

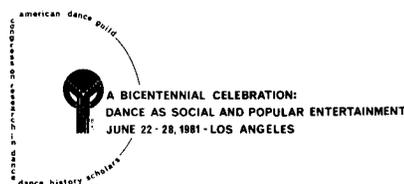
Announcements

Edited by Elizabeth Burtner

Contributors include: Ruth K. Abrahams, Wayne Ashley, Sally Banes, Birgit Boman, Gloria Bonali, Ingrid Brainard, Judith Lynne Hanna, Regina Holloman, Judith Brin Ingber, Romanie Kramoris, Valentina Litvinoff, Annette Macdonald, W.P. Malm, Maggie Odom, Patricia A. Rowe, Allegra Fuller Snyder, Linda J. Tomko, Dianne L. Woodruff, Jody Zacharias. News release: *Dance Collection*, NYPL.

CORD News

Conferences



CORD joins forces with American Dance Guild and Dance History Scholars to sponsor the 1981 Joint Conference entitled, "A Bicentennial Celebration: Dance as Social and Popular Entertainment," to be held in Los Angeles, June 22–28, 1981. The conference takes place while Los Angeles celebrates its bicentennial. Conferees will have several opportunities to view specially scheduled LA dance events during the conference week.

Reflecting in part the Bicentennial spirit, the conference will emphasize dance history but the program includes sessions in many areas of dance scholarship such as music for dance, anthropology, reconstruction and research methodology, aesthetics, sociology, ethnic dance, movement analysis, philosophy of dance and more. Program features include special screenings of Hollywood archival film footage, workshops, lecture-demonstrations, and video and film showings as well as academic panels and papers. A picnic and festival, hosted by Associates of Ethnic Arts and California Folk Dance Federation, South, concludes the conference week.

The 1981 Joint Conference Committee, the planning body for this event, draws members from the three sponsoring groups and has organized itself into six sub-committees. Nancy Lee Ruyter chairs the Program Committee with representatives Candi deAlaiza (CORD), Naima Prevots (ADG), and Emma Lew Thomas (DHS). Local Arrangements Committee is headed

by Elsie Dunin with members Delores Crawford and Linda Tomko. Candi deAlaiza chairs the Budget Committee with members Elsie Dunin (CORD), Naima Prevots (ADG), and Christena Schlundt (DHS). The Professional Performance Committee is chaired by Emma Lew Thomas with members Naima Prevots and Betty Empey of the Los Angeles Area Dance Alliance. Linda Tomko heads the Promotion Committee with members Linda Bandy, Mary Coros and, in advisory capacity, Betty Empey.

Conferees registering before May 10, 1981 receive a discount on fees and pay the following amounts: Member: \$80; Student Member: \$40; Non-Member: \$110; Student Non-Member: \$55. Conferees registering after that date pay fees: Member: \$100; Student Member: \$50; Non-Member: \$130; Student Non-Member: \$65. Daily rates for Students are \$10 and for all others, \$25.

Registration forms and conference information were sent to members of CORD, ADG, and DHS in December, 1980. For additional information or registration forms write: 1981 Joint Conference Committee, Dance Dept., WG 205, University of California, Los Angeles, CA 90024. L.J.T.

A regional conference was held at the Performing Arts Center, University of Southern Mississippi (USM), Hattiesburg, MS, January 31, 1981. The focus was "Dance in the American South: Researching a Regional Tradition." The program included a special address by Anabelle Gamson, artist-in-residence at USM; Dr. William Ferris of the Center for the Study of Southern Culture, University of Mississippi, who spoke on "The Development of the South as a Cultural Region"; and a presentation of tribal dances by the Mississippi Band of Choctaw Indians. "Case Studies and Future Needs" was the subject of a panel moderated by Dr. Ferris. Panel members spoke on various subjects: Dr. Mary Grace Swift, "Dances in New Orleans"; Jim Morrison, "Traditional Dances of the South"; and Worth Long of MACE, "The Delta Blues Project." Following a dinner break, Anabelle Gamson presented a lecture-demonstration.

Maggie Odom, Chairman and Coordinator of the conference, M.A. from New York University Graduate Drama Department (currently working on a Ph.D., same department), is Adjunct Dance Faculty at USM. Patti Amacker, Co-Chairman of the conference, M.F.A. University of Utah, is Director of Dance, Theater Arts Department, USM, Susan Watts served as

Registration Chairman and Garlinda Walls as Hospitality Chairman.

A report on the conference will appear in the forthcoming *DRJ*. M.O.

Publications

Dance Research Journal, volume 14, numbers 1 and 2, is now scheduled to appear as a double issue in early spring, 1982. This change from the usual publication plan of two separate issues each year is due to editor Woodruff's sabbatical leave in 1981–82. The journal will continue to operate with its editorial base at York University's Dance Department in the Faculty of Fine Arts with the help of editorial assistant, Laurel Quinlan.

Copy for Research Materials and Announcements for the double issue should be sent to the respective section editors, Mary Jane Warner and Elizabeth Burtner, by October 15, 1981 (addresses on masthead).

The CORD Board of Directors has been asked to appoint an editor-designate on or before September 1, 1981 who will help with volume 14 as a transition exercise and will then take over the editorship of *Dance Research Journal* for subsequent volumes. Woodruff's tenure as editor ends with the publication of volume 14. D.L.W.

The following *Dance Research Annuals* and *Specials* are in progress: Annual XII, *The Social and Political Contexts of Afro-American Dance: The Career of Katherine Dunham*; Special II, *Choreography Under Copyright Revision*. Contributors include Joe Taubman, Dawn Horwitz, Madelene Nichols; Special III, *Inventory of 15th Century Italian Bassedanze, Balli and Balletti in Italian Dance Manuals* by W. Thomas Marrocco; Annuals XIII and XIV, *Dance as Cultural Heritage: Selected Papers from the ADG/CORD Conference 1978*. — from CORD Editorial Board Report, Fall 1980. P.A.R.

Appointments

Ruth K. Abrahams has been appointed to the CORD Executive Committee as **Corresponding Secretary**, 1980–81: M.A. in Asian Humanities, NYU; Ph.D. candidate, Department of Dance and Dance Education NYU; Director of NYU Alumni Federation. Publications include "Performance Chronology of Asian Dance in New York City: 1906–1976" CORD DRA VIII, *Asian and Pacific Dance*, 1977; "Dance: Where East Meets West" *The Bridge*, 1978. Grants: Indian Cultural Ministry Fellowship, 1977; William C. Whitney Foundation Grant, 1980. Recent

travel: three months in Europe and India lecturing and conducting research toward her dissertation, summer 1980. Lectures were given at the Uday Shankar Cultural Center and School of Dance, Rabindra Bharati University. CORD activities: Chairman of Grants and Funding Committee, member of the Finance Committee, member of the Editorial Board, Co-Editor of the CADAR Newsletter.

Appointments to standing committees and boards include the following: **Selma Jeanne Cohen** to the Editorial Board; **Angelika Gerbes** (Chair), **Margaret T. Drewal**, and **R. John Wiley** to the Nominating Committee for 1980–81; **Nancy M. Bodenstein** and **Judith Brin Ingber** to the Bylaws and Guidelines Committee; **Lynne Weber** (Chair) Liaison Committee for the NY office of CORD. All those mentioned above are present members of the Board of Directors. CORD member Jody Zacharias joins the Finance Committee: B.A. in psychology, Pitzer College; M.A. in dance therapy, NYU; Certified Movement Analyst, Laban Institute of Movement Studies (LIMS); currently Executive Director of LIMS.

Reports – Committee Chairmen, Executive Coordinator

Ruth K. Abrahams, Grants and Funding Committee Chairman: I am pleased to announce that a major corporation has joined our growing list of supporters during 1980. We welcome the MOBIL FOUNDATION, INC., and thank them for their contribution in support of dance research through CORD.

CORD gratefully acknowledges all those who contribute to its activities. We would like particularly to thank the following for their 1980 donations to the organization: Esther Amrad Dagan, Dorothy Harris, Ellen Moore, Manon Souriau and Capezio Foundation, Mobil Foundation, Inc., New York State Council on the Arts, New York University and York University.

CORD welcomes individual contributions from its membership and other interested parties. In 1980, the following contribution categories were revised: Patron – \$1000; Sponsor – \$500; Donor – \$100; Friend – \$60; Sustaining – \$50.

Matching Gift Funds. Many companies, firms and corporations participate in a matching-gift program by which their employee's contributions to recognized, tax-exempt organizations with acknowledged educational goals are matched dollar-for-dollar. In some cases the contributions of the employees are matched 2-for-one.

If you are currently employed by a company, firm or corporation, *check with your Personnel Officer.* Your gift to CORD may be worth double or triple the amount. If you do not contribute to CORD and work for a company who

participates in this program, you may wish to make a modest contribution which will later be matched by your employer.

R.K.A.

The Bylaws and Guidelines Committee, **Gloria A. Bonali, Chairman,** is in the process of developing an *Operations Book* which will contain Bylaws, Policies, Operating Code – General, Operating Code – Specific for each officer (Executive Committee), Chairmen of Standing Committees and of the Editorial Board. There will also be a Job Analysis for the above, for the Executive Coordinator and for Chairmen of Special Projects. The *Operations Book* is scheduled to be completed by the CORD Board of Directors meetings in Los Angeles, June 21 and 22.

G.A.B.

CORD Executive Coordinator, **Romanie Kramoris,** has prepared two charts on membership and income. The charts show an overall increase in individual and institutional membership over the past eleven years and record fluctuations in income along with a steady increase from \$8,779 in 1972 to an estimated goal of \$41,271 for FY 1980. The membership count is based on CORD membership lists, New York Office; the CORD income figures are taken from income tax forms 990 501(c)(3) IRS Code.

Beginning in 1973, the income chart presents a pattern of a drop in income for non-conference years, but never below the previous non-conference year. An exception to the recurring pattern appeared following the 1978 Hawaii Conference when income was higher than the previous non-conference year. Various factors contributed. CORD Regional Conferences were instituted. They allowed for on-site CORD publications displays and sales with CORD memberships available. Post-conference sales and applications for memberships followed. To date these displays have occurred at Universities George Washington, Washington, D.C.; Michigan, Ann Arbor; Temple, Philadelphia; California State at Northridge; and Goucher College, MD. Also during 1978–79, there was a concerted effort made from the New York Office for displays at non-CORD Conferences, namely, Dance History Scholars, Body Politic, Bronx State Hospital Dance and Movement Therapy, University of Wisconsin-Madison, American Dance Festival, Duke University, Seventh Dance in Canada Conference and others. Then the year 1979 marks the creation of a Grants and Funding Committee which has had some impact. A third innovation and further source of revenue has been generated by out-of-house display advertising for the *Dance Research Journal* and *Dance Research Annual* and from the introduction of open classified listings

in the *Journal*. Advertising in CORD publications had been established in 1977 but discontinued the following year. In March 1979, Kramoris was assigned the work of advertising program management and since *DRJ* 11/1&2 (Double Issue) published summer of 1979 and Annual X the end of 1979, advertising has been included in CORD publications. Revenues from this source reached close to \$6,000 during its initial 12-month period, 1979–80.

A renewed source of income for 1979–80 has been the award for publication and operating expenses granted by the New York State Council on the Arts. This award was first given to CORD in 1975 as a direct (\$700) or matching (\$1400) grant. There have since been four direct grants with the proposals prepared and submitted by Kramoris. At the oral review of this year's proposal, attended by board member Lynne Weber and Kramoris, the council representatives found that the growth in membership and publications subscriptions and the ability to gain significant amounts of additional revenues through advertising were, among others, favorable factors for granting the award of \$2,500 in 1980.

The New York Office has, with Kramoris first as a work/study/scholarship student 1973–74, Executive Assistant 1975, and Executive Coordinator since 1976, concentrated on increasing CORD membership and income. The membership chart indicates an increase of over 500 members from 1972–73 through 1979–80. (Memberships are concurrent with the September 1 to August 31 year.) The increase in institutional members from zero in 1970 to 227 in 1980 is partly due to the increase and development of degree programs in dance at colleges and universities and to the wide-spread growth of interest in the arts, especially dance, by the public at large. Also, the Executive Coordinator operated under a follow-up program which involved ascertaining which new individual CORD members were affiliated with a college or university. In cases where this occurred, she immediately contacted the official library personnel of the institution by sending them CORD brochures with publications and membership information and pertinent forms. The response to this approach has been gratifying.

As for CORD's income goal of \$41,271, by the end of FY 1980, the potential for reaching it as of December 1, 1980 seemed realistic. (Finances for CORD are concurrent with the January 1 to December 31 year.) To extend the graph of the chart into 1981, the figure for the income is a goal of \$69,707, based on a tentative CORD budget. The continuance of revenue producing activities, contributions from CORD members and friends,

and grants from both private and public sectors are required to meet many needs during 1981. Among such needs are the publications emanating from the Hawaii Conference, Annuals XIII and XIV; *Dance as Cultural Heritage: Selected Papers from the ADG/CORD Conference 1978*.

MEMBERSHIP COUNT				
	Individuals	Institutions		Total
1969-70	121	+	-	121
1970-71	253	+	10	263
1971-72	287	+	18	305
1972-73	232	+	24	256
1973-74	296	+	38	334
1974-75	460	+	66	526
1975-76	360	+	96	456
1976-77	473	+	129	602
1977-78	505	+	155	659
1978-79	679	+	174	853
(12/1/80)				
1979-80	551	+	227	778

CORD Income		
Years	\$	Conferences
1972	8,779	Tucson
1973	6,422	
1974	13,720	San Francisco
1975	11,819	
1976	22,492	Philadelphia
1977	18,842	
1978	22,653	Honolulu
1979	33,439	
1980	41,271	

R.K.

Members – Professional Activities

Sally Banes, whose *Terpsichore in Sneakers: Post-Modern Dance* was published by Houghton Mifflin in January 1980, received a Ph.D. in Graduate Drama from New York University in October 1980. Her dissertation, "Judson Dance Theatre: Democracy's Body 1962-1964," will be available from University Microfilms, Ann Arbor. Banes has been teaching dance history and theory at Florida State University since January 1981. S.B.

Ingrid Brainard, Past-Chairman of CORD, presented a paper on "Country Dance and Contredanse: A Problem in 18th Century Choreography" at the 4th NEASECS Conference, W.C. Post Center, Long Island University, October 16-18, 1980. Together with baroque dancer Margaret Daniels, and accompanied by Patrick Lindley (harpsichord), she also provided an after-dinner entertainment of 18th century ball-room and theatre dances for the conference participants.

Dr. Brainard, who since 1977 has been the official organizer of Music/Musicology Special Sessions at the annual Congress on Medieval Studies, held at Western Michigan University, presented a paper on "The Art of Dancing in Shakespeare's England" at the 16th session of this congress May 7-10, 1981. She shared the podium with Alan Stark, Instituto Anglo-Mexicano de Cultura, Mexico City, who spoke on "The First Documents of Court Dancing in Spain: The MS. Tarragó" and "Reglas de Danzar." (Mr. Stark is a member of CORD.) Also, at the congress, the Cambridge Court Dancers gave the main performance May 9 titled "Shakespeare and the Dance." The program of the presentation is structured around extracts from the plays of Shakespeare referring to dance and places. The dances – Measures, Brawls, Galliards, La Volta, Italian Figure Dances, English Country Dances – are arranged into a sequence which would have occurred in an English ball of Shakespeare's time. This program was first presented at the University of Pennsylvania in Philadelphia, Spring 1980.

Performances by the Cambridge Court Dancers during October 1980 included a program of "Court Dances and Music from the 15th Century" at Allentown, Pennsylvania and a program consisting of court dances from Burgundy, Spain and Italy reconstructed by Dr. Brainard, accompanied by the University of Pennsylvania Collegium Musicum, Mary Ann Ballard, Director. This was held at the University of Pennsylvania, Philadelphia.

The Dance Notation Bureau, New York City, presented a special course-offering of Court Dances of the Renaissance with Ingrid Brainard, February 12, 13, 14, 1981. I.B.

Judith Lynne Hanna with copanelist Erick Hawkins, spoke on "Dance and Cultural Perspectives" on the series: Dance Town Hall, American Dance Festival, Duke University June 28, 1980.

In her comments on the contribution of nonwestern culture to American modern dance, Hanna noted that modern dance, as European ballet, drew upon exotic lands, customs, and passions to enrich the theatrical aspects of their respective repertoires. The women who founded modern dance discovered opportunities for expression and advancement in much the same way as Chinese found laundries and restaurants and Jews found the garment and film industries – niches not dominated by Anglo-Saxon men. Dance was considered emotional, and women were believed to be emotional, so dance was not a "closed shop." Through their dance, women challenged traditional women's roles, dress codes, education, and health. Female dancers found in non-

western cultures a diversity they sought and a deviance from western traditions (including the crass vaudeville rapidfire stunts) as well as visual beauty and spiritual messages. Hawkins discovered in non-western cultures the respectful acceptance of heterosexual men in dance, the harmony of humans with nature, the arts functioning to bring the audience to enlightenment and not merely mirroring the negative in individuals and groups, the interrelationship of the arts, and a non-conflict-ridden relationship between man and woman.

Dr. Hanna (University of Maryland) has accepted an invitation to join **International College's Guild of Tutors**. In this capacity she will consider accepting advanced undergraduate and graduate students admitted to the College who wish to study the anthropology and sociology of dance (or other nonverbal communication) for a period of eight months or longer in a tutorial relationship in which student and teacher develop an individualized program of study. Students need not reside in the Washington metropolitan area. To succeed they must be highly motivated and mature. Students may complete all or part of their work through International College. At least thirty-nine schools, including Harvard and Johns Hopkins University, accept International College degrees. For information contact: Dean Linden G. Leavitt, International College, 1019 Gayley Avenue, Los Angeles, California 90024, telephone (213) 477-6761.

Dr. Hanna was also invited to give two public lectures at the **University of Calgary**. On November 24, 1980, she spoke on "Movement toward Understanding Humans through the Anthropological Study of Dance" and "The Significance of Dance as a Human Experience." J.L.H.

Annette Macdonald, Department of Theatre Arts, San José State University, CA, directed an educational videotape project in New York, October 1980, using Lavinia Williams as the model demonstrating Haitian Vodoun dances. In March 1981, she presented a session on Haitian Dance at the University of Wisconsin-Milwaukee conference on "African Roots of Haitian Art." A.M.

William P. Malm, University of Michigan, was the Ernest Bloch Professor of Music at Berkeley, California, January-June 1980. His 6 lectures are to be published and will include materials on Japanese Kabuki and noh drama dance music. As of July, 1980, Malm is the curator of the Stearns Collection of Musical Instruments at Michigan and director of the Japanese Music Study Group. Nationally, he serves on the boards of the Society for Ethnomusicology and American

Musicological Society and councils of the Association for Asian Studies and the Fulbright Awards committee. On the international scene, he was rapporteur of *Musicultura* October 10–24, 1980 in Breukelen, Holland where twelve young composers from different countries discussed the use of folk and traditional materials in contemporary composition. Malm will introduce American folk and popular music to foreign bureaucrats through the Brookings Institution and introduce music and dance of other parts of the world to American diplomats through the Foreign Service Institute.

W.P.M.

Valentina Litvinoff gave a lecture on Human Body Movement and taught in Washington, D.C., aegis, Yes Educational Society. In July 1980, she led an intensive course at Omega Institute, New Lebanon, N.Y. She has been invited by Webster College to teach a course on her Method of Kinetic Intentioning as part of the American Movement Institute which takes place at the College in the summer of 1981.

V.L.

Libraries, Institutes

Cynthia J. Barkley, Dance Reference Librarian of the Library of Congress Performing Arts Library in the Kennedy Center for the Performing Arts, is establishing a file of articles relating to dance and are drawn from social and behavioral literature. The library is making progress toward the goal of xeroxing all the articles cited in Judith Lynne Hanna's bibliography "The Anthropology of Dance" and in her book, *To Dance is Human*. On a continuing basis, the library will be xeroxing dance articles cited in *Social Sciences Citation Index* and in *Current Contents*.

J.L.H.

The Institute for Scientific Information (ISI) publishes *Arts and Humanities Citation Index (A&HCI)* which offers a new approach to the arts and humanities and overcomes many traditional search problems. It does this by providing a multidisciplinary index to all items published in leading arts and humanities literature.

Over 1,000 leading journals are indexed in the *A&HCI* each year with coverage from all the major disciplines in the arts and humanities. A continuing program of journal evaluation ensures that the *A&HCI* covers the core literature of the arts and humanities.

For the first time, bibliographic control of the journal literature is possible using one single index. Coverage is cover-to-cover. Every article and significant item from every publication covered in the *A&HCI* is indexed.

This information is excerpted from *Arts and Humanities Citation Index*

General Information. For complete information, write to Institute for Scientific Information, 3501 Market Street, University City Science Center, Philadelphia, PA 19104.

J.L.H.

Conferences, Festivals

The 25th anniversary meeting (conference) of the Society for Ethnomusicology met at Indiana University in Bloomington, Nov. 20–23, 1979, and included reflections on dance research of the past and present.

W.P.M.

Dance and the Child International (DACI) conference will be held in Stockholm, Sweden, mid-August, 1982. DACI has been affiliated since 1978 as an autonomous, fully constituted branch of the non-governmental organization, the Conseil International de la Danse (CIDD), an affiliate of UNESCO. DACI was founded in Edmonton, Alberta, Canada, during the Dance and Child Conference, July 1978. It was initiated to promote the growth and development of dance for children on an international basis. The organization includes members from 19 countries. Steering committee members from the US are Shirley Ririe, Salt Lake City and Ann Zirulnik, Wayne State University.

The 1982 conference planning committee in Sweden will concentrate on research into children's dance for part of the Stockholm conference. It is felt that in many countries, the role of dance in children's life and education has been neglected. Research is needed to promote more opportunities for children to experience dance as creators, performers and spectators. The committee would be grateful to receive information or hear directly from persons who have or are doing research in children's dance. They are interested to know about examinations or evaluations done in the field of education, training, therapy, and the relationship of the artist and the child. Suggestions for other areas of research pertaining to children's dance are valued. Contact Birgit Boman, Conference Chairman, DACI, Dansmuséet, Laboratorie Laboratoriegatan 10, 115 27 Stockholm, Sweden, for possible presentations at the Dance and the Child International conference in Stockholm.

B.B.

The first **National College Dance Festival**, produced by the Education Program of the John F. Kennedy Center for the Performing Arts and the American College Dance Festival Association, was held at the Kennedy Center, Washington, D.C., May 14–16, 1981. The festival included two evenings of concerts in the Kennedy Center Terrace Theater featuring works selected by the adjudicating process at regional festivals which were held

in the mid-West, January 23–25, University of Iowa; Northeast, January 29–February 1, Temple University; New England, March 14–15, Boston Conservatory of Music; and Southeast, April 25, North Carolina School of the Arts. Adjudicators were Pauline Koner, Murray Louis and Clay Taliaferro.

Complementing the two evening concerts was a three-day schedule of master classes and workshops in ballet, modern, jazz, ethnic and tap dance led by nationally known dancers/teachers. Held on the campus of George Washington University, adjacent to the Kennedy Center, classes were open to all college-age dancers of intermediate or advanced levels who were registered for the national festival. E.B.

An International Film/Videotape Festival and Conference will be hosted by the Dance Collection (NYPL) the week of June 15, 1981 in the Bruno Walter Auditorium at Lincoln Center in NYC.

Cosponsored by the International Dance Council, the American division of UNESCO's Conseil International de la Danse, the week-long event has been organized to ensure that outstanding film and television dance programs get the exposure they deserve.

The festival will include five days of screenings, followed by a day of guest speakers and panel discussions about various aspects and problems of dance on film and videotape. Programming and registration material for the festival is available upon request from the Dance Collection, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, NY 10023.

NYPL

Work in Progress

Wayne Ashley and Dr. Regina Holloman have received a grant from the Center for Field Research to complete the study of Teyyam Kettu, a performance complex indigenous to Kerala State, Southwest India. The title of their work is "Teyyam Kettu: Ritual Performance in South India." It is a collaborative venture which has two primary goals: (1) To contribute to an evolving field of inquiry in comparative performance behavior, synthesizing anthropological and theatrical viewpoints and (2) To produce a careful and detailed ethnography on Teyyam Kettu. The project has been designed by anthropologist Holloman and performance specialist Ashley, a Ph.D. candidate, Department of Performance Studies, NYU. Sponsoring institutions are the Center for Field Research and the Kerala Kalamandalm Akedmi of Arts, Kerala.

W.A./R.H.

Ruth K. Abrahams, a candidate for the Ph.D. in the Department of Dance Education, NYU, is completing her dissertation, "The Affect of the Artistic

Achievements of Uday Shankar on the Development of Dance in Twentieth Century India." R.K.A.

In addition to a biography of Fred Berk, **Judith Brin Ingber** is working on "Artistry on the Spur of the Moment," an article dealing with issues arising from the American Dance Guild Conference in Minneapolis, Minnesota, June 1980. It will appear in the forthcoming issue of *Israel Dance Annual 1981*. Also, in progress is her continuation of the Fred Berk research on Jewish dance materials in a co-authored bibliography with Jill Gellerman for the *Jewish Folklore and Ethnology Newsletter* in Spring 1981.

J.B.I.

Author's query

For a study of Lady Lilly Grove Frazer (1855–1941), author and wife of Sir James Frazer, I would appreciate any information on her life, letters, publications and especially her book *Dancing*, 1895. Susan Foote, York University, Dance Department, 4700 Keele Street, Downsview, Ontario M3J 1P3 Canada.

Arts in Education

A draft proposal for the future of the Artists-in-School (AIS) program has been submitted to and accepted by the National Council on the Arts at meetings 8–10 August 1980, Washington, D.C. The 26-pp. proposal by the AIS Panel assisted by a broad-based Advisory Committee was months in the making with a schedule of many meetings March–May in various regions of U.S. hosted by Community Arts Agencies, Foundations, Alliances.

Among the many accepted recommendations has been the change of the name of the program from Artists-in-Schools (AIS) to Artists-in-Education (AIE). The change was made because the former title appeared limited in the light of the future program's: (1) broader definition of educational settings; and (2) funding categories of residencies, special projects, and services to the field.

Beginning December 8, 1980, a series of meetings were scheduled to draft guidelines for the new Artists-in-Education program.

For a copy of the draft proposal for the future AIS, now AIE, write to Artists-in-Education, National Endowment for the Arts, Washington, D.C. 20506 or call (202) 634-6028. The first 11 pages of the draft give a review with comments on the AIS from its inception 1966–67 when the Literature Program of the National Endowment for the Arts funded a pilot project which brought well-known poets to schools, to today when over 3,300 poets, dancers, musicians, film and video-makers, painters, and theatre artists are working in AIS sites throughout the nation. The remaining 14 pages of the

proposal present the now-accepted recommendations for the new Artists-in-Education Program. E.B.

The Joint Commission on Dance and Theater Accreditation held meetings concerned with the future of national accreditation in the field of dance, Philadelphia, PA, 29–30 September 1980. The meetings were divided into two parts: first a drafting session attended by delegates from among dance institutions already accredited by the Joint Commission (Merce Cunningham Studio, San Francisco Ballet School, Martha Graham School of Contemporary Dance), and from among institutional representatives of the Council of Dance Administration. Joining them were individuals from the Executive Committee of the Joint Commission. The second part involved a general discussion of accreditation for dance which included the above group and representatives from national dance organizations. The agenda included, among other items, a review of a first draft of legal organizational documents and procedures for a national dance accrediting agency and a review of proposed standards for degree-granting and non-degree-granting institutions.

As work on the accreditation project continued, a prospectus prepared by the Joint Commission was distributed in November, 1980 to professional people in dance for the purpose of soliciting comment from the field. The prospectus contained the following: (1) Memorandum from the Executive Director of the Joint Commission on Dance and Theater Accreditation; (2) Questions and answers concerning the project; (3) A draft of the proposed schedule for action; (4) A draft of a proposed National Association of Schools of Dance Handbook (Constitution, Bylaws, Code of Ethics, Rules of Practice and Procedure, Standards and Guidelines for Accreditation – degree and non-degree institutions); (5) An institutional response form; (6) An individual response form.

The Joint Commission on Dance and Theater Accreditation is a project of the National Association of Schools of Music and the National Association of Schools of Art in cooperation with professional educators and educational organizations in dance and theater. Music and art have a system of accreditation, dance and theater do not. The Joint Commission is temporary and will cease to exist upon the development of comprehensive accreditation systems for the fields of dance and theater which are recognized by the U.S. Department of Education and the Council on Postsecondary Accreditation.

The proposed accrediting agency for dance will be the National Association of Schools of Dance, Inc.

For further information, write to

Samuel Hope, Executive Director, Joint Commission on Dance and Theater Accreditation, 11250 Roger Bacon Drive, No. 5, Reston, VA 22090. E.B.

The Assembly of National Arts Educations Organizations held a plenary session at the Department of Education, Washington, D.C. February 9 and 10, 1981. The agenda included: (1) an assessment of where the Assembly stands in regard to its agenda for the Federal Government legislation and other issues related to federal agencies; (2) an examination of the policies of individual Assembly member organizations and what mutual advantage there might be in certain joint ventures with regard to these agendas; (3) plans for a more comprehensive institute or series of institutes at Catholic University, in cooperation with the new Center for Policy Study in Arts Education during the summer months (1981). Also, there were briefings by individuals within the Department of Education, the Endowments for the Arts and Humanities, the Congress, and other agencies regarding changes that may affect our concerns within the new administration. CORD, American Dance Guild and the National Dance Association are members of the Assembly. E.B.

The Department of Dance, UCLA, has received funding from the National Endowment for the Humanities to conduct a Summer Seminar for college teachers on Asian Performing Arts. The seminar will be held from June 21 to August 15 under the direction of Prof. Allegra Fuller Snyder on the UCLA campus. The application deadline has passed, however similar programs of Summer Seminars for College Teachers are administered by the Fellowships Division of the National Endowment for the Humanities. Information regarding these programs can be obtained by contacting the Division of Fellowships, National Endowment for the Humanities, 806 15th St., Mail Stop 101, N.W., Washington, D.C. 20506.

During the weekend of August 28–30, 1981, a special conference entitled, "Japanese Tradition: Search and Research," will be held at UCLA. For specifics on the seminar and the conference, write to Professor Allegra Fuller Snyder, Seminar Director, 205 Women's Gym, UCLA, CA 90024. A.F.S.

Columbia University's School of the Arts has established a Master of Fine Arts program in arts administration, which started September 1980. The program is being offered in response to increasing demand for skilled leadership of institutions that present the arts to the public. The fifteen entering students in the two-year, 60-credit program will study subjects ranging from accounting to cultural writing and criticism and the influence of

emerging technology on the arts. Students will be required to have a strong foundation in at least one specific discipline of the arts and relevant practical experience. Internship with one or more arts organizations in the New York area is a requirement. E.B.

Honors

Gurit Kadman was honored with the highest Israeli recognition to its citizens at the Israeli Independence Day celebration, May 7, 1981. She was presented with the Israel Prize in recognition of her work in promoting and fostering Israeli dance. Only two other Israeli dancers have been awarded the Israel Prize, Gertrud Kraus and Sara Levi-Tanai (director of Inbal). Kadman will be 84 as of Spring 1981. She came in 1920 and helped found a Kibbutz in the Jordan Valley, then worked throughout the country; she brought her love of dance and music from her native Germany. She has initiated interest in Israeli dance by continually filming the waves of new immigrants dancing; by researching, by holding dance festivals, teaching, creating a dance vocabulary and writing about dance. She published two books, *A People Dances* (1969) and *The New Folkdances of Israel* (1974). J.B.I.

Obituary

Koyappa (Painkulam) Raman Cakyar (1904–1980)

A distinguished master actor and teacher of Kūṭiyāṭṭam Sanskrit drama, Koyappa (Painkulam) Raman Cakyar, died on July 31, 1980, at his home in Painkulam, Kerala State, India. He was seventy-six years of age. Raman Cakyar had recently returned from a highly successful tour of Europe, in which he was assisted by his students and by K. Narayanan Nambyar, leading musician of the Kūṭiyāṭṭam tradition. Both Raman Cakyar and Narayanan Nambyar have been teaching since 1966 at the Kerala Kalamandalam as members of the Kūṭiyāṭṭam Sanskrit drama faculty of that well known institution of traditional theatre arts. Raman Cakyar is mourned by all those who cherish the fast disappearing traditional arts of Asia, as a man of great kindness, generosity, and gentle humor, as an exceptionally fine artist, and as one whose encyclopedic knowledge of the endless complexities of this ninth-century traditional form for the presentation of Sanskrit drama in the temples of Kerala is equalled by very few Cakyar actors surviving today.

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for the professional. Nonprofessionals have an innocence, spontaneity, excitement, and unique movement patterns that trained dancers often lack. Thus professionals working with the community gain a sensitivity to various ways of moving.

The forum addressed the question of whether a dance discipline funding source should consider supporting projects which draw upon community members in the process and production of a performance. This raised the issues of standards, and it highlighted the fact that broadly shared standards of artistic quality do not exist. The NEA dance discipline panel (and similar panels at the local level) uses a peer review system for evaluation. Some NEA staff members and review panelists regarded the criteria for funding "high quality" works within a category (e.g., choreography) as vague. Some community arts participants considered the value "high quality" to be "politically heavy," supporting a minority "high culture." There may be dance genres and processes without categories and peers. Consequently, in addition to funding categories such as choreography, concerts, or education, there is a need for other categories for unique kinds of performance, e.g. artist-amateur collaborations, two-way education, and audience development.

Although, compared to other government agencies, the NEA budget and its contribution to any art activity are small, NEA has had a significant impact. Furthermore, its policy has come to provide models for other funding sources, and its grants now offer the kind of legitimacy to recipients that major newspaper and magazine dance critics offer to performers.

REFERENCE CITED

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