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Fox's 25th Saluted

In 1978 Ilene Fox walked into the DNB offices on 19 Union Square West, to enroll in Elementary Notation. Dawn Lille, her teacher, spotted her fascination and ability, and firmly encouraged her to continue. Fox was dedicated and generous enough never to go away again.

In thanks and recognition of all she has accomplished and made possible at the Bureau over the last 25 years as student, teacher, Notator, Director of Labanotation and Executive Director, the Board threw her a party on September 15, hosted by Lille. Tributes from Ann Hutchinson Guest, Sally Brayley Bliss of the Tudor Trust and Chair Lynne Weber were delivered and gifts presented, including Guest's newly published score of *The Green Table* and a sizeable quantity of cash in small unmarked bills.

Opinion among the guests, and those unable to be there, was that Fox has distinguished herself with contributions to LN theory in numerous ICKL papers, with reliable stewardship of the DNB's financial affairs through some of its most difficult years, with tactful outreach to artists whose work should be recorded, and with extraordinary devotion to people of the DNB and the dance field in their times of need. The notation community looks forward with grateful confidence to her next 25 years.

Beverly Jensen

Our greatly loved colleague, who was Administrative Assistant for nearly 17 years, died in July at 49 of pancreatic cancer. The loss to the DNB has been both personal, as she brought

her unusual stylishness, humor and curiosity to bear on everyone around her, and organizational, as she knew everything about how things worked here (or did not, she would have added). She used her acting skills to create the DNB's public face, and to carry on inventive in-house fantasies, such as sample error messages for the legendary software Laban-Noodge™ (a device for harassing users of LabanWriter), or a plan for a promising sit-com centered on memorable DNB Librarians she had known. She came intending to stay a few weeks, but quietly devoted the rest of her life—one that should have lasted much longer—to this work.

Jensen's personal life was naturally woven into the DNB's fabric, and her family was, and remains, close to the DNB. Ilene Fox remembers taking her to the hospital from the office prior to the birth of her daughter Hannah. Jensen offered her own vital support to DNB staff members whenever the need arose.

Beverly Jensen fashioned a special atmosphere here, more notable after the move to 30th Street when her desk became advantageously framed by the window, set off by her forest of plants, focusing the visitor on her in a profile long shot. Her imagination is still with us, in the form of the Note-8 cards she and Hannah designed. Her memory will always lighten our hearts and our days.

Spotlight: First Mark Morris Score

Notation opportunities come into the DNB by a number of avenues; artist requests, contacts and grant mandates negotiated by the Executive

DNBulletin

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Director, inquiries from estates, and projects planned at the OSU Extension. Staff Notator Sandra Aberkalns has opened her own route, through a network of contacts and personal approach to choreographers or directors of companies who plan a staging. Aberkalns had already secured the DNB's first Forsythe piece, and initiated the addition of a Choo San Goh to the score collection of small-cast ballets, for which there is demand. She began the approach to Morris in 1990, when she was restaging Paul Taylor's *Speaking in Tongues* on the Paris Opera Ballet from score while Morris was creating a new work on the company. During that rehearsal period she took opportunities to discuss notation and its usefulness with him, and recently when a series of technique classes with the choreographer was announced, she enrolled. Renewing their acquaintance after class, she asked him forthrightly, "May I notate your next work?". This turned out to be *All Fours*, a 2003 premiere to Bartok.

Morris showed his notator every respect and courtesy, along with a keen interest in testing the accuracy of the process. His question at the premiere was "What's next?"; he wanted to know about checking procedures, and to see for himself whether the score could capture his dance. His thoroughness, and challenge, are invaluable. If the way is opened for a score-checking production, it will mark a new level of artist involvement with score completion; many scores in the collection still cannot be reviewed for movement veracity because of access limitations.

All Fours has departures from previous Morris work that gave Aberkalns an interesting challenge. The movement is noticeably looser, more relaxed than in other pieces, and Morris frequently told his dancers it "shouldn't [have] a particular destination", calling for direction signs modified with "in the general area" and ad lib signs for flexible choices of levels and facing pins. The relaxation sign also sees active duty here.

Aberkalns described notating some of Morris' personal demonstrations for the dancers, even where the material was danced differently in the end. The *All Fours* score preserves some first-draft choreography, she observes; "there will be things in this score that you won't see in performance or on video, which shows you the resources LN can offer the artist."

Profile

a series on DNB's people and allies

Now the voice on the phone greets you with "Good afternoon, dance notation." The DNB staff now makes it a point to meet for a civilized lunch around the great table, complete with place mats. News about the opera season and dance photography is offered regularly, and the television programs most avidly followed have expanded beyond adventures of the President's staff to include reality shows about amazing physical challenge. All this arrived with Doris Caravaglia.

She has known all the DNB personnel since 1996, when she started work as Membership Coordinator at CircumArts, an artist-representation cotenant in the old DNB space at 31 West 21st Street and the present one on 30th Street. Caravaglia had a particular bond with Beverly Jensen, who spent a good deal of time using the shared office equipment housed at CircumArts.

At the time of Jensen's tragic illness CircumArts had closed, and Caravaglia offered to fill in twice a week on a volunteer basis, lending crucial help to the DNB when it was most needed. She succeeded Jensen as Administrative Assistant from March 1, 2003, and it seemed as if a neighbor, skilled and familiar with the DNB's world, had come to stay. "I understood the situation here," she says sympathetically.

Caravaglia is a regular at Metropolitan Opera and New York City Opera performances, an extension of her own training as a soprano and music major at Florida State University. She came to New York for a career in show business, and here met her husband, the distinguished dance photographer Tom Caravaglia. With him she formed a wide circle of friends in dance, including Alwin Nikolais, Murray Louis, James Sutton, Phyllis Lamhut, Tina Ramirez and Martha Hill. She knew Hanya Holm ("she was quiet; she was elderly then"), Edward Stierle and other artists named in the restaging contracts she now handles.

Her help is on the expert level: for the DNB fund-raiser at the Martha Graham Studio, Caravaglia and her husband arranged a display and sale of Barbara Morgan's Graham photographs for the DNB's benefit, through their connection with Loyd Morgan. Her help is also fundamental: at the great New York City blackout she took Mei-Chen Lu and Mira Kim home with her, offering them beds and the (cold) supper

she prepared for several neighbors who could not manage the long stairs to apartments above hers. Her hospitality strengthened Lu and Kim for a 5 hour walk to their own homes in Queens the next day.

Caravaglia worked for a variety of Wall Street firms, along with raising four children. "It's nice to still be associated with something in the arts," she says. For the DNB it is a special relief to have experience and friendship at our side and representing us to the public.

Visualizing the Score

On June 26 Lynne Weber hosted a cocktail party to introduce and honor the team working on the DNB project to animate Labanotation. This undertaking, funded by the National Endowment for the Humanities with seed money for an early phase from NIPAD, is in its 5th year of creating software that will turn LabanWriter notation into computer animation. Once planned as an interface between Dance Forms [formerly called Life Forms Dance] computer animation and LabanWriter, the project has evolved into a custom-designed stand-alone program called LabanDancer.

The team members, in New York for a working session, are Tom Calvert of Simon Fraser University in Vancouver, who led the group that developed Dance Forms; Lars Wilke, programmer at Credo Interactive Inc., also of Vancouver; Rhonda Ryman of the University of Waterloo in Ontario, who led colleagues in devising MacBenesh, the LW counterpart for Benesh notation; and Ilene Fox.

Fox gave a demonstration of the new animation software. The program can now realize, directly from LN, a moving image of a single figure in choreography that incorporates many of the concepts in the Elementary syllabus.

Her audience included staff, Board members Hillary Gal and Margot Lehman, former Staff Notator Robin Hoffman, Dean Karen Bell of the Ohio State University College of the Arts, NEH Council member Ted Striggles, and Christoph Bregler, Assistant Professor at NYU who is developing a motion capture lab that the team arranged to visit on the following day. Future plans include adapting LabanDancer to be readable by Dance Forms software, which would eventually allow use of motion capture

data as input.

In November Calvert presented the team's results under the apt title "Animating the Dance Archives" at the Eurographics Workshop on Graphics and Cultural Heritage, held in Brighton, England.

Ann Hutchinson Guest Honored

At an October meeting in Albuquerque the National Dance Educators Organization presented its Lifetime Achievement Award to Ann Hutchinson Guest, recognizing her research into dance notation systems, development of Labanotation and Language of Dance®, and production of scores. The citation read "presented...for Outstanding Leadership and Contributions to Dance Education and Literacy."

The award coincides with publication of Guest's score, with related historical material, for Kurt Jooss' *The Green Table*, and the celebration of her 85th birthday on November 3.

The anniversary is occasion for special gratitude at the DNB, beneficiary of Guest's lifelong scholarship, generosity and continuing leadership.

The Newest Notator

Patty Harrington Delaney of Southern Methodist University in Dallas completed her certifying score of José Limón's *La Malinche* and has been accepted by the Board of Examiners as a Certified Notator, the first to qualify in 7 years. Delaney has been an active and articulate supporter of notation for years, serving as chair of the DNB Professional Advisory Committee and arranging at SMU both notation opportunities (*La Malinche*) and restagings [*Gold Rush*, *Shakers*, *How Long*, *Brethren?*, *Sweet in the Morning*, *The Beloved*]. She negotiated the challenging training, which Fox describes as the equivalent of a dissertation, with aplomb and is now a valuable and welcomed member of the community of experts at the core of DNB's mission. Her *La Malinche* score will form part of an educational DVD in production by the Limón Foundation.

Successful Y Conference

Some 40 teachers crowded the Dance Education Laboratory's summer intensive, which presented LMA and stage 1 Language of Dance Fundamentals as tools for enriching dance teachers' practice. The demanding course was conducted by DEL director Jody Gottfried Arnhold, Ann Hutchinson Guest, Barbara Bashaw, Tina Curran, Oona Haaranen and Jimmylee Listenbee, who adroitly handed off to each other as they led the way through a substantial body of theory and practical applications. The sessions were notable for smooth alternation among movement, observation, and teaching of concepts, and for the matter-of-fact participation of Guest in warmups, going across the floor among dancers who were her juniors by 40 to 60 years.

The Library

The *Notated Theatrical Dances* catalog has been updated, with 9 new scores and more information on audio-visual resources available for scores in the collection. The update will appear on the website in January 2004 in PDF format, and may be downloaded free or ordered in hard copy for \$10.

Georgette Amowitz has donated a collection of her books and papers, which are being processed. A list of books for sale is on the website, with a 15% discount offered off the stated prices. The papers of Carl Wolz are also being catalogued for the collection.

Mei-Chen Lu is the first DNB librarian able to read Labanotation. The value of this is demonstrated as she checks the accuracy of transcriptions from pencil scores into LabanWriter and corrects errors. She is also working with Doris Caravaglia to edit the introductions of the transcribed scores.

OSU Extension News

Kimberly Jensen restaged and performed two works, Rosalind Pearson's *The Return* and the duet and solo from Hanya Holm's *Homage to Mahler*, for an MFA project. Her focus was on directing from score strongly dramatic works that call upon dancer's emotional resources. Pearson coached her own choreography, and Claudia Gitelman rehearsed the Holm, which had been made on her.

These sections of *Homage to Mahler* were notated by OSU graduate student Wendy Chu, who is now on the faculty of the Hong Kong Academy for Performing Arts. Jensen will add lighting as well as dramatic coaching notes to the Holm score.

New dance chair Scott Marsh has visited rehearsals of *Passacaglia*, which he danced with Repertory Dance Theater. Lucy Venable is coaching the restaging, and will add her notes to the score materials.

Panel Beat

Ilene Fox spoke in September to the Dancers Forum, a group of choreographers and performers who meet regularly in New York. She outlined the plans for *Trained Eye, Informed Body*, a program using the vocabulary and framework of LN to train the dancer's eye in picking up new material, and to enhance communication in rehearsal. She was asked her to return and expand on her concept, and in November she held an hour-long workshop to introduce the material, encouraged to see artists approaching notation. It is usually the other way around.

Fox also joined Donlin Foreman, Mary Cochran and Ann Vachon on a September Barnard College panel addressing "Who Owns Choreography?"

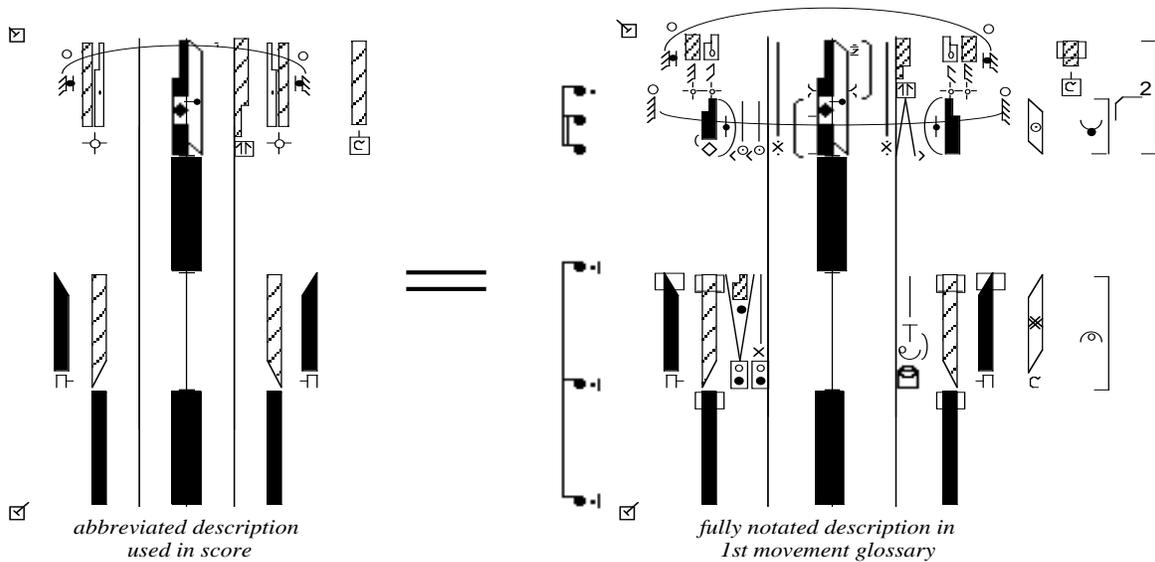
Conference Call

The Korean Society for Dance Documentation holds a conference in Seoul July 19-22 on Dance and Technology. Further information will be released when available.

Three Asian conferences postponed from summer 2003 also have new dates. ICKL will meet in Beijing July 24-28; the combined CORD/World Dance Alliance/ICKL meeting will be in Taipei August 1-4; and the DNB/CCU meeting follows August 5-7. Ilene Fox will present information on the LabanDancer project at all four meetings.

Call for Members

Membership renewals are vital to the work. Write now to beat the holiday rush and maintain member's privileges.



*glossary entry for movement from the score in progress by Sandra Aberkalns for
ALL FOURS by Mark Morris (see story, page 1)*

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