

# *Movement, Dance & Drama*



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**Magazine Contributions**  
Final copy dates: 15th January, 15th March, 15th May, 15th  
July, 15th September, 15th November  
Format: email or scanner-ready copy to the Editor

**Front Cover:**  
Ann Hutchinson Guest and Ivor Forbes Guest receiving  
their *Selma Jeanne Cohen* awards from the American  
Society for Aesthetics

**Back Cover:**  
Dr. Ann Hutchinson-Guest presenting a plaque to  
Madame Dai Ai-Lian at the official opening of ICKL in  
Beijing. Photo by Ilene Fox  
Notation - 'Flower Dance of Yunnan, Huadeng Dance  
for Girls' from a book by the Beijing Labanotation Group

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**Movement, Dance & Drama** is published in England and is distributed worldwide. It is free to all subscribers to Laban Guild International. Individual annual subscriptions for printed copies for UK addresses £40; affiliated groups UK £54; individual Europe £52; world zones 1,2,3 £58; groups Europe £76; world zones 1,2,3 £82. Online rates: individuals £20 groups £40. Library and institute subscriptions on request.

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ISSN 2754-4125 (Online)  
ISSN 2046-3065 (Print)  
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www.labanguildinternational.org.uk

## Editorial

This magazine is devoted entirely to remembering Ann Hutchinson Guest, known internationally for her work in Labanotation and the Language of Dance and who, amongst her many activities, wrote and lectured for the Laban Guild.

The next edition will focus on Ann Ward, who gave so much of her time to the Guild and to Laban Guild International. It is clear from the tributes that have been coming in that through her work with and for the Guild she touched the lives of many people.

It is important that we remember and acknowledge those who have influenced who and what we are so if you would like to write something, however brief, about Ann Ward, or how her work impacted on you and your dance practice, do please send it to me.

## Trustees Report May 2022

The Trustees were greatly saddened by the death of Ann Ward who contributed so much to the running of the Laban Guild and who was a trustee of Laban Guild International; our thoughts are with her family at this sad time. We have been actively seeking other Trustees to join us for some time and the process is well underway.

As reported in the last magazine the Trustees have overseen the refurbishment of Rudolf Laban's and Lisa Ullmann's grave in Weybridge and are planning a small gathering on his birthday, July 1<sup>st</sup>, to acknowledge this. If you wish to attend, please email us [trustees@labanguildinternational.org.uk](mailto:trustees@labanguildinternational.org.uk)

The Trustees are keen to support applications for funding for activities which promote Laban's work. Currently LGI is supporting two academic-practitioners to attend the Conferência Laban 2022, in Rio de Janeiro, and the Acting Methods Reconsidered Conference in Marathon, Greece. Information on how to apply for funding is on the website.

The Trustees meet regularly by Zoom: if you have any questions for them, please use the Trustees email address above.



Dr Ann Hutchinson Guest rehearsing L'Après-Midi d'un Faune with Royal Ballet dancers Zenaida Yanovsky and Carlos Acosta. Photo by Leslie E. Spatt

# Ann's Dancing Life

Jane Dulieu

(a reflection given at Ann Hutchinson Guest's funeral,  
12<sup>th</sup> May 2022)

I am here today to honour Ann on behalf of the Language of Dance community, the Language of Dance Centres around the world, and those of us who have been lucky enough to have Ann touch our lives. I hope that this gives you a flavour of what it was to be in Ann's Language of Dance life.

Ann's autobiography begins "I've always been called just plain Ann". But I think we all know that Ann was anything but plain. Ann danced through life. You will have read, I'm sure, the many obituaries telling of Ann's wonderful career in Labanotation but she would be a little disappointed - and I can hear her now whispering a little too loudly "But they have not talked about Language of Dance".

Language of Dance was Ann's passion. In the 1950's Ann was teaching Labanotation in New York City to young children. There is a beautiful photo of a child beaming from ear to ear and demonstrating an arabesque with Ann nearby showing a short Labanotation excerpt. But Ann realised that Labanotation was too complex, children wanted to dance, to express themselves and be creative, they wanted to Move. So, of course, Ann, being Ann, developed the Language of Dance Movement Alphabet (the ABCs of Movement) in which each movement is represented by a symbol. This gives anyone opportunity to express those ideas in a million different ways. It wasn't easy for her, and she came across many hurdles, but she was doggedly determined knowing that it was the right move. She began developing these ideas in 1970s and '80s at the Royal Academy of Dancing with Michelle Groves and this developed into her "Your Move" book on which Language of Dance is based.

I first met Ann in 1976 at the Laban Art of Movement Studio in Addlestone Surrey. She was giving a lecture on Labanotation and made an open invite to anyone that was interested to join her and others at a monthly meeting at her flat in Holland Park. So, one wintry Sunday afternoon, I went along. Ann was so welcoming and obviously there was tea and cake. It was a brief meeting but years later disillusioned with teaching dance in primary school I decided I wanted to be involved in Labanotation, found Ann's number in the phone book and asked her to help me to develop my knowledge. I wasn't a professional dancer but that didn't matter to Ann. She was enthusiastic that I had sought her out and generous with her time but said in her gentle but very honest way "There are a lot of gaps in your knowledge, dear,

take a look at this . . . it should help". She showed me her *Your Move* book. It was a light bulb moment and I said this is exactly what I need to use in my dance classes with children in primary school. "Take it", she said, "use it, experiment with it, let me know how you get on". A few weeks later she invited me for supper and asked me to work for her, which I did for sixteen wonderful, brilliant, sometimes exhausting years.

Working for Ann was extraordinary, creative, never dull and always busy. She was passionate about her work and inspired you to be passionate too. She had an innate sense of how to instill you with confidence to try new things, to take the next step, always encouraging, a true role model. We have all had those late-night phone calls when she was struggling with an idea but we knew that we could do the same. She was always at the end of the phone listening, encouraging, complimenting and supporting. She was open to new ideas and welcomed any technology (apart from Zoom!) that would speed things up and was thrilled with Calaban developed by Andy Adamson. If there was a project that needed help Ann would always find someone enthusiastic to get involved.

The Centre, based at Ann and Ivor's home, was always a hive of activity and the fact that they welcomed so many people into their private space was a testament to their generosity and support. No one was made to feel in the way, we all danced around each other in the dining room and the small second bedroom which was the office. There could be as many as six people around the tiny kitchen table for lunch, discussions and laughter. I have a great photo of Ann and I hard at work in the office, she lying on the floor with her feet propped up on a chair and I sitting on the floor leaning on the same chair probably in earnest discussion but quite possibly, as Ann would say, just goofing off for a few minutes. Ivor would sometimes put on some classical music at a deafening level to while away the time only to be asked politely by Ann to turn it down just a little.

That time led to the Language of Dance being used in primary and secondary schools, colleges, universities, dance schools, parent and toddler classes and a host of other settings. It has been used on a children's hospital ward to encourage children to move and give those who weren't allowed to move input into the choreography. It has been used as a Bliss board for people who have lost the ability or have limited means, to communicate. In 1993 after training two young Americans, Heidi Weiss and Tina

Curran, Ann expressed a desire for a Language of Dance Center in the US and her dream was realised in 1997 when she, Heidi and Tina opened the US Centre. This was followed a few years later by new Centres in Mexico and Japan. Here in the UK it was developed and piloted by Eve Knights and Lisa Marucci so that it is now being used to teach children with Special Educational Needs and or Disabilities. From this, and with the help of Valerie Farrant and Arianna Carloni, the evolution of the LOD's first inclusive accreditation course was launched for children and young people. This was a huge development for the Language of Dance Trust.

Ann was not just my boss and my mentor but also a great friend. I have always looked on her and Ivor as family and felt welcomed into their family too. Ivor suggested my wedding march, his brother Michael designed my wedding dress. My daughter Sophie remarked that Ann and Ivor were like another set of grandparents and remembers fondly when I didn't have a childminder coming to work with me in their lovely flat and being made to feel special.

But I was not the only one who felt part of Ann's family. She would do her utmost to make anyone feel involved, all you needed was to show enthusiasm and passion for her work. Ann would not ask you to do something she would not do herself. She led by example and Eve Knights commented on this just the other day "Ann made us the people we are today: strong, confident, hardworking and having a brilliant work ethic". And this can be said of many of us here today.

We will all remember coffee and biscuits at 11am, tea and cake at 4pm. If you stayed on a bit later there would a tipple with nibbles and even supper. She celebrated our birthdays, our weddings; she would visit new homes and new babies, stayed with us for weekends. There were always thoughtful gifts bought at a much earlier time on her travels around the world but always in the back of her mind for the right person. She was always ready with an invitation to a concert, a dance show, a holiday at her cottage at Goose Pond in the USA. Overseas visitors would be taken on a tour of Kent where she and Ivor were brought up. She was witty and had a great sense of fun – log rolling down a hillside with Tina Curran and Heidi Wiess, doing an impromptu dance even at 100 years old. What was her secret to a long life she was once asked: "Let go of negativity, push it one side, focus on the positive".

Despite all this, Ann was not one to blow her own trumpet, she was modest. She was awarded two honorary doctorates for which we would jokingly address her as Dr Dr Guest. In 2021 she was appointed an honorary MBE. In 2022 the honour was converted to a substantive one but even with this she would not put letters after her name.

So, Ann, not plain Ann, but amazing, passionate, inspiring Ann, a great mentor, a true friend, a gifted writer, dancer, inventor; a determined Ann who rarely took no for an answer - where did that come from? Her five hours to live the moment? Her boarding school education? Her dance years at Dartington? Whatever it was we have a great legacy – the Language of Dance, now in its 55<sup>th</sup> year.

How will I and many others in the Language of Dance family remember Ann? Well using the Movement Alphabet and a little poetic license:

Ann taking Action  
Travelling here, there and everywhere to  
spread the Language of Dance  
Always with a Spring in step  
Balancing new ideas with old ones  
Rotating with the times as practises  
developed  
Gathering (flexing) people who showed  
enthusiasm around her  
Inspiring them to Shape their ideas, then  
sending them out to  
Extend the Language of Dance all over the  
world

And finally, Ann's favourite, Stillness – a quiet moment of reflection that gathers energy for the birth of the next movement, the next project.

We will miss you Ann, we can almost believe you haven't left us but be still, be peaceful, knowing that your legacy is in safe hands. The Language of Dance family will take your work in a forward Direction striving to see it in all walks of life. After all, Language of Dance is for everyone: it is about empowering creativity for all and inspiring dancers and choreographers of the future. It is after all, for everyone, whatever their circumstances, whatever their background, wherever they are from and for this we say quite simply:

Thank You.

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## Ann Hutchinson Guest

Valerie Preston Dunlop

The Cole Porter musical *Kiss Me Kate* opened on Broadway in 1948 with Hanya Holm's choreography; one of the dancers was Ann Hutchinson. Immediately she set about notating the dances, of course, since Ann had a passion for spreading the news that dance could be written down and saved from its ephemeral nature and be lost after the show closed. Holm was impressed, enough to employ Ann to give her a hand with the upcoming mounting of the show in London and it was in the auditions for dancers that I met Ann. We had corresponded about the notation while I was a student at the Art of Movement Studio in Manchester, helping Laban with correspondence on all things to do with his system.

Ann's aim was to take the London dance world by storm, including the ballet world and especially Ninette, de Valois, director of the company at the Opera House. So her strategy was to have introductory demonstrations for which she needed an accomplice: Me. I recall the first one, for a room full of ballet mistresses. The format was Ann that introduced the principles of the notation which I illustrated practically, and she then asked an audience member to perform a short enchainement - I was ushered out of the room so I could not see what was danced. Ann then wrote the movement on a blackboard. Re-enter Valerie amid expectation on what I would make of the marks on the board, and surprise and clapping as I read the dots and danced the enchainement.

In the audience was Mary Skeaping, Ballet Mistress at the Opera House and thereby assistant to the revered Ninette. Ann detailed me to visit the corridors of the

Opera in secret and teach Mary Skeaping how to notate. That sounds reasonable but when you have no teaching materials because none as yet were written, no reading material either and no means of making copies of anything, the meetings were stressful. And in secret as Ninette must not hear of something unusual going on in her patch.

Ann was very sociable and made friends of professional contacts where ever she went. About six years later, by which time I had a modest flat, Ann needed a temporary home so I invited her to stay. It was Christmas, so cards were being sent - that meant that Ann literally occupied my flat with what seemed like hundreds of cards strewn on the floor in every room such that I had no where to sit down. I do recall this being a difficult moment in our seventy year relationship.

Much more interesting were the meetings of the International Council for Kinetography Laban, ICKL, where for many years I was chairman of the research meetings. On one side of the room was Albrecht Knust, the Prussian blockbuster, on the other Ann, the New York rocket. With locked horns, as they battled over principles of the system, I needed all my diplomatic skills to avoid an intellectual blood bath. Since I knew both of them personally it was tricky, but the notation benefitted so much from both of them, with their sharp minds and a great understanding of movement.

I last saw Ann in her Holland Park flat shortly before Covid. We were never exactly friends but kept up with each other professionally over the years sharing ideas: I had great admiration for her.



Ann Hutchinson Guest leading a workshop at the Laban Guild AGM in Guildford in 2013

## Ann Hutchinson Guest: writer and scholar

Clare Lidbury

I did not know Ann in a personal way but encountered her in a variety of contexts as an academic and scholar. However, one abiding memory of her is at an NDEO conference on Rhode Island in 2002 when she participated in a dance class; those attending watched in awe as she danced the travelling sequence across the diagonal, and they broke into spontaneous applause – she was 83. She kept on dancing - you can see her performing at the Chance to Dance Contest at Jacob's Pillow Dance Festival (2019), when she was 100 <https://www.youtube.com/watch?v=1qh3qHw7O4k&t=7s>

Over her long life Ann amassed and created a great deal of materials – books, papers, notations and so on. The early materials (1941-61) are housed in the New York Public Library and much of her later collection, including the Language of Dance Centre archives, is housed at Roehampton university, while many of her Labanotation scores are housed at the Dance Notation Bureau. Perhaps the book which has sold most copies is *Labanotation or Kinetographie Laban: the System of Analyzing and Recording Movement*, first published in 1954 and running to a 4<sup>th</sup> edition published in 2005; countless numbers of students of Labanotation have worked their way through this textbook. Ann continued to work on modifying and developing Labanotation seeking to clarify many aspects of the system in the *Advanced Labanotation Series*. Working first with Rob van Haarst, then Joukje Kolff and later with Raymundo Ruiz González and Andy Adamson, she produced ten volumes which covered everything from basic acrobatics to handling of objects, canon forms to sequential movements; the last (issue 10), 'Body Variations', was published in January 2022.

The number of dance works that she notated and published is remarkable. These fall into different categories: works which she translated from other notation systems in to Labanotation (such as the pas de six from *La Vivandiere*, choreographed and recorded in his own notation by Arthur St Leon, published in 1994, or Fanny Elssler's solo *Cachucha* (published 1981) translated from Friedrich Zorn's notation); and works which would have been lost had she not notated and published them, such as Anthony Tudor's *Soirée Musicale* (published 1993) and Jerome Robbins' *Charleston Ballet* from the Broadway show *Billion Dollar Baby* (published 2019). This latter work is of particular interest because Ann was in the original show (1945) and notated it at that time. Similarly, her book *A Selection from the Sigurd Leeder Heritage* included dance studies that she had embodied and notated while a student at the Jooss-Leeder School of Dance at Dartington (1936-1939). It was Leeder who introduced her to 'Dance Script' and the joys of Laban's notation system: as she wrote in this latter book (p. 1), "I found it logical and easy".

It is in relation to the work of Kurt Jooss for which I must be most thankful to Ann (Jooss's work was the basis of my PhD and has been at the centre of subsequent research) for, without her Labanotation scores of his signature works (*Big City*, *A Ball in Old Vienna*, *Pavane on the Death of an Infanta* and *The Green Table*) made in 1938 they, like the other sixty or so works created by Jooss, would surely have been lost. Jooss used her scores as an aide memoire in staging his works and they formed the basis of the two scores which have been published (*Big City* (2000) and *The Green Table* (2001)). She recorded her time at the Jooss Leeder School vividly in 'The Jooss-Leeder School at Dartington Hall' (*Dance Chronicle* 2006, vol. 29, no. 2, pp.161-94) and captured her time working on Broadway with Agnes de Mille, Albertina Rasch and Jerome Robbins in 'The Golden Age of the Broadway Musical: a Personal Reminiscence' (*Dance Chronicle* 1993, vol. 16, no. 3, pp.323-71). Her autobiography is written which, should it be published, will add to our understanding of the dance world in which she lived and worked.

I also have good cause to be thankful for *Action! Recording!* (1976-2003) at times edited by Ann and full of her contributions (published by the Language of Dance Centre and later by the Labanotation Institute at the University of Surrey). It contains a wealth of information on who was doing what, where, and when in the Labanotation world and is a truly useful resource available online <https://dnbtheorybb.blogspot.com/2016/01/action-recording.html> Equally useful are the several articles by Ann for the Laban Guild – see the Magazine index <https://labanguildinternational.org.uk/magazine-index-2/> These range from a survey of different notation systems to discussions about the language of dance and she also paid homage to key figures in the Labanotation world such as an obituary for Sigurd Leeder (1981) and acknowledging the honours given to Madam dai Ai-Lian. Film of the Laban Lecture she gave in 2013 is available on YouTube <https://www.youtube.com/watch?v=dlixxMJeQ2c>

This brief overview of Ann's scholarly activities and publications is far from complete - I have not mentioned her work on motif writing for example, or all her publications on the language of dance; she has done so much and was planning to do more. From time to time we enjoyed an email conversation, usually prompted by me asking a question about someone or something connected with Jooss; so many times, in the last year, I have thought 'I must ask Ann about ...'; now those questions will remain unanswered.

# “Can this line be a little thicker . . . a little longer . . . a little lower?”

Andy Adamson

This isn't an obituary it's a story . . . of how I came to know and work with a remarkable woman.

I first came across the name Ann Hutchinson on the front cover of a book called *Labanotation*. In 1971 I had gone to the University of Birmingham initially to study music but at a time that the university was planning to open a dance degree. My teacher and mentor at Birmingham, Jane Winearls, had, like Ann, studied and worked with Kurt Jooss and Sigurd Leeder, learning the Jooss-Leeder Method. Labanotation was taught as a natural adjunct to our practical dance studies and Ann's book was constantly by my side. As a trained musician reading and writing in a graphical language which represented sound seemed perfectly natural so reading graphics which represented movement seemed no hardship. I was excited to discover that there was a whole library of Labanotation scores at the Dance Notation Bureau in New York, of which Ann was one of the founders. To my joy I discovered that she had notated some of Jooss' ballets when she had been at Dartington in the 1930s. So, I rented a copy of *The Green Table*. When it arrived, I discovered that I was holding in my hands a beautiful pencil score made by Ann in 1936. Even without the later sophistication which Labanotation developed Ann's genius had captured the essence of Jooss' movement vocabulary, which I was so familiar with through my training with Winearls.

In 1978 I became Lecturer in Dance at The University of Birmingham and was expected to both teach and undertake research. As part of this research in the early 1980s I created a series of Dance Studies demonstrating various principles of the Jooss-Leeder Method. As was my usual practice these studies were documented in Labanotation, and I had the idea that they might form the basis of a short book. So, I made an appointment with Ann to discuss the possibility of publication. I sent the studies in advance for her to see and then turned up at her Holland Park apartment to hear her thoughts. As I sat on the sofa, surrounded by the buzz of other researchers consulting the many books and dance scores which lined the walls of the apartment, I can't pretend I wasn't a little nervous. Here I was in front of the doyenne of Labanotation, who was about to pass judgment on my humble offering to dance scholarship. “Well Andy,” she began, “your choreography is lovely, these studies are a delight to dance, but”, she took a deep breath, “your orthography is awful, you can't possibly publish this until you improve your drawing skills”. I felt as though I'd been crushed into the carpet. But then she leaned forward and picked me back up again as she said, “don't worry, Nancy and Edna will show you how” and I was ushered into the dining room where two erudite looking women were creating what looked to me like a mediaeval manuscript. They were preparing the final “inking in” of a score by Ann. Using special superfine pens one woman drew all the vertical lines on a page, then placed it to dry. The second, using a short transparent ruler, was drawing the horizontal lines.

Later, templates were used to add in curves and circles. The whole process was monastic, like the creation of an illuminated bible. But carefully following the guidance offered by Ann and her assistants I dutifully went away, bought the necessary equipment and set about my own score. The process was painstaking and hugely time consuming. I quickly determined that I was not cut out to be a monk and must find an alternative solution. The result was Calaban, computer-aided-Labanotation (Ann insisted that I use the capital L). From the first moment I demonstrated this new way of creating an Labanotation score Ann was an enthusiast. She encouraged and helped me to design and refine Calaban and then whole-heartedly embraced the system for the production of her own publications.

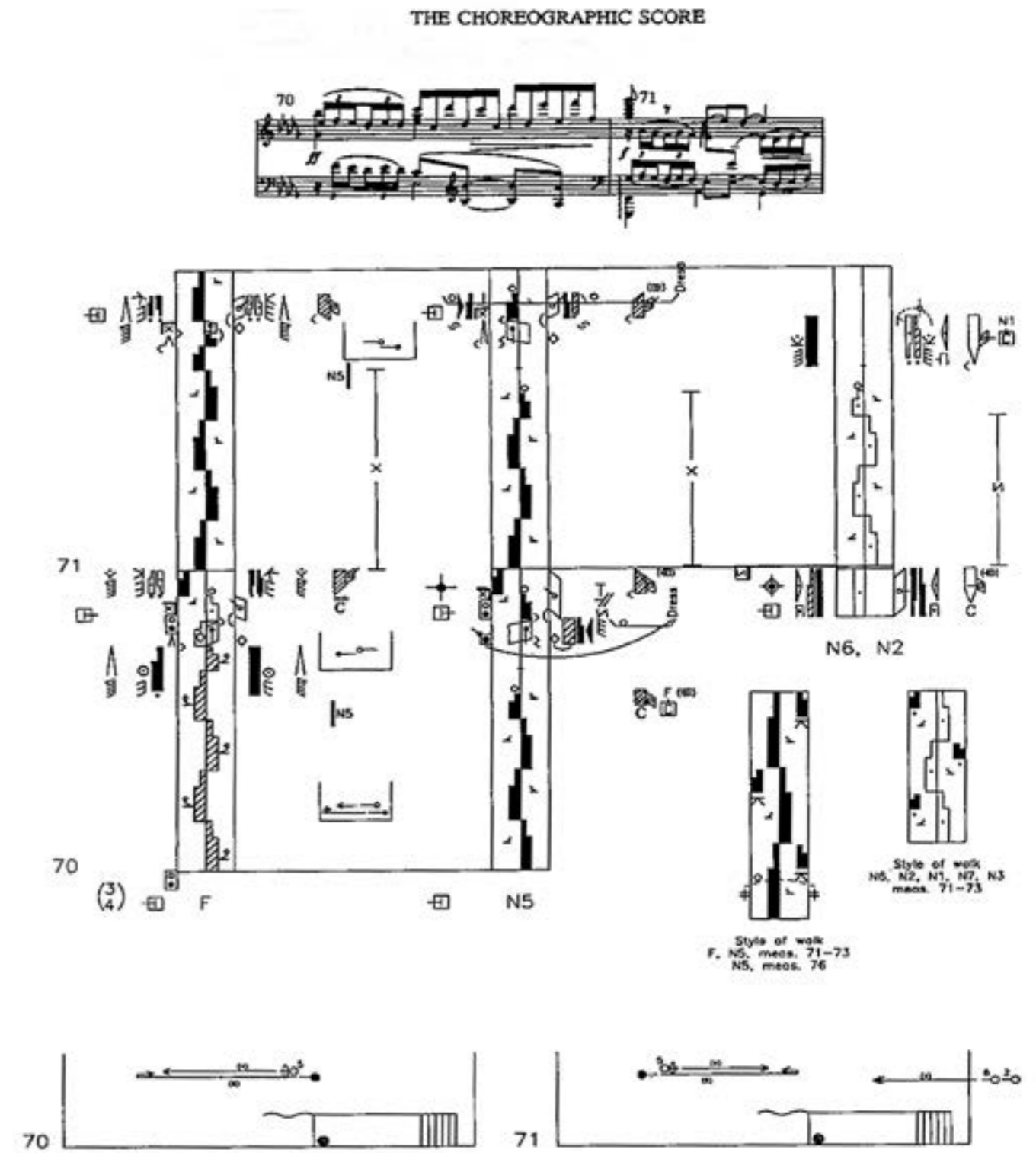
Ann and I collaborated over many years. Her various assistants were sent to me for 'Calaban training' and almost always came with requests from Ann for further refinement of system. Ann of course had worked with Leeder whose Kinetography scores were works of art in their own right. Like Leeder, Ann had learned the importance of a beautiful score. Not only did the movement have to be represented by the correct choice of symbols but their arrangement on the page had to be exact and clear and Calaban enabled her to have all of that.

I retired from the University in 2001 and Ann and I lost touch for a few years. I trained as a Pilates teacher and opened a studio in Birmingham. I would get occasional requests from notators or institutions around the world to whom Ann had recommended my system. But then in 2016 I got a call from her. She wanted to do a book on Sigurd Leeder illustrated with some of his studies and thought that with my background in the Jooss-Leeder Method I would make a good collaborator. I remember meeting in her apartment with Linda Ryder, who had trained in Switzerland with Leeder. The three of us together all danced the famous “Rain” study by Leeder and, at 98, Ann had still got the dynamics. With that publication out of the way she turned her thoughts to “The Charleston Ballet” by Jerome Robbins, in which she had danced a leading in the original production in 1945. We had her original pencil score to work from, but she was determined to bring the notation right up date and much editing was necessary.

Her swansong was also our final collaboration together, Issue 10 of the *Advanced Labanotation Series*, which had started in 1991 with Rob van Haarst, the whole series produced using Calaban. We started work together on this early in 2020, with Raymundo Ruiz as her assistant. When I agreed to do it I had no idea of the scale of the project. It was always hard to say to no to Ann, but if I had known at the beginning that this final volume was going to take us nearly two years . . . I think I might have done. It began with a few pages, then a few more, then a chapter that took me nearly a month and so on. The challenges to Calaban continued and I produced on it some of the most complex Labanotation graphics

ever. And Ann's eye for detail never wavered, “can this line be a little thicker . . . a little longer . . . a little lower”, and she always right. Towards the end she pushed me hard but always sympathetically; she must have known she didn't have long but needed that book finished. But she knew also that I had health issues and she supported and encouraged me to work in a balanced way and to look after myself. I think we were both relieved when at Christmas 2021 it was all done.

I didn't know that Ann had been taken into hospital in March 2022 and was shocked to learn of her death on April 9<sup>th</sup>. I knew that in 1960 she had been commissioned by Carola Trier to make a Labanotation score of the book containing the mat work by Joseph Pilates, but when I asked Ann for it months ago she didn't have it. Then, quite by chance, I discovered that the DNB still held a rental copy. On 29<sup>th</sup> March 2022, just twelve days before Ann died, I held in my hand the Labanotation score made by Ann Hutchinson (sic) of Pilates' book entitled simply “Return to Life”.



Labanotation from 'Nijinsky's Faune Restored' 1991

# Reflections on a Friendship

*Shelly Saint-Smith*

I first met Ann whilst I was studying my MFA in Dance at Ohio State University (OSU), between 1998 and 2001. She came to observe our advanced directing from score class taught by Dr Sheila Marion in which we were reading, interpreting and dancing extracts from the Labanotation score of Anna Sokolow's *Rooms*. Her legendary status struck within me performance anxiety – fear of an inability to recall the meaning of a symbol and the need to reach for the Labanotation textbook that Ann herself authored. Ann was, however, gracious and encouraging.

At that time, the OSU Department of Dance was a renowned international centre for Labanotation and Laban studies whereby Laban's theories underpinned all areas of dance study. I was privileged to learn from such master teachers as Lucy Venable, Vera Maletic and Odette Blum, and in 2001 Ann visited OSU as President of the International Council of Kinetography Laban/Labanotation (ICKL) biennial conference in which experts in Laban's work come together for a week to present research papers, teach workshops, share ideas and debate the technicalities of the Labanotation system for its use and application in current movement and dance practice. This was the first of seven ICKL conferences I was to attend with Ann as President.

After completing my MFA and becoming certified to direct works from a Labanotation score and teach Labanotation, I returned to London. Andy Adamson, my former undergraduate tutor at the University of Birmingham, recommended me to Ann who was looking for somebody with Labanotation knowledge to join the Language of Dance Centre (LODC). I was employed by Ann to complete the digitisation of her notation for her 4<sup>th</sup> edition of her Labanotation textbook, published in 2005. Using Calaban, I converted her pencil drawings into graphics, checking and proofreading each notation example in relation to its accompanying theoretical explanation.

Working with Ann was a unique experience. The LODC office was, at that time, a tiny box room within Ann and her husband Ivor Guest's home in Holland Park; a room overflowing with Labanotation treasures and pencilled scores from Ann's life's work. Ann was fastidious and as highly disciplined in her work as she was in her daily routine. We observed morning and afternoon tea breaks and lunchtime at the same time each day and, huddled in the kitchen, we shared stories. Ann was genuinely interested in our lives outside of LODC and over time she recalled moments from her past and career – boarding school, her accident that led her to a career in dance, her time at the Jooss-Leeder School at Dartington Hall, notating for Kurt Jooss, dancing on Broadway, co-founding the Dance Notation Bureau, working with George Balanchine and Paul Taylor, working with dancers from the Royal Ballet on Nijinsky's *L'Après-Midi d'un Faune* – as well as more

intimate details of meeting Ivor and the various career challenges and resistance to notation she experienced.

Ann was fiercely passionate about her work and absolute in her belief of the educational benefits of dance notation. She was, therefore, one of my advocates when I applied for a position to teach Labanotation in the Faculty of Education at the Royal Academy of Dance (RAD). Ann herself taught Labanotation at the RAD during the 1970s and 1980s, where she also notated RAD syllabi and the RAD's Karsavina Syllabus (whilst it was taught by Keith Lester). It was Ann's original, pencilled score of the Karsavina Syllabus (that sat amongst many scores in the LODC office) which served as a pivotal talking point in my interview with Professor Joan White. By 2005, I was a full-time Lecturer in Dance Studies at the RAD.

My career at the RAD lasted for 17 years and Ann's influence was ever present as I developed ways to introduce students – whether they were onsite or learning by distance, trainee or experienced dance teachers, vocational or public school teachers – to Laban's work, Labanotation and Ann's Movement Alphabet and Language of Dance approach to dance teaching. I was even asked to sort through a filing cabinet of Ann's Labanotation teaching resources, a treasure trove of score extracts, exercises, RAD syllabi and cassette tapes of music. In 2010, the RAD awarded funding for me to design and develop an online, interactive resource to supplement learning of the Karsavina Syllabus and document and preserve the history of the syllabus and its teaching. My research included participating in and observing Karsavina Syllabus classes, checking Ann's score of the syllabus against the material taught at the time and capturing any changes or differences in the syllabus material. Ann gave her full permission for the score to be used as part of the online resource and her score afforded the opportunity for insightful, analytical discussion with teachers of the Karsavina Syllabus which examined the evolution of the syllabus through their teaching.

Ann invited me to become a Trustee of the LODC in 2009, and alongside this work Ann and I developed a bond of friendship. We enjoyed the occasional dinners at her favourite local restaurant, tea and cake at her home, an evening watching the Royal Ballet, and she always remembered my birthday. She delighted in my new pursuit of flying trapeze and with Ivor, joined my friends and family in Regents Park to see me fly in my first ever flying trapeze show. We worked together at ICKL conferences in Mexico, Bangkok, Hungary, Toronto and Tours, but even when I served as Chair of the ICKL Research Panel, we rarely spoke about our conference workshops, presentations or papers. She enjoyed exploring new places, learning about different cultures and embraced any opportunity to dance.

Ann felt the loss of her beloved Ivor deeply. But after he passed in 2018, she focussed on what was immediately in front of her – a new Labanotation book, her autobiography, conferences, LODC work – and believed wholeheartedly that she would see him again. I last saw Ann just after her 103<sup>rd</sup> birthday at one of three birthday parties she had arranged at her home. She was in good spirits, insisting as always on capturing the evening with a few posed photographs and emailing her delight when she found the fancy cakes I secretly left in her fridge for her.

It's difficult to summarise Ann's influence in my life or what I have learned from her. Her influence was woven into my dance training in my first Labanotation class with Dr Clare Lidbury and the threads knotted with my first experience of directing from score. But beyond Ann's iconic status was a generous, playful and feisty spirit that I feel privileged to have known.



Ann Hutchinson Guest demonstrating during her workshop at the Laban Guild AGM in Guildford in 2013

*Postscript:* I climb the stairs to Ann's flat in Holland Park and the oversized front door opens. Ann greets me with a smile, a hug and animated voice and gestures. "Come in, dear. Would you like some tea?" We sit on her sofa as tea is served in teacups on mismatched saucers with a small plate of biscuits. We exchange updates as I take in the familiar collection of trinkets, portraits and books that adorn the living room. "Are you still flying on the trapeze? I have something to show you." She hands me a photograph album and opens it to a marked page. Black and white photographs of a young Ann in ballet poses in a circus ring greet my excited eyes. "Here I am performing with other Jooss dancers for Holland Classic Circus in 1942..."

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£9.00, concs £7.00, unwaged £5.00 – pay in Studio

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Contact: 07970 536643

Email: [jennyfrankel.laban@gmail.com](mailto:jennyfrankel.laban@gmail.com)



# 东北秧歌（女）基本动作

BASIC MOVEMENTS OF YANGGE DANCE  
FROM NORTHEAST CHINA —FOR GIRLS

