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Change of Location Planned

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EDITORIAL

This edition of the Magazine contains the first written reaction to the controversial series of articles 'Philosophic Foundations', which have appeared in the five previous issues. The surprising thing is, that it is the first. The first of the articles appeared two and a half years ago. Perhaps other readers are waiting until the series is completed before committing themselves. If this is so, it is unfortunate that the final article is not available for this edition. It is obvious that few of us are qualified to answer, in detail, the arguments advanced by Gordon Curl, but surely the impact of these articles should evoke some response. Your response and criticism is needed.

The reviews of 'Isadora Duncan—The Russian Years' and 'Experience of Spontaneity' in this Magazine, are the result of our request to publishers for review copies of books which may interest you. This request has met with considerable success. 'Creative Dance for Boys' will be reviewed in November together with other books which have already been received.

VICE-PRESIDENT'S ADDRESS TO THE ANNUAL CONFERENCE 1969

When I was asked to deputise for the President to-day, we discussed, so eagerly, the aspects of our heritage, that I am no longer clear who said what. I do know, however, that we were in complete agreement and I am sure she would wish me to give you the following message on her behalf.

"I am especially sorry to be unable to address the Conference to-day, particularly as it would have been my first appearance there as President of the Guild. I send my love to you all and thank you for the flowers which you sent me when I was in hospital.

I am happy to see that the Conference has a central theme, 'Movement in Shape and Form', and that the Laban Lecture has been incorporated into this theme. It also pleases me to see that the lecture is to be given by John Hinley, the art lecturer at the Studio.

Laban's work is Dance in its widest sense, because it is a creative element of human activity, stimulating friendliness and group work. It is one of the bases of our endeavours and we are dancing together to create the friendliness for which the world, despite apparently contrary manifestations, is searching.

There seems to be a tendency away from dance. We are making it a study rather than an activity. Let us take care that we do not descend to the level of at least half the movement which we see on television which is just like military drill. Let us, instead, learn from our work in movement choirs. Just as all groups come together in the grand finale of a movement choir, let us collect together the groups of Laban's followers in every country, of every race and people, to form an international movement choir that can have a profound influence on those who seek freedom and liberty in all corners of the earth. Professional qualifications are useful, but they are not essential to international understanding. Our aim should be the furtherance of the immense gift of Laban's work, which we are behoven to share with all the world."

Although I have been told I need say very little to you, I would like to talk about the international aspects of the Guild and Laban's work. I hope the map which I have prepared to show where our members are throughout the world may remind you of those who cannot be here, but are no doubt stretching out their limbs and minds towards us to-day in international dance. Where are they? According to my reading of the List of Members we have seventeen

members in nine countries of Europe; twenty-eight in America; four in Asia; five in Africa and six in Australasia. That makes a total of sixty members after twenty-five years.

Let us now take a look at the Guild as it exists in Great Britain to-day—just about one thousand strong—only one thousand. If you study the List of Members you will see that each one is numbered and the secretaries allow each one to keep his original number. The numbers stretch from one to four thousand. This indicates that four thousand have enrolled as members, so we have lost three thousand from our membership, but not, I hope, from interest in our work. It is to be noted that of the first eleven numbers, ten are still in the List of Members, but of the first one hundred, only thirty-two including the ten originals, remain.

Perhaps we have cause to deplore the falling away of three thousand members, but I think our vision should go wider than that. How many have been students at the Studio, at Holiday Courses, at Guild Courses or have taken Art of Movement Courses in Colleges of Education. Laban's work has been taught in schools for over twenty-five years. Children who were five then, are over thirty now and are teaching children, some of them their own children. Is it unreasonable to believe that one million people in Great Britain have been influenced through the many channels along which the Centre, the Dance Circles and many other media, have been effective? One million may be a low figure—it cannot be too great. Likewise throughout the world. We have five members in Germany where Laban lived and worked for many years. How many do you think know of that work or have directly, or indirectly become aware of it in their own lives. The answer is thousands.

I walked one day, years ago, in the town of Toledo in Spain and looked from its walls down on a mule cart drawn by four mules in tandem. I looked, fascinated at this application of animal effort guided by human effort and I still carry a vivid picture of it.

Only five years ago I walked idly in the streets of Toledo, Ohio, when out of the corner of my left eye I glimpsed on a shop window "Labanotation". So I stopped. I could not see into the shop because its window was painted over, so **of course** I walked in and met Frau or Fraulein Hauser, who was training school children in Laban Movement and Labanotation to the great satisfaction of their American parents some of whom my son knew.

When I came home Lisa said "Oh yes". "She was taught in a Laban school in Germany many years ago".

By chance I came upon her. I tried to get her to join the Guild, but she hasn't joined yet. That doesn't matter so much as that she, after many years in U.S.A., is still able to teach "Laban".

We do not know the extent in Great Britain nor in the world itself of the influence of this great man who gave us this inheritance. Let us then at this Conference look wide in this country and in the continents of the world and recognise that through us Laban is speaking to the Nations.

But what about Russia and China and India and what about the rest of South America, Asia, Africa that so much need us. Will you please talk about this in your own circle and get your council members to raise it in Council and also do some more Public Relations at home so that our strength may be increased at home and abroad to set the world a dancing.

To set the world dancing say I, who has never danced a step.

Sylvia's husband, Ernst Bodmer and I spent a great deal of time with Laban talking about the application of his work to Industry, Medicine and other activities and he said of us, you make up for lack of physical movement by the movement of your minds. I tell you this to encourage those who were built as I was—unable to move, to sing, to play an instrument with any success, all of which was compensated by a satisfactory appreciation of movement and the other fine arts.

Ernst and I were joined by another seeker after Laban—Charles Daniel Ellis, whom I met 30 odd years ago and who felt he must repay the Guild for all that Laban meant to him and he became our Treasurer in succession to my friend Proctor Burman, another friend of Laban.

Burman is still hankering to be skating on ice, an event in which he represented Great Britain in 1926, but alas Dan Ellis died a few months ago in his prime. He came into the Guild Council when he was most needed and stimulated the council to an interest in Finance and in wise spending. We shall long remember him. I represented the Guild at his funeral in Richmond and was happy to see the wreath that was sent on your behalf. Dan's wife Pat sends you all her thanks.

Let me say that I have calculated that I have spent something like 1,000 man hours in the Guild Council meetings. Often I have wished I were miles away because in that time something over 15,000 man and woman hours had been devoted without reward but with much speaking and little movement to the Guild's affairs.

Nonetheless the Guild Council, despite its somewhat at times sesquipedalian deliberations has done a grand and great work and I am proud to have been a member all these years.

Today I stand here in false colours. **I am not** your President, so now let us cast our thoughts back to the valiant Sylvia Bodmer, whom I represent, Laban Diploma, President of this Guild, mother of three grand sons and grandmother of heaps and heaps of grandchildren in California, Illinois and London. Sylvia whom we all admire and love even when we are not too sure of what her voice is saying but always sure what her gestures, attitudes and movements are telling us and we thank her (with Lisa) for continuing to guide us, as no others can, in the Laban tradition and in its application to our fellow creatures. Sylvia is particularly sorry to be absent from this meeting because she would like to have joined with us in discussing the changes of Constitution. We hope that next year she will lead us and in between will continue her great work with the Guild, the Manchester Dance Circle and with so many others who benefit from her example and influence.

RUDOLF LABAN—TEACHER

DIANA JORDAN

If assessment of Laban should be left with the recent articles on "Philosophic Foundations" interesting as these have been, it would in my view, leave those who have no personal knowledge of Laban with a very distorted impression of the man. These people now form the large majority of Guild members. I am therefore impelled to start, what I hope will become, a series of articles from those who knew Rudolf Laban personally. This we owe to him and to his work and its future contribution to society.

The words 'Mystique' and 'mystical' and 'myth' seem to have been used in various connotations surrounding Laban and the Art of Movement. To those of us who knew him, this seems very odd, because to us Laban stood for clarity amidst the complexity of human action and bodily expression with which we were professionally concerned. His insight came as a long sought relief. A relief from the narrow limitations of physical education as we experienced it in Swedish gymnastics and the so called free forms of Dance in the 1930s. Other people with experience in the fields of industry and art have written about their work resulting from personal study with Laban, and it is my hope that they will contribute their views to the Guild magazine. I venture to write briefly on my personal experience of his contribution to education, which I regard as an extremely practical and enlightened one.

It is a common failing of man that he tends to pull apart the wholeness of new concepts in a destructive manner of criticism after the death of their innovators, rather than looking more deeply into the wholeness itself. I suggest that such critics tend to destroy through a misguided assumption that such pioneers claim to have found the 'answer'. On the contrary enlightened pioneers in any field of discovery never represent or claim any static formula. They point the way forward. Truths which they discover form fresh heights from which others, if they so wish, can see ahead a little further and take up the challenge from where it was laid down. Of such pioneers was Rudolf Laban. One never heard him assent that 'he knew the answer'. He was always asking questions from even the humblest of his associates. He was by self-training a superb observer, a unique quality in any artist or scientist. He also shared another outstanding quality of such men, that of imagination without which few discoveries of importance are made. His work gave to him as to others a deep concern for individuals and for society together with the power of objective assessment which made practical contributions to problems of human action and behaviour, possible, and which went far beyond mere sympathy. For all these reasons he was to us who knew him a very practical thinker. His work made him so.

Where he was vulnerable was in his difficulties with the English language which never seemed quite able to express the exact nuances of what he wanted to say. This often detracted from his powers of communication as a speaker and writer, but in teaching his communication was clear, decisive and penetrating, for in this situation a gesture, a slight movement, or an attitude spoke more than words even when, by reason of age, he was less physically active.

But what of the practical knowledge which we gained as educationists? It has certainly transformed physical education from the Swedish system which prevailed before he came to England in 1939; a change which took place slowly and surely in schools, colleges and specialist colleges of Physical Education. His teaching also steadily superseded the former types of Free Dance in schools and colleges. Present physical education and dance in all education establishments spring from Laban's discoveries and understanding of human movement. This has not occurred through any 'mystique' or wave of uncritical fervour. We are not as a nation prone to quick conversions. The people of the north of England for instance, have a reputation for hard headedness. Yet it has been my good fortune to work with them in education and to help to introduce the Art of Movement. They soon began to accept this enthusiastically. Why? The reply came years ago from many practical and downright heads of school, "in this work I see that our children have to think as well as use their bodies, and this seems good." What they saw and meant was that children were able to think for themselves in Physical Education and Dance, instead of responding to instruction. They attended courses and experienced this for themselves and were quick to take up the challenge not only to Movement education but to the use of art materials and writing which opened up new thought on the process of teaching and learning. Laban called it 'the manipulation of media' and it is the sharing of experience in this manipulation that underlies the creative approach to learning and teaching. This all important aspect Laban himself embodied. If he gave us a new experience in movement or a fresh aspect to think about, it was never with the aim of reproducing it, because he judged the time when we were ready to be pushed into deeper and more significant experiences. He wanted to see what we would do in our own fields of work and how we were doing it months and even years later. If we had not developed our work in a way which reflected our personal understanding, he would be asking himself why and trying to penetrate to the core of the problem and offer practical suggestions.

"I think for you it would be right . . ." he would begin, and then "what do you think?" If we had developed in a personal

way he was very encouraging as well as ready to challenge us further. He always appreciated our different characteristics and saw that without the strengthening of our individual qualities the work of movement education would founder and dry up.

This realisation gave to me personally continual encouragement, but above all Laban taught me the invaluable truth which the poet Tessimond expresses far better than I could.

"Man can be taught perhaps only
That which he almost knows
For only in soil that is ready
Grows the mind's obstinate rose."

This readiness is the answer I think if I dare say it, to so many of our doubts and problems and restless search today in the Art of Movement. We are so anxious to impart knowledge, to have knowledge rather than to discover the art of manipulating our medium with our pupils at their stage of readiness. Knowledge, not learning, is becoming in our minds the prestige value of our work. What do we mean by learning? Laban once wrote this to me, "I think it is the manipulation of the media (and not the media themselves) which has a beneficial effect. I think the educative effect is the improvement of the capacity for experiencing or learning. Not learning of course in the sense of knowledge, such as parrot like repetition of steps of conventional dances, or of imitation of shown dance steps, or of any other copying activity orientated towards memorising. By learning we mean the taking in of experience gained in the creative form of individual artistic expressions . . . I think that manipulation of the media in the creation of works of art awakens capacity for learning, learning which balances knowledge and intuition. Note, the former is made possible in dance through vocabulary of movement, the latter works by itself but must be liberated, loosened through exercising imagination".

Laban always declared that he knew nothing about education (with a capital E) but of course he knew more than many professional educationists about the process of education. This is why he was able to open out new approaches and throw new light on the field of movement education which took us so surely into the approaches to teaching and learning pioneered by the most enlightened teachers of our century.

Let us all know all we are individually capable of understanding but let us endeavour to show the wisdom of Laban, who knew always when to withhold his knowledge, but in readiness for the readiness of his pupils. In this way shall we also keep the channels of creative effort unclogged by inert ideas and help our

pupils to use all that they do understand fully and creatively. This was Laban's great quality as a man and as a teacher. His work enabled him to understand people and I know of no other person who has been able to demonstrate that the movement of the human body is so much a part of the total personality that it stands equally in need of experience and education as the mind and the spirit, in fact that some part of education must be dedicated to the exercising of the united personality fully and creatively. Laban knew, and we must demonstrate, that the importance of human movement is more than the physical aspect of man and is not merely akin to a machine to be kept efficient and in good order. It must be cultivated through art forms, as Martha Graham has said, "So that the house of the body can hold its divine tenant". "Dance", said Laban "is more than an art or a leisure time distraction. It is a genuine means of human development and communication. It is not only an activity, but a deeply rooted capacity of man equal to the thinking, feeling capacity, and standing in close connection with it".

THOUGHTS ON TEACHING WITH MOTIF WRITING

VALERIE PRESTON-DUNLOP

Since Beechmont Movement Study Centre published Motif Writing, reports have been coming in from people who are using it. Some interesting points have come to light on the subject of learning rates and methods which may be of interest.

The first point to emerge is an expected one, namely that the younger the learner is, the easier it is for him or her to acquire fluency. This makes a fair grading in the college of education situation, that students learn much faster than lecturers, and in serving teachers, that junior staff tend to be quicker than senior staff members. This is to be expected as it follows normal learning patterns. The effect on the use of Motif Writing is that there is demand from students but some reluctance by lecturers. This is again understandable, as many lecturers are heavily burdened already and have little time to give to learning a new technique.

The second point to emerge is that sessions in which movement exploration is developed from movement themes are more likely to include notation than those in which response to stimuli, audible, literary or imaginative, is the basis. Some colleges stress one method more than another, and the inclusion of Motif Writing in the course seems to bear some relationship to this. What is interesting is the different response to notation of the students who have been exposed to one of these two types of approach more than the other. In the "movement theme" groups, there is immediate rapport with the visiting notation lecturer, and immediate sense of relatedness of the work through notation with their practical course work. In the "stimuli" group, at least one session is needed to bring the visiting notation teachers and students on to a communication wavelength, adaptation by both being necessary. Once rapport is established, the response of these groups is much more startling. There are usually one or two creatively gifted students who reject notation and the rest attack it with astounding hunger for knowledge.

The third fact to emerge is that students who have Motif Writing as part of their course work are taught it in the following formats:—

- 1) as an integral part of the students practical sessions
- 2) as a separate session taken by a lecturer who also takes some of their practical work
- 3) as a separate subject taken by a lecturer who is not one of their practical teachers
- 4) as a separate subject taken by visiting staff.

From methods 1) and 2) the reports are that students simply learn as they go along, finding very little difficulty with understanding. From method 3) the reports suggest less ease of learning, and some reluctance, as the written and practical work are not easily related. From method 4) the reports are that students ask for more from their own lecturers who are not always able to cope with the demands. If the sale of materials is any guide to methods used, colleges adopting methods 1) and 2) tend to buy the special sheets prepared by Beechmont Movement Study Centre for teaching, while in method 3) the "Motif Writing Readers in Kinetography" books are bought by the college and in 4) the books tend to be bought by the students following the course.

Difficulties, such as these are, follow a pattern. Assimilation of the signs causes no difficulty at student age, but may be a hurdle for older people. The main hurdle is in the use to which the symbols are put. The transition from a page of notation to the performance of a long sequence from memory, can cause trouble. This is, unfortunately, the method of using notation most commonly adopted. B.M.S.C. staff have learnt from experience that the process needs to be taught carefully and painlessly, and in many instances we do not use memorised reading as a large part of our courses. The process of memorising is complex. There is first the reception of the visual stimulus of a group of symbols. Next the practical play with how they might be interpreted in movement, next the selection from that play, and lastly the motor memorisation of the selected forms. If the sequence is a long one, there is the job of remembering how one part of the sequence follows on from another.

The following advice may prove helpful:—

- 1) place the notation on the floor, rather than holding it.
- 2) regard it as a stimulus and nothing more.
- 3) look at it and talk about it for long enough to perceive this stimulus and no longer, and do not go back to it except to read the next phrase or example.
- 4) realise that you have taken in all the information there is in a much shorter time than you think; you pick up the "story" of the phrase incredibly quickly, and, with practice, one glance is sufficient.
- 5) discourage visual memory of a group of symbols.
- 6) leave enough time for movement experiment so that there is no sense of rush. The teacher can be helpful at this stage of the interpretation, by aiding the student to be impressed by his or her own movement and by bringing a kinaesthetic awareness to the fore.

- 7) When the next phrase is read, the movement experiments should always start from the end position of the phrase before. This is important as that position is the movement cue to the new phrase, needed when the whole sequence of, say, eight phrases is performed. Starting at the last ending position is often forgotten and when the two phrases are made into one longer phrase the mover is confounded by the phrases not hanging together. This simple and avoidable error can cause frustration.
- 8) It is always easier to remember what you have performed if you experiment with another person, either to find a common form or complimentary forms. The memory stimulus of the partner's movement is very strong.
- 9) Only when the notation is forgotten and the movements is memorable will the interpretation be complete.

Where interpretive reading is not the method being used, then recording movement is the next most usual method adopted. This is hazardous. It is quite essential to realise that writing movement is the most difficult part of notation, and in many instances, can be the least profitable way of using it.

The question to be answered is why is the movement being written? There are usually one of three reasons, firstly to have it on record, and secondly to aid understanding of what the movement is all about, and thirdly to clarify the movement so that it becomes more meaningful to do.

If the reason is to have it on record, then it is B.M.S.C. policy to question the value of this purpose. To record movement fully, i.e. in Kinetography, is not an amateur's job, nor part of Motif Writing. To record, so that sufficient is captured in order to re-create the movement at a later date, possibly to use the same material with another group of people, is another thing. In this case, the movement was presumably taught for a purpose, it had some theme. The purpose of the recording would then be to make visual the statements of the theme and its variations and developments in symbolic form. This decides for the writer what selection he will make from what he knows about the movement, and he will only write what he has selected as relevant to the recording of the thematic material. The writing itself is then an easy task. If the material to be recorded has no theme, then it can only be recorded in full Kinetography and this is a dubious use of time.

One valuable circumstance for asking students to record movement done is when the teacher wants to find out what each had

understood the movement to be all about. This is the second reason for recording. What is asked for in this case is the students interpretation of the movement done in terms of themes. It is using notation as a visual aid to thinking about movement. This is a valid use of time but necessitates a facility in Motif Writing on the student's part, and can only be attempted in the latter stages of a course.

If the reason for recording is clarification with a view to a more meaningful movement experience, the third reason for recording, then it is our policy to encourage it as of value to movement education. Let us presume that a short duo has been created on the theme dynamic variation and relationship. The Motif Writing score of such a duo would be in terms of accent signs, effort signs and partner relationship signs. Nothing else should be in it, and if body and direction signs are in, the writer should be questioned as to whether he has written the essence of his creation or the incidentals. The first attempts at this kind of writing are usually abysmally bad, as the tendency is always to write everything that is known.

The process of eliminating from the score all irrelevant matter, proves to be a good way of clarifying for a student just how much he or she has used the theme given, and how much he or she has strayed into habitual movement expressions which are not relevant to the theme. It seems to aid people to appreciate the different aspects of their movement, and having done this, to make the movements themselves more meaningful and articulate and the whole creation more pithy.

Interpretive reading and recording are often the only two methods of using Motif Writing put into practice. The following additional methods may prove useful:—

- 1) Using the symbols in one category of movement as a visual aid to comprehension. Here, the symbol can be presented with the practical movement. As an example, let us say that the purpose of the session is to enliven the trunk. Everyone knows that they have a shoulder girdle, a chest, a waist and a pelvis. That these four parts of the trunk, have signs, is also known. What can be pointed out by the signs is the front, back, sides and diagonal surfaces of these areas. Leading with these parts is a well known play, but systematic play on leading with the eight surfaces which each of these parts has is less common. Partners can work together giving one another parts and surfaces to lead with, and observing whether the other is able to articulate the trunk in such a way that the surface given is really activated. Usual

and unusual combinations of surfaces can be tried as simultaneous and successive initiators of movement. Why are signs helpful to this? Are they needed? Our experience is that without them the brain is not easily capable of organising systematic trial, and that the visual aid of 32 related signs gives a framework which eliminates the thought needed to find other parts. The parts are visually presented and available, time can then be spent on moving those parts rather than on thinking what they might be. It may at first seem contradictory that the use of signs lessens the time taken in thought and increases the time available to move purposefully, but this is in fact true. All sorts of doubts are expressed by people who have never tried this method out, that signs kill movement, and that signs take away the creative aspect of improvisation. This is simply not true. Signs can add to the pithiness of improvisation, and what they certainly do is cut down the time wasted on invention when inadequate stimulus is given verbally for the invention to be really exploration. Having explored the possibilities of trunk articulation, the signs need never be looked at again, but the experience is there to be drawn upon in a later creative or study situation.

- 2) Using the symbols as an aid to increased motor vocabulary. I was amazed to find, when I began to explore, how poverty stricken my own range was of the ways in which actions can be combined. By putting together the two symbols, I became aware that I was using a far more limited vocabulary than was available to me. As an example, I took 'gathering' with 'direction'. I found that I simply ignored half the possible places in which 'gathering' can be performed, and I found these 'new' places intrigued me as experiences and expressions. As I combined the signs further, I discovered that I could begin a 'gather' movement from any of these places, or that I could end in any of them. I found countless 'gathering' routes which I had simply ignored. This was for me a very stimulating experience. I have found that students experience excitement at being in the position of controlling their own inventive growth, on the subject of 'directional gathering'. The same process can be gone through with other action combinations, such as turning with twisting, jumping with direction, bending and stretching with travelling. All manner of 'new' movement words can be found by exploring the successive and simultaneous combining abilities of the two actions. Could I have done it without symbols? I certainly had not managed it in twenty years of trying.

3) Using the signs for observation. We experimented with a group of students to see whether the use of symbols could aid the process of watching others move. The situation was that the group were dissatisfied with the knowledge that they had of their own movement habits, having discovered through the previous method described that their own range was more limited than they had thought. The purpose, therefore, was to observe one another and to try to discover repetitive elements which resulted in the movement characteristics of each mover. We started by looking at one thing only, and that was the way in which the trunk habitually contracted, over which surfaces it bent. Random and rapid instructions were given to the mover as he moved, so that he had no time to try to be inventive but had to fall back on habits. The watching students looked for one kind of contraction and every time it occurred they made a mark on a piece of paper. The marks were then counted and a contraction picture emerged. What was gained? The moving student became aware for the first time that she habitually used her spine in such a way that bends to the right were practically non-existent, while contractions over diagonal back left were continually occurring, and that rounding straight forwards was more prevalent than diagonal rounding forwards. So what? So she was able to consciously increase her range, and the observing students were able to discern what it was that they intuitively knew was in 'her' way of moving the trunk but had never before been able to distinguish. The group were able then to split up and to work in threes, two to look and one to move to find out more about their own habits. The signs provided the systematic selection of things to look for. I can only say that following this session the students were far more able to laugh at their own clichés, and furthermore, were able to try purposefully to avoid them in situations where new movement material was asked for. The experience gave independence to the endeavour to improve.

4) Studying a score in order to learn about the structure of composition. Instead of translating a score into movement, the score can be analysed in order to discover what the themes of a dance are, and how they are reiterated, varied and developed, or hinted at. In order to do this without a score, a work has to be taught and each piece looked at again until the themes are seen, the developments recognised and apparently quite different movements seen to be variations on the same theme. These things stand out like

beacons in a written score and an idea of structural choreography can be easily assimilated. Was the students' own choreography improved in the structural sense following this exercise? Incredibly so. They were able to attack their theme in a workmanlike way which cut out endless wasted effort, and gave instead a satisfaction at a work created on a solid basis.

The proof of the pudding is in the eating and so the proof of the value of Motif Writing is in the results of having used it. At B.M.S.C. we have lecturers who came to study with the deepest doubts that they were likely to use Motif Writing, some with an active distrust of the very idea. The proof of the pudding in these cases, is that, again and again, after the course of training, an emancipation takes place in their outlook to movement. It is not that they think that their previous methods were wrong, not at all, but that they see ways in which Motif Writing could enhance what they have been doing. It clarifies their own point of view, on movement education and helps them to see how they might aid their students more than they have been doing, and how their range of teaching methods might be enlarged.

1970 ANNIVERSARY CELEBRATION

GERALDINE STEPHENSON

Plans are now going forward to establish rehearsal centres. The aim is to gather as many people as possible into geographically viable regional groups under leaders who have been in these areas for some time and who are sure to be there during the crucial months of rehearsal and performance. Although approximately five hundred dancers will be needed it might well be that some Guild members will be disappointed that, for one reason or another, they cannot be included in the actual performance . . . BUT . . . not only do we need dancers, but many others in each group to help with costumes, props, secretarial work and many organisational problems.

After much discussion with the Festival Committee the rehearsal centres printed below have finally been selected. **If you wish to join one of these please write to the appropriate Regional Producer by August 1st.** If you are the leader of an Affiliated Group and you know that some of your members are interested in the project of joining the Celebration, please indicate this in your letter and say how many such people there are likely to be.

Each Regional Producer, after consultation with me, is making her own decision as to when rehearsals should begin, but in the main the groups will get together in the autumn term so that a rehearsal programme can be drawn up that is suitable for that area.

If you are unsure whether you should join or not write to your Producer. She will, **in due course**, inform you of the place and time of the first meeting at which you will learn all that is involved in your area and in what way you can best contribute to the Celebration.

There is no time to lose. Please help me and my committee by responding to this appeal by August 1st. The Regional Producers will then know how to set about organising their first meetings in the autumn.

As you know I am the overall Director of the Celebration and I am pleased to announce that David Henshaw will be the Assistant Director—particularly responsible for the many technical problems involved in the production.

It has not been possible, as it was hoped, to have music specially composed. Wilfred Mellers had to withdraw from the project owing to heavy B.B.C. commitments. We therefore explored other channels, but unfortunately these have not proved fruitful. The committee, therefore, is re-thinking the whole music idea. We have been particularly held back by lack of funds, which leads me to say again . . . **If you have not yet contributed to the Festival Fund**

1970 ANNIVERSARY CELEBRATION

please send your contribution at once to

Mrs. Anne Latto,
8, The Mount,
Caversham, Reading.

A Publicity Committee has been set up under the chairmanship of Olive Chapman who is the Press Representative for the Guild. The plans organised by this committee will be put into operation during this next year.

Please look at the list of Rehearsal Centres and if you can join one of them write to the Regional Producer:—

Region	Possible Rehearsal Centre	Regional Producer
West Riding	Lady Mabel College, Woolley, Bingley, Yorks.	Miss Joan Tomlinson, Lady Mabel College of P.E., Wentworth Wood- house, Rotherham, Yorks.
Sussex and Hants.	Eastbourne	Miss Lorna Wilson, Chelsea College of P.E., Denton Road, Eastbourne, Sussex
West Midlands	Worcester Correspondence to:— Miss Brenda Jones, 23, Bramley Avenue, Henwick Park, Worcester	Miss Joan Russell, 23, Bramley Avenue, Henwick Park, Worcester
North and East Midlands	Leicester	Dr. Vi Bruce, Leicester College of Education, Scraptoft, Leicester
South Wales	Cardiff	Mrs. Dilys Price, "Glyn Cottage", 11a Castle Road, Tongwynlais, Cardiff
Scotland	Edinburgh and Glasgow Correspondence for Edin- burgh to Miss Woodeson, Correspondence for Glas- gow to Mrs. Bryce (née Helen Smith) 2, Brodie Park Avenue, Paisley, Renfrew.	Miss Peggy Woodeson, Dunfermline College of P.E., Cramond, Edinburgh 4

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Region	Possible Rehearsal Centre	Regional Producer
Kent and South-East London	Nonington	Miss Sally Archbutt, Nonington College of P.E., Nonington, Dover, Kent
	Eltham	Miss Olive Chapman, 4, Langdales, The Avenue, Beckenham, Kent BR3 2DQ
	Dartford	Miss Mary Thomas, Dartford College of P.E., Dartford, Kent
	New Cross	Mrs. Lilla Bauer, Goldsmith's College, New Cross, London, S.E.14
Cheshire and West Lancs.	Liverpool and possibly others Correspondence to:— Mr. A. R. Bond, Notre Dame College of Education, Liverpool L3 5FP	Mrs. Sheila Dobie, 29 Tithebarn Road, Knowsley, Prescot, Lancs.
Manchester and district	Correspondence to:— Mrs. S. D. Smith, Lilybank, Spring Bank, New Mills, via Stockport, Cheshire FK12 4BH	Mrs. Sylvia Bodmer, 1 Stanton Avenue, Barlow Moor Road, West Didsbury, Manchester 20
London area	London and Bedford	Mrs. Valerie Preston- Dunlop, Beechmont, Gracious Lane, Sevenoaks, Kent

(Also a Group from the Art of Movement Studio)

DANCE GROUPS

In response to continued requests for information, we publish a list of groups who are always willing to welcome new members. We realise that it is incomplete and look forward to receiving details of other groups, not affiliated to the Guild, who are active and would like details published in the November Magazine.

Birmingham Contemporary Dance Club,
c/o Miss K. Garvey,
Paget Road, S.M. Girls' School, Pype Hayes,
Birmingham 24.

Bristol Dance Circle,
c/o Mrs. Carter, The Gatehouse, Syston Court,
Nr. Mangotsfield, Bristol.

Cardiff Dance Circle,
c/o Mrs. E. Moore,
12, Romilly Park, Barry, Glam.

Eastbourne Ballet Group,
c/o Miss R. Baitup,
23, Park Avenue, Eastbourne.

Eltham Dance Circle,
c/o Miss R. Kinnersley,
32, Crombie Road, Sidcup, Kent.

Glasgow Modern Dance Group,
c/o Miss H. Smith,
2, Brodie Park Avenue, Paisley, Renfrewshire.

Hallfield Movement Group,
c/o Miss E. Osborn, Waterlea, 75 High Street,
Farnborough, Orpington, Kent BR6 7BB.

London Dance Theatre Group,
Harmel Studios,
37, Ferncroft Avenue, London N.W.3.

Manchester Dance Circle,
c/o Mrs. T. Wild,
38, College Avenue, Oldham, Lancs.

Merseyside Movement Group,
c/o Miss W. Slater,
23, Stonyhurst Road, Woolton, Liverpool 25.

Medway Dance Circle,
c/o Mrs. M. High,
37, South Avenue, Gillingham, Kent.

West Riding Dance Group,
c/o Mrs. J. Turner, 154, Walkley Road, Sheffield, S6 2XQ.

DANCE GROUPS

- Worcester Dance Group,
c/o Miss B. Jones, 23 Bramley Avenue,
Henwick Park, Worcester.
- Dance Pedlars' (concerned with productions),
c/o Mrs. C. Street,
Elford Cottage, 22 The Beck, Elford, Tamworth,
Staffs.
- East Midlands Dance Circle,
c/o Mrs. R. Renouf,
38, Ranelagh Grove, Wollaton, Nottingham.
- Sutton Dance Group,
c/o Miss E. Drake,
3, Wolverton Avenue, Kingston-upon-Thames,
Surrey.
- Grimsby Dance Circle,
c/o Mrs. P. Shelston,
473, Laceby Road, Grimsby.
- Scunthorpe Dance Group,
c/o Miss P. Smith,
3, Beech Grove, Burton-on-Stather,
Scunthorpe, Lincolnshire.

Ilya Ilyitch Schneider (1968) "ISADORA DUNCAN—
The Russian Years". London. MacDonald. Price 42/-.

"Adieu, Old World! I would hail a New World". This is the final sentence of Isadora Duncan's autobiography "My Life", and it refers to the point when she decided to leave Europe and accept the invitation from the post-revolution Russian Government to work and establish a school in the U.S.S.R. Isadora Duncan lived in Russia from 1921—1926 but her autobiography finishes in 1921 on the brink of the "New World" and the sequel, which was to include the years spent in Russia, was never written for she was killed in a car accident soon after her return to Europe in 1927.

Schneider's book which, as the title suggests, is an account of Duncan's six years in Russia, is therefore of immediate interest because it covers a period of Duncan's life which has been either neglected or distorted by dance historians. Schneider's qualifications for writing the book are impressive. He was directed by the People's Commissar for Education to assist Duncan during her stay in Russia and in order to carry out these duties he travelled with Duncan on her many tours throughout the country, he was present at all her performances, wrote libretti for her new productions, directed the sound and lighting for her performances, managed the school and for more than twenty years after her visit continued as Principal of the Isadora Duncan school in Moscow.

Schneider writes objectively but never prosaically and his sympathy and warmth for his subject is evident as the book proceeds from episode to episode and more often from crisis to crisis with Schneider always the benevolent father-figure and Isadora Duncan earnestly, naively playing the child of the revolution. The book has four main themes—Duncan the artist and dancer, the Duncan school, the Duncan-Esenin love affair and Duncan in post-revolution Russia. The four themes are closely interwoven throughout and from them emerges much interesting and hitherto unpublished material. As an eye-witness Schneider recalls some of Duncan's performances; her dances have never been adequately described, but he manages to convey the spirit and style of her dance much more convincingly than other contemporaries. The Isadora Duncan Moscow School (which was opened in December of 1921) was established so that young children could experience the new dance and Schneider relates that the timetable consisted of gymnastics each morning and dancing each evening and the rest of the curriculum "kept changing from the Dalton plan to the group method" (p. 78) and consequently was in a permanent state of flux. It seems that in Russia Duncan's work was not only acclaimed as an art form but also had a considerable influence on the development of education particularly physical education, which is still evident today.

Much of the book is devoted to Duncan's love affair with the Russian poet Esenin, their marriage and its break-up and Esenin's suicide. As in Europe, Duncan attracted many notable people and Schneider describes Duncan's meetings with Stanislavsky and their subsequent influence upon each other. Lenin's interest in her work is also mentioned. All this Schneider relates against the backcloth of the Soviet Union in the period between the Revolution and Stalinism, when revolutionary idealism and zeal was coming to terms with the business of running the country.

From this book it is possible to gain fresh insight into Isadora Duncan as a person. The drowning of her two children in Paris before the Russian visit and the bizarre manner of her death on her return to Europe are well documented elsewhere, and her seeming talent for attracting tragedy is evident again in Russia with a disastrous love affair and marriage resulting in her husband's suicide. Schneider writes of this with understanding and at the same time conveys Duncan's unfailing belief in her art, her desire to comment truthfully on life through dance and her ability to gain strength from each setback and to pursue her aims without compromise.

This book is published at a time when there is a remarkable resurgence of interest in Isadora Duncan. Ken Russell's film for the B.B.C. and Universal Pictures production starring Vanessa Redgrave have made use of Duncan's "larger than life" story and recent books by Walter Terry (1963) and Irma Duncan (1966) have added considerably to the literature on the dancer. How does Schneider's contribution compare with other books on the same subject? As mentioned previously Schneider writes on a period in Duncan's life about which comparatively little is known. He criticises at length the book by Duncan's friend Mary Desti published in 1929 in an attempt to 'complete' the Duncan story where the autobiography left off and which describes Duncan's life in Russia. According to Schneider Desti distorts facts and when she lacks information fabricates it. However, the reader of Schneider's book may feel at times that here too the facts have been judiciously tidied up, for throughout, the way of communism is extolled to the detriment of capitalism. It is fair though to point out that much of the criticism of capitalism comes from Duncan herself who saw in communism "the ideal domain". On a previous visit to Russia she had witnessed the funeral of the workers shot down before the Winter Palace on "Bloody Sunday", 5th January, 1905, and was both deeply moved and incensed by this experience, writing in her autobiography "if I had never seen it, all my life I would have been different".

Perhaps all biographies are biased, but anyone interested in finding out what Duncan achieved in Russia now has Schneider's account to compare with that of Irma Duncan, the only one of the "Isadorables" to accompany Duncan to Russia. (In Russia the children were called less happily "Dunclings"). Magriel's book published in 1948 contains a five page bibliography on Duncan, a wealth of material to which Schneider's work is a valuable addition.

It seems unlikely that we shall ever know how Duncan danced (the numerous plates in Schneider's book can only hint) and probably this is unimportant. Duncan's place in the history of dance is assured—she was aware of Delsarte's work, met Delcroze and is acknowledged by Laban, Wigman and the American modern dancers as the founder of the new dance. She left no technique, no style, no rules (and perhaps this is as well because today these would be anachronistic) but her great contribution to dance was her idealism. Anyone interested in the heroic yet human personality of the artist who began modern dance should find Schneider's account of Isadora Duncan's Russian years fascinating, saddening but stimulating.

JUNE LAYSON.

EXPERIENCE OF SPONTANEITY

Peter Slade. Longmans 50s.

"Out of the simplest thing is spontaneity itself released". It is a mark of childhood for "Young children live like poets. To explore, discover, prove and then rejoice should be their heritage. The rejoicing arises out of total expression, forms of flinging your whole self against sky on mountain tops in innocent festivity. You are spiritual and animal all at once. A sound, a smell, a feel has a richness bathed in wonder, that in later years may soon be lost. Only the fortunate retain it". It is the loss of it in the growing boy and girl, and in men and women that Peter Slade mourns and in his concern to keep alive and sustain the spontaneity, which children have, he has written the book "Experience of Spontaneity". He believes that "spontaneity at its best and most attractive is an expression of joy. But it can be a purge for sadness also". Through it, all may achieve the "golden hour or moment" and, as the publishers point out "It is the golden hour that the book is about".

The book is largely autobiographical and covers experiences of childhood and early manhood, of delight in things seen and felt, of unhappiness, hardship and struggle but out of which came those moments which to Mr. Slade are 'golden'. The philosophy underlying his work is revealed through numerous accounts of meetings with people of all walks of life and of classes taken with students of all degrees of intelligence and background. One learns of the pioneering work he has done and one gains an insight into the historical development of 'Child Drama' and of the building of the Drama Centre at Rea Street, Birmingham. Each account is followed by comments in which Mr. Slade looks back and describes the significance of each incident and experience. It is obvious that he has kept detailed notes over the years and he has felt it necessary to include these details. More selection might, perhaps, have avoided repetition and made more pointed the tenets of his philosophy. The mixture too, of incident and comment seems to make for some confusion and one wonders if a different plan, in which autobiography formed one section of the book and comment another would be of greater help to the reader.

Considerable emphasis is laid on play, the essence of which is voluntary, unconstrained action or movement, and which in turn is a definition of spontaneity. Most educationists today would agree and indeed, the need and opportunity for play is being stressed more and more.

One of Mr. Slade's methods when working with groups is to start with ideas,—three or four suggestions obtained from the group generally, often quite unconnected and seemingly inconsequential. With these, he weaves a story which becomes the basis for the

EXPERIENCE OF SPONTANEITY

spontaneous improvisation which follows. His ingenuity and imagination are remarkable and the reader can find much here to help him in the way of suggestion and ideas for any similar work he may do. Fantasy plays a large part and the stories have a romantic quality which some present day groups might find not sufficiently harsh or robust.

The need to break down inhibition of body, mind and emotion is stressed and Mr. Slade uses, as well as the stimulus which his ideas provide, music and sound. A dance response to music is an essential part of his philosophy and through it he encourages a developing and extended awareness of body movement and through it greater freedom of response. He is aware, too, of the importance of the pattern and pathways of movement which seem to be a natural response to ideas and music. For those who read the Art of Movement Guild Magazine, however, the reference to movement will, I think, appear to be arbitrary and discursive. Mention is made of Laban's work by such phrases as "Laban movements" and "Laban efforts", but what they are and how they differ from other movements suggested in the text is not stated. Again, one would not wish, in any way, to deny the importance of response to ideas, music, sound and visual stimulation, nevertheless these are all external—something given to the group or individual. Of course, all expression springs from sensory experience but movement itself is a sensory experience which may touch the heart of the mover and fire imagination so that the stimulus and the expression unite in the dance as in no other mode of expression. A knowledge of this and of the substance of movement would, one feels, add to those experiences of spontaneity of which Mr. Slade writes.

MARGARET DUNN.

CHOREOGRAPHIE SUR LES VISIONS DE L'AMEN d'

OLIVIER MESSIAEN by PATRICIA MALAVARD

(One volume, 85 pages, colour illustrations, 98 francs.
published by Editions Albert Morancé, 1 rue Palatine, Paris VIe)

Patricia Malavard, a French Canadian dancer and designer, invented and drew her choreography to five sections of Messiaen's 'Visions de l'Amen', and this original attempt was published by Morancé, the French publishers of fine art books.

Moving figures are drawn above and between the piano score for four hands, with musical notes and stave lines printed in different colours, whereas the dance figures are mostly drawn in black and white; black for the male, and white for the female dancers, or red for the group, and black for the solo dancers.

The whole work is a labour of love as it appears that Messiaen has not given his permission for this choreography to be performed by dancers; he considers his music essentially symbolic. One may well ask whether he considers pianists to be the more angelic in appearance, and why? It is likely that Messiaen is unaware of the possibilities of dance as a spiritual expression. Meanwhile it is known that he has changed his mind in regard to another work of his, namely the Turangalilla symphony, which was performed last year at the Paris opera, and which has been choreographed by Roland Petit, so eventually he may change his mind in favour of the performance of his music to Patricia Malavard's choreography.

Her style seems to be a combination of American modern dance, containing a lot of falls and recoveries, reminiscent of Doris Humphrey's technique, with elements of Judo.

As usually happens in stick figure notations, only the end results are clearly indicated, and it appears, one has to be well acquainted with that particular kind of technique to fully understand what is meant. However, this book is beautifully produced, and it should appeal to the connoisseur and the collector of rare books on art and dance.

LILIAN HARMEL.

RECORDS FOR DANCE

Series B. (7" 45 r.p.m.) 1 & 2 and Series A. (7" 45 r.p.m.) 1 & 3, to accompany Readers in Kinetography Laban, Series B. Books 1 to 4 by Valerie Preston-Dunlop

The dance teacher will welcome these two new sets of records. They have the characteristics of good dance accompaniment—the quality to stimulate action, contrasts in dynamics, short duration, rhythmic interest and clear phrasing.

B.1 and B.2, composed by John Dalby, are designed to accompany the dance scores in Books 1 & 2 and the two records from set A., A.1 and A.3 composed by Andrew Wilson-Dickson, accompany the dance scores in Books 3 and 4 consecutively. All of the pieces on these records are successful in giving good support to the scores, often with great ingenuity and beauty, but are equally suitable for creative work which is not related to the dance scores.

The music on B.1 and B.2 includes four rhythmic action-type pieces, four playful ones, one particularly dramatic, and six which are lyrical.

In Ser. B.1 band b in 3/4, titled "Lilting", the synchronisation is most appropriate, especially at bar 13 and 14 where one arm gesture follows another, from 17 to 21 where the travelling action is introduced, and from 33 to 34 for the leaping motifs. The basic theme is gathering and scattering. This is a particularly beautiful piece of music with clear and lovely melodic phrases. It is also suitable for a group dance. Ser. B.1 band d., another lyric piece, is in 4/4 and titled "Legato/staccato". It has attractive harmonies and a contrasting mood, 2/3. It would easily lend itself to a sensitive duo. Towards the end it quickens in tempo. Ser. B.1 band g. 4/4 is titled "Accented". This is one of the more playful pieces and has colourful changes in dynamics. It is a difficult piece for beginners but the more experienced find its surprises fun. Ser. B.2 band a. would make a good accompaniment for a dance contrasting movement on the spot with travelling. It is in 6/8 and titled "Persisting". Among the pieces played with an interesting 'rubato' is Ser. B.2 band f. It is one of the rhythmically stressed pieces inspiring a variety of actions. It is in 4/4 and titled "Changing". The dance score theme is 'twisting' and the changes of 'front' are helped by the music's restless character brought out by modulations. Both Ser. B.2 band b. 12/8 titled 'jumping' and band h. 7/8 titled 'playful', have a touch of humour. b. is cheerful and onward going with good pace, h. aptly underlines the theme of the dance score 'body percussion'. The three dance bands c., d., and e. are lyrical in character, c. is a piece played 'rubato' and requiring alert attention. It is in 5/4 and titled 'adagio'. d. 4/4 is

RECORDS FOR DANCE

a most attractive piece with a good range between 'piano' and 'forte'. The title 'expansive' is appropriate. The expansion happens gradually in the music. e. has a contained character which fulfils the title 'steady'. It would be a good accompaniment for a dance which exploited a small floor area and employed controlled gestures. It is in 3/2. Ser. B.2 band g. is a strong dramatic dance growing to 'forte' at the end and changing in metre between 2 and 3 in the bar.

John Dalby's versatility is illustrated by the wide range in character and style of these little compositions. They are particularly notable for the ease with which they adapt to the dance score and still remain inspiring for dance work apart from the books. The good quality of this music is sustained throughout, apart from lapses into trite harmonies and melodies such as the beginning music motif on B.2 band b. The records B.1 and B.2 will inspire students, stimulate dance work with secondary age groups and, with care in selection, prove useful for older juniors as well.

The musical accompaniment for Books 3 and 4 is on record Ser. A. Nos. 1 and 3. Ser. A. band d. 3/4, accompanies the first duo in Book 3. The music is lyrical and harmonically pleasing. Ser. A.1. band h. 5/4 accompanies the more 'awake' second duo in Book 3. There are tender moments in the music which synchronize with the 'meetings' in the dance. Ser. A.1. band i 3/2 is dramatic music accompanying the third duo in Book 3. The climax in the dance is well supported in the music. The last dance in Book 3, a trio, is accompanied by a very dynamic and well phrased piece A.1. band f. The synchronization has gone wrong here; there are 32 bars of dance score to 30 bars of accompaniment, which includes 2 bars of introduction.

For the solo in Book 4 Ser. A. 3 band c. provides an exciting piece of great rhythmic vitality, building up in tension from bar 21 and releasing in bounding accents for the jumping phrase at bar 25. The running melodic line from bar 33 onwards supports the travelling action and then subsides gently to the repeat in the dance score. Ser. A.3 band b. accompanies a duo in Book 4. At bar 17 where the travelling phrase first occurs the music has a helpful harmonic and melodic change. Ser. A.3. band f. accompanies the last dance in Book 4, a trio. The music has great pace and variety in its placing of accents. The change of tempo, at bar 17, to the climax at bar 24 adds further to the musical interest.

These two records A.1 and 3 by Andrew Wilson-Dickson demand more musical maturity than the B series. The pieces are never 'pretty' but often beautiful and frequently rhythmically out-

RECORDS FOR DANCE

standing. If they were used selectively, and some help was given, these records would be suitable for dance with secondary ages and will be found to inspire students with some musical background. It is a pity the bands have not been given titles—the titles on the bands on the B. series are most helpful. Both sets of records have very helpful information, on the back of the covers, which gives the metre, number of bars and length of phrases.

It will be understood from my unreserved enthusiasm in reviewing these two sets of accompaniment that I believe they are fulfilling a great need in dance education and recommend dance teachers to add them to their collection while they are available. I am grateful to Judith Holden, my colleague, for acting as my music adviser during my examination of the records, and to my students for their co-operation when I put the music to "work".

DAVID MCKITTRICK.

STORIES IN MOVEMENT—3
 PANTALONE'S PANTOMIME
 E.M.I. Records.....7 EG 8981

'Pantalone's Pantomime' is a valuable addition to the series 'Stories in Movement' devised by Rachel Percival. This time the music is by David Lord and it shows the same clarity of purpose as in the previous records by Peter Wishart and it is again excellently played with freshness and vitality.

I find this story less convincing than the other two, but the different bands of the record with their contrasting instruments and varied rhythms should prove extremely useful to the movement teacher who needs help in translating dramatic characters into movement. For instance, the 'press-wring-slash' character of Pulcinello is admirably contrasted to the quick-light character of Harlequin. The flowing 'float-flick' character of Columbine contrasts with the sustained tension of the Magician who clearly exerts a powerful influence over all who come near him.

Although the music is written with a specific Harlequinade story in mind (and note 2 explains that speech may be improvised between the bands to add to the story), nevertheless it would be quite possible not to consider the story at all, but to use the pieces as stimuli for movement improvisation, or as accompaniment to other movement ideas.

GERALDINE STEPHENSON.

LIST OF THESES

At the request of Council Mr. Howlett spent considerable time compiling the following list of written work undertaken by students in connection with their work in the art of movement. It is published on the understanding that the Guild will accept no responsibility for the views expressed.

Title	Name and Status of Author	Year of Writing	Where Available
Modern Dance as an Art Form in Recreation and Education	Nancy Clarke	1967	6 Leeds Old Rd. Heckmondwike, Yorks.
Modern Educational Dance or Educational Gymnastics	P. Mulligan, Student	1963	Hatfield Sec. School, Doncaster
Dancing in Education	J. Rand, Student	1964	Sheep Hatch School, Farnham, Hants.
Modern Educational Dance in Women's Colleges and Schools until 1958	F. Holtgen, Student (Dip.)	1961	Univ. Bristol Inst. of Ed. Lib.
A Study of Dance Notation	A. Elsdon, Student	1960	Univ. Birmingham P.E. Dept.
Modern Dance Composition	H. Johnston	1964	Univ. Birmingham P.E. Dept.
Movement and Personality	Mrs. M. A. Rosewarne-Jenkins, Principal Lecturer	1956	Bedford Coll. of P.E.
Observation of Movement in Relation to Children	Miss B. Cox	1958—63	Univ. Leicester Library
Investigations of Movement Needs and Preferences of Secondary Schoolgirls, 11—15	Mrs. Rosewarne-Jenkins		Univ. Cambridge Inst. of Ed.
Psychology and Anthropology of Dance	T. Corser, Senior Lecturer	1966	Univ. Leeds Inst. of Ed.
A Dancing Lesson—Survey	Miss B. A. Jackson		Endsleigh Coll. Hull

LIST OF THESES

Title	Name and Status of Author	Year of Writing	Where Available
Dance and Drama and the Training of Teachers	Miss V. R. Bruce, Principal Lecturer		Dr. V. R. Bruce, City of Leicester College of Education, Scaptoft Leicester
Movement Language and Poetry: The origins of Language and Poetry in Movement and the use of Poetry in the Stimulation of Movement	L. J. Hayword	1968	Institute of Ed. Univ. of Leeds

MICROCARD THESIS ON DANCE

	Title	Name and Status, etc.	Year of Writing	Where Available
PE 563	Movement and Three-Dimensional Art: An Exploration	Eller, H. Heanne	1962	St. Luke's College of Education Exeter
PE 646	An Approach to the Portrayal of Emotion in Dance	D'Angelo, Janeen S.	1963	
PE 144	An Ethnologic Approach to Regional Dance	Ashton, Dudley	1951	
PE 268	An Investigation of the Types and Forms of Dance existing from 476 to 1500	Fortenberry Helen	1955	
PE 8	The Measurement of Capabilities for Learning Dance Movement and Techniques	Benton, Rachel Jane	1942	

LIST OF THESES

	Title	Name and Status, etc.	Year of Writing	Where Available
PE 599	Dance and Aquatic Art: A Comparative Analysis of Two Movement Studies	Rochman, Rose P.	1962	
PSY 237	The Effect of Rhythmic Accompaniment during teaching of Fundamental Motor Skills to Elementary School Children	Beisman, Gladys L.	1964	
PE 671	The Visual Dynamics of Group Choreography	Heath, Marcia S.	1965	
PE 685	The Process of Thematic Unity in Dance	Murray, Ruth E.	1963	
PSY 202	The effect of two regulated changes of tempo upon the emotional connotation of a specific dance study	Hays, Joan C.	1965	
PSY 233	The influence of an Auditory Rhythmic Pattern of the learning of Gross Movement Tasks	Westall, Karlette V.	1963	

Special Studies of Art of Movement Studio Students are available to Guild Members at the discretion of the Principal.

LETTER TO THE EDITOR

17 Holland Park,
London, W.11.
March 19th, 1969.

Dear Madam,

I am concerned that certain comments on Kinetography and Motif Writing which appeared in the November 1968 issue were misleading. These appeared in David McKittrick's review of "Readers in Kinetography Laban, Series B", and in Valerie Preston-Dunlop's letter on notation in movement education. I would like to take this opportunity to clarify the situation.

Name of the Laban System

As this is the Laban Art of Movement Guild Magazine, it is understandable that the name Kinetography Laban might be abbreviated to "kinetography", but surely not on first mention since the latter is a generic term applicable to any system of writing movement. Because one had to be specific, the term Labanotation was evolved. (Labanotation and Kinetography Laban are the same, should anyone not realize this).

Valerie Preston-Dunlop writes as though Kinetography Laban and Motif Writing were two separate and different systems. Motif Writing, as Mr. McKittrick points out, is an application of the movement analysis and signs on which Kineography Laban is based.

Invention of Motif Writing

Laban originated the idea of Motif Writing and over the years dance teachers who knew Labanotation made use of the basic material as an integral part of teaching dance in a way which was a direct forerunner of Motif Writing. I myself used it with children as far back as 1957, long before Mrs. Preston-Dunlop thought such usage possible. However, full credit must go to Mrs. Preston-Dunlop for giving it the name "Motif Writing" and for evolving usage and rules for this approach to recording movement. Hers has been a tremendous contribution which has enriched us all, but she cannot claim to be the "inventor", and credit should be given to the work done by others.

Origin of the Symbols

Mr. McKittrick writes of tracing back the symbols used in Motif Writing to inventions of Knust or Laban. Whether for Motif Writing or for Structured Description, as we call it, the symbols have been contributed by many people. Knust, who himself has provided so much, has always been quick to acknowledge the con-

LETTER TO THE EDITOR

tributions of others. So many individuals have had a hand in evolving the system as it stands today that it is more accurate to say that the system was **originated** by Laban, with credit given to the major "foster parents" who carried it on. As one of these foster parents, I have contributed my share of ideas and new symbols, several of which are incorporated into Motif Writing. In the prevailing spirit of mutual co-operation each gives freely, waiving individual credit or ownership.

Yours sincerely,

ANN HUTCHINSON,

Honorary President of the Dance
Notation Bureau, New York; Core
Member of the International
Council of Kinetography Laban.

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