

Announcements

Edited by Elizabeth Burtner

Contributors include: Paz-Cielo A. Belmonte, Nancy M. Bodenstein, Gloria A. Bonali, Joyce Caruso, Judith A. Gray, Judith Lynne Hanna, Doris J. Humphrey, Betty True Jones, Mary H. Kaprelian, Jack Kukuk, Annette Macdonald, Joyce R. Malm, Irene Meltzer, Ray Miller, Miriam Morrison, Nancy L. Ruyter, Christena L. Schlundt, Gretchen Schneider, Vera Schwartz, Mary Skeaping, Lucy Venable, Mary Jane Warner, Lynne Weber, Judy Van Zile, Press releases/brochures/reports: Dance Notation Bureau for Education and Research, Department of Dance, The Ohio State University; Five College Dance Department; Martha Faure Carson Dance Library; National Endowment for the Arts.

CORD News

A letter to the Membership of CORD

Dear Colleagues,

Best wishes for the holiday season and a productive and rewarding new year for you and for CORD!

The Congress on Research in Dance is in its thirteenth year. Currently some of the best minds in the field of dance are involved with CORD in a leadership capacity. They have become members of the Board of Directors including CORD Executive Committee, the Editorial Board, and of Committees on Finance, Bylaws and Guidelines, Nominating, Grants and Funding, Membership and Promotion, Regional Conference Advisory, and the 1981 National Conference. These people are giving generously of their time and expertise. CORD is prospering as an organization because of the devoted efforts of these concerned volunteers and the interest and support of each of you.

Thank you for honoring me with the opportunity to serve CORD as your Chairman for the next two years. I wish to express my sincere appreciation. As a previous member of the Executive Committee, I am aware of the potentials of this position. It is my intention to work toward realizing them with the best interests of CORD foremost in my mind. Like other organizations, due to mounting inflation, we are juggling increased costs

with the services we wish to provide to members. We are not only coping with financial problems but, with wise planning, finding successful solutions. Funding is being sought from corporations and private donors and continues from such sources as York University in Toronto and the New York State Council on the Arts. High quality for CORD publications – *Dance Research Journal*, *Dance Research Annual* and *Specials* – is a mandate. The international conferences in recent years: San Francisco 1974, Philadelphia 1976, and Honolulu 1978, have been exciting events demonstrating the energy and growth of the organization. Our next conference, June 1981, promises to be lively and instructive. Regional conferences occurring all over the United States at frequent intervals are providing an exchange of ideas in highly focused one-day meetings.

For the future, continued cooperation with other dance-related organizations is an objective. Goals need to be understood and defined so that existing organizations can be mutually supportive. Also, the umbrella concept of CORD is important. More specialization is occurring within the field of dance. A function of our conferences and publications has been the exchange of ideas and information among researchers in disparate specializations as well as those in the same areas of research. A possibility already visible is the formation of affiliated groups under a CORD umbrella. The Committee on Asian Dance and Research (CADAR) is an example of one such group representing a specialized area.

Policies, plans and decisions reached at Board meetings will be presented by me in this section of the Journal and, in some instances, by reports from other CORD officers, Chairmen of Committees and the Editorial Board. A newsletter is still in the proposal stages. It would have the advantage of enabling officers to communicate with you on a more frequent basis, keeping you informed of pertinent developments. Meanwhile, I welcome communications members may wish to send in relation to the short or long-term goals of our Congress. I look forward to hearing from you.

Yours truly,

Joyce R. Malm
CORD Chairman

CORD Conference

The Seventh International CORD Conference, titled "A Bicentennial Celebration: Dance as Social and Popular Entertainment," in collaboration with the American Dance Guild (ADG) and the Dance History Scholars, will be held June 22 through 28, 1981, in Los Angeles at UCLA and possibly other sites. This is the year of the Los Angeles bicentennial celebration.

The Conference Committee includes the following sub-committees: Program and Promotion chaired by Nancy Lee Ruyter with representatives Candi de Alaiza, CORD; Naima Prevots, ADG; an appointee, Dance History Scholars; and Mary Coros. Local Arrangements Committee is chaired by Elsie I. Dunin with members Linda Tomko and Delores Crawford. Candi de Alaiza heads the Budget Committee with members Elsie I. Dunin and an appointee from ADG. The Professional Performances Committee is chaired by Emma Lewis Thomas. Christena L. Schlundt serves as the *liaison* person among the three organizations.

Because of the tie-in with the Los Angeles bicentennial and the proposed historical exhibit, there will be an emphasis on dance history. However, the conference will also include other aspects of dance scholarship such as anthropology, therapy, education, aesthetics, philosophy, movement analysis, and related disciplines. Workshops, lecture-demonstrations, film and video showings, performances, academic papers and panels will constitute the program.

The deadline for the submission of finished work for presentation-consideration for the conference was December 1, 1980. The committee expects to have made its final decisions on selection by February 1, 1981.

Registration forms will be sent to the members of the three organizations. For further information, write to Chairman Nancy Lee Ruyter, Physical Education Department, California State University, Northridge, CA 91330.

N.L.R.

Publications

The two-volume publication of selected papers from the Hawaii Conference will constitute Dance Research Annuals XIII and XIV. The two volumes are expected to comprise some forty papers, many of which are now in the

final stages of revision. Most of the papers presented by Asian scholars at the Conference will be included in the publication, but the slowness of mail to and from Asia and the number of Asian languages involved has complicated the editing process. The publication will be entitled *Dance as Cultural Heritage: Selected Papers from the ADG/CORD Conference 1978*. . . . Adrienne Kaeppler has been added to the roster of Associate Editors; an Assistant Editor has not yet been appointed. Eleven scholars, most of whom participated in the conference as chairmen of sessions, discussants, or panel chairmen, have been requested to write introductions to individual sections of the publication (which will be arranged along thematic lines), incorporating ideas and conclusions derived from discussion at the conference session if these are felt to be noteworthy. Six panel chairmen have been asked to submit brief statements on the results of panel discussions, these statements to be incorporated in a summary of aspects of the Conference not otherwise treated in detail. The publication will be dedicated to the memory of Aunty Edith Kanaka'ole, the distinguished teacher and artist of traditional Hawaiian chant and hula who presented her group to the conference at the Bishop Museum. Aunty Edith died in October 1979. The dedication was suggested by Joann Keali'inohomoku. B.T.J.

Elections: 1979–80

A new treasurer replaces **Mary H. Kaprelian** who has served in that capacity since 1974. The five new directors serve three-year terms and may be re-elected. Special thanks to the outgoing treasurer and board members for their valuable service. The following professional biographies will acquaint the membership with the newly elected officer and board members.

Elsie I. Dunin, Treasurer; M.A. Dance, UCLA, 1966; Associate Professor, UCLA Dance Department; area of specialization, dance ethnology. Current research: "Comparative Study of Social Dance Change among South Slavs." On-going research: "Dance among Moslem Gypsies." Publications: "Gypsy Wedding: Dance and Customs," *Makedonski Folklor* IV, 7–8, 1971; *Makedonski Narodni Plesovi* (Macedonian Folk Dances in Croatian and English, Labanotation scores), co-authored with Dimoski and Visinski, 1973; *South Slavic Dances in California: A Compendium for the Years 1924–77*; *Yugoslav Dance: Introduction and List of Sources in United States Libraries*, co-authored with Nancy Lee Ruyter, 1980. CORD activities include: a paper presented at

the CORD/CSUN Regional Conference entitled "Social Responsibilities of a Dance Study within One's Own Subculture – South Slavic American"; Chairman of committee on Local Arrangements and member of the Budget Committee for the 1981 Conference. A special area of interest is computer science.

Nancy M. Bodenstein, Board of Directors. For biographic information see DRJ 12/2, p. 51.

Margaret Thompson Drewal, Board of Directors. For biographic information see DRJ 12/1, p. 48.

Angelika Gerbes, Board of Directors; Ph.D. Theatre/Dance, Ohio State University (OSU) 1972; Associate Professor of Dance, OSU; Founder/Director OSU Historical Dance Ensemble; Labanotation teaching certification; area of specialization, Dance History. Current research: 1) developing a methodology for the study and analysis of historical dance style, 2) early 18th century German dance style, 3) Renaissance and early 18th century dance reconstructions. Publications: "Professional Requirements of an Eighteenth Century Dance Master," *Search Research and Discovery in the Arts* 1979; "Research Report," *Dance Research Journal* 1976; "The Minuet," translation from the German by A. Gerbes in S.J. Cohen (ed.), *Dance as a Theatre Art* 1974. Dissertation: "Gottfried Taubert on Social and Theatrical Dance of the Early Eighteenth Century" (1972). Awards: Dissertation Year Fellowship, 1971, '72; research grants, 1975, '79. Publication staff: Editorial Board, *OSU College of the Arts Magazine* 1974–77.

Nancy Lee Ruyter, Board of Directors. For biographic information, see DRJ 12/2, pp. 51–52.

Jill Drayson Sweet, Board of Directors; Ph.D. Candidate, University of New Mexico; M.F.A. Dance, UCI 1975; Weatherhead Fellow and Resident Scholar at the School of American Research in Santa Fe, New Mexico; Visiting Lecturer, UCLA; Instructor, Golden West College; Instructor, Choreographer, Performer, New Mexico Ballet and Ballet Pacifica; area of specialization, dance anthropology. Current research: "The Effects of Tourism on Tewa Pueblo Indian Dance." Publications: "Play, Role Reversal and Humor: Symbolic Elements of a Tewa Pueblo Navaho Dance," *DRJ* 12/1; "Space, Time, and Festival: An Analysis of a San Juan Event," *Essays in Dance Research*. *Dance Research Annual* IX, 1978. Honors: Phi Kappa Phi, Frieda Butler Scholarship, UCI 1978, '79; Alumni Thesis Award, UCI; University Fellowship, UCI 1973, '74; Choreographer's

Award, Orange Coast College 1969, '70.

Appointments

Gloria A. Bonali, Chairman of reactivated Committee on Bylaws and Guidelines; Ph.D. Dance, Texas Woman's University; Professor and Coordinator of Dance Program, State University of New York, New Paltz. She has been an active contributor to the National Dance Association, formerly the National Dance Division of AAHPER. Numerous credits in choreography include SUNY Research Grant-in-Aid for Original Choreography 1966–68; consultant for NY State Speech Association and Sacred Dance Guild as well as other organizations concerned with movement and oral communication. Special areas of interest: dance history and choreography. Serves on CORD Board of Directors as Parliamentarian.

Vera Schwartz, Chairman of the reactivated Committee on Membership/Promotion; M.A. in Dance, T.C., Columbia University; Ed.D. in Creative Arts; dissertation: "The Relationship of Dimensions of Jungian Psychological Type to College Major, Either Physical Education or Dance, and Preferred Approach to Teaching Human Movement," Rutgers, The State University of New Jersey, 1980. Publication: "The Computer, an Innovative Resource for Dance," *Arts Middlesex*, 1978. Current position: Adaptive Physical Education and Dance, Shield Institute for the Mentally Retarded and Developmentally Disabled. Current activities: Director of the West Side Dancers, East Brunswick, N.J., an improvisational dance company for mentally handicapped adults.

Lawrence Sullivan, Bylaws and Guidelines Committee; Ph.D. in Comparative Literature: 17th Century English and French Literature, University of Michigan, Ann Arbor; Associate Professor, State University College, New Paltz, NY; studied dance with Madam Anderson-Ivantzova and Nijinska. Special interest: 20th Century Dance History and Criticism. G.A.B.

Dane Harwood, *DRJ* staff – Associate Editor, Psychology (1980–83), received his Ph.D. in auditory perception and psycholinguistics, with an emphasis in music perception and ethnomusicology, from the University of California at Los Angeles. He has done psychoacoustic work at the National Bureau of Standards, and has also held postdoctoral fellowships at the University of Michigan and at Gallaudet College. He is currently assistant professor of psychology at Simmons College in Boston, Massachusetts, teaching psychology of language, cognitive development, and

experimental psychology. His current research interests include melody recognition in cultural contexts, the paralinguistic components of American Sign Language, and the comprehension of metaphor. In addition to psychological organizations, he is a member of AAAS, the Acoustical Society of America, and the Society for Ethnomusicology.

Reports — Committee Chairmen

Proposed Bylaws changes were approved by CORD Board of Directors at February 3, 1980 meeting in New York and by vote of CORD membership June–July 1980. The four-member Executive Committee has been expanded by one. It now consists of the Chairman, Chairman-Elect or Past-Chairman, Recording Secretary, Corresponding Secretary, and Treasurer. Until this change the Secretarial duties were in the charge of one person. The governing unit of CORD consisting of the Executive Committee and the Board of Directors is hereby increased to twenty persons. A further change in the by-laws also affects the Board of Directors. CORD ex-chairmen who have served a four-year term of office have been given the privilege of attending Board meetings with a full vote as long as they wish to remain active in CORD.

G.A.B.

Study of CORD Operations: At the October 1979 meeting of CORD's Board of Directors, board member Lynne Weber was asked to perform a study of CORD's office operations. She accepted the task and proceeded with the study in coordination with the CORD Finance Committee.

Interviews were held and procedures and documents were reviewed. Ms. Nancy Belle Brass provided professional assistance on office management and distribution procedures through a grant from the New York State Council on the Arts (NYSCA). Several accountants gave advice on record-keeping and financial reporting.

The resulting recommendations were all approved by the board at the meeting in February 1980. These include methods to improve organization, procedures, and financial record-keeping.

The recommendations are currently being implemented. We on the board feel this is an important step in strengthening and improving CORD's operations.

L.W.

Members — Professional Activities

Performances by **Nancy M. Bodenstein** with the New England Baroque Ensemble during the 1979–80 season have included "The Rigadoone" by Mr. Isaac, "The Louvre," and "The Bretagne" from the book, *The Art of*

Dancing by Siris (1706); "La Bourree d'Achille," "Le Passepied," and "La Savoye" from *Recueil de Danses* by Pecour (1700); "Sarabande for a woman" and "Gigue a deux" from *Recueil de Danses* by Feuillet (1700); and various contredances from *Recueil de Contredances* by Feuillet (1706). Her partner, Judson Greene, also performed the "Chacoon for a Harlequin" by F. le Roussau (1730). The 1980–81 season will include a third dancer, Christina Stohl, and reconstructions of "An Ecchoe" by Mr. Grosccort from *An Essay for the Improvement of Dancing*, Pemberton (1711) and "la Contredance" by Pecour.

Performances with the Cambridge Court Dancers (Ingrid Brainard, director) include concerts at the University of Pennsylvania, Philadelphia, and Nürnberg College, Allentown.

Bodenstein has been promoted to the rank of Associate Professor at Salem State College in the Music Department and has been granted a sabbatical for the second semester, during which she will continue studies in computer science and prepare for teaching courses in it in the fall.

N.M.B.

Lynn Matluck Brooks, a doctoral student (Ed.D.) in the Dance Department of Temple University, has received a Fulbright grant to do research in Spain. Her dissertation is entitled "Los Seises: Liturgical Dance in Medieval and Early Renaissance Spain." She will do research in the cathedral and city archives, and in the libraries and museums of Seville, Toledo and Madrid. She intends to investigate the social, economic, political, religious and cultural contexts that encouraged the development and continuation of liturgical dance in a western religious tradition. She hopes to recreate as closely as possible a Medieval and/or early Renaissance version of the dance itself. Los Seises were very young choir boys who danced in the Catholic cathedrals of Seville and Toledo during religious holidays and municipal celebrations in which the church took part. In Seville they still perform whenever financing is available.

Elizabeth Burtner, in the capacity of CORD representative, attended a meeting on the future of dance accreditation called by the Joint Commission on Dance and Theater Accreditation September 30, 1980, Philadelphia. Other national dance organizations and their representatives were: National Dance Association, Gay Cheney and Edrie Ferdun; National Association of Regional Ballet, Doris Hering; American Dance Guild, Myron Nadel.

E.B.

Judith A. Gray, Ph.D., University of Arizona, Assistant Professor in Dance Education, University of Wis-

consin, Madison, presented a research paper "The Law of Entropy and the Dance" to the Wisconsin Dance Council Conference September 1979.

J.A.G.

Judith Lynne Hanna with **Alan Lomax**, conducted a discussion session on Black Dance at the International Dance Council Conference meeting April 17, 1980 at the Library and Museum of the Performing Arts at Lincoln Center. The International Dance Council is the American division of the *Council International de la Danse* and is affiliated with UNESCO. Its purpose is to preserve the choreography of all forms of indigenous dance, especially those threatened by our changing society; to promote and encourage high standards of dance education, choreographic creativity and research on an international level; to investigate the problems of social security in the dance profession, and the laws and legal practices relating to author's rights and copyright worldwide. The president of the American division is Genevieve Oswald with Walter Terry serving as vice-president.

J.L.H.

Clifford R. Jones and **Betty True Jones** have been teaching at the University of Hawaii at Manoa since January 1980 and will continue there through the spring semester 1981. Present plans are to proceed in June of 1981 to India for work on a project titled "The Sacred Year," for which support is being sought from the Smithsonian Institution through the American Institute of Indian Studies. The project involves research and film documentation of ritual and ceremony throughout the year in a single South Indian village temple, plus household rituals of worship and lifecycle rites conducted by Hindu families of the area. Special emphasis will be given to those temple rituals and religious celebrations which involve the arts, particularly the performing arts. In addition to her duties as Administrative and Research Assistant for the project, Betty True Jones expects to engage in further research on Caviṭṭu Nātakam, the 16th century Christian dance-drama form of Kerala.

During the fall semester 1980, Clifford R. Jones taught a course in Sanskrit drama, and also a course in ethnic/modern dance technique, offered by the Department of Drama and Theatre. Betty True Jones will continue to teach a performance course in Indian dance, and will also teach a course which will deal with the religious associations of Indian dance forms, offered by the Music Department. A lecture-demonstration-performance of Kathakali dance-drama scheduled for October, involved a number of students who began their

study of Indian dance during the fall semester 1980. B.T.J.

Mary H. Kaprelian presented a session on "The Use of Analogous Art Forms as a Basis for Teaching Improvisation" at the American Dance Guild Conference, Minneapolis June 19–22, 1980. M.H.K.

Gretchen Schneider, recent Pre-doctoral Fellow in the Division of Performing Arts and Political History at the Smithsonian Institution, will become Research Fellow in Public Behavior with the Rockefeller-endowed Colonial Williamsburg Foundation. Schneider will assume research responsibility for theater, dance, and etiquette. She will develop dance programs, teach, write dramatic scripts, and direct actors and interpreters in behavior and deportment suitable to the interpretive levels of the restored eighteenth- and early nineteenth-century village. Schneider's immediate focus is the ballroom and balls of the soon-to-be-renovated Governor's Palace during the period of Virginia's Governor Baron Norborne B. Botetourt (1769–1770) to the Revolution.

Schneider who has interest in the uses of cultural and socially expressive behavior (most usually subsumed under the rubrics of theater and dance) in research and programs in museums, will express her ideas and experiences in a future *DRJ* article. G.S.

Lucy Venable, The Ohio State University, College of the Arts, Department of Dance, taught two sessions on "An Introduction to F.M. Alexander's Discoveries" at the Annual Conference of the Midwest Chapter of the American Dance Therapy Association March 21–23, 1980 in Indianapolis. In December 1979, Venable visited Judy Allen at the University of Iowa to see at first hand work with notation and computer. DNB Extension, 1979–80 Report, OSU.

Judy Van Zile was recently awarded a grant from the University of Hawaii Office of Research Administration to pursue a research project, "Human Movement Analysis: Towards a Working Model Based on Dance." She coordinated a team of Irmgard Bartenieff, Peggy Hackney, Carl Wolz, and herself in the examination of a dance from the Mohiniyattam repertoire. (Mohiniyattam is a dance form of South India). Betty True Jones, a recognized Indian dance scholar and performer, served as informant. Research took place in Honolulu for five weeks during January and February 1980. The purpose of the project was to explore specific uses of movement analysis as research tools in dance.

The project was particularly exciting. Interchange resulting from a team comprising two Effort/Shape specialists

and two Labanotation specialists was stimulating and challenging. Several specific techniques were evolved and many needs for further development were articulated. A formal report is now being prepared to submit for publication consideration to a scholarly dance journal. Van Zile hopes this project will serve as the basis for a larger project presently in preliminary planning stages.

Besides the specific research accomplishments, the group realized the tremendous value of team work, and the informant expressed an interest in pursuing studies in Laban Movement Analysis. Five weeks was much too short a time period, but yielded a variety of positive results. J.V.Z.

Libraries, Institutions

Library of Congress

Walter Zvonchenko, Theatre Librarian for the Kennedy Center Performing Arts Library, has prepared an article for a new journal *Special Collections*, edited by Lee Ash and devoted to library collections in the United States and Canada. Zvonchenko's article, "Theatre Resources in the Library of Congress," is a broad overview of collections of interest to theater and dance historians. The article will appear in Volume 1, Number 1 of the new quarterly journal. Subscriptions and information can be obtained by writing to Lee Ash, *Special Collections*, The Hayworth Press, Inc., 149 Fifth Avenue, New York City, New York 10010.

The Library of Congress has recently added a large collection of material relating to Emile Berliner (1851–1929). Berliner is best known today for his invention of the lateral cut disc gramophone record which became the basis for the modern recording industry. Berliner, who lived most of his life in Washington, D.C., was one of the most important inventors active in the fields of electricity, acoustics, and communications. In addition to the phonodisc, he is credited with the invention or perfection of a number of items including the loose contact transmitter which became the radio microphone, the "Gramophone," and acoustic tiles.

This collection which may appear unrelated to dance research may yield important information about dancers. The collection includes early gramophone records, many of which are experimental or unpublished recordings dating from the 1890s or earlier. There are a number of recordings of actress Ada Rehan from 1898, as well as records relating to the Berliner Gramophone Company of Montreal

made shortly after the company opened in 1900. Additionally, there are photographs, correspondence, scrapbooks and other memorabilia.

All of the material will be made available to qualified research scholars through the Motion Picture, Broadcasting and Recorded Sound Division and other specialized divisions of the Library.

The American Folklife Center of the Library of Congress inaugurated a summer series of outdoor concerts beginning in May and ending in October. Featured were Armenian music and dance, bluegrass and oldtime music, and zodic music from Louisiana.

Complimenting such concerts are the nearly 100 recordings of folk music, ballads, dances, instrumental pieces, and folk tales from the United States and other countries that have been issued as recordings from the Library. A free catalog of the selections is available upon request from the Recorded Sound Section, Library of Congress, Washington, D.C. 20540.

In preparation for the five-year review of photocopying practices required by the 1976 copyright law, the U.S. Copyright Office in the Library of Congress has begun a series of regional hearings to gather information concerning the effect of the new law on library procedures, user access to information, patterns in the publishing industry, and relationships with authors. Notices of public hearing are published in the *Federal Register*, and information about them can also be obtained by writing or telephoning the Office of General Counsel, Copyright Office, Library of Congress, Washington, D.C. 20559, tel. (705) 557-8731. G.S.

Dance Library honors Hanya Holm

Hanya Holm, pioneer modern dance choreographer, was honored July 27, 1980 by the Martha Faure Carson Dance Library, Colorado Women's College, with its Distinguished Service Award for her innovative choreography, dedicated teaching, and contribution to the American musical theatre. The citation was presented to Holm as part of the Hanya Holm Dance Festival celebrating her fortieth anniversary as teacher and choreographer at the Summer Dance Institute, Colorado College, Colorado Springs. Dr. Sherry Manning, President of the college, presented the citation which gave recognition to: *The Ballad of Baby Doe*, an opera commissioned by and premiered in Central City, Colorado (1956), music by Douglas Moore, lyrics by John Latouche, choreography

and direction by Holm; choreography for other productions including: *Kiss Me, Kate, Ballet Ballads, Metropolitan Daily, Orpheus and Eurydice, Trend, Camelot, My Fair Lady*; and former students including Alwin Nikolais, Murray Lewis, Don Redlich, Nancy Hauser, Glen Tetley.

The Martha Faure Carson Dance Library is an independent dance collection housed at Colorado Women's College in Denver. It is believed to be the largest dance collection in the United States, west of the Mississippi. The collection includes more than five thousand volumes, scores, films, photographs, posters and other dance-related material.

The Distinguished Service Citation to Hanya Holm was the second presented by the Library. The first was presented to dance critic and author, Walter Terry.

For additional information contact Justin W. Brierly, The Library, Colorado Women's College, Montview Boulevard and Quebec, Denver, Colorado 80220. MFC Dance Library

Smithsonian Institution

The Division of Performing Arts is offering two series of concerts devoted to the art of dance in its 1980–81 season. The now yearly *World Explorer* series featured *Kuchipudi*, ancient stories of South India, danced by Indrani, October 26. Other presentations will be *Kabuki Dance performed by Sachiyo Ito* February 22; *The Philippine Dance Company*, March 15; and *Kathakali* for a May/June date to be announced. All *World Explorer* concerts are held in Baird Auditorium in the Museum of Natural History.

The *American Dance Experience*, a new series, offered "American Tap Masters," September 8, in Baird Auditorium. The program featured George T. Nierenberg's award-winning documentary film, *No Maps on My Taps*, followed by a live performance with the film's stars, the legendary hoofers Howard (Sandman) Sims, Chuck Green, and Bunny Briggs. *Journal* readers are referred to Arlene Croce's review of *No Maps on My Taps* and other tap films in "Doing the Old Low Down," *The New Yorker*, April 28, 1980, pp. 133–36. On October 27, the Repertory Dance Theatre of Utah (RDT) re-created "Modern Dance in America: The Early Years" with works by Duncan, St. Denis, Shawn, Holm, Tamiris, Weidman, Humphrey, Horton, and Graham. As part of their Smithsonian residency, RDT gave two free concerts of the work of Ruth St. Denis, October 25, at the National Portrait Gallery as part of that institution's concert series, "Portraits in Motion." "Post-Modern

Dance: Douglas Dunn" is a Washington, D.C. premiere, January 12. Dunn and Deborah Riley, will present his three-act duet, *Foot Rules* with a special score by John Driscoll. The latter two groups appeared at George Washington University's Lisner Theater. The Hirshorn, home of the Smithsonian Institution's modern art collections, hosts the last of the series on February 23, "Dance and the Camera: Sage Cowles and Molly Davies," an experimental work with dance and film.

Both Smithsonian Institution dance series will be accompanied by a schedule of lecture-demonstrations, workshops, master classes, seminars, and film showings.

Further information on the two dance series, *World Explorer* and *American Dance Experience* can be obtained from Division of Performing Arts, Smithsonian Institution, Washington, D.C. 20560. G.S.

Conferences/Festivals

The twelfth biennial conference of the International Council of Kinetography Laban (ICKL) will be hosted by the Department of Dance at the Ohio State University, Columbus, Ohio, 13–24 August 1981. This will be the first time the Council has met in the United States in its twenty-two years of existence. The main objective of the Council is to encourage and guide consistent development in the system particularly in the unification of orthography and in standards of practice. Membership is open to anyone interested in the work of ICKL. It is of particular interest and value to those with advanced knowledge in the theory and practice of Labanotation/Kinetography Laban. It is important to join early in order to receive technical papers which will be discussed and to return comments on them before the conference. For information about the organization, write to the Secretary, Billie Lepczyk, 1800 Old Meadow Road, McLean, VA 22102; for conference details contact Lucy Venable, 554 South 6th St., Columbus, OH 43206 or phone (614) 469-9984.

L.V./M.J.W.

The 1981 ICHPER Congress will be held in Manila at the Philippine National Convention Center, July 20–25, 1981. The program will include a section on dance. For information, write to Dr. Adina R. Ferrer, Far Eastern University, Manila, Philippines. P-C.A.B.

The *Alumni Celebration Series 1980–81* is planned by the Department of Dance, College of the Arts, The Ohio State University to honor the achievements of *Helen P. Alkire*. Under her chairmanship, the dance

program at the Ohio State University has produced graduates of high caliber and has gained a reputation for the excellence of its faculty, students and productions.

The year-long celebration brings back to campus alumni who graduated prior to 1976 and features two types of concerts. One concert series involves performances by companies currently directed by OSU graduates. The second series is a quarterly concert program of solo, duo, and small group works. Also included are lecture/demonstrations, workshops, and seminars embracing all aspects of dance. Master classes in technique (ballet, modern, tap, jazz), technical production (lighting and sound), movement fundamentals, Laban Movement Analysis, video for dance, children's dance, and historical dance are planned.

The OSU Department of Dance *Alumni Celebration Series 1980–81* is funded in part by a grant from the Ohio State Arts Council. For further information, write Department of Dance, OSU or phone (614) 422-7977. I.M.

A *February Films Festival in Dance History* with guest lecturer, Dale Harris, was presented by the Five College Dance Department at Smith College February 18–19, 1980. Five programs of films were designed to indicate some of the principal ways in which the art of dance has developed in the twentieth century.

The Five College Dance Department is made up of colleges Amherst, Hampshire, Mount Holyoke, Smith and the University of Massachusetts. A press release titled "A Dance Film Festival: Not Just for the Record" by Joyce Caruso pinpointed highlights of the lectures by Professor Dale Harris. J.C.

The first *American National College Dance Festival* will be held at the John F. Kennedy Center for the Performing Arts, Washington, D.C. May 14–16, 1981. It will be presented by the Kennedy Center Education Program through its Programs for Children and Youth in cooperation with the American College Dance Festival Association. Student dancers from throughout the United States will be presented in concerts. The Kennedy Center Education Program also presents the American College Theatre Festival in its 13th year as of spring 1981. For further information, contact American College Dance Festival Association, Kennedy Center, Washington, D.C. 20566. J.K.

A seminar on applications of Laban Movement Analysis was held at the *Dance Notation Bureau*, June 13, 1980 preceding the annual general meeting and the fortieth anniversary celebrations of the Bureau. Papers discussed the use of Labanotation and Effort/Shape in identifying a variety

of dance forms and styles. The three papers were: "Labananalysis: Methodology for Dance Research" by Billie Lepczyk; "Notating Japanese Bon Dances as Performed in Hawaii" by Judy Van Zile; "Labanotation Scores as Resource for Analysis: An Examination of Relationships between Music and Dance in the Work of Doris Humphrey" by Stephanie Jordan. S.J.

Work in Progress

Judith O. Becker, associate professor of musicology, University of Michigan, School of Music, Ann Arbor, was awarded a grant from the National Endowment for the Humanities to prepare for publication fifteen essays and monographs on the history, theory, and performance of central Javanese gamelan music. The two-volume work, entitled *Source Readings in Javanese Gamelan Music*, publisher, the Center for South and Southeast Asian Studies of the University of Michigan, was scheduled for publication summer of 1980. D.J.H.

Judith A. Gray, Assistant Professor in Dance, University of Wisconsin-Madison, is currently engaged in research in the following: Dance Psychology – a book of selected readings in the area of dance and movement behavior; A Biography of Louis Chalif: founder of the Chalif School of Dancing; Barbara Mettler: her approach and materials of teaching dance. Proposed research is in the areas of dance teacher behavior; dance teacher evaluation. J.A.G.

Clifford R. Jones and Betty True Jones, currently teaching at the University of Hawaii, Manoa, are negotiating with publishers in India with reference to the four-volume work on Kūṭiyāṭṭam Sanskrit drama. One volume is a monograph on Kūṭiyāṭṭam; the other three include Sanskrit texts and English translations of two plays from the repertoire, accompanied by English translations of the relevant production manuals or *kramadīpika* (and an acting manual or *āṭṭaprakāra* for one important act) currently in use by Kūṭiyāṭṭam actors. These manuals have been handed down within the families of the traditional actors for centuries. This will be the first time that examples from this class of literature have been published in English translation. They provide in effect a link between such texts as the *Bharata Nāṭyaśāstra* (ca. 2nd century B.C. to 3rd century A.D.) and present-day practice. Clifford R. Jones is Coordinating Editor of the four volumes and author of the monograph; Betty True Jones is involved principally in the translation from Sanskrit and Malayalam of the acting/production manuals.

A fifth volume, now under preparation, will comprise three short monographs on ritual traditions of which dance and acting (as well as other art forms) are an integral part, giving evidence of the significant links between ritual and theatre. Four films (16mm color/sound) made in India during 1973–74 and 1975–76 document Kūṭiyāṭṭam Sanskrit drama and the three forms of ritual/theatre which are the subjects of these short monographs. Special study-guides will be provided for the films in addition to the above-mentioned publications. Both films and publications are a part of the results of the Project for the Documentation of Selected Ritual Art Forms as Communication Systems of Traditional Culture, supported by Smithsonian Institution and administered by the American Institute of Indian Studies. B.T.J.

Meredith Ellis Little, Christena L. Schlundt, Judith L. Schwartz are collaborating in a work entitled *French Court Dance and Dance Music in the Reigns of Louis XIV–XVI: An Annotated Bibliography of Primary Sources* edited by Judith L. Schwartz. Actually three related bibliographies (of roughly 600 items), the work describes printed (and some manuscript) sources originating in the period ca. 1643–1789, including choreographic documents, writings about dance, and relevant writings about music. Meredith Ellis Little's treatment of notated choreographies with music provides an annotated bibliography of printed and manuscript *chorégraphie* sources, followed by a thematic inventory of all choreographic sources that contain notated music, arranged by dance type. Christena L. Schlundt contributes an annotated bibliography of writings about dance and dance notation, and Judith L. Schwartz adds a similar bibliography of writings pertaining to dance music. These two include respectively dance and music histories, almanacs, dictionaries, encyclopaedias, performance and composition manuals, treatises on aesthetics and criticism, and biography. (Some theater materials also appear.) A checklist of composers of dance music and suites precedes a detailed index of names, subjects, and titles. Materials cited are in French, English, German, Italian, Spanish, Dutch, and Portuguese; all concern the French style of dancing.

Publication information not for announcement at this time. C.L.S.

Annette Macdonald, Department of Theatre Arts, San José State University, CA, spent August in Haiti continuing field work in Haitian Vodun and collecting interviews with Lavinia Williams. She is working on an article (or monograph) with both biographical and Haitian folklore focus. A second

article of her work is the "Dance History of the Bahamas." She has recently published "The Big Drum Dance of Carriacou," *Review/Revista Interamericana*, Puerto Rico, Fall 1979. A.M.

Vera Maletic, candidate for doctoral degree, The Ohio State University, Columbus, OH, is writing her dissertation on multiple methodologies for dance research. DNB Extension, 1979–80 Report, OSU

Ray Miller, Dance Co-ordinator, Creative Arts Department, Oregon College of Education, Monmouth, Oregon, is currently engaged in researching musical theatre dance on the Broadway stage 1914–1942 as preparation for writing a Ph.D. dissertation. Any information in this area would be appreciated. R.M.

Mary Skeaping is working on a translation of Gennaro Magri's *Treatise on the Theory and Practice of Dancing* (1779) and expects it to be completed late in 1980. This announcement is intended to dispel any impression that the project has been abandoned. M.S.

Requests for Letters: Currently there is available on film in North America very little showing the ballets of August Bournonville.

As it happens, Danish television has telecast over the last several years a considerable amount of Bournonville material. These programs have included direct transmissions from the Royal Theatre in Copenhagen showing the Royal Danish Ballet performing complete Bournonville ballets including *La Sylphide*, *A Folk Tale*, *Kermesse in Bruges*, *King's Volunteers on Amager*, *Napoli*, and others. There have also been documentaries on the choreographer and on the Bournonville daily classes.

Although there are a number of legal and financial difficulties in getting these programs released so they can be used for educational purposes in North America, Danish authorities seem quite willing to try – if the need for such films can be demonstrated.

If you would like to help demonstrate this need, please send me a letter, preferably on institutional stationery, stating two points: 1) You would like to use such films for your own students or for your own study (or both); 2) you would be willing to pay a reasonable rental fee for such use.

The letter should be headed "To whom it may concern," can be quite brief, and should be sent to: John Mueller, Dance Film Archive, University of Rochester, Rochester, NY 14627.

I will see that the letter gets to the correct Danish authorities and will keep you posted on the results. J.M.

Fellowships

The National Endowment for the Arts inaugurated a Work Experience Internship Program during summer of 1973. The program, renamed National Endowment Fellowship Program, schedules three sessions a year, thirteen weeks each. The fellowship stipend is \$3,300 and round-trip travel fare. Program and application dates for the two remaining 1981 sessions are: Summer, June 2–August 28, deadline January 9; Fall, September 21–December 18, deadline April 24.

Request for application form and information material should be addressed to Fellowship Program Office,

National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506.

Internships are available under the **Kennedy Center Education Program**. The sessions are three months, involve college credit and pay a stipend of \$600. Interns work with the staff of one of the following programs: Programs for Children and Youth, Alliance for Arts Education, American College Theatre Festival, and the National Aesthetic Education Learning Center.

Brochures describing the internship program and application procedures can be obtained from Evelyn Dewey, Internship Coordinator, Kennedy Center Education Program, Kennedy Center, Washington, D.C. 20566. E.B.

CORD members are urged to send information about their research papers presented at professional meetings, proposed research, and publications for inclusion in the Announcements section of the *Dance Research Journal*. Deadlines are on or before August 15 for December publication and November 15 for May publication. Keep in mind publication dates. Send to Elizabeth Burtner, Announcements Editor (address on masthead).

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