

A Guide for Contributors to Dance Research Journal

The Dance Research Journal is a refereed publication carrying original articles in dance and its related fields. Outside readers are regularly called upon to serve the referee process. Contributions for publication consideration are open to both members and non-members of CORD. At the time manuscripts are submitted, written assurance must be given that they have not been published, submitted, or accepted for publication elsewhere. Views expressed in published articles are the author's and not necessarily those of CORD or its officers. Articles and communications pertaining to DRJ should be sent to the editor as listed on inside cover of this journal.

Deadlines: Manuscripts will be considered at any time; deadlines for Research Materials, Reviews, and Reports are September 1 for the Spring issue and April 1 for the Fall issue.

Articles: Should contribute original material—be research reports, discussions of theory and methods, critical syntheses and evaluations of the state and knowledge or method in the different disciplines involved in dance research. Please submit an original, double spaced typescript *and* one copy (or two clear copies). All materials, including bibliography, notes, and long quotations, must be double spaced. Notes must be numbered consecutively throughout the article and typed on a separate sheet. Include footnote material within the text whenever possible. Manuscripts must follow the Chicago Manual of Style. Illustrative material, such as tables and maps, should be carefully done for photocopying. Photographs should have a glossy finish. All manuscripts must be accompanied by an abstract of 50-100 words and biographical information of four to six lines which includes current evidence of expertise in the topic of article.

Comments to the Editor: Readers' comments on Dance Research Journal material are invited in order to promote scholarly discussion and debate.

Reviews: State name of author(s) or editor(s), book title underlined (title of periodical articles in quotes, name of periodical underlined), place of publication, name of publisher, year of publication (vol./no./date of periodical), number of pages (or the pages if periodical article), hardback/paperback, price; approximate length should be 1500-2000 words (6-8 typewritten pages, double spaced) or shorter; scholarly in orientation. Use same format for films, etc.

Reports: Should include what, where, when, who, and how. Specify the relevance of the activity (conferences, descriptions of archives and collections, projects, developments of interests in the field, etc.) to dance research; related literature should be cited; usually 2-3 typewritten pages, double spaced.

Research Materials (annotated bibliography): Author(s) or editor(s) last name first; titles—book, underlined, periodical articles in quotes; complete data on publication; indicate photographs and illustrations; brief summary of work—concept, quality of documentation, bibliography; own value judgment (optional); up to 100 words in length. Use same format for films, etc.

Final Manuscript Approval: Authors of articles will have an opportunity to re-read their work after it has been copyedited. Such edited copy should be returned to the editor immediately with author's response to any editorial changes. Galley proofs will be provided for articles only.

Complimentary Copies: Contributors of major articles to Dance Research Journal receive three complimentary copies of the journal; reviews and reports, two complimentary copies.

Obituary

T. BALASARASWATI: 1919-1984

It is with deep sorrow that we announce the death of T. Balasaraswati, the distinguished Bharata Natyam artist, on February 8, 1984. Her career spanned some fifty years, and extended from a more traditional era to the present, when innumerable changes have taken place in the world of South Indian dance. T. Balasaraswati's debut in dance took place in the traditional manner when she was seven years of age. During her lifetime, Bharata Natyam moved from the temple and from private performances in the homes of royalty and

the wealthy aristocracy, to the theater, and indeed to the international stage. Balasaraswati's own inspired artistry was instrumental in the phenomenal expansion of interest in this classical form of dance, as audiences all over the world responded to the beauty of her creative interpretation and improvisation. She received the most prestigious awards that India can bestow. Besides her own school in Madras, she taught and served as artist-in-residence at Wesleyan University, the University of Washington, UCLA, American Society for Eastern

Arts, Asian Traditions, the American Dance Festival, and other institutions. The great tradition of Bharata Natyam as it was represented by this most distinguished of India's dance artists was passed on to Balasaraswati's daughter, Lakshmi. Balasaraswati herself continued almost until the end of her life to present private concerts, and to provide vocal accompaniment for her daughter's performance. Her death marks the end of an era; it is a tremendous loss to dancers and dance audiences everywhere.

Betty True Jones