

Announcements

Edited by Elizabeth Burtner

Contributors to this section include: Martha Davis, Judith Lynne Hanna, Anne Hatfield, Romanie Kramoris, Susan Reimer, Christena L. Schlundt, and Suzanne Walther.

CORD News

Conference on Asian and Pacific Dance: International in Scope

Eminent scholars and famous dancers from Asia and the West gathered at the University of Hawaii, Manoa (UHM), August 1–7, 1978, to participate in a conference jointly organized by American Dance Guild (ADG) and Committee on Research in Dance (CORD) on the theme “Traditional Dance in the 20th Century” with emphasis on Asian and Pacific dance.

In celebration of the Captain Cook Bicentennial in Hawaii and concurrently with the conference, a Dance Festival featured programs of Asian and Pacific dance, the University of Hawaii Dance Theatre and Art Gallery opening of the “Dance in Art” show, the Honolulu City Ballet, a Dance Day and Children’s International Dance Festival, and special visits to the archives of the Bishop Museum.

Researchers and performers from Japan, Sri Lanka, India, Malaysia, Bali, Java, the Philippines and Thailand had accepted invitations to participate. Conferees were able to attend workshops conducted by masters of traditional Asian-Pacific dance styles, including: I Made Bandem, leading Topeng dancer of Bali; Nambudiri, renowned exponent of Kathakali; Ho’oulu Cambra, noted performer of the ancient Hula; and Balasaraswati, supreme artist of Bharata Natyam. Saeko Ichinohe, Reynaldo Alejandro and Kei Takei, Asian dancers working in a modern idiom, conducted workshops and gave demonstrations of their choreography.

Most of the performers presented research papers, thus exemplifying one of the primary goals of the conference—the development of dance research among those engaged in performance dance. These papers provided Western audiences with a rare opportunity to hear Asians, rather than Westerners, speak of their own dance forms in their terms and with their special insights.

The exploration of themes, East-West, took place during a series of dialogue panels. The use of myth as a thematic source for dance, the working and training conditions of dancers, the aesthetic values operating within the diverse dance traditions were examined from both Eastern and Western perspectives.

The 7-day conference was hosted by the University of Hawaii with the additional sponsorship of the Hawaii State Dance Council. Carl Wolz of the UHM Department of Drama and Theatre was the Conference Chairman. Coordinators were Pauline Tish (ADG) and Jeanette Roosevelt (CORD). The Program Committee was headed by Gloria B. Strauss, researcher in the field of Chinese dance history, and included Miriam Morrison, specialist in Javanese dance; Reynaldo Alejandro,

Philippine choreographer-scholar; and Eleanor Yung, director of Asian-American Dance Company.

A detailed report on the conference will appear in the following issue of *Dance Research Journal*.

Dance Research Journal (DRJ) Staff Appointments:

Research Materials Contributors

Susan Gould, Italy—studied piano, violoncello, harp; majored in musicology at Barnard College, New York, there writing first opera reviews; Assistant Archivist at Metropolitan Opera and New York Philharmonic while student. Multifaceted dance world of New York City inspired ever-increasing interest and research in dance. Grant in September 1970 for M.A. in musicology at Villa Schifanoia Graduate School of Fine Arts, Florence, Italy; simultaneously, collaboration with *Opera News*, *High Fidelity*, *Music Journal*. Since 1972 Italian correspondent for *Dance Magazine*. Contributor to: *Pour la Danse*, *Fondation pour la Danse* (Paris), *Dans* (Stockholm), *Agenda della Danza* (Roma), *Discoteca* (Milano), *Monsalvat* (Barcelona), *Opera*, *International Music Guide*, *Records and Recordings* (London), *Stereo Review*, *Musical America* (New York), *Encore* (Portland, Oregon), others. Lectures, program notes, translations in dance field, Italy.

Stephanie Jordan, England—B. Mus., from Birmingham University (1972) and M.A. from University California, Los Angeles, (1974); study in dance—technique, history, criticism and notation—New York and London; currently is Senior Lecturer in Dance at Crewet & Alsager College of Higher Education, teaching dance history, notation and ballet; is reading for a Ph.D., examining the use of music in selected twentieth-century choreography; is choreographing and performing in dance.

Associate editor— Asian and Pacific Dance

Gloria B. Strauss holds an M.A. degree in Anthropology from Columbia University and has written extensively on dance for the North American Newspaper Alliance, *Dance Perspectives*, *Dance Research Journal* and the *Journal of Aesthetics and Art Criticism*. This past summer she arranged the program for the CORD-ADG international conference of artists, critics and scholars on Asian and Pacific Dance held at the University of Hawaii. She has recently completed an eight week lecture series in New York which she developed as a comparative study of social codes and ideals expressed in the historical and contemporary arts of Eastern and Western civilizations. She visited York University in November, 1978 as a guest lecturer on the dance in China. She has contributed to *Dance Research Journal* as in many ways for several years and is also associated with the newly-formed Committee on Asian Dance Research.

CORD Members—Professional Meetings/Research/Publication

Judith Lynne Hanna (The University of Texas at Dallas) gave an hour talk on black dance from the anthropologist's point of view at a session of the National Dance Association, of the American Alliance for Health, Physical Education and Recreation (AAHPER) at the National Convention of the AAHPER, Kansas City, April 6–11, 1978. She illustrated the presentation with motion picture film.

Hanna has been invited to read two papers at the International Sociological Association 9th World Congress of Sociology to be held at Uppsala University, Uppsala, Sweden, August 14–19, 1978: "From Folk/Sacred to Popular Culture: Syncretism in Nigeria's Ubakala Dance-Plays" and "Seeking Meaning in Nonverbal Performance Genres."

She is an area editor for dance in RILM, the international bibliography of scholarly writings on music (dance literature is also indexed). RILM was established in 1966 under the joint sponsorship of the International Musicological Society and the International Association of Music Libraries. A pilot project of the interdisciplinary Bibliographic Center planned by the American Council of Learned Societies, it employs abstracts indexed in depth by computer. J.L.H.

Note: CORD members are urged to send information about their research papers presented at professional meetings, proposed or ongoing research, and publications. Deadlines are on or before September 1 and January 1. Send to Elizabeth Burtner, 1400 Stuart Road, Herndon, VA 22070.

NEW: SLIDE COLLECTION; PROGRAMS OF STUDY

Twentieth-Century Dance in Slides

The first slide library of twentieth-century dance, available to dance scholars and educators, has been produced by Pictura Dance, a new company formed by Nancy Reynolds and Susan Reimer (Sticklor) for the purpose of providing audio-visual aids for the teaching of dance history and aesthetics. The 300 slides, in color and black and white, illustrate highlights of twentieth-century ballet, modern, and avant-garde dance. Many of the slides are never-before-published pictures by well-known dance photographers. The accompanying catalogue is a 100-page text of recent dance history with an introductory essay to each of eight subject areas and extensive annotations for each of the 300 slides.

The units are: "Forerunners of American Modern Dance" (Fuller, Duncan, Denishawn); "Pioneers of Modern Dance" (Graham, Humphrey, Weidman, Wigman, others); "Legacy of Modern Dance" (Limon, Taylor, Nikolais, Sokolow, others); "Dance of the Avant Garde" (Cunningham and the post-Cunningham generation); "The Diaghilev Ballets Russes"; "Master Ballet Choreographers" (Balanchine, Robbins, Tudor, Ashton, others); "Major Works from the Ballet Repertory" (*The Green Table*, *Ivan the Terrible*, *Deuce Coupe*, others); "Dance in Musical Comedy." Robert J. Pierce, Jill Silverman, David Vaughan, Nancy Reynolds, and Susan Reimer are contributing authors. Selma Jeanne Cohen is consulting editor.

The entire slide survey, including the catalogue, is available at \$450.00; the catalogue alone is \$7.95.

The publishers envision this as the first of many projects and welcome inquiries and suggestions from the dance

community. Comments, inquiries: Nancy Reynolds or Susan Reimer, Pictura Dance, 25 West 68th Street, New York City, 10023 / (212) 580-2322. S.R.

Ph.D. in Philosophy

Temple University offers a program of Graduate Studies leading to the Ph.D. degree in philosophy with a concentration in the Philosophy of Art. Students will study philosophical aesthetics with the Philosophy of Art faculty and visiting professors; will be able to choose from among related graduate courses in other departments of the University, such as dance, music, film theory, literary criticism, etc. For information, write to Director of Graduate Studies, Department of Philosophy, Temple University, Philadelphia, PA 19122. A.H.

Certification Program in Dance Notation

A new, intensive training program in movement perception, notation, and analysis, entitled Certification in Laban-analysis, designed for the serious movement-oriented student/scholar—a 14-week, full-time course of study—will be offered by the Dance Notation Bureau, New York City, beginning September 11 and concluding December 15, 1978.

The program integrates the training of Rudolf Laban's systems, Labanotation and Effort/Shape with in-depth analysis of various dance forms and movement behavior patterns.

Supplementing Laban's fundamental tools of documentation with the study of rhythmic patterns, fundamentals of movement, anatomy, kinesiology, and other notation systems, the program then applies these skills to the analysis of ballet, modern dance, folk and ethnic dance, and sports. Movement as it relates to such behavioral fields as psychology, anthropology, therapy, and child development is also studied.

Dawn Lille Horwitz, former Deputy Chairperson of the Dance Department, Brooklyn College, recently appointed Director of Education at the Bureau, will head the program. The faculty includes Anthony Barrand, Irene Dowd, Richard Englund, Maria Grandy, Constance Kreemer, Matteo, Valerie Preston-Dunlop and Muriel Topaz.

For information, contact DNB, 19 Union Square West, New York City, N.Y. 10003 / (212) 989-5535. E.B.

National Endowment for the Arts (NEA): 1979 Work Experience Internship Program

Three 13-week sessions (choice of one) designed to acquaint participants with policies, procedures, and operations of the NEA and to give them an overview of arts activities in U.S. are scheduled as follows:

Fall: September 24–December 21, 1979

Deadline: May 11, 1979

Internships will be awarded on a competitive basis. Applicants must be sponsored by a college or university, state arts agency, or other nonprofit, tax-exempt arts organization. Non-matching grants will include a stipend of \$2,480 plus travel.

Interns have been assigned to nearly all Endowment programs, including dance, theatre, media arts and research offices.

Request for brochure and application form should be addressed to Intern Program Administrator, Mail Stop 557, National Endowment for the Arts, Washington, D.C. 20506.

E.B.

Laban Institute of Movement Studies: Opening

The Effort/Shape Department, which has been a division of the Dance Notation Bureau since 1965, will be forming an institution of its own, September 1978. Led by Irmgard Bartenieff, former Chairman of the Effort/Shape faculty of the Dance Notation Bureau, the Laban Institute of Movement Studies will continue to offer certification in Effort/Shape, post-certification courses, and other studies. In addition, the Laban Institute plans to support movement research projects, to maintain a library and information service, to provide consultation, referral, and placement services for trained movement analysts, and to develop a movement community center.

"All of our activities will be based upon developing the movement principles of Rudolf Laban's work," explained Jody Zacharias, a member of the Founding Committee of the Institute. "We feel that this work presents a philosophy of movement. Our training program provides the researcher with a system for describing and notating a movement event in terms of its component elements. Moreover, the training gives the clinician, performer, or teacher practical experience with a wide range of movement possibilities; experience which can later be used to enrich their professional activities."

The Laban Institute of Movement Studies, which is currently searching for permanent headquarters, will be a non-profit membership organization serving the needs of both the arts and the sciences. Members of the Advisory Council include: Ian Alger, Charles Brainard, Martha Davis, Jean Erdman, Judith Kestenber, Juana de Laban, Warren Lamb, Margaret Mead, Martha Myers, Genevieve Oswald, and Marcia Siegel.

Irmgard Bartenieff will direct the training program. Other faculty members include: Mona Clifford, Carole Crewdson, Theresa Lamb, Didi Levy, Fran Parker, Janis Pforsich, Virginia Reed, Carol Lynne Rose, Susan Schickele, and Suzanne Youngerman.

For further information, write: Laban Institute of Movement Studies, c/o Jody Zacharias, P.O. Box 723, New York, NY 10011. C.L.R./S.W.

The Lincoln Center Library of the Performing Arts in New York City

Acknowledges with thanks and appreciation a gift from CORD of an audiotape of the Klarna Pinska interview conducted by Susan Reimer (Sticklor) at the Fifth CORD Conference, Philadelphia, November 11-14, 1976. The interview contains reminiscences of Pinska's work with Ruth St. Denis. S.W.

The Institute for Nonverbal Communication Research

Sponsors seminars, conferences, an information service, newsletter, and Institute publications on nonverbal communication research and its applications. The services and presentations will be of interest and value to dancers and dance researchers. Inquire: Martha Davis, Ph.D., Director, INCR, 5 W. 86 St., NYC, 10024. R.K./M.D.

York University Faculty of Fine Arts Master of Fine Arts in Dance History and Criticism

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SPECIAL SERIES*

Co-Editors: Frank J. Gillis and Alan P. Merriam

1. *Ethnomusicology and Folk Music: An International Bibliography of Dissertations and Theses*. Compiled and annotated by Frank J. Gillis and Alan P. Merriam. Middletown, Conn.: Wesleyan University press, 1966. \$7.50
2. *Directory of Ethnomusicological Sound Recording Collections in the U.S. and Canada*. Edited by Ann Briegleb. Ann Arbor: The Society for Ethnomusicology, 1971. \$2.00
3. *A Discography of the Art Music of India*. Compiled by Elise B. Barnett. Ann Arbor: The Society for Ethnomusicology, 1974. \$4.00

Publications should be ordered from: The Society for Ethnomusicology
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