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# Announcements

Forthcoming International CORD Conference

**Trinidad, Summer, 1980**  
**Theme — Festivals: Celebration in Dance**

## Edited by Elizabeth Burtner

Contributors include: Miriam Morrison, R. John Wiley, Ingrid Brainard, Joyce R. Malm, Gretchen Schneider, Romanie Kramoris, Judith Lynne Hanna, William M. Litchman, Lona Jones, Christena L. Schlundt, Gloria B. Strauss.

## CORD News

### A Letter to the Membership of CORD

March 18, 1979

Greetings to all!

The first six months of my chairmanship have passed and the time has come, I feel, to speak to the philosophies and goals of CORD, to provide you with information about ongoing projects and activities, and to call all members to increased participation in the work of our organization.

CORD (the name has been officially changed to CONGRESS on Research in Dance) is, as you all know, an organization devoted to research in dance — research in all areas and all cultures and civilizations, past and present, East and West, town and country, court and theatre. There is a place for everyone, no matter what the emphasis of an individual's work might be: history or movement analysis, dance notation or anthropology, therapy, bibliography, computer technology, music and iconography, criticism, publishing, teaching and learning.

The highly successful conference in Hawaii with its Asian and Pacific emphasis as well as the recent, equally successful and well-attended meeting of the Dance History Scholars at Barnard College have shown the growing interest in research within the dance community itself and the interaction with related arts and disciplines. CORD by definition can and wishes to serve as a clearing house for all efforts on dance research: *Dance Research Journal* considers articles, book reviews and any kind of information you would like to share with our community of dancers and dance scholars. The *DRJ* now unmistakably reflects the increased intensity and maturity of research in dance; stringent academic standards are adhered to; factual knowledge and clear thinking, precise writing and solid documentation are expected of all who wish to publish. Dance research is the youngest of the academic disciplines; CORD's *DRJ* and the *Annuals* have helped to establish the validity of the movement arts as a field of scholarship and investigation. It is everyone's business to keep it that way.

In addition to publications, CORD provides a forum for the sharing and dissemination of information through its conferences. A major meeting takes place every other year, combining papers and practical workshops in dance and dance-related fields. In addition to such large scale events, regional conferences are now being planned to provide contact between members and an exchange of ideas at the local level. A calendar of such events is announced in the present issue; the membership is encouraged to attend gatherings near them and bring along a colleague. It has been said that one major conference every other year is not enough. The Board of Directors has considered this carefully but feels that the established conference rhythm should be maintained since the regional meetings and those with special focus will be a good

means of keeping the organizational momentum going and the exchange of ideas and work-in-progress alive in the interim.

The rewarding growth of CORD has led to the formation of special interest groups within. The Committee on Asian Dance and Research (CADAR) has been recently formed and we are at this moment hoping to see the dance historians in our midst united in their own chapter. I am convinced that sub-groups like these and others to come are the best possible way to serve dance scholars whose work is concentrated in a particular area. What unites us all is our interest in research in dance; what we individually wish to do will lead us into special interest groups and the concentrated efforts made therein. CORD can be the protective umbrella over all these activities; it will have a directory of all its members and affiliates and a general mailing list; the publications will accept contributions from all; the biennial conference will be all-inclusive.

The Board of Directors met in February in New York City. I would like to avail myself of this opportunity to thank every member of the Board for his/her invaluable contribution to the success of that gathering. The main points of the busy agenda were the proposal of Pergamon Press International to take on the publishing of *DRJ*, bibliographies, the 1980 CORD Conference papers, the establishment of a small-scale, inexpensive regular newsletter and, alas, finances. Let me take these up one by one.

We have entered into negotiations with Pergamon Press regarding the publishing and distribution of our *DRJ* (and, probably, the *Annuals* as well). The Board accepted the proposal after extensive discussion and with some modifications of the contract. On the whole, however, it was felt that dance scholarship could only profit from the assistance of an experienced professional publishing firm. CORD would, in any case, retain all editorial control.

Two bibliography projects are presently under way: the first is an independent undertaking, the second a CORD project. 1) Nancy Chalfa Ruyter has taken on the task of compiling a current International Bibliography of Theatrical Dance History: the Western Tradition. All members of CORD are encouraged to inform Ms. Ruyter of relevant materials as they encounter or produce them. Articles on dance history tend to appear in periodicals and journals of related fields (e.g., musicology, literature, anthropology, aesthetics) and in languages other than English. Keep track of these and be prompt in sending the information along to Nancy who has devised a very useful chart which will help you to get all the necessary data for entries down on paper. A copy of the form is included in this issue. 2) Through the gracious assistance and untiring efforts of Rhonda Ryman, CORD has been put in a position to tie in with the SIRLS computer bibliography project at the University of Waterloo, Canada. This will enable the dance community to keep abreast of publications in all areas of dance research and to obtain printouts of abstracts and/or entire articles upon request.

Not immediately a CORD project but certainly of great interest to us all is Christena Schlundt's forthcoming bibliography of French theatrical dancing and dance music in the late 17th and early 18th centuries.

The 1980 CORD Conference is in the talking stages. We are thinking of placing it physically in the Caribbean. It will not, however, be a predominantly ethnic event; court dance, 19th century and contemporary dance, American dance history, effort/shape, notation, movement analysis, film, et al. will find their place in what we hope will be a stimulating

and thought-provoking experience. Precise dates and place will be announced later.

Many of us have long regretted the lack of communication of CORD news on a regular basis. The *DRJ* has valiantly tried to cope with the task of informing the membership of events, work in progress, meetings other than our own, etc. But the journal comes to us twice a year only and in the meantime things are going on that are of interest to us and that we often miss because we don't hear about them early enough. The projected newsletter, typewritten only and no bigger than two or three pages at most, will fill this gap. We hope to decide the details of production, editorship, contents at our next Board meeting and initiate action immediately. You are all urged to assist by letting us hear your news.

The Board spent much time and effort on making a sensible budget. The financial situation of CORD is precarious; this is nothing new – most scholarly organizations are faced with the same dilemma. In order to stabilize our budget we have reluctantly decided to raise the dues slightly and have also initiated serious fund-raising efforts. The credit for obtaining our most recent grants goes to Romanie Kramoris, our imaginative and hard-working Executive Coordinator. Others, we hope, will follow. But in the meantime all members should make it their responsibility to help: please be meticulous in the payment of your CORD dues, recruit new members – individuals as well as institutions, whenever possible – and assist the funding/grants efforts in whatever capacity you can. CORD is your organization; make it your personal business to help it along.

And this, I believe, is the main purpose of this lengthy message: your ideas and involvement are needed in CORD. Decide what you would like to do, find out what you can do and then go ahead and do it! CORD is fortunate to count among its members some of the leading people in all areas of dance research, but if it is to be first-class as an organization, all who are part of it need to do their share so that all may benefit.

Yours ever,



Ingrid Brainard  
Chairman of CORD

### Publications

Two recently published Dance Research Annuals (DRA), number IX *Essays in Dance Research*, ed. Dianne L. Woodruff and number XI *Psychological Perspectives on Dance*, ed. Ruth E. Priddle, have been distributed to CORD members 1976-77 and 1977-78 respectively. Current members will receive a projected forthcoming annual number X. For all publications, see CORD Information.

### Correction for DRJ 10/2

In Sally Sommer's report "Working Your Way Through Paris Libraries," the introductory note refers to the author's *two-week search*. That should read *ten-week search*.

The following credit was inadvertently omitted: Irene Politis is the autographer for the Labanotation scores in Emma Lewis Thomas's article "Music and Dance in Boccaccio's Time," Part II.

## Appointments

**Editorial Board:** Betty True Jones and Jeanette Roosevelt will prepare for publication the papers presented at the ADG/CORD Dance Conference, Hawaii, August 1-7, 1978; and Ruth K. Abrahams heads funding for CORD. See CORD Information for full listing of Editorial Board and Committees.

**Elizabeth Burtner** was officially named the CORD representative to the Assembly of National Arts Education Organizations. She has served in an acting capacity at the request of former CORD Chairperson, Maxine Sheets-Johnstone. Naima Prevots, CORD secretary is the alternate representative. Ms. Burtner has also been named Director for 1978-79 of Regional CORD Conferences.

**Patricia A. Rowe** will complete the term for Maxine Sheets-Johnstone as past-Chairperson of CORD. The term ends September 1, 1979.

**Dance Research Journal Staff:** Gretchen Schneider, Associate Editor, *Dance History*. She is a Pre-doctoral Fellow with Division of Performing Arts, Smithsonian Institution, 1978-79; doctorate to be awarded in "Cultural History of Theatre and Dance" by the University of California at Davis. She has served as a teacher in the Graduate Department of Drama, New York University, spring 1978; Associate Curator of History for the Oakland Museum, California, 1968-1973; choreographer for Interlochen National Music Camp, 1968; Board of Directors and performer with the Sacramento Ballet, 1977-1978. Author of "Pigeonwings and Polkas: The Dance of the California Miners," *Dance Perspectives*, 39, Winter, 1969; "Society, Souvenir, and Celebration 1876: The Two-Hundredth Performance of Daly's PIQUE," *Southern Theatre Quarterly*, August 1977; "Mrs. Adams' Ball: National, Social and Political Arena in Early 19th-Century America," ADG/CORD Dance Conference, Hawaii, 1978. She participated in the regional CORD/GWU *Workshop on Research in Dance*, George Washington University, October 14, 1978 and was chairperson of a panel on "Extensions of the Historian's Craft," at the conference on *Western Dance History*, Barnard College, February 17-18, 1979. Awards include American Society for Theatre Research Fellow 1976.

A **Finance Committee** was created at the meeting of CORD's Board of Directors, New York University, February 23-25, 1979. Its duties include planning of the annual budget, ongoing analysis of CORD's financial state and needs while keeping a close working relationship with the Committee on Funding. Members are listed in CORD Information.

## From Committee on Asian Dance and Research (CADAR)

### *A request for dance researchers and teachers of dance history and anthropology*

Since CADAR members belong to an international research community, an effort was made following the Hawaii conference to create an outline for study – a briefly sketched method, so to speak, that would be as useful for Japanese country dance or Balinese court dance as it would be for western art or theatrical dance.

At the recent Western Dance History conference at Barnard, Suzanne Youngerman also expressed the need for a method of studying dance that would be adequate on a cross-cultural basis. However, she did not present her outline

of such a method. We believe the outline below can be used to study dance in any society.

Thus far, Kapila Vatsyayan, G.B. Strauss, Selma Jeanne Cohen, the graduate seminar of York University and Carl Wolz (in that order) have contributed ideas to the following method.

We would like input from dance researchers and teachers of dance history and anthropology. Do you think this is an adequate method? Should students be required to prepare at least one paper following such a format before attempting more individualistic approaches? We welcome your response. Send to CADAR, c/o New York office of CORD.

## An Outline for the Study of Dance

1. Historical Background
  - a) Names, dates, places, critical comments of the period
  - b) Sources of reference – distinguish between oral and written traditions
2. Contextual Framework
  - a) As a dance relates to the religious, artistic, economic and social aspects of its culture
  - b) As this dance relates to the entire dance tradition of its society
3. Thematic Content (if appropriate)
4. Aesthetic Values
5. Formal Techniques
  - a) Significant postures and movements and performance style – descriptions can be verbal, pictorial or notational or a combination of these.
  - b) spatial arrangements – verbal, pictorial or notational, or a combination of these.
  - c) Character types, if appropriate.
  - d) Costumes, properties, make-up, masks – illustrations of c and d are useful.
  - e) Music
  - f) Training
6. Interpretation, summary and conclusion. G.B.S.

## CORD Members – Professional Activities

**Lucy Venable**, Director of Dance Notation Bureau Extension for Education and Research, Department of Dance, The Ohio State University, on leave of absence 1977-78, spent the year in Lincoln, Nebraska, studying the Alexander technique with Marjorie Barstow.

**Miriam Morrison**, Dance Ethnologist, participated in the inaugural program of the Asian Arts Academy at San Francisco State University, June, 1978. The Academy is a joint project of the University and the Center for World Music, Berkeley, California. She taught three lecture courses, *Survey of Asian Dance*, *The Arts as Cultural Expression* and *Asian Performing Arts*; acted as coordinator of a film series; and performed *Golek*, a solo Javanese dance in the concert series.

Following the ADG/CORD Co-conference in Hawaii, which Ms. Morrison helped to organize, she joined Robert



E. Brown of the Center for World Music to escort a group of 24 persons on a performing arts tour of Bali and Java. The group spent a week on each island. In Bali, the current popular repertoire of dance and music compositions as well as the recently revived Palace Legong dances were presented to the visitors. In addition, the group was privileged to see a performance of the rare classical theatre form, *Gambuh*.

The group then travelled to central Java, center of Javanese court dance and music. In the city of Yogyakarta, a special program was selected, allowing the group to see the major dance genres of the Yogyakarta Palace. Also, a dance-drama was specially choreographed by Yogyakarta's most prolific choreographer, Rama Sasmintamardawa. In the court center of Surakarta, the group was given a guided tour through the Palace of Prince Mangkunagara, the birthplace of the exquisite song-dance-drama, *Langendriyan*. These are but a few of the highlights. Following the tour many of the participants stayed in Indonesia taking dance and music lessons arranged for them by the tour organizers. For further information, contact Dance Ethnology Programs, 1045 Peralta Avenue, Albany, California 94706.

In May-July 1978, **Roland John Wiley** visited Leningrad and Moscow under the auspices of the International Research and Exchanges Board (IREX) with the Academy of Sciences of the USSR. The subject of his research was the ballets of Tchaikovsky. On March 29, 1979, at the Carnegie International Center, New York City, he reported on the results of his research in a talk on "Prospecting for Russian Ballet." The presentation, followed by a reception, was made possible by IREX with a grant from the William and Mary Greve Foundation.

IREX is the principal U.S. organization conducting scholarly exchanges and collaborative projects with the USSR and Eastern Europe. Many of the participants, both American and foreign, work on projects of direct concern to professional and specialized audiences. Presentations, such as the lecture by Dr. Wiley and others, are made with the purpose of making the results of projects available to select audiences and to give scholars involved in projects the benefit of feedback from their colleagues.

Dr. Wiley is presently a Mellon Faculty Fellow in the Department of Music at Harvard University, on leave from the University of Michigan at Ann Arbor. His current research involves productions of Tchaikovsky's ballets in the Russian Imperial Theaters. He has written and lectured on Russian music and ballet, and is preparing a study of Tchaikovsky's ballets for Oxford University Press, London. *Two Essays on Stepanov Dance Notation* by Alexander Gorsky, translated by Dr. Wiley was published by CORD, 1978. He also serves on the CORD Board of Directors.

**Ingrid Brainard** taught 15th century dance at the Castle Hill Early Dance and Music Week, Ipswich, Massachusetts, July 8-15, 1979. In addition to Early and High Renaissance dance, as well as Baroque dance having been taught, instrumentalists (recorder, shawms, viols, lute, etc.) and singers had opportunities to take lessons and to play in small ensembles. She also taught dances of the Renaissance (1400-1650) during the Early Music Summer Workshop of the American Recorder Society at Hampshire College, Amherst, Massachusetts from August 12-26. The American Recorder Society, Inc., is located at 141 West 20th Street, New York, N.Y. 1001.

Dr. Brainard's article, "The Role of the Dancing Master in Fifteenth Century Courtly Society," in *Fifteenth Century*

*Studies* vol. 2 (UMI: Ann Arbor, Michigan, 1979) pp. 21-44, is now available. She points out that the same volume contains an article by Tilde Sankovitch, "Death and the Mole: Two Fifteenth Century Dances of Death," pp. 211-217, which might be of interest to *DRJ* readers.

**William Malm**, professor of music history/musicology, University of Michigan, lectured on Japanese *Bugaku*, University of Maryland, October 5, 1978, and repeated the lecture at University of Michigan, October 8. From October 9-24, he participated in the Musicultura Conference in Brueklen, Holland, at the Edwin Van Beinum Foundation. His topic was modern composition and nationalism in developing nations. Professor Malm, who is president of the Society for Ethnomusicology, gave two speeches during the group's annual meeting in St. Louis, October 26-29. From November 13-15 he presented 5 lectures at the Foreign Service Institute, Washington, D.C., on music of the areas to which the State Department was assigning personnel.

**Gretchen Schneider** is on special contract with the Music Division, Library of Congress to collect and annotate *Nineteenth Century American Dance Instruction Books*. A *catalogue raisonné* is slated to be published in 1982 and will include those books found in the Library of Congress as well as in other libraries. It will bring together for the first time an overview of the literature on classical as well as popular dance techniques, teaching practices, steps and forms. Various forms of literature will be included: European manuals and treatises if they are printed in the United States or clearly marked, or catalogued, as having been brought to the United States near the time of their publication; pamphlets, copyright dances, holographic and one-sheet rules and notations; the work of American and foreign-born dancing masters who practiced and printed in the United States. Annotations will include: author (pseudonyms, biographical information known, location of dance studios, related publications and publications not on dance); title; dedication (and owners of book when available); copyright information (date, number, place, edition); publisher (printer, date, address, catalogue of other publications, ads, price, distribution, associated sales ephemera); author's stated reason for writing book; contents of book (history of dance, dance techniques given or apparent, criticism of current or past dance/dancers, dance types, illustrations – by whom, type medium, usefulness); teachers, derivations, and other influences apparent or noticed; notation used (description, limitations, extension/insights).

Persons with suggestions or with information of rare or unusual literature in this area who wish to add their findings to this project, write to Ms. Schneider, P.O. Box 23043, Washington, D.C. 20024. Contributions will receive credit in publications. G.S.

**Jill D. Sweet** has been named one of three resident Weatherhead Scholars at the School of American Research in Santa Fe, New Mexico.

## Grants

A grant of \$1200 from the New York State Council on the Arts (NYSCA) was awarded by the Coordinating Council of Literary Magazines (CCLM) to co-editors Nancy Reynolds and Dianne L. Woodruff toward the publication of *Dance Research Journal*, vol. 10/2, 1979. A further grant of \$2500



was awarded by NYSCA toward furthering the purposes of CORD. Both proposals were written and submitted by CORD Executive Coordinator, Romanie Kramoris.

### Regional CORD Conferences

It was decided by the Board of Directors at the February, 1979 meetings to make regional conferences part of the CORD structure. They will alternate with CORD's international conferences which are held every other year.

The purpose of the regionals is to contribute to the realization of the objectives of CORD and give the organization more exposure. They involve a search for a reliance on expertise and resources in one's own community and a collaboration with CORD.

The first of such events was the CORD/George Washington University "Workshop on Research in Dance," October 14, 1978. Two others took place on May 5, 1979: CORD/Temple University (Maxine Sheets-Johnstone) "Illuminating Dance: Philosophical Inquiry and Artistic Criticism," and CORD/University of Michigan (Joyce R. Malm) "Research in Dance and Music" (focus on nonverbal process and/or product). A fourth session took place at the Seventh Dance in Canada Conference, June 27-July 2, University of Waterloo (Dianne L. Woodruff), with a one-hour panel on CORD's role as an organization with focus on publishing research and a display of CORD publications.

In the fall of 1979, regional CORD meetings will take place at the Departments of Dance at Goucher College (Chrystelle T. Bond); at California State University at Northridge (Nancy Lee Ruyter); at Duke University (Julia Wray), University of North Carolina (Gay Cheney) and Susan W. Stinson; and the Department of Theater, S.U.N.Y. at Binghamton, N.Y. (Percival Borde).

To present a regional conference or workshop, in collaboration with CORD, contact Elizabeth Burtner, Director, 1400 Stuart Road, Herndon, Virginia 22070.

### Assembly of National Arts Education Organization (ANAEO)

This Assembly, of which CORD is a member, met February 22-23, 1979, Washington, D.C. The principle activity was the opportunity for leaders of Assembly participant organizations to visit with members of congress for the purpose of discussing legislation and federal policy issues relating to the arts in education. Two briefing periods prior to congressional contacts were held the first day of meetings: one on the White House Conference on the Arts, and a cabinet-level Federal Department of Education; the second on appropriations for National Endowments for Arts and Humanities, and reauthorization of the Higher Education Act. Other matters included a report from the Caucus on the Arts in Higher Education, and a discussion of the Revised Concepts Outline regarding a comprehensive program of categorical support for arts education. The original Concepts Outline had been approved July 1977, at the first plenary session of the ANAEO.

The fourth plenary session (second day), was spent in meeting congressmen, or high ranking members of their staffs, at prearranged appointments with reports of those meetings made at a session of the Assembly later in the day. Sali Ann Kriegsman, in the absence of E. Burtner and

N. Prevots who were attending CORD Board meetings, was the representative for CORD.

An interesting 25-page compilation on *Information: Department of Education Legislation*, December 1978, can be obtained by contacting Bob Hefferman, Senate Governmental Affairs Committee Office, Room 3308, Dirksen Senate Office Building, Washington, D.C. 20510. Content includes a brief history of the legislation for past 125 years when the concept of a Cabinet-level Department was first on the boards. Contact Elizabeth Burtner for information about the Assembly.

### Current Bibliography Project

An Annual International Bibliography of Dance History: the Western Tradition is being compiled by Nancy Chalfa Ruyter. The annual bibliography, now in preparation, will include books and articles published in 1978. The following are some choices for categories of material and coverage prepared in February of 1979 using suggestions contributed by respondents to a proposal circulated in October of 1978.

Categories of material to include: bibliographies; reference works; historical sources; reprints, translations, new editions; general surveys; histories, criticism; biographies; autobiographies; diaries, memoirs; aesthetics; iconography, chronologies, miscellaneous.

Quality of material: superficial, inaccurate, popularized work should be included along with scholarly studies and identified as such.

### Coverage:

1. Prehistory
2. Ancient Middle East
3. Greece and Rome
4. Middle Ages
5. Renaissance
  - a) Italy
  - b) France
  - c) Spain
  - d) England
  - e) Other
6. Eighteenth Century
  - a) Theatrical Forms
  - b) Social Forms
7. Nineteenth Century
  - a) Theatrical Forms
  - b) Social Forms
  - c) Educational Forms
8. Twentieth Century (either broken down as nineteenth or as follows):
  - a) The ballet tradition
    - 1) Russia
    - 2) Western Europe
    - 3) North America
    - 4) Elsewhere
  - b) Concert dance
    - 1) Precursors of Modern Dance, 1890-1920
    - 2) Modern dance in N. America, 1920-50
    - 3) Modern dance in Europe, 1920-50
    - 4) Post-modern dance, 1950-
    - 5) Developments outside Europe/N. America

- c) Popular theatrical dance on stage
- d) Dance on film
- e) Dance for television and video (with subcategories for c, d, e)

Contributors should contact the compiler and indicate categories in which they wish to contribute. Send your name, address, zip code, telephone number(s) and the best time of day to call to: Nancy Chalfa Ruyter, 436 E. Arrow, Claremont, California 91711. Don't forget your postal code. A form devised for contributors is included in this issue. The project is entirely unfunded at the moment and contributors can help by copying the form for future use, inviting colleagues to participate, or making a donation to cover office supplies and mailing. (See page 91.)

N.C.R.

## Libraries, Archives, Research Centers, Institutions

### Opening of the Performing Arts Library of the Library of Congress and the Kennedy Center

The Librarian of Congress, Daniel J. Boorstin and Roger L. Stevens, Chairman of the Board of Trustees of the John F. Kennedy Center for the Performing Arts, hosted a reception to open the Performing Arts Library, March 8, 1979. The library is located on the Roof Terrace level at the east end of the North Gallery. Adjoining it are the new Terrace Theater and the Musical Theater Lab. The three form an interactive complex for ideas, performance, and innovation.

The new library will bring together the archival and program resources of the Kennedy Center for the Performing Arts with the extensive collection and specialized reference staffs of the Library of Congress. Material, facilities, and services are designed to serve the general informational needs of performing artists, audience members, visitors, and Kennedy Center staff. In addition, it is an open invitation to use the Library of Congress for extensive scholarly study or through channels, to be put in touch with performing arts collections across the country. The Arts Library houses a reference collection of 4,000 volumes and 300 periodical titles, a video display computer link-up with the Library of Congress, and equipment for listening to recordings on disc and cassette and viewing videotaped and filmed materials. A grant from the National Home Library Foundation will supplement the initial collection with important book materials, and a gift from the Recording Industry Association of America will enrich the disc recording collection. The Kennedy Center Corporate Fund provided financing for construction of the library and Lew R. Wasserman and Edith Wasserman provided for the furnishings.

The Performing Arts Library staff is as follows: from the Library of Congress Peter J. Fay, Librarian; Cynthia Barkley, Dance Reference; Richard Wilson, Assistant; and from the Kennedy Center, Geraldine M. Otremba, Liaison (and in charge of Kennedy Center Archives). Hours of service are: Tuesday, Thursday, Saturday 10:00 am – 6:00 pm; Wednesday, Friday 10:00 am – 8:30 pm; Sunday, Monday and holidays, closed. Users are also welcome to seek reference

assistance during those hours by telephone: (202) 426-6245, or by writing to the Performing Arts Library, Kennedy Center, Washington, D.C. 20566. E.B./G.S.

### Library of Congress: American Folklife Center

The center issues a free newsletter. To receive copies, write to American Folklife Center, Library of Congress, Washington, D.C. 20540. For background and content of the American Folklife Preservation Act, which established the center, see *DRJ VIII/2* 1976:45-50.

### The Smithsonian Institution: Divisions of Musical Instruments and Performing Arts (DPA)

Two dance programs at the Smithsonian Institution, Washington, D.C., illuminate use of historic styles of dance in museums. On February 18, 1978, in the music hall of the National Museum of History and Technology, Ann Jacoby, Director of the New York Baroque Dance Company, NYC; two members of the Smithsonian Institution staff, James Weaver, Associate Curator of the Division of Musical Instruments, and George Gelles, Special Consultant to the Division of Performing Arts, presented an informal concert based on their work with performance interpretation of Bach's Six Partitas. (The Partitas, played by Weaver, are now recorded and available in the Smithsonian record series.) Jacoby's dancing described musical phrasing, and Weaver used her movement suggestions to give insight into selected dances of the score. Jacoby said there was a problem finding Feuillet notation for Bach's dance music. Weaver commented that Bach had written the Six Partitas with dance forms in mind, not as music for dancers.

Quite opposite to the concentration demanded of the audience for the Jacoby-Weaver-Gelles lecture-demonstration, "An Evening of Victorian Dance" – dances popular from 1890 to 1910 – was held March 5 in the Smithsonian's Renwick Gallery across the street from the White House. Encouraged to appear in costume, a select crowd jammed the elegant upstairs salon under the watchful eyes of early Americans in paintings on the gallery's walls. The William Neeland family of Baltimore, accompanied by Charlie Cliff's Orchestra, demonstrated and led the dancing which included the waltz, polka, maxie, schottische and turkey trot.

For brochure of "The Smithsonian Collection of Recordings," write to: Division of Musical Instruments, Room 4123, National Museum of History and Technology, Washington, D.C. 20560.

DPA presentations for 1979 included *Egypt Dances* with Magda Saleh, and Walter Terry, commentator, January 26; Sun Ock Lee in concert of traditional and contemporary Korean dance, February 4; and *Yakshagana*, the dance-drama of South India, March 22. These events were part of the DPA's *World Explorer* concert series. G.S.

### San Francisco Dance Archives

The founder and director of the dance section of the San Francisco Archives for the Performing Arts is Russell Hartley, a former dancer, scenic and costume designer with the San

Francisco Ballet, and dance journalist, historian, and restorer of fine paintings. San Francisco City Librarian Kevin Starr secured the Archive space, with the cooperation of Mrs. Seymour N. Farber who helped put the Archive collection together, and Archive Assistant Judith Solomon.

Presented in the lively environment of a Victorian style room are memorabilia which give a panoramic view of the past 125 years of San Francisco dance: *Black Crook* performance programs from 1867, a Loie Fuller ashtray, autographed point shoes, gem-studded hair ornaments and fans, photographs, paintings and posters. The core of the collection is a 90-volume clipping file containing newspaper notices, programs, and other written documents on San Francisco dance, catalogued by date, from 1880 to the present. There is also a rare book collection of approximately one thousand volumes, donated by Mrs. James Bordero, former president of the San Francisco Ballet Guild. Also included are Hartley's personal files, collected during the past twenty-five years, containing programs, photographs, and newspaper clippings catalogued by dancer, ballet, dance company, and theatre.

The archives is located in the basement of the Presidio Branch of the San Francisco Public Library. It is open to the public Tuesday through Saturday, 1-6 p.m. All items to be consulted only on the premises. C.L.S.

#### The Lloyd Shaw Foundation, Inc.: Archives Division

The Lloyd Shaw Foundation (LSF), a nonprofit organization founded 1964, is based on the principles and philosophy of the late Dr. Lloyd "Pappy" Shaw. The Foundation has created an Archives Division dedicated to the establishment of an American Folk Dance Research and Resource Center, which functions for the benefit of dancers, leaders, teachers, students and casual observers of any facet of the folk dance in America.

The Archives Division, located at 1620 Los Alamos, S.W., Albuquerque, New Mexico, comprises Shaw's personal collection of dance books, notes, manuscripts, and memorabilia. Closely associated with the Archives at the same address, and available to its users, is the Dance Away Library, a private collection of 3000 books and other printed material related to dance.

The services of the Archives include: 1) Photography – any article or printed matter dated after 1900 will be xeroxed and earlier material will be microfilmed for the user at cost plus a small service charge (donation); 2) Question and answer – any specific inquiry mailed or phoned to the director will be answered as completely as possible (helpful if user would supply postage); 3) Publication – worthwhile monographs and articles will be published by the Archives (finances to be arranged with author); 4) Research collaboration – for a limited number of projects for which extensive Archives research would be required by the director and staff.

If the use of the Archives is by mail, it is advisable that the user obtain a copy of the basic catalogue with additions (36 pages plus 9 updated supplements) for \$5.50 prepaid. A forthcoming short history of the Foundation and of Lloyd Shaw is slated to appear in late summer or early fall, 1979. Any individual can avail him/herself of the materials and services of the archives by coming in person to the Division (hours are by arrangement with the director). The Archives' holdings are not limited to American square, round and contra dancing.

Although the Archives has the use of The Lloyd Shaw and the Dance Away Libraries, there is need for many kinds of materials – some seemingly worthless scraps of paper may be valuable to the Archives – and financial donations are tax-deductible.

The director of the Archives Division is William M. Litchman, Associate Professor of Chemistry, University of New Mexico. He has been calling square and contra dances for 20 years; has had his own group of dancers for 11 years; and has recorded for the LSF. His publications, in addition to 27 in the field of chemistry, include: "The Secondary Manual" *Lloyd Shaw Foundation*, 1972, 1977 (collaboration); two articles: "English Sources of the American Square Dance" and "French Sources of the American Square Dance," *Pageant Program of the 25th National Square Dance Convention*, Anaheim, California, June 1976; "The General's Ball," *Square Dancing* 28(9):22-, 1976; "Spanish Social Dancing in New Mexico, ca. 1840"; *Country Dance and Song* 9:28-31, 1978; *Index of the Northern Junket, Volumes 1-11, April 1949-December 1974* (see listing in Research Materials section DRJ X/2 Spring-Summer 1978:68).

For all correspondence regarding the Archives, its services, or donations and appraisals, contact Dr. William M. Litchman, Director, The Lloyd Shaw Foundation, Inc., Archives Division, 1620 Los Alamos, SW, Albuquerque, New Mexico 87104 (505) 277-5139 or Univ. N.M. (8 am-5pm) (505) 247-3921, Archives Division. J.L.H./W.M.L.

#### The American Dance Machine: Resource Archive Center

The American Dance Machine is a nonprofit corporation staffed by theatre professionals whose purpose is to reconstruct, preserve, instruct and perform in repertory the important choreography of twentieth-century American musical theatre and related media. It has three major projects, the central one being the Resource Archive Center (RAC) whose activities are: selection of works to be reconstructed, completion of individual histories of the works and search for reconstructionists, holding memory sessions, rehearsals of the work, documentation through video tape and Labanotation, cataloguing and storage in permanent archives. The second project issues from this core of data: creation of a repertory of reconstructed dances taught to a company of dancers who themselves become a "living archive," thereby providing the highest degree of visibility for the American Dance Machine. The third ongoing major project is the training facility created in order to provide qualified performers with professional level training and instruction in theatre dance and related areas.

Lee Theodore, Executive Director, heads a staff of 14. Administrative Offices: Harkness House, 4 East 75 St., New York, NY 10021 (212) 879-5750.

## Centenary Celebrations

The Laban Centre for Movement and Dance, London, England, hosts an **International Laban Centenary Symposium and Summer School** from the 10-27 July, 1979. These events mark the 100th anniversary of Rudolf Laban's birth.

The International Laban Centenary Symposium program, 23-27 July, includes seminars and workshops in education,



therapy, notation, industry and science and performance by delegates from Brazil, Canada, Europe, Israel, People's Republic of China, United Kingdom and the United States. Program events feature presentations by Sigurd Leeder and Lisa Ullmann, two of Rudolf Laban's first students, and the film of Jooss's *The Green Table* by Swedish choreographer/film maker, Birgit Cullberg.

For further information, please contact: The Course Secretary, International Laban Centenary Summer School & Symposium, Laban Centre for Movement and Dance at University of London Goldsmiths' College, New Cross, London SE14 6NW, England.

### **Bournonville Centenary in Copenhagen and New York**

November 30, 1979 marks the centenary of the death of the Danish/French romantic choreographer, August Bournonville. To celebrate this occasion, the Royal Danish Ballet, under the direction of Henning Kronstam, will present a week of Bournonville performances (including some works long out of the repertoire and especially mounted for this festival) from November 24 to the 30. Travel and program are now being arranged. For current information on events in New York and Copenhagen, contact Anne Obert Weinberg, 120 West 70th Street, New York, N.Y. 10023 (212) 874-4788.

## **Programs of Study**

**Performance Arts Archives and Collection Studies** is being offered at the University of Manchester. Several departments in the university, national museums and regional theatre companies are collaborating in a one-year diploma course which aims to train a limited number of people each year to meet the growing demand for specialists in the field.

For further information contact Dr. David Mayer, Department of Drama, University of Manchester, Manchester M13 9P1, England. J.L.H.

**Advanced Study Institute on Methods of Nonverbal Communication** will be held September 6-17, 1979, Montpellier, France, and will consist of a comprehensive series of lectures, workshops, and audiovisual demonstrations. Topics include: observational methods; audiovisual techniques; the measurement of face, body, voice, gaze; proxemics; the use of judgment studies, problems of assessment of multi-channel configurations and face-to-face interaction processes; ethnomethodological and structural approaches; sequential and cluster analyses. Directors: Paul Ekman and Klaus R. Scherer; sponsors are NATO Scientific Affairs Division and national funding organizations.

For information: Advance Study Institute, Paul Ekman, Department of Psychiatry, University of California, San Francisco, 401 Parnassus, San Francisco, California 94143.

J.L.H.

## **Arts in Education: Federal Level**

**Task Force on the Education, Training and Development of Professional Artists and Arts Educators** established in 1977 by the then-National Endowment for the Arts (NEA) Chairman, Nancy Hanks, made its final report December 2, 1978, to the National Council on the Arts (advisory body to the NEA). This was an open meeting with invitations to key people involved in arts education. The 90-page report, a comprehensive set of 53 recommendations for improving arts training is divided into two basic areas: professional artists and arts educators. After some heated discussion concerning audience development, the Council unanimously endorsed the recommendations in two separate resolutions: one dealing with professional arts training (only the exceptionally talented are entitled to training for becoming a professional artist) and one with audience development.

Current research and information pertaining to the education, training and development of professional artists is minimal. The report recommends that the NEA take the initiative in working with the National Institute of Education and the National Center for Educational Statistics (both in Department of Health, Education and Welfare), university or private research centers, associations of professional training institutions and associations of arts organizations and artists in sponsoring comprehensive research.

Copies of the full report may be obtained by writing to: Joe N. Prince, Special Assistant to the Chairman, NEA, 2401 E St., N.W., Washington, D.C. 20506.

**Arts Education Programs and Needs at the Elementary and Secondary Level:** A survey of state education agencies, December 1978 report, indicates that arts in the nation's elementary and secondary schools received renewed commitments from 31 State Boards of Education. The commitments took the form of adopted resolutions or policy statements supporting the arts in education. The survey was requested by the U.S. Office of Education's "Arts in Education Initiative," established in 1977 by the Commissioner of Education, Ernest L. Boyer. It was designed to obtain a national overview of the status of arts education in the program structures of the various State Departments of Education; to provide a better understanding of curriculum needs in arts; and to collect state views on needs for improving arts education. The survey, employing HEW's National Center for Education Statistics's (NCES) Fast Response Survey System (FRSS), was conducted by Westat, Inc., a research firm in Rockville, Maryland, under a contract with NCES.

Copies of a forthcoming final report on "Arts Education Initiative" and further information about this survey of FRSS may be obtained from the National Center for Education Statistics, 400 Maryland Ave., S.W., Washington, D.C. 20202.

The **Arts in Education Forum** was created by the U.S. Office of Education (USOE), Department of Health, Education and Welfare (HEW) as part of an arts in education priority established by Commissioner of Education, Ernest Boyer. The forum, composed of key individuals and organizations concerned with education and the arts, had its first meeting in Washington, D.C., September 20-21. Representation included 46 national organizations ranging from arts educators, administrators and performers, the handicapped,

business and industry arts education interests, higher level educators, and legislatures. The meetings resulted in a list of priorities: 1) training of professional artists, 2) school-based curriculum issues, 3) special populations (i.e., handicapped, gifted, etc.), 4) research, program development, evaluation, collection and dissemination of data, 5) community involvement, resources and 6) process management.

The forum was under the direction of USOE Arts Education Coordinator Gene C. Wenner. He has recently resigned to become president of the American Music Conference in Chicago. Lona Jones is acting in his place.

The **Working Group for the Arts in Education**, a committee of the Federal Council on the Arts and Humanities, formed at

the suggestion of the Commissioner of Education, Ernest Boyer, had its first meeting July 21, 1978. The Working Group consists of the principle officer and senior staff member of the following agencies: Institute of Museum Services; John F. Kennedy Center for the Performing Arts, National Endowment for the Arts, National Endowment for the Humanities, National Institute of Education, U.S. Office of Education, National Gallery of Art, and Smithsonian Institution.

For details concerning the purposes of the Working Group for the Arts in Education and copies of three progress reports to date, write to: Federal Council on the Arts and Humanities, Room 409, Old Executive Office Building, 17 and Pennsylvania Avenue, Washington, D.C. 20500.

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## Information Clearinghouse

Dance Research Journal would like to publish regularly notices of research projects in dance and related fields to enable scholars to share their work and avoid duplication. If you have a project, a recently completed theses or dissertation, or would like to request materials of the readership, please fill out the form and send it to the journal. Address your envelope to: Dianne L. Woodruff, Dance Department York University, 4700 Keele St., Downsview, Ontario M3J 1P3.

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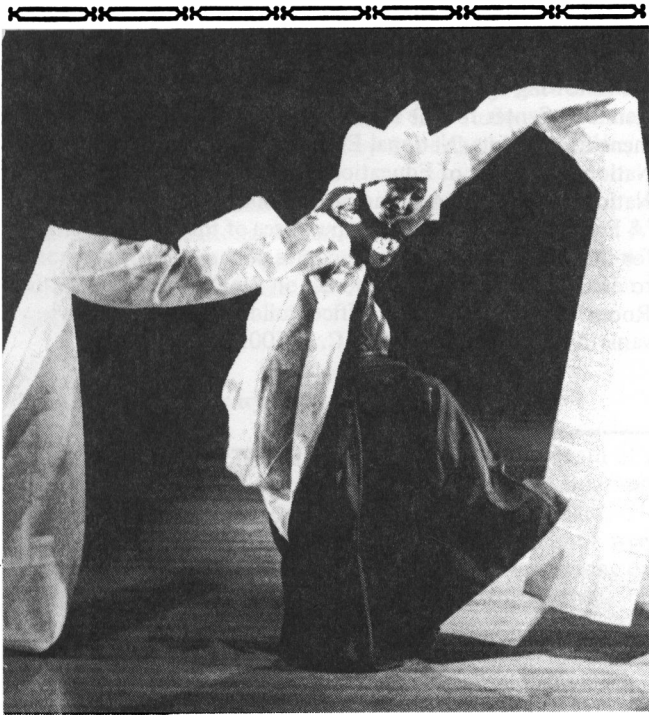
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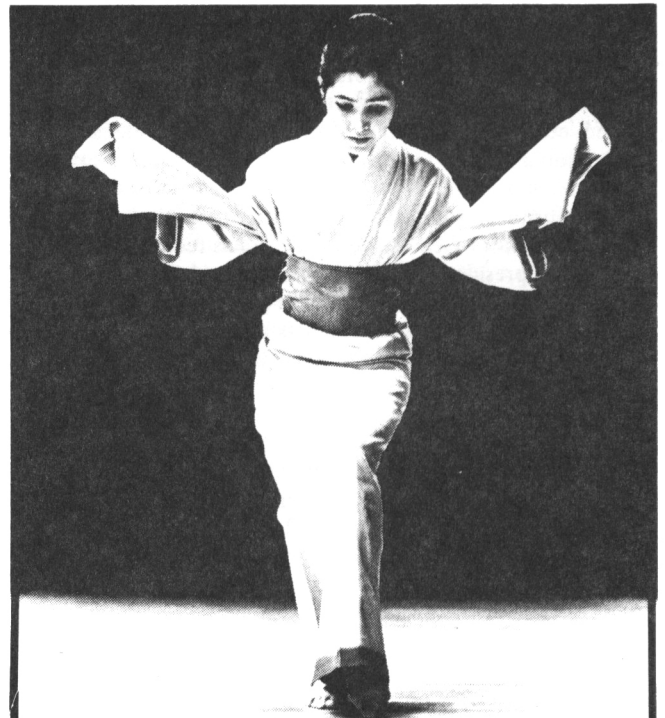
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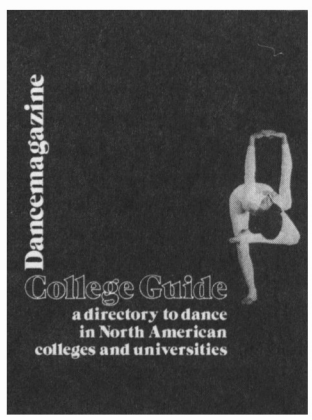
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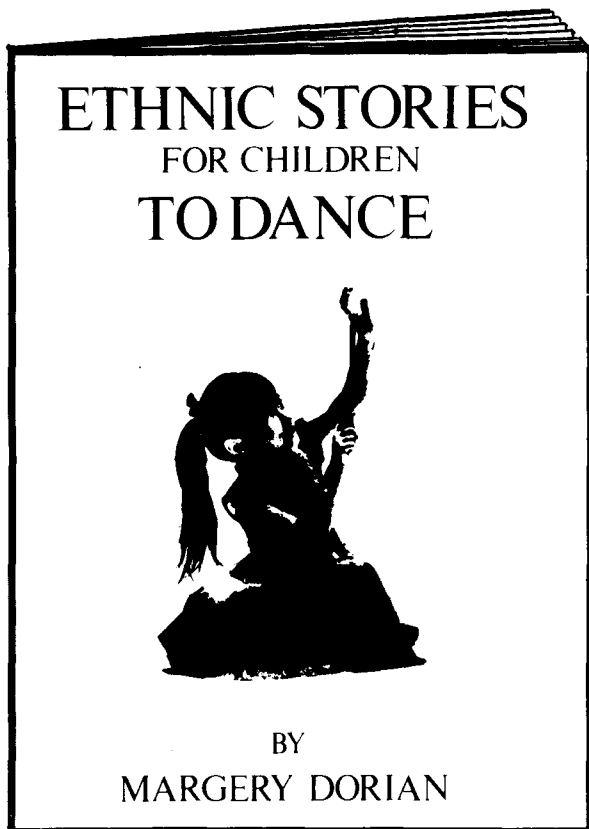
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## ABOUT THE AUTHOR

Margery Dorian is the author of "Telling Stories through Movement", and many articles on rhythm and dance. Currently teaching Rhythmics and Ballet at Hillwood Academic Grade School, San Francisco, Mrs. Dorian is a former director of the Children's Theatre in Carmel, California and the Pre-Ballet Department of the San Francisco Ballet School. She taught Eurhythmics at Oberlin Conservatory and in the Drama Department, Carnegie-Mellon University. A graduate of the Dalcroze School of Music in New York, she travelled to Geneva, Switzerland for a summer course with its founder, Emil Jacques-Dalcroze. To further her interest in choreography, Mrs. Dorian studied classical ballet at the American School of Ballet in New York and Modern Dance with Martha Graham, Doris Humphrey, Hanja Holm and Agnes de Mille.

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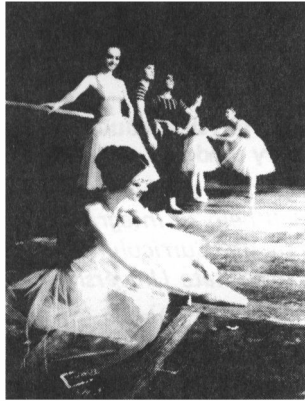
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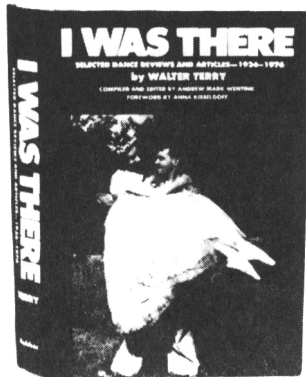
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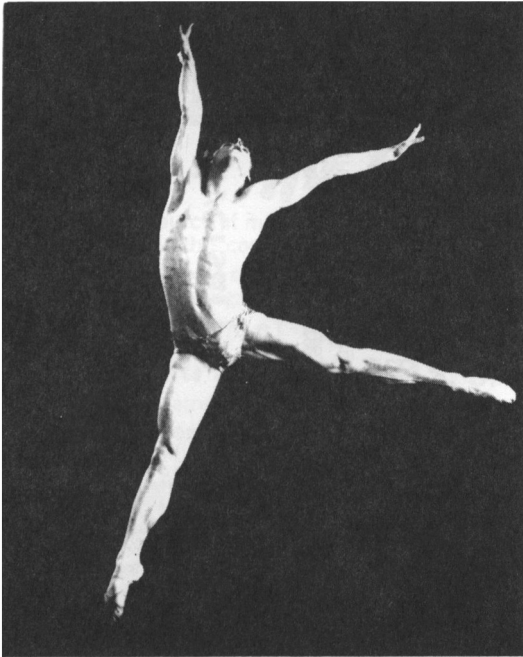
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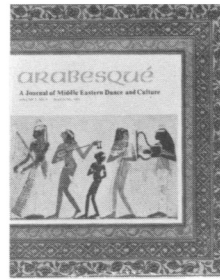
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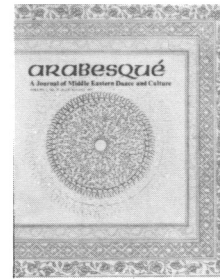
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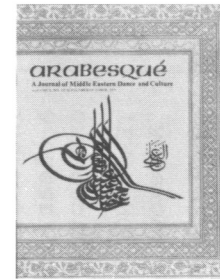
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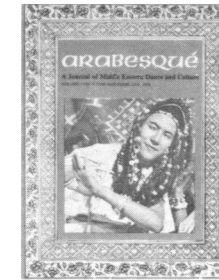
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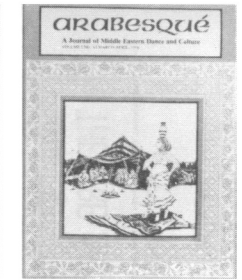
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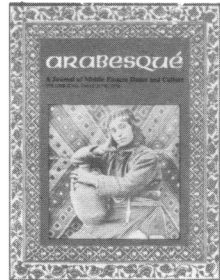
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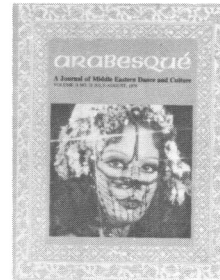
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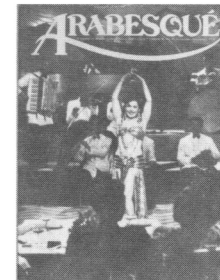
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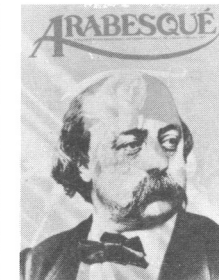
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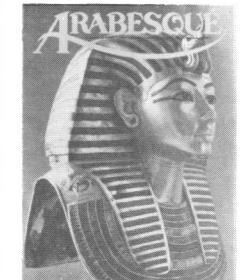
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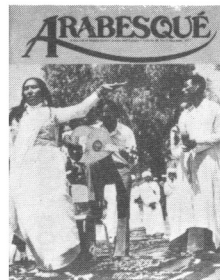
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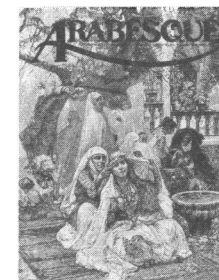
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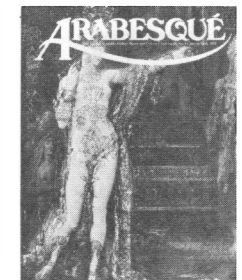
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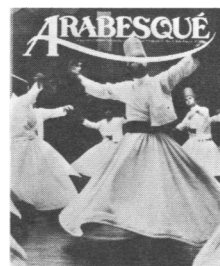
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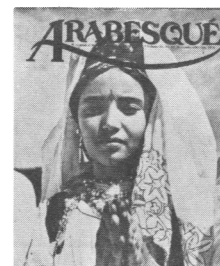
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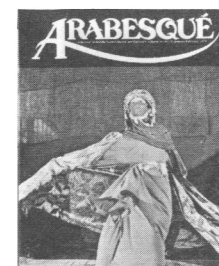
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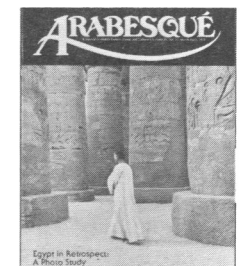
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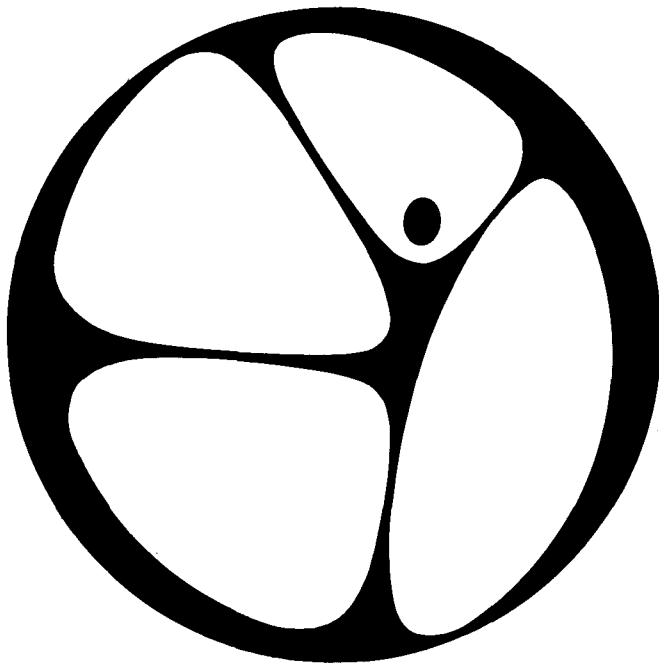
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