
announcements

CORD Elections

The Nominating Committee of CORD is pleased to announce the results of the 1976-77 elections:

Chairperson-Elect *Ingrid Brainard*
Visiting Lecturer, Music Department,
Wellesley College and Director, The
Cambridge Court Dancers
Specialty: European and American
Dance History (15 c.-
18 c.)

Secretary: *Naima Wallenrod Prevots*
Chairperson, Dance Program, American
University
Specialty: Dance Criticism and Cur-
riculum Development

Board of Directors: *Percival Borde*
Associate Professor, Department of
Theatre and Dance, State University
of New York at Binghamton
Specialty: African and Afro-Carib-
bean Dance Ethnography

Elizabeth Burtner
Professor Emeritus, Dance Programs,
George Washington University
Specialty: Dance Editor

Jill M. Gellerman
Visiting Assistant Professor, Division
of the Arts, Kirkland College
Specialty: Hasidic Dance in U.S.A.
and Eastern Europe

Nancy Lee Ruyter
Lecturer in Dance, Department of
Physical Education, Orange Coast
College
Specialty: History of American Mod-
ern Dance and Balkans
Dance Ethnography

Rhonda Ryman
Lecturer, Dance Department, Univer-
sity of Waterloo
Specialty: Biomechanics of Dance

Nominating Committee
Margaret Thompson Drewal,
Chairperson

Sondra Horton Fraleigh
Betty Rose Griffith

Robert D. Moulton
Maxine Sheets-Johnstone, ex-officio

Special Call for Participants: CORD/AGD Co-conference: Hawaii, August 2-7, 1978

To conference participants who wish to give a paper, lead a workshop, or present a lecture-demonstration, submit proposals as follows:

1. a) Papers: submit five copies of the final typed paper for panel review.

b) Lecture-demonstrations & workshops: submit five copies of a descriptive outline.

2. Include a statement about audio-visual, space or other needs.

3. Papers should be a maximum of 20 minutes in reading length (9-12 pages) and must include a one page abstract. The papers will be coded for blind review. The author should list his or her name and institutional affiliation on a separate page. Any reference to the author's name should be made in the 3rd person. The program committee reserves the right to make final selection of papers and presentations.

4. Submit material to: Program Committee
CORD/ADG Co-conference
NYU Dance Dept., Educ. 684D
35 W. 4th St.
New York, N.Y. 10003

5. Submissions must be postmarked by November 27, 1977.

For information regarding suggested topics for papers or panels, write to the Program Committee, CORD/ADG Co-conference, at the above address or call ADG, 212/245-4833.

Details of registration, travel (special charters are being arranged), program, Institute and Festival (pre- and post-conference events) are forthcoming. Dianne L. Woodruff

Dance Research Journal (DRJ) Staff Appointments

Nancy Reynolds and **Dianne L. Woodruff** have been appointed Coeditors of the *Dance Research Journal* and will take office, January 1, 1978, with the volume 10/2, spring-summer, 1978 issue. They will serve as Associate Editors for the volume 10/1, fall-winter, 1977-78 issue.

Nancy Reynolds danced with the New York City Ballet (1957-1961); became an art-book editor at Praeger Publishers, New York City (1965-71) where she initiated a list of dance books, including Lincoln Kirstein's *Movement and Metaphor* (1970), and was the managing editor of the art reference department, which issued two art encyclopedias. Reynolds is author of *Repertory in Review: Forty Years of the New York City Ballet* (1977), winner of the De la Torre Bueno Prize (1977) and recently translated *Photomontages of the Nazi Period*, a book on the work of John Heartfield. Her articles have appeared in art and dance encyclopedias and magazines. She is an Oral Historian with the Dance Collection of the Performing Arts Research Center, New York City; is a member of the editorial board of the projected multivolume, international dance encyclopedia; and editor of the *American Dance Guild Newsletter* 1975-1977).

Reynolds graduated Phi Beta Kappa (ΦBK) from Columbia University in art history; attended Julliard School of Music, the Sorbonne (Paris), and the Goethe Institut (Prien, Germany); and has done graduate work in dance history. In 1974 she received a Travel and Study Grant from the Ford Foundation to assist in the preparation of her book on the New York City Ballet. She is currently a member of the CORD Editorial Board.

Dianne L. Woodruff holds a B.S. in education and an M.A. in dance from The Ohio State University with special study at Connecticut Summer School of Dance and at Chicago University as a member of the International Seminar in Theatre Research. Dance history, theory and philosophy, historical dance reconstruction and modern technique and composition have been her teaching areas in various college positions, including an assistant professorship, Department of Dance, University of Illinois, Urbana. For the past several years, she has been teaching movement classes in New York City and lecturing and writing on dance. She will be on the faculty, Department of Dance, York University, 1977-78. She is one of three authors and an assistant editor of *The VRI Slide Library of Dance History, Volume I: Survey* (1976), and has written book reviews and reports for *DRJ*. She held the position of general chairperson for the Fifth CORD Conference, Philadelphia, November 11-14, 1976. Her work with CORD began with a performance-demonstration, with her partner, of her reconstruction of a dance from 1700, *Feuillet's Entrée à Deux* (also the showing of a film of the same work) at the Second CORD Conference, *Dance History Research: Perspectives from Related Arts and Disciplines*, Arlie Conference Center, Warrenton, Virginia, 1969 (a session presented by Shirley Wynne). Woodruff is a member of the CORD Board of Directors and the Editorial Board, where she serves in the capacity of Coordinating Editor of the Fifth CORD Conference-based Series.

Mary Jane Warner, CORD Editorial Board member, has accepted the position as production manager for CORD publications, effective from September 1, 1976 to August 31, 1979. As such, she will handle advertisements for *DRJ* beginning with 10/1 issue of the journal. Warner holds a B.A. from the University of Toronto, and an M.A. and Ph.D. in dance from The Ohio State University. She has conducted research in historical notation systems, is a performer of Baroque Court Dance and directs the dance program at Kirkland College, Clinton, New York, where she teaches technique, dance history and Labanotation. She is the recipient of a research professorship from Kirkland College for Spring, 1978, to complete *An International Bibliography of Labanotated Scores*.

The following CORD members have accepted positions in areas of management on the *DRJ* staff effective from September 1, 1976 to August 31, 1979.

Alice Halpern is working in the area of indexing including the listing of the *DRJ* in the Art, Humanities and Social Sciences Indexes, the Readers Guide to Periodical Literature as well as a Volume Contents and Authors Index of the journal. Halpern received a B.A. degree from Wellesley College and an M.A. from New York University; has taught dance and related arts (team taught), pilot project in the humanities, and health and physical education activities at Hunter College High School (1962-1971); dance at Vassar College (1971-1973); currently at Hunter College High School, where at the same time, she is working toward a Ph.D. in dance and dance education, New York University. Her dance training includes study at the School of American Ballet, the Martha Graham School, work with Jose Limon and Merce Cunningham, and attendance at the Connecticut College Summer School of Dance. She is now studying ballet with Vladimir Dokoudovsky and doing research on ballet history.

Suzanne K. Walther is assisting in the preparation of the "Announcement" section of the *DRJ*. Walther holds a B.A. with a major in anthropology, University of Hawaii; an M.A., Creative Arts Program in Dance and is currently working toward a Ph.D., New York University. She teaches ballet, dance history, criticism and theory courses at Cedar Crest College, Allentown, Pennsylvania. She is a special writer on dance for the *Call-Chronicle Sunday Newspaper* of Lehigh Valley and a free-lance dance reviewer for the *New Haven Register*. Her training in dance includes work with Alexandra Danilova, Bertram Ross, May O'Donnell, Mary Anthony, Afro-Modern technique at the Syvilla Fort Studio, Jean Erdman at Theatre of the Open Eye and intensive study in the professional classes of Nina Stroganova and Vladimir Dokoudovsky.

Linda delZio Zofferis is managing the pre-post-communicés with authors and publishers for each issue of the journal. She holds a B.A. in psychology/special education and a New York State teaching certification, Hofstra University and an M.A. in dance, New York University. Teaching experience includes dance and associate coordinator and teacher of a high school learning disabilities program at Commack High School South and dance, Westbury Friends School. She has choreographed for various groups including New York Lyric Opera, Rod Roger's Studio Workshop, Long Island Community Theatre and a children's television program, *Happenings*, and was production coordinator for an Off-Broadway Equity Showcase. Since 1975, she has been director/choreographer of Citidance, a dance/theatre company, New York City. In addition to original works performed in various theatres, she has done research in the area of 18th and 19th century American theatre dance. As a panelist at the Fifth CORD convention, she presented a paper, "John Durang's Hornpipe." Available on video-tape at the Lincoln Center Library and Museum of the Performing Arts (Dance Collection) is one of her reconstruction projects, *La Cachucha*.
E.B.

Acknowledgements to Readers of Manuscripts Submitted for Publication Consideration in the Dance Research Journal

The editors of the *DRJ* are indebted to their colleagues who assist in assessing manuscripts. The work of these readers is invaluable. It is a continuous professional service. The following list includes people who have read one or more manuscripts during the 1973-1977 period (the referee system began in 1973). We take this opportunity to thank them.

Lynn Price Ager
Irmgard Bartenieff
Jeanne Beaman
Maher Benham
Odette Blum
Ingrid G. Brainard
Manjusri Chaki Sircar
Dawn S. Chaney
Sharon Leigh Clark
Ann Day
Langdon Elsbree
Salweh El-Shawan
Lynne Fauley Emery

James W. Fernandez
Sondra Horton Fraleigh
Shirley Gorenstein
Elizabeth R. Hayes
Margaret N. H'Doubler
Jean Connell Hoff
Betty True Jones
Thomas F. Johnston
Adrienne Kaeppler
Joann W. Kealiinohomoku
A. A. Leath, Jr.
Joyce R. Malm
William Malm

James A. Metcalf
 Nadia Chilkovsky Nahumck
 Anke Nolting
 Selma L. Odom
 Genevieve Oswald
 Simon Ottenberg
 Donald C. Paup
 Carl H. Pfuntner
 Barbara Price
 Ruth E. Priddle
 Patricia A. Rowe
 Don Redlich
 David Ruggerio
 Claire Schmais

Adelaide Reyes-Schramm
 Edwin Segal
 JoAnne C. Sellars
 Maxine Sheets-Johnstone
 Pamela Squires
 Loretta M. Stallings
 Martin J. Tracy
 Jill Sweet
 Judy Van Zile
 Anselm Vinje-Morpurgo
 Virginia Weiler
 Drid Williams
 Carl Wolz
 Suzanne Youngerman

were presented for response; the figure indicated percent in agreement.

- 1) The speakers could be easily heard, 42%
- 2) The rooms were set up for optimal involvement, 18%
- 3) If circular or arena seating had been used in some sessions, communication would have been enhanced, 48%
- 4) The simultaneous sessions were necessary to include more participation, 30%
- 5) I did not like the simultaneous sessions, 38%
- 6) The length of the conference was satisfactory, 56%
- 7) The conference was too long, 4%
- 8) I would have preferred more free time, 48%
- 9) I would have preferred less free time, 0%
- 10) Other (There were many suggestions offered here.

A Summary of the Evaluation Questionnaire on the Fifth CORD Conference

The questionnaire was sent to every person who filled out a conference registration form. Two hundred four were sent out and seventy-one were returned, some with extensive comments which are summarized at the end of this report. Many thanks to all those who responded. The data is valuable to planners of future conferences.

Part I of the questionnaire deals with the content of the conference: the most valued sessions and reasons enhancing or detracting from their value. It asks respondents to rate the top five sessions (groups of papers rather than individual ones) in order of greatest value. Some ranked specific papers within sessions as well. The tabulation below is a list of session titles and the per cent of respondents who placed them in the top five:

Theatrical dance	38%
Scholarly programs	27%
Bournonville tradition	25%
Media uses	24%
Dance aesthetics	20%
Anthropology and dance	18%
Critics'/Scholars' Roundtable	18%
Asian dance forms	15%
Research in movement analysis	15%
Approaches to movement training	13%
Computer-aided dance research	11%
Psychological approaches	11%
Research in Jewish dance	10%
Language of dance	8%
Roots of American dance	7%

The second half of Part I asks the reasons for the value of the sessions. Most respondents answered this part generally rather than specifically, simply checking reasons which applied. The following reasons enhancing the sessions were checked by more than 50% of the respondents: 1) new information presented; 2) expansion of subject area due to recent research; 3) stimulating manner of presentation; 4) acquainted the conferee with scholars working in areas of interest other than his/her own. Reasons which lessened the value of the sessions were: 1) too long; 2) superficial; 3) allowed little interplay amongst the speakers. At most, 30% of the respondents checked these reasons. To the question: "Do you feel that reference lists or preparatory readings would be helpful?" 41% answered yes; 30%, no; 29%, no opinion.

Part II of the questionnaire asked for opinions on the physical organization of the meetings. The following issues

The following is a summary): Regarding content, several objected to papers being read verbatim and preferred to hear findings and conclusions instead. Study groups were suggested to enhance interaction and encourage more in-depth exchange. It was also recommended that in future programs there be fewer papers and that these be of higher quality. Regarding the physical set-up: there was too much noise on the sidelines and nowhere to go for convenient socializing. There were temperature and smoke problems as well.

Response on the value of the sessions seems to indicate areas of strongest interest within the discipline of dance research as covered at this conference but seems heavily weighted toward the liveliness of the presentations. Place on the program is another factor affecting the number of people who attend relative to travel schedules. The session with the most divided response was the Critics'/Scholars' Roundtable. While 18% put it among the most valuable, 14% volunteered negative comments. The citing of individual papers indicates perhaps favored presentational styles as well as content. The following presentors were singled out: Bartenieff, Boggs, Caverly, Hanna, Kealiinohomoku, Leung Yuen-wah, Loewen, Priddle, Siegel, Shelton, Sheets-Johnstone.

The questionnaire was prepared by Janet Descutner and Romanie Kramoris; the tabulation of raw data by Priscilla Brownlee; the summary by Dianne L. Woodruff.

A Report on the Multi-Volume, International Dance Encyclopedia

On December 26, 1976, a four-day conference, convened to discuss the structure and feasibility of a multi-volume, international dance encyclopedia, opened at the Ford Foundation in New York City. A grant of \$24,859 provided by the National Endowment for the Humanities to the Dance Perspectives Foundation permitted the participation of 18 scholars from dance and related fields; it also made possible the engagement of a conference administrator, Kirsten Beck, who was involved with the project from September. Two years' advance work, which included the creation of the funding proposal for the conference and the circulation of a number of questionnaires to dance scholars in the United States and abroad, preceded the conference. Chaired by Selma Jeanne Cohen, this planning committee was made up of Leon Bram, Nancy Goldner, Marcia Marks, and Nancy Reynolds, all of whom had previous encyclopedia experience. Present at the conference, in addition to those mentioned, were Erik Aschengreen, Miriam Berger, Marie-

Françoise Christout, Martha Hill Davies, Mary Ann Herman, Horst Koegler, Norman Lloyd, Matteo, Jeanne T. Newlin, Genevieve Oswald, Anya Peterson Royce, Rouben Ter-Arutunian, and Ethel Tobach. The keynote speech was delivered by Lincoln Kirstein.

Among the topics discussed were the general organization of the encyclopedia; the relative coverage in each of several areas; criteria for area experts; and problems in documentation peculiar to dance. Mention was made of the fact that there are no models to follow and that the nature of this encyclopedia would require much of the material to contain primary research, in contrast to other encyclopedias which generally present a consensus of opinion; thus, the difficulty of maintaining standards was noted.

Conclusions reached at the conference were incorporated in a request to the Humanities Endowment for funding for the first three years of encyclopedia preparation. The proposal also contained extensive budgets and work plans for the full eight years the project would require; sample articles; refinement of subject categories; the administrative structure of the encyclopedia; and the proposed editorial and corporate boards. To complete the preliminary planning of the encyclopedia, the group received an additional \$13,464 from the Endowment. The grant proposal was submitted in May; a decision is expected from NEH by April 1978. The most urgent task for the immediate future is further fund-raising. The editorial board will convene as soon as money is available.

Nancy Reynolds

A Performing Arts Library in Washington, D.C.

The John F. Kennedy Center for the Performing Arts and the Library of Congress are combining resources in setting up a library of the performing arts at the Center with a computer link between the two institutions. The jointly sponsored library will have research, reference, information and archival functions. It will give scholars, the general public, actors, dancers, directors, designers and musicians working at the Center a core reference collection of 3,000 to 5,000 volumes, plus current issues of the major domestic and foreign periodicals devoted to the performing arts. The facility will also house photo files of Kennedy Center productions, and include viewing rooms for records and tapes. A special feature will be a video display computer link-up with the Library of Congress, which will ultimately make it possible for the serious researcher to have access to books, films, prints, posters, musical recordings, and other material currently catalogued by the Library. An additional important service, which the facility might readily undertake, is an ongoing oral history program. This would make possible the recording of on-site interviews with noted arts personalities.

The establishment of the library at the Center, Dr. Daniel J. Boorstein, the Librarian of Congress, said, will act as a stimulus to the Library of Congress to pull together its widespread collections and help pave the way for a much needed national clearing-house for bibliographical information on the performing arts. He envisioned future computer link-ups through the Center's facility with other performing arts libraries, such as, the Library and Museum of the Performing Arts, Lincoln Center, New York City.

Roger L. Stevens, Chairman of the Kennedy Center, said that in addition to providing invaluable service to the performing artists working at the Center, the Library will be able to prepare special exhibits and bibliographies to enhance the public understanding and appreciation of current productions.

Philip Johnson has been engaged to design the Library at the Center. It will be established on the top floor of the Center in the east end of the North Gallery, adjacent to the new studio theatre—the Bicentennial gift of Japan—and the Multi-Purpose room, home of the new Musical Theatre Lab.

For further information: The Performing Arts Library, John F. Kennedy Center, Washington, D.C. (202) 872-0466; Mrs. Mary Lethbridge, Department of Research, The Library of Congress, Washington, D.C. 20540, (202) 426-5109. E.B.

Work Experience Internship Program, National Endowment for the Arts

Interns are assigned to one of the Endowment programs including the Chairman's Office, the Architecture Environmental Arts, Dance, Education, Expansion Arts, Media Arts, Museum, Music, Special Projects, Visual Arts Programs and the Budget, Federal-State Partnership, Program Information and Research Offices.

Internships are awarded on a competitive basis. Applicants must be sponsored by a college or university, state arts agency, or other non-profit, tax-exempt arts organization. Intern stipends are provided in the amount of \$2,320 plus travel costs which includes round-trip air expenses to Washington, D.C.

There are three 13-week programs offered on a year-round basis. The schedule for 1978 is as follows:

Spring:	February 6 - May 5, 1978 Deadline: October 7, 1977
Summer:	June 5 - September 1, 1978 Deadline: February 3, 1978
Fall:	September 25 - December 22, 1978 Deadline: May 26, 1978

For application forms and further information, write to:

Intern Program Administrator
Mail Stop 557
National Endowments for the Arts
Washington, D.C. 20506

E.B.

The National Endowment for the Humanities (NEH) Establishes New Program to Support Publication Costs of Humanities Texts

Applications are being accepted for the publication of research materials which have resulted directly from Humanities Endowment grants, after such materials have been declared acceptable to a commercial or university press by its normal standards of review. The form of the proposed publication must appear appropriate to the nature of the work and to the anticipated readership.

This is the first time that the NEH is supporting the publication costs of some humanities texts. Robert J.

Kingston, Acting Chairman of the Humanities Endowment, stated, "In order to ensure that research generated by Endowment grants is made broadly available to the scholarly community and an interested public, the NEH will now consider proposals requesting the subvention of publication costs."

Proposals which were received by the NEH before July 1, 1977 were considered at the August meeting of the National Council on the Humanities. The first awards are expected to be announced in early September.

Another deadline of December 1, 1977 has also been established.

For further information, contact: Publications Program, Division of Research Grants, MS 350, National Endowment for the Humanities, 806 15th Street, NW, Washington, D.C. 20506. Phone, (202) 382-5857. E.B.

**Deadlines for Submitting Material for
Publication Consideration for the *DRJ*
Volume X/2, Spring-Summer 1978**

For articles, reviews, reports: *on or before* December 1, 1977. For annotated bibliography listings, announcements, comments to editors: *on or before* December 15, 1977.

Send material to the *DRJ* Coeditors as follows:

Articles to Dianne L. Woodruff, York University, FFA, 4700 Keele Street, Downsview, Ontario, Canada M3J 1P3 (416)667-3651.

Reviews, reports, annotated bibliography listings, announcements, comments to editors to Nancy Reynolds, 25 West 68 Street, New York, N.Y. 10023 (212)580-2322. Editor E.B.