievement of proportion, the **assembling** of events into chronological order. The wholeness should emerge; beginning, development and ending.

The fourth stage is that of **consolidation** : practice, repetition, until fluency and mastery are achieved. This is the stage when we can, so to say, "step out of it" and look at the whole from a perspective; recapture our original intentions and the emotional content involved, which may have been pushed into the background while we were working on technicalities and details. This is the stage which relies so much on the curious mixture called kinaesthetic memory — consisting of mental images of patterns in space, studded with rhythms in time, ebb and flow of dynamics and the ordering of these complexities into chronologically successive events.

Let us look at the emerging pattern itself and investigate the sort of things likely to occur with it. All composing relies to a certain extent on three fundamentals : Addition. Repetition and Variation.

At this point I should like to read to you what Curt Sachs says on the subject in his book "The Commonwealth of Art".

"Repetition and addition are two primeval principles in art. On a higher level they develop unification. Repetition and addition are serial structures, consisting in sequence of units, without subordination to higher units. A typical example of addition is the beginning of the Bible.

In the beginning God created the heaven and earth.
And the earth was without form and void.
And darkness was upon the face of the deep.
And the spirit of God moved upon the waters.
And God said, let there be light.
And God saw the light, that it was good.
And God divided the light from darkness.
And God called the light Day.
And the darkness he called Night.
And there was evening
And there was morning one day.

This is a pure sequence of dissimilar units, even when modern translations embarrassedly replace some of the periods

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by semi-colons. It is A plus B plus C without any attempt to integrate the narrative in a whole of principal and subordinate sentences.

Repetition on the contrary, is the sequence of similar units, whether it appears as a set of uniform parallel lines scratched on a Vedda's bamboo quiver, as the uninterrupted array of similar columns or windows, as the endlessly chained meanders on a Grecian frieze or some all-over pattern, as a series of equivalent verse feet, or as a strophic reiteration of the same short melody Both repetition and addition concur in the variation form: the members that constitute a variation are spiritually similar but factually dissimilar, and the pleasure a variation conveys is due to this two-sidedness.

The term is chiefly used in music, where it is oftener than elsewhere the leading principle . . . A musical variation can be melodic . . . or coloristic . . . polyphonic or rhythmic". I see a strong analogy here to shape, dynamics, relationships of body-parts and people, and rhythmically of the dance. Sachs proceeds to quote E. Hanslick's famous definition which describes all music as "tonend bewegte Form" (soundingly moving form). He concludes this chain of thought by stating that ". . . in the higher class of art the primitive types of mere repetition, addition and variation are organized into a unified whole."

Apart from Addition, Repetition and Variation I should like to remind you of the existence of transitions. These are unstressed passages and their function is to lead from one statement to the other—connecting and at the same time separating the more important sections.

I should also like to mention that it is usual for a composition to contain climaxes, or perhaps just one. The intensity can reach its peak at any stage of the composition but in the simpler forms it very often comes at the end as a conclusive statement.

In educational dance two kinds of composing can occur. The first I like to call "**specific**" and the second the "**approximate**" kind.

In a "specific" composition the task is to create articulation in every detail, specific ways in which the body is used, in timing, dynamic stresses and space-patterning. Here nothing is regarded as accidental. From its spontaneous beginnings the language undergoes a highly selective process, out of which the composition emerges as a crystallised statement.

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The second kind is very different but equally acceptable and, indeed at times necessary. In this kind of composition the pattern is more sketchy and is consolidated only in its bigger lines. It will have important landmarks which happen at a specified time in a specified way, but there will be quite a number of passages less clearly defined, left to the performer to solve and perhaps vary each time, kept at a spontaneous stage. This instance occurs often in group dances, especially those with dramatic situations, or in dances in which the musical accompaniment is suitable for treatment as "background", providing a general mood, or in dances without accompaniment or accompanied by percussion, (especially percussion where more attention is given to sound quality than rhythmicality).

I have chosen to work on a "specific" composition during this week-end, because this is the more demanding kind, and also because it offers a more challenging task to adults — but we may have within it our "approximate" moments.

LILLA BAUER.

PUBLISHING MOVEMENT

Rudolf Laban never wrote a book in his life.

He is in good company; no author, famous or infamous, successful or unsuccessful, has written a book since the invention of printing. Indeed, the invention of printing itself forms no particularly significant landmark, for the monk who laboured for the greater part of his life to produce an exquisitely illustrated version of the gospels ended with basically the same product as a modern novelist: a manuscript.

This point is worth stressing: authors write **manuscripts**, not **books**. The distinction is important, for the two are very different things indeed, and the responsibility for turning the one into the other lies ultimately in the hands of — the publisher.

The above statement may seem a little confusing when it is realised that a publisher is not a prime producer. He rarely prints the books he publishes, nor does he etch the plates for the illustrations, make the paper for printing the text, the dust jacket and any inserts, weave the cloth for the covers, or beat the gold leaf for the blocking. What then is the **raison d'être** of a publisher? Broadly a publisher provides two factors without which no book can be produced: (1) Money; (2) "Know how".

Most people realise that a publisher finances the production of a book, but few people really understand exactly what this means. A reputable publisher will undertake to pay **all** costs involved in producing and selling a book. This means just what it says: if a book was published which sold, say, only one copy, the publisher alone would suffer financially. He would have to pay in full his printer, blockmaker, paper-merchant, binder, cloth supplier, advertising agent and a host of other minor expenses: he would even have to pay the author a royalty on the one copy sold!

Despite the above paragraph, the financing of a book is the least important of the two factors we are considering. The money for producing a book can be provided by other sources, but only a publisher can provide the expertise and care which makes a book what it is rather than simply a typeset representation of a manuscript. Publishing "know how" may be divided into many various aspects; here we are really concerned with the production side only, for unless a book is well written and well produced it will not sell, however good the sales organisation and regardless of how much is spent on advertising.

Writing a book has been compared with having a baby; certainly the average author tends to stress the pains of creative

writing and to regard the results of his labours with the same prideful tendency to ignore any faults in the new arrival. If the above analogy can be accepted then the publisher stands not only in the place of the midwife but also for the ante-natal and post-natal clinics, godparents and pediatric consultant all rolled into one. Indeed, since the publisher is often intimately involved in the very conception of a book, he may fairly claim to be regarded as the father!

From this last point we may begin to be more specific. Let us suppose that a publisher learns (and part of his organisation is responsible for gathering such information) that there exists the growing need for a book on a certain aspect of movement—say a teachers' guide for the introduction of kinetography to junior children. He must then find a writer with the ability, the inclination and the time to produce such a book.

An author having been found and terms having been agreed, many basic questions must be considered at this stage: what is the **exact** potential market for the book? What is the estimated length? What type of illustrations? If photographs are to be included are they to be placed in the body of the text or brought together in sections? None of these questions can be considered in isolation and some can be answered only provisionally until further information becomes available. All of them must, however, be at least tentatively decided, for all involve the author to a greater or lesser degree.

A conscientious and efficient publisher will co-operate to the full with an author during the writing of a manuscript. Most authors in their turn are grateful for any constructive criticism offered, as a publisher may often be able to suggest a more logical treatment of the subject matter or point out examples of real or apparent anomaly, contradiction, omission or repetition.

When the finished manuscript is presented to the publisher, it passes as a matter of course through the editorial mill, where it is subjected to a very thorough reading. Now our imaginary author, in addition to being an adept in the field of movement, **may** also be an expert grammarian. However, if he is not, then his construction and word usage will be tactfully tidied up by the editors. Few authors realise that all publishers have their own particular rules for avoiding inconsistency within a book or between one title and another on their list. Examples selected at random are the use of double or single quotation marks, the indentation or otherwise of extracts, the use of -ise or -ize endings, the spelling of judgement, the abbreviation of "inches," the placing of punctuation marks inside or outside quotation marks,

the hyphenation or otherwise of "today" and the specific layout of poetry, formulae and tabular matter.

The question of consistency extends beyond the particular rules of the publisher into the provinces of the author himself. For instance, our author simply may not realise that he has used "fine-touch" as a compound adjective both with and without the hyphen. He may have given some effort qualities initial capitals and not others, he may have italicised some ballet terms but left others in roman type, he may have been inconsistent in the actual **naming** of the effort actions.

Points such as the above are fairly easily spotted and corrected by the publisher's editors. When we come to the actual kinetograms, however, the problem tends to be more difficult, for the author himself is not only unaware that consistency exists but may find it difficult to give a ruling even when it is pointed out to him. This is a case of being unable to see the trees for the wood: people who may have drawn hundreds, perhaps thousands, of kinetograms may nevertheless find it difficult to give an immediate dogmatic answer to the following questions:

In symbols for directions at medium level what proportion does the size of the dot bear to the thickness of the lines? Does the dot fall in the centre of symbols in backwards or forwards directions including or excluding the point?

In symbols for directions at high level should the diagonal shading be as thick as the main outline? Should they be drawn at a 30° or 45° angle? How much space should separate each diagonal? Where should the **first** diagonal be placed for each symbol?

Symbols for directions towards the right and towards the left covering longer periods of time are drawn with truncated points. At what **exact** length/breadth proportion do the symbols no longer extend to a point?

The answers to the above questions and many more of similar nature are of more than academic interest. The publisher, when briefing his artist, must be able to give firm answers on queries such as these, for the artist will be drawing his artwork between two and four sizes larger than the eventual process block used for printing the illustration. All lines must therefore bear a definite relationship to one another or the symbols on reduction will show glaring inconsistencies.

We have not so far considered photographic illustrations, but let us suppose that these are to be included in our proposed book. The inclusion of half-tone blocks immediately raises inter-related production problems few of which, fortunately, involve

the author. Where illustrations are to be placed as sections or inserts rather than in the body of the text, then the arrangement of the illustrations may be dictated by factors not immediately obvious to the author. The publisher's production staff may request that some photographs be transposed or others deleted altogether, extra illustrations may be requested, with the proviso that the additional ones remain in sequence. This sequence may be critical, particularly where blocks are cut to fit one within the other, jigsaw pattern. In their efforts to avoid excising important parts of an underlying photograph, the production staff may wish to reverse a photograph left to right. This will involve liaison, via the editors, with the author to ensure that such transposition does not contradict a movement description in the text.

The quality of the original photographs is important. They must not be too small, for blockmaking should ideally reduce the original. On the other hand they must not be over-enlarged, for this will make the grain more prominent. They may be glossy or matt but must be black and white, not coloured or sepia. Often such photographs are taken under less than ideal conditions and the publisher must do his best with whatever is available. Much give and take is necessary here between author and publisher, for the author must be prepared to accept that it is simply not possible to reproduce some photographs successfully, while the publisher must recognise that sometimes the movement content of an illustration is striking enough to outweigh its technical imperfections.

Eventually the manuscript has been thoroughly checked by the editors and the illustrations have been numbered, collated and integrated. The author's work is now over until the time arrives when he will receive galley proofs. The work of the publisher, however, has barely begun, for we must remember that the caterpillar of a manuscript has as yet entered only the chrysalis stage; a major transformation is still required before it can appear in its butterfly form on the booksellers' shelves. At this point, however, I feel that perhaps I have taken up enough space in these pages; if further interest is shown I will be happy to conclude the story in a future issue of this magazine.

G. B. DAVIS.

(Macdonald & Evans have published all Laban's books produced in the English language; also books by Joan Russell, Valerie Preston and Lisa Ullmann. "CREATIVE DANCE IN THE PRIMARY SCHOOL" and "TEACHING GYMNASISTICS" have just been issued; "PRINCIPLES OF KINETOGRAPHY LABAN" and a series of booklets of kinetograms are in the press).

CONTEMPORARY KNOWLEDGE OF KINESIOLOGY AND ITS APPLICATION IN THE FIELD OF DANCE

Talk given to the Modern Dance section of the A.T.C.D.E.
Easter, 1965.

The Director of Physical Education at the University of Birmingham, Mr. A. D. Munrow, in his book "Pure and Applied Gymnastics", looks at Mr. Laban's principles from the point of view of the 'orthodox' male physical educationist. I thought it would be interesting to look at Mr. Munrow's principles from the point of view of the 'orthodox' follower of Mr. Laban. I have chosen Mr. Munrow's book because in it he sums up the contemporary knowledge of kinesiology and its application in the field of Gymnastics.

Munrow is not concerned with specific skill, as in sports or games, just as we are not concerned with specific skill, as in Ballet or National Dance. He uses, as his basis for a gymnastic classification, the body systems, and defines gymnastics as systematised activities which affect strength, mobility, stamina and skilled behaviour; whereas it would seem that we, concerned with an art form, are using the body and its systems for virtual expression of self. I use the word virtual in the sense of non-actual, or imaginary — and for this concept I am indebted to Susan Langer and her book "Feeling and Form".

Not only am I unconvinced that Munrow's gymnastics does what he says, but my thesis is that the art of movement is closer to the core of kinesiology than accepted 'kinesiological' training. To support this thesis I should like to take Munrow's categories one by one.

First, strength. Now I know this has never bothered women as much as men, but if we accept a motivation towards a beautiful and efficient body, then it is a human desire (female as well as male) not to be thought muscularly weak—McCloy's rheostat, in fact. Professor McCloy of Iowa University said that if we had a 'strength' rheostat on our stomach so that we could turn it at will, no-one would turn it down. This is surely not incompatible, however, with an equally strong desire on the part of women not to be thought strong—or masculine.

A great deal of recent work has been done on muscular contraction, in particular by a Dr. Huxley who used an electron microscope to discover how thin Actin protein filaments are drawn between the thicker Myosin filaments by a sort of ratchet action, each notch of which requires a molecule of Adenosine Triphosphate. This discovery has been hailed as one of the great triumphs of biology in the last ten years—but it doesn't help one

little bit. That is, it does not help with the problem of how strongly the muscle contracts. But then, neither does Munrow. He takes the view that a muscle which contracts against increasing resistance, or faster against the same resistance, becomes stronger.

I once went to a conference at which a visiting American, Professor Porhndorf, talking about the acquisition of strength, had his subject (an experienced weightlifter) pushing against a dynamometer. Result: X lbs. Then the professor said, "Shout at him—give him encouragement." So we did, and the professor gave him a smart slap on the thigh at the same time. Result: X lbs. plus 50 lbs. . . . Supposing we had shouted louder, or the slap been harder? The imagination boggled—and what was strength?

A woman involved in a car accident sees that her daughter is trapped under one of the cars. She lifts a corner of the car and the child is dragged clear, but at the cost of her mother's crushed vertebrae. Cars do not weigh much less than a ton, so she must have lifted 500 lbs. at least! It is said it takes ten men to hold one madman, and the same can be said of the drugged, the hypnotised, or the ecstatic.

So the fact that a muscle continuously presented with increased resistance seems to grow stronger is no proof that it has gained power of contractility, but that it is getting used to working that much nearer to its limit—because its owner wants it to. That it gets bigger is undeniable, and that is the reason most boys take up body building, but the increased size is due to increased tissue (solid and liquid) and not to increased strength.

It is more than probable then, that the strength born of joy or the strength born of despair is a truer guide to the contractile power of muscle than the strength registered on the dynamometer. It is the complete inner participation of the mover, rather than the number of discs on the barbell, which is important.

Whether we are working in our movement study with, for example, the weight or the time motion factors, or are creating a dance in which tension is important, we are concerned that the person is wholly 'within' the task, that he or she is engaged as a complete human being concerned with self-discovery. If that is so, then the amount of muscular contraction is checked only by the psycho-physiological limit—the immeasurable limit reached by people, and not by inanimate resistances. There is no evidence that, in the art of movement, we are not engaging

the muscular system every bit as much as in the 'science' of functional gymnastics.

As Miss Ullmann has said in her pamphlet "Movement Education": "While it is important to become acquainted with physical conditionings and functionings (and I mean not superficially acquainted, but well skilled in the use of body mechanics) in an attempt to reach the whole man it cannot be an end in itself." And if we are not trying to reach the whole man in the art of movement, then what are we trying to do?

Strength then, as measured by external instruments, is no indication of the inner participation of the mover, or of any physiological property of muscle. On the other hand, the art of movement allows unlimited muscular contraction and, at the same time, presents fundamental principles of movement which are humanly significant.

So we come to Munrow's second category, mobility. Mobility is even more difficult to measure than 'strength', and is not, psychologically speaking, so loaded a subject. One suspects that, whereas men would use McCloy's rheostat with enthusiasm where strength was concerned, they would not be quite so enthusiastic if the factor was mobility. On the other hand, women are probably as keen to be supple as they are to be strong, perhaps more so. Suppleness, grace, sinuosity are feminine words, although perhaps they describe more than mere physical mobility.

In physical education, the skeletal framework has been regarded as the form-giving factor, the stiffening which makes us what we are. Sometimes moral and skeletal fibre have been confused, so the Victorians sought to make young ladies sit up straight for moral rather than physical reasons; and the minor god of Posture bedevilled physical education for years. The weak were not called spineless for nothing. In men's gymnastics certain exercises were de rigeur because it was thought that they helped the particular apparatus stunts of the day. When applied kinesiology became respectable we ran the gamut of passive stretching exercises (someone pulling at your arms with their knee stuck in your back), active stretching exercises (using the full force of gravity or momentum to pound the joint into submission), and passive relaxation (lying on the floor for hours with a pad under the dorsal spine).

What of 'contemporary' knowledge in this field? We know that a muscle suddenly stretched has a built-in protective mechanism which causes it reflexly to contract—the 'stretch reflex'. So vigorous arm-flinging-outwards will result in a contraction

of the pectoral muscle, the opposite from what is required. Similarly, vigorous trunk-bending-downward with the knees straight will not only increase tension in the hamstring muscles at the back of the thigh, but will, every time the trunk bounces in the end position, open the vertebral joints backwards and invite the intervertebral discs to herniate through the opening—the slipped disc. In fact, one is driven to the conclusion that most orthodox suppling exercises are downright dangerous.

Range of movement comes mainly through the ability of the antagonist, the opposing muscle, to relax. This phenomenon is called reciprocal innervation, and for reciprocal innervation to take place the mover must be kinetically conscious of the whole movement pattern, that is, the movement must be 'seen' as a whole, and not as a flinging of a limb or a working at a joint. This, it seems to me, is the very challenge of spatial orientation.

Reaching points in the kinesphere is not a substitute for suppling exercise, but the experience of being fully open/closed, high/deep, advanced/retreated, of the diagonals, the planes and the transitions of rings and scales not only trains one in the principles of space harmony, but involves the phenomenon of reciprocal innervation if the body is to feel the wholeness of the movement. Furthermore, spatial orientation has a fundamental meaning acceptable to human beings. It was, and is, the barren nature of mobility exercises which has been the cause of their failure.

Basic knowledge of body structure allows us to see that Laban's principles work in harmony with body mechanics and are at one with the kinesiological facts of life.

And so to skill. We are concerned with skill as a branch of kinetic training, and not with specific skills. It is here that physical educationists have chased the philosopher's stone, the open sesame to the doors of skill, the practice which would turn a gauche body into a skilled one, ready to turn this newly-acquired skill in any specific direction. For years we have searched for a highest common denominator, present in all skilled behaviour, when we might have been better employed looking for the lowest common multiple, including all skilled behaviour. For some time we called this elusive factor neuro-muscular coordination, and we wooed it through a series of complicated rhythmic jumps, practised until all the class got them right; then Lindhard said that balance exercises were the key; and through it all some magic significance was accorded specific stunts like handsprings, as though the successful

execution of these would lead to excellence in any sphere of physical activity.

The doctrine of transfer of training, upon which our philosopher's stones had rested, took into account but two factors, the practice under scrutiny and the end product to which transfer was desired. The third, the most important, the linking factor, the person, was not really considered. The work of Professor Lashley and the Gestalt psychologist Katz showed that the simple neuro-muscular pathway analogy was faulty, and that the whole of the nervous system (i.e. the whole person) was involved in any action which was not reflex.

Kinesiology may be defined as the study of movement. I think it helps to understand what is involved in this study if we look at the constituent parts. As I see it, kinesiology is made up of two studies which are interdependent: the science of kinetics and the art of kinesthesia.

Kinetics is that branch of dynamics which deals with the motions of bodies in relation to the forces acting upon them. Where the human body is concerned these must include muscular force acting upon a skeletal framework, as well as external forces like gravity. Study of muscular action should include the activating mechanism, in this case the whole nervous system.

Munrow, talking about tests made by experimental physio/psychologists in the sphere of skill acquisition and the associated learning processes, has this to say: "Techniques of experimentation of course vary, but tend to follow a general pattern. Performance is measured under varying environmental conditions . . . the data collected from the experiments are external to the performers themselves. For obvious reasons, the neurological mechanism concerned in the activities cannot easily be examined in human beings."

Kinetics is important, and I am a passionate advocate of its study for all concerned with bodies moving in space, although we are a long, long way from understanding anything more than the application of Newton's laws to human bodies in much the same way as they can be applied to apples dropping from trees. Without a grasp of the relevant facts of life in mechanics, physiology and anatomy, however, one's grasp of the whole harmonics of our physical life is impaired.

What of kinesthesia? Aesthesis is perception, the perception of movement: to perceive is to apprehend by the senses, all of them. For the Greeks aesthetics meant also the perception of beauty

coupled with sensitivity of reception. Skilled behaviour is the sensitive response to reception of stimuli.

To quote Lisa Ullmann again: "We speak of the various branches of physical education, meaning here gymnastics, there games, swimming, athletics, dance, and we seldom recognise them as belonging to the same tree, namely, that of movement experience. We practise movement, or rather "apply" specific movements in these isolated fields, but do not give experience in its entirety.

Is it possible to give such a total experience? And if so, how? If we focus out attention on the person, the child, the boy, the girl and if we approach him as a human being and expect him to respond as such, that is, with his whole personality, with his powers of thinking, feeling, intuiting and sensing, then we are touching a living organism as a human level . . . movement, being fundamental to life, is a natural medium, provided it is practised and understood in its wholeness. We speak of the Art of Movement when this wholeness is present."

Susan Langer, talking about people dancing, in her book "Feeling and Form", says: ". . . the relation between them is more than a spatial one, it is a relation of forces; but the forces they exercise, that seem to be as physical as those which orient the compass needle towards its pole, really do not exist physically at all. They are dance forces, virtual (i.e. imaginary) powers.

The prototype of these purely apparent energies is not the field of forces known to physics, but the subjective experience of volition and free energy . . . The consciousness of life, the sense of vital power, even the power to receive impressions, apprehend the environment, and meet changes, is our most immediate self-consciousness. This is the feeling of power, and the play of such felt energies is as different from any system of physical forces as psychological time is from clock time, and psychological space from the space of geometry."

The art of movement is a means not merely to produce skilled bodies, but to use our bodies skilfully to help us to be aware of what we are. We arrive at this skilled awareness through the practice and understanding of Laban's principles of movement.

Laban sums up what I am trying to say about skill in his book "Modern Educational Dance". He is talking, in his section on the observation of movement, about the training of teachers, but he could have been talking about anyone: "Future teachers' training should ensure that students are prepared for life in such a way that they do not strive simply for intellectual success,

or bodily skill, but that the various human efforts, the common denominator of mental and bodily activity, are more widely appreciated and used to develop their personality into an integrated whole."

This, it seems to me, is a much more acceptable concept than that of the acquisition of skilled response through the practice of certain physical activities.

Contemporary knowledge of kinesiology reinforces my view that Laban's themes encompass the whole of 'body training'. They do this in a way that educationists from the ancient world to today would be in sympathy with since they infuse physical activity with human meaning and help directly in the task every human being constantly pursues: to find out more about himself.

REG. HOWLETT.

INTRODUCING THE ART OF MOVEMENT IN ZAMBIA

My husband, a training officer in youth work, recently made a tour of youth clubs in the Copperbelt area of Zambia. His aim was to meet club leaders and senior members, and from the resulting discussions, to evaluate their needs and requirements prior to arranging suitable courses.

At two clubs which he visited the leaders expressed a need for an activity for their young African women members — an activity other than Sewing classes and Netball, which appeared to be the only ones offered. My husband suggested that they might like to attend a Movement and Dance-Drama Course, to be run by me at our Youth Council Headquarters. After lengthy explanations as to what this would involve, the leaders decided to send a few girls to take part in such a course.

So arrangements were made for a course of one week's duration. The aims, as issued on the circular, were to teach the principles of Movement, to relate them to Drama, and to show pupils how to start groups within their own Clubs. My own personal aim, arising from curiosity, was to find out how poorly-educated African girls would respond to movement training, and thus to decide whether movement would have anything to offer to this country which might be of value.

Being an innovator, and movement being something new to Zambia, I was looked at askance by my friends and others involved in youth work. What could barely civilised, poorly-educated girls make of such a sophisticated activity? How could I ever get these heavy footed, earth-bound beings off the ground to "flit around expressing themselves"?

I must admit, when confronted by my group for the first time, I began to have doubts myself. Nine girls arrived for the course; six of these came from a Copperbelt mining town, and of these six only one could speak reasonable English. This girl also had the highest standard of education, and that was to standard six (i.e. six years schooling). The other five knew very little English and had even less education. The remaining three girls came from a Zambia Youth Service Camp, which is a political organisation.

Here then was my material; nine girls of doubtful ability, all bearing the marks of civilisation — straightened hair, a smudge of lipstick, European type clothing, and yet all showing the suspicion and awe peculiar to African women when in the presence of a European "Madam". The ages of the group ranged from fourteen to eighteen years.

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I planned the course in the following way:—

1. Basic Principles.

The first lesson was to be based on body-awareness, experimenting with movement and stimuli in order to assess the response of the class. This was to be followed by work on time, weight, space, flow and shape, relating these principles to the daily activities of the individuals in the class in their village or township life.

2. Dance-Drama.

A symbolic representation of our own industrial revolution. I visualised this as taking the form of two groups; a group of rural folk busy at their daily tasks, and a machine group, which, growing from nothing, attacks the rural group and steals away their living. After antagonistic interplay between the two groups the rural group gradually succumbs and becomes a part of one huge working mechanism.

3. The Formation of New Groups.

This part of the course was to consist of showing possible leaders how to start new groups within their own clubs.

I planned to work a two-hour session morning and afternoon, and a one-hour session in the evening, making a total of five hours' work a day for six days. For the seventh day it was planned to hold a demonstration for my sceptical friends.

Looking at my programme, and considering the unknown quantities of the girls, I felt a little dampened in spirit, and wondered if in fact my friends were right when they expressed the opinion that my programme was too ambitious. With this slightly deflated feeling I plunged into my first lesson.

My first job was to find an interpreter. The best educated girl, Sylvia, took on this job. My next step was to persuade some of the young ladies to remove their headgear, a pompom type hat which seems to be high fashion, and tight belts and fix a few shoulder-straps. I then had to attack the herd instinct. This problem I solved in part by forming a circle so that all the students could see me and each other and yet feel safe at the same time.

I commenced the lesson with body-awareness as the theme. Starting with the fingers and ending with the toes, we experimented with moving all the parts of the body in various ways. Nothing spontaneous came at this stage; I had to make the first

move, and each move was accompanied by much giggling and excited chatter. Despite this, the girls did seem to understand what was wanted from them.

I decided now to introduce a stimulus. This had been a point I had pondered. What sort of stimulus should I use? I thought at first that African pop-music would be useful, then decided that I might never get them away from their own peculiar form of the twist. Percussion would be useful, in fact, excellent, but I was a bit nervous of using it myself, knowing that my rhythms would be much inferior to those used in their tribal dances. I wanted to experiment in letting them make their own stimuli and had plenty of home made instruments prepared, but at this stage I felt that they would still be too shy to try. This left me with my own collection of music; recorded tapes of music designed for dance, classical music, modern music with European rhythms and melodies. Cheap radios having become more available to the African population, they would have become familiar with this type of music, but I was still doubtful of their response. In African music the melody is lost to the rhythm; in European music it is usually the melody that predominates.

Two and four-time rhythms were excellent. This stimulus brought instant response and spontaneity from the class, and the giggling and the chatter settled down to quiet absorption. Three-time rhythms were strange to the students, and the flowing quality which this stimulus brings to movement they found very difficult. Anything more complex was unsuitable.

With the introduction of music, movement and gesture became dance almost immediately, and by the end of the lesson the class were really feeling and enjoying the movement possibilities in all parts of the body. The stimulus was most effective in removing the barrier of self-consciousness which was so inhibiting movement at first. Two girls in particular, Sylvia and Grace, showed a maturity in movement that I had not expected to see so early on. I was able to use these two girls throughout the course as group leaders, and during the lesson two very nice little dances, using fine touch in fingers, hands, and arms, were started under their leadership. I had not expected to get so far in my first lesson.

I came away from the lesson with mixed feelings, though extremely pleased with the response. What I had believed all along turned out to be correct — that the African folk, because they are less civilised than the European, would, once the barrier of shyness had been removed, have far fewer inhibitions than

we have, and would therefore derive maximum enjoyment from this work. But would they now grasp the principles of time, weight, space, flow, and shape, and really understand what it all means? I was not sure, at this early stage, of their mental capabilities. Would they be able to produce a dance-drama, such as I had in mind, using their own movement imagination, or would I have to show them every move, step and gesture?

The following are based on notes that I made at the conclusion of each lesson and will serve to illustrate how the students progressed during the course.

Lesson on Time

The students easily grasped the meaning of quick and slow tempi. We started by clapping rhythms, quickly and slowly, then related sudden and sustained movement to everyday things. Examples were forthcoming from the girls: fingers burnt on the cooking pot, kicking away a hot cinder, and so on. When miming these actions a sense of urgency was very pronounced. Slow movements produced such mimes as yawning and stretching, carrying a bowl of boiling water, and such like. The students found sustainment harder, but with a conceptual idea to motivate them they managed to produce a fairly well controlled movement.

We then used stimuli. For quick movements the students experimented with the home-made percussion instruments, and a very successful group resulted here. A Pavane rhythm was used for slow movement, and this the students found particularly difficult. They could not sustain the whole body (except for Grace, who was emerging as a good all-round mature dancer) although they obviously understood what was required. Sustainment should come when the students are more mature and experienced, and have learnt self-discipline.

Lesson on Weight

Again we related realxed, strong, and light qualities to our everyday activities. Once more the students found these qualities easier to understand when given an idea, and some stimulus helped to bring out the qualities I was looking for.

For heavy movements I used a ponderous piece of music, which instantly made the students relax their bodies, and the feeling of giving way to gravity was very apparent. This type of movement came very easily, as weightiness is prominent among their national movement characteristics.

Stronger movements took a little longer to achieve. At first they could not tense their bodies completely, and here again

national movement characteristics are obvious. The Africans are a relaxed race, hence their movement tends to resilience rather than the firmness. Having by now perfected the dance using fine touch in fingers, arms, and hands, the students found light movement easier to achieve than previously. I was especially pleased to achieve this as it is the direct opposite to their natural movement instincts, although one must remember that a fine touch is highly developed in their fingers and hands through the indigenous arts of basket-weaving, crochet, and bead-work.

Lesson on Space

This was by far the most difficult principle to explain because the students could find no tangible examples as in the time and weight factor. They did, however, grasp the idea of "thin as a pin", "as wide as a house" and so on, and we produced an extremely attractive dance based on the dimensional scale, using a waltz rhythm. This I regarded as an achievement, because flowing movement was so difficult for the students to execute at first. Watching them move, I had the impression that they were really feeling the space around them, and achieving an awareness between partners quite spontaneously, which would be a useful quality in developing the group feeling necessary for the dance-drama in progress. With their wonderful mobility of the spine some delightful backward and forward movements were produced.

The students' use of common space was a little inhibited at first, but given a stimulus and the idea of tracing patterns with feet and arms they were soon moving and exploring all parts of the hall. It was interesting to watch their development during this work. By this time all but two of the girls were beginning to use their movement imagination, and their personalities were emerging through their spontaneous movement.

Flow

I did not take a lesson on flow as such but rather incorporated it in other activities. It is obvious from my previous observations that bound flow did not come easily to the students, except for Grace who had a natural feeling for all movement.

The students' natural flow was free and expressive of the African personality — uninhibited, generous, and undisciplined.

Shape

I think the students enjoyed their experiments with shape perhaps more than with any other of the movement principles. We started the lesson with a lengthy discussion (in English,

Bemba, Nyanja — the three languages spoken on the course) on the shapes provided for us by nature, and those provided by civilisation. Then we made shapes with our own bodies, followed by a group shape. The students found endless possibilities and there was much rivalry between groups to produce the most fantastic shape.

Rounded shapes came very easily, twisted shapes were enjoyed, but angular shapes caused much consternation. National characteristics again showed. The Africans are a "rounded" people; their tribal system could be represented by a pattern of inner and outer circles; their meetings are held in a ring around a fire; their cattle corrals are circular; their houses are circular; their craftwork patterns are all based on circular designs. So it is not surprising that they enjoyed making these round shapes and feeling them with their bodies.

There is nothing angular about the African races, their tribal systems, or their cultures. Therefore it is no wonder that they found these shapes hard to achieve. With perseverance and a stimulus however, the class did produce an "angular" dance, which showed just how far they had progressed in experience and self-discipline. Showing them pictures of the Ram Gopal Ballet Company helped enormously, and the dance that was eventually produced was based on these pictures. "The March of the Siamese Children", accompanied by cymbals, proved an excellent stimulus.

Throughout the week I had been trying to relate the above movement experiences to the dance-drama that I had planned. The story appealed to the girls, as did the carefully chosen music. We had prepared the rural group by experimenting with occupational rhythms, and as a by-product produced a dance depicting a slave-gang at work, using a Negro folk song as a stimulus. The dance of the rural group fell into a pattern very quickly and easily, and by the end of the week it was much enhanced by the use of voice and native rhythms.

The growth of the machine was perhaps the hardest part of the whole dance-drama, and here I found I had to provide the ideas. Sustainment and strength, and a feeling of growing in stature was required, and this needed a great deal of work and application. Grace, who had little difficulty in producing these qualities, led the group extremely well, and she eventually became the focal point of the machine.

A variety of machines in the camp, such as power and water pumps, vehicles and office equipment proved an enormous help

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and the girls assimilated the idea of working in unison. Again I had to supply movements but eventually the driving force of the machine came from within the group.

Group relationship came quickly, and antagonistic feelings between the two groups became very apparent. Sylvia, leading the rural group, quickly caught the feeling of being drawn by a stronger force, and executed the change from the human to the robot with much feeling and imagination. She was able to lead her group in this transition as efficiently as Grace had led the growth of the machine group. What I had expected to be the weakest point of the whole dance became perhaps the most effective.

The final movement of the dance, in which both groups had dissolved to become one great working mechanism, needed a great deal of work and concentration. Large, strong, syncopated movements were required, and complete unison, and it was not until the last day that it was achieved.

On watching the completed dance-drama I felt that the girls had not quite achieved the strength and tension that I wanted from the machine group. Here and there it sometimes showed, but movements tended to be heavy rather than strong. They did, however, give the impression of a robot-like machine, and their encroaching and gathering-in movement in unison was highly effective. One had the sensation that here was a relentless force, and felt sympathy towards the cowering villagers as they retreated before it.

On the seventh day of the course I had tentatively planned a display in which the dance-drama would feature as a highlight. I had originally intended to give a demonstration lesson, working with the students, and ending with a performance of their own work in dance-drama. It was therefore heartening to be able to leave most of the display to the students themselves. I was required to lead them only in two dances where the stimulus was a three-time rhythm which they found hard to follow without my help.

Achievements

From the observations set down in this report it is clear that there is a future for Movement and Dance-Drama in this country. Its value to the community became increasingly obvious to me throughout the week. I should like to see it as a permanent subject on school curricula, but many problems would have to be solved before this could happen, and a lack of trained teachers is of course the major obstacle.

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The first barrier, however, has been effectively broken. There is now an interest, and a keen one, alive in our community. Much publicity has been given to this course, the first of its kind in Zambia. The press has interviewed us, the Zambia Information Department has filmed the public display that was given for inclusion in their monthly news service release to the cinemas. Representatives of other Youth organisations have been to observe and learn, and the Zambian Broadcasting Company have asked for a recorded interview. Many favourable comments followed the public display.

It has been suggested that I organise another course of this kind in August of this year, preceding the Annual Youth Council Drama Festival, in order to produce another display to add to the massed choirs, plays, and tribal dances that form the programme of the festival.

Independent Zambia is looking for new cultures. The Art of Movement could be one of them. I must quote an excited spectator who commented after the public display, "This could be the beginning of a National Dance Company". What a thrilling thought!

MARION THOMAS.
Broken Hill, Zambia.

AN EXPERIMENT IN CREATIVE DANCE WITH YOUTH LEADERS

Eight years ago, having returned to Israel from the Art of Movement Studio at Addlestone, I started an ardent campaign for Creative Dance and Movement. One of the outcomes of this is a regular course in the subject at the "Institute for Youth Leaders from Abroad" in Jerusalem. This institute trains Jewish youth leaders from all over the world. Upon returning to their own countries they assume central positions in education and in the leadership of their youth organisations. During their year of training they study very intensively, the programme consisting of academic subjects, recreational subjects and practical work.

Within the framework of recreational subjects we have introduced an optional course of Creative Dance and Movement. A group consisting of girls and boys age 18—20 meets for four hours every week.

The main aim of the course is to introduce dance and movement as a tool in educational work with children and with young adults. The idea is that the students should introduce dance into their activities in clubs, summer camps and youth centres back home. Also, the youth organisations prepare big affairs for the whole community on the occasion of Jewish festivals. They put on plays, exhibitions, folk dance performances and so on. We think that creative dance can surely be integrated very well into such artistic performances apart from current educational activities. In short, it is believed that movement and creative dance have considerable possibilities for these youth leaders in their work. This was the "official" justification for establishing the course. We have certainly succeeded in this aim but have achieved much more.

As this is an elective course students are allowed to leave if they do not like it. Nevertheless, usually not only do people not leave, but the number of participants increases. It seems to me that the reason for this lies first of all in the fascination which movement itself holds; but there is something else. Most of the students have been very active in their organisations back home and have held responsible leadership positions. When they come to the institute they have to accept a passive rôle, to turn into students, to receive instead of to give. In our course they find an outlet for their need to be creative, to create and take the initiative, and this gives them great satisfaction.

Our students have similar ideals and goals and there is a strong need for communication between them. On the other hand

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there is the barrier of language because they come from different countries; therefore communication is greatly handicapped. The dance sessions, however, provide non-verbal means of communication which facilitates social contacts.

Another success, I feel, is the large number of boys who participate, often more than half of the group. This not only adds social interest and stimulus but greatly enriches the movement content. There is a good balance between masculine and feminine movement qualities and boys and girls learn from one another. I often find boys more creative in movement and more imaginative, maybe because most of them have not danced before, and what they give is really theirs and not borrowed from somewhere else.

Usually we have to overcome two sorts of difficulties. There are students who have never danced before. They have to be made aware of their bodies and of their creative potentialities. Usually, after a couple of meetings they lose their inhibitions, open up and become able to profit from a variety and balance of movement experience and make good progress. Then there are those who have danced before, but in the style of a certain school of dance such as Classical Ballet, Spanish Dance, Dalcroze Eurythmics, the Martha Graham School and so on. With them it is much more difficult. They are bound to one style of movement and have great difficulty in mastering new qualities. It takes a much longer time to enlarge their movement vocabulary and to balance their movement traits.

In accordance with the general aim of the course, which is to enlarge and deepen the knowledge of the students in Jewish matters, our work centres upon themes from Jewish culture, holidays, history and folklore, and themes related to the land of Israel. It was only after much thinking and experimenting that I found what I believe is a suitable approach, methods of teaching and appropriate selection of material. It was clear to me that the students must first experience and learn basic movement elements and that only through these can improvisation and creativity be fostered. On the other hand, as mentioned before, we have to relate our work to certain topics connected with Jewish subjects.

I therefore planned the course in the following way: I drew up a list of the basic movement themes which I thought were primary in movement training. I then tried to relate each movement theme to a subject from their programme of Jewish studies. We would start each lesson with basic movement work, trying

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to give the students a varied experience through exercises, free experimentation, studies, individual and group work. After the movement content had been thoroughly experienced both bodily and mentally, we would turn to the subject. We would improvise, compose studies and small dances, always keeping in mind the basic movement theme and making it the core of the dance.

Here are a few examples by way of illustration :—

One of the basic themes we work on is "Shalom" or "Dancing together". "Shalom" is the Hebrew word for "Peace", but is also the primary greeting of the Hebrew language which is spoken many times a day upon coming and going. The value of this subject extends beyond the context of movement; it serves the purposes of socialisation, of learning to be conscious of others, of working together and being involved in the process of give and take. This is important both for the students themselves, and for their future work with children.

We start with basic experiences of meeting and parting, leading and following, dancing with a partner, "question and answer", and continue with more advanced group studies. These studies always develop into interesting and beautiful dances on the subject of "Friendship". The students also make up good movement games which they can use in their educational work.

Another example, the subject of "Passover" is an important one in the cycle of the Jewish holidays. Its main content is the biblical story of the people of Israel being enslaved in Egypt by Pharaoh, and their redemption through the leadership of Moses.

This subject we approach through effort studies. We start with firm and sustained actions such as wringing and pressing. These we use later in expressing the slave work of the people of Israel in Egypt. The students invent movements depicting work actions and by using efforts of "wringing" and "pressing" lend to them the quality of forced labour, suffering and oppression. Later on we try to express the change from slavery to redemption and freedom by changing from "wringing" which is sustained and flexible, into "thrusting" which is sudden and direct, and gives the expression of force, breaking the restriction of slavery and gaining freedom. Or we change into efforts of fine touch and lightness as in "dabbing" and "flicking". This transition gives the feeling of release and joy.

After having experienced the change of mood which results from the change of effort, and having related it to the situation of slavery and freedom, we try to use these movements in some sort of group formation.

CREATIVE DANCE WITH YOUTH LEADERS

A last example will be the theme "Fall and Rise of an Ancient City", which we based on studies of form and space. This theme was motivated by a trip to archeological sites, of which Israel has plenty. We worked on angular forms in the body and in group formation, and the angular movements arising from them. This formed the basis for the dance of the ruins. The group transformed itself into an ancient city with walls, gates, houses, and so on, introducing here and there round shapes in the form of a tower or a temple to add variation and colour. Then the city is destroyed; the walls break down, houses collapse. This is danced in angular movements, accompanied by sharp syncopated rhythms. Later on archeologists reconstruct the ruins; the city comes back to life, the relics emerge from the ground and again, with angular movements, a new city is built.

When I try to sum up the importance of this course of Movement and Dance for our students it seems to me that it has three major aspects. First, the personal satisfaction that the students gain by discovering the world of movement and finding new means of self-expression. It is really more than satisfaction, it is an emotional and spiritual enrichment.

Then, there is the social aspect of learning to work together, to relate to others through movement, and the experience of group creativity. The students discover a new channel of communication.

Lastly, themes from the Jewish national heritage are enriched and gain additional meaning through finding expression in movement. The students not only understand and learn verbally, but are involved in a direct personal way. Very often this leads to stronger attachment to cultural and spiritual national values.

RACHEL BILSKI-COHEN.
Jerusalem, Israel.

AN INTRODUCTION TO EDUCATIONAL DANCE AT SENIOR LEVEL IN MALAYSIA

Lecturers and teachers in Malaysia reported a generally poor response towards Educational Dance among senior pupils, who displayed shyness and a lack of interest with consequent discouragement of both teaching staff and students. No educational Dance had been introduced at Primary level, and the average age for admittance to Secondary Departments was 13.

With these reports in mind, I welcomed the invitation to lecture at the new Malay Training College in Johore Bahru as an opportunity to probe these problems and provide some practical assistance.

When I reviewed the two most frequent complaints, that senior pupils display a desire to hide themselves when asked to "move", and that Educational Dance can be a warm activity in a tropical climate, it occurred to me that we might turn these adverse factors to our advantage. Fans might serve both to keep the mover cool and to offer facility for hiding; moreover fans are closely associated with dance, particularly in the East. Each student was provided with two fans and encouraged to explore the movement possibilities of hiding, peeping and appearing, then meeting and parting with varying attitudes (timidly, inquisitively, excitedly and so on).

A variety of gathering and scattering, fluttering and dabbing movements followed naturally. The opening and closing capacity of the fan itself was extended to the whole body, thence to the group. The attention of the class was drawn to the varying movement qualities connected with Time and Weight, and then gradually the class was led to sort out and clarify their experiences, thereby starting to build up a vocabulary of consciously recognised movement elements.

A light gauze-type scarf or veil also suggested itself as particularly appropriate to my Asian class, to stimulate the student to experience a wider range of movement possibilities, at the same time aiding concentration on the movement and minimising possible personal embarrassment. The material had to be light enough to float flexibly and freely on the air, flicker like a flame, or stream passively behind a speedy mover.

Thus the use of fan and veil offered contrasts in movement qualities, especially in bound and free flow, flexibility and directness, firmness and lightness. The students were guided to observe and experience these qualities singly, in movements of the whole

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body, and in interplay between groups, aided by the use of percussion instruments. Malaysian students seem to know instinctively the quality of sound appropriate to movement.

Through this approach group dances were developed from the first Educational Dance session these students had ever experienced. Soon they will embark on their first teaching practice armed with fans, veils and home-made percussion instruments.

If this method of introducing Educational Dance at Senior level proves to be relatively successful, this should not obscure the fact that such problems would not arise if the introduction were made at early Primary level, where the child is less inhibited and can respond more readily in a creative and imaginative manner.

Finally, it should be stressed that the success of any approach depends largely upon the attitude of the teacher. If she is hesitant and uncertain she will surely evoke hesitancy and unwillingness on the part of the class. She needs the confidence and clarity born of a sound knowledge of fundamental movement principles.

CECILIA LUSTIG.
Johore Bahru.

BOOK REVIEWS

CREATIVE DANCE IN THE PRIMARY SCHOOL — Joan Russell
(Published by Macdonald and Evans, 19/6)

Because of the way we are educated we turn to books when we want to know about something unfamiliar, and many teachers who recognise the value of creative dance hesitate to teach it because of the shortage of books on the subject. Therefore, each new publication is greeted with pleasure and with delight when it is of the calibre of this latest publication by Joan Russell on "Creative Dance in the Primary School".

The layout is attractive, print is clear and varied, information is accurate and easy to read—first reading took ninety minutes and I found myself underlining with enthusiasm statements with which I agreed, school after school coming to mind where particular points would be of interest.

Excellent photographs break up the text. These photographs with appropriate comments are an education in themselves. They convey the excitement of the subject and show clearly the development of the work through the Primary School; they show, too, the personal involvement of the children and the sincerity of their work.

The constant cross-reference to Laban's sixteen movement themes (and in particular his eight themes for Primary Schools in his book "Modern Educational Dance") is good, as is the cross-reference to other school work and in particular the link with other Arts.

In her chapter dealing with the structure of a lesson the author so rightly stresses that the example given is only one of many ways of planning a lesson. I like particularly her help with framing the right question to be asked in order to help children's understanding of movement as a means of expression, and her emphatic statement that even if one aspect of movement is being stressed, all the other aspects are present in a lesser degree.

In dealing with the syllabus Joan Russell says that the age ranges given are merely a general guide. As so many factors influence the transition from one stage to the next, I should have preferred the text without this division into years, especially where Infants are concerned.

This book is a "must" for all Primary School libraries and for students in training.

E. PALMER.

TEACHING GYMNASTICS — E. Mauldon and J. Layson
(Published by Macdonald and Evans, 25/-)

"Teaching Gymnastics" is a comprehensive book based on Rudolf Laban's principles of movement in relation to educational gymnastics. Betty Mauldon and June Layson write in a clear, explicit way about organisation and content. The book is well illustrated both with regard to diagrams showing placing and planning of apparatus and to photographs relating to the text.

Helpful suggestions and guidance are given about the lesson and its organisation and the place of observation on the part of the teacher and pupils. Chapters are devoted to specific themes which are clearly and simply explained with a section on material, teaching and apparatus. Many examples of problems which can be set to a class are given in each chapter throughout the book. The tasks suggested make interesting starting points for movement invention and will lead to a deeper understanding of the aspect being studied. All the problems relate to clear, simple actions which will arouse a natural movement response.

Reference is made to work suitable for both Junior and Secondary School pupils.

Used intelligently this book should make a sound contribution to the teaching of gymnastics. There is a great deal of guidance for the teacher who needs help in specific problems which could be set, as well as for the teacher needing inspiration in using apparatus in a more interesting way. The reader must not lose sight of the fact that 'in gymnastics the individual is free to invent and select', and also that 'the child's innate love of moving, and his natural ease and fluency of movement are retained and developed.'

The wealth of material in this book will give confidence to many teachers of gymnastics and the work undertaken will progress provided that the teachers are able to observe, use and develop what is inspired by the problems suggested in the book.

J. TOMLINSON.

RECORD REVIEW

The latest additions to the growing number of compositions for dance are two 7" 33½ rpm. records entitled "Music for Educational Dance" by Joan Hall, accompanist at Coventry College of Education.*

In attempting to review these records I found myself confronted by certain questions — what is the aim of such records? What is their rôle in the teaching of dance? and how far do these particular records succeed?

It is generally assumed that music specially recorded for dance is to be used when an accompanist is not available. But is this a valid assumption? An accompanist, at best alive and sympathetic to the movement situation before him, and at worst only able to produce a familiar piece of music near to the mood and texture of the dance is, by definition, a follower. The music has a subsidiary part. Occasionally an accompanist might improvise to stimulate a particular quality or bodily action, but as soon as the dancers "tune in" to this they take over and the music will again accompany.

Once such music is recorded the whole situation is reversed, for although the teacher selects a band, the music dictates quality, rhythm and phrasing throughout and it is the movement that has to be adapted to conform.

Many teachers use music when composing a dance or study but tend to lead a group through a new experience without allowing music to come between the mover and the movement. When taking effort with children or students, for example, I find it is best to dispense with music, particularly in the introductory stages, and to develop the inherent rhythm within a particular effort phrase. A vocal or percussive accompaniment is useful because it need not be metric and can enhance quality, rhythm and phrasing as these are evolved by the individual or group.

Therefore on reading the notes to Joan Hall's records, I was disappointed in that the majority of bands are named as "giving particular scope" for certain isolated qualities, effort combinations and air-pattern. I did not find these compositions sufficiently stimulating. They lack unity in harmony and rhythm and yet are of good intent. I have no doubt that the band entitled "Quickly going and stopping" would induce children to do just

*Obtainable from : Mrs. Joan Hall, 202, Woodside Avenue, Coventry. Price 12/- + 6d. postage per record.

RECORD REVIEW

that, but it would take a skilled teacher to imbue such actions with any significance and give the class a worthwhile movement experience. The beginner teacher, for whom phrasing seems particularly difficult, would gain moral support from using the first side of Record 1 which is devoted to "Weight and Time". However, such a teacher would probably learn in the process that when movement conforms to regular divisions it frequently loses its essence.

On the other hand there are eight bands intended for complete dances and here Joan Hall may have started to cater for a long-felt need. While music is readily available for large-scale productions there is a dearth of short, well-formed pieces suitable for the individual, partner and small group dances that are created in the ordinary lesson. The compositions entitled "The Clown", "The White Rabbit", "Stalking and Tribal Dances", "Locomotory Dance", "Jazzy Tune", "Dimensional Directions" and "Group Dance" are concise yet clearly phrased and developed, and could be used by Primary and young Secondary children for their own compositions.

There are certain technical drawbacks that might prove tiresome to the teacher. Some bands are too short with little or no repetition and the gaps between the bands are very narrow. Presumably this is to get as much as possible on each side but as a result the records are not easy to use.

Perhaps the whole question of music for educational dance should be investigated. Perhaps the needs of inexperienced and experienced teachers are so diverse that the same compositions will never satisfy both. However, these particular records are a genuine attempt to help in the teaching of dance and many teachers will find something of value in them.

JUNE LAYSON.

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We welcome to the Guild the following new Associate members :

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NEW GRADUATES :

Miss Thelma Denton	Miss Christine Richardson
Miss Paddy Macmaster	Mrs. Rochelle Sorkin
Mr. David McKittrick	Miss Paula Stewart
	Mrs. Suzanne Thornton

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Those wishing to become Graduate Members must comply with the following :—

1. They must have been Associate Members for one year.
2. Attendance must have been made at :—
 - a) an Annual Conference for the whole weekend.
 - b) a Course for Intending Graduates.
3. They must pass the Standard Examination of the Guild. Fulfilment of the above conditions may be in any order and Nos. 2 and 3 may be carried out during the year of Associate Membership, but qualification will be conferred only at the end of the year.

Applicants living abroad will be expected to comply with regulations 1 and 3, and will be asked to supply a reference from a representative of the Guild.

Past or present students of the Art of Movement Studio should note :

 1. Application for exemption from the examination will be considered (without examination fees) provided that members have :—
 - a) applied within a period of three years of leaving the Studio,
 - b) been Associate members for not less than one year,
 - c) attended an Annual Conference for the whole weekend,
 - d) attended a Course for Intending Graduates.
 2. Applicants who apply during the Studio year will be interviewed by 2 Committee members.
 3. Notation : a) applicants who apply during their Studio year will be tested in June.
 - b) applicants who did not study Notation while at the Studio may attend the Intending Graduate Course to study **Notation only** (reduced fee) or any Course in Notation run for Associates. Provision for them to be tested will be made in consultation with the Membership Secretary. Test fee 5/-.
 4. Students who have taken only a short course of study at the Studio must comply with full regulations for Graduate Membership of the Guild.

SYLLABUS FOR STANDARD EXAMINATION

THEORY—

The comprehensive use of the body :—

- a) in motion :
 - i) whole body participation.
 - ii) body parts initiating movement.
 - iii) relationship of different parts of the body.
- b) in rest :

body shapes (wall, ball, arrow, screw).

Conception of the Sphere of Movement, including :

- i) 3 levels : high, medium, deep,
- ii) 27 directions : dimensional, diagonal, diametral,
- iii) near the body and far from the body.

Rhythm and Phrasing in Movement, including :

- i) placing of accents within a phrase,
- ii) duration and timing,
- iii) 4 motion factors of weight, space, time and flow.

The establishment of relationships :

- i) awareness of others,
- ii) relationships with a partner,
- iii) relationship in a group.

Notation of Movement :

- a) the notation of the flow of movement in the body and the duration of movement; the staff; timing; contraction and extension; signs for parts of trunk, legs, arms and the head;
- b) the notation of weight-level and directions and movement levels; directions; changes of front (turns); pathways.

PRACTICAL—

Candidates must come prepared to demonstrate :—

- a prepared movement sequence **unaccompanied** (not more than 1½ minutes' duration);
differentiation of effort qualities;
the use of a variety of spatial possibilities in the sphere of movement;
growing and shrinking in space;
reproduction of an observed sequence;
spontaneous invention of movement motifs;
the ability to establish the right group awareness and group relationship;
the use of sound, percussion or music.

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- i) placing of accents within a phrase,
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- i) awareness of others,
- ii) relationships with a partner,
- iii) relationship in a group.

Notation of Movement :

- a) the notation of the flow of movement in the body and the duration of movement; the staff; timing; contraction and extension; signs for parts of trunk, legs, arms and the head;
- b) the notation of weight-level and directions and movement levels; directions; changes of front (turns); pathways.

PRACTICAL—

Candidates must come prepared to demonstrate :—

- a prepared movement sequence **unaccompanied** (not more than 1½ minutes' duration);
- differentiation of effort qualities;
- the use of a variety of spatial possibilities in the sphere of movement;
- growing and shrinking in space;
- reproduction of an observed sequence;
- spontaneous invention of movement motifs;
- the ability to establish the right group awareness and group relationship;
- the use of sound, percussion or music.

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OBITUARY

It was with deep regret that members of the Guild who knew Kathleen Powell-Tuck heard of her death in April this year. In the term before her retirement in 1964 she contracted asthma and bronchitis. She was in and out of hospital for some months and never fully recovered her former good health. In spite of her distressing illness she never lost her courage and her gay spirit.

Kathleen was trained at Anstey College of Physical Education and early in her career she showed an interest in all forms of dance, especially National, Ballroom and Natural Movement. She was a gifted teacher with a strong musical feeling. In conjunction with Miss Anita Heyworth she was well known for her publications of National Character Dances and Music.

She was on the staff of several Training Colleges and was in demand at many courses. She remained in her last post at Dunfermline College of Physical Education for thirteen years, and even after settling in Scotland she was often seen at courses and conferences south of the border.

Kathleen was one of the first members of the Guild and attended many of the early Modern Dance holiday courses. With her enthusiasm for dance she was quick to recognise the value of Laban's work and stimulated an interest in the subject which helped to pave the way for the new kind of dance to develop.

Through her genuine interest in students and in the professional status of dance she contributed much. For her kind, friendly nature and infectious gaiety she will be sadly missed.

LORNA WILSON.

KINETOGRAPHIC READING SHEETS

The following are available from Mrs. Preston-Dunlop, 31 White Hart Wood, Sevenoaks, Kent.

- | No. | Subject | |
|-----|--|------------|
| 1. | Step rhythms | } 9d. each |
| 2. | Step, leg gesture, jump, rhythms | |
| 3. | Step directions | |
| 4. | Step direction with level | |
| 5. | Stepping | |
| 6. | Arm gestures; hopping and leaping | |
| 7. | Size of step | |
| 8. | Jumping and position signs | } 1/- each |
| 9. | Extension and contraction of leg gestures | |
| 10. | Turns | |
| 11. | Straight and circular pathways | |
| 12. | Arm gestures, upper part of the body movements | |
| 13. | Body signs with inclusion bows | } 9d. each |
| 14. | Pelvic, spine, trunk, and chest movements | |
| 15. | Spine, chest, breast bone; contractions | |
| 16. | Circular pathways | } 1/- each |
| 17. | Group pathways | |
| 18. | Degrees of detail | |
| 19. | Centre of gravity | |
| A. | Rhythmical study No. 1, four sheets 4/-. | |
| B. | Rhythmical study No. 2, a duo, six sheets 6/-. | |
| C. | Study on the Axis Scale, 2/- | |
| D. | Motifs for study on the Axis Scale, 1/6. | |
| E. | Three Ring Trio, five sheets, 5/-. | |
| F. | Seven Ring Study, two sheets, 2/6. | |
| G. | Motifs for Seven Ring Study, 1/6. | |
| H. | Group Study on the "A" Scale, twelve sheets, 10/6. | |

Mrs. Preston-Dunlop is also willing to write new sheets on other aspects of movement, as requested.

NOTICES

L.A.M.G. ELECTIONS, 1966.

The attention of all members is called to the forthcoming elections at the Annual General Meeting in 1966.

In accordance with the terms of the Constitution nominations will be required for five Officers of the Guild who must be elected annually, and for four Council members to replace those who have served their three-year term. The vacancies for Officers, with the names of their present holders, all of whom are eligible for re-election, are as follows:—

Vice-President	— Mr. F. C. Lawrence.
Secretary	— Miss E. A. Osgathorp.
Assistant Secretary	— Miss O. M. Chapman.
Treasurer	— Mr. D. Henshaw.
Editor	— Vacant (Miss H. B. Redfern has held office as Acting Editor, 1965-6).

The four retiring Council members, all of whom are eligible for re-election for a further term of three years, are named below:

Miss V. Bridson.
Miss C. Richardson.
Miss J. Tomlinson.
Mr. B. Morgan.

This advance notice is to remind Guild members that the annual elections give the opportunity for all to be represented on Council, provided that action is taken to put forward candidates for election. After last year's elections concern was expressed at the small number of Associates elected to Council. Perhaps there is significance in the fact that, of all the nominations received last year, there was none proposed by Associate members.

It is not essential to wait to propose representatives until official nomination notices arrive. The Secretaries are willing to receive nominations at any time, provided that they are written, that they contain the names of the proposer and seconder, and that the consent of the nominee has been obtained.

Send your nominations for Council to :

Miss E. A. Osgathorp,
3, Patten Road.
Wandsworth,
London, S.W.18.

L.A.M.G. ANNUAL CONFERENCE, 1966.

This will take place at the Laban Art of Movement Centre, on February 19th and 20th.

L.A.M.G. COURSE FOR ASSOCIATES AND AFFILIATED GROUPS

A weekend course at Anstey College of Physical Education will probably be held on April 2nd and 3rd.