



THE LABAN
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ELECTION RESULTS

158 voting papers returned.

155 voting papers counted.

(a) 2 members filled in both blue and white papers.

(b) 1 paper contained 5 votes.

Members elected for a term of 3 years from 1971:

Margaret Bodmer
Olive Chapman
Gillian Williams
Peggy Woodeson

EDITORIAL

There are three contributions in this issue of the magazine which are, in some way, connected with the age of the Guild. The President, concerned for those members who no longer feel the urge for strenuous physical participation, proposes a new activity; meetings in members' homes. Sheila Moore's article, taken from a talk which she gave at the Crystal Palace Course, is mainly for members at the other end of the age spectrum—many of whom were not born when the Guild was formed. It is printed in the magazine by request of a younger member of the Guild who heard it and realised that so many people did not know this history that the talk deserved a wider audience. Sheila Moore found great difficulty in collecting her information. The people who were there at the beginning lead very full lives and find it increasingly difficult to remember when, where and why events occurred. The third contribution is the Report of the Festival Committee. It notes that a great many people will be interested in the use to be made of the hard earned profit. It seems an appropriate time to begin the biography of Laban.

The *News Letter* is published at this time so that final year students can see it before they leave college. Will lecturers please see that they have this opportunity so that they may know which Affiliated Group is in their area?

THE PRESIDENT'S ADDRESS AT CONFERENCE FEBRUARY 1971

I feel very honoured to address you again at this year's Conference. This last year has been such an eventful and successful one. The performance of Kaleidoscope Viva at the Royal Albert Hall was a tremendous achievement and the highlight of the year. Besides its great success artistically and the response of the audience, it showed such wonderful co-operation of all the groups from all over the country in working together and finally performing together. Our special thanks go to Geraldine Stephenson who produced the whole performance and did a tremendous amount of work in harmonising and bringing everything together. We must also remember the Festival Committee, the sponsors and all those who helped to bring the whole effort to such a successful completion. Our Guild has achieved a new peak in its activities and demonstrated the importance of our aims and work.

All of you who are here today to participate in our Conference have come, not only because you are a member of the Guild, but because you have experienced the value and importance of Laban's work. Kaleidoscopia Viva has been a great tribute to Laban and has shown how his ideas have spread and are held alive by so many. I do hope that you all feel how we are growing outward from a common centre, but at the same time a stronger bond unites us when we meet.

Laban's concept of movement and dance and its relation to the human being and to humanity have such an all embracing quality and this year's Conference title tries to embrace this wide field. We are honoured to have Professor Reid with us again this year. Last year he gave us a most interesting and enlightening lecture and he felt that it would be worthwhile to continue at this Conference with further discussion into the matter and meaning of movement. We are therefore stressing, at this conference especially, discussion about this subject, but we shall have also dancing together on Sunday for those who know a Conference would not be the same without the dance.

The activities of our Guild have now reached a wide range; conferences, courses for study and dance, our magazine and now our performance of Kaleidoscopia Viva. You all know that this latest item was in order to celebrate the 25th anniversary of the existence of the Laban Art of Movement Guild. This means that there are some of us who have been members for almost all of the time of its existence. 25 years is a long time and there is a group of people within the Guild who are not any more so young, who may find it difficult to participate energetically in practical sessions and may even seek no more intensive intellectual study. But they still feel they belong to the Guild and indeed they are an im-

THE PRESIDENT'S ADDRESS

portant part of our membership because they are the ones who have helped to build up the Guild and who have sustained it through difficult times. They are the ones who most strongly believe in and support Laban's work and have themselves experienced creativity, freedom, relationship and communication through dance. Laban realised all these needs. He knew also of the great importance of instant communication as one of the most important factors in our Guild. I believe in this 'togetherness' very strongly and so I would like to suggest yet another activity for our Guild. I mean to inaugurate meetings or gatherings for the sole purpose of coming together, of having a gathering by some of our members and friends of members. I myself have been a member of the Guild since its inception and I am not any more of the youngest (in fact I think I may, literally, be one of the oldest members). I have gone through many and varied experiences in life and I know the need for communication, for a feeling of belonging is of the utmost importance in our time. I therefore would like to offer my home for a first meeting of this kind. You may know that my home is in Manchester and there are many members in this area who may welcome such a gathering. Of course any members from any part of the country will be welcome. My invitation is for the afternoon and evening of Saturday, 19th June at 1 Stanton Avenue, West Didsbury, Manchester 20.

I am sure that later on a member in London will offer his or her home for such an occasion and so we can spread such meetings round all the regions. As no hall will be needed it only needs one member to take the initiative, collect names of people and let them know when and where there is to be a meeting. I do hope there will be some response to this suggestion.

I do wish you all a happy time at this Conference, time for thought and discussion, time also for meeting and time for being together.

REPORT OF THE FESTIVAL COMMITTEE

The presentation in the Albert Hall had two aims: to give the dancers an experience in sharing and co-operating with many others, and to give both the audience and the dancers the experience of sharing something together. I feel that both of these aims were achieved.

The actual Festival Committee was a very small one and remained constant throughout the whole period of planning, and these two factors greatly contributed to the success of the venture.

It is hoped that the Festival will have made a profit in the region of £2,500. At the beginning of their work the committee had very little support from Guild members; the first large donations were received from outside the Guild. When planning any future occasion great thought will be needed in order to arouse the membership from its apathy; their interest, and therefore their money should have been forthcoming much earlier in the organisation. Because money was so slow in coming, regional groups were spurred on to raise money for their own group's contribution and this they greatly enjoyed. The disadvantages were that the Festival Committee had to offer minimal fees to professional people and this was very embarrassing; the film had to be made in black and white rather than colour and the still photography could have been more ambitious. Guild members also gave little assistance in offering hospitality until the last moment.

The Guild owes an enormous debt of gratitude to Miss Chapman who undertook the unenviable task of publicity and was so ably assisted by Miss Harvey and Miss Woodhall. Here again a great deal of work was done by people outside the Guild who had some sort of contact with Laban or his work, e.g., all the lighting for the performance was obtained at a reduced charge because a director of the company had been a pupil of Laban. The Girl Guides offered their assistance in return for help they had received from the Guild in producing their pageants.

Since the original idea for commissioning music especially for the performance had fallen through it was necessary to get permission from the Musicians' Union for taped music to be used. These negotiations took over a year! Other technical difficulties were encountered. The tape recorder broke down at the afternoon performance and was turned by hand.

Although some regional producers found it difficult to work within preordained structures they agreed eventually that the exercise had been good for them and, on the whole, this organisation worked well. It is worth noting that the main bulk of the dancers were not Guild Members but members of Affiliated Groups.

The Easter Rehearsal Course was a great achievement in several ways. 400 out of a total of 445 dancers attended. The total

REPORT OF THE FESTIVAL COMMITTEE

personnel was 480. These few days were invaluable for relationships and communication and built up a really good atmosphere amongst all the dancers participating. There was a marvellous self discipline of individuals within groups and of groups within the whole. Particular thanks for the success of the course were due to Miss Casson of Lady Mabel College, to Miss Dunn and Miss Tomlinson.

A special tribute must be paid to the work which Mr. Henshaw did for the Festival. He was indispensable throughout and in particular his technical expertise enabled him to cope with that side of the organisation. A combination of one person responsible for the artistic elements and one for the technical aspects was essential in the planning of the event.

Many people gave their services and an enormous effort was made by a great number of people to make the Festival a success. It should be borne in mind that large numbers of people will naturally be interested in what is going to happen to the profit that was made.

GERALDINE STEPHENSON.

INFORMATION COLLECTED FROM QUESTIONNAIRE BY COURSES AND CONFERENCES COMMITTEE

FELLOWS (6 answered)

1 was satisfied with courses.

2 were partially satisfied.

There was a feeling that courses could be open but that the content and level should be clearly stated.

FULL MEMBERS (75 answered)

14 were satisfied with courses.

44 were partially satisfied.

5 were dissatisfied.

There was a general feeling expressed that more courses should be held in the North.

Several asked that courses should be held during vacations and that they should be at least a week in length.

Suggestions regarding the content of courses resulted in the following list:—

Space Harmony, Observation, Composition, Therapy, Industry, Combined Arts, e.g. Music, Drama, Art.

There was divided feeling about making courses open or having specific courses for specific groups, but most people expressed a view for balanced courses of theory and practice with time for discussion, so that greater depth of understanding could be achieved.

ASSOCIATE MEMBERS (134 answered)

26 were satisfied with courses.

64 were partially satisfied.

19 were dissatisfied.

20 people specifically asked for more courses in the North; the South Coast and the South West were also specifically mentioned as it was felt that courses became very expensive when so much travelling was involved.

Opinion was equally divided between term time and vacation courses.

Many people asked for weekend courses, or series of weekend or evening courses.

The suggestions for the content of courses was similar to the Full Members' list but included Movement in the Theatre and Notation.

The majority view was for Open courses with the level and content clearly stated in the publicity.

Again a balance of Theory/Practice/Discussion was asked for so that a greater depth of knowledge would result.

Several requests for courses for students only and more weekend courses for the Standard Examination.

One or two suggestions for the staffing of courses from outside the Guild membership.

INFORMATION COLLECTED FROM QUESTIONNAIRE BY PUBLICATIONS COMMITTEE

FELLOWS (6 answered)

4 were satisfied, 1 was partially satisfied and 1 wanted a complete restyling of the magazine with articles from art, industry, and sociology. There should be advertisements and illustrations.

FULL MEMBERS (62 answered)

51 were satisfied, 2 were partially satisfied and 9 were dissatisfied. The most general suggestion was for advertising and this was followed by 'help with teaching'. Several asked for guidance for personal study, other literature for outsiders, for a biography of Laban and for professional writers to be engaged.

The dissatisfied said that the Magazine was 'too expensive', 'a waste of time', 'too intense', 'too personal', 'not personal enough'.

ASSOCIATE MEMBERS (136 answered)

106 were satisfied, 22 left the question unanswered and 8 were dissatisfied. Again there was a demand for help with teaching and for advertising. Several wanted the scope of the magazine widened to include articles on swimming, athletics, gymnastics, sociology, etc.; there were requests for a letters section for discussion, for pictures, for colour and glossy paper, for a biography of Laban, for simplification and explanation of Laban's concepts and for more frequent issues. There was a demand for articles from head teachers, lecturers in colleges of education and from notable Fellows. There was also a suggestion that one issue should be devoted to one subject.

MOVEMENT RESEARCH by MARION NORTH

This is a brief report about a pilot scheme which could perhaps lead to a major research project in the future. The expression 'research' has been used rather generally in some circles, to include any investigation or piece of interesting information about movement and, say, personality or dance or teaching. This preliminary study is no more than an exploration into the movement characteristics of children of different abilities, but within it, a system has been devised whereby a larger group study could be carried out, if and when there is ever a group of proficient and experienced movement observers.

It has long been recognised in everyday life that movement reveals personality traits. The initial observation of even a stranger can indicate something of his permanent or temporary attitudes and temperament.

The observation may be conscious or unconscious, but links are made between the person's body attitudes and postures and his expected responses and outlook.

The deeper study of movement has revealed that very subtle distinctions can be made within the rhythms and patterns of a person's way of moving, and a suggestion is made in this study of how such movement elements can be classified. The hypothesis is made that not only is movement related to personality, but that the richness of movement 'vocabulary' has a high correlation with intelligence.

Movement observations were made and categorised on 27 children. A specially devised situation was developed so that each observation could ultimately be completed in 30-40 minutes. The children were stimulated to use all different kinds of movement phrases and patterns, in different situations—alone, with a partner, in a group. The observations were then analysed, and translated into scores: 0 (absent), 1 (latent or infrequently used) or 2 (well developed and frequently used) for 125 Items.

These scores were compared with I.Q. test scores, and with personality test scores and comments. The results if they are confirmed by further large scale studies seem to indicate that the total movement score correlates highly with intelligence; that some aspects of movement (for instance, the total of items 37-60, which indicate the richness of movement elements appearing in combinations of two) also correlates highly with I.Q.; and that some aspects of movement are more indicative of personality traits than intelligence specifically (e.g. Items 119-121 which indicate whether a child is a high, medium or deep mover, or Items 101-105 which show variations of body shapes).

As an example of how movement reveals personality some attempt was made to relate the movement vocabulary and patterns of the 27 children to Factors E of I.P.A.T.* and to show which

* Institute for Personality and Ability Testing, U.S.A.

combinations of movement are significant in assessing dominance or submission.

Six short films (10 minutes each) have been made of twelve of the children, to find out which items aspects of movement can be captured in film, and which cannot be recorded in this way.

There is a great need for movement specialists to undertake research at a level comparable with that which is made in other disciplines. Without this ongoing new knowledge, the interest in movement study will remain contained within a small group of people in various spheres—education, therapy, industry—who have no stimulating source of new movement discoveries. It seems to matter less whether a particular hypothesis can be proved right, than that there are sufficient enquiring minds who make the hypothesis, and proceed to confirm *or* refute them. Too many unsubstantiated claims are made about the values and significances of movement, and not sufficient hard investigation!

Unfortunately, those who may be suitable and interested to take part in such arduous work, have also to face the reality that a long period of study may be necessary before the opportunity arises to take an active part in a research team. But the sad truth is that there are too few amongst us who will develop interest beyond study for a year or two. There are so many fields of research which could attract the best of our new members, and perhaps responsibility for the lack of interest should be seen as lying with those of us who have been longest in the work, and have somehow failed to interest others sufficiently.

The next investigations, already under way, are concerned with developing patterns of movement in infants and young children. Already some of the generalised statements about the movement of babies can be seen to be naive and limited—for already at birth they have a surprising range and style of individual movement patterns. If the earlier indications about intelligence and personality of 9-year-olds are proved at some later date to be valid, then the question arises, how early can such trends be observed? Is there any help on infant development which a movement investigation could give, by drawing attention to specific movement development? Is this non-verbal source of information about the child being developed to complement the memory of childhood? Etc., etc.

by CARL HARE

In the 1970 Spring Term at the Art of Movement Studio a series of seven experimental workshops in improvisation entitled *Nightplay* were conducted under the joint guidance of four of the Studio's instructors—Garry Bate, Yvonne Clarke, Janet Goodridge and Vera Maletic—and myself. This account of *Nightplay* is given in the beliefs that the exercises described may provide a useful link between the areas of Educational Movement and Educational Drama; that some of the exercises open up areas in the analysis of the nature of movement that might be fruitful to explore further; and that more attention should be given to the use of new forms of improvisation in movement.

Several important problems appear to arise among some students of movement and dance: a tendency to be too self-conscious in moving, an insensitivity to interplay with partner or group, and a lack of imagination in dealing with dramatic situations; *Nightplay* was devised to deal in improvisational terms with these problems. Since there was a considerable difference in the nature of these problems, two overall objectives were established: to explore the area of non-verbal communication, and to develop an ability to respond fully and truly to a dramatic situation.

These objectives were then interpreted in terms of improvisational aims. The first and most important task was to establish a sense of trust, first between the leaders and the players, then in the player himself, and finally among all the players. The player had to be highly motivated in order that this trust could be built. Inseparable from these tasks was the need to create the free and exhilarating atmosphere of play and game. Behind these general aims were the specific aims of improvisation itself: to develop an ability to cope imaginatively and spontaneously with each moment of the given task; to become conversant with the basic techniques of dramatic improvisation; and to expand the imaginative vision of the player by allowing him to sense things around him in new ways.

The overall themes were also interpreted in terms of the Laban-orientated background of the students, with particular emphasis given to awareness of body parts, awareness of the body in space, and the instrumental use of body parts. Other movement themes entered in as well, of course, such as partner work; but the earlier themes were concentrated upon because they are so basic to early play in improvisation.

Given the complexity of the aims, it was no mean feat to organise the material of the workshop in seven sessions of two and a half to three hours each. It was decided that both of the major

aims should be dealt with in each session. Although the exercises varied considerably and the time allotted to each aim could change, the structures of the sessions remained constant throughout the series—work progressed from exercises dealing with individual awareness to group games, and from non-verbal to dramatic activities.

Also, the atmosphere of each session was deliberately made different from that found in the classes of the Studio during the day, in order to break down the players' normal habits and to force them to work in different ways. Three means were used to create this new atmosphere, which had to be established only an hour after the players had finished their classes. The first was to change the nature of the environment. The sessions took place regularly in the Old Saltarium, a studio admirably suited for the workshop, with its large floor backed by a white wall, its seating area, and its spotlights and lighting board. To change the nature of the room, we first changed its lighting. During the day the light from its many windows was augmented by fluorescent lighting; during the session the curtains were drawn and lighting was made specific through the use of fresnel and mirror spotlights. As well, the nature of the spotlighting was changed each session through the use of colour, intensity or position. Similarly, the space of the room was altered. Sometimes the floor surface was changed; at other times the whole space might be filled. (Usually we alternated between the atmosphere of the space affecting the player and the player affecting the atmosphere of the space.)

The second way in which a change in atmosphere was achieved was by altering the player's attitude to the way in which he entered the room. Normally, classes in the studio began by the class assembling and then commencing work; in *Nightplay* the player was individually assigned a task the moment he stepped across the threshold, whether he arrived early or late. This 'pre-session' work was carefully planned as a warm-up to the material in the session proper, but it developed a sense of immediate involvement on the part of the player as well.

The third means was the manner in which the session was run. Every effort was used to develop a sense of play; consequently, analysis was left, so far as was possible, to the end of the session; any sense of social approval or disapproval was eliminated (an exercise either worked or it did not work—the results were immediately evident to the whole group); the leader remained in control, but was inconspicuous until needed; exercises were carefully varied to eliminate the need for 'rest breaks' during the lengthy sessions; necessary discussion took place in a circle on the floor or in small groups; any observers sat in the shadows; if a player wished to leave an exercise he could do so freely, so long

as he did not affect a group project.

A TYPICAL SESSION LOG OF NIGHTPLAY #5

By this session the players were quite at home in crossing the threshold of the room to be confronted immediately with an individual task. This time the way in which the space affected them was important.¹ The lighting was warm, bright and specific, contrasting with the strong variations in colour and intensity that had confronted the players in previous sessions. As the player entered the room he was given a number of plastic cups or styrofoam pieces (which other players were breaking up) which he then placed on the corners of the one-foot-square cork floor tiles. By the time that the floor was completely covered in this fashion, all the players had arrived. The area in the middle of the room was covered with the plastic cups; surrounding this area and extending to the extremities of the space were the styrofoam bits. The players individually then walked or ran through the space, taking care not to touch the ranks and files of objects. After they had become familiar with the space arranged in this fashion, a game of tag was set up, in which the players could run or walk normally in the central section, but could move only in slow motion in the outer spaces defined by the styrofoam bits. If tagged or seen to move at the wrong rate for the area, a player had to remain frozen until the end of the game, which finished when all had been tagged or frozen. The debris was quickly cleared from the floor to end the 'pre-session' or warm-up play.

The session proper began with focus games. Groups of three were formed; each group moved about the space (all groups moved simultaneously) with one of its members taking, and the other members giving him, focus. In the first game the session leader gave signals to change the focus from one individual to another in the group, which formed a 'focus picture'; in the second game, the player had to keep the focus and be given the focus while continuing to move until the next signal was heard; in the third game the players used dialogue and sounds as well as movement (which was not allowed to stop) to establish focus; the players could themselves choose when to take focus, and each group was observed by the others. The game was then expanded to allow each group to take, and to be given, focus from the other groups; as well, the groups explored the effect of all giving, or all taking, focus.

At this point, the lights were turned off, leaving only the dim glow from overhead electric heaters, and the players, dispersed throughout the space, played a sound focus game in which every player made a sound simultaneously, then one took focus and the others yielded until a new player asserted focus. This game led

1. See page 14 regarding space-player relationship.

naturally into playing with echoes, then learning to fill the space with sound, exchanging rhythms, and playing with the possibilities of anacrusis.

In the previous session, exercises dealing with an analysis of movement and action had begun; in this session, this work was now continued.² The session ended with a series of Shadow Games based on the action exercises and using colour (from a spotlight colour wheel) and sounds from the players to create the setting for shadow scenes.

RESULTS OF 'NIGHTPLAY'

Did *Nightplay* succeed in its intentions? We think that it did. Although the sessions took place after a full day's work at the Studio, and at an awkward hour—6.00 p.m.—the interest of the students never flagged during each session, even though no breaks occurred in the two and a half to three hour period. By the last session, the students had lost much of their self-consciousness, could interplay readily, and were using the space comfortably. Dramatic awareness had only begun to be established, but the students were eager to learn more in this area. As well, the quality of their movement was changing, with an expanded movement vocabulary and with more meaning incorporated into it.

However, perhaps more interesting than the results that were immediately attained in the workshops themselves were the questions that they began to pose. What, for example, is the nature of the contact established between leader and group in so-called spontaneous sessions? What is the significance of learning to cope with unpredictable situations imaginatively? What demands are made upon the participant in terms of the *persona* he presents? To what extent can the movement vocabulary of an individual be expanded involuntarily? What is the importance of the attitude of play and game in these exercises? Can skill and technique be acquired by the use of spontaneity and improvisation? What is the importance of the threshold in commencing work?

It was obvious from the beginning of the first workshop that the role of the leader needs to be more thoroughly explored, particularly in movement situations that involve improvisational, spontaneous or group activities. In the normal movement classes, the leader or teacher is given authority by the class because of their respect for his knowledge; but in classes which are more exploratory than skill-orientated, the movement skill of the leader can be a handicap if the student becomes self-conscious over his own lack of skill in comparison to the leader's and therefore becomes inhibited in his explorations. In an improvisational situa-

2. The exercises dealing with the nature of an action will be discussed at length in the next article and will not be discussed here; the same applies to the shadow games mentioned below.

tion, therefore, the contact between leader and group is necessarily different. A sense of trust is built up in a variety of ways. So far as is possible, the skill-status conflict is reduced to lessen the feeling of self-consciousness; the awareness is increased of the participant's opportunity to work freely in the given circumstances; a sense of fun, excitement and interest is encouraged. The relationship of the leader to the group becomes one of mutual give and take, with the participant feeling that the leader is always there to help him with a suggestion. In this connection, the leader must not become a model to be imitated, but his suggestions should help to instigate new explorations on the player's part, at the end of which a mutual conclusion can be reached as to what happened. In *Nightplay*, a further exploration of the role of the leader occurred when several of the instructors worked both as participants and as group leaders, forming a more intimate contact with the players. In all sessions, however, a main leader was in charge as well.

Improvisation is concerned more with the unpredictable than with the predictable in a situation. Given the basic impetus for an action, the improviser then explores, without premeditation, the possibilities that emerge in solving the problem. The acquisition of skill in coping imaginatively with unpredictable situations is therefore the basic aim of an improviser, whether in dramatic or in movement terms. This ability to explore freely and confidently would seem to be equally important for the dancer as well as the actor; and from our observations in the workshops we should suggest that much study needs to be done in the movement area to foster ways of developing this ability through improvisational techniques. Important here is the breaking down of the dependence on premeditated actions and a stress on experiencing the present moment fully, as well as on understanding what the nature of an action is.² It perhaps goes without saying that any carry-over into normal activities of the ability to cope imaginatively with unpredictable situations is to be welcomed warmly!

It would seem that an actor, with his wide possibility of roles, would show on stage a *persona* much different from his own personal one, and that this difference would be greater than the change of *persona* for a dancer. In the improvisational area, however, the reverse seems true—the actor's *persona* seems much closer to his own, and the dancer's much more removed. The demands made in each art are, of course, different; but from observations in *Nightplay* it seems evident that the difference between the mover's *persona* when moving normally and when exploring an 'unnatural' movement improvisation results not merely from the conventions of movement by which he may be conditioned, but also from his basic attitude toward performance. Despite the mode in which they may be improvising—dramatic, lyric, grotesque, etc.—the movers in *Nightplay* in the early stages all tended

to concentrate fully on the outward form of their actions to the detriment of whatever content or meaning was intended; and when this attitude was broken down and examined more fully, it became evident that the player was never in fact concentrating upon the present moment of the action, but on the next. This tendency continually to premeditate what the next action should be, to consider the 'performance' to be one which had a fixed and predetermined end in movement terms, restricted both the content and the freedom of their actions. It was not until they could find a way of enjoying and exploring the moment of action itself without becoming concerned with the next action that the players could change their *personae* from fixed, rigid masks to ones more sensitive, flexible and human.

Linked to the problem of the *persona* is the problem of the extent to which there can be an involuntary expansion of the player's movement vocabulary. Again, in the early stages of *Nightplay* it was found that the players' mannerisms would recur in the exercises as they sought reassurance in movements that were familiar and comfortable to them, either in terms of movement conventions in which they had been trained, or in terms of their own movement idiosyncrasies. Two sets of exercises were designed to explore the possibilities of changing and expanding the movement vocabulary of each player. In the first, the object was to force the players to move in unaccustomed ways by the nature of the task which he had to perform. An earlier exercise in this set was a simple one: the player, in bare feet, had to walk along a pathway of crumpled paper without making a sound: the resultant movements of the player gave him new insights into the qualities of bound flow and fine touch. A later exercise was much more complicated and will be dealt with more fully in the next article: the player began to explore space while wearing spectacles containing prismatic lenses; he had to learn to accept six focal points at once; and as he did so he had to learn to relate to his fellow players, also wearing the spectacles, in a number of ways—mirroring a partner, becoming part of a machine, exploring a space in which colours and light sources continually changed. Without exception all players in this latter exercise lost their usual movement mannerisms and became much more fluent and expressive. *Nightplay* did not continue long enough to determine whether the insight from such involuntary movement could be transferred lastingly to more normal situations; but we did find that the students loosened up considerably and were freer in their movements after these exercises.

The second set of exercises were designed to change the nature of the assurances upon which the player depended, and it is these exercises which built up an attitude of play and game. We have

already discussed the leader's role in this process; but the importance of an attitude of play needs to be examined as well. In her book *Improvisation in the Theatre* Viola Spolin has explored fully the use of theatre games and their effect;³ in terms of movement games, we have found that the same excitement and sense of fun both stimulates the imagination and frees the body.⁴ Our results suggest that this is an area particularly fruitful to explore.

Nightplay did not explore to any extent the problem of whether skill or technique can be acquired by the use of improvisation. However, it was found, particularly with the exercises dealing with action or focus, that the players gained greater insight into, and therefore were able to cope better with, the movement tasks they were fulfilling. The question raised here, of course, is what skills or techniques are being considered. If in movement terms 'technique' is considered to be the acquisition of muscular habits to increase the body's ability to move and develop a movement vocabulary, then improvisation becomes here a means to explore movement possibilities that will require development of the body in specific ways. If, on the other hand, 'technique' is considered to be the acquisition of habits connected with a convention of movement (such as classical ballet) then improvisation may be a means of gaining insight at a more casual level into the content of the formal movement convention. Again, if skill or technique is considered not only at the physical level, but in terms of the way in which the performer views his material, then some improvisations are in themselves builders of habits of mind that permit the imaginative exploitation of the movement situation.⁵ The whole

3. Spolin describes a theatre game as follows: "An accepted group activity which is limited by rules and group agreement; fun, spontaneity, enthusiasm, and joy accompany games; parallels the theatre experience; a set of rules that keeps a player playing." (*Improvisation for the Theatre*, [Evanston:] Northwestern University Press, [c. 1963] p. 382.) For a fuller discussion, see "Games", *Ibid.*, pp. 4-6.
4. The shadow games are very good for this purpose.
5. This view is central to the Laban approach to educational dance: "The study and mastery of the spontaneous functions of man which have to be fostered point to the same common denominator, the flow of movement . . . The innate urge of children to perform dance-like movements is an unconscious form of outlet and exercise introducing them to the world of the flow of movement, and strengthening their spontaneous faculties of expression. [The three main tasks of the school are] to foster and to concentrate this urge, and to make the children of the higher age-groups conscious of some of the principles governing movement . . . : to preserve the spontaneity of movement and to keep this spontaneity alive up to school-leaving age, and beyond it into adult life . . . ; [and to foster] artistic expression in the medium of the primary art of movement . . . The new dance technique endeavours to integrate intellectual knowledge with creative ability . . ." (*Modern Educational Dance*, pp. 11-13). Improvisation is, of course, only one of the means by which the above aims can be fulfilled: the intention here is to explore the possibilities that improvisation provides in this area.

question of what is meant by 'skill' or 'technique' needs much more examination, particularly because of the wide range of explorations that are taking place in all the arts today.

An intriguing problem is the importance of the threshold in commencing imaginative work in movement or drama. One of the most interesting results of *Nightplay* is that it showed clearly that the careful arrangement of the environment in which the players perform has a definite effect on the imaginative level of their work and on their concentration span. All the players agreed that the most important moment for them was the moment when they stepped across the threshold. Anticipation was the strongest stimulus in this moment: on the first session, because of the unusual way in which the event had been advertised (the name of the workshop attracted attention, and a styrofoam head had been decorated with 16mm film hair on which had been painted the details of the workshop); in succeeding sessions, because of the changes in the room each time. The nature of the anticipation after the first session, however, was not merely one of curiosity, for the players knew that they would be required to relate to the room in some way immediately upon entering it, and that this immediate activity would be a personal task on which they could concentrate easily and quickly. Consequently their initial attitude was active, concentrated and forward-looking, with encouraging increases in energy and attention during the actual session itself being the result. It would appear that the establishment of a 'threshold' transition between what the player has been doing before he enters the room and the exercises that he will begin in the room is one of the best means of creating the proper creative atmosphere for a session.

Despite its specific reference to the group of students for which it was intended, *Nightplay's* value lies, we think, in the questions that were examined briefly above, and in the possibilities it opens for further research into this area. To explore these possibilities is the intention of the next article, which will examine in detail some of the exercises that were developed in the workshops: exercises to explore the nature of action; exercises using prismatic lenses; shadow games; focus games; and space games.

by REG HOWLETT

Movement is a phenomenon common to all matter. The ceaseless motion within the atomic structure of a lump of rock and the covering of thousands of miles by flocks of migratory birds may be regarded as examples of the same (movement) phenomenon.

Movement may be defined as a change from one state to another in response to a situation or stimulus. Examples are, equally, the slowing down of molecular movement in gas, liquid or solid as a result of a decrease in temperature, and a forward defensive stroke in cricket as a result of a particular bowler's action. The first example is measurable and predictable; the second is shot through with the unpredictability characteristic of human beings and for this reason may be regarded as a measure of our height on the evolutionary ladder.

Living things possess, in addition to the ceaseless change common to all matter, a positive drive to move in particular ways—to follow the diurnal path of the sun, for example—in order to retain their life. Psychologists, when referring to higher animals and human beings, call this drive variously 'The will to be', 'The Life-Force', 'Horme', or 'Libido'.

Human beings are born with a ready-made set of instincts and built-in reflexes which predispose us to move in ways similar to others of our kind. These movements ensure our survival and serve the hormone, but, in addition, are played back to us in the form of tactile, visual, aural and kinetic experiences which form our education.

We are controlled by the same physical laws as other animals. We move only as a result of some stimulation of skeletal muscle; we need a nervous system which will act at low and high levels, a maintenance and reflex system operating at cord and cerebellum and a decision-making apparatus at cortex level. We are constrained by our anatomical structure to move only as it will allow. Joints have different characteristics, and allow only characteristic movements; although our erect stance, mobile spine, carriage of head and loosely attached upper limbs allow us a great range of movement.

In common with all moving things we must obey the physical laws of the universe. If we jump up, we must come down; and our centre of gravity loses, then gains speed at a calculated thirty-two feet per second per second. We cannot 'move' at all unless there is sufficient friction and resistance to allow the customary reaction to occur between us and our supporting surface. Try, for example, jumping from a deep bed of foam rubber, or running forward on smooth ice—worse still, on a floor scattered with ball bearings! We

use these physical laws in order to accomplish certain skills—shortening the body-lever to speed up angular velocity in somersaulting, for example—but so, too, do other animals. An intellectual awareness of Newton's Third Law is not necessary in order to walk!

People differ markedly one from another. 'Nature and nurture' play their part in producing the infinite variety of humankind. We can only be the product of our genetical make-up developed in specific ways by our experiences. But, however individual we are, all human beings produce, as a result of instinct plus reflex plus structure, movement patterns which are recognisably human and which must form the kinesiological platform upon which we build our physical education.

There is, however, a fundamental difference between the ways movement serves human beings on the one hand, and other living forms on the other. This difference cannot be explained solely on structural or instinctual grounds, or by saying that human beings use movements to 'say' as well as to 'do', i.e. to communicate as well as to serve the home. Man conceptualises: he stands 'outside' phenomena, categorising, associating in an everlasting search for hidden truths about himself and the world around him. He is a spiritual being, using emotion and intellect in an attempt to answer the seemingly unanswerable, that is, the whole riddle of life.

Nevertheless, it helps to look at movement in these two ways: movement to 'do' and movement to 'say'.

Many movements are demonstrably utilitarian, done only to accomplish a necessary task. Walking to get somewhere, for example, or lifting an object from one place to another. Other movements have no immediate goal in this sense, but are the result of an inner feeling or emotion which must be expressed through movement—like jumping for joy, or shaking an angry fist. Yet there remain other movements which fall into neither category, they serve neither a utilitarian nor an emotive purpose—they seem to be done for their own sakes, for the kinetic pleasure the performance gives to the mover. Thus a child often jumps for the joy the act of jumping gives him—not to show a state of joyfulness.

Utilitarian movement, immediately expressive movement and movement indulged in for its kinetic play-back may all be discerned in the movement habits of some animals. The first is movement to 'do', the second movement to 'say' and the third may be either, or both.

Man, when he plays with (or conceptualises) activities of a 'doing' nature, will deliberately set up obstacles to make the doing more difficult. He will set himself targets of accomplishment which

he will challenge others to emulate: he will hedge himself round with rules and codes of behaviour so that the test is self-imposed and social: far removed from the apparent pleasure the animal obtains from repetitive swinging, jumping or diving. In addition, Man will use the faculty he possesses, in conceptualising shapes and moving patterns, of looking at movement in an aesthetic way. He sees shape, or beauty, in movement patterns and this becomes another target to aim for.

It is from the doing activities in the kinetic play-back area, made human by the addition of measurable, social and aesthetic standards, that our games and sports have sprung.

The uniqueness of Man is shown perhaps more clearly in his use of 'movement to say' within the kinetic play-back area. It is here that he shows his ability to symbolise, to create a statement in movement which extracts from a situation the essence he wishes to communicate.

Primitive man clothed his symbolic movement with special properties, as though the movement itself had some power over events. He used movement-to-say as magic and his communication was with the supernatural. Children also carry out ritual acts of this sort to influence events—like crossing the fingers or walking on the cracks of the pavement. Superstition is the root of spirituality, and it is the spiritual existence of Man that finally marks him off from the animals. Closely connected with this is the ability to symbolise experience and relive its essence.

Our children play in the same way as higher animals; but, as well as practising his utilitarian skills, as well as letting off excess physical steam, as well as developing his body by the physical exercise that play brings, he also symbolises experience in order to come to terms with it: any system of physical education must include these facets of play activity.

What, then, should a scheme of physical education contain?

One aspect should surely be physical activity, of which the prime object is to promote biological efficiency, and in which terms like strength, mobility, stamina and skill would have an obvious place. In this context skill is an abstract term and is not used in the sense of recognised, specific or culturally based skills. A. D. Munrow's book *Pure and Applied Gymnastics* sums up the content of this particular aspect of physical education. My own view is that boys will enjoy these activities more than, and for longer than, girls, but generalisations of this sort are dangerous, since individual differences are more important than any category into which we may place humankind—even the fundamental one of male and female.

Secondly there should be physical activities of a marked social nature, like outdoor activities, team games and social dancing—all the culturally based skills, in fact—where biological efficiency is used to serve the measurable, social and aesthetic standards discussed earlier.

Thirdly, and educationally the most potent, physical activities which are designed to develop the child in his entirety. That is, activities which have no object other than this, and which can be justified only within education. This is the sphere in which Movement, Modern Educational Gymnastics and Modern Educational Dance are found. Movement in this context is almost always spelt with a capital 'M' and is the root of modern educational gymnastics and modern educational dance. I have no wish to defend the prefix 'modern' and would like to refer to educational gymnastics and educational dance.

Movement (capital 'M') challenges the child to conceptualise kinaesthetic experience through self-invented movement sequences. The material of these sequences will be the locomotory possibilities afforded by the human structure, together with the timing and shaping of the movements within the sequence. This differs from Mr. Munrow's concept of personal skill in that the aim is not the production of skill but the concept of movement in time and space. The experience should be a kinaesthetic, not kinetic, one. If the difference seems so small as to invite criticisms of hair splitting, I can only claim that, for me, the difference is fundamental. That the main burden for splitting the hair lies heavily upon the individual teacher I have no doubt, and many teachers of physical activity have agonisingly to reach their own philosophy of physical education as opposed to physical training. Teaching 'Movement' as well as skill is no easy task.

If the fundamental objectivity of movement-to-do is retained, and apparatus used to enlarge the movement possibilities, then Movement education will become educational gymnastics.

But if the other fundamental—the subjectivity of movement-to-say—becomes important, then the sequences contain 'saying gestures' and the movements become dance-like. Movement education has become educational dance.

Gesture-like movement statements, which are not taught directly as part of a dance style, but which come from the abstraction of movement fundamentals, say in movement what abstract painting, sculpture, music and poetry say in their media: they say only what they are and cannot be described in any way, except the phenomenological. That is, the whole event may only be described phenomenologically: the artifacts which go to make up the event

are all that may be analysed: the use of sound, mass, line, shape and so on.

The teacher of educational dance sets out to acquaint the girl or boy with these fundamentals of human communicative movement behaviour: the gestural possibilities afforded by the body, the quality or colour with which these gestures may be infused, the kinaesthetic importance of particular selections of spatial pathway, and the way in which the dancer may show, through movement abstraction, not the direct magic power of the primitive, but the 'Magic' which dance engenders from the first movement. Susanne Langer, in her book 'Feeling and Form' calls this "the primary illusion of virtual power through the basic abstraction of gesture". I like to think that this 'power' is home abstracted into movement form.

Physical Education should touch a boy or girl at all levels: the physical and biological, the social and intellectual and the emotional and psychic. Looking at the best of our physical education in England, touching as it does the games and sports of our culture, the wide ranging 'outdoor' activities, social dancing and the direct or indirect concern with increased biological efficiency, together with educational gymnastics and educational dance, it seems to me that we have some cause for satisfaction.

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THE LABAN ART OF MOVEMENT GUILD

(From a talk given at the Crystal Palace Course)

by SHEILA MOORE

To talk about the Laban Art of Movement Guild one must first go to the original spring, that is Laban himself. We all know that Laban was born in Bratislava in 1879 and spent all his early and middle life in Germany. In his early days he studied painting, sculpture, stage design and theatrical production. It was through arranging group scenes on the stage that it became apparent to him that the living pattern of human figures carried fascinating possibilities. This led him to the observation and study of movement and from this he evolved a new kind of body training. This was the birth of what we know today as the Art of Movement. He began Dance Schools, the first being in Munich in 1910, and from this stemmed the Movement Choirs for which he was so well known. These choirs were not stage representations but were for the enjoyment of the participants and they became a recreative activity all over Europe. Laban taught and influenced Mary Wigman, Joos, Leeder and many others. He was himself a choreographer and experimented with the use of words and percussion in his productions.

But history changes the course of people's lives and Germany came under the Nazi regime. In 1930 Laban was the Director of Movement at the Berlin State Opera and under the Nazi's his work was restricted. Fortunately he saw the red light and in 1936 left Germany and came over to England to join one of his old pupils, Kurt Joos; Sylvia Bodmer, another of his pupils was living with able to continue the studies and research which have changed the whole of our movement thinking in this country. Lisa Ullmann, a pupil of Laban's in Germany, was already here and working with Kurt Joos; Sylvia Bodmer, another of his pupils was living with her husband and children in Manchester. So here, in 1936 were three people who were eventually to be a big influence on the Art of Movement, and incidentally the Art of Movement Guild.

Had Laban's work penetrated into this country by 1936? Yes it had. I had some experience in my last year as a student at Bedford College of P.E. My Principal, Miss Stansfield, was a very far seeing woman and had heard of Laban's work. One of her lecturers, Joan Goodrich, had been sent to Germany to work with Mary Wigman and I was lucky enough to be taught by Joan in my final year, 1933-34. Diana Jordon, another pioneer of Laban's work had been with him in Germany, and she started to introduce his theories into the educational field. In fact the first book to my knowledge to be published about Laban's work in this country was written by Diana. It was **Dance in Education** published in 1938.

THE LABAN ART OF MOVEMENT GUILD

By 1938 Lisa Ullmann had also started classes in London, somewhere near Baker Street, and held a Summer Course. This may have been at Dartington. In 1940 Lisa moved to Newtown, Montgomeryshire. Here classes were started in collaboration with the P.E. organiser. These were all private classes. Those who attended had to pay for their tuition and were not subsidised in any way. Lisa was also invited by Barbara Cox, now Principal Lecturer in Movement at Goldsmiths College, to take classes with the students at Aberystwyth. Chelsea College of P.E. were evacuated there and they benefited from Lisa's teaching so you will see that the Art of Movement had begun to expand.

You must realise that all this was happening during the war. Both Laban and Lisa were alien subjects and neither of them could move about the country freely. Lisa related to me how every time she went off to take a course she had first to go to the police station, get permission to leave, say where she was going, and when she arrived she had again to report. Transport was not easy. We had the black-out, no street lighting, no lights from cars or from windows, so all this work was done under the most exacting circumstances. We do not realise what Lisa must have gone through and I feel grateful for her perseverance in making known the Art of Movement. In 1941 the first Holiday Course took place in Newtown. There were only a few people on the course, but one of those was Betty Meredith-Jones, now teaching in the U.S.A. She was so engrossed with the work that she stayed and did further training for two or three years. From this small course the Holiday Courses became a yearly event. Today their successors are run by the Art of Movement Centre.

The Ling Association, now the Physical Education Association of Great Britain was beginning to become aware of this work, and Rudolf Laban together with Lisa Ullmann was invited to take the Easter Course in 1941. This was certainly a step forward—a realisation by the teaching profession that Laban's work had a great part to play in the future of Physical Education, particularly in Dance.

In 1942, Sylvia Bodmer found a flat for Lisa in Manchester and Laban left Dartington Hall and joined them. From here Laban did his industrial courses and Lisa went on with her work in the educational field, taking courses in Wakefield, York, Doncaster and other northern towns. In this work she was accompanied by Laban. This was still the war period and they still had to contend with many restrictions.

At the Holiday Course in 1942, probably taken at Moreton Hall, there was present the Physical Education organiser from Manchester, Miss Elsie Palmer, who was very impressed with

Laban's work and realised that this was what was needed in the education of children. She tried to get her Local Education Authority to run a course in Manchester with Lisa as the tutor, but they were not interested. So strongly did Elsie feel about this that she organised the course herself and paid for it out of her own pocket. It was called a course on Modern Dance and taken on one evening a week. The course ran for three months and two hundred people attended. One Manchester teacher arrived on the first evening all ready in her high heels and could not understand why there were no men to partner her! Elsie Palmer, who did so much to further Laban's work was one of the pioneers of the Guild, and gave a very great deal of her time to establish it. After this first venture of hers the Local Education Authority in Manchester started regular courses for teachers in the area. Other pioneers were Miss Ruth Forster, who was then an organiser in Huddersfield, and later H.M.I. and finally chief of staff H.M.I.; Miss Myfanwy Dewey, who was for many years H.M.I. for the Manchester area and did such a great deal to foster this work in the North.

In 1943 the Manchester Dance Circle was started by Sylvia Bodmer and Lisa Ullman—this was the first dance group to be formed and it was started, both to help teachers in their work and to give people an opportunity of dancing together. It ran, I believe, in two groups as it does today with a dance group and a production group.

In 1945 Lisa started her studio, so you will realise that 1970 is not only the 25th anniversary of the Laban Art of Movement Guild it is also the 25th anniversary of the Art of Movement Studio. Lisa started her studio in the cellar of her flat in Palatine Road, Manchester with a few students—and I feel here that I should mention the names of a few of these early pupils as they were to become some of the founder members of the Guild: Hettie Loman, who now has her own dance school in London and trains professional dancers, she also does part-time work at Nonnington College of P.E. (When talking to Hettie I found she had stayed in Manchester for several years to work under Laban and Lisa and to learn the work; this had not been easy as she had to finance her own training.) Clare Sumner, now lecturing on the staff at Bretton Hall College of Education and previously on the staff of Derby Training College, now the Bishop Lonsdale College of Education. Sally Archbutt, Marian North and Warren Lamb are names I am sure you are familiar with—they are all well known now in the field of movement study. The course was for three years; the students had to finance themselves so it was not easy, but they came. Geraldine Stephenson joined this course in 1946 and, she tells me, had to earn her keep by playing the piano and accom-

panying dancing classes! She could not afford to live in Manchester so got digs in Stockport and cycled into the studio every day; she stayed on after the course, became a member of Lisa's staff and worked with Laban at the Bradford Theatre School. You will, I am sure, know her by name as the producer of *Kaleidoscopia Viva*; she has always been a very active member of the Guild and is well known for her work both on television and in the theatre. She still keeps her contact with the Art Movement Centre where she lectures one day a week.

The studio was beginning to become known and outgrew the cellar at Palatine Road and with the help of Miss Dewey new premises were found in Oxford Road, Manchester. In 1947 Valerie Preston Dunlop came to the Studio and so did Lorn Primrose, now Principal Lecturer in Dance at the I.M. Marsh College of P.E. Students were still having to pay their own tuition fees and it was not until 1949 that the Studio was recognised by the Ministry of Education. The first supplementary course was started and there were eleven students; one of them was Joan Russell, who is at the moment Chairman of the Guild and has done so much for it. In 1953 The Art of Movement Studio moved to Addlestone and in 1954 The Art of Movement Centre was formed. It was formed to promote and provide education in movement, encourage research in this field and perpetuate Laban's work by giving it a permanent home.

I expect you are wondering why I have talked so much about the growth of Laban's work in this country and not mentioned as yet the subject of my talk—The Laban Art of Movement Guild. My reason for this is that you could not have had one without the other, and the Guild grew from these early roots. Laban's work was becoming so vital in Physical Education that it was beginning to change our whole way of movement thinking, and in fact has done this both in the aesthetic field and in the functional field. Every school and every college of education today is working on Laban's principles in the Gymnastic and Dance work. But to go back to those early days before even the Supplementary Course had come into being there was beginning to be a feeling of a need for some sort of organisation of those who were interested in Laban's work and who were teaching it. You must realise that this was then a completely new approach to movement. It was not, as yet, introduced in schools or colleges. Few People had the chance to study this work or had the opportunity to attend a course with Laban or Lisa. It was a time of insecurity. Our job as teachers is to keep up with modern trends, and many of us then were nibbling at Laban's work . . . I say nibbling because we had commitments and had not the opportunity to go to Manchester and work at the studio.

The Summer Schools were highlights and were the only means by which people had a chance to learn about Laban's work, the opportunity to dance together and discuss together; they started in 1942 and took place annually. The first was at Moreton Hall, Oswestry and subsequently they moved to Foxhole School at Dartington, Devon—and it was at the Summer School at Dartington in 1945 that the Guild was formed. . . . So you see, I have come around to it at last! It was started by a group of teachers who needed a regular coming together in which they could study Laban's work, dance, be able to discuss their difficulties and try to help each other in both the teaching and the furthering of Laban's principles. Hence a committee was constituted with Laban as president for life. The following year they had their first meeting at the Summer School at Bishop Otter College, Chichester and the next February they held their first Conference in Brighton. This was repeated for the next two years and after that moved to other venues. The Birmingham Contemporary Dance Club and groups in the West Riding, Bristol, Merseyside and the Midlands were formed by members of the Guild at about this time.

The Guild offered two types of membership, professional and non-professional and these categories existed until 1962. Members were either Graduates or Associates and a committee was established very early in the Guild's life to examine and pass members to Graduate status. I think this was a good system at the time, as it helped people to study and aim for a higher understanding of Laban's work. I am certainly grateful for it as I learnt my art of movement the hard way through courses and summer schools and taking the Graduate exam. helped a great deal to correlate all I had learnt and studied.

The committee which we now know as the Council used to meet at Sylvia Bodmer's house in Manchester and Miss Stevens, the first secretary, told me that meetings used to go on for hours on Saturday afternoon and evening and would quite possibly be resumed again on the Sunday morning. I might add that Council meetings still take a long time.

The committee consisted of about twelve members six professional and six non-professional and this division was retained until 1962. The names of those early members were Elsie Palmer, Geraldine Stephenson, Marion North, Lorn Primrose, Valerie Preston-Dunlop and many others from the early Manchester days. In 1954 Sectional Membership was introduced together with a higher degree of qualification. Eventually this category changed its name to Master Membership. There is of course a still higher classification, that of the Fellows. The Guild, as I mentioned earlier, held a yearly conference and then later added a refresher weekend

for their professional members. As numbers grew so the numbers on the Committee grew and I think there are now about twenty serving members on the Council. When the professional and non-professional status was revoked the Council was proportioned with Fellows, Masters, Graduates and Associates.

As numbers grew sub-committees were set up to cope with the varying demands. There is one to cope with Courses and Conferences, one to cope with Junior Membership and from the early days there had been a Membership Committee and a Publications Committee. The Guild is aware of its responsibilities such as the filming of educational dance and the possibilities of examination in the Art of Movement in C.S.E. and G.C.E. and there have been committees set up to look into these aspects.

Refresher courses were continued for Graduates, Masters and Fellows and started for Associates. We try to organise a further course, with a venue other than London, at Easter. I know from personal experience what a difficult task the Courses Committee have. A place to hold the course has to be found and booked three years ahead and tutors are already up to their eyes with their own school or college commitments. The work of this committee has grown to such an extent that there is now a separate committee to deal with the Annual Conference. The Courses Committee meet on two evenings in each term and meetings are very concentrated. They usually last three or four hours and, of course, take place after all members have already completed a full day's work.

Your Council meets four times a year. Guild business is discussed and reports received from the sub-committees. As I said before these meetings take up the best part of a day and four Saturdays are quite a lot when one works a five-day week and usually needs Saturday to catch up on the chores, to say nothing of one's social life. These members give up their time willingly, as many others have done before them. I think all members should realise that, but for this voluntary work, the Guild would fail and those who wanted to further their knowledge of Laban's work would have one source less to which they could turn. True there are now many more possibilities than there were even five years ago of learning from other sources, but I wonder how many of these would have existed if it had not been for the early work of the Guild. We who have experienced Laban's work have much to thank those early pioneers for.

What of the future? Does the Guild fulfil the needs of all its members? What are its activities today? Its membership is divided into Fellows, Full Members, Members and Affiliated Groups. The

Guild organises a Fellows' Course, a Refresher Course for Full Members, an Advanced Study Day for Full Members, two courses for Intending Full Members, two Open Courses and Junior Days of Dance. There have been two Production Courses and we hope to run another next year.

The Magazine was started early in the Guild's life as a News Letter giving news of regional dance groups. Soon articles were introduced—articles of high quality which were of great help to anyone studying movement. I once heard someone remark that it was worth joining the Guild to get the Magazine. I think that is the best compliment it could have. I remember that as soon as I joined the Guild I collected as many back copies as I could. The Guild also publishes a News Letter giving news of Affiliated Dance Groups.

I may have left out some vital information and made many errors. I hope you will forgive me. This task was thrust upon me by other members of the Courses Committee, but I was glad to undertake it because I am very grateful to the Guild. Through it I have been able to further my study of Laban's work, I have danced together with many people, I have met, talked to, and I may say, picked the brains of a lot of interesting people and I have made a great many very good friends. When I am in doubt about anything pertaining to movement there are many members of the Guild to whom I can turn knowing that they will give me both help and confidence. This is important as it gives one a sense of security and this is just one of the things the Guild was intended to do. We are a group of people interested in the same work, and, to end, I can do no better than quote to you from the formal statement at the beginning of the Constitution. 'The Laban Art of Movement Guild is set up to provide opportunities for the exchange of ideas and promulgation of knowledge of human movement, and to foster the awareness of the significance of movement through dance, through conferences, courses, festivals, publications and any other practical means likely to further these aims.'

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 Modern dance: 7 statements of belief (Wesleyan UP 1966 90p)
 Ballet: flight and reality (Dance Perspectives 1967 no. 29)
 Changes: notes on choreography (Something Else Press 1968 £4)
 Dance to the piper (Bantam OP)
 And promenade home (Atlantic Press Monthly 1958 £6.50)
 To a young dancer (Little, Brown & Co. 1962 £4.95)
 Dancers, building and people in the street (Horizon NY 1965 £2.50)
 Looking at the dane (Horizon NY £3.50)
 Come dance with me (Hamish Hamilton 1957 OP)
 The art of dance (Theatre Arts 1969 £5.90)
 Primer for choreographers (National Press 1967)
 The technique of the revised Greek dance (ISTD 75p)
 Movement and its rhythmic structure (OP)
 Modern dance forms in relation to other arts (Dance Horizons £1.37½)
 The art of making dances (Grove Press NY 1959 90p)
 Audience for dance (1962)
 The dancer as a person (1961)
 Theories and viewpoints (1958)
 Selected articles on dance, 1958-67 (Journal of Health, PE & Rec.)
 Mastery of Movement (Macdonald & Evans 1950 £1.50)
 Dance composition (Jacob's Pillow Dance Festival 1965)
 Dance production (AAHPER, National Section on Dance NY OP)
 Borzoi book of modern dance (Dance Horizons 1949 £2.50)
 Modern dance terminology (Dover 1968 OP)
 The dance creates (Dance Records Inc. 1966)
 Introduction to the dance (Dance Horizons £2.10)
 Modern Dance (Dance Horizons 1933 £1.37½)
 Staging the dance (Wm. C. Brown US 1955 OP)

METTLER, Barbara
 MURRAY, Ruth L.
 NORRIS, D. E.
 PRAAGH, Peggy van & BRINSON, Peter
 PERCIVAL, John
 PERCIVAL, Rachel
 RAFFE, W. G.
 SACHS, Curt
 SELDES, G.
 SHAWN, Ted
 Siegel, Marcia B. (ed)
 STEARNS, M. & J.
 TERRY, Walter
 TURNER, Margery J.
 van Tuyl, Marion (ed)
 WIGMAN, Mary
 WILLIAMS, L.
 WINEARIS, Jane
 YOUSKEVITCH, Igor

DANCE IN EDUCATION

ANDREWS, Gladys
 Bridson, Vivien (ed)
 BROWN, M. & SOMMER, B.

BRUCE, Violet
 BRUCE, Violet
 BRUCE, Violet
 BRUCE, Violet & TOOKE, Joan
 CHENEY, Gay & STRADER, J.
 COLLINS, Claudette
 DRIVER, Ann
 EVAN, B.
 GERDENER, I. (et al)
 GILLOM, B. C.

Materials of dance as a creative art of activity (Mettler Studios 1967 £5)
 Designs for dance (AAHPER 1968)
 Keynotes to modern dance (Burgess 1965)
 The choreographic art (A. & C. Black 1963 £3)

Modern ballet (Studio Vista 1970 65p/£1.50)
 Discovering dance (London UP 1959)
 Dictionary of dance (T. Yoseloff 1964)
 Rhythm and tempo (Dent £3.50)
 The public arts (Simon & Schuster 1966)
 Dance we must (Dennis Dobson OP)
 Dancer's notes (Dance Perspectives no. 38 1969)
 Jazz dance (Macmillan 1968)
 Introduction to the dance (A. S. Barnes NY OP)
 Dance handbook (Prentice Hall 1959 OP)
 Anthology of Impulse (Dance Horizons 1969 £1.37½)
 The language of dance (Macdonald & Evans 1963 £4.20)
 Modern dance (Dance Records Inc.)
 Modern dance, the Jooss-Leeder method (Black 1968 £1.25)
 The male image (Dance Perspectives no. 40 1969)

Creative rhythmic movement for children (USA £4.75)
 Movement, dance and drama (Conference report, Hull UP 1970)
 Movement education: its evolution and a modern approach (Addison Wesley)
 Dance and dance drama in education (Pergamon 1965 75p)
 £2.25)
 Awakening the slower mind (Pergamon 1969 £1.25)
 Movement in silence and sound (Bell 1970 70p)
 Lord of the Dance (Pergamon 1966 75p)
 Modern dance (Allyn & Bacon 1969 £1.25)
 Practical modern educational dance (Macdonald & Evans 65p)
 Music and movement (Oxford UP 1938)
 The child's world: its relation to dance pedagogy (Dance Therapy Centre 1948)
 Rhythmic movement: handbook for teachers (Nasionale Boekhandel Bepak 1955)
 Basic movement education for children (Addison Wesley 1970 £2.15)

GRAY, Vera & PERCIVAL, Rachel
 HAWKINS, Alma M.
 HAYES, Elizabeth
 H'DOUBLER, Margaret
 Impulse Magazine
 Impulse Magazine
 JORDAN, Diana
 JOUKOWSKY, A. M.
 JOYNSON, D. Cyril
 LABAN, Rudolf
 LOFTHOUSE, Peter
 LOFTHOUSE, Peter & CARROLL, Jean
 LOCKHART, A. & PEASE, E.
 MORRIS, Margaret & DANIELS, F.
 MORTON, V. L.
 MURRAY, Ruth L.
 NORTH, Marion
 NORTH, Marion
 PEASE, Esther E.
 PRESTON-DUNLOP, Valerie
 ROBINS, Ferris & Janet

RUSSELL, Joan
 RUSSELL, Joan
 RUSSELL, Joan
 SCHURR, G. & YOKUM
 SHAWN, Ted
 TAYLOR, M. F.
 TURNER, Margery J.
 WIENER, Jack & LIDSTONE, John
 Wooten (ed)

Music, movement and mime for children (Oxford UP 1966)
 Creating through dance (Prentice Hall £2.50)
 Dance composition and production (Ronald NY 1955 OP)
 Dance, a creative art experience (Wisconsin UP 70p)
 Dance for children (1957)
 Dance in education (1953)
 Childhood and movement (Blackwell 57½p)
 The teaching of ethnic dance (Merrill/Prentice Hall £1.37½)
 Physical education for children (Kay & Ward 1957 90p/£1.25)
 Modern educational dance (Macdonald & Evans 50p)
 Dance (Heinemann 1970)
 Creative dance for boys (Macdonald & Evans 1969 £1)
 Modern dance: building and teaching lessons (W. C. Brown 1966)
 Margaret Morris dancing (R.K.P.)
 The teaching of popular dance (J. L. Pratt 1966)
 Dance in elementary education (Harper 1953 OP)
 Composing movement sequences (OP)
 A simple guide to movement teaching (OP)
 Modern dance (Iowa, Brown 1966 60p)
 Handbook for modern educational dance (Macdonald & Evans 1963 £1.25)
 Educational rhythmic for mentally and physically handicapped children
 (Association Press NY £7.95)
 Creative dance in the primary school (Macd. & Evans 1965 £1.05)
 Creative dance in the secondary school (Macd. & Evans 1969 £1.05)
 Modern dance in education (Macdonald & Evans 1958 52½p)
 Modern dance techniques and teaching (Ronald £2.60)
 Fundamentals of dance education (John's Girard, Kansas 1937 OP)
 Time for discovery (United Church Press 1964)
 Modern dance in high school and college (Prentice Hall 1957 OP)
 Creative movement for children (Van Nostrand 1969 £2.50)
 Focus on dance I, II, III, IV (A.A.H.P.E.R.)

RELATED ARTS—DRAMA, THEATRE AND COSTUME

ARLINGTON, L. C.
 ARNOTT, P. D.
 ARNOTT, P. D.

The Chinese drama (Blom NY £12)
 Introduction to the Greek theatre (Macmillan 1967 £1.10/£2.50)
 The theatres of Japan (Macmillan 1969 £4.50)

ARTAUD, Antonin
 BARRAULT, Jean L.
 BARRAULT, Jean L.
 BEARE, W.
 BROOK, P.
 DUCHARTRE, P.
 GREEN, Ruth M.
 GROTOWSKI, J.
 LAVER, James
 LAVER, James
 MAYER, David
 NICOLL, Allardyce
 NICOLL, Allardyce
 OREGLIA, Giacomo
 ROOSE-EVANS, James
 SAND, Maurice & DUDEVANT, J.
 SCOTT, A. C.
 SMITH, Winifred
 SPOLIN, Viola

DRAMA AND MIME IN EDUCATION

ADLAND, D. E.
 ALINGTON, A. F.
 BOLTON, Gavin
 BOLTON, Gavin
 BOLTON, Gavin
 CASCIANI, J. W. & WATT, Ida
 CHILVER, Peter
 COLLIER, G. J.
 COURTNEY, R.
 DODD, Nigel & HICKSON, Winifred
 DOHERTY & BLEAKLEY
 Gambit no. 14
 GOODRIDGE, Janet
 HAGGERTY, Joan
 HODGSON, John & RICHARDS, Ernest

The theatre and its double (Calder & Boyars 1970 50p)
 Reflections on the theatre (Rockliff 1951 OP)
 The theatre of Jean Louis Barrault (Barrie & Rockliff 1961)
 The Roman stage (Methuen 1968 £2.50)
 The empty space (MacGibbon & Kee 1968 £1.50)
 The Italian comedy (Dover £1.90)
 The wearing of costume (Pitman 1966 £1.37½)
 Towards a poor theatre (Methuen £2.75)
 Concise history of costume (Thames & Hudson 1969 £2.10)
 Costume in the theatre (Harrap 1964 £1.25)
 Harlequin in his element (Harvard UP 1969 £7.35)
 The development of the theatre (Harrap £3.15)
 The world of harlequin (Cambridge 1963 £6)
 The commedia dell'arte (Methuen £1.80)
 Experimental theatre (Studio Vista 1970 £2.50)
 History of the harlequinade (Blom NY 1915 £10.50)
 Kabuki theatre of Japan (Allen & Unwin 1955 £1.75)
 Commedia dell'arte (Blom NY 1964 £5.25)
 Improvization for the theatre (NW UP 1969 £4)

The group approach to drama (Bks 1-5 & Teacher's Bk. Longman)
 Drama and education (Blackwell 1961 47½p)
 Drama in education (Speech & Drama STSD vol. 18 no. 3 1969 35p)
 In search of aims and objectives (in Creative Drama EDA vol. 4 no. 2 75p)
 The nature of children's drama (Education for Teaching ATCDE Nov. 1966)
 Drama in the primary school (Nelson 1970 30p)
 Improvized drama (Batsford 1967 £1.05)
 Assignments in acting (Harper & Row 1966 £1.50)
 Play, drama and thought (Cassell 1968 £2.10)
 Drama & theatre in education (Heinemann 1970)
 Moving into drama (Schofield & Sims)
 Children's theatre (Calder & Boyars 1969 52½p)
 Drama in the primary school (Heinemann 1970 50p)
 Please, Miss, may I play God? (Methuen 1966 £1.05)
 Improvization (Methuen 1966 £1.05)

HORNER, A. Musgrave
 LAWSON, Joan
 LCWYNDES, B.
 Newcastle Inst. of Education
 ROSEN, C. R.
 SAYRE, G.
 SLADE, Peter
 SLADE, Peter
 WALKER, Brenda
 WAY, Brian
 WILES, John & GARRARD, Alan

Movement, voice and speech (Methuen 1970 75p)
 Mime (Pitman 1957 OP)
 Movement and drama in the primary school (Batsford 1970)
 Drama in education (Newcastle UP 15p)
 Drama and language in the primary school (Schools Council 1971)
 Creative miming (Herbert Jenkins 1959)
 Child drama (London UP 1965 £2.10)
 Drama in education (Educational Drama Association 1970)
 Teaching creative drama (Batsford 1970)
 Development through drama (Longman 1967 80p)
 Leap to life (Chatto & Windus 1970)

RELATED ARTS—VISUAL ART

DE SAUSMAREZ, Maurice
 GOMBRICH, E. H.
 LOHSE-CLAUDE, E.
 SHAHN, Ben
 SORRELL, Walter
 TER-ARUTUNIAN, Rouben

Basic design: the dynamics of visual form (Studio Vista 1964 62½p)
 Art and illusion (Phaidon Press 1968 £2.75)
 Dance in art (Abbey Library 1964)
 The shape of content (Harvard/Oxford £1.80)
 The story of the human hand (Weidenfeld & Nicolson 1967 £2.50)
 In search of design (Dance Perspectives 1966 no. 28)

VISUAL ART IN EDUCATION

GREENBERG, Pearl
 ROBERTSON, Seonaid M.

Children's experiences in art (Reinhold NY)
 Rosegarden and labyrinth (Routledge & Kegan Paul 1963 £2)

RELATED ARTS—MUSIC

ARVEY, Verna
 CAGE, John
 CAGE, John
 COPLAND, Aaron
 COPLAND, Aaron
 LAMBERT, Constant
 SACHS, Curt
 SACHS, Curt
 WILLIAMS, Leonard

Choreographic music (Dutton 1941 OP)
 Silence (Calder £4.20)
 A year from Monday (Calder £2.75)
 Music and imagination (Mentor 30p)
 What to listen to in music (Mentor 30p)
 Music ho! (Faber 52½p/£1.40)
 Rhythm and tempo (Dent 1953 £3.50)
 The rise of music in the ancient world (Dent 1944)
 The dancing chimpanzee: primitive music (Deutsch 1967 £1.05)

MUSIC IN EDUCATION (relating to dance)

- ANDERSON, Marion
BAILEY, Eunice
BRUCE, Violet
DALCROZE, Jacques
DENNIS, Brian
GELL, Heather
GILBERT, P. & LOCKHART, A.
HUMPHREY, L. & ROSS, J.
McCOSH, C.
ORFF, Carl
PAYNTER, John & ASTON, Peter
THACKRAY, Rupert M.
THACKRAY, Rupert M.
THACKRAY, Rupert M.
THACKRAY, Rupert M.
THIE, J. A.
- Movement contrasts (Novello 1967)
Discovering music with young children (Methuen 1967)
Movement in silence and sound (Bell 1970 70p)
Rhythm, music and education (Daleroze Society, London £1.25)
Experimental music in schools (Oxford UP 1970 90p)
Music, movement and the young child (Australasian Pub. Co. 1949)
Music for the modern dance (W. C. Brown 1961)
Interpreting music through movement (Prentice Hall 1964)
Music for modern dance (Dance Records Inc. 1962)
Music for children (5 Bks and Teacher's manual, Schott)
Sound and silence (Camb. UP 1970 £1.50 with record)
Creative music in education (Novello 1965 £1.05)
An investigation into rhythmic abilities (Novello 1969 65p)
Music and physical education (Bell 1965 70p)
Music for modern education dance (6 bks, Novello 1968)
Playing for dance (Novello 1963 75p)
Rhythm and dance mathematics (Minneapolis 1964)

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PHILOSOPHY AND AESTHETICS (in relation to dance)

- ALDRICH, Virgil C.
BELL, C.
BOAS, Franziska
CARY, Joyce
CHARLTON, W.
COLLINGWOOD, R. G.
Curl, Gordon (ed)
DENBY, Edwin
DENBY, Edwin
DEWEY, J.
EHRENZWEIG, Anton
Elton, William (ed)
FEIBLEMAN, J. K.
Ghiselin, Brewster (ed)
GOODMAN, N.
HAMMARSKJOLD, Dag
- Philosophy of art (Prentice Hall 1963 90p)
Art (Capricorn NY \$1.65)
The function of dance in human society (Boas School NY 1944 OP)
Art and reality (Anchor/Doubleday \$0.95)
Aesthetics: an introduction (Hutchinson 1970 65p)
Principles of art (Oxford 1963 35p/£2)
Aesthetic aspects of P.E. in the B.Ed. degree (Assoc. Prin. W.C.P.E.)
Dancers, buildings and people in the street (Horizon NY 1965 £2.50)
Looking at the dance (Horizon NY 1968 £3.50)
Art as experience (Capricorn NY \$1.75)
The hidden order of art (Weidenfeld & Nicolson 1967 £3.15)
Aesthetics and language (Blackwell 1967 £1.05)
Aesthetics (USA Humanities OP)
The creative process (Mentor 1952 40p)
Languages of art (Oxford UP 1970 £2.10)
Markings (Faber 1964 £1.25)

- HIURD, M.
Hook, S. (ed)
Kepes, Gyorgy (ed)
KNELLER, George F.
KÖESTLER, Arthur
LANGER, Susanne
LANGER, Susanne
LANGER, Susanne
LEEUW, G. van der
LOWENFELD, Viktor
MARGOLIS, J.
Mason, S. E. (ed)
MEAD, G. H.
METHENY, Eleanor
METHENY, Eleanor
MUNRO, Thomas
NEWTON, Eric
OSBORNE, Harold
OSBORNE, Harold
OSBORNE, Harold
PHENIX, Philip H.
Rader, M. (ed)
READ, Herbert
READ, Herbert
REID, Louis Arnaud
REID, Louis Arnaud
RUSSELL, Bertrand
SHEETS, Maxine
SORRELL, Walter
STITES, Raymond
Stolnitz, J. (ed)
Todd, M. E. (ed)
Vernon, P. E. (ed)
WEST KINNEY, T. & M.
WOLLHEIM, Richard
- The education of the poetic spirit (New Education Book Club 1949)
Art and philosophy (NY UP 1964 \$7.50)
The nature and art of motion (Studio Vista 1965 £2.25)
The art and science of creativity (Holt 1965)
The act of creation (Hutchinson 1964 62½p)
Feeling and form (Routledge & Kegan Paul £2.75)
Philosophy in a new key (Harvard/Oxford £2.30/Mentor 1942 45p)
Problems of art (Routledge & Kegan Paul £1.25)
Sacred and profane beauty (Weidenfeld & Nicolson 1963 £2.25)
The nature of creative activity (Routledge & Kegan Paul 1939 £2.75)
Philosophy looks at the arts (Chas. Scribner OP)
Signs, signals and symbols (Methuen 1963)
Philosophy of the act (Chicago UP 1938 £4.50)
Body Dynamics (McGraw Hill 1952 \$6.50)
Movement and meaning (McGraw Hill 1968 \$3.50)
The arts and their interrelationship (PR. of Case WR 1967 \$9.50)
The meaning of beauty (Penguin 1962 30p)
The art of appreciation (Oxford UP 1970 £2.50)
Aesthetics and the art theory (Longman £2.10)
Aesthetics in the modern world (Thames & Hudson £2.50)
Realms of meaning (McGraw Hill 1964 £3.70)
A modern book of aesthetics (Holt, Reinhart & Winston)
Education through art (Faber)
The meaning of art (Penguin 30p/Faber 90p)
Meaning in the arts (Allen & Unwin 1969 £3.25)
Ways of knowledge and experience (Allen & Unwin 1961 £2)
Problems of philosophy (Oxford UP 1967 37½p)
Phenomenology of dance (Wisconsin UP 1966 £1.90)
The duality of vision (Thames & Hudson £4.50)
The arts and man (McGraw Hill 1940 £4.65)
Aesthetics (Macmillan 70p)
The arts, artists and thinkers (Longman 1958)
Creativity (Penguin 1970 50p)
The dance: its place in art and life (Tudor 1936)
Art and its objects (Penguin 1968 25p)

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CULTURAL SIGNIFICANCE OF DANCE (History, ethnic, social)

40

- ALFORD, Violet
 ALFORD, Violet
 ALFORD, Violet
 ANAND, Mulk Raj
 ARBEAU, Thoinot
 ARMSTRONG, Lucille
 ARMSTRONG, Lucille
 BACKMAN
 BELL, E. T.
 BEAUMONT, Cyril
 BEAUMONT, Cyril
 BHAVNANI, E. N.
 BIASIS, Carlo
 BOURGUINON, Erica
 BREUER, Katherina
 BRINSON, Peter
 BROWNING, Mary
 BUDAY, George
 BURCHENAL, E.
 CASTIGLIONE, Baldesar
 CLARKE, Mary
 CLARKE, Mary
 COLE, Arthur C.
 COOMARASWAMY
 COTON, A. V.
 CROSSFIELD, Domini
 CUNNINGHAM, J. P.
 DEAN, B.
 DE MILLE, Agnes
 DE ZOETE, Beryl
 DICKENS, G.
 DOLMETSCH, Mabel
 DOLMETSCH, Mabel
 DUGGAN, A. S.
 ESHKOL, Noa
- The singing of the travels (Parrish 1956 87½p)
 Sword dance and drama (Merlin £1.50)
 Traditional dance (Methuen 1935)
 Indian dances, classical and folk (Marg, Bombay £6.30)
 Orchesography (Dance Horizons 1588/1925 £1.75)
 Dances of Portugal (Parrish)
 Dances of Spain (Parrish vols. 1 & 2)
 Religious dances (Allen & Unwin OP)
 Fifty figure and character dances (Harrap 1921)
 History of harlequin (Blom NY £5)
 History of ballet in Russia (Beaumont 1930 OP)
 The dance in India (Taraporevala, 210 Dr. D. Naorozi Rd. Bombay 1)
 Elementary treatise on the theory and practice of the art of Trance dance
 (Dance Perspectives 1968 no. 35)/Dancing (Dover 65p)
 Dances of Austria (Parrish 1960)
 Background to European ballet (Sizthoff £1.50)
 Micronesian heritage (Dance Perspectives 1970 no. 43)
 Dances of Hungary (Parrish 1950 17½p)
 Dances of the people: folk dances and singing games (Schmirmer 1942)
 The book of the courtier (Penguin 1967 42½p)
 Presenting people who dance (Hamlyn OP)
 Sadlers Wells Ballet (A. & C. Black 1955 OP)
 Puritan and fair Terpsichore (Dance Horizons 1942 52½p)
 Mirror of gesture
 The new ballet: Kurt Jooss (Denis Dobson 1946 OP)
 Dances of Greece (Parrish 1957)
 Dancing in the Inns of Court (1965)
 The many worlds of dance (Murray)
 Book of the dance (Hamlyn OP)
 Dance and magic drama in Ceylon (Faber 1957 OP)
 Dances of Mexico (Parrish)
 Dances of England and France 1450-1600 (Routledge & Kegan Paul 1959 £3.15)
 Dances of Spain and Italy 1400-1600 (Routledge & Kegan Paul 1954 £3.15)
 Folk Dances of European countries (Barnes 1948)
 Folk dances of Israel (c/o Universal Editions)

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- EVANS, Bessie
 FLETCHER, I. K.
- FRANKS, A. H.
 FREEHOF, F. E.
 FYFE, A.
 GALANTI, Bianca M.
 GALLINI, G. A.
 GARFIAS, Robert
 GINNER, Ruby
 GOODELL
 GRINDEA, Miron & Carola
 HASKELL, Arnold
 HASKELL, Arnold
 HASTINGS, Baird
 HEIKEL, Yngvar & COLLAN, Anni
 HOLDEN, R.
 HORST, Louis
 IONS, Veronica
 IVANOVA, A.
 JANKOVICH, I.
 JENS, N. M. & C.
 KARPELES, Maud & BLAKE, Lois
 KATSOROVA, R.
 KENNEDY, Douglas
 KINKELDEY, Otto
 KIRSTEIN, Lincoln
 KIRSTEIN, Lincoln
 KRAUS, Richard
 LAMBRANZI, Gregorio
 LA MERI (HUGHES, R. M.)
 LAWLER, Lillian B.
 LAWSON, Joan
 LEEUW, G. van der
 LIDSTER, Miriam & TAMBURINI,
- American Indian Dance Steps
 Famed for dance: essays on the theory and practice of theatrical dancing in
 England 1660-1740 (NY Pub. Library 1960)
 Social dancing (Routledge & Kegan Paul £2.75)
 Guide to Israeli-Jewish folk dances (Bloch 1963)
 Dances of Germany (Parrish 1951)
 Dances of Italy (Parrish)
 Treatise on the art of dancing (Dodsley 1772)
 Gagaku (Theatre Arts 1959 70p)
 Gateway to the dance (OP)
 Chapters on Greek metric (Yale UP)
 Dances of Rumania (Parrish 1952 22½p)
 Ballet Russe: the age of Diaghilev (Weidenfeld & Nicolson 1959)
 The wonderful world of dance (Macdonald 1969 £1.05)
 The Denishawn era (US OP)
 Dances of Finland (Parrish 1950)
 Greek folk dances (Newark 1965)
 Pre-classic dance forms (Dance Horizons 1968 £1.35)
 Indian mythology (Hamlyn 1967 87½p)
 The dancing Spaniards (John Baker 1970)
 Dances of Yugoslavia (Parrish 1952)
 Beginning folk dancing (Wadsworth 1966)
 Dances of England and Wales (Parrish)
 Dances of Bulgaria (Parrish 1951)
 English folk dancing today and yesterday (Bell 80p/Dance Horizons)
 A Jewish dancing master of the renaissance: Guglielmo Ebreo (62½p)
 A short history of classical theatrical dancing (Dance Horizons 1969 £2.50)
 Three pamphlets collected (Dance Horizons 1967 £2.25)
 History of dance in art and education (Prentice Hall 1969 £4)
 New and curious school of theatrical dancing (Dance Horizons £1.75)
 The gesture language of Hindu dance (Blom 1964 £6.30)
 The dance in ancient Greece (Washington UP £1.30)
 European folk dance (Pitman 1953 £3.50)
 Sacred and profane beauty (Weidenfeld & Nicolson £2.25)
 Folk dance progressions (Wadsworth 1965)

- LLOYD, A. L.
 LORENZEN, Poul & JEPPESEN, Jeppe
 LUBINOVA, Mila
 MARCEL-DUBOIS, Claudie &
 ANDRAL, M. M.
 MARTIN, John
 MARTIN, John
 MATTLAGE, L.
 MAYHEW, H.
 MEERLOO, Joost A. M.
 MEERLOO, Joost A. M.
 MILLIGAN, Jean & MACLENNAN,
 D. G.
 MOORE, Lillian
 MORRIS, H.
 NETTLEFORD, Rex
 NOVERRE, Jean G.
 OESTERLEY, W.
 O'RAFFERTY, Peadar & Gerald
 PERUGINI
 PINON, Roger & JAMAR, Henri
 POHREN, D. E.
 RAMEAU, P.
 RICHARDSON, P.
 RIDGEWAY, W.
 ROSLA VLEVA, Natalia
 RUST, Frances
 SACHS, Curt
 SALVEN, Erik
 SARABHAI, M.
 SASPORTES, Jose
 SCHNEIDER, Gretchen A.
 SCOTT, E.
 SHARP, CECIL J.
- Dances of Argentina (Parrish)
 Dances of Denmark (Parrish)
 Dances of Czechoslovakia (Parrish 1959 17½p)
 Dances of France (Parrish 1952)
 America dancing (Dance Horizons £2.10)
 The story and dance (OP)
 Dances of faith (Country Press)
 London's Underworld (Spring Books 1969 52½p)
 Dance craze and sacred dance (Peter Owen 80p/£1.75)
 From ritual to rock and roll (OP)
 Dances of Scotland (Parrish)
 Images of the dance (NY Public Library £3.15)
 Balkan and Israeli folk dances (Ardmore & Beechwood)
 Roots and rhythms (Duetsch 1969 £2.50)
 Letters on dancing and ballet (Dance Horizons 1968 £1.75)
 The sacred dance (Dance Horizons £1.75)
 Dances of Ireland (Parrish)
 A pageant of dance and ballet (Harrap OP)
 Dances of Belgium (Parrish 1953)
 The art of Flamenco (Soc. for Spanish Studies 1967)
 The dancing master (Beaumont 1931)
 Social dances of the 19th century (Hillary OP)
 Dramas and dramatic dances of non-European races (Blom 1946)
 Era of the Russian ballet (Gollancz 1966 £2.75)
 Dance in society (Routledge & Kegan Paul 1969 £2.75)
 World history of dance (Norton NY 1963 £1.30)
 Dances of Sweden (Parrish 1959 17½p)
 The 8 Nanikas: heroines of the classical Indian dance (Dance Perspectives 1965 no. 24)
 Feasts and folias: the dance in Portugal (Dance Perspectives 1970 no. 42)
 Pigeon wings and polkas: the dance of the Californian Mines (Dance Perspectives 1969 no. 39)
 Dancing in all ages (S. Sonnenschein 1899)
 Country dance book (Novello bks. 1-4)

- SHARP, CECIL J.
 SHAWN, Ted
 SINGHA, R. & MASSEY, R.
 SORRELL, Walter
 SORRELL, Walter
 SPECK, Frank G. & BROWN, Leonard
 SPENCE, L.
 TEN-BENSEL, E. Van der ven.
 TERRY, Walter
 TRACEY, Hugh
 VUILLIER, G.
 WAKEFIELD, E.
 WILDEBLOOD, Joan & BRINSON, Peter
 WITZIG, Louise
 WOLSKA, Helen
 WOOD, Melusine
 WOOD, Melusine
 WOOD, Melusine
 WOODWARD, I.
 ZARINA, X.
- Morris book (Novello bks. 1-5)
 Gods who dance (OP)
 Indian dances, their history and growth (Faber £3.15)
 The dance has many faces (Columbia UP £3.60)
 Dance through the ages (Thames & Hudson £4.20)
 Cherokee dance and drama (California UP OP)
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APOLOGIA

This bibliography was embarked upon to help meet the needs of students studying dance in a course leading to the Bachelor of Education degree. I naively envisaged completing it in eight weeks. But it grew. After eight months I realise that the concept of 'complete' is an illusion. Eight years will not suffice to reach that goal. At this stage, however, I have been encouraged to put it in print by the expressed interest of many people.

Some children's books which contain valuable information not readily available elsewhere have been included, but I have made deliberate omissions in this area, particularly those books which romanticise the role of the ballerina. In no sense has an attempt been made, however, to judge the quality of works. In all other areas the omissions simply arise from lack of information or of the time for research: I shall be more than grateful for any additional titles, information or comments on presentation which readers will let me have.

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ABBREVIATIONS

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US United States

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Would Mrs. H. C. Diggle, Mrs. D. Walsh, Mrs. S. C. Hawkes please let Mrs. Rickinson have their correct address. All correspondence to them is being returned 'not known'.

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