

Announcements

Edited by Elizabeth Burtner

Contributors include: Nancy M. Bodenstein, Margaret Thompson Drewal, Elsie I. Dunin, Ninoska A. Gomez, Camille Hardy, Judith Brin Ingber, Valentina Litvinoff, Selma L. Odom, Naima Prevots, Patricia A. Rowe, Nancy L. Ruyter, Gretchen Schneider, Trudy Scott, Susan W. Stinson. Susan White. News releases: OSU College of Arts, Department of Dance; UI Center for the Arts News Service; UM School of Music; US Department of Education, NIE.

CORD News

Conferences

Among the plans for the Eighth International CORD Conference is the reconsideration of the once-postponed meeting, "Festivals: Celebration in Dance," planned for Trinidad, summer of 1982. As this issue of the Journal goes to press, the feasibility of Trinidad as the place for the conference is being investigated by a committee composed of Pearl Primus, Sondra H. Fraleigh, Annette Macdonald, Nancy L. Ruyter, and Trudy Scott. A decision will have been made at the November 1981 meetings of the Board of Directors.

Further information about the 1982 conference will be sent from New York office. E.B.

A CORD Regional Dance Conference, "Dancing into Marriage: Jewish Wedding Dances" will take place on June 27 and 28, 1982 in Minneapolis, Minnesota at the Jewish Community Center. A unique feature of the conference is its nonuniversity community affiliation, a first among CORD dance regionals.

Video and photography of Jewish wedding dances, an art exhibit in the Center's art gallery, and a display of wedding ritual objects will enhance the conference.

Scholars from throughout U.S. and Israel have been approached for input and encouraged to respond. A bibliography on Jewish wedding dances and publication of papers is projected.

Those on the planning committee include Judith Brin Ingber, Chair, CORD board member and researcher on Jewish dance who is also Chair of the Dance Committee at the Minneapolis J.C.C.; Professor Riv Ellen Prell, anthropologist in Jewish studies, University of Minnesota; Rabbi Moshe Silberschein; and Associate Professor Jonathan Paradise,

Jewish Studies, University of Minnesota.

Because of the unusual scope of the conference and the scholars working in Jewish dance living throughout the U.S., outside funding is being sought. Registration forms, stating the fee of \$30 for the two-day conference, giving highlights of the conference, and listing housing accommodation near the J.C.C. have been sent out to all CORD members.

For further information, contact Alice Bloch, Dance Director, Jewish Community Center of Greater Minneapolis, 4330 Cedar Lake Road South, St. Louis Park, Minnesota 55416 (612) 377-8330. J.B.I.

Publications

This volume of *Dance Research Journal*, 14/1&2 (Double Issue), marks the conclusion of the editorship of Dianne L. Woodruff. She has served in this capacity beginning with the publication of 10/2, Spring-Summer 1978, succeeding Elizabeth Burtner, first editor of the Journal. Under Woodruff and a staff comprised of three section editors (Book Review, Research Materials and Announcements), eleven Associate Editors with expertise in special areas, and four Research Materials Contributors, the Journal has developed professionally in content and format. The backlog of articles has grown, its publication date is regular, out-of-house display ads and open classified listings have increased significantly and have contributed to its financial support. The editorial home of the Journal has been York University's Dance Department in the Faculty of Fine Arts where support services have included a graduate assistantship and a stipend toward printing costs. CORD is grateful to York for its interest in and support of the Journal.

The search for an editor for *Dance Research Journal* continues as this issue of the Journal goes to press. Two qualifications for the position are required. First, the candidate must have editorial expertise; second, the ideal candidate should have the help of an office support system with access to volunteer assistance. All CORD members have received a communique concerning the position. For further information contact a member of the Ad Hoc Search Committee: Judith Brin Ingber, 2526 Kipling Avenue South, St. Louis Park, MN 55416; Patricia A. Rowe, Chair, Dance and Education Department, New York University, 35 West 4th Street, Room 675, New York, NY 10003; Jill Drayson Sweet, Department of Sociology, Anthropology, and Social Work, Skidmore College, Saratoga Springs, New York 12866. E.B.

The third issue of the CORD Newsletter will be published April 1982. Please send material by March 1 to Nancy M. Bodenstein, Editor, 60 Blaney Street, Swampscott, MA 01907. N.M.B.

Dance Research Annual XIII, Inventory of Fifteenth Century Bassetanze, Balli and Balletti in Italian Dance Manuals was scheduled for publication by end of 1981 for distribution to 1980-81 CORD members. The two-volume publication of selected papers from the Hawaii Conference entitled *Dance as Cultural Heritage: Selected Papers from the ADG/CORD Conference 1978* is progressing. CORD 1981-82 members are scheduled to receive the first volume, DRA XIV, before end of 1982. (From CORD Editorial Board Report, Summer 1981.)

P.A.R.

Members - Professional Activities

Odette Blum, OSU Department of Dance, has been granted a research leave for winter quarter 1982 to work on the Ghanaian dance materials gathered during a leave of absence grant on Ghana in 1975. DNB Extension, OSU

Margaret Thompson Drewal was invited by the Nigerian government to participate in a seminar on Ere Ibeji: Twin Memorial Sculptures Among the Yoruba held at the National Museum, Lagos, in April 1981.

With Henry Drewal, Associate Professor of Art History, Cleveland State University, and John Pemberton, Crosby Professor of Religion, Amherst College, Massachusetts, she was recently awarded an NEH Basic Research Grant for an interdisciplinary study entitled "Human Creativity and Cultural Dynamics in an African Society: Art and Religion of the Yoruba." Fieldwork for this project will be carried out in 1981-82.

Her book on the Gelede dance masquerade among the western Yoruba (with Henry Drewal) is being published by Indiana University Press. M.T.D.

Elsie I. Dunin attended a dance workshop in Ohrid, Macedonia at which she assisted as an interpreter for the Radost Ansemla from Seattle, Washington.

They were on tour in the Balkan countries. After her stay in Ohrid, she spent the remaining time of her annual two-months stay in Yugoslavia in the Dubrovnik area doing follow-up research. Her work is on

the comparative study of dance changes among the South Slavs in California and the South Slavs on the South Adriatic Coast. [See her article in this issue "Change in South Slav/American Dance."]
E.I.D.

The Washington Post published Judith Lynne Hanna's 19½ inch article arguing for government funding of the arts (October 10/20/81). She discussed the importance of the arts in communicating ideas, feelings, values, and identity as well as creating economic opportunities. Hanna pointed out the danger of the marketplace concept in arts financing and the relevance of marginal, avant-garde, and folk arts to the elite arts.

The White House telephoned Hanna; Frank Hodsoll, Reagan's choice for the head of NEA, requested a copy of her book, *To Dance is Human*.

Hanna is serving on the Montgomery County Council, Maryland, Task Force on the Performing Arts.
E.B.

Valentina Litvinoff, member of the faculty of the Omega Institute held at Bennington College summer 1981, taught two courses: 1) "Dynamics of Movement: Alexander Technique in Synthesis with Ideokinesis" and 2) "Laboratory in Choreography." Other summer activities included a seminar led by her on "Movement as Stimulus for Creativity" for the International Women's Writing Guild on Skidmore campus, the second occasion of her work with IWWG.
V.L.

Vera Maletic, Assistant Professor OSU, has prepared a work plan for a projected Ph.D. in Dance; developed a syllabus for Effort II and Space Harmony II; outlined several new courses: "Survey of Research Methods in Dance," "Descriptions of Choreographic Style," "Philosophy and Aesthetics of Dance," and "Video and Cine Dance." She contributed to the Laban Theory and Research Conference in Amherst, Massachusetts, June 12–14, 1981 sponsored by the Laban/Bartenieff Institute of Movement Studies and the Five College Dance Department of Hampshire College; and to the ICKL Conference (OSU), August 13–24, with a presentation, "Observational Recordings used for the Comparative Analysis of Style of Twyla Tharp and Dan Wagoner Choreography."
DNB Extension, OSU

William Malm, professor of musicology and director of the Stearns Collection of Musical Instruments, lectured on Japanese music at Virginia Union University, Richmond, July 10; at Harvard University, July 17; and at UCLA, August 28. September 24–26, he directed a conference on music instrument cataloging at the Wenner-Gren Foundation in New York.
UM School of Music

During the summer of 1981, Nancy Ruyter visited libraries and met with dance scholars in Finland, Sweden, Denmark, Netherlands, Austria and Yugoslavia collecting material for her work, *Annual International Bibliography of Dance History: The Western Tradition*. [See Part 1 of the Bibliography in *DRJ* 12/2 Spring-Summer 1980, pp. 23–31.]

In addition, she led a group of students on a 3-week folklore study tour in Yugoslavia where they attended an International Folk Festival in Zagreb and a course in Yugoslavian folk dance on Krk Island off the Adriatic Coast.
N.R.

Gretchen Schneider presented a slide lecture-performance entitled, "Minuets, Martha Washington Tea Parties, and Landings of the Forefathers: Colonial Revival Style and Meanings in Social Rituals," for The Henry Francis du Pont Winterthur Museum's "Conference on the Colonial Revival in America," November 13–14, 1981. Participating with Ms. Schneider for this two-day event were Catherine Turocy and her partner Roger Tolle of the New York Baroque Dance Company, and James Richman, harpsichordist. The program was an exploration of Ms. Schneider's interest in performance practice in the nineteenth-century and her current research on nineteenth-century views of eighteenth-century dances. Ms. Schneider's paper on this subject will be published in a book of the conference subjects. The program is also available for dance audiences.
G.S.

Lucy Venable attended the Third Annual Dance Medicine Symposium in Cincinnati, April 30–May 1; with Odette Blum served on the Professional Advisory Committee of the DNB which met in New York for a day in December and in June; served on the DNB Board of Examiners which certifies Labanotators and on the DNB Long Range Planning Committee. She taught an Alexander class for Paul Linden's Movement Awareness class in Physical Education and a guest class for the dance majors at the Ft. Hayes Career Center for high school students in Columbus.
DNB Extension, OSU

Libraries

University of Utah's Marriott Library has acquired two manuscript collections of significance to American dance history researchers: the papers of William F. Christensen and the records of Ballet West.

The Christensen collection includes scrapbooks of newspaper clippings, programs, records and photographs covering Mr. Christensen's vaudeville tours (1928–33); his ballet company in Portland, Oregon, the William F. Christensen Ballet (1934–39); his years with the San

Francisco Ballet in the 1940s; and his company in Salt Lake City, University Theatre Ballet, 1953–63, renamed Utah Civic Ballet in 1964, finally emerging as Ballet West in 1968.

The management of Ballet West, presently under the artistic direction of Bruce Marks, is now in the process of depositing their records at the University of Utah. Although the specific content and scope of their archival material is not yet known, the collection will include films, photographs and press scrapbooks.

When complete, these collections and their registers will be a valuable source of information concerning ballet's establishment in the western United States.
S.W.

Symposium

Movement: Expression and Psychological Well-Being was the title of a symposium offered during the XVIII Interamerican Congress of Psychology which took place June 20–26 in Santo Domingo, Dominican Republic. The invited speakers were Dr. Judith Lynne Hanna, University of Maryland, who spoke on "Identity, Defiance and Race Relations: Children's Spontaneous Dance"; Dr. Niniska Gomez and Dr. Diane Carrière, University of Montreal who presented their joint work on dancing in everyday life through their study of "Free Dancers in Discotheques"; and Dr. Erma Dosamantes Alperson, UCLA, who was unable to attend but sent copies of her paper on the profession of Dance Therapy. Gomez and Carrière also gave two movement workshops, one on "Dancing Our Daily Rituals" and another on "Movement and Expression," as well as a 30-minute dance performance of their most recent choreographic work. These events attracted a great deal of interest as witnessed by the numerous participants. Psychology students and practitioners from Latin American countries seem to be increasingly focusing on aesthetic activities and movement as a way of uncovering people's psychological realities.
N.A.G.

Work in Progress

Naima Prevots and Kayla Kazahn Zalk are collaborating on a book entitled *Rudolf Laban: Roots, Trunk and Branches* (projected publication, late 1982). The book studies the influences that shaped Laban's development as an artist and theoretician, places him in the context of his time, and looks at the current developments of his work. The *Roots* section deals with Laban's ideas in three major periods of development: his early background in Hungary and Paris, his years in Zurich and his emerging artistic maturity, his work in Germany and mature years as an artist. Laban's roots

Obituary

Irmgard Bartenieff (1900–1981)

On June 24, 1981, two months before her death, *CORD* presented to Irmgard Bartenieff the first Frances Steloff *CORD* Award. The award is an honorary and titular recognition for contributions in dance research.

Bartenieff's life work crystallized in applications and developments of seminal ideas of her mentor, Rudolf Laban, and in turn generated a quiet revolution in many areas of movement science and art. Her first full-length book, written with Dori Lewis, *Body Movement: Coping with the Environment* (1980), brings together the theory and practice of Laban Movement Analysis (a confluence of Effort/Shape and her own approach to body re-education, Bartenieff Fundamentals).tm

Born in Germany, she began working with Laban in 1925. Her interests in art, biology, and dance quickly focused on a life's work grounded first in Laban's own experiments in dance writing, movement analysis, and choreography. In the US, after 1936, she worked as a masseuse and was a founder of the Dance Notation Bureau. She also co-authored the first book on Labanotation published in North America. She completed training in Physical Therapy (NYU, 1943) and began a 20 year period of work in various hospi-



Photo: Deborah Day

Irmgard Bartenieff, 1978

tal settings with polio patients and the mentally and physically handicapped. In these settings the core of Fundamentals developed. She saw physical therapy (and all movement education) not as the training of separate levers and fulcrums, but as a process of three-dimensional connectedness. She sought to mobilize the whole

body in space and time, encouraging the total organism to support its movement.

She resumed work with Laban and with Warren Lamb in the 1950s and collaborated on the Choreometrics project, 1964–66 with Alan Lomax, et al. The first curriculum in Effort/Shape training was codified by Bartenieff with Martha Davis and Forrestine Paulay in 1965 and is now taught at the Laban/Bartenieff Institute of Movement Studies (LIMS) in New York as the Certificate Program in Laban Movement Analysis.

Bartenieff's professional affiliations culminated as Founder and President of LIMS. She belonged to the American Physical Therapy Association, the American Dance Therapy Association, the Dance Notation Bureau, and the Society for Asian Music. She was a registered physical therapist and a registered dance therapist (DTR) as well as a Master Member of the Laban Art of Movement Guild and an Associate Member of the International Council of Kinetography Laban. A member of *CORD* since 1967, she served two terms on the Board of Directors, 1972–78, participated in committee work and contributed as a Sustaining Member.

Irmgard Bartenieff was a pioneer scholar of human movement and of the refinement of a language to communicate its endless complexities.

Dianne L. Woodruff

have four major areas of conceptual linkage with the avant-garde of Europe 1909–29 and are discussed as four major themes in his work. *Trunk*, the second part, includes an artistic chronology and interrelationships with theoretical constructs. *Branches* has its focus on current developments such as the movement choir, therapy, and the work of Irmgard Bartenieff. N.P.

Trudy Scott is a candidate in the Ph.D. program in Performance Studies, New York University. The area of her dissertation is "Orientalism: the Influence of Asian Culture on American Dance of the Nineteenth Century." T.S.

Susan W. Stinson, Dance Division, University of North Carolina at Greensboro, is currently engaged in research on the "Implications and Limitations of Piagetian Theory for the Teaching of Dance." She will present a paper on this subject at the international conference on Dance and the Child in Stockholm, Sweden, mid-August 1982. Still in progress is a book on dance in pre-school. S.W.S.

Roland John Wiley, associate professor of music history/musicology, University of Michigan, is on sabbatical leave during the 1981–82 academic year, completing his book on Tchaikovsky and Petipa. UM School of Music

Charles Scribner's Sons announces plans to publish the first comprehensive multi-volume reference work on dance, *The International Encyclopedia of Dance*. The work will be produced under the auspices of the Dance Perspectives Foundation, an organization devoted to the encouragement of dance scholarship. The Research Materials Program of the National Endowment for the Humanities, an independent federal agency, has awarded the Dance Perspectives Foundation a grant for the editorial preparation of the work which is intended to meet the research, study, and reference needs of the serious student, the scholar, and the general reader.

Selma Jeanne Cohen, former editor of *Dance Perspectives* and one of the major forces in the establishment of dance scholarship in the United States, is editor of the project. Discussing the project, Dr. Cohen said, "The encyclopedia will bring together for the first time a vast quantity of information, logically organized and easily accessible. Much of this information has hitherto been scattered, difficult to find, or known only to a few specialists."

The *International Encyclopedia of Dance* will comprise four volumes plus an index volume, projected for publication in 1984. International in scope, it will cover western theatrical dance, theatrical

dance of the non-western world, ritual and recreational dance, and more. Entries will be arranged alphabetically and will range from brief definitions to comprehensive essays on historical subjects and thematic motifs. Articles will be accompanied by an extensive list of references which will include bibliographies, as well as non-book sources such as films, recordings, and notated scores. Detailed chronologies will be given wherever relevant and the encyclopedia will be extensively illustrated.

Clarification: The bibliography on Jewish dance mentioned on page 59 of the 13/2 Spring *DRJ* was prepared by Jill Gellerman and Judith Brin Ingber from sources on Jewish dance found in several collections of the New York Public Library, holdings of the YIVO Institute for Jewish Research and from scholars engaged in Jewish dance research. Published in the spring *Jewish Folklore and Ethnology Newsletter*, it bears no connection with the Jewish dance bibliography in preparation at the Dance Collection of the New York City Public Library. This was initiated by the late Fred Berk who completed most of the task of assembling and codifying information from the New York Public Library's *Dictionary Catalog of the Dance Collection*. J.B.I.

Theses-in-Progress, York University 1981–82

Katie Adelman: The Critical Writings of Cyril Beaumont (topic); Betty Bourne: Ashton's "The Dream": An Analogy with Shakespeare's *A Midsummer Night's Dream* (title); Susan Foote: Lady Lilly Grove Frazer, author of *Dancing* (1895) for the Badminton Library (topic); Laurinda Hartt: Bob Fosse and Dance in Film: The evolution of a Choreographic Film Style (title); Rosemary Jeanes: Tradition and Learning in Odissi Dance of India: An Interpretation of *Guru-shishya parampara* (title); Laurel Quinlan: The Dance Writings of Edwin Denby (topic); Ellen Shifrin: The Iconography of Traditional French-Canadian Social Dance (title); Libby Smigel: A Reinterpretation of ancient Greek dance terminology and its application to the chorus of Aristophanes' *Thesmophoriazusai* (title); Janet Wason: Reconstruction of a late 16th c. Milanese court dance by Cesare Negri, "Il Torneo Amorofo" from *Le Gratie d'Amore* (1602) (topic).

Author's Query: For a study of the dancer, Maud Allan (1873–1956) I would appreciate any information on her life. I am especially interested in locating her papers and any surviving colleagues, friends or relatives. Carol Bishop, 32 Columbine Ave., Toronto, Ontario, M4L 1P3.

Arts in Education

University Projects

The University of Iowa Dance Program was host to guest lecturer and teacher, Madame Xu Shu-ying, August 26–October 30. Madame Xu is considered the foremost scholar and teacher of folk dance in the People's Republic of China, has been a pioneer of dance education in China, is associate dean and founding member of the College of Beijing Dance Academy – the first Chinese institute of higher education in dance. Her visit to the United States is the first by an academic dance authority from China.

During her stay at the UI, she participated in early attempts to notate Chinese folk dance, in cooperation with UI faculty and the Dance Notation Bureau.

Mme Xu was accompanied by Kao Tu and Hu Ertung, two prominent young professional dancers, from the Beijing Dance Academy. Both are remaining with the UI Dance Program throughout the 1981–82 academic year to share their expertise and to study American modern dance.

The visit of Madame Xu and her colleagues was arranged by the U.S.–China Dance Exchange Program at the UI, co-directed by Judith Allen of the Dance

Program and modern dancer Lan-lan King. Through three visits to China, King has established cordial ties with the All China Dancer's Association and the Ministry of Culture. It is through her efforts that the UI has the only U.S. organization for dance exchanges between the two countries. King founded the U.S.–China Dance Exchange Program to further understanding between the peoples of the United States and China. The program's practical goal is to develop exchanges in all aspects of dance, including performances, teaching and educational materials.

The Dance Exchange Program is sharing Madame Xu's visit with academic institutions and professional ballet companies throughout the United States. This includes ballet companies in San Francisco, Los Angeles, Des Moines, dance programs at midwestern and southern colleges/universities, activities in New York sponsored by the Asia Society, and a weekend of lectures and performances at the Boston Museum of Arts.

This nationwide itinerary arranged by the U.S.–China Dance Exchange Program is sponsored by grants from the Northwest Area Foundation, Iowa Electric Light and Power Company, Pan American Airways, Deere and Company, the Gardner and Florence Call Cowles Foundation, First National Bank of Iowa City and Florence Ingham of Des Moines. UI Center for the Arts News Service

During the next three years the College of Fine and Applied Arts at the University of Illinois will be producing a series of video-lectures, entitled "An Introduction to Dance as Art, History and Literature." These programs, designed to be used alone or as supplementary material for existing Dance History courses, combine rare photographs and film clips to illustrate vivid presentations by experts in the dance field.

Program No. 7, *Ruth St. Denis: Matriarch of Modern Dance*, is currently available to rent for classroom usage. It is written and performed by Suzanne Shelton, author of the critical biography of St. Denis, *Divine Dancer* (Doubleday 1981). Her lively commentary is enhanced by nearly 200 photographs as well as film excerpts of St. Denis performing *Incense, Rhada, Gregorian Chant and Tillers of the Soil*.

This fifty-eight minute, color program is available on video cassette in either three-quarter or half-inch format. A study guide, complete with bibliography and suggested research questions, accompanies the cassette. Rental fee is \$20.00, exclusive of shipping. For reservations or more information, write: Office of Special Projects, College of Fine and Applied Arts, 608 East Lorado Taft Drive, Champaign, Illinois 61820. C.H.

Accreditation for Dance

The National Association of Schools of Dance (NASD) charter membership meeting was held in Rosslyn, Virginia, November 7–8, 1981. The underlying theme of the meeting was accreditation of dance programs in schools, colleges, and universities. The accrediting agent is the NASD with a handbook which incorporates the constitution, bylaws, code of ethics, rules of procedure and standards for accreditation. In addition, there is a set of procedures for making application for accredited institutional membership. Both documents had been previously discussed, subjected to a period of study, comment and revision after which copies were distributed to heads of dance programs in schools, colleges and universities.

Membership in NASD is possible only by the accrediting process. Institutions agreeing to undertake charter membership as of December 10, 1981, were: Alvin Ailey American Dance Center, American Ballet Center – Joffrey Ballet School, Arizona State University, Brockport State College (NY), California State University (Long Beach), Colorado State University (Fort Collins), Dance Notation Bureau, Dance Theatre of Harlem, Inc., Florida State University, James Madison University, Martha Graham School of Contemporary Dance, Inc., Merce Cunningham Studio, New York University, Nikolais/Louis Dance Theatre Lab, The Ohio State University, Ohio University, San Francisco Ballet School, School of the Hartford Ballet, School of the Pennsylvania Ballet, Southern Methodist University, Temple University, Towson State University (MD), Universities of California (Los Angeles and Santa Barbara), Universities of Colorado (Boulder), Illinois, Maryland, Miami, Michigan, Oregon, Washington, Wisconsin (Madison), Western Michigan University and Wichita State University.

There are three divisions of membership in NASD and the above listed institutions are placed in one of them: Division I, dance programs in nondegree granting schools (may offer a professional certificate or diploma); and Divisions II and III, dance programs in degree-granting institutions.

For additional information, contact: Samuel Hope, Executive Director, Joint Commission on Dance and Theater Accreditation, 11250 Roger Bacon Drive, No. 5, Reston, Virginia 22090. E.B.

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BARBARA METTLER. Intensive Summer Courses. July 7–August 11. Tucson Creative Dance Center. 3131 N. Cherry Av, Tucson, AZ 85719.

STUDY ABROAD

YUGOSLAVIA: Folk Festival, Dance Course and more. Approximate dates and cost: 7/22 – 8/12, \$2400. Three units. Contact: Nancy Ruyter, PE Dept., CSUN Northridge, CA 91330.

CONFERENCES/WORKSHOPS

Dance and the Media Arts, June 1 – 19, 1982. Video dance, Computer-Dance, Lighting, Technique, Composition, Jazz and Ballet. Guest Artist/Teachers. Dept of Dance, Arizona State U, Tempe, AZ 85287.

Dominican College & Dance Through Time present an **HISTORICAL DANCE WORKSHOP** July 25 – 31, 1982, San Francisco, CA (415) 453-2989

BOOKS & PERIODICALS

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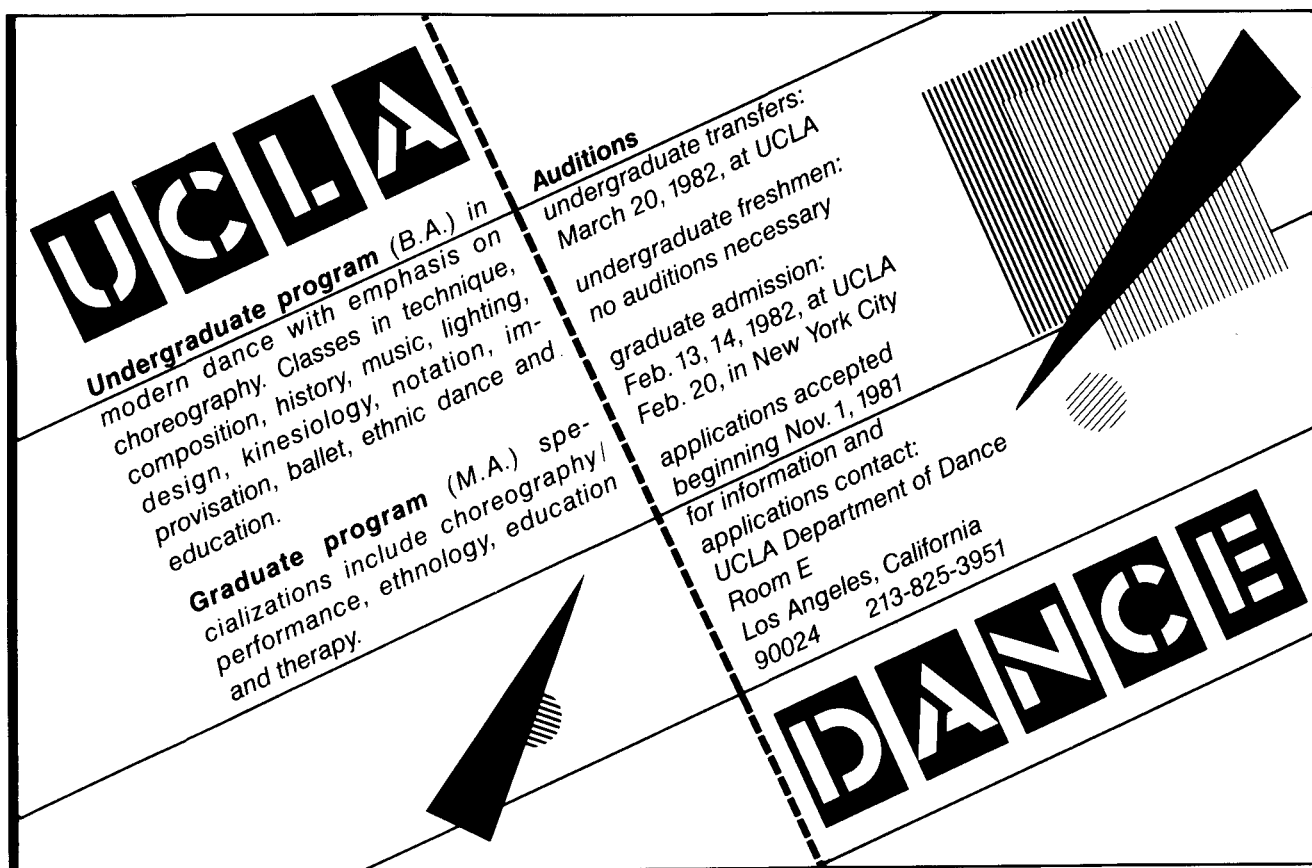
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POSITIONS

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most highly respected scholars in the field: Brooks McNamara, Richard Schechner, Theodore Hoffman, Michael Kirby, Barbara Kirshenblatt-Gimblett, and Suzanne Youngerman. This resident faculty is joined by such distinguished figures as Victor Turner, Herbert Blau, and Deborah Jowitt.

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