



DNB Bulletin

Vol. 5 No. 2
Winter 2002

Dance Notation Bureau New York

INSIDE

Les Salons du Bureau 1
 Farewell to Carl Wolz 1
 Spotlight: Legacy, for the World 2
 Profile 2
 LODC Courses and New Patron 2
 Task Force on LN Teacher Certification 3
 The Library 3
 OSU Extension News 3
 Notation On Their Minds in Texas 3
 On Naming What We Do 3
 Fox in Ballet Review 3

Les Salons du Bureau

Fundraising events this year have been redesigned by the Board. Responding to the changing environment after September 11, Board members will host a series of gatherings in their homes in place of a single theater event. Each will feature an introduction by Ilene Fox on the DNB as a whole, and a presentation on a special aspect of what we do. Guests at similar impromptu gatherings in the past have expressed continuing interest in the nature and technology of the notation and restaging processes.

Notators at a Gathering, the first of the series, was held January 21st at the home of Dawn Lille. New York City Ballet’s Rachel Rutherford, who performs in Jerome Robbins’ *Dances at a Gathering*, had a dialogue with Notator Sandra Aberkals, who has just completed the first stage of scoring the work with Mary Corey [see *Spotlight* story]. Their talk galvanized the audience, sparking so many questions that the discussion continued for more than an hour after the party ended. Guests were avid to know how the dancers learned from Robbins, how he periodically shifted the dance material among roles, how the ballet masters kept their notes, and how choreographic forms unsuspected in Robbins’ work can be discerned through examination of the score.

The next events in the series will be announced shortly. One will feature Ray Cook speaking on his expansion of the notator’s role in writing, and directing on international stages, Lin Hwai-min’s *Legacy*.

Farewell to Carl Wolz

We sadly record the death on January 2 of Board member Carl Wolz. Wolz was a distinguished educator who brought Labanotation into dance departments he chaired in Hawaii, Hong Kong and Tokyo and championed notation throughout his travels in Asia. He instigated and was a tireless leader for the ongoing translation of the Elementary LN text into Korean, Japanese and Chinese. Introduced to LN by Muriel Topaz as a Juilliard student, he was in the first class of Certified Notators and produced scores of theater dance from Fokine to Tudor, Pearl Lang to Ruth Currier, and dances of China, Hawaii, Japan, Korea, Pakistan and the Philippines. He was a founder of the Council of Dance Administrators and a Patron of the Language of Dance Centre in London.

Wolz spoke Japanese and “a little” Chinese. He performed with Lucas Hoving and in works of the Hawaiian, Javanese, Korean, and Philippine traditional repertory. He noted he was a Capricorn born in the Year of the Monkey, and a great-great-grandson of a Cherokee woman who survived the Trail of Tears.

He was remembered at a memorial service in New York on February 4, attended by many of the friends from all over the world to whom he endeared himself through his work for the World Dance Alliance and his commitment to teaching.

In his memory the Board has created the Carl Wolz Fund to carry forward the work to which he devoted his life. To date the Fund has received over \$1230 in contributions.

DNBulletin

Dance Notation Bureau
 151 West 30th Street, Suite 202
 New York NY 10001
 Phone: 212/564-0985
 Fax: 212/904-1426
 e-mail: notation@mindspring.com
 website: www.dancenotation.org

Executive Director: Ilene Fox
 Librarian: Jill Cirasella
 Notator: Sandra Aberkals
 Director of Restaging: Leslie Rotman
 Administrative Assistant: Beverly Jensen
 Technology Advisor: Scott Sutherland
 Director, Dance Notation Bureau Extension for Development and Research, The Ohio State University: Sheila Marion

Editor: Senta Driver

Spotlight: *Legacy*, for the World

Ray Cook fell in love with Lin Hwai-min's evening-length work *Legacy* when he first saw it some ten years ago. He was so struck with its masterful simplicity and message of a people's struggle for freedom that he volunteered to notate it. In 1992 Cook completed one section, *Crossing the Black Water*, which he has restaged widely, with the help of a score-checking production at the OSU Extension. In 1998 he began work on the whole of *Legacy*.

After producing the score he began 'talking up' the work, as he puts it, in the various contexts where he works as a notator, restager of DNB scores and international teacher. His personal championing bore fruit, and Cook is now restaging the sections of *Legacy* in 4 countries on 3 continents. Students at The Hong Kong Academy of Performing Arts, Purchase College in New York, the University of the Arts in Taiwan and the Western Australia Academy of Performing Arts are each learning one quarter of the piece. They will combine to dance it at the World Dance Alliance Global Assembly, in November 2002 in Dusseldorf. Some 100 dancers and staff are involved.

During the Western Australia company restaging a live satellite video link was achieved between the dancers in Perth and the choreographer in Taiwan. Lin was able to watch and discuss points directly with his cast for 2 hours.

Cook says Lin Hwai-min has "one of the greatest senses of theater I have ever seen in any choreographer ...although using simple theatricality (an empty stage, some lengths of silk, incense burners, nothing but lines, columns and circles of people) the stage is still full of imagery." Cook feels Lin gives students a valuable lesson in choreography because of his great craftsmanship and storytelling skill. The Australian dancers said they appreciate learning details of another culture with its rituals, ancient battles against persecution and contemporary customs; all are transmitted vividly in the choreography and its notation.

Legacy's last section is particularly complex, and demands special background training of its dancers; for this reason it is in the hands of the Taiwanese students. Cook says that the

challenge lies not so much in writing the material as in mastering the expert ribbon manipulations.

Profile

a series on DNB's people

Lynne Weber's first goal was to dance, and she performed for three years with the Milwaukee Ballet. She first encountered notation there through Susan Eike Spalding, and while still dancing she worked through the Elementary, Intermediate and teacher training and produced two scores on her own. It seemed appropriate to submit these for assessment, so she walked into 19 Union Square West in 1973 to find Maria Grandy at the desk. Weber left her scores and was told "don't call us, we'll call you." Next morning the DNB wisely offered her a Notator Training scholarship.

Over the years Weber has built a remarkable resumé. She became a Staff Notator and consultant to the first LN computerization project at the University of Pennsylvania. As in Milwaukee, she noticed learning opportunities around her and seized them. While at Penn she took simultaneous degrees, an MBA from the Wharton School and an MSE in Computer and Information Science from the Moore School of Engineering. She returned to New York to spend 11 years in computer systems at KPMG and Goldman Sachs. In her spare time she served the DNB as Board member, Treasurer and now Chairman.

Weber has produced a range of modern dance and ballet scores from Anna Sokolow to Mikhail Fokine. She wrote, nearly singlehandedly, American Ballet Theater's four-act *Sleeping Beauty*. The score she found most challenging was *Pulcinella*: she describes Massine's movement as "tongue-twisters for the body." Finally retired from a career that has set several records for multi-tasking, she now manages her family, with her husband Hiram Knott, a longtime DNB supporter, and two sons who are each committed to both competitive gymnastics and the study of two musical instruments. Her parties for DNB staff and supporters are the stuff of legend.

Weber first came on the Board in 1983 as representative from the Professional Advisory Committee. She is typical of the notators who have gone on to considerable success in business or the

professions, and then been generous enough to return to the DNB. She matches the long-term loyalty of so many other DNB Directors, with whom she rafted white water in the late 1980's during the DNB's radical resizing. Weber was Treasurer when Ilene Fox assumed the Executive Director's fiscal responsibilities. As Fox described their initial working relationship, "I came into this position from the program side as Director of Notation, not with a business background. I have always appreciated how much she taught me. She sat down with me to prepare my first financial report, explained what I needed to understand; then she sat back and allowed me to present the material to the full Board on my own, as though I had always known what I was doing."

Weber's expertise and patient support have been strong factors in the DNB's recovered stability. Her energy is infectious, and her can-do approach makes difficult challenges seem solvable.

LODC Courses and New Patrons

The Language of Dance Centre in London announced a course combining Language of Dance Fundamentals (Stage 1) and Deliver Language of Dance (Stage 3). The course is in two parts, the first having met from 18-22 February and the second scheduled for 3-7 June in Cheshire, England. More information is available at info@lodc.org.

Ann Hutchinson Guest's 1989 *Choreo-Graphics*, a comparison of 13 notation systems, has just been published in Korean. Guest is advisor to the new Korean Society of Dance Documentation, the country's first group for the academic dance community.

The Centre has secured the patronage of Adam Cooper, internationally renowned dancer who created *The Swan* in Matthew Bourne's rethinking of *Swan Lake*. Bourne is another new LODC Patron, familiar with notation through his training at the Laban Centre. Though Cooper could not accept Guest's invitation to dance in her Royal Ballet production of *L'Après-Midi d'un Faune*, set from Nijinsky's own notation, his admiration of her production's authenticity led to his joining as Patron. He affirmed of Language of Dance, "I am very interested in anything to do with spreading the word (or movement) and

especially in getting new people interested in the art form," something his own dancing has memorably done.

Now that Matthew Bourne has also lent his support to the Centre, would that a score of his groundbreaking work might follow.

Task Force on LN Teacher Certification

It is DNB's goal to promote ways of teaching Labanotation that underline its immediate value to dancers and support its integration into the whole dance curriculum. We hope thus to increase interest in offering LN in universities, public schools and private studios. For this, we must prepare people both to teach LN and to use it as an enhancement in their other courses.

Nine of LN's most experienced teachers met in New York in January to redesign the Teacher Certification Course so that a variety of teaching approaches are included. The course will be offered at OSU in June; almost all the task force have eagerly volunteered as faculty. A video library of model classes will be assembled; we are especially interested in examples using LN in other areas of dance curriculum, such as dance history and technique. Tapes are welcome from those willing to share teaching methods.

The revision is one result of a valuable new survey on the status of notation in dance education. This was requested in 1999 by a DNB Board committee on education, and conducted by Lucy Venable with professional assistance from Stephen T. Mockabee, a doctoral candidate at Ohio State. Venable followed up the mailed survey (also posted on LabanTalk) with 39 telephone interviews. This is the DNB's first effort of its kind. The results have been circulated among the participants and at the 2001 ICKL conference.

The Board used the information to plan several new education projects, for which a part-time fund-raiser has been hired under a generous grant from Board member Alice Moorhead.

The Library

There is more the Library can offer the dance community than just scores for rent. To see the breadth of the services, visit the website and click

"DNB Library" and then "finding aids and bibliographies". The bibliographies list articles and books on selected topics; the finding aids cover holdings of both the DNB and the OSU Extension. Librarian Jill Cirasella is preparing to add a new aid covering the DNB's periodicals, journals and newsletters.

We can also assist with your research questions. Cirasella enjoys attacking what she calls "dance reference stumpers". Many query whether records exist of the dances of Japan, Korea, Indonesia and the like; an increasing number return with further questions. There are promising signs that researchers begin to assume that dance work of interest must have been written down.

Score files are often supplemented with other material, some of it hard to file. The DNB has archived the Indian clubs necessary for Hanya Holm's *Jocose*, which are significantly different from jugglers' pins and very rarely seen these days.

Carl Wolz bequeathed his notation-related papers and rare dance books to the DNB, including George Platt Lynes' personal copy of *Ballet* by Alexey Brodovitch, estimated to be worth \$2000. By his direction, books not needed in the Library will be offered for sale on the website.

The Library plans to microfilm all scores not covered by the pre-1995 microfilming project. Originals and scores in the Maria Grandy Circulating Library will remain in the Archives, and the films will be stored off-premises.

OSU Extension News

The revised Teacher Certification Course will be taught in Columbus June 10-22 by Jack Clark, Patty Harrington Delaney, John Giffin, Sheila Marion, Valerie Mockabee, and Leslie Rotman, and will emphasise varied approaches and integrating notation into the wider dance curriculum. Students will be asked to come with some background in motif or Language of Dance, and completed assignments designed to go with *Elementary Labanotation: A Study Guide*. They will consider methods to address the variety of courses in which notation should begin to play a role, such as aesthetics, composition and the like.

The Directing from Score students are checking the score of Marion Scott's 1962 quartet *Going*, and hope to

achieve a good quality video for the DNB supplemental archives.

Graduate student Kim Jensen is mounting Susan Hadley's *Commonplace*, checking a score which was itself the work of an earlier OSU graduate student, Yim Fung Tsang.

Notation On Their Minds in Texas

When Ilene Fox appeared at Southern Methodist University in the fall of 2001 for a panel on documentation and preservation she found the audience unusually receptive and excited about notation. At a roundtable with graduate students, all the questions were at first addressed solely to her. Notation seems to have captured the Texas imagination, due to the effective work of faculty member and Notator Trainee Patty Harrington Delaney. Fox noticed the strong support Delaney has also won for notation from faculty colleagues.

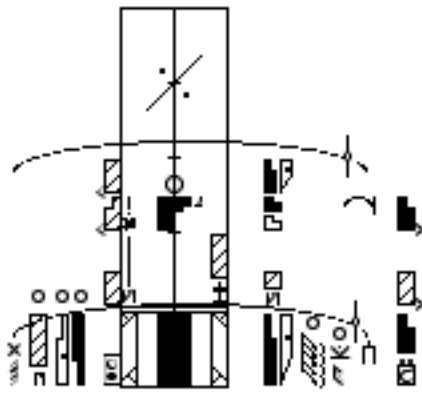
SMU offers beginning and intermediate LN and restaging, and students have expressed interest in further study. The University also hosts the website of the Alliance for Dance Notation Educators.

On Naming What We Do

A lively discussion of what to call what we do has been joined by some 29 subscribers on the LabanTalk and CMPlus listservs. Following the lead of Ilene Fox and Charlotte Wile, participants are talking over the merits of "motif notation" (among other proposals) as a replacer for "motif description"; the possible improvement of the terms "structured notation" and "qualitative" and "quantitative" analysis; and appropriate umbrella terminology. The conversation is ongoing and, as one note declares, "illuminating and fascinating".

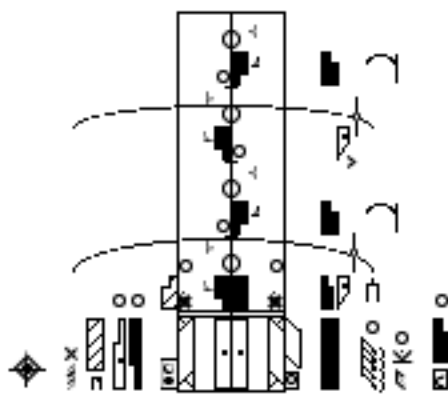
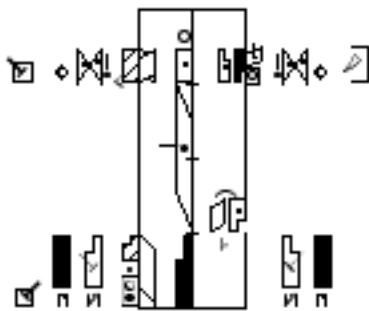
Fox in Ballet Review


Ilene Fox has an article on the DNB and the Life Forms/LabanWriter Translator project in the fall 2001 issue of *Ballet Review*. She has been asked to write regularly for the magazine, which will bring the notation community to the attention of an important new audience.



three themes from Planting the Rice Sprouts

*excerpt from Lin Hwai-min's LEGACY
notation by Ray Cook (see story, page 2)*



( Finger tips touching.)

Dance Notation Bureau
151 West 30th Street
Suite 202
New York, NY 10001-4007