

## REPORTS/HANDBOOKS

The JDR 3rd Fund. *The JDR 3rd Fund Report 1974*. New York: 50 Rockefeller Plaza, New York, N. Y. 10020, 1974. 84 pp.

This is the 1974 report of the activities and the financing of them of the JDR 3rd Fund from September 1, 1973 through August 31, 1974. The overall program includes: Asian Cultural Program; Arts in Education Program; Bicentennial Project; Task Force on Youth; and Financial Statement.

The JDR 3rd Fund is a private non-profit corporation established September 17, 1963. Its purposes are "exclusively charitable and are to stimulate, encourage, promote, and support activities important to human welfare."

The concepts motivating these programs are presented and details of grants given for what projects and to what groups and individuals are stated. The report is both informative and fascinating. It is beautifully presented complete with excellent photographs of the many worldwide activities in which the JDR Fund is involved.

Note: For those wishing a copy of this report, write to address given in the listing. E.B.

Wenner, Gene C. *Dance in the Schools: A New Movement in Education*. Published by the City Center of Music and Drama, Inc.

The manuscript for this handbook was prepared by Gene Wenner, Program Associate of the JDR 3rd Fund *Arts in Education Program*. This booklet describes the use of dance in schools as developed through the Dance Component of the Artists-in-Schools Program of the National Endowment for the Arts and the U.S. Office of Education. While this booklet is slated toward dance, it is general enough to be relevant to similar Arts-in-Schools programs in the other art disciplines. Designed to be used by all people and organizations involved in *dance in the schools*: school administrators, teachers, state art agency personnel, dancers, and dance educators. The publication provides information regarding the relation of dance to basic education in the schools. Invaluable!

Note: Copies may be obtained by contacting: Charles Reinhart Management, Inc., 510 Madison Ave., New York, N. Y. 10022. E.B.

## THEATRE\*

Feldshuh, David. "Seven Consciousness—Expanding Techniques and Their Relevance to Actor Training." Ph.D. dissertation, University of Minnesota, 1975.

Mr. Feldshuh not only researched the various consciousness-expanding techniques but studied with master teachers. Techniques researched are: 1, Structural Integration (Rolfing); 2, Gestalt Therapy; 3, Alexander Technique; 4, Aikido; 5, Karate; 6, Centering; and 7, Zen. The second part of the dissertation is titled *Creativity and the Actor*. Using the material from Part One, Feldshuh suggests ways of applying the techniques to the training of the actor. R.D.M.

Miller, James. 'Dance and "Measure" in the English Masque: Notes on a Production of Milton's *Comus*, Nov. 1974.' *York Dance Review* No. 4 (1975): 6-14 (pub., York University, Canada).

Use of metaphoric significance of dance which is pre-

served in the poetry of Milton's great masque and Renaissance ideas of "Measure" to reconstruct the historical event. Author is doing graduate work at the Centre for Medieval Studies at the University of Toronto. J.L.H.

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# comments

## TO THE EDITOR

### Response to Readers of Valentine Litvinoff's "Comments to the Editors"

I would have preferred not to respond to Valentina Litvinoff's "Comments to the Editors" but rather to let the readers themselves compare her letter to what I wrote in my critique of her article, "Lessons from the Dancing Ground to the Studio: Implications of Pueblo Indian Dance for Modern Dance" (VII/1 p. 33). However, some information cannot be checked readily by readers of the *Dance Research Journal*, and three points should be explained.

The first concerns Litvinoff's citation of a painting by Pablita Velarde. Velarde's paintings are poetic and figurative, with a flattened perspective. Her works are instructive for the "feeling tone" they convey, but not as scientific documents for proving or disproving the lengths of skirts. The skirts of women dancers are quite short, it should be noted, in some Velarde paintings. At the corn dances I attended at Santo Domingo in 1965, 1971, and 1974, the women's dance dresses (mantas) were at the knee or just below, although some may have extended a few inches toward the calf. By no stretch of the imagination could I call them "long," generally, or "ankle length," specifically. The true traditional mantas are usually made by the Hopis of Arizona. Hopi men weave them from Hopi cotton and frequently use them as trade items with Pueblo Indians of New Mexico. Because they are not tailored, mantas can be worn by women of different heights and weights, or one manta can be worn by the same woman whose girth may change through time. Many times a manta is lent by one member of an extended family to another, and it will probably be a different length on each woman who wears it. Today mantas are sometimes made from store-bought cloth in order to cut the expense. In that case they may be made from any fibre, so long as the appearance of the fabric is "correct."

Second, Litvinoff cites "Lydian (sic) King, musicologist and specialist in Indian dance at the anthropological Museum of New Mexico," and later refers to "no less a knowledgeable scholar than Lydian King . . ." Lydian King (now Mrs. Schlaer of Albuquerque) was the ethnomusicologist at the Museum of Navajo Ceremonial Arts in Santa

\* (see, also, listings under AFRICAN/AFRO-AMERICAN and DANCE ARTS: INDIA).

Fe from 1969 until 1972. It was there in 1970 that Litvinoff spoke with her. I have subsequently talked with Mrs. Schlaer who told me that she was a trained musician and had studied Navajo music with David McAllester, but that she had no formal training in anthropology. She also said she is "not a specialist in Indian dance." She told me that she was the Museum of Navajo Ceremonial Arts to straighten out the tape-recording collection and to do a small research project on Navajo music. She remembered her discussion with Litvinoff as "informal" and "casual" and said that she "didn't pretend to supply authoritative information." Questioned about the information she was reported to have given Litvinoff, Lidian King Schlaer replied "I couldn't have said anything like that because that is out of my range of knowledge." (This is confirmed by Schlaer's letter of February 14, 1975, to the *Dance Research Journal* editor.)

Third, Litvinoff implied that I might "not happened to have heard of" Zuni Pueblo. As a matter of fact, I am especially interested in Zuni, and have several times attended functions there. Perplexed about Litvinoff's reference to a "Navajo youth group" at Zuni High School, I followed her suggestion to get in touch with Bill Butler, who was the principal of Zuni High School in 1970 but is no longer there. I spoke with Assistant Principal Charles Johnson, who was there in 1970. Johnson told me that they have never had a Navajo youth group. He said "since this is Zuni, naturally we have a Zuni Indian Club." As part of the Zuni Indian Club an "Indian Dance Group" is one of the special activities. Their repertoire includes dances of other Indian groups, and they perform at various places in and out of their pueblo. Among the dances they perform is a Navajo "Sunrise Dance"; Johnson guesses that this may have been the dance Litvinoff saw in 1970.

Joann W. Kealiinohomoku  
Weatherhead Resident Scholar  
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Ms. Snyder has a B.A. in dance (Bennington College) and an M.A. in dance (UCLA). She is currently Associate Professor and Chairwoman in the Department of Dance and Director of the Graduate Program in Dance Ethnology, UCLA.

Her CORD background includes two terms as a member of the Board of Directors; Co-Chairman of the CORD National Conference, NEW DIMENSIONS IN DANCE RESEARCH: ANTHROPOLOGY AND DANCE, University of Arizona and the Yaqui Indian Villages of Tucson; and Co-Chairman of the Committee, New Dimensions in Research; Anthropology and Dance.

**The Committee on Studies in Human Body Movement,** Valentina Litvinoff, Co-chairman, is an outgrowth of the CORD/SEM San Francisco Conference, October, 1974. It originated in response to interest generated at the conference by the panel, "Recent Research in Body Education and Expressive Motor Behavior," which had been organized and chaired by Valentina Litvinoff. Interested kinesiologists, researchers in body movement, practitioners of body re-education, as well as dancers who are interested in finding sources for development of dance movement, contact Valentina Litvinoff at 9 East 17th Street, New York, N. Y. 10003 (212 AL 5-7562).

**The quota for the matching grant of \$700** made from the New York State Council on the Arts and awarded to CORD by the Coordinating Council of Literary Magazines has been met. A short drive of three weeks duration has resulted in a heartening response of over \$1000 in contributions by Cord members and the Capezio Foundation. As the person in charge of the application for the grant and in behalf of CORD, I express my thanks and appreciation to each doner and to CORD Chairman, Allegra Fuller Snyder; to Board member and chairman of the Publications Committee, Patricia A. Rowe; to Board members, Lucy D. Venable and Lynn P. Ager; to Treasurer, Mary H. Kaprelian; and to Executive Assistant, Romanie Kramoris for their assistance in carrying out the drive.

The grant was awarded to help publish the 1974/75 Research Annual—one of a series of conference-based publications emanating from the CORD/SEM conference held in San Francisco, October, 1974.

E. Burtner  
CORD Past Chairman

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# announcements

## CORD News

**Allegra Fuller Snyder** accepted the appointment by the CORD Board of Directors of the CORD Chairmanship and has taken office May 1, 1975. Her term will run through August, 1976, at which time she will serve as CORD Past Chairman until September 1, 1977. The position of CORD Chairman has been vacant since September 1, 1974, due to the resignation of the Chairman-Elect.

Ms. Snyder brings to the position a comprehensive perspective on dance which includes a background as performer, choreographer, director/supervisor of award-winning dance films, dance film editor and contributor of dance articles to periodicals, co-director of a first "month-long" dance/television workshop, speaker at national conventions of dance organizations, member of the Dance Panels of the National Endowment for the Arts and the California Arts Commission and of the Executive Committee of the Western Division of the Association of American Dance Companies.

## Conferences

The 1975 annual meeting of the Society for Ethnomusicology will be held October 16-19 in Middletown, Connecticut. Inquires should be addressed to: Judith Becker, Program Chairperson, School of Music, University of Michigan, Ann Arbor, Michigan 48105.

The American Dance Therapy Association Tenth Annual National Conference will be held October 24-26, 1975 at the Asilomar Conference Grounds, Pacific Grove, California. For additional information: ADTA, Suite 216-E, 1000 Century Plaza, Columbia, Maryland 21044, (301) 997-2311.

## Project to Strengthen the Role of the Arts in Education

"An intensive project aimed at strengthening the role of the arts in education has been undertaken by a panel headed by David Rockefeller Jr. The panel, comprising educators, businessmen, foundation and news people