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Other photos and drawings from Sir Walter Bodmer's collection

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Trustees Report November 2022

The Trustees meet regularly by Zoom. Currently they are working hard to promote Laban's work, particularly through the event 'Laban Practitioners on-line Forum' December 15th, 2022; see information below.

As always, the Trustees are keen to support applications for funding for activities which promote Laban's work - use the Trustees email below to enquire about this or if you have any other questions for them trustees@labanguildinternational.org.uk

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Editorial

In this edition we have re-printed Sir Walter Bodmer's 2004 Laban lecture about his mother, Sylvia Bodmer. It is an excellent example of the informative articles the magazine has published in the past, many of which are available on the website. The website truly is a very useful resource with articles on past and recent practitioners, discussions of applications of Laban's work in many different fields, personal reminiscences of Laban, and much more.

The Trustees would be very glad to hear from anyone who has copies of Movement, an early publication of the Laban Guild. It would be good to be able to digitise the contents for the website and so give access to the full list of Guild publications. Please use the trustees@labanguildinternational.org.uk if you are able to help with this. Do also get in touch if you have ideas for something you would like to contribute to the magazine; I look forward to hearing from you.

Laban Practitioners on-line Forum
December 15th 2022, 12-5pm

The Trustees are very excited that Laban practitioners from around the world are keen to take part in this event. We hope that many of you will join us – it is free to all subscribers and to non-subscribers for a small fee. In order to access the event you need to register your interest by emailing trustees@labanguildinternational.org.uk
for the Zoom login.

Each practitioner will deliver a five-minute informal introduction to their practice and then the event will open to all, for discussion of themes which arise, possible collaborations, shared practice and so on.

So far, participants we have confirmed are:

Bala Sarasvati (USA) LMA/BF integration with contemporary and aerial dance art production;

Frederick Curry (USA) Laban's theories applied to Dance Pedagogy and Somatic Practices;

Cora Gasaparotti (Italy) Laban's theories applied to New Technologies for Performing Arts and Communication;

Olga Blogodatskikh (Russia) Applying Laban technique to theatre and acting, particularly to voice and text work and to playing Shakespeare;

Denise Telles (Brazil) Laban based Multimedia artist, Opera Singer, Theatre Director, Choreographer, Contemporary Performer;
Vicky Spanovangelis (Greece / UK) developing Laban's theme of 'Living Architecture' in architecture;

Kiki Selioni (Greece / UK) Movement /Acting Teacher;

Jonathan Parr (UK / Germany) Laban's theories applied to Physical theatre and acting;

Pedro Avlis (Brazil) Laban's theories applied to Performance art and theatre creation;

Regina Miranda (Brazil / USA) Laban's theories applied Theatre, performance, dance theatre, film;

Fabiano Nunes (Brazil) Dancer working with Regina;

Dafni Zac-torolopolou (Turkey / Greece) Laban's theories applied to Acting on screen;

JoAnna Mendl Shaw (USA) LMA developed as Physical Listening; Working with horses;

Kelly Spencer Wilson (Australia / Tasmania / USA / UK) Directing theatre using Laban's ideas

Celebrating Laban's 75th Birthday

Clare Lidbury

Rudolf Laban - October 1954

In December 1954 the Laban Guild published a special edition of the magazine celebrating Laban's 75th birthday. It is a treasure trove of information with, for example, some short pieces such as 'The Birth of Labanotation' by Valerie Preston and extracts from an article previously published in the October 1954 issue of *Scope* magazine entitled 'Rudolf Laban' by Olive Moore on Laban's interest and work in industry. There is also a lengthy article 'My Teacher Laban' by Mary Wigman in which she writes: "I stayed with Laban for seven long and hard years (1913-1919). Looking back at them their hardship is forgotten. They seem to have been very beautiful, very adventurous and incredibly rich […] Today I would like to bend my knee before him and thank him for what he has been to me, for what he has given me".

It seems that the editor, M. Bergin, contacted many of Laban's former colleagues and students requesting them to "write of any particular memories [they had] of Laban – anecdotes, typical remarks and so on" (p. 16). There were plenty of responses, for there are sixteen pages devoted to their replies in the article 'From Far and Near', divided into the years with which each respondent worked with Laban. What comes across most strongly from those who have contributed is that while there is great admiration for Laban's work there is also much appreciation of, and affection for, Laban as a person.

In the first section, '1913-1918', there are pieces by Hans Brandenberg (who, as well as sending his best wishes, takes the opportunity to publicise his forthcoming book), Katja Wulff and J. A Meisenbach (p. 12) who writes of long-lasting friendship and summarises that "To Laban, body, soul and spirit of man are one and indivisible". Suzanne Perrotet (p. 13) writes glowingly of Laban:

> Through his interest in dance, his versatility in art and education: through his originality in vision and thought in all subjects, and his ability to create new forms, and build new bridges. a life full of beauty and originality has been formed, though one not without its hardships and privations.
>
> His imagination has developed unhindered and his humour has thrived through joy and sorrows.

The section '1919-1921' has pieces written by some of Laban's most well-known followers including Martin Gleisner, Harold Kreutzberg and Albrecht Knust. Sylvia Bodmer (p. 14) remembers her first class with Laban: "Up into the air, down on the floor, jumping and turning and twisting, round your body, under your body, over your body! […] Awakening of the creative spark, participation with your whole being, that is the essence of dancing, the essence of living". Kurt Jooss (p. 16) summarises Laban's teaching method: "[He] taught his pupils to move on, to search and find their own solutions", while Max Terpis (p. 18) remembers how inspiring "the great magician" was: "[He] set fire to my imagination, giving wings to my spirit and enriching my life, that it became full and creative".

The next section '1922 – 1924' identifies Laban's work beyond the dance world with Olga Brandt-Knack (p. 19), for example, observing that Laban "not only introduced dancers, musicians, singers, actors and stage managers to the source of dance and the knowledge of movement, but also brought it to pedagogues, architects, doctors, athletes and laymen". Vilma Mönckeberg-Kollmar (p. 21) recalls Laban starting the first movement choir for lay people in Hamburg and writes how the production of *Faust II*,

> became a sensation in conservative Hamburg. Everyone connected with the dance, stage or literature came to the first night, and after the first strangeness had worn off, the audience became highly enthusiastic, as were the Press notices afterwards. At last inspiration had led to a completely new form of stage presentation […] But this form of dance presentation in the theatre did not last. There was no financial backing for its further development. There was no money to build a hall suitable for this type of work. The first enthusiasm began to subside, the amateurs had to consider their careers […] the dance theatre could not afford to experiment indefinitely. So, Hamburg became prosaic and conservative once again.

The contributions to the last two sections, '1925 – 1930' and '1930 Onwards', are a little muddled chronologically but contain some interesting first-hand observations of Laban. For example, Grete Wrage von Pustan (p. 21) writes of the last rehearsal of *The West Wind and the New Joy* at the open-air theatre in Berlin (1936):

> The last Act still isn't clear, and the choreography is incomplete. The practices go on and on without success. And the dress rehearsal is next day.
>
> The thousand participants, both professionals and amateurs, become nervous and restless.
>
> Why doesn't Laban do something? Everyone waits expectantly for a word from him. But Laban never moves. His public appearances are already viewed with disfavour by the authorities, and in this instance might endanger the production.
>
> And so the tension grows, until it is almost at breaking point. Then, the miracle happens, the master gets up, gives a few directions and all the difficulties are solved. There is a feeling of relief and admiration.

Joan Goodrich (p. 26) recalls Laban and Ullmann's first summer school in Newtown and how hard it was to follow Laban's English in the early days of him being in the UK. It is interesting then that A. Proctor Burman, an Industrial Consultant (p. 25), records working with Laban on the "Anglicising of his unique thoughts […] At the time he had not been in this country very long and although his vocabulary was often more extensive than mine, many of the shades of meaning and even double meanings of our English words escaped him and we had many long friendly discussions as to the best words on which to base his new science".

The composer Adda Heynssen (p. 19) also writes of friendship: "I can call myself lucky indeed to have gained a friend whose readiness with help and advice has been of great value to me many a time. He seems to have a sort of second sight coupled with intuition, and a sharp sense of recognition of whatever the person who is asking his advice really needs at that moment". Later Fritz Klingenbeck (p. 21) reminds us that Laban was, "In spite of all his magnificent artistic and intellectual achievements […] very much a human being, with endearing weaknesses". Ann Maletic's memories (p. 24) perhaps exemplify this:

> It was a summer morning at the castle at Lauenstein, in the year 1929, I think. We were having breakfast in the garden. Wasps were swarming round the plates of honey and marmalade, at Laban's table as well. One by one the students appeared and making a large detour round Laban's table so that they could have a good look at him, filed solemnly past, saying "Good morning, Mr. Laban". With stoic composure Laban replied to each one. However, the swarm both of students and wasps became increasingly persistent. Suddenly Laban rose to his feet and began slashing round wildly with his serviette, shouting "These damned wasps, they won't even leave one in peace at breakfast time!" Up till then I had never been able to discover whether Laban was amused by this mass-adoration of his students, or whether he found it tedious. Now, however, by his expressive movements with the serviette, there could be no doubt about it.

The full article is available at https://labanguildinternational.org.uk/magazine-archive/ where you will find digitised every magazine published from December 1947 until Autumn 2010. The first magazines were designated as 'News Sheets' and contained items pertaining particularly to the Guild while longer articles were published in the magazine *Movement*. By December 1954 the *News Sheets* had be come the *Laban Art of Movement Guild Magazine*, with two issues more or less every year until 1992: during that time (May 1982) the magazine changed its name to *Movement and Dance, The Magazine of the Laban Guild*.

In summer 1992 the magazine took a new title and new format. Now called *Movement and Dance Quarterly*, as the title suggests it was published four times a year in A4 format, rather than the original A5. Spring 1997 saw another change in title when the publication was just called *Laban Guild* and although it contains the range of articles expected of the magazine in appearance it resembles a newsletter. This style stayed until Spring 2001when it became the glossy, full colour *Movement and Dance* with the subtitle *Quarterly Magazine of the Laban Guild*: in Autumn 2009 it retained its subtitle but became, as we know it now, *Movement, Dance and Drama*.

Endnotes

Movement' was a short-lived magazine published by the Laban Art of Movement Guild which ran for only two issues - number 1 dated Summer 1948 and number 2, Winter 1948. Each issue contains articles and reviews with contributing authors including John Martin ('The Dance Script'), Pierre Tugal ('Is a Criticism of Dance possible?'), A. V. Coton ('The Sigurd Leeder School of Dance') and Albrecht Knust ('The development of Laban Kinetography').

Sir Walter Bodmer Delivers the Laban Lecture at LABAN Creekside on 27th March 2004

(Sir Walter is a Patron of the Laban Guild and Chairman of the Board of Governors at LABAN Creekside. He is Principal of Hertford College Oxford and travels extensively - having recently returned from Japan. He has a long association with the Guild and has served on its Council. His mother Sylvia was Vice-Chairman, Chairman and President of the Guild in the 50s and 60s).

Introduction

I am honoured to have been asked to give this year's *Laban Lecture*, and thank the Guild, and especially its President, Geraldine Stephenson, for the invitation. I am giving the *Laban Lecture,* as most of you will know, because my mother, Sylvia Bodmer, was one of Laban's early pupils and was a key figure in the development of his work in this country.

I may be the first to give the *Laban Lecture* (or at least one of the very few) who has had no professional involvement with movement or dance. I am certainly the first to give it in the wonderful new building LABAN, the school and *conservatoire*, which owes so much to Marion North's inspiring leadership for more than 30 years.

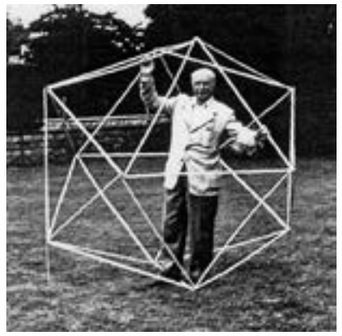
Being asked to give the lecture has given me the opportunity to think back to my youth when I knew Laban and Lisa, the founders of the *Art of Movement Studio* in Manchester and the precursor of LABAN and many of those then involved in modern dance as friends of the family. My theme is a historical overview of my mother's career in modern dance and her close association with Laban, as seen from my perspective. I have used materials from my own archive (now deposited at LABAN) as well as much input from others, including especially Marion North, and the splendid biography of Laban by Valerie Preston-Dunlop.

(Figure 1 Sylvia and Laban in Discussion)

Sylvia and Laban

Sylvia (my mother) and Laban are shown in Figure 1 having a discussion in about the mid -1950s when she was in her 50s and he in his 70s. They were very good friends and colleagues, and seem to have had a special understanding and respect for each other. Laban in this photo is very much as I remember him. He was already over 60 (born Dec 1879) when I first got to know him as a child.

Laban is shown in Figure 2 , again as I knew him in his later years, in an icosahedron symbolising his combination of the artistic and the analytical.



(Figure 2 Laban In Icosahedron)

My mother wrote in an obituary of Laban in 1958:
'His artistic disposition became apparent very early. As a child he drew and visualized the most unusual patterns in space...'.

Laban formed his first dance group in Munich in 1910 and at about the same time organized his first *Movement Choir.* After World War I he returned from Switzerland to Germany to form his stage dance group, *Tanzbuhne Laban.* That was the group my mother joined in 1922. He came to the UK in 1936 because of the Nazis and was invited to go to Dartington by Kurt Jooss, founder of the famous ballet company and later the school in Essen.

2. *Epische Tanzfolge* presented in 1922 as *Die Geblendeten* (Illusions, or The Blinde ties). From left, unidentified, Sylvia Bodmer, Dussia Bereska, Edgar Frank, unidenti

Father and Mother in Frankfurt

My father, Ernst, a medical doctor, met Sylvia after she had moved to Frankfurt, and they married in 1927. Ernst was a tremendous support for Sylvia, especially in the later years in Manchester. My oldest brother, Arnold, in a tribute to my father given on February 21 1968, just after he had died, emphasised Ernst's interest in the arts - music and dance – as well as science. He said:
'On many occasions and in many ways his criticisms and suggestions were of invaluable help to my mother in both the composition and execution of her dance compositions.'

(Figure 4 Sylvia Dancing in 1928 in Frankfurt)

(Figure 5 Trudel Loeser and Laban Dancing)

Gertrude (Ruth or Trudel) Loeser is shown in Figure 5 dancing with Laban in 1925 while they were performing Wagner themes on a *duo tour.* It is hard not to believe from this photo that Trudel was not another of Laban's conquests! She was a contemporary of my mother's as a student of Laban, and so they must have met each other there. She was also my first cousin. It was not, however, through her that Sylvia met my father, whose sister was her mother and so Trudel and my father were near contemporaries in age, although he was her uncle – shades of Perrotet!

Father, in a talk to the *Manchester Dance Circle* in 1966, said that:
'*Laban and I had been friends for 35 years and in addition I had been his doctor for many years, as well two nieces of mine were his master pupils (namely Trudel and her sister Liesl) and so was my wife. That was before Sylvia and I even knew each other ... In our talks we mostly touched on the relation of movement to personality and character.'*

Manchester, England

In a tribute to Sylvia at her Funeral on 3rd November 1989 (published in the *Guild Magazine,* May 1990) I said:
'Mother brought her young family to England on her own in mid -1938 because of Hitler. Father had gone on ahead to escape.'

These were difficult times, as aliens were interned (my father fortunately for only 6 weeks). Jooss and colleagues had to leave Dartington in 1940 because it was a protected area then. They were also interned just before they had planned to go to South America. Laban and Lisa stayed at the Elmhirst's 'luxury flat' in London, Lisa teaching a 'sort of summer school'. Sylvia started teaching again in 1942 during the war. Her activities included, for example, a lecture to *The Manchester Ballet Club,* and demonstrations to the *Birmingham Contemporary Dance Club* and the *Gymnastic Teachers Association.* People had been referred to her by Lisa Ullmann, who was teaching weekend and other courses,

A letter to Sylvia dated February 1943 stated: *'The members present declared it to be one of the finest and most interesting lectures ... we are eagerly looking forward to the classes on Monday evenings'.* That was the beginning of the *Manchester Dance Circle.*

F C Lawrence was a businessman in Manchester, and it was because of Lawrence that Lisa and Laban came to Manchester and set up the *Art of Movement Studio,* the precursor of LABAN, with my mother as a key teaching partner. A letter from FC Lawrence to my mother in May 1943 thanked her for working with his trainees and included a payment to her of £4 and 15 Shillings! It was Lawrence who stimulated Laban's interest in *time and motion studies* and his development of the *efforts,* leading to Laban's book on *Effort.*

On the occasion of the 21st birthday of the *Manchester Dance Circle* in April 1964 my, father, then the President, said: *'Laban and Lisa came to Manchester in 1942 where Sylvia was already giving courses to a group of enthusiasts ... who came to learn this new kind of dancing. Laban and Lisa came to Manchester originally to collaborate with Mr Lawrence on the industrial aspect of movement ... and became the first President of the Manchester Dance Circle.'*

An early helper and participant in the dancing was *Her Majesty's Inspector,* Myfanwy Dewey. She allowed her garden to be used for classes, and was, I am sure, influential in encouraging the teaching of *Modern Dance* in schools. This became an important activity of the *Centre* and for Laban and, especially, Lisa.

She was my family doctor and delivered our three children in Cambridge. Gabor Cossa who had been, as I recall, the stage manager for Jooss, also became a good friend and for many years ran a small antique shop opposite the *Fitzwilliam Museum* in Cambridge, from which we occasionally bought furniture and other antique pieces.

Albrecht Knust, who was an early dance student of Laban's, later was a major, if not *the* major, developer of Laban notation. The notation was first published by Laban in 1927, when Knust was presumably still with him. Knust remained friendly with my mother and sent her an outline of his work, (now in the *Laban Archives*), in June 17 1951 from the Jooss *Folkwangschule* where he was employed. He sent this quite extensive outline to her because she had shown an interest in the notation. In fact, he said she was the first of his *'circle of colleagues'* to have shown any interest in his work. This simple outline of the basics, in Knust's own typing and hand writing, shows the early development of the Laban notation and the paralellism with musical notation, which however does not have the complexity of at least one extra dimension.

The Manchester Dance Circle

The Manchester Dance Circle was founded by Sylvia and Lisa Ullmann in 1943, very soon after my mother had started teaching in Manchester and after Laban and Lisa came there. My father succeeded Lawrence as President in 1962, after the latter had been President for 18 years. One of my few direct contributions to Modern Dance was to design the logo, which I cut out in fret wood and painted gold!

(Figure 6 the Manchester Dance Circle logo)

Father at the 21st birthday celebration of *Manchester Dance Circle* in 1964 summarized its activities as follows: *'recreational classes ... lectures by Laban, Jooss and many others. Week-end study courses, afternoons of Dance ... come to enjoy dancing in a movement choir composition. ... Children's Day of Dance, Discussion evenings, film shows on Movement and Dance ... also ... a news sheet .... not least there is the Production group ... for an advanced standard ... study for the performances ... originally mainly for children ... now ... also to adult audiences, drama societies ... the Central Council of Physical Recreation.'*

It was a very busy programme! When Laban and Lisa left Manchester in 1953 it was a challenge to keep it going, but Sylvia did so with the help of many others. Father praised Lisa, who was there at the 21st birthday party, for her continuing support. She came every year to teach a week-end course with Sylvia.

I did the original lighting for the Production Group. It was a *Heath Robinson* affair in the extreme, made up from biscuit tins with coloured plastic sheets in front and a crude system of switches. There can be no doubt that nowadays it would have been well outside any conceivable safety limits. I later learned much more about stage practice behind the scenes of *Theatre Workshop* performances at the *Central Library Theatre* in Manchester. The *Theatre Workshop* was Joan Littlewood's inspirational, innovative and political company. Her actors learned their movement from the *Art of Movement Studio.*

At the *Manchester Dance Circle's* 21st birthday party in 1964, when he was 72 and 4 years before he died, Ernst said:
'Thanks to the wisdom, energy and vitality of Sylvia.. and the co-operation of an experienced committee, the Manchester Dance Circle flourished more and more.'

Sylvia continued, if anything even more actively, with the dance after her husband died in 1968, and especially with the *Manchester Dance Circle,* helped in particular by Enid Platt.

Laban Art of Movement Guild

The notice for an early Council meeting of the *Laban Art of Movement Guild,* presumably the third, held in November 1947, shows that it took place at 1 Stanton Avenue, West Didsbury, Manchester. This was my parents', and so my home. The previous, second meeting of the Council held in August 1947, had been attended by many of the well known figures in this country in Laban's work, including Laban himself, Lawrence, Lisa, Sylvia, Joan Goodrich, Elsie Palmer, Diana Jordan, Gladys Stevens, Betty Meredith-Jones and others. My mother gave many of her classes at 1 Stanton Avenue in my father's doctor's waiting room (he became a family Doctor in the UK) as some may still remember, and that, I am fairly sure, is how I first met Marion North. The *Guild* Officers in 1956 also included a number of familiar names, for example: Marjorie Bergen, Elsie Palmer, Marion North, Lorn Primrose, Gladys Stevens, and Sheila McGivering, many of whom have played a key role in promoting Laban's work in the UK.

1952 *Modern Dance Holiday Course* at Dartington

There was a series of *Modern Dance Holiday Courses* held in the summers in Dartington in the early 1950s. I attended in the summer of 1952 at the age of 16 , along with Bill Elmhirst, who played a major role in supporting the Laban school. It was the Elmhirsts who bought the Addlestone Surrey estate for Laban.

Laban himself gave the few men attending the course special extra lessons in which I took part and I still have the notes and diary entries I made at the time. In my *'Report on Summer Dance Holiday Course Dartington Hall 1952'* I listed the main activities as:
'Veronica Tyndale-Biscoe introduction for beginners, Efforts - the 8 basic movement qualities introduced, individual mixes of movement qualities: 3 groups – mime with Geraldine Stephenson, percussion with Veronica T-B, and dance with Mrs Bodmer. Geraldine - movement

Other comments in my diary included:
'Mother in free and bound flow' – her favourite topic?
'Laban and Lisa. Most interesting good general introduction to choral dancing'.
'Watched mother's production group class, Dance of the Blessed Spirits - a lovely floating movement'.
And on the last day: *'Class with mother. Free flow, bound flow, meeting parting, ending with little Mozart dance.'*
'Then production group performed twice. Quite amazing what has been achieved in so short a time.'

Sylvia's Dancing and Choreography

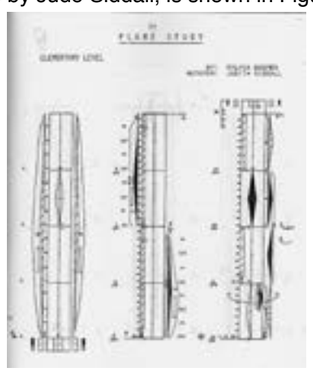
A black and white film was taken by Enid Platt of my mother dancing in the late 1950s, when she was certainly over 50 . (It has been transferred to video and is now in the *Laban Archive*). This shows my mother then still to be very agile and expressive.

In an article by Sylvia Bodmer on *Dance Composition* in the *Guild Magazine* of May 1962 she wrote:
*'How do you compose your group dances ... how do you conceive a theme? My answer would be: the theme arises through an intense desire to convey some of my own personal experiences to others through the medium of dance ... I start to move, I start to dance, I try, I play on my own body as on an instrument, I try again until I have found it: ... I have created a **dance gesture**'.*

Commenting on the analogy with music she wrote: *'In dance the instrument is our own body. Dance gesture becomes ... the building stone with which any theme, any composition will be built up and developed ... Variations can be found.'*
'The next step in the building up of a dance composition I shall call the motif. It arises through the linking of dance gestures.'
*'The **theme** arises through the development of variations of the dance gestures used in the motif'.*

She goes on to give seven examples of dance gestures and ways in which these are combined in different people or in groups and how these are developed into themes and so dances.

Several of my mother's dances were notated, and brought together in a booklet, still available in the *Laban Library.* An example of some of the notation for one of these, done by Jude Siddall, is shown in Figure 7



(Figure 7 Laban Notation of Sylvia's Dance 'The Planes')

A letter from Marion to Sylvia, dated 10th June 1977, shows that Sylvia had to pay Jude Siddall's expenses for coming to Manchester to do the notation. Marion also wanted the studies to be video-taped. This was made possible by the re-creation of the dances with the help of Enid Platt. Enid had been a close associate of my mother's in the *Manchester Dance Circle* and its performance group for many years. Enid Platt sadly died last November. Valerie Preston-Dunlop was instrumental in arranging for the dances to be performed by Laban students under instruction from Enid, who had known them and danced in them for my mother. There is a tape of Valerie interviewing my mother at the age of about 83, just four years before she died, and asking her about her reaction to seeing the recreated dances on video-tape. Mother was very positive and pleased with the result. (The video-taped dances and the interview are available in the *Laban Archive*.)

My mother followed in Laban's footsteps in her fondness for *Movement Choirs*, which were very carefully thought out. This is illustrated in Figure 8 which shows some of Sylvia's original notes indicating how she designed her choreography for one of her *Movement Choirs.*

(Figure 8 Sylvia's Notes for a movement choir)

The idea of a *Movement Choir* was developed from Laban's original work, and was something she always enjoyed creating. My mother was very concerned in her later years that Laban's ideas in dance and movement should continue to be promoted by the younger generation of dancers and teachers, and so she was concerned to pass on as much of her experience as she could to others. The concern for the continued promotion of Laban's innovative ideas is as important now as it was some 20 years ago when Sylvia Bodmer expressed these views which:
'emphasized the importance of guaranteeing the future of Laban, and of the Guild, maintaining in each a strong element of Laban's influence without, however, inhibiting new developments'.

Sylvia wrote a letter to Joan Goodrich, as Chairman of the *Guild,* dated 24th September 1979, arguing for a *United International Association* to bring together all the various national societies (or factions, as she put it) with an interest in Laban's work. Sylvia was then 77 and

Apart from the tribute to my mother, my one other publication in the *Guild Magazine* was an article in the issue of November 1958 on *'A scientific approach to the study of movement'*. I wrote:
'Movement is, for the average person, an instinctive part of his activity ... hence it seems to deny any formal analysis or even descriptive classification. ... it is for such reasons that, until Laban's studies, no attempt at a systematic study of human movement had apparently ever been made.'

That still remains true, as far as I am aware. A scientific approach needs some sort of formal analysis. Hence, I wrote that I 'consider Laban's work as laying the foundations of such a scientific study of human movements'; I commented on the analogy with the *Linnaean* classifications of plants and animals. One can use abstract symbols to analyse the 2^4=16 combinations of opposite qualities in space, weight, time and flow – the efforts. *'... such formalism',* I said, *'has little to add to the artistic side ... may be the basis for studying the inheritance of different movement qualities ... qualities of a person's movements are inextricably connected with his character'.* Thus, I argued that Laban's analytical approach allows the relationship between movement and character to be explored. I suggested, using family studies to investigate the inheritance of 'movement qualities', that this may also provide 'a clue to the study of the inheritance of human character.'

Marion North in her thesis work used Laban's analytical approach to characterise the observations she made on the movement of very young children. In her words:
'...both undifferentiated and clearly differentiated responses occur at three days old'. Apparently, the differentiated responses persisted into subsequent years. This clearly suggests an element of inherited movement tendencies, discernable at a very early age, and shows how features of movement may be defined that could be used for genetic studies.

When I wrote my article in 1958 the approaches to studying such patterns of inheritance were quite crude. Now we can use *DNA* marker association studies for such an investigation, just like those used for the study of the inheritance of common 'multifactorial' diseases, such as cancer, heart and mental diseases. There is a recent report that scientists at *Birmingham University* are teaming up with *Random Dance Company* to *'investigate how dancers use a particular area of the brain to remember body positions and complex movements'.* What is the relationship of this, if any, to the areas of the brain used on the one hand by musicians to remember pieces of music by "seeing" the score, and on the other hand to memorising a piece through the physical movements? How much in music, when, for example, playing a piece on the piano by heart, is movement memory which has its analogue in memorizing a dance?

The combination of science and art seems to me to be a unique feature of Laban's work. This is reflected in his ability to combine extraordinary artistic talent with a real analytical ability, essentially scientific in nature. This enabled him to work out ways of systematizing the study of human movement, and so led to his development of movement notation. That entirely distinguishes him from other key figures in *Modern Dance* in the 20th Century. He was unique in his development of the idea of *'efforts',* the idea of scales related to points in space defining an icosahedron around the human body and in his applications to practical questions in time and motion study and the assessment of personality. As I experienced personally, however fleetingly, he could combine these analytical ideas with his artistry in choreography.

Sylvia always liked to emphasise that she had studied mathematics to a reasonably high level, certainly when compared with today's *A levels,* and so implied that she was able to combine this background with her artistry. Interestingly, my father also combined science and medicine with an artistic interest, which was more than casual. He could come home after hearing an opera and play it by ear on the piano. In his case the scientific interest dominated, although he was thwarted by Hitler in pursuing the medical academic career he really had wanted. That artistic streak, however, accounted no doubt for his appreciation of my mother's work and for the support he gave her. I think that mixture also came through, in different ways, to their three sons, including myself. It was, perhaps, most clearly evident in my middle brother whose first career was as a professional clarinetist, followed by a successful career in business.

I believe one of the main reasons my mother got on so well with Laban, was that in some ways she also combined an analytical mind with the artistic, though I would say that in her case the artistic was clearly uppermost.

In 2006 Sir Walter Bodmer MA PhD FRCPath FRS was Principal of Hertford College Oxford University. He was formerly Director General and Director of Research of the Imperial Cancer Research Fund. He became a fellow of the Royal Society in 1974 and was knighted in 1986. He was a foreign associate of the US National Academy of Sciences and a foreign honorary member of the American Academy of Arts and Sciences.

Sir Walter was President of the Human Genome Organization (HUGO); president of the British Association for the Advancement of Science; Chairman of the BBC Science Consultative Group; and Chairman of the Trustees of the Natural History Museum. He was a Trustee of Sir John Soane's Museum and the first President of IFAAST, the International Federation of Associations for the Advancement of Science and Technology. In 1995, Sir Walter was appointed Chancellor of the University of Salford.
Academic appointments include honorary fellowships at Keble College, Oxford; Clare College, Cambridge; the Royal College of Physicians and Surgeons and the Royal Society of Edinburgh. He has published extensively and has been awarded honorary degrees and prizes for his achievements in science.
Sir Walter has served as Chairman on the Board of Governors of LABAN Creekside and of the Governing Body of TRINITY LABAN.

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£9.00, concs £7.00, unwaged £5.00 – pay in Studio
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One to one bespoke movement coaching
(https://alexandrabaybutt.us17.list-manage.com/track/click?u=7af725bbcc79827225a22e6a9&id=5959043b6e&e=0283ccaf58) and research continues: clients see me online and in person for a range of questions and interests.

Dramaturgy
'DJ Whimsy or what will the climate be like?' Alexandra working with choreographer Tania Soubry (https://alexandrabaybutt.us17.list-manage.com/track/click?u=7af725bbcc79827225a22e6a9&id=24bba01b87&e=0283ccaf58) on her latest creation, premiering later this year and with a London date: 24 April 2023