



**The
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Art of
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CONTENTS

	Page
Editorial	4
ARTICLES	
✓ Kurt Jooss — An Appraisal of His Work	5
Constance Dove	
Architecture and Freemasonry — elements of	
✓ Laban's ideological debt.—	18
John Foster	
✓ Movement and Physiotherapy	24
R. M. Watson	
Letter to Guild Members	30
Marion North	
Review Articles	
'Expression in Movement and the Arts:'	
'A Philosophical Inquiry' David Best	35
Betty Redfern	
'A Life for Dance' Rudolf Laban	38
Jean Williams	
✓ Reports on Conferences	
Contemporary Dance	39
Jennifer Holbrook	
I.C.K.L.	43
Ann Hutchinson Guest	
Guild Notices	44
Officers of the Guild	Cover iii

EDITORIAL

The first part of a fascinating article appraising the work of Kurt Jooss appears at the beginning of this edition of the magazine. It is a happy coincidence that in the report on the I.C.K.L. Conference we are told of his recent appointment as first President of the Council International de la Danse, an independent Department of Dance at U.N.E.S.C.O.

The May editorial contained a suggestion that there would be some comment on an article comparing Laban with D. H. Lawrence. No written comment has been received. Surely the article by John Foster in this issue must cause some reaction. Any new light on Laban's life—when it is relevant to his work — must be interesting to members of the Guild.

There is considerable interest in the part movement has to play in physiotherapy, so we are pleased to read of Rona Watson's experiences in this field. It has been suggested that earlier articles from Guild magazines which are out of print, should be collected and published as a booklet. It would be useful to know how much support there is for this suggestion.

The news, conveyed in the Letter to Guild Members from Marian North, that the Laban Art of Movement Centre — and that includes the Studio — is to move from Addlestone to the campus of Goldsmith's College at New Cross, will be received with regret. It is, no doubt, inevitable and the many advantages are clearly elucidated by Dr. North. Undoubtedly valuable and interesting work will continue there, as it will in the other Departments of Movement and Dance attached to educational establishments throughout the country.

KURT JOOSS — AN APPRAISAL OF HIS WORK

by Constance Dove

In 1946, Coton published "The New Ballet" in which he described very fully the life and work of Kurt Jooss (1901-). At this time, the name of Jooss was well known in the dance world and his ballets received much attention from the critics. Yet in 1975, only two of his works are to be found in the repertoires of dance companies and many young dancers are totally unaware of the impact he made in the 'thirties and 'forties.

The purpose of this paper is to examine the work of Kurt Jooss in an attempt to discover the reasons for the decline of his success. Jooss is still happily alive and although every opportunity has been taken to examine source material, it has not been possible to communicate directly with him. Therefore it must be emphasised that the views and opinions expressed are based on the evidence available to the writer. Without doubt, a more accurate assessment could be made of Jooss's work by tracing and interviewing the people who worked with him, many of whom are still alive.

Part one — A biographical survey of Kurt Jooss 1901-1929

Kurt Jooss was born in Wasseraufingen, Württemberg, Germany in 1901 and it is important to consider the events in his country which undoubtedly influenced his early life. Four years before the outbreak of the 1914-1918 war, the first signs of the so called modern dance had already begun to appear. In wartime, the arts are inevitably neglected and for the Germans, the end of the fighting brought the ignominy of defeat. Their wish to forget the past events made people look to the future and Visser, a dance critic, writing in *The Dancing Times*, reviewed the development of dancing in Central Europe. He said that after the war,

... the public was seething with excited desire for all that was new, and modern art was hailed with enthusiasm everywhere. Thus the somewhat expressionist dance movements which had appeared here and there before the War obtained their great chance. (October 1931, p.27).

He also reported in the same article that

... the New Dance in Germany, at first derided and scorned as a crazy and passing whim, the work of a few 'schools of cranks', gradually achieved recognition. The New Dance has been victorious with the same irresistible force as modern painting and modern music. (p.26).

By 1920, Jooss had completed his High School studies and also a course in photography, and he enrolled at two outstanding academies,

one for the study of music and the other for drama*. He was also a member of the German Youth Movement which was greatly encouraged after the war to revitalise the country. Coton (1946) says that

... tens of thousands of young people lived under far freer conditions than were then possible in any other form of society. They gathered at evenings, in week-ends and holidays, to read, discuss, act, dance, sing, play music, these activities being complemented with camping, climbing and tramping. (p.15).

In this atmosphere, Jooss, already showing an interest in music and drama, met Laban who was then living in Stuttgart. At this time, Jooss was simply "listening" to Laban's ideas and on his father's death, he returned to Wasseraalpingen to take charge of the family farm. At the end of 1921, however, he renounced his claim to the farm and returned to work and train with Laban from 1922 to 1923. Jooss then obtained his first professional engagement as a "producer of movement" at a theatre in Münster. His task was to arrange dances and help the actors and singers to move effectively on the stage. Here he met three people who were to become life-long friends and colleagues, Aino Siimola, Sigurd Leeder and Fritz Cohen (later known as Frederick Cohen). With them, Jooss formed his own dance group, the "Neue Tansbühne" and the first work, "A Persian Ballet" was produced in 1924. This small company was allowed to tour in Germany and exist in its own right and not as a part of the Münster theatre. Jooss and Leeder then left to study classical ballet in Paris whilst Siimola kept the group going for a time in Münster before taking up another engagement. This classical training was to have a great influence on Jooss when he later began to develop his own ideas about dance. Hein Heckroth was appointed as stage designer to the theatre at Münster at this time and he proved to be a most talented artist who made a vital contribution to the Jooss ballets.

In 1927, Essen founded a Theatre Academy known as the "Folkwangschule für Musik, Tanz und Sprechen" and Jooss was given the position of director of the dance section with Leeder as his assistant; he was also the ballet master of the Essen Opera House. This academy became the central Laban school and to it, Jooss brought members of his former Neue Tansbühne including Cohen and Siimola. Jooss married Aino Siimola in 1929.

The 1930's

Between 1920 and 1926 the "New Dance" had split into a number of sections, one of the most important being that led by Schlemmer. From

* This information is taken from Coton (1946) and as he is the recognized authority on Jooss, it is believed to be accurate though Beaumont (1949), first published in 1937, states that Jooss became a student of music in 1919 and started an additional course in drama in 1920.

1926-31, those who were concerned with theatrical dancing achieved supremacy but the economic crisis in Germany led to their demise. The lack of financial support caused the smaller and weaker schools to close down and the dance leaders realised that they had to preserve what had already been achieved rather than attempt further experimentation. By 1931, the crisis seemed to have passed and in this year, Laban was appointed to the State Opera.

In 1932, Jooss, who had been working continuously with the members of his former Neue Tansbühne, entered a competition and produced for it his most famous ballet, "The Green Table". The music was written by Cohen and Heckroth designed the costumes. This event is recorded by every dance writer of this period so that the name of "Jooss" became synonymous with "The Green Table". It is therefore of interest to look at the details of this competition which had such a lasting effect on Jooss's career.

In the spring of 1931, Rolf de Maré founded "Les Archives Internationales de la danse" in memory of the Swedish Ballet and a young choreographer, Jean Borlin. Maré planned to house all the records of every kind of dance in Paris and in order to encourage new choreographers, he published his intention to hold annual competitions for the best original ballet. The rules and conditions were clearly set out. The duration of the work had to be twelve to thirty minutes, with not less than six dancers; grey and black curtains would be provided as a backcloth but scenery was allowed. An orchestra of sixteen would play the music and the rehearsal time was forty-five minutes with an extra half hour for lighting. The prize was 25,000 francs.*

Among the competitors were five German groups including that of Professor Schlemmer. Jooss's "Green Table" was awarded first prize, Rosalie Chladek was second and Schlemmer was fourth. This was a tremendous achievement for Jooss and his young company and it should have had great prestige value for the German modern or Central European dance but events proved otherwise... it is of interest to note that in a lecture given by Jooss in 1973 at Hull university, he stated that "The Green Table" was currently in the repertoires of eleven dance companies. Perhaps its message is still relevant to present day audiences though the ballet may have survived because it is recognized as a great work of art. So many writers have described and commented upon this work that it is essential, in a study of Jooss, to look at some of them. It should be noted

* It is interesting to read the following passage from the notice of the competition given in the *Dancing Times* (February 1932). "Although we are afraid that the high cost of taking 12 or more dancers to Paris will preclude all English entries, we are anxious that this handsome prize should be known in order that the generosity of M. de Maré may be appreciated by all dancers". (p.550).

This perhaps indicates the prevailing attitude to dance in England.

that Scheuer, a dance critic, wrote his account only two months after the première whilst Beaumont and Lawson had opportunities to see the ballet many times and were able to reflect upon the work before they expressed their opinions many years later.

L. Franc Scheuer in *The Dancing Times* August 1932

This work by its stylised modernisation of 'dances macabres', by its mordacious satire of conference tables, by its thorough-going conception, by the brilliant partition (related to Kurt Weill's 'Dreigos chenopen') of F. A. Cohen, and lastly by its dramatically correct execution, was easily the outstanding revelation of the series, and long will be the time one will recall the thunderous applause that greeted it. (p.431).

Beaumont (1949. First published in 1937)

It is part dance, part dramatic movement, very modern in treatment, and presented with a sure feeling for design in the construction of its groups and ground patterns; while the executants play their part with a delicate sense of the harmony of rhythm and movement, and a dramatic intensity in keeping with the tragic theme. The orchestration of movement in the opening scene is a first-rate piece of composition, its satirical content heightened by the very ingenious masks, designed by Heckroth, which are worn by the dancers. The whole production is dominated by Jooss's impressive performance as Death. (p.948).

Lawson (1964)

This ballet was quite unlike any yet mentioned in this book. Its technique, structure and presentation stemmed from very different sources, and although several important experiments had been made by others before Jooss, *The Green Table* was the first of the so-called 'modern ballets' to be accepted by the larger ballet-going public. It was the one ballet to inspire other more classical choreographers to probe further into the significance of movement, and to seek ways of producing more serious, contemporary themes. (p.135).

It is difficult to find any writer who has made adverse comments on "The Green Table"; Jooss's ballet clearly won universal acclaim and he and his company were given an engagement at the Casino de Paris immediately following the competition. Due to a mistake in the booking however, Coton tells an amusing story that the Jooss ballet had to appear in the same programme as the usual type of entertainment seen at the Casino — elegant nudity and risqué songs! From Paris, Jooss and his company proceeded to tour in many countries.

It has already been suggested that Jooss's success might have led to an increased popularity of modern dance but only three months after the prize-winning ballet, J. Lewitan, the German correspondent for *The Dancing Times*, indicated that there were strong signs of a revolt against the Central European dance throughout his country. He wrote in September 1932,

If we are not too much mistaken we are nearing the moment when the label 'Made in Germany' remains as the mark of the Central European Dance, but with the addition 'For Export Only'. (p.559).

Lewitan was evidently not mistaken in his predictions and by following his monthly articles in *The Dancing Times*, it is possible to trace the rise of Nazism and to understand why Jooss did not return to his native country. In July 1933, Lewitan referred to "turbulent happenings" in Germany and said that dance had been relegated to a back place. People were wondering what part dance would play in "the new order of things". In the same issue of *The Dancing Times*, a notice was given under the heading, "Continental Notes-Dresden" which read,

Reports have been given in various papers on the Continent that the Mary Wigman school has been closed by the followers of Herr Hitler. There is no foundation in these rumours.

Although the rumours were denied, such action was obviously not considered impossible.

A month later, Lewitan reported that three out of the five solo dancers at the Municipal Opera House in Berlin "have had to leave this theatre for good owing to the many new arrangements in Germany" (p.473). In the same article, he said that Jooss would no longer be ballet master at Essen as he was to tour foreign countries for most of the year. Jooss in fact did not return until after the second world war. In September 1934, Lewitan commented that the new official circles in Germany favoured classical ballet and discounted Central European dance in examinations. He said that the opposition was trying to gain recognition for the Wigman method but they were not successful. In November of the same year, Lewitan described the Official Novices' Examinations for dancers and explained that no engagement could be given to a German dancer who had not passed them. No importance was given to modern dance and he comments in *The Dancing Times*,

... who would have believed that at Mary Wigman's school in Dresden, classical ballet would become a compulsory subject! (November 1934 p.158).

It is difficult to imagine how modern dance could possibly survive these cleverly devised regulations and it explains very clearly why so

many dancers had to leave Germany. The success of the new policy was obvious when Lewitan wrote in November 1935,

The schools have commenced their winter terms and have arranged the curriculum in accordance with the new rules for the official examinations. These rules are of great importance and make it essential that the candidate is versed in the 'German dance form' besides that of the classic school, although pointe work is not an essential part of the latter. They must also know folk dances, rhythmic and theory, which includes a knowledge of history of the dance, forms of style, anatomy, science of health, and a political knowledge of the ideas and ideals of national socialism. (p.235).

The Dartington period

Having toured in numerous countries during 1932 and 1933, Jooss realised that he could not return home and accept a curriculum dictated by the new régime and he began to search for a new base which he could work. He was fortunate to be invited to Dartington Hall, Devon, by Dorothy and Leonard Elmhirst and arrangements began to be made by correspondence. The first letter to the Elmhirsts had to be translated since Jooss could speak very little English. Personal letters so often reveal the character of the writer and it is therefore interesting to look at this first communication from Jooss. The translator of the letter which is held by the Dartington Records Department is unknown.

We are ready to bring our work to Dartington in the expectation that you are willing to give our work and our artistic human ambition (goal) a home and fruitful ground on which they can develop organically and bring good fruit.

Please do not think me fantastic. I see again only too clearly in our American success how many endless possibilities have been put into my hands; many years of hard work lie behind this, and I am not more proud of these my possibilities than I am of my other gifts (virtues) of being a decent human being, but I am very happy and grateful about it for I feel it to be a rare gift of the gods. On the other hand this same gift demands from me 'cultural' deeds, and perhaps that is why I am looking now for the definite frame. (8/12/'33, written in America).

Jooss clearly was conscious of his artistic gifts in the field of dance and was aware of his responsibilities. It seems also from the last sentence that he very badly needed a stable base from which his company could work and develop. The Elmhirst's offer came at an opportune time for Jooss and Dartington Hall proved to be an ideal setting for him. The

plan was for a school of dance to be set up directed by Jooss and Leeder. Dartington was also to be the headquarters of the professional group, the Ballets Jooss, and obviously the school would feed its best pupils into the company. Coton (1946) says,

The setting up of the Jooss-Leeder school and the headquarters of the Ballets Jooss at Dartington brought to realisation Jooss's early dream of an academy of the arts in rural surroundings, and from this point in 1934 his work embraced every part of the direction of both school and company. (p.56).

Jooss's wish then was fulfilled though letters held in the Records Department of the Dartington Hall Trust show that he was not the easiest of men to work with. He had very clear ideas of how the school should be managed and was intolerant of those who disagreed with him. For example, when Jooss arrived at Dartington, Margaret Barr was already established there with her school of dance-mime and it was hoped that the two would work side by side but Barr left soon afterwards and one must assume that she was unable to accept the new conditions. This hypothesis was confirmed in conversations with those who worked at Dartington at this time and are still employed there. The Elmhirsts also wanted to start a drama school and had a director in mind but in a letter dated March 23rd, 1934, Jooss said that he would rather wait a little before another school was set up and in any case, he preferred a German teacher. On March 14th, 1935, Jooss wrote to the trustees asking for a manager of the school to be appointed since he could no longer look after everything himself and still have time to choreograph. He described the person he was looking for,

The man we need has to be chosen very carefully. In first line, he must have a certain authority towards students and other people in touch with the school so that he can be in any case my and Sigurd's (Leeder) representative. On the other side, he must not be too convinced by his personal ideas, so that he will follow in any case the artistic and general lines of our educational ideas, beyond that he should have an exact knowledge about the aims and ways of the school work and especially about our particular art of the Dance and its requests. (The punctuation is Jooss's).

Jooss clearly was a determined man who chose staff that would agree with his ideas and carry out his policies without argument but in spite of the "domestic" problems, the school flourished at Dartington and the company proceeded to build up a repertoire and tour extensively, first in England and then in Holland, Switzerland, Belgium and America. The financing of any dance company always presents problems, particularly if it is touring for most of the time and the Ballets Jooss proved a costly venture to the Dartington Hall Trust at first. The notes of a

meeting held on July 9th, 1936 showed a deficit of £3,792 for the previous year's tour and naturally the trustees had to look for reasons. One of the most important factors seems to have been the mishandling of the publicity. An extract of a letter from the London Press Exchange is quoted since a number of problems are identified relating to the style of the dance, the performance of the music on two pianos and the policy of Jooss concerning star performers.

Extract of letter from London Press Exchange Limited.

Editorial Department,
Motograph House,
Upper St., Martins Lane,
W.C.2

24th October, 1935.

This Jooss business has been a wretched affair and I am not at all sure in my own mind whether as a matter of fact we could have done a great deal more if we had started earlier. It is easy to attribute lack of success to the muddle that was made about the publicity, but in point of fact they have had excellent publicity. I can think of few, if any, shows put on for so short a period as a month, which have had two half pages in the Morning Post and whole pages in the Bystander and Sporting and Dramatic as Jooss has. He has also had strong support from Haskell who is the admitted leader in Ballet criticism and at least one very good notice in the Times. I am afraid that fault must be found with the Ballet itself and with the lack of showmanship on the part of Greanin and Jooss. I think Haskell's criticism, delivered privately to Lambert and me, is accurate; namely, that to call Jooss' work Ballet irritates the balletomanes because it is not true ballet, but what Haskell calls dance drama, and does not attract the public which might like dance drama and which generally speaking dislikes ballet. A second mistake was to take a theatre like the Gaiety, which is associated with something quite different and which is the reverse of the intimate theatre which Jooss' work calls for. Neither Jooss nor any of his people respond well to the Press. We tried very hard on Haskell's advice to make Elsa Kahl a personage, but the press people to whom we introduced her found her almost dumb. Little points like the reliance upon two pianos, admirably played though they are, are not conducive to popularity. But from the showmanship point of view, the reluctance of Jooss to show himself on the stage and to put himself in the forefront generally is a serious drawback to publicity. I have been three times and have not seen Jooss once except at the back of a box. I have no right to criticise stage

management, but I cannot help thinking that the taking of the calls was very badly done. It is ridiculous for Jooss to pretend that he has no stars; not only are there star dancers in each particular ballet but there are half a dozen members of the troupe from whom the stars are always drawn. It seems to me that after the first call it is these stars who should come forward; surely also there is great point after the curtain has risen and fallen two or three times in one, two or three of the principals coming out in front of the curtain. As far as I know this is never done by Jooss.

These teething troubles must have been resolved because during the season 1937-38, the Ballets Jooss reported a profit from their tours of £1,146. In July 1938, "Sitter-Out" reporting in The Dancing Times speaks of the Ballets Jooss's highly successful season at the Old Vic where they gave their 750th performance of "The Green Table". He says,

Jooss has certainly established himself and his company with London audiences this season and deservedly so now he must produce new ballets in order to keep his place as a creative and progressive artist. (p.388).

This last point is taken up later in the paper when the work of Jooss is discussed.

The war years

The declaration of war with Germany brought countless problems to the Ballets Jooss as so many of the company found themselves aliens. Jooss and Leeder were both interned in this country for a short time and became separated from the twenty-five dancers who had begun their tour of North and South America in the autumn of 1939. On their release, Jooss and Leeder made repeated attempts to obtain exit permits to join the company in the Argentine but these were unsuccessful. The dancers in South America were forced to keep touring without their director and with no new ballets and they suffered great hardships. On June 1st, 1940, Gabor Cossa wrote from Buenos Aires to say that he was paying everyone just ten shillings a day to cut down expenses. In spite of this, the company gave many charity performances and sent the money to help the British war effort. Detailed records of the amounts are still kept at Dartington; it seems that the dancers did everything possible to prove that they were the friends and supporters of the British and not aliens. Jooss was separated from his company for almost three years during which time Coton (1946) says 30,000 miles were covered on tour. He explains,

Conditions were not always easy, and it was an achievement in which everyone shared to maintain that cohesion necessary

to keep a living repertory in continuous existence. The bands which hold the people of this company to one another, and to Kurt Jooss, are strong; the interim during which he was separated from them might have proved an unbridgeable gap to many choreographers. (p.61).

In August 1940, the trustees of Dartington Hall published a declaration stating that they could not be responsible for the company while it was in South America and no longer under the personal direction of Jooss. In November of the same year, the Jooss-Leeder school had to close down as Devon was declared a military zone and the two directors, as aliens, were not allowed to enter. A new base for the school was therefore found at Cambridge. The curriculum was widened to include classes for amateurs and children but in spite of this, Jooss wrote to the trustees of Dartington on March 13th, 1941 explaining his great financial difficulties. In July 1941 *The Dancing Times* reported that Jooss and Leeder were expecting to leave for America very shortly to join their company and then in October 1942, it was announced that Ballets Jooss would be brought back to England to work in association with C.E.M.A. (Council for the encouragement of music and the arts). So the company was reunited in England and they toured extensively under the auspices of C.E.M.A. throughout the war.

By 1944 when hostilities ceased, the Ballets Jooss was well established and many new works had been performed, all of them choreographed by Jooss except for "Sailors' Fancy" which Leeder produced in 1943. In January 1945, Hans Zullig who was one of Jooss's finest dancers showed his first and only ballet "Le Bosquet", but apart from these two exceptions, Jooss remained the only choreographer for the company. In retrospect, one must question the wisdom of this policy; is it possible for one person to create continuously for so long a period? Martha Graham certainly could and did so with consistent success but was Jooss of the same calibre as Graham?

In April 1945, Jooss abandoned his policy of having only two pianos to accompany the dances and he established his own orchestra under the leadership of Richard Austin. The tours of England continued and in January 1946, Ballets Jooss returned to Europe to entertain the forces. After completing a twelve weeks' tour with B.A.O.R., the company visited Paris, Belgium, Holland, Scandinavia, America, Canada and Mexico and did not return to England until April 1947. On August 20th, 1947, Jooss wrote to Marjorie Fogden, one of the administrative staff at Dartington,

As you probably have heard, the Ballet at this moment is in its last week of performances and we are going to disband after that for a very long break. We shall disperse to all the four

winds for the time being until we have somehow digested the experiences of the last fifteen years, and shall (I hope) be able to start on a new venture with new vision.

A month later on September 15th 1947, Jooss wrote a further letter to Dartington,

As you probably know we have made a great break for the activities of Ballets Jooss. The Green Table period we feel has come to an end and something quite new must now emerge from a period of suspense and new experience. Such moments are dangerous and full of anxieties — but highly exciting.

Jooss was obviously aware that the company could no longer continue in its present form and that a change of policy was necessary; the company was therefore disbanded, the Jooss-Leeder school in Cambridge was closed but the Sigurd Leeder School of Dance was opened on September 15th, 1947, in London. Leeder and Jooss had worked together for twenty years and one can only speculate as to the reasons for this break. Basically, Leeder was a teacher and trainer and Jooss was an artist. Without a company of dancers, Jooss would probably have no part to play in a school but this point is discussed more fully later in the paper.

Little is known of the whereabouts of Jooss's dancers at this time except for Hans Zullig who joined the Sadlers Well Theatre Ballet and received excellent notices for his performances. Jooss himself continued to live in Cambridge and took a variety of engagements. He was associated with the Cambridge University Ballet Club and together with Betty Meredith Jones, taught weekly classes to the male members. In the winter of 1947, he choreographed a stage production of Handel's "Solomon" which was performed by Cambridge University Music Society. The principal dancers were former members of his company and included Noelle de Mosa, Ulla Soederbaum and Rolf Alexander. Hans Zullig was to have danced but an injury prevented him from doing so. The students of Betty Meredith Jones who was teaching at Homerton College, provided the chorus.*

In August 1949, Jooss was invited to recreate his school at Essen. A full description of this new venture was given in *The Dancing Times* in which it was reported that Kurt Jooss had been engaged on a long term contract by Essen civic authorities to recreate the dance school which he had directed there until the Nazi régime. The school was to be housed in the buildings of an old abbey of Werden where such other civic activities as the drama school, the college of music and the arts and

* The writer, who was then teaching in Cambridge, also took part in this performance.

crafts institute were located. The school was to be opened in the Autumn and a full professional group to be performing within one year, the fourth Ballets Jooss. The staff appointed were Jooss, Zullig, one classical and one modern dance teacher. The dance group would co-operate with the Essen Opera and also tour independently with a municipal subsidy.

The work of the school will be to achieve that essential synthesised dance style derived equally from the traditional Ballet and from the Modern Dance of this century. The programme of 'general' education will contribute as fully as the dance-training programme towards this desirable new theatre dance system. (Dancing Time, August 1949).

Once again, Jooss had to start afresh to create a company of professional dancers and also direct a school, much the same situation as he faced at Dartington in 1934 but this time without the support of Leeder. In May 1952, the new Ballets Jooss gave its first performance in Essen and then began to tour; E. W. Holland reviewed a performance in Switzerland for the Dancing Times,

The Jooss ballets are an ensemble in which collective discipline and precision, absolutely perfect technique and well regulated group movements are brought to the highest point of perfection, and in which the work of the soloists seems to be just part of the whole. It is noticeable that this German ballet relies more on mime than on classical dancing. Perhaps all this leads to the suppression of individual expression and deprives the artist of his personal fantasie, which gives so much charm and poetry to other ballets of today and may predominate over beauty and charm, two elements without which the dance is incomplete. (May 1952, p.474).

Once again Jooss had managed to recreate a dance company with some success although Holland criticises the style of dance. After appearances in Brussels, the Ballets Jooss visited England from February to April 1953, the first time since 1947. For Jooss however, April brought the news that Essen was withdrawing its financial support. Kurt Peters reported in The Dancing Times the same month,

In spite of the merits of the Ballets Jooss it seems that because of the high financial expense the city of Essen will cease to support it. Thus Germany will lose its only independent modern dance theatre.

The company was forced to disband and Jooss returned to the Folkwangschule in Essen. During the following years, writers in The Dancing Times commented on the changing taste in Germany from modern to classical ballet. In August 1958, Wilson wrote

The German taste in ballet is still being formed. Traditionally ballet means 'Jooss style' and that is how the dancers have been trained, but the success of Giselle and Carter's Prince of the Pagodas shows how the public is turning away from the period of the nineteen-twenties still beloved of the critics and intendants of opera houses. (p.503).

The swing towards classical ballet obviously continued in Germany and in October 1963, Audrey Harman, who had been teaching at White Lodge (the Royal Ballet school) took up an appointment at Jooss's school in Essen to teach this form of dance. Jooss revived "The Green Table" and "Persephone" at the Essen Opera House on February 7th 1965 and the former ballet was televised by the B.B.C. on April 13th, 1967. The City Centre Joffrey Ballet performed "The Green Table" in the same month and it was lauded by the press as a timeless masterpiece.

Jooss retired from the Folkwangschule in 1967 and he is at present engaged in collecting all the records of the Ballets Jooss. These are to be housed in Stockholm at the instigation of Birgit Cullberg, a former pupil of the Jooss-Leeder school. Elsa Kahl, the widow of Frederick Cohen, is assisting Jooss and it is encouraging to know that the history of the Ballets Jooss will not be lost to future generations. Cotton wrote a comprehensive study of Jooss and his work but this was published in 1947. The Dartington Hall Trust has a complete record of the company's activities from 1933 to 1947 but for nearly thirty years, writers in the field of dance history have devoted just a few pages to the work of Jooss.

The second part of the paper is concerned with the ballets of Jooss together with an appraisal of his work. The bibliography and references are given at the conclusion of part two.

This article is part of an M.A. paper and may form the basis of a future publication.

C.D.

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Architecture and freemasonry — elements of Laban's ideological debt.

The substance of the following article has been taken by John Foster from his new book, "The influence of Rudolf Laban on English Education" to be published shortly by Henry Kimpton in their Lepus Books series.

Most of those who have written about Laban have touched only peripherally on his involvement with freemasonry and talked about the use he made of architectural models in explaining his movement principles. This article examines in some depth these two elements which influenced Laban's thinking and provides some new material which may help to throw a new light on the possible roots of part of Laban's ideas.

Laban's first known involvement with freemasonry was in Switzerland in 1916. Oskar Bienz who was a pupil of Laban at that time and involved with him in masonic activities writes, "... Laban came in 1916 to Zurich and started a eurhythmic and personality cult which had great success, due to excellent propaganda, and the absence of any other ballet school. I was the first scholar".¹ Bienz had very close associations with Laban at this time and was able presumably to write authoritatively about Laban and in particular about his masonic connections.

Apparently, when he was in Switzerland, Laban was concerned with activities which by to-day's masonic standards would have been considered fanciful. Bienz reports, "In my opinion he was a shadow Cagliostro", implying that he was a kind of wizard, using masonic ritual and formulating ceremonies which tried to explain spiritual philosophies and ideas of immortality. And again, "Trouble now, or even before 1919 started in the Lodge on account of the speedy raising of Laban into higher degrees." Laban was advised to go to Germany.

Laban it would seem adopted a cavalier attitude to the values which were current in society at the time. Bienz provided a "free translation" from a book by Carl Riess titled, "Ascona", published in Switzerland in 1964 and concerned with masonic history and the Arts Colony functioning in Ascona at the time. From page 80, concerning activities in 1919 it reads:

"Now a new man came, Theodore Reuss, who implied that he was a friend of Rudolph Steiner. Reuss stayed in England before the 1914-18 war. He pretended to have been a Grand-master of several freemason's lodges. He proposed to Mr. Oedenhoven, proprietor of the Monte Veritas (Ascona) lodge that Monte Veritas should be made the seat of a mystic Grand order.

He found a lot of simple men who contributed large sums of money to this new venture, but no-one could make out what the order was about as only after 94 degrees were certain

ARCHITECTURE AND FREEMASONRY

revelations made. Most of the Brethren did not go beyond the sixth degree except Laban.

The whole business was a dreadful swindle. In 1917 Laban, von Varaga and Mary Wigman joined in but one day a leakage occurred proving that Reuss was an imposter. He was then excluded from the lodge".

Laban himself refers to his use of "a former vegetarian colony" in his autobiography, a place identified by Lisa Ullman as Monte Verita, Ticino, a centre for those interested in new approaches to the Arts. Laban was also active in a lodge called "Verita Mystico" which grew out of the ideas of Reuss and was concerned with mysticism and esoteric teachings, ideas which permeated Laban's later thinking. Many of Laban's female students were initiated into this lodge and hence these activities must be regarded as quasi-masonic as women are barred completely from masonic working under the United Grand Lodge in England.

Freemasonry in Switzerland between 1910-1920 was poorly formulated with regard to set ritual. Much of the working was co-masonic and explored similar ideas to those of the theosophists in England, led by Annie Besant. The movement attracted both free-thinkers and creative liberals searching for basic truths. Many active masons were therefore exiles and there was a large Jewish element. However, Bienz reports that the introduction and initiation of women and subsequent immoral behaviour precluded real masonic science and the order fell into disrepute. It regained its stature as "more conservative Swiss" became involved who re-established traditional working and used the Scottish and English constitution.

This period in Switzerland provided Laban with plenty of opportunities to develop his emerging interests. The accent was on consolidation of his earlier experiences, and an ordering of his ideas. The creative process has often been described in terms of the stages of preparation, incubation, illumination, and verification. After early preparation, the latent ideas for Laban's life's work were now beginning to take shape, and become illuminated in conscious thought. Movement choirs, notation, choreology (research into the art of movement), teaching styles, and ideas concerning space patterns and harmonies all had their genesis during this period, and were available to him for wider development over the years to come.

Albrecht Knust asked at interview if he thought Laban was a religious man, replied, "He was probably not atheist", and developing this theme, Knust asserted that Laban had been a freemason in Switzerland some time during the period 1910-1920, and that it was this experience which had furthered his interest in Architecture. In several of his papers Gordon Curl refers to Laban's masonic activities but he does

not develop this in any detail. Sylvia Bodmer, one of Laban's oldest associates said during interview, "Yes, he was a mason I know — he was a master — a grand master — he was a grand master that I know — he told us once — but he came from a catholic family you know — he went out again — you see he went out again because he didn't want to fix himself to such a particular ritual which was too limited". Lisa Ullman supported the fact that he was a freemason between 1912-17, and suggested that he left because of the political nature of freemasonry in Switzerland at that time as he, himself was "non-political". She thought he was "high up" in the craft, while Laban's daughter Juana had no knowledge of her father's freemasonry connections.

There are strong links between Laban's principles and masonic knowledge, skills and techniques which repay examination. According to Knust, Laban was fascinated by the masonic use of the golden rule. This idea, that perception naturally compares height with width in a given ratio was first noticed by Euclid in 3000 B.C., and is used extensively in architecture to produce attractive form and strength. Artists of the Renaissance called it Divine Proportion. The Greeks used the Pentagon, which includes many divine proportion relationships as a holy Symbol. The relationship, the longer element of which is approximately 1.618 times as long as the shorter (1.618:1), is also called the golden section, the golden ratio, the golden number, and the golden rule. It is seen in paintings, human and animal forms and architecture. Perhaps the most obvious link between the golden rule concept and Laban's work is seen in his book on choreutics — the science dealing with the analysis and synthesis of movement.

In the book, Laban shows something of the Golden Rule influence, although he does not acknowledge this specifically,

He says, "Movement is, so to speak, living architecture — living in the sense of changing emplacements as well as changing cohesion. This architecture is created by human movements and is made up of pathways tracing shapes in space, and these we may call 'trace-forms'. A building can hold together only if its parts have definite proportions which provide a certain balance in the midst of the continual vibrations and movements taking place in the material of which it is constructed . . . The living building of trace-forms which a moving body creates is bound to certain spatial relationships. Such relationships exist between the single parts of the sequence. Without a natural order within the sequence, movement becomes unreal and dream-like."³

In this passage he implies that the rather special relationship of the golden rule is at the root of human movement and draws an analogy between human movement and architectural strength. He writes that often, movement cannot be described by words only, and in that case

choreographic symbols are used. "In this way, it is perhaps possible for space-movement to speak for itself". Much of Laban's work is communicated more efficiently through symbols rather than words and a study of his diagrams shows that they contain the golden rule relationships on countless occasions as they illustrate movement. Perhaps a prime example is Laban's use of the icosahedron to illustrate space-orientation. The icosahedral scaffolding which he used to illustrate division of space through the moving body, sequential movement laws, and peripheral movement in space contains golden rule relationships throughout.

Laban considered the golden segment to be the ruling proportion between all the different parts of the perfectly built human body and throughout the ages its mathematical law has been linked with aesthetics. He generalises from a knowledge of crystals (where the golden segment is seldom seen) to human behaviour. It appears that, "The capacity to pack in a regular repeating space pattern is common among simpler substances which crystallise, but higher organisms do not exhibit this type of order. In spite of this loose use of the golden rule which is acknowledged, the principle had real impact on Laban's fundamental idea.

Laban was also influenced by masonic ideas of balance, equilibration and laws of forces. His ideas on "Flow" contain the concepts of "free flow" and "bound flow", while in effort, he contrasts the gradations between "fighting or contending" and "indulging or yielding" attitudes in movement. His terminology draws on architectural and masonic principles but these are applied imaginatively to enable us to think in terms of movement rather than in terms of body mechanics.

Laban also draws on masonic plans. He writes:

"For our purpose, which is to find characteristic view offering a foundation for a multilateral description of movement, we may find it useful to select the following three aspects.

1. That of a mentality plunged into the intangible world of emotions and ideas.
2. That of the objective observer, from outside.
3. That of the person enjoying movement as bodily experience, and observing and explaining it from this angle.

These three aspects can be taken as the three views — the ground-plan and the two views of elevation — on which we project the image of the object of our investigations: the unit, movement and space".⁴

The use of plan and double elevation is an essential component of Laban's analysis and documentation of movement, and while he does

not directly acknowledge his indebtedness to architectural and building science, concepts from these spheres have been used to build up a model which he subsequently applied to movement analysis.

Laban shows a great concern for the concepts of Light and Darkness. It is a recurring idea with him. His basic themes can be summed up in these quotations:

"The transformation of darkness into light, or of light into darkness is an elementary insight into the nature of our inner functions".

"In the inner light of acts of creation, the soul is reunited with the cosmic allness of space".

"One of the most interesting figures of speech is the concepts of enlightenment which is the sudden understanding of something which has hitherto been hidden in the dark recesses of the mind".⁵

In all these passages, there is the freemason's "darkness visible". Part of the initiation ceremony in freemasonry is concerned with the enlightenment into masonic knowledge to which Laban refers. The initiate is released from a state of darkness (being blindfolded) into masonic light; he discovers the three great emblematic lights of freemasonry, the bible, the square and compasses, and the three lesser lights, the sun, the moon and the master of the lodge. These are all used allegorically to give masonic insights into the nature of "the good life" in their terms. Laban's ideas on light and darkness are in no way original and it is likely that they owe something to masonry. Similarly Laban's use of "enlightenment" could owe something to the Gestalt view of the acquisition of insight or to the attempt to attain enlightenment which is the aim of many meditational systems including the Gurdjieff method with which Laban was very sympathetic.

Freemasonry makes full and rich use of analogy and symbolism, drawing on architectural artifacts, and using these to illustrate principles of truth, beauty, piety and goodness. Stress is laid on harmony, and the pursuit of virtue. Laban used analogy to explain movement concepts in architectural terms. He is also concerned "to discover the unity of movement". A fact, "that existed in ancient times . . . and because it could not be explained, it assumed a magic significance, and it is curious that even now it remains magical, in spite of being analysed". In this quotation the masonic idea of the mystical "darkness visible" is evident again. However, the stress on "unity" could be explained in another way. Laban's search for the key to the unity of movement probably owed something to the work of the gestalt school of psychologists working in Germany in the 1920's. Wertheimer and Koffka and their work would

certainly be known to Laban. In his philosophies, he draws heavily on the idea of a 'gestalt', or an overall view of any particular movement action. The term 'movement' is often used as a gestalt to include the intellectual and physical components which go to make up a movement experience.

In studying the ideological influences which affected Laban's theories, no logical tap-root emerges. There are many strands which can be shown to have connections with his own ideas and theorising. Freemasonry and architecture are just two small facets of a whole wealth of concepts, most of which were fashionable to study during the early years of this century, on which Laban drew for inspiration. This is not unusual though when we consider that Laban was trying to regularise a set of principles governing a predominantly creative activity. It is understandable that his patterns of thinking would be more open-ended than step-by-step logical progressions. The power-house behind his thinking is made up of a complex series of experiences, freemasonry and architecture are just two elements of a web of ideological debts.

Author's Note

I have agreed reluctantly to editorial cutting in this article. The deletions I believe to be damaging to my thesis and ultimately not in the best interests of objectively conducted research concerned with Rudolf Laban and his work. However, I do respect the editor's right to make a final decision concerning material for publication. It is my view, nevertheless, that the results of carefully conducted research should be made available regardless of whether they may conflict with the subjective opinions of certain minority groups. My findings are developed more fully in the forthcoming book on the subject.

JOHN FOSTER.

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MOVEMENT AND PHYSIOTHERAPY

Whilst a student at St. Thomas' Hospital, London I had a discussion with a Movement tutor, who recommended the book "Effort" by Rudolf Laban. She told me an interesting story about this book. Recently she had been talking to one of the Consultants about Physiotherapy and Movement. He stated that the only interesting book he had seen on this topic was Laban's "Effort". In consequence I ploughed my way through this volume and was amazed how fascinating I found it.

Because of this experience I organised an extra-curricula lecture. Audrey Wethered came and gave us a most exhilarating session of Dance, followed by much discussion. She told us of her ideas as to how Laban's work could be put into practice in our own field. I found this aspect of Physiotherapy very exciting and attempted to further my knowledge by attending various movement sessions. This gave me a new insight into the treatment of several patients. I was most encouraged by my results, and I think both patients and I benefitted greatly.

Laban's work is beginning to make a contribution to the world of medicine. To record a patient's movement correctly has always been a difficult and complex operation. Those in the medical field concerned with such recording have investigated Laban's analysis and movement notation and many now feel that this is the most comprehensive system available.

The study of human movement plays an important part in the training of any physiotherapist. One of our main concerns is isolating what is abnormal in a patient's movement and then attempting to correct it. Observation is a vital ingredient of such work, and a knowledge of Laban's principles can be most beneficial. To decide which part of the body is at fault is not always easy, for if only one structure is malfunctioning the co-ordination of the whole body may be altered. Isolated movement exercises are not used so much today as in the past. It has been realised that a part usually heals better if treated in relationship with the rest of the body. For example, after an injury such as a fracture of the ankle, the joint becomes very sore and immobile. The patient hobbles because of this pain and stiffness and gradually this method of progress becomes a habit. Thus little is gained by making the ankle more mobile without the whole pattern of walking being corrected. Many patients find this difficult, as they have to re-learn so much that we normally take for granted.

An integrated approach is also important to the psychological attitude of the patient. If he is only given mechanical exercises he sometimes cannot see the relevance to his everyday activities. However, if shown the importance of moving correctly he becomes more enthusiastic and feels he is in a position to help himself towards recovery. This aspect is particularly important where the treatment of children is concerned. Children quickly become bored and disinterested if given set

MOVEMENT AND PHYSIOTHERAPY

exercises, but if a more general movement can be achieved which still involves the diseased part and bears real relationship to their everyday activity, faster progress usually results.

Recently I took over the treatment of a child of ten who had had her achilles tendons in both legs lengthened. Before surgery she was unable to put her heels to the ground. After the operation the child walked with very flat feet and there was little resilience in her gait. Before I met this patient she had been given ankle exercises to practice, but no instruction on general movement. She had been told to move her feet up, down and around to increase mobility in her ankle joints and the tone of her calf muscles.

When I saw this child I felt that the most important thing to teach her was an awareness of moving correctly. I showed her how her feet should move, and then related this to creeping, stepping, jumping and beating out rhythms. Within a month the child was back at school walking and running normally.

When trying to correct patients' movement it is vital that the exercises become a way of life. There is little point in putting aside ten minutes night and morning for exercises and then forgetting them for the rest of the day. Thus enthusiasm and co-operation are of the utmost importance. A good relationship between physiotherapist and patient must be established to achieve this co-operation. The correction of bad movement habits is not an easy task and takes a great deal of time. The point must be reached, however, where the new movement patterns are habitual and no conscious thought necessary.

I recently treated a patient who walked with very in-turned feet. The fault lay in her hip joints. Certain ligaments were so lax that they allowed the rotation of her legs to the point where her toes pointed backwards. Her outward rotation was normal. This child (aged six) had no bone abnormality, so that through exercise we had to try to limit the inward rotation of her legs. If we could prevent her thinking it amusing(!) to walk with in-turned feet, and concentrate on a correct pattern of movement, even exaggerating her walk so that she moved with out-turned feet initially, then gradually the stretched ligaments would return to normal. Fortunately her family and school were enthusiastic and continued the treatment throughout the day. During the early stages of treatment I over-corrected her deformity by exaggerated stepping, jumping and other methods of locomotion. Movement was a normal activity at her school and this helped considerably. By altering the pace of her activities and using simple apparatus, exercises were devised to strengthen the muscles which externally rotate the legs. Eventually the exaggeration was reduced and the child is now back to normal.

The taking of classes is another important aspect of our work, especially in the larger hospitals where many patients are seen with similar conditions. Most parts of the body can be treated by this method and it has many advantages when dealing with the younger sections of the community.

A man's knee class is a common form of therapy being most suitable for patients who have cartilage trouble. We see them both before and after surgery, the aim being, in both cases, to build up the thigh muscles which are the main support of the knee. It is important to have strong muscles before surgery so that the rehabilitation period is as short as possible. These patients are often young men at the peak of their physical condition. It is thus important to make the class as varied and interesting as possible. There is nothing more disheartening for such patients than a series of mechanical exercises performed three times a week. I have therefore tried to develop a different theme at each session, for example, stepping. This can be varied to produce either mobility or muscle strength by altering weight, time or space factors. Other simple themes I have found useful are elevation, rising and sinking concentrating on the deep level and while body actions in general. By involving the whole body the work becomes more interesting and the patient less aware of his particular ailment. As a result rehabilitation can often be shortened, and a balanced increase in muscle power achieved. This is not to decry the value of set exercises. They do still have their place in that the patient can continue treatment at home. Daily exercise is of extreme importance and classes or group sessions are normally taken not more than three times a week.

Children's posture classes are another interesting field in which Laban's work can be utilised. One school of thought maintains that poor posture is an attitude of mind. If this is so set exercises are of little value and can do positive harm as they can make the patient more self-conscious. It may be that the encouragement of out-going movement patterns, and a concentration on group relationships could be of value in this field. Movement sessions in schools help this aspect as relationships through movement can be made with other children with whom the patient works and plays, thus taking the treatment of their problem into their own environment. Co-operation between schools and physiotherapy departments can be most helpful when treating young patients.

Today many large industrial firms have their own medical teams and these often include a physiotherapist. This is a particularly exciting job in that one is not only concerned with treating and advising the patients, but can also go onto the shop floor and find out why a particular injury occurred.

Dr. James Cyriax, Honorary Consulting Physician in Orthopaedic Medicine at St. Thomas's Hospital, London, who has written many books

on Manipulative Medicine and is author of the popular book, "The Slipped Disc", emphasises the importance of the prevention of injuries by correct movement and posture. Back and neck injuries are an all too common result of industrial and everyday activities. Having worked with Dr. Cyriax I have come to realise that although one can reduce the lesion and therefore cure the pain, the condition can, and will, recur if the patient is not instructed on how to move correctly.

A typical example of this situation is the patient with a slipped disc in the lower back. The picture is all too familiar, a patient bends to pick up an article and is seized with pain. He is locked in a forward position as a part of the disc has suddenly moved out of its correct location and wedged the joint, therefore preventing further movement. The pain is intense because of pressure on one of the surrounding nerves. A physiotherapist, who has been trained in Dr. Cyriax' methods, can relieve this type of patient by manipulation, but, because most of the disc cartilage has no blood supply, it will not regenerate. The condition will recur unless the patient lifts, sits and works in the correct manner. This means that he must sit with a straight back, keeping his natural spinal curves, and lift all weighty objects by bending the hips and knees, thus putting less strain on the small joints of the spine.

I am sure more could be done to prevent such injuries and combat inefficient methods of working, which would benefit both the worker and the employer. Care should be taken to see that equipment is mounted at the correct height, taking into account the relationship of the height of chairs and work surfaces as well as machines. Lifting apparatus should be adequate for all tasks and the factory so designed that no awkward twisting movements are required.

One of my recent patients had a neck condition which was precipitated by working at a desk that was too low. If the management had given this girl a low chair, so that she did not have to constantly bend her spinal column over her work, she would have been spared a lot of pain and the firm would not have had to pay her sick leave every few months.

The high proportion of painters, architects and designers in my list of patients cannot be merely coincidental. All these jobs necessitate leaning over large drawing boards or desks, and here lies an aggravating factor. It may well be that the disproportionate size of executive desks (often increasing in size with each promotion) will result in low back pain in the future.

More time should be spent examining such effects. As Laban points out in his book "Effort" only a few people have the gift of applying their muscle power efficiently to whatever task confronts them. Skilled workmen inevitably work in a more efficient manner than their unskilled

colleagues, who tend to change their type of work all too frequently, thus putting strain on different muscles. A simple example of this, quoted by Laban, is the operation of a stoker. His essential effort actions will be a 'Shoving punch' with free flow when forcing his shovel into the anthracite, and a 'throwing slash' with free flow, when throwing it into the furnace. A less skilled worker might use a 'hitting punch' with bound flow and therefore not filling his shovel completely, and a wringing action for throwing the load into the furnace, whereby most of the anthracite would end up in front of, rather than in, the boiler. Obviously much longer would be taken to stoke the boiler. He is also more likely to injure himself by using an awkward movement. These two basic actions of the unskilled labourer may seem absurd, but this type of situation occurs all too often, and, with a little thought and instruction, could be prevented.

Between heavy activities most people would agree that a rest or pause is essential, but few would realise how important it is to rest correctly. To throw down tools and collapse to a sitting position is more exhausting than leaning on the shovel for a few minutes. In the first instance energy is expended recovering the tools and getting into an upright position again. Injury can be incurred with all the extra bending and jarring of the body. Some awareness of the rhythmic elements of Laban's work would seem to be of assistance in the teaching of such skills as shovelling, hammering, chopping and the swinging of heavy loads. At present the basic skill of action, recovery, preparation, is required over a long period of time, whereas the establishing of a rhythm for a particular task could be dealt with very easily at an early stage in a man's training.

Inefficiency wastes time and energy and in consequence, money through lack of production. Awkward movements are employed which can lead to injuries such as pulled muscles, strained ligaments and slipped discs. These are some of the most common injuries we see as physiotherapists, injuries which could so easily be avoided, and which will recur unless extra care is taken. Efficient instruction demands both a thorough knowledge of the nature and display of human effort. (I am sure that Laban has much to offer us as physiotherapists).

I have tried to show how I have used Laban's work in some aspects of physiotherapy. This extra knowledge about movement has given me a fund of new ideas, made me more observant and enabled me to relate the patient's condition to everyday life more adequately. It has been an exciting area to explore, and I am well aware that I have only begun that exploration.

R. M. WATSON.

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LETTER TO GUILD MEMBERS

Dear Guild Members,

The Centre has gone through many changes in its life since it was inaugurated in 1954, based on the work and experience of Lisa Ullmann and Laban in Manchester. It has grown from a private Studio where a few students came together to work with Miss Ullmann, Mr. Laban and Mrs. Bodmer in the 1940's until it is now a highly regarded and well established Institute. The main credit for such a build-up in this country must go to Miss Ullmann, who together with her colleagues over the years worked towards the recognition of the Centre. When the Studio moved to Addlestone and became incorporated in the Laban Art of Movement Centre, there were some people who were disappointed about the change of location, who regretted that the roots which had been laid down in Manchester would have to continue developing in different ways, and who saw the break not as an opportunity for development, but as a break-down of what had been built up. There were others who had a more visionary view and who recognised that at that time the opportunity for a Centre in its own grounds where students could come to study in the heart of Surrey gave opportunities which were not possible in rented accommodation in Manchester. As in most cases the visionaries were right, they saw that the needs of the 50's and 60's would be best catered for through full-time courses for students developed not only privately but in relation to and in co-ordination with established courses. Over the years both initial training and advanced training has been given at the Centre and in the world of education, there is no doubt that the impact of students who have studied here has been the major one in movement and dance teaching in this country. In addition all the week-end, short courses and summer courses which the Centre has run over the years, have provided opportunities for many students who could not take full-time training or who wished to extend their full-time training in various specialist courses.

1975 brings us to a very difficult time in the economy of the country, and the intense inflation which we are experiencing now is making survival a major concern for all independent institutions. This affects not only dance centres but those involved with drama and all the other arts. Very well-known Centres are closing or becoming absorbed in Local Authorities, Polytechnics or other Institutions. Independent Institutions are forced into raising fees so high that Local Authorities and Grant aiding Authorities are beginning to question whether they can afford to pay for students either in initial training or in Postgraduate or advanced training courses.

Courses which in the past were not only popular but almost automatically supported by Authorities are now being questioned, not on

their value and content, but on economic grounds—can the Country afford to offer training and secondment for those who already have initial training. The result of this is that all advanced courses in Universities, Colleges and Institutions are now cut back. Teachers are not being seconded so readily, grants are not being given, and encouragement for further and higher education courses is being withdrawn. At the other end of the scale, financial support for those students in independent institutions who wish to take initial training, whether leading to a teacher qualification or a professional dance training, has always been at the discretion of the Authority. These discretionary grants are not now so easily come by. Many students who would be studying dance now at the Centre or at many other establishments cannot do so because they are unable to get any financial support.

The Laban Art of Movement Centre is in a very special position and this results from the foresight of the Trustees and Miss Ullmann two years ago when they finalised the association of the Centre with the University of London Goldsmiths' College. Because of this association it has been possible over the last years to validate many courses at the Centre, so that students can obtain not only Teaching Certificates but also B.Ed's or Diplomas of London University. Further advances in this field are underway now and it is hoped in 1976 there may be offered the first B.A. Degree in Dance in this country. At the same time as this academic support, the Centre has retained its independence. However, with the independence goes the financial responsibility for supporting the courses. The only income of the Centre is from student fees. The time is now coming to question whether the location of the Centre at Addlestone, where courses have been held for the last 25 years is the most appropriate one if the work of the Centre is to develop in relation to University life. Much thought and concern has been shown both by the Centre Staff as well as those at Goldsmiths' and we have been seeking solutions to the major problem of a 30 mile distance between the two Institutions. There is no doubt that the beautiful surroundings at Addlestone contribute to a kind of attitude and way of life which could be sorely missed were it not there. However, there are other values which, in this day and age we have to consider. The fact that our students are inevitably out of touch with students in other disciplines, is a major draw-back, particularly for very young students and the advanced research students. Also for the Faculty members the isolation of working in a small Institution is not always recognized by others who see only the beauty of the surroundings and the peacefulness of atmosphere.

Goldsmiths' College has made available to the Centre premises on the campus in New Cross which, when converted, will make very excellent Studios where the Centre can take up a new home, keeping its autonomy, and its reputation. There is no reason why a change of location should diminish any of the values which the Centre has developed in its location

at Addlestone any more than there was a loss in values when the Studio moved from Manchester to Addlestone. We hope, in addition, that there can be other developments which will be impossible while the Centre is so far away from the mother College. For instance, the sharing of Staff between the Dance Department at Goldsmiths' and the Centre will add weight and richness to both. Equally important is the establishment of higher degrees (an M.A. in Dance is due to start at Goldsmiths' in September 1976), as well as the whole development of Dance as a performing art in both theatre training and in the ultimate development of a dance company. In the long term this can only be supported in relation to a larger institution such as Goldsmiths' and we are fortunate indeed that our colleagues at Goldsmiths' College have not only tolerated and welcomed us but have given every support to the idea of our being incorporated within the large Campus at New Cross. Another major advantage of the Centre being located there is the association which the Centre will be able to have with the very progressive and highly regarded Music Department of Goldsmiths'.

I am writing this to all Guild Members, so that the information can be seen in context with current developments in higher education, as well as the important developments in this country between dance in education and dance as a theatre art. It will be recognized by many of you that the Centre is taking a leading part in initiating and supporting the closer relationship between the art of dance in theatre, and dance as an art in Schools. This we hope to do by working more closely with professional dancers and choreographers and at the same time retaining all the values of the outstanding work in education which has been developed in this country. It is recognised that not only is there a need for the development and continuation of work in schools but the need to establish a programme of out of school dance training appropriate for our young people in the community. This year 1975/76 we are launching a pilot scheme at Goldsmiths' College for evening classes for children from 6 upwards and for young people in both technique, improvisation, choreographic training and production. We are developing work in the community generally in close liaison with individuals and associations who are concerned with the welfare of young people as well as groups generally in the community. We will cater both for those who wish to train professionally and for those who wish to use movement and dance as a source of recreation and personal enjoyment and enrichment.

Courses will be held in all areas of movement and dance studies both on a full-time basis, part-time basis and a short week-end or day courses, and readers are asked to write to the Laban Art of Movement Centre for a copy of their new prospectus and outline of courses if they have not already received one in the mail. If you would like to receive information please do not hesitate to write or telephone the Secretary at the Centre.

In conclusion, I would like to say that with all the regret that many of us will feel in leaving Addlestone, we are also excited by the opening out of new possibilities and the recognition that nothing can stay static or immovable, if progress is to be achieved. I am very delighted that one of the main supporters for the move to Goldsmiths' College is Miss Lisa Ullmann who, while regretting the end of an era at Addlestone, nevertheless recognizes the importance of progress, development and future openings. I am personally deeply grateful to her, for her support is very important to many people in this country. Laban often said "in 50 years time there will be a Movement and Dance Department in a university in this country" — well it is within 20 years, not 50 years that this hope of a real university setting is being achieved.

MARION NORTH,

Director—Laban Art of Movement Centre.

University of London M.A. Degree

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THE NATURE OF DANCE:

An Anthropological Perspective

Roderyk Lange Illustrated £4.00

After many years spent in researching the place of dance in primitive and other cultures, Roderyk Lange has written this book as "... an introduction to the problems of the development of dance in the context of human culture ..."

As distinct from the history of dance, the author sees the anthropology of dance as having relevance to modern life, even in the most sophisticated Western society. He has found that, fortunately, dance material is relatively conservative, especially among peoples which have retained highly integrated cultures, remaining largely undisturbed. There, he has found that old patterns of dance prevail and that they can still be studied in the settings which gave rise to them.

A LIFE FOR DANCE

Rudolf Laban

Translated and Annotated by Lisa Ullmann

With Drawings by the Author £2.50

In this autobiographical work, of fundamental importance to Guild Members, Laban's chief concern has been to trace those events, influences and inspirations which were instrumental in the development of his art, through childhood, youth and maturity. The result is a deeply interesting account of how the writer, "Dazzled by the vision of the inner life, tried to shape tangible characters from the forces at work within man. The conflict between the subconscious mind of the individual and that of the masses became the content of my new dance-plays. ..." A memorable achievement.

8 John Street, London WC1 2HY

REVIEW ARTICLES

BEST, David

Expression in Movement and the Arts: A Philosophical Inquiry

Lepus Books, 1974 (xvi+219) £2.75

Philosophical inquiry in the realm of movement and dance is notoriously sparse, and, by standards of contemporary analytical philosophy, apt to be lacking in rigour. It is perhaps not surprising therefore that loose talk about, for example, emotion, expression, communication and meaning continues to abound, and David Best's book is a most welcome arrival on a scene which is still all too often hedged about with mystery and confusion.

In focussing on the concept of expression, specifically the expression of emotion — which since the Age of Romanticism has been widely accepted as central to the idea of art, Best exposes a number of fallacious assumptions which pervade popular thinking in this sphere. Arguing that a good deal of talk about expression and meaning in the arts is vitiated by deep rooted misconceptions about emotion and the mind-body relationship, and adopting a thoroughgoing Wittgensteinian approach, he attacks first, the 'traditional', dualist view of mind, and secondly, the 'naming' and 'definitional', theories of language. To be clear about linguistic meaning is useful in order to understand meaning in expressive movement; while the mind-body problem is obviously a cardinal issue in connection with dance. It is debatable, however, whether it is as crucial in all the arts, as Best claims. One thinks, for instance, of architecture, where talk of 'expressiveness' seems to be in order, but not of expression of states of mind. Perhaps indeed it is 'expressiveness' which is the more in need of investigation, and the 'feeling qualities' of a work rather than 'emotion'.

Some fallacies within behaviourist theory are then examined, and in demonstrating the irrelevance and inadequacies of scientific explanation for an account of movement as an art form, Best does a valuable service for dance in education. For, tied as it has been to physical education, it has often suffered from the unwelcome attentions of some who, with little grasp (if any) of the character and significance of conceptual inquiry, have attempted to study movement *as an art* by empirical means. Hand in hand with this often goes a preoccupation with terminology, and Best's discussion of definitions is of foremost importance in this connection, as well as in relation to his thesis as a whole.

This involves an insistence on the *logical* nature of the link between physical behaviour and mental experience *via* Wittgenstein's difficult and controversial notion of a 'criterion'. Here, however, Best sometimes seems in danger of overplaying his hand. Although the criterion for the correct application of mental concepts does not consist simply in our having mental experiences but requires reference to certain patterns of observable behaviour, it does not follow that there is no inner experience

without manifestation of it. Feeling, thinking, etc. must be *capable* of expression in observable form to be intelligible at all, but this is not to say that they are, on every occasion, actually expressed. Assertions such as 'a person's emotions are not other things, of a different kind from his body and bodily movements' (p.43) seem to bring Best nearer at times to a behaviourist position than he would presumably wish.

By using 'criterion' in an extended sense, Best is then able to discuss the frequently misunderstood relationship between reason and emotion, and the similarly generally unrecognised character of reasoning and interpretation in art. Far from being a matter of non-rational, subjective response, artistic activities and appreciation are shown to be susceptible to public standards involving skills which are *learned*, and to demand intellectual discrimination as well as emotional sensibility. There are thus important implications here for education.

Nevertheless, this is a somewhat one-sided, or at least incomplete account of meaning and expression in the arts in general, and even in dance in particular. It is indeed doubtful whether it is either accurate or helpful to use 'meaning' and 'expression' interchangeably, even if it is natural as Best suggests. And to concentrate on expression of emotion rather than more widely on the expression of, for example, ideas, attitudes, views of life, ideals, etc. is to leave out a good deal that needs to be investigated. Certainly much dance is concerned with feeling and the human condition in its variety and complexity; certainly too, because of the medium — bodily movement — it seems that expressive meaning in dance almost always retains some minimal connection with the expressive meaning(s) of everyday gesture. Indeed some extreme formalists would hold that for this very reason dance can never be a 'pure' art form. But an overriding interest in emotional expression has been challenged by many twentieth-century choreographers, and not a little contemporary dance is notable for its 'abstract' character. In these cases expressive meaning is not only not the same as, but not even significantly related to everyday gesture, as Best maintains.

Questions might be raised too about the somewhat oversimplified treatment of the complex and perennially debated subject of form and content, as well as the rather curious account of formalism (though this obviously fits in well with Best's main thesis). The aesthetic/artistic distinction would also seem to be of greater importance, particularly in the latter part of the argument, than he allows.

That the whole book is a continuous argument, carefully developed and requiring correspondingly patient following, perhaps need to be emphasised, since it is intended to be of value to the philosophically uninitiated, who might attempt to 'dip into' it rather than work through it systematically. It could be tempting, but would be mistaken, to begin

about half way, when many readers interested in dance are likely to feel on more homely ground. For those with some background in analytical philosophy, especially philosophy of mind, most of the issues will be familiar, for they have been at the centre of such inquiry in recent years, but by being related to a specific area they both gain vitality and provide valuable insights into practical problems. For some, however, the going may be rather hard without skilled assistance. An additional bibliography of a less advanced kind than that supplied might have helped, and an index would have been useful.

Best's exposition, nevertheless, interlaced with judicious repetition and telling examples, and aided by a summary and a layout in ten sections, each further subdivided, is admirably lucid. Often obscure quotations are skilfully illuminated (even including Wittgenstein's famous — or infamous — dictum: 'It is not a *something*, but not a *nothing* either!'), and Best conveys a sympathetic understanding of the conceptual muddles in which those concerned with dance often find themselves. 'Philosophical mistakes are not stupid mistakes', he assures us. Equally, 'no philosophical problem can be made easy'.

This book deserves to be widely read and seriously studied. But while the assiduous reader should certainly be able, in consequence, to ponder more deeply important issues in art, and also to pick up *en route* quite a lot of 'general' philosophy, this volume should act too as a timely check on some who at present are attempting to join the fashionable rush onto the aesthetics bandwagon without sufficient grounding in basic philosophical study. Rush Rhees' words quoted in the Introduction are in constant need of reiteration: 'Unless you feel like taking philosophy seriously, then leave it alone'.

BETTY REDFERN.

LONDON CONTEMPORARY DANCE THEATRE Artistic Director Robert Cohan

5 week season at Sadlers Wells, November 12 to December 13, 1975 with eight London premieres choreographed by Cohan/Davies/North/Bergese (London Contemporary Dance Theatre) Alston (Strider) Seymour and Sleep (Royal Ballet).

Places to be visited in 1976 may include: Bradford, Hull, York, Sheffield, Aberystwyth, Nottingham, Liverpool, Leeds, Oxford, Brighton, Cardiff, Coventry, Cambridge, Horsham.

For further details on London Contemporary Dance Theatre, lecture, demonstrations, films, teachers, contact Public Affairs, Dept., The Place, 17 Dukes Road, London, WC1. Telephone 01-387-0161.

THE GERMAN CHAPTER

A LIFE FOR DANCE, 1975

LABAN, Rudolf. Translated and annotated by Lisa Ullman.

London: Macdonald and Evans. Price £2.50

A Life for Dance was written by Rudolf von Laban in 1935 towards the end of his period of work in Germany. It was the first of his German publications to be translated and published in England. The book is a commentary on the first career of Laban: as a student artist, a choreographer, a teacher and prophet of a new philosophy and movement form.

The book takes the form of a series of meditations concerning the inception, creative process and production of Laban's early choreographic works. Rich biological detail emerges as the author recalls the influences, the events and the people connected with each landmark in his artistic life. From his memories, his fantasies, his philosophising and factual recording it is possible to piece together the travels, the varied experience and the developing thought of the artist. Lisa Ullman states in her introduction that she wishes to "give the English reader the feel of Laban's way of writing which is so bound up with his thinking". This, she has admirably achieved. Laban's education in dance was electric. Ethnic dance, dance drama, opera and vast movement choirs (composed of ordinary people) were part of his formative experience. His art was in choreography for large groups and massed movement: his philosophy lay in the belief that man may transcend his everyday life in collective creative celebration. Referring to one of his works he says:—

'It was obvious we had achieved a completely new style, indeed a new way of working in the performing arts. It was called a movement symphony'.

When Laban left Germany the British chapter of his career began in Dartington. For those of us whose teaching of movement has been guided by his principles for the last twenty years and for our students, this book provides fascinating and essential reading. It begins to fill the void surrounding the early life and first chapter in the work of a great teacher.

JEAN WILLIAMS.

REPORT ON CONTEMPORARY DANCE CONFERENCE SEPTEMBER 1975 — A.T.C.D.E. DANCE SECTION

This conference, held in the magnificent Arts Centre of the University of Warwick was sponsored by the Cultural Affairs Office of The American Embassy, London and the Dance Section of the Association of Teachers in Colleges and Departments of Education; it was also supported by the Calouste Gulbenkian Foundation.

The central figure of the conference — Alwin Nikolais — created a phenomenal response, attracting over two hundred and fifty delegates from all parts of the United Kingdom and overseas. Other principal members of a large faculty drawn from the worlds of theatre and education included Robert Cohan, Artistic Director of London Contemporary Dance Theatre, Peter Brinson, Director of the United Kingdom and British Commonwealth Branch of the Gulbenkian Foundation, Fernau Hall, ballet critic of the Daily Telegraph, Stuart Hopps, Director of Scottish Ballet's Moveable Workshop, Robin Howard, Director-General of the Contemporary Dance Theatre, June Layson, lecturer at Leeds University, Ian Lancaster Drama/Dance Officer for East Midlands Arts and Betty Redfern, free-lance lecturer and all contributed to an ambitious programme of workshops, symposia and forums.

The co-sponsors were delighted to welcome as their guests: Margaret Caudwell, Chairman of the ATCDE Physical Education Section, Ellinor Hinks, Chairman of the Conferences Sub-Committee of the Physical Education Association, Margaret Jamieson, Chairman of the Association of Principals of Women's Colleges of Physical Education, Professor L. Arnuad Reid, Professor Emeritus of London University and Peter Sebastian, General Secretary of the Physical Education Association.

SATURDAY. After a welcome by Gordon Curl, Chairman of the ATCDE Dance Section and Judith Jamison Cultural Affairs Officer of the American Embassy, Alwin Nikolais' opening session was introduced by Fernau Hall. Nikolais, superbly assisted by his two dancers—Suzanne McDermaid and Gerald Otte — gave an inspired lecture on dance which ranged from definitions to techniques as a means of enlarging dynamic response. Many of the delegates whilst no doubt spellbound by the rich response and superb technique of his two dancers, were comforted to find that in the dance improvisation class they were not so far behind in the selection of themes in their own work with students. Indeed, insofar as space was concerned there was, as Nikolais stressed, a need at times to return to the studio to re-discover the essence. What did emerge from this first session was the opportunity to see at first hand in Nikolais the warmth and communicative powers of a true artist of the theatre.

Elective sessions in the afternoon consisted of practical participation in a Nikolais technique master-class or a choreographic workshop conducted by Robert Cohan, an artist who has perhaps done more for the

repertory of contemporary dance in this country than any other choreographer. Cohan, through commentary and practical illustration of extracts from his own works, including 'Hunter of Angels', 'Cell' and 'Stages' gave, with the assistance of dancers from the LCDT, a fascinating insight into his approach to choreography. It remains a moot point as to whether Cohan's analysis of his works would destroy the magic of performance for delegates in the future. On asking Cohan to describe his choreographic process and reasons delegates were not aware that whilst much was capable of being rationalised and described, inevitably much was not so much relied upon 'felt' response rather than intellectual reasoning.

After tea the majority of delegates flocked to observe or participate in a Nikolais master-class on improvisation. This was an enjoyable though most demanding session; Nikolais's techniques for improvisation required one hundred per cent concentration and yet he enabled individuals to feel secure in answering at their own level. Many will remember Nikolais' subtle and dramatic use of the drums! Concurrent with this Nikolais session three films in the Murray Louis series were screened.

From such a programme it might have been thought that this would be sufficient for one day, but no! After a relaxing sherry party and excellent dinner, delegates were faced with a new concept in entertain-

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The course will be under the personal direction of Miss Joan Russell.

Prospectus giving details of the course and application form may be obtained from The Registrar, Worcester College of Education, Henwick Grove, Worcester, WR2 6AJ.

ment in 'Pandemonium'. Everyone was free to select and wander between dance presentations featuring 'cycles', 'Steel and Skin', 'Mary and John Fulkerson' and 'Steps' staged in a variety of arts centre spaces. If for some this proved no more than a means of passing the time, for others it was a worthwhile opportunity of seeing performances of varying quality which provided valuable talking points. One such talking point was the suggestion that professional dancers might like to see some of the high quality work produced by dance students in Higher Education.

At 10.30 p.m. a panel discussion on the performances in Pandemonium took place which highlighted some of the difficulties that often beset students when asked to communicate verbally immediately after performances. For those with the stamina late night films in the Murray Louis series were screened in the Arts Centre Conference Room.

SUNDAY. On Sunday morning Alwin Nikolais displayed remarkable lucidity in a lecture on 'Technical Change in the Art of Theatre'; his imaginative fusion of movement, colour, lighting and seemingly bizarre props was exemplified in a vivid commentary and superb set of colour slides; the depth of his artistic vision became unquestionable. From this session alone one gained a greater insight into Nikolais conception of the art of theatre — a conception not complete in the dance alone.

A forum on the use of new techniques in Dance theatre provided stimulating contributions from John Chesworth, Robert Cohan, Peter Logan and John Landsdown accompanied by cross-questioning by the delegates whilst the afternoon sessions again gave the choice of Symposia and master classes. The former of these under the chairmanship of Stuart Hopps debated the development of 'New Audiences for Dance' while in the latter delegates observed or took part in a technique master class with Robert Cohan. Formerly one of Martha Graham's principal dancers, Cohan's clarity of teaching and exposition of Graham's technique communicated something of the dedication and discipline required by the professional dancer. The afternoon also included a superb film 'Rhythmetron' showing the Dance Theatre of Harlem in action with children. This was followed by a symposium on Dance Education.

This latter symposium began with an excellent introduction by Betty Redfern who chaired the panel and her speakers — Gerard Bagley, Peter Brinson, Alexander Grant, Naomi Hadda and Jane Pollard all touched on aspects of dance education which were of serious concern to very many delegates. Inevitably there was a multi-level response and a tendency to discuss peripheral rather than fundamental issues. If dance is to be an educative force in schools its nature as part of aesthetic education must be understood. Jane Pollard pinpointed the need for constant refreshment and re-inforcement via in-service courses to assist the promotion of dance work and she hoped that the suggestions of the government white paper would be taken up.

An evening performance by the Extemporary Dance Group and a lecture demonstration by the Ballet Rambert Ad Hoc Group was followed by two late night films featuring the work of Alwin Nikolais.

MONDAY. The final symposium of the conference and was concerned with Dance in Higher Education. As Chairman (Gordon Curl) identified the need for bridging the gap between professional dance and dance in education if only to demonstrate the unity of dance as an art form. June Layson presented a balance sheet highlighting the factors which acted both for and against the development of dance within universities. David Henshaw spoke of the new openness to the body—the instrument of the dance. That more people engage in dance than any other form of physical activity was, according to Peter Brinson, a statistical fact. He emphasised that we must start from the strengths of the students' own interest.

A warning that collaboration between professionals and dance educators must be 'for the right reasons' came from Robin Howard. His declared aim — to be of service to and through the dance — was well received. Robin Kovac felt that dancers should be well-rounded people open to working with musicians, philosophers and the like. Dr. Williams in a succinct contribution pinpointed the dangers of a new breed of academic professionals who did not, do not, know dance from the inside.

The whole conference — probably the biggest and most stimulating in the history of modern dance in this country — brought most sharply into focus the enrichment possible from fruitful interaction between dance educators and the world of professional dance.

JENNIFER HOLBROOK.

The International Council of Kinetography Laban held its conference this year at the Sigurd Leeder School in Herisau, Switzerland, from August 6th — 17th. The Council upholds the Laban system of notation and encourages research and development. Representation on the Council is world wide and includes members from U.K., U.S.A., Hungary, France, Switzerland, Germany, Holland, etc.

The programme included the presentation of Research papers, talks on current developments, lectures, practical sessions and discussion.

The papers were presented by Albrecht Knust (West Germany and President of I.C.K.L.), Maria Szentpál (Hungary), and Ann Hutchinson Guest (U.K. and Vice-Chairman of I.C.K.L.).

Lectures included "The Reconstruction of a Score", by Ray Cook (Australia), with illustrations from Doris Humphreys' "Day on Earth"; "The use of notation in corrective and therapeutic work", by Janis Pforsich (U.S.A.), who works in close association with Irmgard Bartenieff (U.S.A.); "The adaptation of notation for recording the behaviour of spiders", by Toni Intravaia (U.S.A.), illustrated by film and Kinetogram. Such recording is proving to be of great benefit to research scientists in America.

Lisa Ullmann (U.K.) and Chairman of ICKL, gave talks on kinetic energy and spatial form in expressive movement. Lucy Venables (U.S.A.) discussed material worked on at the Summer Workshop in the Department of Dance in Ohio State University.

The visit of Kurt Jooss at the end of the Conference was a delightful surprise. Kurt Jooss in addressing the members said his reasons for being in Herisau were, firstly, the occasion of Sigurd Leeder's birthday and, secondly, the fact that I.C.K.L. was holding its Conference there and he had news for the members. This was that he had been appointed the first president of the Council International de la Danse which is an Independent Department of Dance at UNESCO. In this office he would make it his task to do something for notation and recording to protect the work of choreographers. This news was received with great interest and it was regretted that there was not time for members to enjoy further discussion with Kurt Jooss.

The opportunity to meet and discuss at the bi-annual conferences is welcomed by all I.C.K.L. members, and it is encouraging to learn of the growing interest and need for Notation in all fields of movement.

The next Conference will be in the Summer of 1977.

ANN HUTCHINSON GUEST.

GUILD NOTICES

Laban Scholarship

At the A.G.M. it was decided that the Guild would assist a candidate for a scholarship, preferably at post-graduate level, in an area of study allied to the Guild's interests.

The scholarship is a joint offering from the Laban Art of Movement Centre and the Guild: and will be administered by a joint committee of Guild and Centre.

Final details are still being worked out, but interested candidates are invited to apply, either to Dr. M. North, Director, Laban Art of Movement Centre, Woburn Hill, Addlestone, Surrey, or to R. Howlett, Chairman, Laban Art of Movement Guild, 183 Green Lanes, Sutton Coldfield, W. Midlands. This will enable us to know if any Guild member is interested in taking advantage of this opportunity.

Examinations in Dance and the Art of Movement

The changes in qualifications for entry to colleges of education as a result of the new three-year B.Ed. degrees and the phasing out of Certificate courses means that all entrants to colleges will need two A levels in the very near future. It may be that no future teachers of dance can be produced unless sixth formers who are interested in dance are holders of two A levels for entrance to college and eventual acquisition of qualified teacher status.

There exists an O level syllabus, which can be obtained from Mrs. Rosemary West, or David Henshaw, and a committee has been set up to compile an A level syllabus.

It would be most helpful if Guild members would contact their local examinations board to ask if the O level syllabus has been received, and better still to announce their intention of submitting the syllabus to the board for candidates from their schools — with their Head's permission of course. There is also a C.S.E. syllabus, Mode 2 or 3, prepared in May, 1966 and obtainable from Mr. Philip Bennett, Administrative Officer, Laban Art of Movement Guild c/o the L.A.M. Centre in Woburn Hill. Please write for this syllabus and submit it to your local C.S.E. Board.

The price of the magazine, having been held at its present price for so long, has had to be doubled.

Having explored many possibilities, including an application to the Sports Council, Council have reluctantly had to act upon the resolution, discussed at the 1975 A.G.M., that the ordinary subscription can be raised to an amount not exceeding £4.50. The subscription will be £4.00 until further notice.

Members who pay by bankers order are requested to see that this order is changed from 1st January, 1976. Other members should send

their subscription to Philip Bennett, Laban Art of Movement Centre, Addlestone, quoting their membership number.

Nominations are required for four Council Members and for Secretary, Assistant Secretary, Treasurer and Editor. The Treasurer, Margaret Kershaw and the Assistant Secretary are retiring. Please check that your nominee is willing to stand for election and send the name and descriptive paragraph to the Secretary, Sandra Haigh, The Cottage, Mounts Court, Mounts Road, Greenhithe, Kent by 12th January.

Are there any members who would volunteer to represent the Guild at the meetings of other organisations e.g. National Council of Theatre for Young People, Movement and Dance Committee of the C.C.P.R. Meetings are usually in London and never more than one afternoon a month. Please send your name to Philip Bennett at the Art of Movement Centre.

REG. HOWLETT, Chairman.

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Will overseas members please note that subscriptions and payments for magazines should be made in sterling. Such payments may be arranged through a banker; cheques should be made payable to:

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LABAN ART OF MOVEMENT GUILD

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Mrs. James Kershaw,
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Dear Member,

Since we have found it necessary to increase the subscription to £4 from January 1976, will you be good enough to take or send the attached authorisation for amendment of your standing order to your bank as soon as possible.

I should perhaps point out that standing orders are usually dealt with by banks well before the end of the year, and, in order to save unnecessary time and postage, it is essential that the order should be amended without delay.

Yours sincerely,

Margaret Kershaw

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Tutors: Lisa Ullmann
Judith Holden

LABAN ART OF MOVEMENT CENTRE
Woburn Hill, Addlestone
Surrey KT15 2QD

SATURDAY, 14th FEBRUARY, 1976

A Day Course to explore aspects of Space Harmony
in relation to individual and group composition

Intermediate course tutor: Judith Holden

Advanced course tutor: Lisa Ullmann

PROGRAMME

10 a.m. Practical session
11-15 a.m. Coffee
11-45 a.m. - 1 p.m. Practical session
2-15 - 4 p.m. ... Practical session

REFRESHMENTS

Coffee will be available at 11-15 a.m.

There are no facilities for lunch at the Centre. Course members are advised either to bring a packed lunch or to eat in the locality.

TRAVEL from London ...

By train from Waterloo via Weybridge or
by Green Line coach.

Ample car parking space.

THE INTERMEDIATE COURSE is designed for those who are already familiar with dimensional, diagonal and planal movement.

THE ADVANCED COURSE will cater for those with a more extensive knowledge and a deeper understanding of the principles of space harmony.

These courses will run concurrently.

FEES

Registration (non-returnable) ...	£1.00
Tuition for Members and ...	
Affiliated Group Representative .	£3.00
Tuition for Non-members	£3.50
<i>(Including 50p Course Membership Fee)</i>	
Tuition for student members ...	£2.50

APPLICATION FORM

* I am / am not a Member of The L.A.M.G.

Membership No.

* I am the representative Member of the

..... Affiliated Group

* I am a Student Member of The L.A.M.G.

Membership No.

* I wish to apply for the INTERMEDIATE /
ADVANCED COURSE

* PLEASE DELETE AS NECESSARY

I wish to attend the course on Space Harmony to
be held at the Laban Art of Movement Centre on
SATURDAY, 14th FEBRUARY, 1976.

NAME:

ADDRESS:

.....

.....

.....

I enclose remittance for :-

Registration ... £

Tuition £

TOTAL £

Cheques / POs to be made payable to the
LABAN ART OF MOVEMENT GUILD ..

**PLEASE RETURN APPLICATION FORM WITH
ALL MONIES to:-**

Mr. P. Bennet,
L.A.M.G. Administrative Officer,
c/o Laban Art of Movement Centre,
Woburn Hill,
Addlestone,
Surrey KT15 2QT

CLOSING DATE - Friday, 30th January, 1976

LABAN ART OF MOVEMENT GUILD

MINUTES OF THE ANNUAL GENERAL MEETING
held at the Art of Movement Centre, Woburn Hill,
Addlestone, at 2-30 p.m. on Saturday, 15th March,
1975.

Present: Miss L. Ullmann (President),
Mrs. S. Bodmer (Vice-President),
Mr. R. Howlett (Chairman) and approx. 80(?) members.

1. Chairman's Remarks

The Chairman opened the meeting by welcoming those present and paying tribute to the Sub-Committee responsible for the arrangements of the Annual Conference.

The key issue for 1973 had been the charitable status of the Guild and now that charitable status had been satisfactorily resolved the finances of the Guild were very much healthier. However, for 1974 another financial issue had come under consideration, namely - an application to the Sports Council for grant aid towards the cost of training, accommodation, postage, salaries etc. At a conference organised by the CCPR at Bedford, attended by the Chairman and Treasurer, the Sports Council representative set out the pre-requisite conditions that needed to be fulfilled prior to application one of which was the provision of permanent offices from which information could be disseminated by a paid official. An approach was made to the Laban Art of Movement Centre and subsequently approval was given by the Trustees that part of an office at the Centre could be designated as Guild Headquarters and additionally that Mr. Philip Bennett of the Centre staff might take the place of Mrs. D. Rickinson and become the Guild's clerical administration officer at a salary mutually agreed. The foregoing information was warmly received by members present and Mr. Howlett was supported in furthering the application.

The Chairman continued speaking of the need for a programme of expansion to justify grant aid and the need to become an openly orientated institution and not seen as a closed introvert society.

Referring to the 'O' level Syllabus in Dance prepared by a working party led by Mrs. R. West and Mr. D. Henshaw, the Chairman stressed that at this particular time of traumatic stress within education every support should be given towards the establishment of this syllabus, personal feelings of the desirability of examination being set aside, in order to ensure the continuing supply of teachers for dance and that further Mrs. West and Mr. Henshaw be asked to upgrade the syllabus for 'A' level. Full details were then supplied concerning the working party, the examining boards to whom application had been made, the availability of the syllabus and its publicity and the need for teachers of dance in schools to pressurise the examination boards for its use. Any comments on the syllabus would be welcomed. Appreciation was expressed from members present to Mr.

Henshaw and Mrs. West for a worthwhile piece of work on behalf of dance teaching which deserved publicity and support.

Mr. Howlett then regretfully announced the death of Miss J. Kirkland and concluded by thanking all members of Council for their support in his first year of office.

2. President's Address

After her opening remarks, the President referred to a purpose which she held at the back of her mind when teaching, to help towards the development of the spiritual potential of the human being. The Guild helped us to experience something of that state, going beyond the mere knowledge of circumstances, of feeling with one's senses, but bringing together these faculties to release an inner urge to achieve the capacity of the human being.

Dance is the most natural activity in which the capacities of thinking, action and feeling are unified. As Laban said "a dancer is that human being who consciously endeavours to integrate clear thinking, deep feeling and strong willing into a harmonious whole without destroying the mobility of the inter-relationship of these single parts".

Many diverse things go under the name of "dance" which may have nothing to do with the spirit of 'dance'; one speaks of an art of movement syllabus or dance syllabus but one is speaking of something beyond dance in its literal sense but a potential for a broader concept; with an art form there is an order, a balance, a harmony. Within this harmony there is a discipline and through this our natural creative spirit is liberated which in turn helps us towards finding a profound humanity. Man has a natural urge to seek self expression; this in our time is increasingly important because there is less and less in everyday occupations. Creating a dance is not only pleasurable but the serious cultural work out of which social endeavour arises, and one is enabled to participate and contribute to contemporary life.

Every individual is unique yet today this is underplayed and one finds people do not wish to be different and become repetitive or imitative. Through the practice of dance this individuality is encouraged and yet this individuality is a contribution to the whole. Dance experience is available to all, but ultimately dance is a mind that is mobile and one can dance without having moved. The Guild Conference is a festive occasion when an organisation of people come together to achieve that experience which they derive from dancing together and strengthen themselves through educational dance, movement choirs etc. and beyond that to stretch themselves towards their own potential of humanity.

3. Apologies for Absence

J. Alington, C. Auerbach, F. Baldwin, A. Boalth, P. Bowen-West, J. A. Chapman, H. Corbett, G. Hunt, R. Kolesan, J. Layson, V. Sherborne, G. Stevens, J. M. Watson and T. Wild.

4. Minutes of the 1974 A.G.M.

That these be accepted was proposed, seconded and passed nem con.

5. Matters Arising

(i) Tutorial System

It was agreed to reprint details of the availability of the tutorial system in the magazine.

Membership Fees

The Treasurer advised that an assessment of membership fees had been made in June and November and the decision made to hold the membership fee.

6. Correspondence

Best wishes to the Annual General Meeting were sent from Miss A. Platt.

7. Annual Reports

(i) Secretaries' Report

Adoption of the report was proposed by Mr. E. Salt, seconded by Miss M. Dewey and carried nem con. At this point the Chairman welcomed Miss S. Haig, the new Hon. Secretary, and paid tribute to Miss J. Holden, the retiring Hon. Secretary. Miss Holden commented on the pleasure she had received in that office and was happy to be contributing to the work of the Guild in another way.

(ii) Treasurer's Report

Mrs. M. Kershaw drew attention to the healthier state of Guild finances. There had been a considerable saving in expenditure on publications due to the incorporation of the newsletter within the magazine and the list of members not being published during 1974. However, some loss had been incurred due to the cancellation of courses. On the plus side had been the result of Mr. Taylor-Byrne's efforts in obtaining advertisements for the magazine and the timely purchase of Treasury Stock with the Kaleidoscopia Viva money which had already increased in value through inflation. After many years of wrestling with income tax commitments and charitable status the situation had now become more settled and any surplus money was deposited with the bank at a higher rate of interest. The Treasurer was congratulated on her handling of Guild finances and adoption of the report was proposed by Miss J. Russell, seconded by Miss B. Jones and carried nem con.

The Chairman's proposal that Mr. Cheeseman be appointed Auditor to the Guild for a further year was carried.

(iii) Editor's Report

Adoption of the report was proposed by Miss M. Dewey, seconded by Miss M. Bergin and carried nem con.

The Chairman then referred to the resignation of Miss E. Smith as Editor. An enormous debt was owed to her for her work in this capacity and a token of this appreciation was given to Miss Smith. However, replacing her had proved almost impossible and it was with great pleasure that it could be announced that Miss Smith had been prevailed upon to continue in office, with ways and means being sought to give her practical assistance.

(iv) Welsh Sub Committee

Adoption of the report was proposed by Miss E. Smith, seconded by Miss O. Chapman and carried nem con.

(v) Scottish Sub Committee

Adoption of the report was proposed by Miss E. Smith, seconded by Miss O. Chapman and carried nem con.

(vi) Courses & Conferences Sub Committee

Adoption of the report was proposed by Miss J. Russell, seconded by Miss E. Howell and carried nem con.

The Chairman then drew attention to the resignation of this Sub Committee due to personal and academic reasons, he paid a very strong tribute to the work of this committee over a long period of time and to the excellence of their contribution. He hoped that Miss M. Davies, Chairman, and the committee were aware that the Guild membership were very cognisant of the tremendous work they had done.

Discussion then followed as to the various reasons for cancelling so many courses during the year. Basically insufficient applications to attend had caused the cancellations and it was difficult to pinpoint the precise reason for this though it was certain the current economic situation was a prime factor. Support was expressed for courses firmly rooted in Laban's work, drama courses linked with a basis of Laban, dance in general rather than Laban orientated and a very strong plea for recreative dance recreating the spirit of dance but with more specific detail in the title. It was also felt that publicity, detail of information within leaflet, etc., needed improvement.

(vii) Junior Section

Adoption of the report was proposed by Mrs. S. Bodmer, seconded by Miss E. Smith, and carried nem con.

(viii) A.G.M. and Conference Sub Committee

Adoption of the report was proposed by Mrs. D. P. Wells, seconded by Miss J. Holden and carried nem con.

8. A.G.M. and Conference 'Open or Closed'

Mr. R. Howlett spoke to the recommendation that the A.G.M. and Conference be open. He referred to the abolition of categories that had already taken place within the Guild, the need to involve all sections of the community within the Guild not only those in a teaching situation, the desirability of all people knowing what is talked about at a Guild A.G.M. and what issues are important to Guild members. Miss S. McGivering then spoke against the recommendation; she felt that the Guild essentially consisted of its members and obviously it could not continue without new members but what reason would there be for anyone to join if the A.G.M. and Conference were not restricted to members, the Conference embracing the A.G.M. would then be regarded as just another course open to all. Many members then expressed their opinions for and against the proposals. Eventually the Chairman separated the A.G.M. from the Conference and put the motion to the meeting that the Annual General Meeting be regarded as 'closed' and this was carried. He then further proposed that the Annual Conference, excluding the Annual General Meeting, be regarded as 'open' and this was carried.

9. Membership Fees 1976

The Treasurer reminded the membership that the subscription rate was last raised three years ago and with care and economy had been held for a considerable period of time. However, administration costs, postage, etc., were rising all the time and she felt it would be wiser for the decision to invoke the ruling again be left to Council's discretion. Mrs. Kershaw proposed that the subscription for 1976 be raised to not more than £4.50 but that the decision to put this subscription into operation be taken by Council. Mrs. S. Bodmer seconded the proposal and the motion was carried.

10. "Open Door"

Miss E. Astin, Publicity Officer, spoke of the B.B.C. programme 'Open Door', which enabled sections of society to make their own television programme, with help in the final stages from the B.B.C. It was felt this might be an ideal opportunity to awaken interest in dance. Miss J. Russell, Miss G. Stephenson, and Miss Astin met together and suggested to Council that the film might have a duration of 20 minutes and that an amalgamation of the best film available within the next twelve months be made. A Working Party had been established and a letter to Guild members formulated supplying full details of type of film etc. that would be suitable, and asking for the membership's co-operation, material or ideas.

11. Kaleidoscopia Viva Fund

The Chairman put to the meeting that Kaleidoscopia Viva Fund interest, not capital for one year be invested in a Laban Memorial Scholarship. A proposal had been received from Miss M. North, Art of Movement Centre, suggesting a joint enterprise between the Guild and the Centre. The suggestion was that scholarship funds be established for advanced study in

movement and dance (post graduate) to which the Centre would offer £660 worth of training per annum and it was hoped the Guild might contribute a comparable living grant. The suggestion was that the scholarship might be entitled "The Laban Memorial Scholarship" and that selection of candidates be made through a joint committee of the Centre and the Guild.

Lengthy discussion followed with widely differing opinions; great concern was expressed about the difficulty in assessing the benefit to the Guild of one person's education if the scholarship amount was allocated to one person. Reference was made to the original suggestion that the Kaleidoscopia Viva money be used on a biography of Laban. It was explained that negotiations had commenced in this respect but almost immediately an alternative biographer commenced work on a similar project; complications arose and the decision was taken by Council not to proceed further with the original commission and not to contribute towards the rival biography.

Some members present were not satisfied that sufficient consideration had been given to alternative ways of utilising the Fund nor did they accept the reasoning for not having two biographies. Eventually it was proposed by Miss B. Jones, seconded by Miss M. Dewey, and carried, that the matter be left to Council to re-think in the light of the A.G.M. discussion and to make a decision.

The Chairman then put the proposal that the Guild supported the idea of helping with a scholarship to the amount of £300 for one year, i.e. the Laban Memorial Scholarship, and this was carried.

(For 23, against 18, abstentions 5).

The Chairman then reiterated that Council would consider the issue of the biography and bring back to the membership.

12. Elections

Vice-Chairman: Mr. E. Salt Secretary: Miss S. Haig
Assistant Secretary: Mrs. D. Wells
Treasurer: Mrs. M. Kershaw Editor: Miss E. Smith

Council Members: Mr. F. Culver, Miss E. Howell,
Miss B. Jones, Mrs. M. Pain

Council Members for one year: Miss J. Smith,
Miss D. Steer, Mrs. S. Thornton.

13. Any Other Business

- (i) Miss O. Chapman requested that in future when proposals were to be put to the meeting, such proposals be printed on the agenda.
- (ii) Mrs. A. Hutchinson Guest gave details of notation material available for B.Ed. option, of film available for hire, of special one day courses, etc.
- (iii) Miss E. Osgathorp paid a special tribute to Mrs. D. Rickinson who was leaving the Guild after invaluable service on the administration side for many years. Applause from the membership supported the presentation of a gift cheque.

There being no other business the meeting was closed.