
announcements

ADG/CORD Co-conference: Hawaii, August 1-7, 1978

The theme of the conference is "Traditional Dance in the 20th Century: Performance, Education, Scholarship" (emphasis on Asian and Pacific dance). Meetings will be held at the University of Hawaii, Manoa.

Panels are planned at which Western scholars will speak to the same subject as their Asian counterparts. Proposed topics in this category are "Myth as a Thematic Source for Dance," "The Romantic Aesthetic in Dance," "Bird Imagery in Dance," "Non-Theatrical Folk Dance as it Relates to Theatrical Forms," "The Changing Image of Women in Dance," "Acculturation and Change in Dance," and "Shamanistic Elements Appearing in Theatrical Dance." In the panel devoted to myth, Western scholars may present papers detailing the role of Greco-Roman mythology in early court ballets and also in recent works, while Asian scholars may expound on the use of Ramayana episodes as thematic source material for Asian dance-dramas.

Panels of another type are designed to reveal the accomplishments and problems of dancer-choreographers and dancer-educators who are working in the field of Asian and Pacific dance. These panels will be comprised of Asian dancers working in the West as well as those residing in Asia and will also include Western dancers working in the field of Asian or Pacific dance.

A panel bearing the title of the conference theme will enable performers to present descriptions and demonstrations of their own choreography or teaching methods and information regarding the public and critical response to their work and their innovations. Research papers devoted to examining issues inherent in the conference theme will focus on recent trends in Asian and Pacific dance such as individualism and individual creation within the framework of traditional societies, secularism as it has transformed sacred dance into entertainment forms, collective creation of dances in which social goals are pre-eminent and syncretism as a discernible factor in contemporary Asian/Pacific dance. Following the two panels which focus on the conference theme, will be a round-table discussion by both dancers and scholars to further consider the direction of Asian and Pacific dance in the above terms.

The conference coincides with the last week of a month-long dance festival (July 10-August 7) which will feature Javanese Dance Drama, Dances of East India, Ancient Hawaiian Hula, Chinese Lion Dance, University of Hawaii Dance Theatre etc. Pan-Pacific dance festival films and rare films on Polynesian dance from the Bishop Museum Archives will be part of the conference program. Other activities include participation in a Hawaiian Bon Dance, trips to the Polynesian Cultural Center, and a reception at the University of Hawaii Art Gallery opening of the "Dance in Art" show.

The conference is being planned and directed by general chairman and host, Carl Wolz; liaison and coordinators, Pauline Tish for ADG and Jeanette S. Roosevelt for CORD; program, Gloria B. Strauss and Miriam J. Morrison; publicity Julia Prospero and Karin Keane; Executive Director of ADG,

Manon Souriau and Executive Coordinator of CORD, Romanie Kramoris.

Information on transportation, dormitory/hotel accommodations and island flights with low rates and hotel arrangements was sent to all ADG/CORD members January 1978. A conference brochure will have been sent February/March. Address inquiries to American Dance Guild, 1619 Broadway, Room 603, New York, N.Y. 10019.

Dance Research Journal (DRJ) Staff Appointments

Editors

Nancy Reynolds and Dianne L. Woodruff, formerly Associate Editors, will succeed Elizabeth Burtner, Editor, beginning with *DRJ*, X/2 Spring-Summer 1978 (see *DRJ*, IX/2 1977:42-43 for biographical backgrounds).

Betty True Jones has accepted the position of Editor of Research Materials (formerly Research Resources) section of the *Journal*. She has trained in ballet, modern and ethnic dance; has had many years of study and research in India (supported by grants from the Fulbright Program and the American Philosophical Society, Penrose Fund) where performance techniques as well as the cultural and historical background of many of India's traditional forms of dance and dance-drama have been her focus; has taught at the Universities of Rochester and Pennsylvania courses designed to include lecture and discussion sessions on the historical and contextual background of Asian dance and theatre as well as studio sessions devoted to techniques; has directed the Natya Yogam, the South Asia Students Performing Group of the University of Pennsylvania (video-tapes of lecture-demonstration-performances available to students and teachers of colleges and universities upon request); has a number of publications to her credit; currently engaged in preparing for publication medieval staging and production manuals from the tradition of Kūṭiyāṭṭam Sanskrit drama, the first English translations of examples from this class of literature.

Review Editors (title changed to Associate Editors X/2 Spring-Summer 1978 issue)

Beth Genné, Films—holds an M.A. in art history from the University of Michigan where she is a candidate for a Ph.D.—dissertation on aspects of the American film musical; has spent a year doing research at the British Film Institute as part of her doctoral studies; has published articles and reviews on films; is Assistant Professor at School of the Art Institute of Chicago where she teaches cinema and art history.

Nancy Goldner, Contemporary Performance and Criticism—writes dance criticism for the *Bennington Review*, *Christian Science Monitor*, *Dance News* and *The Nation*; is author of *The Stravinsky Festival of the New York City Ballet* published 1974 by the Eakins Press; has taught dance history at York University, The New School and at Critics' Conferences, New London, Connecticut and Oakland California.

Anne Hatfield, Philosophy—has a B.A. in English, M.A. in Philosophy; has done doctoral study in Philosophy at Syracuse University; early training in ballet in Europe where she grew up and later study in both ballet and modern dance in the United States.

Debra Hickenlooper Sowell, Libraries and Archives—has a B.A. in Humanities and French Literature from Brigham Young University; study in dance history at Columbia University; currently works in Renaissance and Baroque dance with Ingrid Brainard and the Cambridge Court Dancers; has published and lectured on her specific area of research, dancing among the Mormons in pioneer Utah; has completed a major project at the Harvard Theatre Collection listing the George Chaffee Collection of dance prints; recently returned from an intensive program in Italian at the University of Florence; now back at the Harvard Theatre Collection working with the dance photograph collection.

Christena L. Schlundt, Dance History—is Professor of Dance at the University of California, Riverside; is planning to announce a graduate program in dance history using the faculty of dance historians on the combined campuses of the University of California; currently helping in completing a bibliography of source materials for dance history 1643-1793.

Jill Silverman, Dance History—is a Ph.D. candidate in the Department of Theatre, City University New York Graduate Center; is currently teaching dance history and criticism at Long Island University, C. W. Post Center, Leonard Davis Center for the Performing Arts and The City College of New York. Her writing has appeared in *Dance Magazine*, the *Performing Arts Journal*, and *Ballet Review*. At present she is collaborating with filmmaker Norman Seider on a feature-length historical-biographical documentary film on the life and times of Isadora Duncan.

Sally R. Sommer, Theatre—holds a B.F.A. and M.A. in English and Theatre; is now completing a Ph.D. dissertation in the Graduate Drama Department of New York University; dance training included study with Mary Wigman, Merce Cunningham, Lucas Hoving, Steve Paxton, and Yvonne Rainer; was an Assistant Professor of theatre at C. W. Post College for three years. She is a dance critic for four Brooklyn papers; has contributed to *Encyclopedia of Ballet*, *The Complete Guide to Modern Dance*, *New Theatre Performances*, and has written numerous articles on dance and theatre for such publications as *The Drama Review*, *Actor's Training*, *Dance Scope*, *The Village Voice*, and *The Villager*. At present she is working on a book about Loie Fuller.

Note: Biographic sketches of other recently appointed *DRJ* staff members will appear in the following issue of the *Journal* (see cover page 2 for complete listing to date of the *DRJ* staff).

Advertising in the DRJ

CORD is accepting a limited amount of advertising beginning with this issue, *DRJ* 10/1. Advertisements submitted should reflect the purposes of CORD and the scholarly interests of its members, and should not be dependent on specific deadlines. We anticipate that it will be useful for advertising graduate programs of universities and recent publications pertinent to dance and related fields. For informa-

tion about the price schedule for camera-ready copy, see page 52.

Mary Jane Warner—Production,
CORD publications

CORD Members—professional meetings/research/publication

With the support of the Center for Japanese Studies of the University of Michigan and the Japan Society of New York, **William P. Malm** spent the month of July in Japan updating his work on Japanese music and dance. Performances observed included Noh drama, street dances, and a Kyoto concert of Buyō compositions accompanied exclusively by Gidayū-bushi music and interviews held were with well-known dancers and musicians. Malm's paper on music in Japan since 1945 was presented (in Japanese) at the 4th Kyushu International Cultural Conference in Fukuoka (August 1-4). The special skills of the University of Hawaii dance group were observed in performances at the International Folk Music Council meeting (August 13-18) and further research concerning dance was noted at the International Musicology meeting (August 21-25) in Berkeley, California. Material on music and dance of Asia was presented by Malm and Alton Becker of Michigan at the Henry Luce Foundation Fellows' orientation program held in Princeton, New Jersey (August 25-27).

Recent dance-related publications of Malm include a second edition of *Music Cultures of the Pacific, the Near East and Asia* (Prentice-Hall) and *Studies in Kabuki: Its Acting, Music, and Historical Context* (University Press of Hawaii). The latter is an East-West Center Cultural Learning Institute Monograph that resulted from a conference held at the University of Michigan. Donald Shively (Harvard) first discusses the social environment of early Kabuki with much attention paid to the relations of the theater and the prostitute quarters. James Brandon (Hawaii) concentrates on the details of *kata* in Kabuki performance and uses many new photographs to help convey the movements involved in *kata* action. Malm illustrates the specific ways in which music enhances Kabuki settings and dances.

Judith Lynne Hanna (The University of Texas at Dallas) was invited to speak on "Anthropological Perspectives for the Healing Arts" and "African Dance: Some Implications for Dance Therapy" at the International Conference of the American Dance Therapy Association in Toronto. She presented a paper on "Ubakala Dance: Aesthetics, Sex, and Other Sociocultural Patterns" on a panel entitled "Festivals of Ghana and Nigeria: Aesthetic Images and Processes" at the 1977 Joint National Meeting of the Latin American Studies Association and the African Studies Association in Houston, Texas.

A session on "Arts, Values, and Social Action" was organized by Hanna for the 1977 Annual Meeting of the American Anthropological Association which took place in Houston. Drawing upon new perspectives in the social and behavioral sciences, the presentations examined how the arts are social action in the following terms: alternate ways of knowing and communicating; mediating sociocultural paradoxes; encapsulating phases of marked disturbances in social life; and crossing boundaries between artistic, symbolic, or play systems and social systems. The papers on dance included Beryl Bellman's (University of California, San

Diego) "In the Stomach of the Devil: Poro Ritual Arts Among the Kpelle of Liberia"; Hanna's "Mediators of Paradox and Social Drama: Nigerian Dance-Plays"; John Janzen's (University of Kansas, Lawrence) "Resource Allocation and Symbol Formation in Midwestern American Festivals"; Bruce Kapferer's (University of Adelaide) "Obsenity and Terror in Sri Lanka Drama"; and Julie Taylor's (University of California, San Diego) "The Triumphant Victim: Male Dominance and the Tango."

Recently elected Second Vice-President and Member of the Board of Directors of the Dallas Dance Council (a three-year old alliance of dance groups and individuals in the Dallas, Forth Worth, and Denton areas), Hanna is coordinating a survey to obtain information about the number of dance participants and spectators in the metroplex. The information will be used to help the dance communities obtain better news coverage, funding, city support, facilities, and other advantages.

Ann Hutchinson Guest received the honorary degree, *Doctor of Humane Letters*, from Marygrove College, Detroit, Michigan, July 10, 1977.

To quote from the citation of merit, "... Mrs. Guest's life work has hastened the creation of a universal language and a literature of movement and dance. Her activity as founder and early leader of the Dance Notation Bureau has stimulated awareness and has served to further the process that facilitates the communication of movement ideas to all people. Through her perseverance and work, the world has learned of analysis and notation of human movement and its application in the fields of anthropology, physiotherapy, psychotherapy, history and dance.

As a dance notator, teacher and catalyst, Mrs. Guest has indeed realized the goals of the liberal arts tradition and it is with great pride and pleasure that Marygrove College today accords to Ann Hutchinson Guest some measure of tribute richly deserved by awarding to her the honorary degree, *Doctor of Humane Letters*."

1976-77 Report, Dance Notation Bureau Extension for Education and Research, The Ohio State University College of the Arts, Department of Dance.

Nadia Chilkovsky Nahumck has been awarded a supplementary grant by the Wenner-Gren Foundation for anthropological research to complete her book *Introduction to Dance Literacy*, a publication by the International Library for African Music. It deals with the perception and notation of dance and is particularly addressed to ethnologists, anthropologists, folklorists and other scholars in the social sciences. The book will be available early spring.

Gretchen Schneider, completing her dissertation research on cultural history of early 19th century social and theatrical dance (using and documenting American dance instruction books and etiquette manuals), has accepted a research fellowship at the Smithsonian Institution, Division of Performing Arts. A student in the Independent Doctoral Program, University of California at Davis, she presented a paper, "Gabriel Ravel and the Martinetti Family: Popularity of Pantomime in 1855," at the Conference on the History of American Popular Entertainment, November 1977, New York Public Library of the Performing Arts. Sponsored jointly by the American Society for Theatre Research and

the Theatre Library Association, proceedings of the conference, including the above paper, will be published in the near future. Address inquiries to Myron Matlaw, ASTR, Department of English, Queens College, Flushing, New York 11367. The fall 1977 issue of the *Southern Theatre Quarterly* published as its cover article, Schneider's work, "Society, Souvenir, and Celebration 1876: The Two-hundredth Performance of Daly's Pique," a cultural analysis of a sterling silver theatre ticket for "ladies only."

Schneider is teaching a course this spring term at New York University as part of the Graduate Drama Department's program, Special Projects on Dance.

National Endowment for the Arts (NEA)

Deputy Chairmen appointed

Named to the three posts are: P. David Searles, was the Endowment's Assistant Chairman; L. James Edgy, Jr., was Director of the Ohio Arts Council; and Mary Ann Tighe, was Special Arts Advisor to Vice President and Mrs. Mondale. Livingston Biddle, NEA Chairman, successor to Nancy Hanks, said the creation of three positions in place of the previous Deputy post was needed because "the Endowment has reached a stage where it requires more management resources at the top to deal with the many important issues facing the arts community today" (*News, NEA* Jan. 5, 1978).

Under the new management system, Searles is the Deputy Chairman for Policy and Planning and serves as Acting Chairman when required; Edgy is Deputy Chairman for Intergovernmental Activities with responsibility for Endowment programs conducted in cooperation with state, regional and local governments; and Tighe oversees activities of the Endowment's program offices which support the various arts disciplines. She is co-author of *Art America*, a text on the history of American art, recently published by McGraw-Hill; has written and produced a television series of the same title designed for college classroom instruction which is currently being broadcast over public television. Articles by her have been published in *The New Republic*, *The Washington Post*, *The New York Times*, *Art in America*, *Smithsonian*, *Washingtonian*, and *Museum News*.

The National Endowment for the Arts-Education Task Force

The NEA has named a 22-member Task Force headed by Joe Prince, Special Assistant to the Chairman of NEA, to study the training of artists and arts educators. Prince, in addressing the Assembly of National Arts Education Organizations in November, said that the Task Force was emphasizing post secondary-level training with artists receiving first priority and arts educators second priority. Co-chairing the study group are Martina Arroyo, Verdi soprano of the New York Metropolitan Opera Company, and Willard L. Boyd, President of the University of Iowa. Both are members of the National Council on the Arts, the advisory body of the Arts Endowment.

The Task Force seeks to identify major issues involving the quality, diversity and financing of the education, training and development of professional artists and arts educators; to study their training in all types of instructional institutions across the country—how they are being prepared, how they should be prepared, where they are being prepared, what they are being prepared to do, and who pays or ought

to pay for this preparation. Areas will be considered in which recommendations might be made such as the appropriate roles of the Arts Endowment, Department of Health, Education and Welfare (HEW) and other Federal agencies. The Task Force, comments Boyd, must be concerned with fostering a concerted and effective advocacy effort, and to quote him, "In the long run, this involves basic research into the value of the arts in American education . . ." (*News, NEA* Jan. 5, 1978).

The Task Force has scheduled a series of meetings over a period of a year, the first having been held October 10-11, 1977 in New York, two others since then with the next one scheduled for April 24-25 in Iowa City. The members of the Assembly of National Arts Education Organizations (which includes representatives from CORD) are invited to attend in the capacity of observers. Written statements on the agenda may be submitted for consideration and written questions may be addressed to the chair.

National Endowment for the Humanities (NEH)

Announcement of New Youth Programs

The National Endowment for the Humanities has announced the establishment of a major experimental program—*NEH Youth Projects*—in an effort to increase learning experiences for youth in the humanities. The Endowment will accept NEH Youth Projects proposals from non-profit organizations and institutions that operate on a national, regional, state or local level. Eligible groups include youth organizations, theaters, schools, libraries, media centers, museums, historical and research societies, universities and colleges.

Interested groups may apply to NEH Youth Projects either for grants to implement a proposed project or for funds to plan a project that meets the goals of the new program.

The application deadlines for implementation grants for the new program are March 17, 1978 and October 15, 1978.

In addition to the implementation grants, NEH Youth Projects will also provide support for planning. *NEH Youth Projects Planning Awards* have been designed to support the development of new humanities programming for youth by organizations and institutions. A number of \$2,500 awards will be made which may support consultants, materials, travel, and other expenses necessary to develop a well-planned humanities program. Application deadline for the *NEH Youth Projects Planning Awards* is June 1, 1978.

NEH's new Office of Youth Programs will also administer the Endowment's ongoing *Youthgrants Program*, now in its sixth year, which supports independent projects in the humanities conceived, planned, and executed by young people.

For additional information about both programs, potential applicants may write: Office of Youth Programs, Mail Stop 103, National Endowment for the Humanities, Washington, D.C. 20506.

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

ADVERTISING RATES FOR DANCE RESEARCH JOURNAL

<u>SIZE</u>	<u>ONE ISSUE</u>	<u>TWO ISSUES</u>
Full Page (7-1/4 x 8-3/4)	\$100.00	\$184.00
1/2 Page (7-1/4 x 4-1/4)	\$58.00	\$108.00
1/4 Page (3-1/2 x 4-1/4)	\$34.00	\$62.00
1/8 Page (3-1/2 x 2)	\$23.00	\$42.00

Contact: Advertising Coordinator, CORD Publications
Dance Department, Educ. 675D, New York University,
35 West Fourth Street, New York, New York, 10003

1/8 page size

1/4 page size

For complete listing of
CORD publications see
CORD Information Section