

Announcements

Edited by Elizabeth Burtner

Contributors include: Ruth K. Abrahams, Nancy M. Bodenstein, Chrystelle T. Bond, Ingrid Brainard, Luella S. Christopher, Gunvor Digerfeldt, Judith Lynne Hanna, Romanie Kramoris, Valentina Litvinoff, Miriam J. Morrison, Gloria B. Strauss, Jill D. Sweet.

CORD News

Conferences

The **Seventh International CORD Conference**, in collaboration with the **Dance History Scholars**, will be held in the Los Angeles-Santa Monica area in June 1981. Nancy Lee Ruyter (California State University, Northridge) is chairman. At the time of the conference, Los Angeles will be in the midst of its bicentennial celebration. A highlight of the occasion will be an exhibition on 200 years of dance in the Los Angeles area which is being planned by Allegra Fuller Snyder, UCLA and the dance faculties of nearby colleges and universities.

Details of the conference and the call for papers are forthcoming. E.B.

A **Regional Conference in American dance history in honor of Lillian Moore** titled "Themes and Variations in American Society and Culture" sponsored by Goucher College, Dance Division, Department of Performing Arts and CORD was held March 15, 1980. The purpose of the conference was to encourage a cross-fertilization of ideas between historians of dance and of other disciplines. The conference opened with an "Introduction and Tribute to Lillian Moore" presented by Chrystelle T. Bond, Associate Professor and Director of Dance, Goucher College. This all-day conference was structured into a morning and an afternoon session highlighted by *Dialogues* between two faculty members of Goucher College: Jean Baker, Associate Professor and Chairman of the History Department, and Julie Jeffries, Assistant Professor and Director of Historic Preservation Program at Goucher College. The *Dialogues* were based on "Themes and Variations of Reform, Community, Class, Sectionalism, Socialization, Professionalism, and Popular Culture in American History." A panel of scholars in dance, anthropology, musicology, and theatre commented on the *Dialogues*. This was followed by a question and answer period. The conference extended into the evening with the Alwin Nikolais Dance Company in concert. C.T.B.

Articles and reports evolving from the above conferences will appear in forthcoming issues of *DRJ*.

Publications

The **Dance Research Annual X, Collage**, due the 1978–79 CORD members was distributed in February 1980 and

brings the CORD publications schedule up-to-date. Forthcoming **Dance Research Annuals** will include two from the ADG/CORD Hawaii Conference projected for publication in 1981–82.

A progress report of the **Hawaii Conference Annuals** by Editor-in-Chief Betty True Jones made to CORD Editorial Board October 7, 1979 included: the contacting of 50 authors of conference papers; the appointment of six Associate Editors of the Conference Annuals; the texts of keynote addresses and the text of Balasaraswati's address received; Faubion Bowers contacted for an article; Joseph Campbell's transcribed remarks edited; readers for papers contacted; an annotated listing of nine videotapes received from Robert Bethune, Research Assistant, University of Hawaii at Manoa; discussants and panel chairmen contacted for summaries of their sessions and ways of integrating the summaries with other material; strict adherence to an editing schedule attempted; and various points discussed, such as, total number of illustrations – black and white or color, number of pages for each volume, date of publication to be released, appointment of a photo editor, assessing of audiotapes as possible source material to be followed with annotated list in an Appendix along with annotated videotapes, etc. The goal in mind was to have all papers set in Varitype by May 1, 1980. E.B.

Appointments

Ingrid Brainard, CORD Chairman, in consultation with CORD Board of Directors, appointed **Nancy M. Bodenstein** as member of the Board to succeed the late Percival Borde. She is currently Assistant Professor of Music, Salem State College, MA; member of Krakowiak Polish Dancers of Boston, 1974–77; member since 1970 and Assistant Director, 1974–79, Cambridge Court Dancers; Director of Salem State College Early Music Ensemble; costumer, choreographer, and concert performer in music and dance including 18th and 19th century historical productions; coauthor of *Survey of Music: Student Handbook* (1975); panel participant ADG/CORD Dance Conference 1978; CORD delegate to Assembly of National Arts Education Associations Fifth Plenary Meeting, Washington, D.C., November 27–28, 1979.

Appointments of Board members to the Nominating Committee (1979–80) include **Miriam J. Morrison** (Chair), **Joyce R. Malm**, and **Gretchen Schneider**. **Lynne Weber** has been appointed to the Finance Committee. E.B.

Nancy Lee Ruyter, *DRJ* Staff – Research Materials Contributor for Eastern Europe 1979–82: Ph.D. in History from Claremont Graduate School 1970; dance training in professional schools in modern, ballet and ethnic in U.S. and other countries; performance in ethnic dance including Asian, Spanish, and Balkan; own performance ensemble in Balkan dance; currently Assistant Profes-

sor in Dance at California State University, Northridge; publications include "American Delsartism: Precursor of an American Dance Art," *Educational Theatre Journal* (December 1973); *Reformers and Visionaries: The Americanization of the Art of Dance*, a history of the background of American modern dance 1870–1920 (Dance Horizons Press, 1970); a *Bibliography of Yugoslavian Dance* (forthcoming); recipient of grants, summers 1975 and 1979, from International Research & Exchanges Board (IREX) for month-long seminars in Bulgaria for Slavists and Bulgarian scholars involving study of Bulgarian language and culture; member of CORD Board of Directors 1977–80; Director of the California State University, Northridge/CORD Regional Conference, December 8, 1979. E.B.

Members – Professional Activities

Nancy M. Bodenstein and her partner, Judson Greene, appeared on the programs of seven performances of the New England Baroque Ensemble from March through September 1979. Works presented resulted from Bodenstein's research in Baroque dances by Pecour, Feuillet, Isaac, and Tomlinson which provided the basis for choreographies of "Air" from *Le Bourgeois Gentilhomme* by Jean-Baptiste Lully, "Suite" by Johann Joseph Fux, and "Suite in D Minor" by Louis-Antoine Dornel. Future performances will include reconstructed choreographies and music of dances in the book, *The Art of Dancing*, by Siris (1706).

Bodenstein also presented a lecture-demonstration, "How the Dances of the 17th and 18th Century Suite Were Danced," for the Connecticut State Music Teachers Association at the University of Bridgeport, October 26. N.M.B.

Ingrid Brainard presented a paper on "Compositional Procedures in the Dance Music of the 15th Century" at the American Musicological Society Annual Conference, New York City, November 1–4. Members of the Cambridge Court Dancers, of which she is founder and director, demonstrated for the conferees Italian *balli* and Burgundian and Italian *bassesdances* and *bassedanze*. Activities of the Cambridge Court Dancers also included two concerts (dances of the 16th century) with the Greenwood Consort, Boston, October 27–29, 1979; a program "Shakespeare and the Dance" at Philadelphia, February 1–2; and a full-scale 15th century show at the Medievalists Conference, Plymouth, New Hampshire, April 18. I.B.

Luella S. Christopher, Ph.D. in International Studies, Analyst in Asian Affairs since 1971, The Library of Congress, received the *Outstanding Dissertation Award 1978–79* from the American University School of International Service. Her dissertation, entitled *Pirouettes with Bayonets: Classical Ballet Metamorphosed as Dance-Drama and Its Usage in the People's Republic of China as a Tool of Political Socialization* was recommended for the award as a product of genuinely interdisciplinary, original research in the fields of performing arts, modern Chinese politics, and cultural influences in international relations. Ann Hutchinson Guest states "it is truly interdisciplinary in content and methodology . . . it incorporates the skills of the political scientist, artist, ethologist and cultural historian, choreologist and philologist. . . . This award winning dissertation has

already been recognized by scholars in such far-ranging locales as England, Hawaii, Taiwan, and Singapore. Its components of cross-cultural choreology and movement description in three languages (French, [romanized] Chinese, English) were assessed by one of China's prominent choreographers in July 1978 as 'path-breaking' and 'of great significance to the Chinese' " (*Action! Recording!* Newsletter No. 15, 1979).

This dissertation is available from University Microfilms, Order No. 79-18-507, University of Michigan, Ann Arbor, Michigan 48109. L.S.C.

Gunvor Digerfeldt, Kulgränden 14, 222 49 Lund, Sweden; candidate for Ph.D., University of Lund: dissertation in progress: "Perceptual – Motor, Psychological and Social Effects of Dance Training with Kindergarten Children." G.D.

Judith Lynne Hanna presented papers on dance at conferences as listed below. Papers on dance by other conference participants are also listed:

The Society for Ethnomusicology, 24th Annual Meeting held in Montreal, Province de Quebec, Canada, October 10–14, 1979; **Yvonne Daniel** (Mills College), *Dance in the Caribbean*; **A. Gathercole** (Bernice P. Bishop Museum), *On the Non-existence of Dance in Tonga*; **Judith Lynne Hanna** (University of Maryland), *Is Dance Music? Comments on Being Together and Apart*.

The American Anthropological Association (AAA) 78th Annual Meeting was held in Cincinnati, November 27–December 1, 1979 (papers presented on dance quoted from *Abstracts of the 78th Annual Meeting*, Washington, D.C. AAA 1979): **Jan-Petter Blom** (Bergen), *Sources and Levels of Meaning in Norwegian Folk Dance: The Problem of Interpretation*. The traditional couple dances of Norway, being competitive in style and ethos at the level of personal display, are still organized according to strict rules governing movements and interactions. Through the analysis of a particular local variant, the problem of theoretically making sense of such dances as instances of expressive behaviour [was] discussed. A model [was] suggested which [aimed] at showing how the particular formal features of a dance may be seen as "ritualization" (transformation through "keying") of certain nonverbal metonyms of male and female characters and their social roles in local life. **Claire R. Farrer** (Illinois), *Holy Humor*. Libayé, the "clown," is an inside-out, upside-down, inept, teasing, holy figure who dances each of the four nights of the public events celebrating the Mescalero Apache girls' puberty ritual. Libayé dresses in tatters, often with an animal mask atop his head. He is said to lead the group of dancers, yet he can't dance properly and is last in line. He is the most powerful man present while being unformed and not yet a man. He is holy paradox and sacred human on the move. His appearances, duties, and symbolism formed the basis of this paper. **Diane C. Freedman** (Temple), *Dance as Symbolic Code in Romanian Courtship Ritual*. The study of dance as a communicative code allows for both a contextual analysis of the dance event and a formal study of movement patterns. The traditional Sunday dance in a Romanian village is part of a courtship ritual which serves to mediate the opposition between social groups of men and women. Formal analysis of movement patterns using the techniques of Laban Movement Analysis indicates a lack of homogeneity in

movement style. The social opposition male/female is thus reinforced by a distinctive movement repertoire for men and women. **Judith Lynne Hanna** (Maryland), *Identity, Defiance, and Race Relations: Children's Spontaneous Dance in Urban Education*. Although scholars have noted that some black music and dance comment on race relations and mark ethnic identity, there is a gap in our knowledge of children's use of such aesthetic expression to metaphorize and mediate current black-white interactions. A year-long study of an urban desegregated elementary school is suggestive: Black children's spontaneous individual and group dance movements in the classroom and halls and organized dance ring-plays, line-plays, and cheers on the playground may be palpable adaptive communicative modes. Dance is a vehicle of we/they marking, defensive structuring, sympathetic magic, and playing with antistructure or aspirations in a stratified society.

The John Hopkins University School of Advanced International Studies and the Museum of African Art, Smithsonian Institution, presented Hanna in a talk on "Political Values, Sex Roles, and Veiled Threats: Nigeria's Ubakala Dance Play" December 14, 1979, Museum of African Art, Washington, D.C. J.L.H.

William Malm, professor of music history/musicology, University of Michigan, lectured on American folk and popular music for the Brookings Institute Conference in Williamsburg, Virginia, between board meetings and sessions of the American Musicological Society in New York November 1-4. From January to June, 1980, he was the Ernest Bloch Professor of Music at the University of California at Berkeley. During that time he continued to represent the University of Michigan with lectures January 24 on Japanese music at the College of William and Mary and on American music for the Brookings Institution conference at Williamsburg, Virginia. D.J.H.

Asian Traditions, a nonprofit organization for the preservation of traditional Asian arts, sponsored a lecture-demonstration on the Javanese Court Dance by **Miriam J. Morrison**, faculty on the staff of Asian Tradition's dance program, December 8, 1979, Berkeley, California. M.J.M.

Jill D. Sweet, School of American Research, 650 Garcia Street, Santa Fe, New Mexico 87501; candidate for Ph.D., Anthropology, University of New Mexico; dissertation in progress: "Tourism and Tewa Pueblo Dance: The Effects of a Non-participatory Audience and Alterations in Ritual Time, Space, and Meanings." J.D.S.

Reports

Fund-Raising for CORD

From **Ruth K. Abrahams**, Chairman of the Standing Committee on Funding and Grants: December 31, 1979 marks the end of the first year's effort to organize and structure an on-going fundraising campaign to increase financial and gifts-in-kind support to CORD. I am pleased to report that it has been a most successful year — a strong beginning for future growth.

The need to focus attention on an active fundraising effort was recognized by the CORD Board of Directors at the 1978 Hawaii Conference. Knowing of my work for the past five years as Alumni Director for the Schools of Arts and Science at New York University and knowing of my expressed interest in CORD, Dianne Woodruff requested my assistance to develop a viable program. Encouraged by the Board, I accepted Ingrid Brainard's appointment as Chairman of the Committee on Funding and Grants.

A preliminary meeting on October 19, 1978, was called to provide the necessary background information so that, following in-depth research on support sources, appropriate informational materials could be prepared. All Board members were invited to attend in person or to send in their comments and suggestions. The meeting resulted in the following recommendations: 1) The creation of a national network of committee members that would include mandatory membership for all Board members; 2) The establishment of an Advisory Council of prominent professionals; and 3) Expansion of CORD's base of visibility as an important and viable dance organization. A year of hard work has resulted in successfully meeting the above stated goals.

An important result has been the expansion of CORD's visibility with funding agencies. As CORD has continued to gain recognition and support from within the field, it is now achieving similar recognition from public, private and corporate support sources. CORD has received for the past several years CCLM (Coordinating Council of Literary Magazines) grants from the New York State Council on the Arts. We thank NYSICA for their continued support and gratefully acknowledge the following new or renewed donors who have generously contributed monetary or gift-in-kind assistance during this campaign:

Anonymous	\$ 600
Capezio Foundation	250
Con Edison of NY	500
NY State Council on the Arts	2500
Southern Illinois University	500
<i>York Dance Review</i>	500 (Can.)
York University	2500 (Can.)

Gifts-in-kind: Case Paper Company; Frank Neuwirth, CPA; NYU Department of Dance and Dance Education; York University, Faculty of Fine Arts.

A special note of thanks is due the following people who have shown their support to CORD by serving on the Advisory Council: John Chamberlain, *King Publications*; Anna Kisselgoff, *The New York Times*; Alwin Nikolais; Pearl Primus; Ben Sommers, "Mr. Capezio"; Robert N. Schwartz, President and Chairman of the Board, Manning Selvage and Lee. CORD also extends its appreciation to those active Board of Directors and general members who unselfishly offer their time, energy and personal expenses in service to CORD. I particularly wish to thank Betty True Jones and Patricia A. Rowe for their long hours of assistance and professional expertise.

As the Congress on Research in Dance, CORD moves forward to meet challenges and new directions in the field of dance scholarship. We need, more than ever, *continued* and *new* financial support to achieve our goals. I invite all members to actively join the campaign and to encourage corporations, foundations and private citizens to contribute to CORD and its activities.

For further information, please write to me in care of the CORD New York Office, New York University, Dance Education, Rm. 684, 35 W. 4th Street, New York, NY 10003.
R.K.A.

Arts in Education

The Assembly of National Arts Education Organizations, of which CORD is a member, held its Fifth Plenary Meeting in Washington, DC, November 27–28, 1979. Elizabeth Burtner, as CORD's representative and Nancy Bodenstein as a CORD delegate, attended the meeting. Each member organization was permitted five delegates. The general focus of the Assembly is always on Federal legislation pertaining to the arts.

Congress has accorded primary responsibility in the arts and education to the National Endowment for the Arts (NEA) and the Office of Education (HEW), now the Department of Education. The Assembly is a coalition of some 30 organizations involved in the arts. Because of the direct involvement – producing, teaching, training – the premise of the Assembly's thinking is that they should have a voice in the legislation affecting the arts. To facilitate this the Assembly has developed a *Concepts Outline* approved by Board of Directors of member organizations. It has been updated and refined to meet conditions of change. Approval of the *Concepts Outline* as guidelines for action by government agencies and Department of Education is sought. With that purpose in mind, representatives to the Assembly meet and/or correspond with their own state congressmen. The Assembly's Operations Committee (8–10 members based in Washington, DC) keeps pace with what is happening in Federal legislation, formulates plans, gives testimony at hearings, etc.

The *Concepts Outline* recommends there be a program of categorical support from the Federal Government in two principal areas: 1) the training and career development of professional artists and 2) the arts education of the nation's citizens. It further recommends that the leadership in the first be in the hands of NEA and the second in the Department of Education. To that effect the Assembly is requesting 10 million dollars to NEA and 20 million dollars to the Department of Education for the establishment of an Institute for Arts Education.

The first day of the meeting consisted of updating the conferees on the newly created Department of Education, activities of the Operations Committee since the previous plenary sessions of the Assembly, and strategy planning regarding testimony at congressional hearings. The last was carried out in small groups.

Brian O'Connell, Executive Director of Coalition of National Voluntary Organizations (CONVO) and President of National Council on Philanthropy (NCOP) addressed the Assembly on the present state of organizations collectively referred to in the tax laws as "charitable organizations." (CORD is in this category.) They comprise thousands of local, state, and national organizations and make up the "independent sector." Quoting from a brochure on the charitable contributions legislation, "They do things the business sector can't do and shouldn't be expected to do. They do things the government sector can't do, or won't do, or shouldn't do. They do things we so strongly believe in that, without prospect of financial gain and without

compulsion of government edict, we willingly choose to give them our time and our money."

The taxpayer is allowed to deduct the amount of his/her charitable contribution from his/her income tax base. The standard deduction, however, has been increased to the point where the number of taxpayers who itemize their deductions decreases and contributions to the private sector has decreased. Legislation to solve the problem is pending in Congress: the Moynihan-Packwood bill in the Senate (S. 219), the Fisher-Conable bill in the House of Representatives (H.R. 1785). These bills would allow taxpayers to deduct their charitable contributions whether or not they use the standard deduction. Quoting again from the above brochure, "If you agree in the final analysis, [that] the independent sector is so valuable, so much a part of our daily lives, so crucial to the future of America, [then] we – each one of us – must do whatever we can to strengthen it." Write your US Senators and urge them to cosponsor bill S. 219; your Representative and urge him to support the bill H.R. 1785. Letters may be sent to your members of Congress at U.S. House of Representatives or U.S. Senate, Washington, DC 20515 or 20510 respectively. Any Senator or Representative may be telephoned at (202) 224-3121. For the brochure on "The Charitable Contributions Legislation" write: Coalition of National Voluntary Organizations, 1828 L St., NW, Washington, DC 20036. For booklet on CONVO/NCOP write: CONVO-NCOP Secretariat, 1828 L St., NW, Washington, DC 20036.

The morning session of the second day was free for conferees to meet with their congressmen through appointments arranged on their own initiative.

Throughout the two-day meeting, various speakers addressed the Assembly. Willard L. Boyd, cochairman of the Task Force on the Education, Training and Development of Professional Artists, President of University of Iowa and member of the National Council on the Arts, recommended to the Assembly short term objectives: in-service teacher training, career entry support for the emerging artist, support of touring companies and of quality in the arts wherever they exist. Longer term objectives were: categorical support for NEA and the establishment of a National Institute of the Arts, Department of Education. Other speakers who spoke in relation to the Assembly's *Concept Outline* were Martin Engle, Arts and Humanities Advisor to the National Institute of Education: Research and Development, and Vince Lindstron, newly appointed Special Counsel on the Arts and Education, Federal Council on the Arts. He is in the position of serving as a liaison person between NEA and Department of Education.

Anyone interested in having a copy of the Assembly's *Concepts Outline* and/or serving as a CORD delegate to an Assembly Plenary Meeting, contact Elizabeth Burtner (address on masthead). Plenary sessions meet at least once a year. Attending a session, gives one an opportunity to gain some insight into the legislative processes in the arts on the Federal level and meet persons who are involved and knowledgeable. E.B.

Libraries, Research Centers

The University of Waterloo Library has a valuable collection of dance material which includes primary dance

sources, ballet libretti, and rare books. A printed catalogue, *University of Waterloo Library, Bibliography No. 3, A Catalogue of the Dance Collection in the Doris Lewis Rare Book Room*, compiled by Susan Bellingham with the assistance of Anne Pihura, 1979, can be purchased for \$5.00 (Can.) from the University of Waterloo Library, Waterloo, Ontario, Canada N2L 3G1. For a detailed report on the collection see, *DRJ* 12(1):34–35, Fall–Winter, 1979–80. I.B.

A Library of Congress Exhibition, Opera in Vienna: The 19th Century, The Performing Arts Library of the John F. Kennedy Center is on display October 26, 1979–April 30, 1980. In addition to manuscripts, books, prints, and scores, rare material has been supplemented with reproductions of photographs and other pictorial works to give an overview of activities in four major opera houses of 19th century Vienna. In the space devoted to each theatre, an event of outstanding importance in its history has been highlighted. Other exhibit cases and panels develop these central themes further.

Three of the four opera houses were the home of the Imperial Court Opera at some time during the 19th century. The fourth, the Theater an der Wien, was one of the earliest of the private, suburban theaters which began to be prevalent in the city after 1800.

An attractive check list with informative notes in booklet form, 8x11, 8 pp., is available. Write: Performing Arts Library, Kennedy Center, Washington, DC 20566. Also, please note a change of the telephone number of the Kennedy Center Library to (202) 287-6245. E.B.

The Center for Field Research: Interested scholars in need of funds and volunteer support for their 1981 field research should contact this private, nonprofit organization and its affiliate, Earthwatch. Proposals are reviewed on the basis of scholarly merit and the specific project's need for teams of volunteers in the field. There are no limits on geographic location, and proposals in any recognized academic discipline are considered. One example of the kind of project sponsored by the Center was the study of traditional folk dance in Greece conducted by folklorist Theodore Petrides of Deree College in Athens in 1978 with the assistance of Earthwatch volunteers and funds. (Petrides, Hellenic-American Union, 22 Massalias, Athens, Greece, is a member of CORD.)

The Center invites proposals from post-doctoral scholars of all nationalities. Upon favorable review of a preliminary proposal, a full proposal will be requested for the May 15 deadline (for work taking place December–June) or the October deadline (for work taking place June–December).

If you are planning field research in 1981, write for more information, or send a two-page preliminary proposal outlining your objectives, dates, funding and volunteer needs to: Nancy Bell Scott, Research Coordinator, Center for Field Research, Box 127-Q, 10 Juniper Road, Belmont, MA 02178. R.K.

Conference/Seminar

The American Dance Guild will hold its 24th Annual Conference June 19–22, 1980, University of Minnesota, Minneapolis. Robert Moulton is On-Site Coordinator;

Richard Bull, Program Chairman. The theme is "Dance as Art Sport." For information, write to American Dance Guild, 1427 Broadway, New York, NY 10010. E.B.

The Castle Hill Early Dance and Music Week will be held July 6–13, 1980 (tentative), Castle Hill, Ipswich, MA. The integration of music and dance from the Renaissance and Baroque eras is emphasized. It is open to participants at all levels of ability. For information, write P.O. Box 283, Ipswich, MA 01938. I.B.

Musical Theatre in America Conference. A conference devoted to musical theatre in America is being planned as a joint project of the American Society for Theatre Research, the Music Library Association, the Sonneck Society, and the Theatre Library Association. The conference will take place at C.W. Post College campus, Greenvale, Long Island, April 2-5, 1981. The Program Committee, comprised of representatives of each of the four organizations, is interested in papers and/or presentations in the following general areas:

1. historical perspectives
2. critical perspectives
3. the writing of books, lyrics, and music
4. stage, costume, and lighting design
5. production, and stage direction
6. choreography for the musical theatre
7. genres, such as vaudeville, opera, operetta, burlesque, dance, and minstrelsy
8. preserving the heritage – live, in sight and sound, and in archives.

Persons interested in participating in the program, either with a paper or a presentation, are urged to write Dean Julian Mates, Chairman of the MTIA Program Committee, School of the Arts, C.W. Post Center, Long Island University, Greenvale, NY 11548 by June 30, 1980.

Humanity as Creator: The Arts of the Non-Western World and Us, a lecture series featuring seven distinguished anthropologists, took place at St. Cloud, Minnesota, January-May, 1980. The series was titled "Humanity as Creator: the Arts of the Non-Western World and Us." The speakers discussed their research in the arts of the non-western world and the ways their knowledge illuminates the nature of the arts and their place in our society. Three of the lecturers, CORD members, were **Alan P. Merriam**, "Why the Arts in Anthropology, or the Theory Went Thataway"; **Anya Peterson Royce**, "Movement and Meaning: The Silent Languages of Dance and Mime"; and **Judith Lynne Hanna**, "Identity, Defiance and Race Relations: Spontaneous Dance in a Desegregated School." **James W. Fernandez**, whose article "Dance Exchange in Western Equatorial Africa" appeared in *DRJ* 8(1):1-7, 1975-76, lectured on "The Artful Structure of Sacred Places: Architecture in Three Societies." **Warren d'Azevedo** lectured on "The Artist as Primitive Man: Career, Fame and Fortune in a West African Society." His work as editor of *The Traditional Artist in African Societies* was reviewed by Judith Lynne Hanna in *CORD News* 6(2):34-37, July 1974. Two lectures, "The Festival as Art Form" by **Victor Turner**, Professor of Anthropology at the University of Virginia, and "Art, the Artist and Society" by **Evelyn Payne Hatcher**, Professor Emeritus at St. Cloud University, concluded the series. J.L.H./E.B.

News – San Francisco Bay Area

Angene Feves, researcher of historical dancing, presented a program, *The Dance of Shakespeare's Plays* with partner Charles Perrier, in conjunction with the traveling exhibition of the Shakespeare Collection of the Folger Shakespeare Library. The event took place at the Academy of Sciences, San Francisco, Fall 1979. **K.P. Kunhiraman**, exponent of Kathakali dance-drama of Kerala, South India, presented a program at Live Oak Theatre, Berkeley, which included a performance of the epic, Ramayana, Fall 1979. **Major flamenco artists** in the San Francisco Bay Area presented a rare performance as a benefit for dancer Cruz Luna, November 6, 1979 at the Savoy Tivoli, San Francisco. **Karen Elliott**, on the staff of the Balasaraswati School of Music and Dance in Berkeley for two years, will be living and teaching in Washington, DC for the next year. Ms. Elliott, an advanced student of the renowned Srimati Balasaraswati, recently spent a year in India studying with the dancer and her family. M.J.M.

Requests

Judith Lynne Hanna (University of Maryland and National Endowment for the Humanities Fellow, American Enterprise Institute for Public Policy Research) has been invited to undertake an entry entitled "Dance, Semiotics of" for the comprehensive *Encyclopedic Dictionary of Semiotics* to be published by the consortium of Indiana University Press and Macmillan of London. Included will be a set of references. Readers of *Dance Research Journal* are invited to send her immediately new bibliographic references on the meaning of dance and older references which are not included in her recent book *To Dance is Human: A Theory of Nonverbal Communication*. Austin and London: The University of Texas Press, 1979. Send references to Judith Lynne Hanna, College of Human Ecology, Department of Family and Community Development, University of Maryland, College Park, MD 20742. J.L.H.

Author's Query. For a critical study of Russian-born prima ballerina, choreographer and teacher Mme Elizabeth Anderson-Ivantzova (1890–1973), I would appreciate receiving any biographical information, correspondence, reminiscences of her teaching, photographs, programs or accounts of her experiences connected with her choreography in Paris or New York. Send to Lawrence Sullivan, Department of English, State University College, New Paltz, NY 12561. G.B.S.

Valentina Litvinoff has been independently involved in research in the "study of modalities in movement orientation, analysis, and the use of self for their value for the practice of dance and development of modern dance technique." Aspects of it have appeared in publications and applied in her practical work in dance, as well as in her work as cochair, The Project on Human Movement, aegis, American Dance Guild. Litvinoff would welcome collaborators, university interest and sponsorship. Her address is 9 East 17th St., New York, NY 10003. V.L.

Manuscripts pertinent to research in dance and or related disciplines by CORD members or nonmembers are being accepted for publication consideration for the *Dance Research Annual*. Please submit material or write for further information to **Patricia A. Rowe**, Chairman of CORD Editorial Board, 3 Washington Square Village, New York, NY 10012. CORD is interested in acquiring a backlog of completed works for immediate or near-future publication as well as information on works in progress. E.B.

Acknowledgement

Dance Research Journal wishes to thank the following readers for their contribution of time and expertise in the evaluation of materials in volume 12: Fran Allard, Selma Jeanne Cohen, Marilyn Houlberg, Joann Kealiinohomoku, Selma Odom, Neil Widmeyer.

CORD members are urged to send information about their research papers presented at professional meetings, proposed research, publications and special research activities. Next deadline is *on or before* August 15, 1980. Keep in mind publication date of December 1980. Send to Elizabeth Burtner (address on masthead). E.B.

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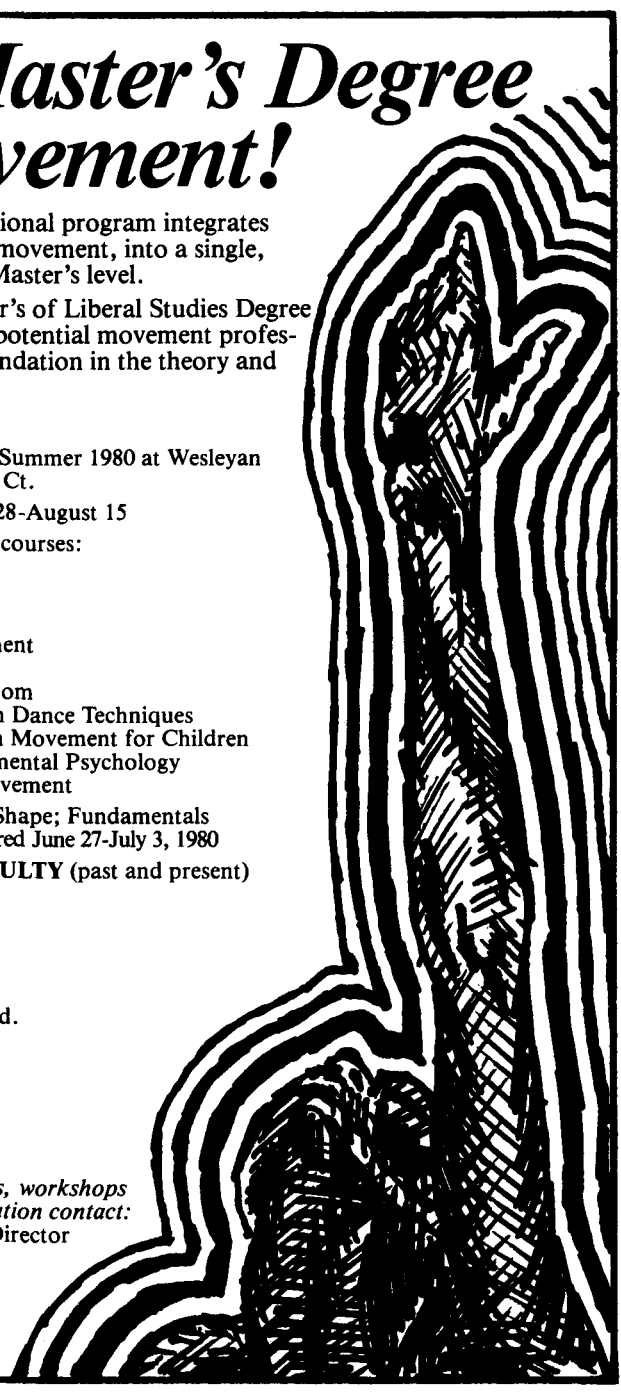
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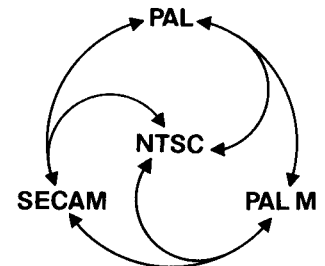
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