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'Figure moving in a space cavity of a lemniscatic nature' Drawing from 'A Vision of Dynamic Space' compiled by Lisa Ullmann. With the kind permission of The Falmer Press.

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Lemniscate presented to Laban Creekside in 2003 by the Minister of Culture, Media and Sport.

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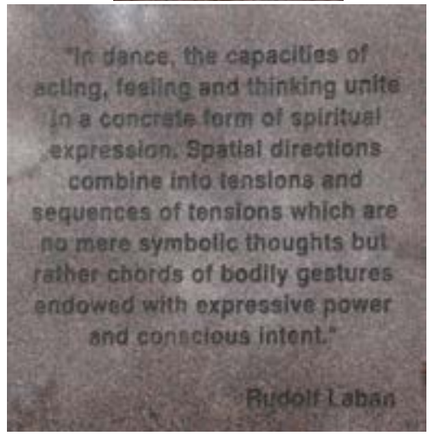
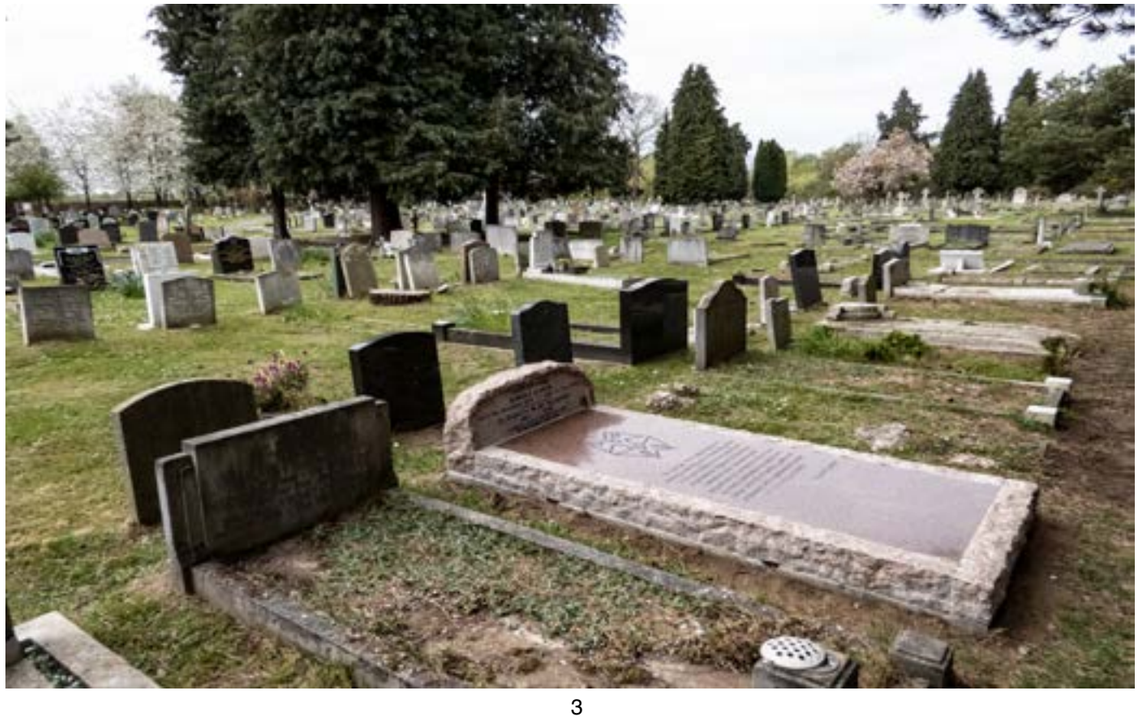


Editorial

This issue features some short articles from members of the LGI Drama hub, which discuss some of the ways in which they use Laban's analyses in their work; do follow the links they provide for more information. We have also included an article on the relationship between music and dance from a 1972 edition of the magazine. Much of what it says is still relevant today but perhaps what it highlights most is how technology has transformed the work of dancers and choreographers - nowadays mobile phones provide instant access to music sources and music composition programs in ways undreamed of by the authors.

It was with immense sadness that we heard recently of the death of Ann Hutchinson Guest. She was a member of the Guild for many years and wrote several articles for the magazine. However, she is most well known for her contribution to the development of Labanotation for which she has a world-wide reputation. Active until the end her latest book in the Advanced Labanotation series was published in February 2022, and she was talking of what her next notation project would be. A full obituary will be published in the next issue.

Rudolf Laban and Lisa Ullmann's grave in Weybridge



Walking Right Into It: Using Laban's approach to Space in open adult education acting classes

Rowenna Mortimer

Step back behind the double doors, just for a while, peek in through the glass at the room and the people in it.

There they are. A crowd of participants in a space - some with no experience of acting, some with too much; some professional, semi-professional; different abilities, different ages, different ideas about their different abilities and different ages; some returning, some new to the class, some who don't like the class but like their homes even less. But whoever these individuals are, they can't, won't, shouldn't, mustn't be pinned down and categorised. All that can be known for sure, is that every week at this hour they pin themselves down to appear. So here they are now. At their weekly acting and drama class, just before the start, still wrapped in whatever emotion propelled them through the doors in the first place. Bit by bit they peel themselves away from the walls and into the nebulous movement world of 'mingling'.

Let's take this movement. Not artistically choreographed movement, of course, but "Oh, sorry, I didn't mean to jog you" and "Do you mind if I just put my coat here" movement. And acquired, physical habits, personal 'tics', so called disabilities, so called abilities, particularities, generalities, spontaneous, hackneyed, over- conscious, unconscious. This is what characterises them. How they move.

And three more things. Preoccupations that will have worried some of them all the way into the space: "I'm not very good at accents;" "How will they see my facial expressions?" (especially since the pandemic); "I'm no good at remembering lines!" But can you remember what you do? Because what you do - the sequence of movement - can potentially save you from any forgotten sequence of words...

When they first walk through the doors, many - most, it has to be said - aren't consciously thinking that as an actor their movement will largely define what they create. The 'specialness' of learning lines and vocalizing (okay, *very* necessary, yes) overwhelms them. Hopefully - probably - they will shake this off. Laban's development of the importance of movement in its own right - in this case not independent of music but independent of vocalising - is, of course, one excellent premise for an approach to acting which recognises the whole being as an expressive tool.

Characters moving in a space tell the story of the relationships between them, just through the movement, and it follows that the sequence of movement relationships in a space becomes the basis for a dramatic scene. So how can the participants here today become owners of their own movement and begin to shape - literally - the worlds they wish to create? Using Laban's Spatial element and space Motion Factor - right from the get-go - can be a great place to start.
The participants are invited to walk, using Laban's principles of the space Motion Factor - direct and indirect. 'Walk' after their own fashion, in a chair if needs be, but somehow make travel their body part/s through the space. Nothing too complicated, just enough direction so they can settle into the exercise and lose the self-consciousness. It's just walking, after all. Cutting through the air and making it their own, as they wish, not thinking too much. And then, at a given signal they must change from direct to indirect movement, or vice versa. So, being conscious of their movement now extends into having conscious control of their movement - and they have started to create.
And then again, at a given signal on their travels they observe, notice and move towards different points in space, not imaginary, but real - a sequence of movement led by the action of the eye. And this includes stillness - the hold before and after they refocus and move to a new point. In this way, they begin to feel stillness as the most energized of actions, feeling how it is to always be in the moment - because any character they create and play is always being watched. As they travel through the space it slowly becomes a place of their own habitation, somewhere to lay the very beginnings of a yet unformed character. They are working technically and creatively at the same time. They start to tell us a story.

Laban's Cube ideas can extend this work. Now - irrespective of physical strength, weight, coordination and balance, arthritis, chronic fatigue, wheelchair, no chair, lying, standing, sitting - the Cube exists whoever and wherever they are. The great equalizer. Acting as a fixed point themselves and then by focusing on and moving towards predefined points, very simply by experiencing greater control over a space, it becomes a creative one. They might also become aware of 'mundane' body actions normally taken for granted: twist, turn, open, close, gesture, weight transference, as they move back through the diagonals, the planes, the dimensions, they become their own magicians, commanding the space. Where they look, we look, they are told. They can apply this use of the Cube to any space in which any scene is played out, envisaged by the actor as whatever world they wish us to see - but it's always one in which they are a player, the Cube's imaginary frame reinforcing them as the maker of the action.

And then back they are taken to Laban's use of the space Motion Factor. They 'walk' again, finding character in the curve, in the straight. And then when music is played - and this helps, of course it helps, to buffer the silence, to bury any remaining self-consciousness - and on a given signal, they include more actions. A turn, a twist, a lean, a stillness, building their own sequence of actions into the travel. Making and controlling conscious choices. They replay their sequences, again and again, perhaps it's getting boring, tiring - but they're starting to work the creator's magic by not leaving everything to chance...because then they are stopped.

They turn into observers, watch each other one by one, call out and name each other's action sequence as they see it happening before them. The simple act of the spectator naming what another does gives credence to the story being told through the movement, and so crucially, to the participant's confidence in their own potential to create.

Peek in through the glass of the closed doors. The crowd of participants have walked themselves into a new world, and new characters are starting - just - to appear.

The Thermal Resistance: a movement project

Jonathan Parr

I have just finished performing in a movement piece where Laban's effort qualities not only helped me find and define my characters but also animated them and made them real not only physically, but also psychologically. *The Thermal Resistance* (original German title *Der Thermale Widerstand*) was originally written as a narrative play in which a European spa is the setting for a political discourse on capitalism as a group of guests and management tussle over the spa's future. Our staging of this piece foregrounded movement, and as a member of the role-swapping ensemble, I had to create and animate several of the spa inhabitants. It was choreographed and directed by Katja Wachter,

After the initial rehearsal period, which focussed on learning and mastering the set-pieces, we began to get to know the characters, listening to what they say, how they say it and why. As Laban wrote:

> The written text of a play offers the actor a solid foundation on which to work. It is true that the dialogue of a drama is not all that is needed. The actor has to translate the written word into audible and visible movement. The playwright gives him indications as exact as possible about the characters, the situations, and the values for which the persons of the drama are striving. [1]

My main roles were as a researcher who comes to inspect the water quality at the spa and the spa's anxious massage-therapist who becomes embroiled in the power-struggle. Increasingly I worried about how, with only a few scenes as each character, and incorporating the choreography, I could find a way of making the characters distinct for both the audience and for me. It was at this time that Laban provided the answer:

> It is the task of an artist in creating a fine and lucid characterisation not only to bring out typical movement habits, but also the latent capacities from which a definite development of personality can originate. The artist must realise that his own movement make-up is the ground on which he has to build. The control and development of his personal movement habits provide him with the key to the mystery of the significance of movement. [2]

It was clear from the script and the choreography that whilst both characters were light in weight with an impulse towards sudden action, they fundamentally differed in their use of space. The researcher had a precise and measured quality that demanded a direct use of space characterised by a dab as the basic effort quality, while the hysterical tendencies of the massage therapist encompassed a much more flexible use of space, encompassed in a flick basic effort quality. Knowing the basic qualities that defined how the characters moved and reacted to various stimulus unlocked what they felt and led me through their psychological journey. I began to find new impulses and reactions and was no longer simply moving as myself but as a channel for the character, moving my body beyond its usual movement modes.

The five sold-out performances (with another performance to come at the ETA Hoffmann Theatre in Bamberg on May 23 as part of the 38 Bayerische Theatertage) were the culmination of the first semester that I have spent training at the August Everding Akademie in Munich. While here I have found out more about Laban's connection to Munich, where he spent formative years as a student and then later as a teacher. I have also met the team behind Munich Dance Histories (https://www.munich-dance-histories.de/), who have begun compiling the story of dance in Munich, including the contributions Rudolf Laban and his pupil Mary Wigman, among many others.

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2. Ibid., p. 89

Ancient Ideas: Dionysian Orchestration in Movement with the Fairies - from *A Midsummer Night's Dream*

Kelly Wilson

For Adaptivity Theatre Company's April 2022 production, I have adapted and directed a contemporary adaptation of William Shakespeare's *A Midsummer Night's Dream,* running from 6-9 April 2022, at the Earl Arts Centre in Launceston, Tasmania, Australia. ATC's upcoming production retains Shakespeare's original text, while reframing the narrative action around the central characters of Cynthia and Sebastian Goodfellow to create a production which explores dreams as an extension of memories and fears. Cynthia has recently moved to a nursing home as her family confronts the harsh realities of her early onset Alzheimer's disease, causing her to believe she is once again in her twenties, only four days away from her life-changing wedding day

to Sebastian, with no memory of her daughter Robyn Goodfellow. At night, Cynthia dreams of the adventures in the magical wood from her favourite Shakespearean play, re-enacting her past memories and present fears. The nurses/fairies (in dual roles) work as an ensemble, like a Greek chorus, encouraging Cynthia to regain her memory.

Since the majority of this production is set within the magical forest of Cynthia's dreams, I have sought to portray the distortion of time and reality, combined with the heightened emotional state representative of a dream narrative, through the incorporation of physical theatre for the lovers and the fairies. Within the dream world, a younger Cynthia takes on the role of Hermia, eloping with a younger Sebastian/Lysander; while an older Cynthia takes on the role of Titania, at war with an older Sebastian/Oberon for his seemingly romantic attachment to a beautiful young woman. Since Cynthia's advancing early onset Alzheimer's disease has caused her to forget her daughter Robyn (who also portrays Puck), Cynthia/Titania believes that Sebastian/Oberon is having an affair with this strange young woman, Robyn/Puck.

Using a modern understanding of the workings of the universe, combined with segments from the first chapter of Darren Royston's *Dramatic Dance: An Actor's Approach to Dance as a Dramatic Art*, "Ancient Ideas: Dionysian Orchestration", I began my choreography work with the fairies by creating a universe with Cynthia at the centre as the Sun. Drawing upon several activities from 'The Ancient Planets as Seven Modes of Being: Wandering Stars', I assigned an appropriate planet to each fairy, according to 1.1 Planet Movement Analysis: Mustardseed as Saturn, Marigold as Jupiter, Cobweb as Mars, Peaseblossom as Venus, Moth as Mercury, Oberon as Earth, with Puck as the moon that orbits Earth. Once each fairy had a planet to serve as metaphor for their character development, I gave each actor a different ball to use as a sphere-prop and a space in which to explore how the size, weight and texture of their sphere-prop might influence and determine the movement patterns of their fairy. The actors were also encouraged to approach another fairy with a sphere-prop very different from their own, then

exchange the sphere-props in order to discover more about their own fairy's personality and movements by exploring an opposite sphere-prop.

The next phase involved the incorporation of one of the Four Elements as the energy source for each fairy planet. I assigned an appropriate element to each fairy, according to 1.2 The Four Elements: the Sun and Venus as Fire; Mercury and the Moon as Air; Saturn and Earth as Earth; Mars and Jupiter as Water. Then the actors were instructed to orbit the Sun, imagining that the source of energy within their bodies originated from the assigned element. Next, Titania (the Sun) was released from her central position in the universe and allowed to observe more closely the other planets. Each time the Sun moved near a planet, the actor would have to imagine how the fire element of the Sun would affect the weight, texture and orbit rate of their own planet, then reflect these changes in their bodies through their movement in space. Soon, Venus was instructed to move about the universe in a similar manner to the Sun, before the Sun and Venus resumed their orbit in the universe. Eventually, all air, earth and water planets took their turn to move freely throughout the universe while the other actors imagined how each new element would affect the weight, texture and orbit rate of their own planet, then reflect these changes in their bodies through their movement in space.

As rehearsals continue, the actors are pleasantly surprised by their discoveries about the role of their fairies within the narrative of Titania's fairy universe. The actors are also developing unique personalities and dynamic movement, their bodies morphing into the paint brushes of Titania and Oberon which visualise Shakespeare's poetic imagery for the audience. As the actors' understanding of Shakespeare's language has been enhanced by the visualisation of his text through physical theatre, I sincerely hope that the audience will likewise experience an enhanced understanding of the classical text in a manner that they find highly entertaining.

Kelly Wilson, originally from the western United States, earned a bachelor's degree in Theatre Arts Education, with a minor in English Education, worked as a teacher and artistic director, and completed an MA in Theatre in 1999. Following her attendance at the Royal Shakespeare Company and University of Warwick course on Teaching Shakespeare in 2013, Kelly was introduced to the Laban Approach while studying for the MA Text and Performance at the Royal Academy of Dramatic Art, London. In 2017, her MA Thesis considered the use of Laban-based approaches as part of theatre rehearsal and performance practice.

See https://www.adaptivitytheatrecompany.com

Foundation Course in Laban Studies, 2021

Maggie Killingbeck

The Virtual Context

This virtual version of the Foundation Course in Laban Studies attracted ten mid-career professionals from a range of movement fields (teaching, performance, therapy, opera, drama, musical theatre, and recreation). All appeared genuinely interested in Laban's work, eager to learn as much as possible and apply it to their practice. They were very happy with the virtual environment as it enabled attendance regardless of location and they welcomed the opportunity to learn without having to travel. There was a general acknowledgement that four hours of work was sufficient as regards concentration. Interestingly most participants did not feel that their learning was compromised at all by remote delivery although mirroring studies and appreciating dynamics were mentioned by individual participants as the most difficult to do on-line. Nonetheless it was felt that the advantages outweighed the disadvantages by a considerable margin.

As the tutor, mindful of the challenges, I tried to ensure that learning was not compromised by the virtual medium; having said that work on relationships was particularly challenging, but the use of breakout rooms, pinning, spotlighting, professional excerpts, observation, discussion, props and furniture helped to convey most of the significant concepts. The problem for me, as tutor, was not being in the room with the participants, hearing snippets of conversation, seeing early responses to tasks, noting individual needs and so on. As a result, I felt that my teaching was compromised because I was unable to learn from the students nor I could not get to know them as individuals in order to intervene and adapt my input appropriately. I offered additional tutorials with four of the group availing themselves of the opportunities. I think that I was more concerned about these than teaching the whole group!

When individuals apply for the course, there is no way of knowing to what extent they have a suitable dancing space. Once the course started issues became evident but I think that this was a problem for me more than the participants. I had one impoverished student in a tiny bedroom with no room to move so her physical engagement was compromised. Having said that she involved herself as fully as possible in whatever way she could including circulating her additional research. Another participant completed the course whilst travelling for work with her assessment tasks were completed in a small hotel bedroom.

Despite these challenges it is worth noting that virtual delivery meant that the course was cheaper to run (the cost of an accessible space for 36 hours is a significant expense), so a relatively inexpensive virtual offering was more inclusive than other ways of working.

The Course

On the whole I was happy with the form and content of the course. Two Saturday mornings with a week off seemed to work for all although if the course is repeated during the autumn term it might make sense to start a week or two earlier in order to avoid the Christmas period.

Assessment

Overall I was pleased with the assignment tasks insofar as they addressed performance, composition, appreciation and reflection, concepts central to contemporary dance practice. Moreover, the spread resulted in a 50/50 split between theory and practice. As a result, individuals less familiar with the practice of dancing (ie with a background in movement therapy or opera direction) were able to demonstrate their knowledge and understanding vocally, on paper and physically. The group as a whole valued viewing professional excerpts and commented on how it expanded their appreciation of the range of practice that identifies as dance. I am grateful for the contributions of Carol Wallman (consultant on marking criteria) and Janet Lunn (second examiner).

Assessment exposed the glitches that might have been more evident in an in-person setting, for example, the notion of a study was not familiar to all. I became aware of this during tutorials and provided explicit examples. I realised also that the marking criteria did not allow sufficient flexibility given the range of movement interests the course attracted (and has the potential to attract). I recognised too that the appreciation assignment was ambitious for a Foundation Course, particularly for those individuals undertaking the course without any dance in their background. Should the course run again I would ask participants to submit their appreciation on film as filmed submissions would be time limited and enable the cross marker and I to return to it in our discussions.

Participant feedback

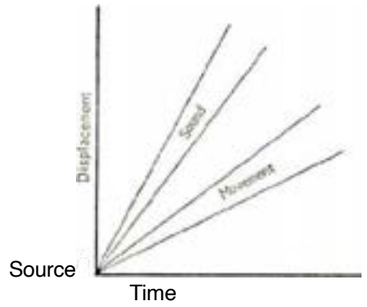
The group felt that the course exceeded their expectations and was excellent value for money. They were especially appreciative of the depth of knowledge gained; they recognised the extensive tool kit to which they had been given access; and they looked forward to applying it to their own practice The incremental approach, analysis of professional works, assessment tasks, group and individual support were all valued elements of the course. Overall, the timing of the course was considered appropriate; some participants would have like a longer course. Encouragingly, amongst the participants, the course has initiated significant interest in Laban's work.

A New Relationship Between Dance and Music

Olive Hunter and Roy Cooper

Reprinted from the May 1972 magazine

In any discussion of the relationship between dance and music, it is first of all important to underline those factors within the two forms which make such a relationship possible. Movement and sound, the raw materials of dance and music are both forms of energy dissipation and usually occur together as simultaneous derivatives of the same source of energy. What enables us to distinguish between them is simply their time base measured against our own reactions. Fast movement is sound. Slow sound is movement. They can therefore be conceived as different ends of the same spectrum.



When movement and sound become art forms as in dance and music, the connotations we assume from their temporal morphology become in addition. most important linking factors. Both dance and music may be described as time arts and, as such, the processes found in all temporal forms are intrinsic in both. Audible forms occur between the poles of sound and silence, visible forms between the poles of motion and stillness, both are thus characterised by an ebb and flow of energy, each with a distinctive form but each existing in time and marked by duration. Each form may be described in rhythmic terms as 'the preparation of a new event by the ending of a previous one', (Langer)[1]. A relationship between sound and movement may therefore be based on the perception of this flow of energy in each form.

The suggestion of an inter-relatedness between dance and music is not a negation of the fact that dance can and does exist in its own right without the partnership and stimulus of other arts. None the less dance whether conceived as an educational or recreational activity or as a theatre form has traditionally made much use of music.

In life, sound and movement usually occur simultaneously and we are conditioned to expect one as a by-product of the other. We are used to using sound as a means of information about movement. as a label or as a signal. The opposite is also true, in fact the perception of sound plus the observation of movement often helps us to recognise significance or meaning in an event. Laban[2] observed 'Effort is visible in the action-movement of a worker, or a dancer, and it is audible in song or speech. If one hears a laugh. or a cry of despair. one can visualise in imagination the movement accompanying the audible effort'.

There are many examples of this duality:- from the sound of moving feet—unseen—we can build up a moving image of a person; we can do this actually or in the imagination. The sound of clapping hands carries the same connotation as the gesture and may conjure the visual image. Our language contains many examples of inseparable sound and movement images, onomatopoeic but descriptive sounds and action ideas contained in words and phrases—indeed words are often used in this context in movement study. It is interesting that an insistence on this duality sometimes leads to confusion as for example when it is said of electronic sound 'It doesn't sound like anything'.

It is natural therefore because of our intuitive response to the simultaneity of sound and movement that we should attempt to make relationships between music and dance. Unfortunately, this relationship has tended to gather up an increasing number of clichés which through hazy analysis in usage has led to some pseudo relationships and, inevitably a disassociation at an organic level. For example, piano arpeggios are sometimes used to represent flowing movement. In actual fact the piano is incapable of 'flowing' and what we actually hear is a rapid succession of impacts characteristic of the piano's percussive nature. This traditional representation is an analogue developed to support a particular need. In the same way pitch in sound and melodic line have both been associated with a spatial orientation of the body. More accurately, pitch in sound represents an intensifying or dispersal of sound wave forms and should more properly be associated with dynamic aspects of movement, Children who speak of "thick" and "thin" sounds in this context are much nearer the truth.

Music is sometimes described as a stimulus to dance and is so used to such an extent as to imply that dance cannot begin until a dynamic response has been caused by sound or that ideas in movement must proceed from ideas in sound. There is a notion too, still in evidence in dance composition, that music engenders a kind of refined sensual pleasure which can in turn be translated by the dancer into visual movement forms.

When dance and music occur together the implication is that the dancer, whether working with or against the sound. is in fact identified with the sound, our conditioning to the simultaneity of sound and move-ment underlines this. Therefore, the sound may be used to reveal something of the characteristic or quality of the movement. Conversely the movement may be being

used to reveal in visual form, something of the sound. Eurhythmics is based on this latter kind of association.

When a dancer uses music. written or recorded. which already exists as a completed form in its own right and which was not written for dance in the first place, this not only indicates a dependence of one form upon the other but is a contrived construction rather than a creative composition. This may be a justifiable means of coming to an understanding of the basic behaviour of the two media at study level, when rhythmic pattern or phrase. structure, accent, mood or event may be experienced from one form to the other, but if movement and sound are to be extended in their inter-relatedness into art form then their relationship must be based on a much more organic unity and one which allows each partner fullness of expression in the total concept of the composition. Sound and movement can be inter-related in composition with an inseparability of intention and yet a co-existence which allows the two statements to be followed simultaneously or independently, each or both underlining the theme or extending it and with an organic development from within the composition itself to the final form.

This implies an inseparable growth throughout a composition of the two forms and poses immediate problems of the feasibility of this working relationship between music and dance and so between instrumentalists and dancers.

Recorded music is easier to come by than an instrumentalist who is both available and sensitive to a dancer's needs!

There have been useful and fruitful experiments by dancers in the use of percussion instruments as a source of sound, once the limitation of mere rhythmic accompaniment has been overcome, but it is in the field of modern technology that the possibilities of a truer relationship between movement and sound now lie. Music is at present undergoing a tremendous metamorphosis, both in terms of its basic material and also in its philosophical premises, and it is possible that this change and re-appraisal is more formidable than any other art form has ever had to contend with in the past. It is therefore to be expected that the reverberations of this change will be felt in other arts and especially in one so closely related as dance.

From the beginning, musicians have grappled with the need to control sound, that is to predict the form of its recurrence. Until the twentieth century the proportion of usable sound compared with the possible totality has remained quite small and has been controlled by the use of musical instruments and it is an amazing example of man's resourcefulness that music has continued to flourish so marvellously even with slender means. With the invention of sound recording and latterly sound synthesis, all sounds are now usable. The magnitude and shock of this potential, arriving as it has done, all at once has created a traumatic situation for many musicians and indeed a paralysing one.

Tradition is no longer sufficient and the need for agonising re-appraisal has produced the usual crop of self-placatory comments: 'too gimmicky', 'too scientific', 'too difficult'. In actual fact the new possibilities in the use of sound offer an even greater potential in terms of ease, sensitivity, depth and expression and the implications of inter-relationship between dance and music are very exciting. Already we are able to create music which springs organically from the same concept as the dance and also set up relationships which were previously difficult or impossible to achieve, e.g. spatial concepts of sound in relation to dance. Dance and music can now be composed simultaneously and co-exist as two aspects of the same totality; and traditional relationships of one form servicing the other can be discarded at will.

By using the tape recorder and portable synthesiser in creative ways, the dancer is now free to compose his own music or to work alongside a composer in a studio workshop situation, and within this situation a composition can be conceived, developed and realised without further process. By using 'found' sound, that is sound collected from the environment or from such materials as glass, wood, metal, fabric, skins, etc. and by manipulating these sounds on tape, sound and movement can be integrated and explored together at an early stage in composition. Similarly, in working with a portable synthesiser the dancer enters into a true partnership with sound, whether at a level of improvisation or conscious composition. Complete control over sound by means of synthesis, tape manipulation and amplification is now established as standard compositional procedure and when realised together with spatial modulation, i.e. the ability to move sound around an environment, the new found potential pushes the possibilities of music and dance composition into the forefront of artistic freedom.

Sound and movement are both media which can be developed by man into art forms—both can be transformed into perceptible forms which serve as symbols of man's consciousness and enable him to create new descriptions of his experience. It is in this process of symbolising meaning that an inter-relatedness of the media available to man as channels for communication becomes significant.

Laban believed that the stimulus and partnership of other fields of creative work was used more readily in dance than in any other single art form.

Langer[1] suggests "the fact that the primary illusion of one art may appear like an echo as a secondary illusion in another, gives us a hint of the basic community of the arts" and Nikolais[3] speaks of "a polygomy" of the arts.

Newer and more closely integrated relationships are now possible but we will only inherit this vast potential if we are willing to review our traditional formulae and we can fulfil this intention without supplanting what is already of value but rather by understanding that technology has so changed our material environment that previous limiting factors now no longer apply.

Isadora Duncan believed she danced music, but in 1946 Mary Wigman[4] was writing: "After years of trial, 1 have come to realise in a very final way, that for me the creation of dance to music already written cannot be complete and satisfactory … the parallel development of the dance with the already completely worked-out musical idea is what I find in most instances to be functionally wrong. Each dance demands organic autonomy".

Today in his writing, John Cage[5] speaks of "sound-dance composi- tions" and "a necessary working together of the two parts".

At a simple creative level for child, student or teacher or at a more advanced or experimental level of composition, new and exciting means are now available for the inter-relationship of movement and sound.

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Members' Classes

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Contact: **Brenda McKee**
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'Third Age Dance' in Cambridge
Contact: **Maddy Tongue**
01223 302030

Weekly Drop in Classes
Led by Viv Bridson
Every Sunday at The Place (16 Flaxman Terrace WC1) from 12.00 – 13.30.
The class is for those who are trained or would like to be dancers, actors or performance artists. Viv does not teach Laban theory, rather, in the tradition of Jooss and Sigurd Leeder who developed their professional training from Laban principles, she uses her knowledge to structure the class and the material.
£9.00, concs £7.00, unwaged £5.00 – pay in Studio
Contact: danceprojects@btinternet.com

Weekly Workshops
Led by Jenny Frankel
Taking place on Tuesdays from 12 noon to 1pm at the Primrose Hill Community Centre, 29 Hopkinsons Place, Fitzroy Road, London NW1 8TN
Fee: £10 per workshop
Contact: 07970 536643
Email: jennyfrankel.laban@gmail.com


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