



THE LABAN
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EDITORIAL

The two issues of the magazine for this year, the 21st anniversary of the founding of the Guild, are attempting to include articles representative of aspects of the various fields with which Laban's work is connected and in which his principles of movement are applied.

It is gratifying that so far two of these have arrived unsolicited (one from U.S.A. it may be noted). Usually, however, contributions to the magazine are obtained only by dint of persuasion, if not downright bullying by the editor, as Miss Bergin knows from many years' experience. One learns to be grateful for anything that is offered!

It would indeed be a splendid gesture if, by way of a small celebration of this anniversary, members would take up their pens and release their flow into verbal channels. There must be many who were present at the inception of the Guild, or at least who partook in its early activities, who could furnish us with interesting and informative—possibly entertaining—accounts of its earlier days. Some of these, of course, are still our most stalwart supporters, and more recent members would no doubt enjoy knowing something of the beginnings and perhaps how they view the Guild now that it comes of age.

To some it may appear to have improved; to others to have lost something in the development and extension of its activities. Certainly it has grown, as all living organisms grow; and in the process of that growth all kinds of attendant difficulties and responsibilities have appeared.

Whether you are a recently-joined member, a student-associate perhaps, or a member of an affiliated group, or whether you are one of longer standing, will you write **something** to be considered for the next issue? It might be something humorous that you would like to share, or something sentimental (not too much so, please—we have perhaps suffered from this in the past), satirical, caustic, profound or light-hearted. Maybe you would like to ask questions (about the Guild, that is). Any suggestions as to how the November issue could be improved, altered or made that little bit different for this occasion would also be welcome.

EDITORIAL

The breath of criticism blows healthily through Annual General Meetings from time to time, of the Guild generally and/or of its activities and functions, and occasionally through various reviews of publications and courses. Really objective criticism of the magazine itself is conspicuously lacking, however, and no hint of what members really want to read about has been forthcoming in response to my appeal of a year ago.

Is this a good sign? Or symptomatic of apathy and boredom? Do members not care at all about what literature their association puts out? Nor about who represents them on Council? This year there were no elections to Council — indeed, there were insufficient nominations for the existing vacancies. Is the Guild virtually dead after 21 years, except for the efforts of a few? Is its original spirit dead?

Perhaps in looking back we should thoroughly examine the present state of affairs before indulging in an orgy of self-congratulation* — and look forward to what will happen to the Guild and how it may continue to fulfil the vital role which it undoubtedly has played in the furtherance of Laban's ideas and discoveries.

*These words had already gone to press when Mrs. Preston-Dunlop's article was received.

THE GUILD'S DILEMMA ON COMING OF AGE

By VALERIE PRESTON-DUNLOP (Vice-Chairman, L.A.M.G.)

The Guild is 21 years old this year. It is usual to celebrate such an occasion with festivities of some kind but, as those who were at the Annual General Meeting will already know, the major celebrations are being held for the Guild's 25th birthday. The arrangements for this are under the management of Geraldine Stephenson and, nearer the time, members and affiliated groups will be informed about how they can participate in a marathon festival of dance which is being planned.

But coming of age is not only an occasion for celebration. It is also a time for contemplating the past and the future. The Council has done this and it is my task to tell Guild members what has been discussed and the hopes and fears for the future. I wish that I could start by saying that the Guild is in a thoroughly healthy state and talk only about future plans. But this, in truth, I cannot do. In fact the Guild is in a critical state and there is cause for considerable worry about the future.

Let me explain. Like any other organisation the Guild has grown a great deal during its 21 years; it has also altered in its function because of the changing needs of its members. To start with the Guild was a family affair, with Mr. Laban, Miss Ullmann and Mrs. Bodmer as joint parents, as it were. People came together because they were the very few who were pioneering in the art of movement. Their link with one another was personal, partly because the numbers were sufficiently small for everyone to know everyone else. It was also partly because they were all dependent on the "parents" for information and practice of their work, there being no other source of learning; and because, 21 years ago, to be interested in the art of movement was extraordinary and many members found that only through the Guild could they converse with others of like mind.

The situation now is quite different. With 900 members it is impossible for people to know one another. There are plenty of places, in education at any rate, where information is readily available, and in some areas of the country participation in movement activities is possible through affiliated groups and dance circles. It is quite ordinary to be interested in the art of movement nowadays and for many there is no need to come to Guild functions to find a kindred spirit. The personal nature of the Guild has therefore diminished.

It is the job of Council to cater for members' needs and its question for the past five years or so has been—What do members

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want from the Guild now that its original family function is no longer so stressed? The conclusion was, primarily further information and practice in the art of movement, to learn about recent developments and to be taught by leading exponents. Council therefore set out to get the machinery by which these things could be offered to members. This was done firstly by altering the constitution and by increasing the number of Council members. Secondly, a committee for Courses and Conferences was set up, which this year was established as a standing committee. In this way a framework for expansion was created, but this was only the beginning, for to make it function is quite another affair demanding manpower.

And herein lies the Guild's malaise, which for the past few years has been chronic and is now acute. The malaise is simple; there is too much to do, too few people to do it and not enough money to do it with. The red light of danger was first obvious when no one was nominated to fill the vacancies of Secretary and Assistant Secretary when Dorothy Hornby and Joan Heath retired after years of valiant service. Betty Osgathorp and Olive Chapman took over but their burden is now intolerable. The second red light occurred when no one was nominated as editor when Marjorie Bergin retired, again after years of service. This time Betty Redfern filled the breach by becoming Acting Editor until someone else could be found. They have not been found and Betty has taken on the job. The third red light came this year when not enough nominations for Council members were received to fill the vacancies, let alone hold an election. And, finally, at the last Council meeting members heard that Olive Chapman may be unable to stand again as Hon. Assistant Secretary.

Look further at the other officers of the Guild. David Henshaw took over the Treasurership, extremely reluctantly, served valiantly for two years and has this year handed over to Donald Jenkins who has yet to find out how arduous a task he has taken on. The President, Miss Ullmann, as Director of the L.A.M. Centre, Principal of the Studio and the person to whom everyone turns for help and advice, cannot possibly have much time to devote to Guild matters beyond those of policy guidance, nor should it be demanded of her. Mrs. Bodmer has a full professional life in Manchester and a husband to look after, and she has to travel to the south for all meetings. As Chairman she should not be expected to give manpower, although she does more than her share by serving on the Membership Advisory

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Committee. I am your Vice-Chairman, and am now in the throes of starting the Beechmont Movement Study Centre as a counter-blast to the Institute of Choreology and have a young family.

You have therefore a body of Officers who are all doing what they can but who know that more time than any of them have to give is needed to do the job well. What about the Council members? It is illuminating to see who they are and what they do and you can then judge for yourselves whether their Council work is a light or a heavy burden. There is Marjorie Bergin, a headmistress, who for years gave her time and energy as Editor. She now serves on the committee looking at dance as an examination subject for the C.S.E. There is Margaret Bodmer, a new member this year. She is a College lecturer, has a family of young children and is the new Chairman of the Junior Guild. There is Jean Carroll, a new member; she teaches at the A.M.S. and serves on the committee for the future of the Guild under Miss Ullmann's chairmanship. Hilary Corlett, principal lecturer in Liverpool, deeply involved in B.Ed. discussions and committee member of the A.T.C.D.E. Dance Section. Mollie Davies, a new member, co-director of the Orchesis Group, head of department in a College of Education, again involved in lengthy B.Ed. meetings. David Henshaw, past treasurer, responsible now for the finances of the 25th Anniversary Festival of Dance, College lecturer in York. Dorothy Hornby, headmistress, past Hon. Secretary to the Guild, now serving on the C.S.E. committee, on the committee for the future of the Guild and engaged in looking for funds for the Guild's future plans. Reg. Howlett, a new member, Secretary of the Studio Old Students' Association, at present working in Northumberland and starting as head of department in September. Sheila Moore, principal lecturer, who last year helped with publications, again involved in B.Ed. discussions. Joan Russell, principal lecturer in Worcester, Chairman of the Membership Advisory Committee, on the 25th Anniversary Celebration committee, Chairman of the A.T.C.D.E. Dance Section. Elizabeth Smith from Lincolnshire, new member, course manager for the Intending Graduates' courses for several years, now in charge of all Guild literature. Lorna Wilson, head of the dance department at Eastbourne, on the 25th A.C. committee and the courses committee.

The facts are that these people have now got to the stage of work-saturation. It is extremely bad luck, or bad management, or perhaps both, that so many are college lecturers who are also heads of their departments. This is a time of particular

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trial for them with the colleges of education expansion and B.Ed. degree discussions at their height.

You may think that Council should have foreseen its difficulties. Some of them it did, but not all; nor could it. Any programme of expansion meant that the Guild inevitably had to change from being an organisation which relied on the voluntary help of members to one which had a salaried staff. This had started in a small way with clerical work being done by Mrs. Rickinson in a salaried capacity. What was needed in addition was a salaried worker who could do more than clerical work and routine work, someone who could make decisions and act with authority. This was planned, people who might do the job were in mind and with confidence the Guild applied to the Department of Education and Science for a grant to pay the salary. This would have brought the Guild into line with similar organisations who have salaried executive workers. The result could not have been foreseen for it depended on political events. Mr. Callaghan, Chancellor of the Exchequer, put a freeze on all moneys and the Guild's application is still frozen after a year and likely to remain so. So there is no money to pay a salaried worker; an expansion programme has started and the added work is being done by the voluntary labour of over-strained Council and Committee members. You may say that the answer is to contact more Guild members to help with the work. This is easier said than done for members known to be able to do the necessary work, which requires knowledge of the art of movement, secretarial skill and knowledge of members, are few. There must be others but they are not known to Council. You may say, Get less knowledgeable volunteers and help them to do the work. This would be excellent but, and this is the measure of the critical situation, the majority of council members are so strained that time needed to help people to do the jobs is just not there, nor is the time for them to go out and find the volunteers.

The dilemma then is this: if the Guild is to continue with a programme such as is now planned a paid worker is essential, and with the political situation as it is this means raising subscriptions by at least £2 per head. Failing this an annual grant from a charitable foundation must be obtained, but there is no one available to go through the lengthy business of putting a case, nor would the outcome be certain.

Without these finances the Guild may have to contract its programme. Is this what should be happening after twenty-one years?

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This dire situation has crept up on Council gradually and was finally made acute this year by the fact that the new Council members are all people in very responsible jobs with heavy commitments. Not a single young member was nominated. Something must be done and I am sure that when members are aware of the crisis, all will attempt to help. Here are the ways in which you can do so:

1. Nominate young members to stand for Council.
2. Pay your subscription and apply for courses on time.
3. Find people who will between them cover the work of the Hon. Assistant Sec., making possibly four Assist. Secs. next year.
4. Find Secretaries for sub-committees.
5. Send the names of members willing to serve on sub-committees to the Hon. Secretary.
6. Send the names of members willing to teach at courses and days of dance for Junior Guild.
7. Make up your mind whether the Guild is really helpful to you or not, or could be helpful to you but is not, and do what you can to guide Council accordingly.

SPACE/TIME/MOVEMENT

A Correlation of Movement and Art

By JOHN HINLEY, N.D.D.(Hons.), A.T.C. (Art of Movement Centre)

Today there is an increasing tendency to correlate the arts, sciences, philosophies and all things related to our 'being'. Old barriers are slipping away and there is a greater sharing of situation, challenge, discovery and technical knowledge. But in order to do this we must look wide and deep; otherwise we only 'skim the surface' and no real understanding, no greater enrichment and no way out of our present blind alleys is achieved—we 'pretend our concern'.

R. Wittkower in "Studies in Communication" observes: . . . 'the arts, visual and non-visual, and the sciences are moving in the same direction. Our common task is no longer description and classification of phenomena but the investigation of function and meaning'.

What better situation and common ground have we with which to begin than with the lifetime's work of Rudolf Laban, with its concern with the plasticity of space and the ordering of it in relation to time, energy, transition, deviation, kinetic qualities and movement harmonies based on given spatial structures, arrived at through an extension of man's natural movement with reference to a system of space co-ordinates?

'The degrees and shapes of spatial-temporal orientation are very differentiated. They are however, logically interrelated and it is this logic which has been the first object of my studies'. (Laban).

Since the nineteenth century painting and sculpture have shown a steady development from representation towards construction with purely plastic means. In painting, a concern with positive structure, colour and the work as an image in its own right replaced that of illusion of volume and space. Constructivists Gabo, Pevsner, Moholy-Nagy produced 'open sculpture' where they started not with a mass but with an open nucleus of space from which the work flowed rhythmically outwards in continuous plane and line. The work became a time/space concern. Today in 'Optical Painting', perceptual and actual motion are intertwined and colour imagery and the power of static forms to stimulate movement and psychological responses in the onlooker are all explored. All this is the logical outcome of the main developments in painting since the Impressionists, especially Seurat, occupied themselves with scientific colour.

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'Recent constructions (static or kinetic, operated electrically) are art-forms complementary to aesthetic advances in functional space in architecture. The constructor moves from experiments in colour/space/time to kinetic constructions, in which colour in movement at various speeds is seen in relation to the static elements; and to which sounds are also added, and acoustic materials used giving a range of auditory, as well as colour/space/time co-ordinations'. (David Lewis).

The following quotations indicate some of the present attitudes to space, time and movement — a realistic acceptance of human dimensions helping to link constructional and scientific theory with common experience and activity.

'The knights of space already now at work are the astronomers, physicists, biologists, and last but not least the artists who begin to have an insight into the opening doors of the new land (space)'. (Rudolf Laban).

'Mime is distinguished from dance, which owes its coherence to structure, in that the purpose of the former is to tell a story. In dance shapes and forms that are interesting, beautiful, harmonious and, in a wider sense, symmetric are studied and appreciated'. (Rudolf Laban).

'All our movements follow distinct paths which we call trace-forms. The trace-forms are created by our bodily movements within the kinesphere which is determined by our bodily structure. Our joints are highly differentiated architectures or mechanical devices arranged in meaningful space forms'. (Rudolf Laban.)

'All human movements follow directions, lines, surfaces and plastic forms which can be understood and described as parts of icosahedral, respectively pentagonal and dodecahedral, structures'. (Rudolf Laban.)

'In this time, one seems more attracted by space than by form. At the very least, in other times, it was with form that one began in order to condition space; now it is space through which one can engender form'. (Michael Tapié.)

'People both move differently and stand differently in direct response to changed surroundings; the unconscious grouping of people when they are working together, producing a spatial movement which approximates to the structure of spirals in shells or rhythms in crystal structures; the meaning of the space between forms, or the shape of the displacement of forms in space, have in themselves a most precise significance'. (Barbara Hepworth.)

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'We walk in procession in two rows, we chant office in two rows, we prostrate ourselves full length on the ground. All these things determine the pattern and dimensions of the place where we pray and work and eat'. (Père Couturier talking to architect Le Corbusier.)

'The mystery of some mathematical problems: inexplicable space; the infinite; space beginning on one side and ending in different form on another side; limitations without boundaries; fields of force; parallels that meet and the infinite that turns back upon itself . . . all these things that do not seem to have any bearing on our daily life are nevertheless of great significance. They are elemental forces which underlie all human order which we recognise. These ideas supply contemporary art with a new content — they do not constitute formalism, nor do they signify beauty, but they are transformed into other forms which can be perceived through the senses'. (Max Bill.)

'I cannot prevent myself from sensing a disturbing analogy between my kinetic plastic art and the constitution of the micro and macro cosmos. Everything is there: space/duration/corpuscles/waves/relations/fields.

That is, my art transposes nature once more, but this time that of pure physics, in such a way as to afford a psychical understanding of the world'. (Vasarely, 1959.)

Never before has art been so near to the language and real concerns of movement. To make one more aware of this has been the purpose of my article. I make no apologies for dwelling on the spatial aspect 'which has been the first object of my studies'. (R. Laban). It is impossible to deal with all aspects in one short article — indeed it is a lifetime's research with artists and movement specialists all working together, but I hope that some little thing said or quoted will have helped to open up the present potentials of a correlation between Art and Movement and to show more deeply their parallel concerns.

As many readers are directly concerned with Movement Education I should like to conclude by stating briefly the functions which cause art to play a vital role in the contemporary movement student's curriculum at the Art of Movement Studio, Addlestone:

- To aid formulation of a creative language.
- To develop sensitivity and awareness.

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To give a fuller understanding of spatial relationships; an awareness of the definite shapes that surround us, be they constant or changing, and the parts that determine their shape; an understanding of spatial tensions; of two, three and four dimensions; time/space/motion concepts, and the ability to live with a developing image.

To provide disciplined searchings for visual idioms capable of expressing the kinetic character of a student's experience.

To help provide an understanding of constancy and change—an aid to intellectual growth.

The many problems provided cause involvement and response, selection and recognition — essentials of creativity and communication. Students are faced with the twin aspects of the emotional-imaginative and the intellectual-technical, the aesthetic and the dualism of points, lines, planes—blocks, strips, sheets.

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I HAVE FOUND A PIECE OF MUSIC

By VERINA VERDIN (Chelsea College of Physical Education)

Finding music is a problem which most teachers of Educational Dance seem to face. This may suggest that the teaching of dance is dependent on the presence of music, which of course, is not so. But owing to the long, close association between the two arts, it is natural that a teacher should look to music when preparing her lesson. To be able therefore to say, "I have found a piece of music" often gives one a sense of achievement, resulting in the satisfaction, false or otherwise, of knowing, or at least thinking, that the lesson can now be taught.

The way in which any educative material is presented demands careful preparation and dance is no exception. If music is to be part of the dance lesson, then this too must be 'prepared'.

What does 'preparation' mean in this sense? The decision to include music in a lesson should mean that it has a very definite contribution to make and it is perhaps necessary at this point to recall some aspects of the relationship between the two arts. An awareness and appreciation of this is of the utmost importance to the dance teacher, enabling her to decide wisely how music might become part of a lesson.

They are both art forms — means of expression and communication. Each is, in fact, an art of movement, capable of standing alone or uniting with the other to form a whole.

As music is made up of sounds which are heard in relation to one another, so dance is made up of movements which are seen and experienced in relation to one another. In both arts, the sounds and the movements are woven together by the elements of rhythm, melody and harmony, giving rise to a variety of textures and colouring, gaining form by phrasing and clarity of shape.

It is possible for every sound and every movement to bear relation to each other; each sound could have a separate movement. If the music rises in pitch, the movement could rise in level; if music grows or shrinks in grandeur and volume, so too the movements in size or strength. Each phrase of music could be correlated with each phrase of movement.

These are obvious points but to effect this 'marriage' of the two arts their component parts need not be so minutely analysed. It is possible to have many notes and indeed several phrases of music accompanying only one phrase of movement and vice-

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versa. It is possible to capture the same mood in both arts by the selection of similar qualities such as a strong, powerful, rhythmic and dynamic phrase of music which can be reflected in strong, forceful and similar rhythmic qualities in movement. An angular or jerky irregular melody can have an irregular, jerky spatial line in dance. A flowing, lyrical melody in which the transitions from one note to another are smooth and 'legato', can be likened to a curving pathway in the dance, in which movements are related to one another by smooth, 'legato' transitions.

In these examples, both music and dance have tried to say the same thing through their own medium, but there can be an antagonistic relationship between the two. A rhythmic series of sounds can have accompanying spatial, 'melodic' lines in movement. A smooth, rising and falling series of sounds can be punctuated by a rhythmic movement motif. Indeed this can happen within one art: a jerky irregular rhythmic harmony can accompany a smooth tune, and in dance, one part of the body, such as the arms and spine, can produce regular flowing lines while the feet punctuate it with rhythmic stamps.

It is possible for sound and movement to respond to each other at different times. The dancer can 'make a statement' and the musician can answer it, perhaps in a similar way or in a very adverse way.

Composition of dance and music can have similar structures. A motif, for example, can be treated by means of augmentation (expansion), diminution (contraction), change of rhythmic and of spatial qualities and of inversion. Forms such as Binary, Ternary, Rondo and Theme and Variations are much in evidence in both arts.

Thus, there are many similarities between music and dance and many varied relationships have existed throughout history.

How then does music become part of 'the lesson'? What careful use can be made of it?

Firstly, it can act as a stimulus, a sparking-off point to inspire movement and dance. Curt Sachs comments that "rhythmic and also melodic dance accompaniment . . . carries the dancer with passion and exhilaration, even into the state of ecstasy which is the innermost essence of the dance".

Music must be carefully chosen so as to 'invite' one to dance and obviously that which has been specially written for dance

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is most suitable. But the teacher must choose that which she feels will 'invite' the type of movement she wishes her pupils to experience, bearing in mind that no two people will necessarily hear the same thing, feel the same thing or respond in the same manner. The teacher must be open to a wide variety of responses and be prepared to sift and mould together that which is offered by her class into a satisfying whole. As music has been initially used, it is important here that it has its due consideration — it must remain part of the whole.

Music can also be used in order to set an atmosphere or mood. This is often the case when perhaps dance has a dramatic bias. Here again, if the choice is made from a previously written piece of music the teacher must be careful that the dance does not 'mutilate' the musical expression. It should be 'in the same key', as it were, as the music and not try to state something in contradiction. This is an instance when perhaps the detailed phrasings, rhythms, tempos and dynamics of the dance tend to place themselves on the musical canvas, but this 'placing' must be carefully done. Although there may be a clear-cut outline to the content and pattern of the dance, the actual placing or contact with the music should leave no friction or rough edges.

The most widespread use of music for dance is as a pure accompaniment. In this particular case the teacher has a difficult task in selecting the right piece of music. She may wish to look for a rhythmical or lyrical accompaniment, one with a thin delicate quality or one of great intensity. She may wish to unite the music with the dance in any of the ways mentioned earlier. But for all these needs it is possible to obtain the right unity or 'marriage' only if the music is created and grows alongside the dance. If a dance is already composed there will not be a single piece of music in the whole world that will be suitable for a unity of the two. Such a dance needing a musical accompaniment is bound to dictate what the accompaniment will be. Similarly music already composed will dictate the structure of the dance. Thus, there is the danger of one overpowering the other.

The growing together of the music and the dance is the ideal for which one should strive, but it rarely, unfortunately, seems possible to achieve. In folk and ritual life, the two often arose together, blending with each other. It can be so in the art forms we know today, both springing from an original idea or impulse. Too often, however, one finds that the dance is made to fit the music, or the music made to fit the dance.

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This prompts me to add a final comment. I feel it is very wrong to interfere with, punctuate or distort any communication already expressed in one medium by superimposing insensitively that which does not relate to it in another medium. Perhaps we are all sinners in this respect sometimes, but I am convinced that it is fundamentally wrong. It shows disrespect and often ignorance and lack of appreciation and understanding for another art and another person's opinion and expression.

However simple or complex a dance may be, it is desirable that it be well done, done to the best of one's ability, and that a dancer participates fully in the dance experience. If music is part of a whole then it is equally important that the music is well performed. If recorded music is used, then the recording must be good. Badly-played music is a hindrance to the dance just as an insensitive mover can be a hindrance and distraction to the music. I stress this point as I feel that there is, at the moment, insufficient sensitivity and understanding in the choice and use of music in Educational Dance.

One must remember that indirectly the teacher of dance is educating her class musically. Therefore to aid their understanding of and respect for another art and its possible unity with dance, it is vital that its selection and 'performance' are wise and of a high standard.

So, before the lesson can begin, there are many points to consider. Although the 'ideal' may seem far away, there is a wealth of music of all kinds which, if carefully 'prepared', can make this contribution which a teacher of dance often needs.

Whatever its source and texture, music must, like the dance, live.

A LETTER TO YOUNG TEACHERS

From JANICE WILLIAMS

(Art of Movement Studio and Trent Park College of Education)

What on earth was I going to do?

There were thirty-two children, all rushing excitedly into the Hall, bubbling with curiosity about me, their new teacher. What was it the headmaster had said about a new subject? Movement, did he call it?

Well, that was the beginning. Now, one year later, I look back over my first year of teaching. I no longer say, What can I do? The question now is, How do I do it?

The first few months were really a sheer grappling with the new situation, adapting myself to the school environment, working to routines governed by bells and coping with the strain of being responsible for other people and in an authoritative position.

My home, to which I returned, was not near any Training College and so I was almost completely out of contact with students or probationers like myself. Consequently, after living, working and sharing the past three years with students, I found it quite a rude awakening to be confronted by outsiders and teachers. It required some effort to achieve recognition and acceptance from a staff, some of whom frowned upon 'new-fangled' teachers and ideas; others, however, would go out of their way to help a newcomer.

Many young new movement teachers will find themselves accepting a post in a school where dance has not been taught before, or one which may have been previously filled by an excellent teacher who was extremely popular and made the subject so. On the other hand, the teacher may unfortunately have been a very bad one and the subject not enjoyed by the children.

Whatever the situation there are the general problems of having to "sell" yourself and your subject and arouse the children's interest in what you have to give.

Enjoyment is the first aim; plenty of fun and action for the children. First year secondary children will naturally enjoy vigorous activity — leaping, spinning, twisting, opening and closing and so on. Simple sequences at first given by the teacher, based implicitly on what they have just been doing in the lesson, will help them to appreciate the development of isolated actions into a rhythmically repetitive phrase which they should enjoy, provided that the sequence is well worked out and has a natural flow.

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I often found that sequences I had planned on paper the previous night just did not work with the children. This was because one action and rhythm did not flow easily into the next. This produced a physical 'stammer' which the children felt as discomfort and which resulted in embarrassment. Most first-years are easily introduced to creating short sequences or mimes themselves. The sooner the better. The important thing is to keep the task very simple, to give as much help as possible, rhythmically and percussively and to enjoy it with them oneself, giving praise and encouragement. In fact most first-year children can be introduced to the elementary themes straight away if they have not already had experience of them.

Of course the older children are the more sensitive they become, and the more barriers there are to be broken down. The lesson needs to be more acceptable to the children. Most second-years will enjoy the elementary themes but at first they will probably be a little inhibited and they may need to be 'broken in' with simple mime or something with a dramatic bias. Once they have experienced real absorption and enjoyment they will be more ready to accept and try, and will participate as completely as the first-years.

Third-years provide more of a problem, particularly if they have not had Movement lessons before. The lesson must be geared to their immediate interests, capabilities and needs. This is very difficult before you know the children. My lessons were at first very 'gimmicky', using quite a lot of 'pop' music, explosive, dramatic "West Side Story" type of situations and 'setting' incidents in environments which attracted them, such as coffee bars, back alleys, battle grounds. These things caught on quickly, but they did not provide much vocabulary. Of course the brighter ones would contest the fallibility of an unrealistic situation or result, and whereas I would see things in a movement context, they would interpret it as they see it on television or in a film. Finally I resorted to notation, which thoroughly aroused their interest but left them a little 'cold' when it came to doing it practically.

These children, and fourth years, are often very inhibited and embarrassingly aware of themselves and one another, particularly in a mixed class, which is what I had to deal with. If this is so the movement content of the lesson must be of enough variety to suit and satisfy both sexes. So, the effort content must be as varied as the aim of the lesson can possibly allow. The subject matter of the lesson must be presented in such a way that it attracts and interests them. There must be a variety of

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situation and expression which does not demand anything too demonstrative or outlandish. Children of this age, depending on ability, often have a lively, mature sense of comedy. Let them use this, particularly at first, as it hides much shyness and embarrassment.

No one can tell you how to teach because teaching is personal, built from methods and relationships which suit you individually. The following may be mere repetition of the words of your lecturers but I have found these points of most importance:—

(i) One should always move and try out the lesson preparation practically; never sit down with paper and pen to plan a movement lesson.

(ii) A sequence, whether it be based on simple actions, or be a highly dramatic one, should flow naturally, feel good to do. This can be achieved only by working out the sequence properly first yourself, or by selecting carefully from what the children give you.

(iii) Rhythmical phrasing is essential, particularly at first as it binds and provides a framework for the vocabulary you are giving them and is a tremendous security when they are creating work of their own. Here again, the rhythm should come naturally from the actions they are performing so that it actually heightens the movement experience.

(iv) Although you may be taking an aspect of space or partner relationships it is always advisable to include a contrast of effort content. Even if effort is not the main theme of the lesson it is always present, and does much to help or hinder the overall control or discipline of the lesson. If you demand for too long a time movement which is quick and boisterous, they will become over-excited. You can see it happening and should cut in, and either ask for, or give them something which is slow and calming. They will switch readily. Some of my best work has evolved from switching suddenly from one quality to another. It gives a feeling of satisfaction on their part, and in most cases is emotionally good for them.

(v) Establishing a clear starting position and holding a finishing position is very important. I feel it is the first discipline which the teacher should insist on as it rounds off one or a series of movements and makes it complete and meaningful. It should develop a sense of caring for what they do.

(vi) It is not enough for the children to be given all their vocabulary through set sequences and ideas invented by the teacher. They must contribute and the teacher must try to use what they give. This is difficult at first but apart perhaps from

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some of the backward streams they all have so many ideas. Do not be afraid to 'throw out' suggestions and let them create from them.

(vii) At college the importance of the personality of the teacher was emphasised and how true it is! I have made an effort to develop my personality and it has helped me many times when my teaching was failing miserably. To be able to talk and listen to the children, to be able to join in and enjoy the lesson and to draw them out of themselves is all so important. Many times I have had to stop the movement and sit and talk because I was so hopelessly lost. What could have been total disaster turned into a stimulating conversation from which I gained many helpful hints and ideas.

(viii) As soon as the teacher hesitates the children are not convinced and lose confidence. When I show conviction in what I am teaching it is received with conviction and there is no embarrassment. If you are not happy with something, don't try to teach it till you have more confidence.

(ix) Lastly, but most important of all — observation! Observe the children and their reaction to what you teach; whether they enjoy the lesson or just 'put up' with it; how much they take from and put back into the lesson; what they like or don't like about you and what you teach. They have all the answers.

Observe yourself, find out the things you do well and your weaknesses. Are you clear in your demonstrations, explanations and demands? The children will tell you this by the way they grasp what you are trying to teach them.

Look at the lesson as a whole. Did it develop well or jump from one thing to another? Did the children look stimulated, excited, bored or cold when they left you? Observation is the most important fact of all, for without it you cannot hope to improve. If at first only one thing goes well in the lesson then everything is worthwhile. You have had success and you can continue to work from that one incident. It is sometimes a long and painful process, but I know from experience that nothing succeeds like success. It is worth all the hard thought and planning, the many times you start from the beginning again and the convincing of yourself that what you are doing is right and that you will make a good teacher in the end. All this is worthwhile when you see your children feeling and moving and those seconds of real beauty which come from deep inside them.

I realise how lucky I am to be teaching Modern Educational Dance, one of the most personally satisfying and vital subjects. I wish you all the very best of luck in your new careers.

MOVEMENT THERAPY :

A MEANS TO GREATER SELF-AWARENESS

By DIANE DAVIS (néé Gaumer — Lafayette, California, U.S.A.)

The aim of the study and practice of movement as conceived by Rudolf Laban is to help the individual to achieve a harmonisation of his physical, mental and spiritual Self. To Laban, the only difference between Movement Education and Movement Therapy was that the first uses movement as a tool to maintain, reinforce and widen the natural harmony of the normal person whereas the second uses movement as a means of remedying lopsided and distorted movement patterns of the neurotic or psychotic person.

Movement education and movement therapy as practised through Laban's concept of movement are based upon three basic premises that movement is an outward expression of the various inner states of being of the person, and thus the practice of movement can affect the inner man and influence his personality and ways of behaving; that movement can be analysed into basic components which in themselves have meaning, and that this meaning can be learned; and that there is a basic harmony in the movements of man and that this harmony or lack of harmony, as the case may be, can be discovered and learned. The movement analysis of Rudolf Laban is unique in being based on a study of the movement itself and what is happening.

The study of the effort-configurations of a person is one means of discovering some of the personality characteristics of that individual. Each of the eight effort-elements reveals a particular attitude to the four motion factors and carries certain implications. For example, 'fine touch' indicates a high degree of sensitivity to others and/or the surroundings; 'free flow' arises from a willingness to abandon oneself to and become almost lost in the progression of the movement and is an emotionally charged attitude. Each can be both a positive (appropriate) and a negative (inappropriate) aspect of man's movement depending upon how it is used in relation to the situation in hand. The quality of fine touch, for instance, can be either an asset or a disadvantage.

The effort-elements in their various combinations are an expression of the inner energy of man and some occur during any movement of the body. For example, 'directness' and 'sustainment', or other combinations of Space and Time elements, are present when a person is "awake" and alert to his immediate situation. In this case, he has a penetrating and lengthy attention

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to what is in hand. It is an objective state relatively free from emotional involvement.

A study of basic effort patterns indicates not only momentary states of being but behaviour traits of a more general kind which will remain constant in various situations. Where a strong stand on something is needed, for instance, a person who has not developed a resisting attitude to weight may find it difficult to hold firmly to a line of thought or action, although he may compensate with another attitude.

The chief way by which these effort attitudes may be understood is through the experience of bodily action. An intellectual concept of motion factors and efforts-elements does not make for a complete understanding of them. Laban's entire movement study can be appreciated only completely through its bodily application.

An analysis of a person's spatial configurations is a further indicator of his personality structure. Such a study shows which spatial forms the person chooses and whether he completes and uses the entire pattern. The total use of a particular pattern gives a certain balance and inner harmony. For example, someone who is studying dance and movement, or who is undergoing movement therapy, may create such patterns as mandalas which indicate that he is going through a particular integrating process. It is possible to help the person to find the complete pattern and practise it, thus reinforcing the integration process.

The total movement picture of any individual depends on the study of both his effort and space patterns and how they interrelate.

The application of this movement knowledge to the field of therapy may evolve in many ways. The person in need of help may go of his own volition to a movement therapist because of problems with living and with interpersonal relationships; he may be referred to a movement therapist by his doctor, counsellor or teacher; the personnel manager in a factory or business may send an employee to a movement therapist because he is unproductive in a particular job.

A physically-handicapped person may go to a movement therapist for exercises to improve his general control and well-being. An individual may go to a movement therapist because he wishes to increase his own self-awareness.

The movement therapist first makes a movement assessment of the individual and from this analysis may select and create movement sequences and exercises that the individual practises.

Group movement situations may also be set up where interpersonal relationships can be experienced. The purpose is to help restore lopsided movement patterns or to help widen and perhaps change the person's movement patterns to those that will make him a fuller and richer person.

It is possible for the movement therapist to make his movement assessment and then to communicate this verbally to the patient, telling him exactly what his movement patterns are and what they mean in terms of his particular problem. However, such an approach may not be successful; indeed for some people, it could be destructive. A human being can assimilate new material about himself only a little at a time, and there are some people who can assimilate almost nothing. As in any good psychotherapy, the main thing is for the individual to achieve gradually such insights about himself by himself. The practice of appropriate movement and involvement in movement situations especially geared to therapy can bring insight to the individual in a non-verbal way, thus touching the deepest levels of his psyche. In this way he has the pleasure of self-discovery. The length of such therapy depends upon each particular person and his own desire to help himself. Unless the person recognizes the need for some changes in himself little will happen.

An over-simplified example of how such a movement therapy might proceed is as follows. It must be remembered, of course, that each person must be treated differently since each person is unique.

The person comes to the movement therapist because of great difficulty in achieving satisfactory personal relationships, either in social or work situations. The person desires happier and fuller human relationships.

The movement assessment of the individual's effort and space patterns reveals the following. First, he has an inner attitude of "stability": Weight and Space combinations. Such an inner attitude makes change and mobility of ideas, feelings, and so on, difficult for this person. He particularly limits himself to direct space and strong weight qualities in any relationship involving controversy. This "rooted" attitude has become exaggerated to the point of rigidity in his interpersonal contacts. He is fundamentally an action-orientated individual, bent on getting the job done and having the practical gifts to do so. His limited Flow-variations, however, reduce his ability to achieve relatedness with others, whether it be 'going with' or 'going against'. This person has a good Weight range and the potential for a more

flexible space attitude. He has, too, the potential to be a good organiser or executive but needs to find out how to improve his dealings with others.

To help such a person to achieve more flexibility and mobility and more relatedness with others on a 'feeling' level, movement sequences involving a range of spatial qualities might be prescribed, in order to assist him in achieving a greater all-round awareness of a situation, and Time and Flow combinations, in order that he becomes more capable of adapting and adjusting.

Partner sequences requiring light Weight exertion might also be advisable and group exercises which would contain Flow sequences making for both involvement with and detachment from others, as well as situations in which leading and following would occur, including dramatic expression.

The outcome of any therapy is always dependent upon the individual and how much he is able to recognise his situation and desires to change it. He has to be psychologically ready for change and growth. Too early or too abrupt a change can be as dangerous as waiting too long.

The advantage of movement therapy, particularly in an educational situation, is that the movement therapist or teacher can present material to help the person without his conscious awareness. Approaching him through his unconscious side may avoid the defences put up by his conscious side. Remarkable developments can occur in this way!

The study and analysis of movement that Laban devoted his entire life-time to accomplish are still relatively unknown in U.S.A. where there are only seven people who have completed a full three-year course at the Art of Movement Centre and who are trained to continue the study and spreading of his work.

What is now needed are people willing to take the risk, to discover what he has really done. A first possibility could be a summer workshop session in which Laban-trained people lead a movement investigation into the effort and space world as discovered by Laban. The only way a concept can be understood, explored, tested and verified is for people to take the time to find out first what it is. The study of new concepts in any field does not imply merely being new, different, avant-garde, nor being first or competitive; but finding ways to enrich man's total life and to open the walls of his being to a whole new dimension of perception. This is Laban's gift to humanity: he found a new door in the wall toward the understanding of man's psyche through the study of the random movements of his body.

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A paper read at a Movement Therapy Conference, Easter, 1965

By VERONICA SHERBORNE

I have worked as a movement therapist for 15 years or more at the Withymead Centre in Devon. This is a residential centre run on Jungian lines for the treatment of people with emotional and psychological problems, problems which prevent them from being able to live a normal life. The different kinds of therapy—art, music, pottery and movement—and analytical help, all complement one another, and the members of staff work as a very close team.

This is essential and it is very important for someone who is a movement specialist to work in close co-operation with the analyst who understands the psychological situation of the patient. In an educational situation it is also much more rewarding to work as a member of a team which combines really well together for the good of the children. If we are teaching maladjusted children or adults suffering from a neurosis, it is essential not only to be very experienced in teaching movement, but to be sufficiently emotionally mature ourselves in order to give something to people who will surely test us to the uttermost to prove that we are worthy of their confidence.

Emotional and psychological maturity can only be striven for, we can never achieve the ultimate. We are continually striving to find why we have failed in this or that relationship, and in so doing we begin to understand ourselves and come to terms with ourselves. Physician, heal thyself.

"Know thyself" should be our deepest study, and through knowing ourselves better we have something to offer others. In the end we give not only a richer movement experience to others, but the essence of our personalities — our approach to life and our approach to death.

In the therapeutic situation we are strung between two opposites. We are humbled when we see people suffering, people in a state of desperate disorganisation, trying to find a meaning in life where there has been none; and at the same time we are teachers, artists, therapists, who can give a new sense of value and significance to the people in our care.

We use our understanding of movement, working with our intelligence and our common-sense to choose the appropriate kind of experience for the sick people we teach, and at the same

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time we must never fail in human feeling and compassion. We must work from the heart as well as the head.

The therapist cannot feel superior because he or she is skilled in a particular technique, or because he or she has never suffered the disintegration and despair of a breakdown. Some of us put up a braver front than others, but in the building of our defences we mask a hidden world within ourselves, and our adaptation is achieved at a cost.

Many people are sitting on volcanoes.

I am saying all this because some people undertake therapeutic work wielding a strong sense of power. We are in a powerful situation, and this is why I stress humility and understanding. When women teach, or speak in public, they have to work very much from their masculine side, but their most valuable contribution is from their good feeling and capacity to foster relatedness. A man working as a therapist also must have good feeling.

I have spoken at some length about the therapist's attitude to the sick and suffering person. Now I am going on to what we can do for him or her.

The people I have worked with are those who have come to a complete stop. They may have had a breakdown, they may have attempted suicide. A breakdown is usually the climax of a person's inability to relate to himself, or to communicate, to make a close relationship with another person or other people. The state of being unloved, unlovable, and unable to love oneself is unendurable.

At Withymead the people who came for help some years ago were mainly over 40, in the second half of life, but recently far more young people come in for treatment. There are more and more young people who can find no meaning in their lives.

What can movement do to help people to develop a sense of their own worth and value? And to develop their ability to relate, to communicate with others?

We can help a great deal, of course, by having both these things well developed in ourselves. One of our most important jobs is to give confidence to each person we teach. We must appreciate each person for what he or she can do. This means starting at a point where the people we teach can be successful.

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When confidence grows from success and enjoyment the therapist can slowly move on to new experiences

I think the experience of getting to know one's body as a creative and expressive instrument helps many people to feel more at home with themselves. Sometimes the personality and the body seem to have parted company, and the integrating of the two can bring a feeling of immense satisfaction, a sense of peace and wholeness.

In my recent work with student-teachers I have become more and more aware of the importance of giving the students a feeling for their own centres. This we can do in a great many ways and at many levels, ranging from that of almost purely physical exercise to much more meaningful concepts of the centre as the core of one's being. This brings a centred strength and sense of wholeness to all one's movement. Very often this kind of experience is best gained in movement in close contact with the floor where balance is no longer a problem. I don't think we use the floor enough.

I also feel that body awareness is on the whole not properly taught in schools and colleges. I feel that the emphasis on space comes too soon, before the individual has really become aware in the deepest sense of his or her instrument, his body, his husk, his flesh and bone within which, and through which, he lives.

I see this parallel development and awareness of the self, of the ego, and awareness of the body, in very young children and in severely sub-normal children. If body awareness is really well-experienced we learn to concentrate on what we are doing; it is a kind of inner and outer play which is a never-ending source of surprises.

Now I come to the second problem of lack of communication. How can we help cut-off remote people to communicate with others through movement and dance? Awareness of others through touch is very important in the early stages. The contact may be gentle and harmonious, or a play-like struggle between two people. I often work with the partner situation, because the people I teach can feel that they lose their identity in one rather large group.

Partners can balance each other, giving some of their weight to their partner to hold, which requires trust. Mutual trust is

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very important, and you can see this grow. We can go from this rather extrovert and physical approach to a partner to more sensitive and meaningful awareness of another.

I think that movement and dance provide a wonderful means of non-verbal communication. I don't think we realise how important relationship to another person is. We know how desperately important the first relationship with the mother is for the baby, and it is only through the security of a close contact with someone that we have the strength and encouragement to grow. This has been proved by researches made with very young children.

At Withymead, a great deal of the healing which goes on is brought about by members of the community responding to one another in daily life, as well as by the work done in the studios or in analysis. A community can have rich opportunities for helping its members.

These studies of awareness of one's body and one's self and of other people are limitless in the degree and depth of exploration which is possible. This is a field where the art of movement and psychological understanding can enrich each other. Psychological understanding is essential for me, and I think that if one can practise movement therapy within a team, guided by someone with psychological experience, one slowly lives and learns.

THE INFLUENCE OF RUDOLF LABAN'S WORK ON THE DEVELOPMENT OF THE KEEP FIT ASSOCIATION OF ENGLAND AND WALES

By WALLI MEIER (St. Gabriel's College of Education)

The Keep Fit Association of England and Wales came into being in 1956, though Swedish exercises to music had been practised since the 1920's. Under the inspired leadership of Nora Reed, women in the depressed areas of Sunderland, Lancashire and South Wales found enjoyment, release, healthy exercise and good company in this way.

Interest spread rapidly and Education Authorities and the C.C.P.R. organised courses for leaders and many specialist teachers and P.E. Organisers helped to promote the work. Soon there were classes widely scattered all over the country and the business of training leaders and pianists and communication generally became very difficult. In December, 1955, the C.C.P.R. held a conference on "Women's Keep Fit Associations — their Value and Development". Representatives of all bodies concerned with the Keep Fit movement and women's physical education were called together and urged to form local and regional associations and to have representative meetings to examine the possibility of forming a National Association for England and Wales. This National Association came into being in 1956 and was launched on a very suitable occasion, namely the 21st anniversary of the Coventry Keep Fit Association. Most appropriately Miss Nora Reed was elected as the first chairman.

Since then the Association has gone from strength to strength; classes mushroomed everywhere, county associations formed and a Keep Fit Bulletin was published twice a year. Now the Association has an Executive Committee representing 13 regions, a Training Sub-Committee, a Publicity Sub-Committee and a Keep Fit Magazine which is produced every quarter. Owing to the very rapid growth of the Association and the lack of experience of some of its officers, members became very conscious of the problems of administration and they had the imagination to arrange a weekend conference on administration a few years ago. This, contrary to its very dull-sounding name, was a most fascinating and interesting experience and certainly the administration of the Association has been running smoothly ever since.

The enthusiasm of the Association members in those early days knew no bounds and they made use of a wide variety of physical activities. Until about 1960, with some exceptions where people

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had come into contact with Rudolf Laban's analysis of movement, work included Swedish Gymnastic exercises, some vaulting, skipping, work with balls, hoops and clubs, National dancing and social dancing. A typical two-hour programme might well have started with unison exercising to music which might include some work with small apparatus or not. Then there would be a break for tea and this would be followed in variety of ways according to the age, interests and desires of the class. Younger members tended to do some vaulting or played games. The slightly older ones would specialise with clubs, hoops or balls. Many would follow tea with a session of skipping or National or Social dancing. Of course much depended on the interest of the leader and on the whole a high standard was achieved.

The Association has always been alive to progress and eager to promote conferences and courses for all levels of leaders and trainers. It has also participated with other organisations concerned with recreative movement in day conferences and demonstrations.

In 1961 Miss A. White, Inspector of Physical Education of the L.C.C. organised two day conferences for Keep Fit trainers to which Lisa Ullmann was invited. It was on this occasion that Laban's analysis of movement was really introduced to the Keep Fit Association. As ever it was brilliantly done following an observation of a Keep Fit lesson taken by Miss O. Newson. Miss White contributed considerably by her excellent reporting and explanatory articles to endorse the lead that Miss Ullmann had given. Following these two Training Conferences, the Association, though most interested and aware of the value of Laban's approach to movement, was not ready immediately to change the whole basis of its training syllabus and lesson plan. The new approach to movement met with a great deal of opposition (as had happened in other fields) and it was decided to retain the old lesson plan based on anatomical divisions (as in Swedish Gymnastics) but to aim for more 'whole body' movements. It was hoped that in this way, providing there was understanding and ability on the part of the teacher, the richness of movement vocabulary that Laban's work offers would be experienced. This was to be a period of exploration and experiment, a time for the new ideas to spread throughout the Keep Fit world, without taking away from the leaders the security of the old basis.

Today, with Laban's principles of movement applied more extensively, and with a freer approach to handling and organ-

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ising groups, the work has gained a much richer and more satisfying variety and wholeness of content; the women love it and numbers increase year by year.

To some extent the Keep Fit Association has suffered the same problem in the change-over as have teachers of women's physical education, and there has been a tendency to go from one extreme to the other. Now, however, it is being increasingly realised that the members of the class do not want to create and experience expressive movement on a grand scale; they want to be guided and even directed in simple, objective work which is satisfying and beneficial to their bodies. It must be remembered that there is no apparatus to help keep this incentive clear and the problem is to find the happy medium which fulfils the objective of exercising the body thoroughly whilst being aesthetically satisfying and enjoyable. Obviously the use of quality in movement and experience of partner and group relationships will produce inner participation and some feeling and expression will arise from this, but it is not yet consciously striven for.

At present work varies from being very gymnastic in essence to being very dance-like at times according to the aims and experience of the leader. The variety of style of work throughout the country at the moment is enormous and in some cases has gone right over to expressive (including dramatic) work. The Association is well aware of what is happening and is endeavouring to clarify its aims and strengthen its training policy.

In connection with the Duke of Edinburgh Award Scheme a training syllabus based on Laban's principles of movement has been in operation for a year or two. This encouraged the Association to bring to an end the period of experiment for its general training syllabus and to get down to planning a new syllabus in which it would finally commit itself to the new approach. The Training Conference 16th/18th October, 1964, was one of the most exciting, hardworking and progressive series of meetings the Association ever experienced. By dint of brilliant chairmanship on the part of Miss A. Bambra, Principal of Chelsea College of Physical Education and Miss Ullmann's valuable contributions, a draft of the final recommendations was drawn up that weekend and a small working party was set up to co-ordinate the findings. As so often happens with things that start off extremely well and progress so rapidly, a number of difficulties arose. Re-thinking, clarification, consultations and the decision to write

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appendices to the syllabus all took time. The ordinary woman (housewife) Keep Fit Leader, with no teaching experience and very little time at her disposal, was in the thoughts of the planners constantly and it was essential that the final result should be clear, simple and easily understood. Now, in 1966, this syllabus is in the hands of the printers and will be available from the secretary of the Keep Fit Association on request from Easter onwards.

Throughout this time of re-thinking and planning the practical work has not been standing still. Today there are 30,000 women in England and Wales regularly attending Keep Fit classes. They are young and old, married and single, professional, clerical, technical and housewives. They come for many reasons — an evening out, to meet other people, to get away from the home, to have a "natter". Many perhaps come at first because they want to keep their figures trim, but having once started they discover the joy of moving. Their enthusiasm and energy are astonishing. In class they are inexhaustible and they travel miles to gather together in large numbers for rallies and demonstrations.

The number of national courses has increased and special attention is being given to potential trainers as well as to leaders. The Regional Associations too have formed their own training sub-committees of those who plan and organise weekend and day training courses throughout the year in their areas. All are hungry for more knowledge and new ideas, and are looking for a lead from those who have an understanding of the desires and requirements of the Keep Fit members together with the knowledge and experience of the analysis of movement as defined by Laban. The number of people with both qualifications are few at the moment and the Association overcomes this problem by having two experts at each national course, one whose main contribution is in introducing and giving training through the basic principles of movement and the other in applying these to the needs and requirements of the Keep Fit members.

It will do much to strengthen the work of the Keep Fit Association if all those in the movement world are willing not only to recognise what it is attempting to do but also to support it in its objective, for it is making a very valuable contribution in furthering physical recreation in this country. That this should be based on Laban's work is surely an added incentive.

NOTES FROM AN OUTSIDER

By STELLA HARVEY (Designer)

Whenever I take part in a Modern Dance session someone, sooner or later, is sure to say to me "Where do you teach?" When I answer "I don't", they are usually surprised, sometimes interested. For this, to me, is an almost exclusive world of teachers and lecturers—naturally enough I suppose, as most of the dancing is done in schools and colleges.

After reading articles recently in a Guild Magazine on psychodrama, movement therapy and work with schizophrenics, I decided to put in a word for the non-neurotic outsiders like myself!

Modern Dance has come to be a valuable source of recreation for me, but I would never have heard of it, much less imagined myself taking part, if I had not known someone deeply involved in it. I was interested by what I had heard, and one chilly autumn evening I went alone (quite bravely, I thought) to a dingy school in Waterloo. I came away two hours later feeling more excited than I had about anything for a long time. I was also refreshed, even though I had done a hard day's work before coming to the class and then exhausted myself trying not to look as though I had never done it before! It was all so delightfully different from my normal existence.

A typical day's work for me means sitting at a drawing board all day, concentrating hard with hand and eye on a small drawing or piece of lettering, or thinking hard about a new design for somebody's frozen food packs. Naturally I enjoy my work, but I was beginning to feel the need for some physical relaxation. Keep Fit did not particularly appeal to me—I wanted something which would make me move and yet seemed to link up with my other interests, art and music. In other words, something creative. Modern Dance was the answer.

I hope that as much as possible is being done to extend the frontiers and to make it more easily available to "outsiders" like me: I think the work you do could be an important ingredient in the make-up of a full life, especially in this age of narrowing specialisation.

I look forward to the day when my friends will not regard my "leaping-about" activities with suspicion (and secret mirth) and that it will be as easy to join a Modern Dance class as a Keep Fit session!

IMPRESSIONS OF A REHEARSAL IN JUNE, 1965 OF MEMBERS OF THE LONDON DANCE THEATRE GROUP¹

By HILDA BRUMOF

We enter a pleasant spacious hall in Christchurch School, Cosway Street, where we meet a group of students waiting for their tutor and producer, Lilian Harmel, to begin. She does so in a friendly, relaxed manner which at once creates an informal atmosphere. The young collaborator at the piano, Timothy Baxter, begins to 'summon' his instruments around him; some lights are switched out, and the show is on.

The first item is a demonstration of basic effort actions in contrasting pairs. The group is well chosen and so are the examples, performed by men, women, young girls of different heights and different ways of life. There is good team work and quick adaptation to whatever task is demanded from them on the spur of the moment. Some effort sequences are shown by small groups of two or three individuals, some by two larger groups in relation to each other. They serve mainly as a means of training expression and mastery of movement quality. The pianist underlines the various effort-shadings well by his sensitive accompaniment. On the whole the performance is skilful, though there could be more lightness and flexibility in floating actions.

Next comes a more ambitious item, 'To Everything There is a Season', on a theme with variations from Ecclesiastes. Here we are introduced to some exquisite choreography by Lilian Harmel, with original music by Timothy Baxter. There are moving moments both in dance and music and again great skill and concentration are shown by the group. It would, however, improve in effectiveness if some repetitive passages could be omitted and at the end a greater feeling of liberation could be brought out.

The climax of the evening is certainly the remarkable result of the students' own work in some short sketches to Japanese lyric verse. Here there is humour and much originality together with a clear conception of the essence and they are skilfully performed. Charming and light also is the short inclusion of Lilian Harmel's own performance. On the whole, a very pleasant evening with a promise of more workshop evenings and public shows in the future.

1. This group, though led by a professional, Lilian Harmel, the artistic director, and with a composer and accompanists who are also professionals, consists mainly of amateurs, in the best sense of the word, who work during the day in various professions and occupations. They are affiliated to the "Hampstead Music and Arts Society" and for the past six years have contributed performances to the Hampstead Festival in the Civic Theatre and in various schools.

21st ANNIVERSARY CELEBRATIONS OF MISS NOCK'S 'THURSDAY' KEEP FIT CLASS

By F. M. GWENDOLINE HANCOX

Miss Doris E. A. Nock, a leader of four Further Education Keep Fit Classes in Erdington, a graduate of the Laban Art of Movement Guild and founder member of Birmingham Contemporary Dance Club, celebrated the 21st Anniversary of her Thursday Class with an afternoon of Movement and Dance on November 20th, 1965.

Members of her classes and friends representing other groups and areas joined Sir Lionel Russell, Chief Education Officer of Birmingham, in congratulating her and also Mrs. M. Allen and Miss D. Boden who are two founder members of the Thursday class and still active in it.

Miss E. Platt, Organiser of Physical Education for Lancashire, and Miss I. Waterman, Principal of Birmingham Athletic Institute, led two separate groups during the afternoon. To the delightful music of "Swan Lake" Miss Platt led the group to create, through the differing moods and quality of movement and the use of dimensions, a study of vivacity and jollity. It was evident that although this was to some participants a different approach to Keep Fit everyone contributed with a sense of purpose to the feeling of enjoyment and celebration.

At the same time in another room Miss Waterman, who was well known to the group, quickly achieved her objective of making the group enjoy themselves. The satisfaction derived from personal physical action was evident. Happy faces, ripples of laughter and an air of lightheartedness emanated from spectators and participants alike.

Miss Nock's Thursday Class then allowed us to see the work being done today and a favourite dance which had been demonstrated in the 'early days'. A contrast between the regimented exercise of differing parts of the body and the thinking and feeling aspects of effort quality in the skipping item 'Then and Now' was evident. The scarves, which added colour to the theme performed to "Stranger on the Shore" by Acker Bilk, together with percussive effects of the slashing and thrusting of the silk through the air, made a most interesting study.

Sir Lionel Russell in his short speech spoke of this Celebration as a grand occasion which was quite thrilling but, at the same time, had a family feeling. He pointed out how much depends upon the teacher of leisure activities when students are not

MISS NOCK'S KEEP FIT CLASS

compelled to attend. This occasion was a magnificent tribute to the enthusiasm and devotion of Miss Nock who, by her own efforts, had built the group up over this period, and he hoped she would go on for a further 21 years.

A magnificent cake decorated with Keep Fit symbols and a delicious tea were consumed while all groups mingled exchanging reminiscences and compliments. There were presentations of flowers and presents and telegrams, cards and 21st emblems were read.

Verbal description of something so ephemeral as movement and the moods produced is difficult but here on this unique occasion could be seen, at last, where Keep Fit bridges the gap, evident for so long, between the Educational Movement of our school years and the movement now enjoyed by a wide range of all-age mature people.

L.A.M.G. CONFERENCE FOR MASTERS AND GRADUATES. SWANWICK, October 28—29, 1965.

Report by VIVIEN BRIDSON and JEAN CARROLL
(Art of Movement Centre)

The drop in attendance at the annual Conference for Masters and Graduates from over ninety in 1964 to forty-five in 1965 was a subject of constant speculation over the weekend. Was this because of a lack of variety in the brief programme that was circulated or because of the published intention to hold a repeat of the conference in London in March?*

The core of regulars who did attend this year found themselves in two groups, both working on composition — one with Lorn Primrose and the other with Geraldine Stephenson. Each group spent three sessions on Saturday with its own tutor and then, on Sunday morning, showed sections of its work to the other group.

Miss Stephenson worked first with small groups, building up ideas around a leader, an isolate, and a unified group. Exciting and amusing happenings occurred. From this general start, situations were selected for use in a dance-drama based upon a poem in the handbook "Dances of Norway". Throughout the sessions attention was drawn to the processes of structuring dance-drama.

Miss Primrose concentrated in the first session on the basic principles of composition, using action phrases of travelling,

* The March Conference was cancelled owing to lack of support. Editor.

SWANWICK CONFERENCE

leaping and turning. Groups of three worked on these and developed different sections of the phrases. In the other two sessions Miss Primrose taught a study based on two three-rings. This demanded strict bodily discipline and was worked on individually. Then the task was set to discover, with a partner, the relationships that existed within the study. Some delightful duos emerged.

On Saturday evening, after supper, members gathered for a discussion which never really got off the ground in spite of the spirited efforts of Joan Russell who had been asked to lead this in place of Miss Dewey. She struggled nobly to arouse some controversy about the teaching of stable and labile movement, about the giving of relationship experiences, about kinetography. But everyone was spent after the day's work and talk was desultory. As is often the case, the real discussions went on at meal times and late into the night in small groups.

On Sunday morning the course worked as a whole in a training session taken by Miss Ullmann. Her main concern was with central and peripheral movement but she skilfully took up some points made the previous evening about stable and labile experiences. As usual her session served to bring out new subtleties in an apparently familiar area.

At the end of the morning thanks were extended to the staff members who had led the conference and to Olive Chapman who had so efficiently organised it.

L.A.M.G. COURSE AT THE CRYSTAL PALACE NATIONAL RECREATIONAL CENTRE. October 15—17, 1965.

Report by MAUREEN HADGKISS
(Ex-Worcester College of Education)

This highly successful study-course for Associates of the Guild and others was the first of its kind and was also the first week-end course held at the Centre to begin with a practical session on the Friday evening. During this session, conducted by Miss Joan Russell, all students participated in a lively dance using the themes of levels and groups meeting and parting. As Miss Russell later pointed out in her lecture the same music, Gluck's "Aire Gaie" and the theme had been used by Laban.

For Saturday and Sunday morning sessions the students divided into two groups, each working alternately with Mrs.

CRYSTAL PALACE COURSE

Margaret Bodmer on effort themes, and with Miss Joan English on spatial actions. We were indebted to Mrs. Bodmer who stepped in at short notice to take the place of Mrs. C. Sumner. She worked on the eight basic effort actions and various effort rhythms which evolved from these. The two sessions culminated in group dances using strongly contrasting effort qualities. Miss English explored the stable and labile experiences within dimensional and diagonal movement. The single action of a dimensional movement and the threefold action of a diagonal movement provided fundamentally different experiences. Dance studies were evolved during both sessions, the diagonal study linking spatial zones and effort qualities.

On Saturday afternoon Miss Russell gave a lecture on the work of Rudolf Laban. This was made most interesting by many personal recollections of Laban, all helping to give a realistic picture of the man, with his outstanding sense of humour and humility, and of his work.

For the second afternoon session the group again divided, and with Miss Jean Carroll and Miss Olive Chapman worked on relationship in movement. Again these were stimulating sessions with a variety of situations being discovered and explored. Basic relationships of moving together, going and following and surrounding were experienced. There was also work in pairs, trios and groups of five, which allowed some discovery of relationship through group shape and action.

Voluntary kinetography sessions followed on Saturday evening, introducing some to notation and serving as revision and extension of knowledge for other members.

The concluding dance session on Sunday afternoon was taken by Miss Russell who led a group dance using Bartok's Hungarian Dances. The dance combined a varied use of effort quality, spatial action and group relationships, giving opportunity to create individual and group motifs within the framework of the whole. This proved a satisfying conclusion to the course.

Thanks are due to all those who aided by organising or by teaching, particularly Mrs. M. Bodmer, Miss Chapman, Miss MacMaster and Miss Russell, all of whom took sessions at short notice when others were unable to attend. This was an enjoyable and truly recreational course in pleasant surroundings and a venture which one hopes the Guild may repeat in the future.

L.A.M.G. DAY OF DANCE FOR EX-STUDENT ASSOCIATES

November 20th, 1965

Report by JOAN W. M. SMITH
(Ex-Cheshire College of Education, Crewe)

For those of us who had not been to the Art of Movement Studio before this was a memorable experience. Miss Mollie Davies and Miss Mary Wilkinson welcomed us and over a cup of coffee we met old friends and made new ones. We had all either just started in our first teaching posts or were at the beginning of our second professional year and so we were busy comparing schools and opportunities. Unfortunately, not quite everyone who had booked for the course was able to come, but the sixteen of us present were soon introduced to the saltarium which we learned Laban had helped to design.

The first session concentrated on leg gestures and jumps. There were opportunities for individual work, for "movement conversation" with a partner and group relationship. This recreative dance was lively and vigorous and was a stimulating start to our day.

The next session was based on the effort cube, resulting in quite a long study which contained some interesting effort transitions and changes of direction, with repetition of motifs on the right and left. There was not sufficient time to work with partners but the study proved to be a challenge for personal mastery of movement.

After this we were ready for the lunch interval! As it was a wet day outside we could not, unfortunately, take advantage of the grounds.

The afternoon session was devoted to a dance-drama in which we looked forward to Christmas and tried to symbolise some ideas from the first Christmas. The first theme which was danced individually was concerned with Mary and Joseph's search for shelter and their despair at failing to find room in the inn. Some exciting group work developed and we appreciated the stimulus of working with new people so that original movement ideas were evolved. We learned a prepared passage for the calm, serene section which was once more performed individually. New groups were formed for the thanksgiving and the whole group joined in a joyous, exuberant climax. It was a long dance demanding considerable movement memory as well as physical energy. We were all exhausted at the end but felt that we had achieved a worthwhile composition on which we should have liked to work further. Miss Chapman arrived to see the dance and then welcomed us to the Guild.

EX-STUDENT ASSOCIATE DAY OF DANCE

For those whose first Guild activity was this Day of Dance it was a most exhilarating introduction. I should like to thank Miss Davies and Miss Wilkinson for all their work in making this such a successful day.

DAY COURSE CONDUCTED BY

MRS. SYLVIA BODMER, F.L.G.

Report by BETTY JAGGERS
(Padgate College of Education)

On Saturday, February 5th, a group of between forty and fifty people, all experienced in the Laban Art of Movement, attended a course conducted by Mrs. Sylvia Bodmer, F.L.G. at Manchester Day College of Education. The subject of the course was the Concept of the Lemniscate (the inner and outer shaping of movement) and its significance in Dance.

The course opened with a most carefully planned and demanding training session. Those familiar with Mrs. Bodmer's work in recreative dancing were left in no doubt that the day was not a recreative one! The next session found us working hard on a dance study.

After lunch a small group of dancers from the Manchester Production Group performed a dance which Mrs. Bodmer had composed to the music of a Jota to show the expressive significance of the lemniscate and another in which the occupational rhythms of working actions were also found to contain the same form. Then it was the turn of the group to make use of the experience gained in the morning sessions and to create their own motifs in a group dance. This proved to be most enjoyable and many of us gained much satisfaction from our creations.

After a discussion period, during which Mrs. Bodmer showed us examples of the use of the lemniscate in other art forms, we worked in small groups using some of the pictures we had been looking at as stimuli for the composition of short movement sequences. At the end of the day we worked in pairs on a dramatic idea. This was particularly interesting for those in the group who felt the lemniscate to be significant in lyrical dance only.

The day left us all tired but with that feeling of satisfaction and contentment that comes from having extended one's movement experience. We were very grateful for the worthwhile day that Mrs. Bodmer had given us.

L.A.M.G. ANNUAL CONFERENCE, 1966 (Feb. 19—20)

Report by the EDITOR

It is becoming commonplace to report every year that more people than ever before have attended the Annual Conference. This year the numbers topped the 200 mark, but increased cloakroom facilities at the Art of Movement Centre and yet another Saltarium, similar to the one opened in 1963, enabled members once again to enjoy the hospitality of Miss Ullmann and her staff.

Three sessions of dancing opened the proceedings in the traditional way and accounts of these and of the other practical sessions by the leaders themselves (following a suggestion at the A.G.M. of 1965) appear at the end of this report.

The guest-speaker this year for the Laban Lecture on Saturday afternoon was Mr. Douglas Kennedy, the distinguished President of the English Folk Dance and Song Society who, taking as his subject "Roots of Artistic Expression" and dance in particular, kept us enthralled, amused and mentally and emotionally stimulated throughout — 'lit up', in fact, to use his own phrase about the dancing creature.

The text of his lecture is reproduced, by kind permission, later in this magazine, but for those who were privileged to be present there was so much more than the verbal matter, excellently composed and delivered as this was. His whole being radiated the power and magic of dance. Not a few remarked afterwards how reminiscent he was of Laban himself, whom he reminded us he had known, and certainly his recognition of dance in the shimmer of light, the tumbling of a waterfall and the flight of birds called to mind many a passage from Laban's writings and lectures. In the same spirit, too, were demonstrations which will long be remembered of the delight in the rhythmical flow of movement of young animals, from lambs to granddaughter Jane; of the imaginary Buffalo Cha-Cha 'frothing to a climax' with Lisa at the head in full tribal head-dress (did this really not take place?); of classical ballet dancers attempting to join hands in a circle; of his uncle learning to dance and 'concentrating the full weight of his massive intellect on his unfortunate foot' ('the audacity of the mental powers'); and finally of the differences between a soldier — 'a crusted thing on guard' — and a sailor carrying a tray on board ship — 'a liberal education indeed!'

In welcoming members to the **Annual General Meeting** in the afternoon the Chairman, Mrs. Bodmer, expressed pleasure that

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once more there was a record attendance at the review of the conduct of Guild business and called for wholehearted participation in the discussion.

In her Presidential address Miss Ullmann gave a special welcome to new members of the Guild and to all attending an Annual Conference for the first time. She looked back over the period of growth of new buildings at the Centre, including the opening in 1955 of the first Saltarium (in which the meeting was being held) with a Dance of Consecration inspired by Mr. Laban, and drew attention to the fact that any building is only an outer shell until people enter it and give it meaning and purpose by building the inner structure and housing within it something of value.

Similarly, she said, the Guild is a kind of edifice needing people to contribute to its life and growth as 'a home for the spirit of dance' — dance, that is, in the wider sense, as we had heard it referred to in the Laban Lecture. She emphasised that the study of movement is not an end in itself, but involves experience of those processes which promote the 'art of living', and that we have constant need to reassure ourselves by meeting others who share the longing to achieve harmony of existence through the rhythm and flow of which Mr. Kennedy had spoken. This is not easy, she declared, in a world of specialisms and competitive striving.

In conclusion, Miss Ullmann underlined the importance and necessity of business meetings such as this for the Guild to function efficiently and paid tribute to the hard work of Council members, whose particular responsibility it is to 'harmonise feeling with thoughtful action'. (Kennedy).

Following the adoption of reports and votes of thanks to all committee members Miss Osgathorp commented, with some disappointment, that there had been no elections to Council this year because insufficient nominations had been received. Mr. Donald Jenkins had been nominated as Treasurer and was therefore elected, Miss Betty Redfern as Editor and Mrs. Margaret Bodmer, Miss Jean Carroll, Mr. Reg. Howlett and Miss Elizabeth Smith as Council members. In accordance with the Constitution the Council would fill the remaining vacancy.*

Miss Geraldine Stephenson was then asked to outline proposals for the celebration of the Guild's 25th Anniversary in 1970. Members were excited to hear of plans to hold a Festival of Dance for 5,000 performers in the Albert Hall, which accomm-

*Miss Mollie Davies has been elected.

odates 20,000 spectators. A Sub-Committee has been set up and some Colleges of Education in England, Wales and Scotland and Affiliated Groups are to be invited to take part. Miss Stephenson stressed the magnitude of the undertaking and the need for a great deal of money, time and energy to be spent on such a venture. It is essential that professional assistance be engaged and a Festival Fund is shortly to be launched. Any ideas to help this, or in connection with the celebrations generally, will be welcome and should be sent to Miss Stephenson at the Art of Movement Centre.

Mrs. Valerie Preston-Dunlop was then invited to speak about the newly-formed Beechmont Movement Study Centre at Seven-oaks,* the aim of which is to provide materials and services to cater for the growing interest in kinetography Laban. She referred to the £25,000 grant from the Gulbenkian Foundation and the Pilgrim Trust to the Institute of Choreology which promotes the Benesh system of notation — the other major system in current use. This, she believes, though adequate for certain purposes is not sufficiently comprehensive and is not based on fundamentals which can promote the deeper understanding of movement. It is particularly unsuitable for educational use since it is not flexible and cannot be adapted for creative purposes. The great advantages of kinetography Laban are that it has developed as an indispensable tool in the formulation of movement principles and that with it 'motif writing', which contains the essence of the phrase, but not every specific detail, is possible. She appealed for support in her endeavours to prevent the Benesh system from taking over in the field of movement notation and also for courage on the part of members to use kinetography and motif writing more imaginatively and extensively in their work.

In the discussion which followed, Ann Hutchinson pointed out that the £25,000 grant to which Valerie had referred was made without any knowledge on the part of the donors that any other system of notation was available. She appreciated the quiet way in which English members of the Guild had always got on with their good work, which often seemed to go unnoticed, or at least unacknowledged, and wondered whether, in a world of advertising, we should not do more 'shouting from the roof tops' and strive for more effective dissemination of information.

Other points raised by members included pleas for an exchange of suggestions for music useful for dance (the November

*Further details of the Centre and its publications at the end of this Magazine.

issue could include these if requests were forthcoming in good time), and for the guidance of students in Colleges of Education in their choice of subjects for Special Studies. Considerable inconvenience seems to have been caused to individuals in the Guild who are approached for help in connection with the application of Laban's principles of movement to various specialist fields.

At this point serious differences of opinion emerged (although some were obviously not as well-informed as they might have been) as to the wisdom of individual studies being based on topics about which little evidence is forthcoming.*

In bringing the meeting to a close Mrs. Bodmer complimented members on their ready response to her invitation to contribute freely to the discussion, and she then thanked the retiring officers, Miss Vivien Bridson, Mr. Brian Morgan, Miss Janine McMullen, Miss Christine Richardson and Miss Joan Tomlinson (Council members), and in particular Mr. David Henshaw for his splendid work as Treasurer during a very critical and difficult financial period.

After tea there was a choice of Notation or further Dance sessions, in four groups, two of which were held at the new Chertsey Secondary school. Finally on Saturday, **after dinner** at the Otter Hotel, Ottershaw, an informal gathering at the Centre took place to hear biographical details of Mr. Laban from Miss Ullmann, Mrs. Bodmer and Mrs. Snell Friedburg.

Two further practical sessions **on Sunday morning**, which were repeated so that everyone could be taught by Mrs. Bodmer and Miss Ullmann, brought the Conference to a satisfying and happy conclusion.

Everyone was loud in praise of all who had been responsible for the planning of the week-end, and for assisting with the organising and teaching, and Miss Ullmann was warmly thanked for extending to us once more the privilege of holding the Conference at the Centre.

*Perhaps one misunderstanding among members not engaged in the education of teachers arises from a lack of knowledge on the part of the public generally about trends in this sphere during the last few years, and of the implications of the change of nomenclature from "Training Colleges". If Special Studies are recognised as fulfilling the need for students to pursue an academic study of a particular topic relating to his/her Main level subject (with first-hand investigation as an important means of inquiry), and not as dissertations on professional and vocational aspects, certain apprehensions may possibly be allayed.

REPORTS ON PRACTICAL SESSIONS

SATURDAY MORNING

(1)

Every good chef knows the importance of the hors d'oeuvre. Served as an appetiser it should be light and piquant, existing in its own right and yet the fore-runner of good things to come. Fortunately I was not responsible for the whole 'banquet' of the L.A.M.G. weekend but I prepared my opening session with the hors d'oeuvres in mind.

I knew that I had a saltarium for one hour and that I could expect between forty and fifty people. Space, I thought, would be precious so that to keep the dancers on one spot moving dimensionally would help, and yet everyone would see friends so that travelling, meeting and staying with others also had a priority in my planning.

The introduction was concerned with defining, in a dimensional way, a 'home', a small area of the floor. This was achieved by actions of leaping and hopping, of straddling and perching with firmness and fine touch. Once the spot was established the shape of the body above it became important in growing upwards away from or becoming compact close to the ground. With increasing confidence the dancers were able to relinquish physical contact with their area and to encircle it by floor patterns and gestures; to delineate from outside and then to jump in to regain possession.

The next progression resulted from the influence of the space beyond, so that the dancers were drawn from their dimensional security and caused to sway and eventually to travel with acceleration and deceleration as first the diagonal and then the dimensional pull was felt.

At this point I introduced and taught a motif which was learned quickly since basically it was the dimensional scale with slight embellishments. This in fact began the dance and was repeated several times interspersed with circling motifs and moments of instability. As the latter state grew, so travelling occurred and duos and then foursomes were formed. The idea of leaping into the space to take possession of it was now used in canon form so that each dancer had a means of introduction to the rest of the group. The group then emphasised the corporate space by enclosing and encircling, by swaying and stepping with an inward and finally an outward focus.

From the above it will be seen that I suggested movement happenings in the dance and gave appropriate actions, but the accompaniment influenced the effort content.

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The music used in any short session can, if it is simple or well-known, give the composition an identifiable structure. For this reason I chose Dohnanyi's "Variations on a Nursery Song" and used the theme and first three variations. Certain contrasting effort qualities were indicated, while the form gave the dance a necessary wholeness.

Finally, a word of reassurance to other Guild members who will take the 'appetising' session in the future. The thought may be frightening and one may feel inadequate for the task, but the group will dance with such whole-hearted participation that the actual session will be, for the teacher at least, an enjoyable experience.

JUNE LAYSON.

(2)

I aimed at making this first session one in which there was plenty of activity and an emphasis on the interplay of body parts. To begin with I taught the class a short sequence based on the three-ring dr-fh-lb and using this the group danced sometimes alone, sometimes in twos and in larger groups and finally together, with improvisation from time to time on the steep, flat and flowing movements involved and on the end-positions achieved as the result of each.

The record used was "Strictly Guitar" - Four Pieces for Jazz Guitar by Pierre Cavalli. (HMV 7EG 8817) and the piece selected, "Lightning".

DILYS PRICE.

(3)

The aim was to create a happy atmosphere and to cater for the needs of many who, simultaneously, wanted to dance and renew friendships. The session was planned to provide continuous lively movement via the medium of popular music.

Phase One began by running to "perch" and meet a partner to the tune of "Ring Ding", which was followed by Mancini's "March of the Cue Balls" which led everyone into a lilting skip step. Meeting and parting were again exploited with partners meeting and turning with a swing. Changes of level resulted in an additional theme of "under and over", and those who were forced by circumstances to dance in the laps of onlookers discovered that the theme of "wrapping and unwrapping" was more appropriate, especially in the vicinity of the saltarium pillars. Herb Alpert's "Spanish Flea" took over and everyone explored

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the many ways of bouncing; as soon as the upward element in the bouncing diminished Phase Two began.

Diagonal Scale-like steps followed to a waltz ("The Singing Piano") which preceded movements in the Effort Cube to "Soul Twist". The "Cube" was finally tried lying down using the feet to lead the movements! After this, the A Scale in the head-stand position might have been expected.

A 3-Ring extract from the A scale to the record "Midnight Theme" began Phase Three. Footwork and body position were stressed in a rare moment of inspired and daring teaching. Lowering, advancing and opening ensued with remarkable and satisfying precision. The group divided and turned to face one another with complete composure. Experiments then followed which stressed one aspect of the 3-Ring in turn, and for one exciting moment Space Harmony reigned supreme. Only the four walls of the saltarium prevented the "passers-by" from advancing into infinity.

A mate was found for the 3-Ring and the "white-leader" had to be reminded of the advantages of ambidexterity when forced into the embarrassing position of an unrehearsed left-handed demonstration. This anti-climax was timed to perfection and warranted a change to Phase Four.

The inspiring music of "Hat and Cane" provided the final stimulus for a short dance-drama in the true Keystone Cops' tradition. After a series of directed motifs, the 5 groups of 8 were left with the theme of Robbery for instant creation. A hurried and amusing sharing was enjoyed by all, and the opening march provided the final Conga-type dance to end the opening session in the "old" saltarium.

DAVID EDGEcombe.

(1)

SATURDAY EVENING

I took the theme of awareness of others because I find this feeling for others is fundamental to teaching movement and is one that is often neglected. I presented all sorts of ways of experiencing relationships through movement, starting with various ways of balancing, swinging, supporting and lifting a partner. Partners changed frequently so that people could realise how much is communicated through physical contact of the strong kind.

Relationship through fine touch came next and then more imaginative ways of working with a partner. My approach is influenced by working with mentally handicapped children with

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whom it is vital to make a good person-to-person contact, as mutual understanding through speech is so limited.

VERONICA SHERBORNE.

(2)

We worked on a composition to one of the English Dances by Malcolm Arnold. (LP disc "A Concert of English Music" - ACL 113).

The dance material was based on aspects of space—dimensional and diagonal movements and group shapes. The interplay between the groups was briefly called "confrontation".

At the beginning there were two groups which had a slender meeting point, after which they broke up into four groups with an oppositional flavour. Two different groups then merged to state the focus towards which all were finally drawn. The first sequence was in unison; after this the groups' journeys and their confrontations were sketched and the content coloured by individual movement.

Everyone worked at great speed to complete the composition. The end was reached heroically and with a pleasing result achieved through the co-operative spirit of the dancers and their feeling for shape and rhythm.

LORNA WILSON.

(3)

The composition for my group began as a partner dance which had a framework based on many of the simple ways of dancing with and adapting to a partner. From a leading and travelling motif the dancers met and joined in groups where they developed an idea related to rising, sinking, spreading, shrinking and revolving. This was followed by a very gentle partner dance ending with the repetition of the lively, energetic section which formed the beginning of the composition.

The music was the Rondeau from "Les Biches" by Poulenc.

Although we were rather short of time towards the end of the dance and had slight technical difficulties with the tape recorder en route, many interesting partner and group relationships were developing and the contrast in mood within the dance was becoming very apparent.

JOAN TOMLINSON.

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(4)

This session was a gamble. I had no idea what the final outcome would be like.

Often for recreative dance the leader plans a framework within which there is a certain amount of scope for the members of the class to invent and compose, but on this occasion I decided to provide no framework other than the music (Prelude from Grieg's "Holberg Suite"), and to try to bring about a dance in which partner and group relationships were exploited and developed.

The gamble came off. After introducing various aspects of Space- Time- Weight- and Flow - relationships (in that order) I was able to stand back and let things happen. Richness of individual movement invention was not required (this proved to be quite a discipline for some!) but much depended on the sensitivity of the dancers towards one another, their ability to improvise to music and their powers of observing, recognising and using the various situations as they arose. Frequent broad swells in the music followed by calmer, more settled passages made for a dance in which groups constantly formed and re-formed, with moments of dancing 'without commitments'. Was it perhaps to be expected that few people took advantage of the latter and that, in general, spatial relationships were rarely of importance?

It was a great pleasure to work with such a lively, creative group, but perhaps a pity that time did not permit a viewing of the many interesting occurrences that resulted.

BETTY REDFERN.

(5)

The session on Labanotation taught by Ann Hutchinson concentrated on the actual use of the notation in clarifying movement rather than straight practice in reading and writing the symbols. Miss Hutchinson, in illustrating the practical use of notation, took as her themes addressing, extensions in the body and turns led by the upper body. Separate examples of these e.g. addressing a corner of the room with the front of the whole body while walking, arm gestures addressing a particular direction, were combined into a study. The material covered was printed on sheets for the participants to take away providing the memory aid for the movements physically experienced.

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SUNDAY MORNING

Working actions transformed into Dance: this was the theme which I used to the music of Cinco de Mayo with a large group of participants.

To begin with, three distinct working actions were chosen and the group divided into groups of three, each following the other as they performed their particular motifs. These were: pulling sideways - backwards with repetition and increasing intensity; cutting parallel to the floor going from right to left, with a double preparation and turning jump on the main action; hammering with a downward action and a jumping preparation.

The three action-motifs were transformed into dance firstly through the rhythmical phrasing and secondly through the whole body entering into the symbolic action-movement.

After each group had taken over in turn the other two motifs, a further development brought in themes of working actions performed in co-operation. The whole group spread out and took up a motif with raised arms, as if pulling something over their heads from forwards to backwards, alternating with right and left arm and stepping backwards in a clockwise circular floor pattern round the centre of the room. The alternating movements of the arms over the head and the stepping were not simultaneous but in a syncopated rhythm and made for expressiveness of action.

Then the pattern changed. The attention of the dancers was directed towards the centre of the room. Whilst an inner group had a rhythmical lifting motif, the outer group performed one of throwing away from the centre outwards.

A sudden rearrangement in threes radiating outward from the centre was the preparation for the next theme which consisted of a passing-on movement from one person to another in quick succession.

To finish the dance the motif of hammering was taken up again, This time however, everyone was facing the centre of the room and the motif was in canon form.

The whole dance was performed with great zest and liveliness, the participants achieving that dynamic vitality which man experiences in such a dance symbolic of working actions.

SYLVIA BODMER.

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With Miss Ullmann the class learned a study which she had composed several years ago with Adda Heynssen providing piano accompaniment. It is based on the harmonic progressions of a seven-ring, a space-form in which the ouvert shape with its calm, smooth plane-like nature contrasts with the 'ruffled', more animated quality of the undulating, plastic tortillé. After a central section of increasing intensity in which an asymmetric stress developed from the previous symmetry, there was a return to the steady, contained mood of the first part.

Everyone admired the skill and artistry with which Miss Ullmann, in spite of an injured knee, presented this delightful study and regretted that there was no time to master the mirror-form with the other side of the body. For those who had danced it on previous occasions it was most satisfying to renew acquaintance with it, especially when further knowledge of harmony illuminated the bodily and emotional experience, and to hear again the music which had most fortunately been recorded. For those to whom it was new, and particularly for those whose first class it was with Miss Ullmann, it was, to quote some of the less contemporary epithets overheard later, 'wonderful' and 'out of this world'.

EDITOR.

REPORTS ON INFORMAL DISCUSSION ABOUT LABAN

(1)

Few B.B.C. panels could have met the cut and thrust of questioners with such agility, such authority and such obvious enjoyment as did Miss Ullmann, Mrs. Bodmer and Mrs. Friedburg after dinner on the day of the Annual Conference. For well over two hours questions calculated to throw light on the life, work and philosophy of Laban were pressed home with earnest enquiry.

"How did Laban first come to be interested in movement?" "What were the obstacles he had to overcome in youth?" "What was his first triumph? His subsequent travels? His public reception?" "Could his Movement Choir work be likened to our Amateur Choral Societies?" "Did his strength lie in folk-art or in theatre; in therapy or in industry?" "Was his 'dance-theatre' acclaimed as 'art' by the critics of the time?" "Did Jooss absorb, reject or modify any of Laban's work, and how did Laban regard his pupil?"

These and many more questions the panel seized upon and illuminated with personal reminiscence and anecdote. Glimpses

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were given of Laban, the son of a general of an old aristocratic family who, destined to become an officer, became a paper-boy, an apprentice to a painter, a stage hand and eventually the Director of Movement in the Berlin State Opera. Some of his proudest moments were described when his tableaux first moved, and his massed choirs made history.

Little did Laban realise then that his name would find its way into the Syllabi and Handbooks of British Universities!

GORDON F. CURL.

(2)

The obvious pleasure of the reunion of the three friends, Miss Ullmann, Mrs. Bodmer and Mrs. Friedburg, who acted as our hostesses at this informal gathering, enabled them quite naturally to pick up the threads of Laban's life and work which had affected the dance-careers of each of them.

As many readers will already know, Rudolf Laban was born of noble parents, but after abandoning the military career which was chosen for him he left the luxury of his home in Czechoslovakia to follow what was to him a fuller life. After spending some years in Paris, where he mixed with artists of all kinds, he went to Germany where he set up his own Dance School and turned his attention to the theatre.

This venture was repeated several times in many other cities on the Continent and he became famous as a producer and director. At the same time young men and women from all classes of society flocked to join his Movement Choirs which were first started in 1923.

All this, however, was not without considerable opposition from some quarters. Irate parents of some young dancers actually disowned their daughters because of their participation in the new form of dance, and his principle of treating equally members of the chorus and those playing leading roles at the Berlin State Opera was far from popular. Mrs. Bodmer and Mrs. Friedburg recounted with great glee, however, that in their case, their parents not only approved of their activities but attended concerts.

During the evening Miss Ullmann very generously allowed us to look at some personal possessions—exquisite photographs arranged in beautiful albums and scrapbooks containing series of cigarette cards and reproductions of dancers of the time. We

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also browsed through modern illustrated books on the work of Laban and of his pupils Mary Wigman and Kurt Jooss. It was a great disappointment that time did not permit us to see some films illustrating some of his activities.

This very warm occasion will not easily be forgotten by those who were present and who must feel greatly indebted to our three leaders who shared their reminiscences so freely at a reunion already full of memorable events.

We were indeed sorry when the meeting had to be closed but it is very much hoped that this excellent idea will some time be repeated.

MAUREEN VAZ.

LABAN LECTURE: ROOTS OF ARTISTIC EXPRESSION

by

DOUGLAS KENNEDY.

Students of movement recognise two types of action — the conscious or calculated and the natural or spontaneous. These two streams are, of course, often mingled.

While the first type lends itself to control and is subject to the will, the second is not under control and indeed is only vaguely understood; it is, rather, felt. All the phenomena of the first type, being of an intellectual or thinking character, can be described by normal vocabulary but those of the second kind are of a non-intellectual, or feeling, character and cannot easily be described because of our lack of sufficiently accurate 'feeling' words.

I wish to ignore on this occasion the first type (for it receives constant attention, and in any case the quality of living is not to be measured or judged by the extent of our conscious action), and to concentrate on the second. It can be observed in all living creatures and is best studied at primitive levels where it is not inhibited by self-consciousness and thinking.

For our examples we may select people living a tribal life close to nature, where action is still at an instinctive level, or children. If we look at young animals such as kittens, puppies, lambs and so on, we are at once struck by the impulsive nature of their movements. Life in their diminutive forms cannot be contained and so they overflow with surplus energy, energy of a rhythmic, repetitive kind. It is this overflow which promotes growth.

This is not only a biological phenomenon; it has human significance. A young human also overflows. This can be triggered off by an emotion. Tell a young child some exciting news and she will hop up and down and clap and dance. The emotion produces motion.

Now we find a most significant feature of this motion. It reinforces and intensifies the emotion. There is thus a two-way cycle. If we now call this 'peculiar' motion dance we find that in primitive beings it can be used to 'infect' other primitives. A tribal mood can be induced by dancing. This mood can be switched by a good 'infector' using the right 'medicine'. A mass tribal action can be created such as a hunt or a war. This medicine, that is, dance, is the power behind local government at tribal level.

Let us examine in more detail the nature of this movement, this dance-medicine. We have seen that it causes mass 'infection' among primitives. It explodes in the centre of the organism and radiates in waves to the extremities, affecting all within its radius, like a stone thrown into a pond. These waves are the evidence of what we call rhythm, which is so much more than time divided into units. Rhythm is the appearance of flow and these waves can be felt, seen, heard, smelled even; in fact they impinge on our senses. The receiving instrument is the body, no matter which of our senses is involved.

It is able to receive because it exists itself in a life-stream of waves of various vibrations. Nerves, heart, lungs and the digestive organs are all engaged in a dance, a rhythmical interplay of meeting and parting, of expanding and contracting. This rhythmical movement is not only physically powerful, accomplishing work, but is psychologically 'magic'. The effect on these internal personal dance-waves of an outer dance-medicine is to enhance, to amplify the waves. Thus the individual becomes 'lit up', his very particles begin to glow and all the various vibrations tend to 'swing' into a general state of whole-hearted well-being. He has life more abundantly.

My difficulty in describing these processes is due not only to a lack of 'feeling' vocabulary but also to the inaccessibility of one half of our natures. We can prepare a meal and cook it with pleasureable anticipation and calculated skill, but once we swallow the mouthful goes right beyond our immediate control. Our calculated actions are taken over by the 'management' which conducts the internal performance of a sort of ballet of aliment-ation. It also manages our sleep and provides us with extra power when we panic or when we are near the end of our tether. In fact we have in the 'management' a powerful reservoir of emotional energy.

This reservoir, however, cannot consciously be tapped direct but, and here is the remarkable fact, this is possible through the arts, through creative activity. Dance taps it and channels it into constructive and creative pipe-lines. Our relationship to the whole world depends on this tapping, and when we succeed in integrating our calculated actions with our spontaneous impulsive ones, we achieve a grace of movement and a harmonisation of feeling with thoughtful action.

GUILD MEMBERSHIP

We welcome to the Guild the following new Associate members:

- | | |
|--|--|
| K. D. Alford, Esq., Esher, Surrey. | Miss V. J. Hoggins, Walsall, Staffs. |
| Miss R. Allen-Jones, Herts. | Miss M. Hughes, Wales. |
| Miss Y. L. Ashton, Liverpool. | J. A. Hume, Esq., Westcliff-on-Sea, Essex. |
| G. Banks, Esq., Preston, Lancs. | Miss K. Joyce, Heywood, Lancs. |
| Miss S. Barlow, Hants. | Miss J. Kiddy, Suffolk. |
| P. D. Baxter, Esq., London. | Miss V. D. Lambert, Solihull, Warw. |
| Miss S. Bewes, Birmingham. | Mrs. A. A. Latto, Reading, Berks. |
| Mrs. F. Birchall-Kent, Bognor. | Mrs. R. Lee, Ilford, Essex. |
| Mrs. C. Bircumshaw, Derbyshire. | P. Lofthouse, Esq., Epsom, Surrey. |
| Miss M. W. Bourgein, London. | Miss K. L. Malstrom, Thetford, Norfolk. |
| Miss M. S. Bowdler, Hants. | Miss J. Manning, Rochford, Essex. |
| Mrs. M. M. Briggs, Yorks. | D. P. Marples, Esq., London. |
| Miss P. L. Brown, Wales. | Miss G. Martin, Chorley, Lancs. |
| Miss A. Bruce, Wales. | C. Mathews, Esq., Liverpool. |
| Miss M. Burden, Somerset. | Miss E. Mauldon, Beckenham, Kent. |
| Miss A. M. Burnage, Surrey. | Miss Y. Menton, Hants. |
| Miss S. Burrow, Devon. | Miss T. M. Moore, Crawley, Sussex. |
| J. Burrows, Esq., West Hartlepool. | I. C. Morgan, Esq., Carhampton, Somerset. |
| Miss J. M. Chidlow, Whiteh'h, Salop. | Miss M. Morrison, Ramsgate, Kent. |
| Miss J. Clarke, London. | Miss M. C. Munro, London. |
| Miss P. M. A. Crew, Notts. | Miss B. A. Newman, Torquay, Devon. |
| Miss P. Cummings, Durham. | Miss C. Nicholls, Kings Lynn, Norfolk. |
| Miss C. G. Davies, Wales. | Miss C. Ovenden, Epping, Essex. |
| Mrs. N. Derrick, Ipswich, Suffolk. | Miss P. Payne, Bristol. |
| Miss C. Downing, Crewe. | Mrs. D. M. Peel, Amesbury, Wilts. |
| R. A. Dowsett, Esq., London. | C. Perottet, Esq., London. |
| Miss S. M. Doyle, Manchester. | A. L. Phillips, Esq., London. |
| Miss L. P. Elder, Scotland. | Miss V. A. Pickard, Wimbledon. |
| Miss K. M. Ellison, Lancs. | Miss A. Plaister, Totnes, Devon. |
| Miss H. Ellwood, Lancs. | J. A. Pool, Esq., Bristol. |
| Miss J. A. Fancourt, Solihull, Warw. | Miss A. Randall, Aveley, Essex. |
| Miss L. Farmer, Liverpool. | Mrs. N. Roberts, Liverpool. |
| Miss A. G. Farquhar, Brighton, Sussex. | Miss J. M. Rogans, Southport, Lancs. |
| Miss S. Felton, London. | Miss A. Sartorio, U.S.A. |
| Miss D. Fox, Barking, Essex. | Miss V. Scurrah, Bingley, Yorks. |
| Miss C. Fraser, Westcliff-on-Sea, Essex. | Miss E. M. Scott, London. |
| Miss C. E. Garsed, Yorks. | Miss K. Senior, Warrington, Lancs. |
| Miss S. E. Gill, Leeds, Yorks. | Miss P. Shafranski, U.S.A. |
| Miss S. I. J. Green, Liverpool. | Miss K. D. Sharp, Mountford, Warwicks. |
| Miss D. S. Greenwood, Yorks. | Miss J. M. Smith, Worcester. |
| Miss B. A. Haines, Birmingham. | Miss S. C. Smith, Carlisle, Cumberland. |
| Miss E. Hallam, Yorks. | Miss S. Smith, Stockport, Cheshire. |
| Miss C. Hamby, Twickenham, Middlesex. | Miss A. Springer, Bexley, Kent. |
| Mrs. J. Hargreaves, Kent. | Miss D. L. Steer, London. |
| Miss C. Harlow, Leicester. | Miss J. Stubbings, Redditch, Worcs. |
| Miss T. Henegan, Newcastle-on-Tyne. | |
| Miss R. E. Henwood, Ilkley, Yorks. | |
| Miss D. Hitchcock, Horsham, Sussx. | |

GUILD MEMBERSHIP

Miss M. A. Sweeney, Hull.	Mrs. E. Way, Bournemouth, Hants.
Miss H. M. Swift, Newcastle-under-Lyne.	Mrs. D. Wells, Nutfield, Surrey.
Miss M. Taylor, Bexhill, Sussex.	Miss J. S. West-Jones, Hereford.
Miss P. A. Thompson, Cheshire.	Miss M. S. Wilkinson, Durham.
Miss N. Turner, London.	Miss J. P. Wilks, Tunbridge Wells, Kent.
Miss E. L. Tyson, Solihull, Warwicks.	Miss S. F. Williams, Bristol.
Mrs. B. W. Van Zon, New Zealand.	Miss S. Wood, Evesham, Worcs.

NEW GRADUATES AND NEWLY AFFILIATED GROUPS :—

Brenda Barnes	Sandra Haigh
Elizabeth Brown	Pamela Hope
Margaret Comley	Hilary Martins
Maureen Hadgkiss	Pat Smith
Joyce Woodhall	

Barry College of Education, Barry. St. Martin's College, Lancaster.
Gartree High School, Leics. Westminster College, Oxford.
Goldsmith's College, Movement Dept., London.

TALKING POINTS — ART OF MOVEMENT AND THE ADOLESCENT TODAY.

(The following scheme drawn up as a basis for group discussion at the Cologne Conference, 1965, is reproduced by kind permission of Miss Ullmann at the request of several members).

1. The adolescent is anxious to establish his own identity and independence.
Does the art of movement give opportunity for genuine individual effort?
2. As well as seeking self-realisation the adolescent feels a need to "belong".
Does the art of movement give opportunity for exploring varied relationships within group situations?
3. The adolescent tends either to seek solitude or to submerge himself within a group, but his full identity can be found only in relation to others.
Can opportunity for this be provided through the art of movement?
4. As he advances towards maturity the adolescent has a desire to relate personal experiences to a wider framework.
 - (a) Although movement is always personal and immediate can we provide experience that allows the adolescent to sense the harmony of universal rhythms and forms?
 - (b) Have we any theoretical body of knowledge to support this experience and to satisfy the intellectual curiosity of the adolescent himself?
5. The physiological changes at puberty often lead to self-consciousness and awkwardness. There is a concern about the body—girls desiring attractiveness, grace, poise; boys vigour and prowess.
How can we ensure that the art of movement satisfies these desires and at the same time deepens understanding in partnership?
6. The adolescent today grows up in a civilisation which tends towards conformity and mediocrity.
Does the art of movement demand high standards of skill while at the same time stimulating and developing creative powers and imaginative responses?

BOOK REVIEWS

DANCE AND DANCE EDUCATION by V. Bruce

"It is difficult to describe in words, activities which communicate by means of non-verbal language". Violet Bruce begins her book with these words and it is to her credit that she has found words which give a clear, lucid exposition of dance in education and of the language of movement. She uses the experiences of all of us to illustrate her thesis and so takes from dance the mystique which sometimes surrounds it, and yet never lets it sink to the level of the mundane.

Miss Bruce's work is based on the studies and findings of Rudolf Laban and she gives first a brief history of the place which dance has occupied in the life and culture of man, and then stresses the great influence which Laban has had on the dance and on the analysis and understanding of human movement in this century. She acknowledges her debt to Laban and is able from her own observations and experience to take the reader into a fuller understanding of how and to what purpose man moves in his day-to-day existence. She draws attention to the variations in the movement habits of one section of society and another, one country and another, and suggests that in this country, although "life is full of speed and people in general appear to be very busy, bodies are often stiff and heavy and ill-used".

To counteract this and to overcome the passivity which has grown even among children through such things as television entertainment and ease of transport, she pleads for all to be given opportunity and encouragement to move and to recapture the stimulus, which many have lost, to express and communicate their ideas in dance. Her persuasion for this is based always on educational principles, and she writes convincingly and with penetration showing an understanding of children and of their need to experiment and to create. The power of the dance in supplying this need and in helping to overcome short-comings and weaknesses in the human personality is described and one realises that in the study of human movement one touches on all aspects of existence.

The second part of Miss Bruce's book is devoted to the application of her ideas in schools and colleges. She describes work done with children and dances composed by children. Of particular interest and importance is the section on dance in the Secondary school. She has had the courage to face and admit the attitude of lethargy and disinterest so often found there and to do something about it. The results of her questionnaires and the

BOOK REVIEWS

report of work done make fascinating reading and must surely be not only encouraging but of practical value to all who teach in Secondary schools and in Colleges of Education.

This is a book which all teachers and students should read, and not only those who are particularly interested in dance. It touches on the whole field of education and it is written with understanding and concern for human values.

MARGARET DUNN.

POSTURE AND GESTURE — Warren Lamb (Duckworth 25/-)

The author of this book has spent many years applying principles of movement, as formulated by Rudolf Laban, to the problems of selecting personnel for industry.

His approach is an individual one, and though not primarily educational has much of interest to teachers. The book is described as "An Introduction to the Study of Physical Behaviour", and the sections on observation and analysis of movement and on the physical behaviour of children will be of particular interest. The basic point that Mr. Lamb makes is that all movement can be divided into that which involves the whole body, posture; and that which is confined to part or parts of the body, gesture.

The second half of the book deals with methods of applying the knowledge gained from observing and analysing the way in which people move, with particular reference to men working in industrial management, and there is much of interest here.

At times Mr. Lamb is too sweeping, too superficial; at other times he knocks the nail on the head. When he writes about his own experience, his own craft, he commands respect. On the whole the book is directed to people with a general interest in his subject. Teachers may find it rather diffuse and tantalisingly uncommunicative in the places where fuller explanation would be most valued, particularly where movement and personality are linked.

I wish this book were more canalised and more geared to the serious reader, but one is well rewarded for making the journey with Mr. Lamb into the complexities of what I would prefer to think of as human rather than physical behaviour.

Writing on this subject is a difficult exercise in verbal communication and we are indebted to all practitioners of the art of movement who launch into relatively uncharted seas.

VERONICA SHERBORNE.

BOOK REVIEWS

MODERN EDUCATIONAL GYMNASTICS

By G. Doreen Pallett

Teachers of gymnastics, who are concerned not only with the training of skilled movement but also with contributing to the total education of girls of Secondary age, can be grateful to Miss Pallett for the production of this latest book on Modern Educational Gymnastics.

It shows the teacher how Rudolf Laban's analysis of movement can be made the basis for a scheme of work in gymnastics that gives opportunity for the development of individual potential in a skilled and sensitive way. The stress on rhythm is particularly important as it is through the experience of the ebb and flow of "effort" in movement that the child begins to phrase her own movement. Important too is the assumption throughout that knowledge of the anatomy and physiology of the human body is essential if the teacher is fully to understand the training necessary for the skilled use of movement.

In my opinion it is possible and desirable to develop "ideas" in gymnastics even further than the book suggests. The use of the word "vault" in relation to apparatus work limits the conception of the importance of the apparatus as the climax of the lesson. If apparatus is conceived as a means of breaking up space with a variety of surfaces, heights and distances, movement ideas can be developed with more richness than if the apparatus itself is looked at as a series of obstacles to be conquered.

Most important for the young teacher is the stress on the need for a purposeful, enjoyable working atmosphere amongst the girls and this, as Miss Pallett points out, is possible only if the teacher is constantly feeding in and drawing out ideas and demanding standards that are just ahead of those that each girl is achieving.

MARGARET CRAWSHAW.

FORTHCOMING PUBLICATIONS

The following are in preparation :—

CHOREUTICS — Rudolf Laban

(Macdonald & Evans, 120 illustrations, approx. 35s.)

Annotated and edited by Lisa Ullman, this book deals with the analysis and synthesis of movement in the light of the author's unrivalled experience in this field. The text gives a comprehensive survey of the principles underlying Laban's concept of space harmony. Careful production techniques have ensured the faithful reproduction of many of his original drawings, and the use of colour adds to the value of the illustrations in the interpretation and understanding of movement as applicable to work, education and art.

PRACTICAL KINETOGRAPHY LABAN — Valerie Preston-Dunlop

(Macdonald & Evans. Fully illustrated. Price approx. 25s.)

Designed as a practical introduction to Laban's system of movement notation, this book has been prepared as a guide for students and teachers of movement and contains notation examples of creative movement, dance, athletics, gymnastics and industrial activities. All symbols employed in the illustrative material have been standardised to ensure that the student becomes familiar with the exact information of each character and symbol in whatever context it is used.

READERS IN KINETOGRAPHY LABAN — Valerie Preston-Dunlop

(Macdonald & Evans. Illustrated. Price approx. 3s. 6d.)

Each booklet in this first series of readers in kinetography Laban consists of 24 pages, twelve of which consist of simple graded kinetograms each with a facing page of explanatory text. Series A, which assumes no previous knowledge, will include booklets covering stepping, turning, pathways and jumping. This and further series in preparation are designed to help the student to learn the system by reading examples of it.

Another series at a rather more advanced level is proposed, to cover :

- (i) Simple duos, trios and group dances both choreographed and with creative possibilities, for work in Secondary schools. Music to accompany these will be available on records.
- (ii) More advanced dances for students.
- (iii) European Folk dances, largely compiled from kinetograms written by nationals of the countries concerned.
- (iv) Historical dances.

FORTHCOMING PUBLICATIONS

SPACE HARMONY — Lisa Ullmann

(Guild publications. Price approx. 10s.)

This booklet is a revised edition of articles which appeared in L.A.M.G. magazines Nos. 9, 10, 11, 12, 14 and 15 (1952/1955), some of which are now out of print.

ARCHITECTURE AND DANCE — Michael Leonard, F.R.I.B.A.

(Guild publications. Price approx. 5s.)

This booklet is made up of three articles which appeared in L.A.M.G. magazines Nos. 8, 9 and 10 (1952/53), now out of print.

FORTHCOMING EVENTS

L.A.M.G. Course for Masters

A one-day course will be held on Saturday, 18th June.

L.A.M.G. Courses for Ex-Student Associates.

Two courses will be held this year for members who joined the Guild as students and who left College in 1965 or will be leaving this year. It is hoped to hold these Day Courses early in the autumn term at two centres, one in the London area and one in the north of England.

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

This will be held from Friday, October 21st to Sunday, October 23rd at the Hayes Conference Centre, Swanwick, Derbyshire.

L.A.M.G. Course on Dance Production

To be held in November in London.

Details of all the above courses will be circulated later.

ANNOUNCEMENTS

Will all members of the Guild please note that Guild publications may no longer be obtained from Miss Gardner? The new Distributing Officer is:

Miss Elizabeth Smith,
3, Beech Grove.

Burton-on-Stather, Scunthorpe, Lincolnshire.
Tel. No.: Burton-on-Stather 462.

It would be appreciated if this could be made widely known together with the fact that publications are NOT available from the Editor or the Secretaries or the Art of Movement Centre. Miss Smith is now the only source of supply.

ANNOUNCEMENTS

AFFILIATED GROUPS

Would Secretaries of Affiliated Groups please send as early as possible in July an account of any of their groups' activities during the preceding year which may be thought to be of interest to others, together with their plans for the forthcoming year, to Miss Christine Richardson, 72, Vicar Lane, Woodhouse, Sheffield.

STUDENT MEMBERSHIP

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

(ii) It would also be appreciated if students could be dissuaded from writing to individual members of the Guild for assistance with their Special Studies, except in cases where brief answers to carefully-prepared questions are requested. A stamped addressed envelope should be enclosed. This cannot, of course, guarantee that all members are prepared to give information.

(iii) It is hoped that a list of titles of articles in L.A.M.G. magazines which are not yet out of print which may be of value to students' studies in Art of Movement will shortly be available to Colleges.

REDUCED PRICES OF MAGAZINES

Copies of back numbers of the following issues at the prices indicated are still available from the Distributions Officer :—
Nos. 5 and 7, 1s. 0d. Nos. 14, 15, 16 and 17, 1s. 6d. Nos. 18, 19 and 20, 2s. 0d. Nos. 13 (Laban's 75th Birthday issue), and 21-33 inclusive, 2s. 6d. Nos. 34 and 35, 4s. 0d.

There are also a few copies still in stock of Overseas Bulletins and Junior Newsletters.

ANNOUNCEMENTS

PUBLIC PERFORMANCE AT BEDFORD COLLEGE OF PHYSICAL EDUCATION

On May 11th, 12th, 13th and 14th students at Bedford College of Physical Education are performing a dance-drama based on "Pilgrim's Progress". These performances have a two-fold significance — they celebrate Bedford's 800th anniversary of the granting of the Charter from Henry II and mark the opening of the new dance-drama hall in Lansdowne Road. Music has been specially composed by R. M. Thackray, the script has been adapted from the allegory by John Bunyan and the production will correlate mime, dance, dance-drama and choral movement in a variety of ways.

Tickets are 5s. and 7s. 6d. obtainable from Miss J. Deelman, 37, Lansdowne Road, Bedford.

FILMS ON MOVEMENT AND DANCE

(a list kindly provided by Miss Elsie Palmer)

Chinese Theatre and Dance. 16mm. Colour and sound.

(From Gateway Film Productions, London, N.13.)

A Dancer's World. 16mm. Sound, black and white.

(From Contemporary Films Ltd., 14 Soho Square, Lond. W.1.)

Creative Dance in the Infant School. 16mm. Colour, silent.

(From County Film Library — hire or sale, Lancashire County Council, County Hall, Preston, Lancs.)

Creative Dance in the Junior School. 16 mm. Colour and sound; black and white and sound. (Obtainable as above.)

Let's Dance. 16mm. Black and white, sound.

(A record of work in a Secondary school over a period of 6 terms; obtainable as above.)

Movement Speaks. 16mm. Colour and sound.

(County Film Library, West Riding County Council, Yorks.)

Towards Dance and Drama. 16mm. Colour and sound (obtainable as above.)

BEECHMONT MOVEMENT STUDY CENTRE

This newly-formed Centre under the direction of Valerie Preston-Dunlop at 31, White Hart Wood, Sevenoaks, Kent, offers services to any college or individual using kinetography Laban, particularly beginners. Courses and private tuition of differing periods from a day to a fortnight, or longer by special arrangement, for students, teachers and others are provided, and tuition in colleges, including private tuition, is available.

APOLOGY

A short while ago it was discovered that the L.A.M.G. magazine No. 22 (May, 1959, a special Commemorative issue, following the death of Mr. Laban the year before, in which a selection of his previously unpublished writings was printed) contained, in error, an extract "Dance and Symbol" from "Feeling and Form" by Susanne Langer. The Guild offers its profound apologies for this most unfortunate mistake and a letter is being sent by the President to Miss Langer's publishers. Slips of explanation and apology are being inserted in all copies which can be traced and members who have access to any are earnestly requested to do likewise.

STOP PRESS—A letter has been received from Miss Langer accepting the apology and stating that she does not regard it as a matter of extreme gravity.