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# Announcements

## Edited by Elizabeth Burtner

Contributors include: Margaret Thompson Drewal, Sondra H. Fraleigh, Annette B. Fromm, Jill M. Gellerman, Judith Lynne Hanna, Betty True Jones, Lonna Jones, Valentina Litvinoff, Jeanette S. Roosevelt, Nancy Lee Ruyter, Christena L. Schlundt, Gretchen Schneider, Jill D. Sweet, Judy Van Zile, Lucy Venable, Dianne L. Woodruff. Press releases: Michael Bloom, National Endowment for the Arts, UC San Diego News, US Office of Education, Department HEW.

## CORD News

### 1980 Conference

The International CORD Conference, Trinidad, Summer, 1980 has been postponed until 1982 due to the death of conference chairman, Percival Borde. A conference will be held in 1980 with the theme: "Dance: A Social and Popular Entertainment" in an American city, date to be announced. Abstracts of papers may be sent to the New York office of CORD.

**Regional CORD Conferences:** An advisory committee has been appointed to work with Elizabeth Burtner, regional director. Its members are Gretchen Schneider and Judith Lynne Hanna. CORD members interested in developing a one-day meeting in their area should write to Elizabeth Burtner for a fact sheet with helpful details. The next regional is planned for March 1980 at Goucher College, Baltimore, MD and will focus on selected aspects of dance and American society and culture. The planning committee is made up of Goucher faculty – Chrystelle T. Bond (Assoc. Professor of Dance), Jean Baker (Chairman of the history department), and Julia Jeffers (Assoc. Professor of History). Announcements with complete details will be sent to all CORD members including institutions.

C.T.B./E.B.

The most recent regional conference held December 8 at California State University, Northridge, focused on the theme "Pathways to Historical Knowledge" with sessions on criticism and history, the study of living subjects, and the personal memoir. The committee, chaired by Nancy Lee Ruyter (CSUN), was comprised of Christena L. Schlundt (UC, Riverside), Paulette Shafranski (CSUN), and Emma Lewis Thomas (UCLA). A detailed report will appear in a future issue.

N.L.R.

### Publications:

The **Hawaii Conference Editorial Board** has proposed a two-volume, hard cover, publication with photographs illustrating the articles and possibly color photographs as the frontispieces. One of the volumes will be distributed to members as the Dance Research Annual for 1980–81. A copy of the conference program will be included at the end of volume two.

Betty True Jones is the Editor-in-Chief and Dawn Lille Horwitz, the Managing Editor. Associate Editors include: George Dorris (Western papers); Frank Hoff (Japanese); Betty True Jones (South Asian); Joann Kealiinohomoku (American Indian and miscellaneous papers); Miriam Morrison (Indonesian); Leonard C. Pronko (Japanese and Okinawan); Barbara B. Smith (Korean); Gloria B. Strauss (Chinese); Carl Wolz (Pacific). Pauline Tish for ADG and Jeanette Roosevelt for CORD are co-chairmen of the publications project.

A proposed publication schedule which began May 15, 1979 includes target dates of May 1, 1980 for final versions of papers from associate editors to the editor and September 1, 1980 for mechanicals to be completed and the two volumes ready for printing.

The administration of the finances of the Hawaii Conference publication is in the hands of Jeanette Roosevelt, Ruth Abrahams (CORD), Pauline Tish and Sarah Montague (ADG). They are responsible for keeping the books, paying bills and other related matters. A special bank account has been set up for handling grant and gift monies needed for the financing of the publication. The initial print run is expected to be 3,000 copies. Details such as price and marketing of volumes are under consideration by ADG and CORD. The estimated cost of printing the two volumes is \$8,000 each or \$16,000, preparation of manuscripts, \$8,150, honoraria to editors \$3,500; the projected total is \$27,650.

E.B./J.R.

### The Hawaii Conference Papers

The wide diversity of material covered by the papers presented at the ADG/CORD Dance Conference in Hawaii promises a publication of unusual interest and value. As planned the two volumes will comprise some forty or fifty papers dealing with dance in a number of geographic areas, involving a variety of disciplinary approaches, and embracing a wide range of thematic content. The papers will be arranged in accordance with this latter element and will in some cases follow the arrangement of the conference program. A geographical index will facilitate reference by area.

The publication will include papers on western dance as well as papers on dance in non-western cultures. Incidentally, many people were apparently under the impression that only Asian and Pacific dance would be represented in the publication. On the contrary, it is felt that a judicious juxtaposition of papers on western and on non-western dance can bring both areas into clearer focus. The fact that fundamental concepts, ideas and circumstances may well be shared or similar, or may be in direct opposition, is often obscured because thinking in terms of "western" and "non-western" tends to be somewhat compartmentalized. Many of the sections will include papers on dance in diverse cultures addressing a single overall theme. For example, the section titled "The Aesthetics of Dance" will include papers which examine this concept in three cultural areas:

Polynesia, Japan, and the West. "Dance and Politics" will illustrate the manner in which dance as performance and/or as a function of society can be made to serve the cause of politics, or at least can be much affected by a political situation, both in the East and the West. The section titled "Attitudes Toward Dance" will include papers which demonstrate the widely divergent views held in Japan, in the Middle East, in early Philadelphia, and among a community of Lebanese emigres resettled in San Francisco. Various aspects of religion, such as shamanism, ritual, and mythology, are discussed in their relationships with dance. A number of papers are concerned principally with surviving traditions from the remote past; others delineate the changes in such traditional forms in the contemporary period.

The results of panel discussions will be summarized; photographic illustrations, together with brief descriptions, will represent the workshops which covered a variety of dance techniques. The volumes will also include a listing of the archival material, particularly the videotapes, derived from the conference. The keynote addresses by Adrienne Kaeppler and Kapila Vatsyayan, and the address by the distinguished artist Balasaraswati (delivered by her daughter, Lakshmi Shanmukham) will document some of the memorable moments of the conference.

The publication will not be a proceedings of the conference but rather a collection of scholarly papers and other material resulting from the meeting. We believe it will reflect the aesthetic and intellectual excitement occasioned by the participation of many accomplished artists and scholars from widely different cultural backgrounds, and will prove stimulating to further study and research. B.T.J.

#### CORD Elections, 1978–79

Chairman-Elect, Joyce R. Malm, serves a 4-year term (one as chair-elect, two as chair, and one as past-chair; the new secretary, Mary Jane E. Warner serves a two-year term; and the five new Directors serve three year terms. The Board meets twice a year in a plenary session while committees convene as necessary on an interim basis.

Joyce R. Malm, M.A., Univ. of Michigan, studied Nihon Buyō, Kabuki style Japanese dance during three residencies in Japan; teaching experience includes secondary and college level, American Culture Center in Tokyo and currently

Guest Lecturer, Department of Dance at University of Michigan; author of "The Legacy to Nihon Buyō," *Dance Research Journal* (IX/2), reviews for *ADG Newsletter* and *Journal of the Society for Ethnomusicology*; recipient of a Wenner-Gren Foundation Grant Award in 1967; CORD Nominating Committee 1975–77, *Dance Research Journal* Production Staff, 1976–78, CORD Secretary 1975–77.

Mary Jane Warner, M.A., Dance, Ph.D., Theatre, Ohio State University; Assistant Professor, Coordinator of Dance, Department of Theatre and Dance at Hamilton College; certified Labanotation teacher, reconstructor and Fellow of ICKL (International Council of Kinetography Laban) notator of Paul Taylor's "Post Meridian" (in collaboration with Lucy Venable) and other Labanotation scores; author of *An International Bibliography of Labanotated Dance and Other Movement Scores* (Marcel Dekker, forthcoming) and reviews for *ADG Newsletter* and *Dance Research Journal*, Contributing Editor for *The London Stage, 1800–1900: A Calendar of Performances*; past member and Advertising Coordinator, CORD Editorial Board 1976–77.

Selma Jeanne Cohen, Board of Directors, Ph.D., University of Chicago; teaching positions held at the School of Performing Arts in New York City, Connecticut College School of Dance, New York University; Distinguished Visiting Professor, Five Colleges, Inc. 1976–77; Founder-Director of Connecticut College-American Dance Festival Critics' Conference (NEA) and University of Chicago Seminars in dance history (NEH); Chairperson of Planning Conference for the International Encyclopedia of Dance (NEH) 1976–77; Managing Editor of *Dance Perspectives* 1960–65, Editor 1965–75; author of numerous articles and of *The Modern Dance* (1966), *Doris Humphrey* (1972), *Dance as a Theatre Art* (1974).

Judith Brin Ingber, Board of Directors, B.A., Dance, Sarah Lawrence College; choreographer, solo dance concerts, former dancer with Meredith Monk and The House and Anne Wilson; faculty, Dance History, Metropolitan State University in Minnesota; author of "The Inbal Dance Theatre," *Dance Magazine* (1973), "Shorashim: The Roots of Israeli Folk Dance," *Dance Perspectives* (1974), "The Gamin Speaks: Conversations with Gertrude Kraus," *Dance Magazine* (1976), articles and reviews in *Ballet Review*, *Dance Magazine* and *Tarbut*; Editorial Assistant, *Dance Magazine* 1967–69, Editor and Cofounder of *The Israel Dance Annual*; current research: Biography of Fred Berk; grants for literary work from the Capezio Foundation and the Jerome Foundation.

Miriam J. Morrison, Board of Directors: M.A., Ethnomusicology (Dance Ethnology), Wesleyan University 1975; two years research study and performing in central Java, extensive performing and lecturing in the U.S.; Director of Dance Ethnology Program, Asian Traditions at Berkeley, California, Visiting Scholar at Wesleyan University and Consultant for NEA; author of numerous articles published in *Dance Chronicle*, *Journal of the Society for Asian Music*, *Dance Research Journal*, *ADG Newsletter* and *Bridge*; dance reviewer for San Francisco Bay area newspapers; currently completing a book on Central Javanese Court Dance.

**Gretchen Schneider**, Board of Directors: M.A., Dance, UCLA, 1968, Ph.D. candidate, UC, Davis. Complete biographic information may be found in *DRJ* 11/1&2, p. 95.

**Lynne Weber**, Board of Directors: B.F.A., Dance, University of Wisconsin at Milwaukee, M.S.E., Moore School and M.B.A., University of Pennsylvania, certified Labanotator and graduate of Effort/Shape Certification Program; Consultant with Peat, Marwick, Mitchell & Company; taught Labanotation at University of Wisconsin and Dance Notation Bureau, ballet at Esther Moody Ballet Studios; performed with Frances Alenikoff Dance Theater, Milwaukee Ballet, FASDE Modern Dance Company, Fellow of ICKL 1977, Graduate Research Fellow of NSF Project 1977–78; has notated numerous scores for the Dance Notation Bureau; coauthor of several articles dealing with special areas of interest – Labanotation and computerized movement notation.

### **DRJ Staff Appointments, Sept. 1, 1979–August 31, 1982**

The newly created position of Book Review Editor has been filled by Margaret Thompson Drewal. She began planning for the current issue last spring though her appointment officially began in September. **Margaret Thompson Drewal**: M.A. in Dance from Teachers College, Columbia University 1970, background in modern dance and ballet; taught at Lexington, Kentucky, at Teachers College, Columbia University, and the Staff School, University of Ife, Nigeria; participated in 1970 Festival of the Arts in Ife, Nigeria; research affiliate at Universities Ghana 1975 and Ibadan 1977–78; field research on African and Afro-Brazilian dance includes work in Nigeria/Benin 1970–71, 1973, 1975, 1977–78, in Ghana/Togo 1975 and Brazil 1974; publications include *Sources on African and African-Related Dance* compiled with Glorienne Jackson (N.Y.: American Dance Guild, 1974), “Gelede Dance of the Western Yoruba” (with Henry John Drewal), *African Arts* (Winter 1975), “Symbols of Possession: A Study of Movement and Regalia in an Anago-Yoruba Ceremony,” *Dance Research Journal* (Spring/Summer 1975), “Projections from the Top in Yoruba Art,” *African Arts* (Fall 1977), “More Powerful than Each Other: An Egbado Classification of Egungun” (with Henry John Drewal), *African Arts* (Spring 1978); Research Materials Contributor to *Dance Research Journal* since 1974, member of COD Board of Directors 1976–79. M.T.D.

**Mary Jane Warner**, Research Materials Editor: beginning with 12/2, she succeeds Betty True Jones who has accepted the appointment for Editor-in-Chief of the Hawaii conference papers. (For biographical information, see COD News). E.B.

### **Members – Professional Activities**

**Elizabeth Burtner**, as COD’s representative to the Assembly of National Arts Education Organizations (ANAE), attended a meeting of the Steering Committee of the Assembly June 28. The agenda included discussion of a final draft revision of “Rules of Practice and Procedure” for the Organization. Burtner also attended the Fifth

Plenary Session November 27–28. A brief report of this meeting will be forthcoming, *DRJ* 12/2.

The activities of the Assembly of the past year advocating support for various Federal policies and legislation favorable to the arts in education included the White House conference on the arts, the cabinet level Department of Education, appropriations for the National Endowment for the Arts, appropriation for arts in education in the Department of Health, Education and Welfare (HEW). In addition, a “Concepts Outline,” which is ANAE’s comprehensive program of categorical support for education in the arts, has been developed and finalized by the Assembly. E.B.

**Sondra H. Fraleigh**, Chairman of the Dance Department at State University College of New York at Brockport, visited Kingston, Jamaica in May at the invitation of the Jamaican National School of Dance to be the American representative on a panel of assessors of the first graduating class from the school. The panel viewed class work, research projects, and choreography as well as performances in this historical event of the school’s development. The Jamaican School of Dance, associated with the Jamaican National Dance Theatre and under the direction of Rex Nettelford, has toured extensively in the Caribbean and throughout the world. Sheila Barnett directs the dance program at the school.

Brockport is in the process of initiating an exchange program in dance with the school in Jamaica where activities in both modern dance and Afro-Caribbean dance will be explored.

Fraleigh is working with Professor Albert Opoku, who heads the African dance program within the dance department at Brockport, to provide opportunities for students to study African dance both at Brockport and in Ghana. Fraleigh has been invited as guest artist to teach modern dance at the University of Ghana and to work with the Ghanaian Dance Ensemble. S.H.F.

**Judith Lynne Hanna** (University of Maryland, College Park) presented the following papers on her study of children’s social interactions in a desegregated elementary school in Dallas, Texas: “Meddlin’: Aggression as Cultural Dissonance in a Desegregated School,” Annual Meeting of the American Anthropological Association, Los Angeles, November 1978; “Some Unintended Consequences of Desegregation: Adult Naivety About Kids’ Social Worlds,” Society for Applied Anthropology, Philadelphia, March 1979. Dance is human thought and action. People use dance images, institutions, and behavior to send messages about themselves to themselves and to each other. Through dance some children communicate their ethnic identity, stake out territorial possession, assert power relations, play with role reversals in adult life, express joy and tension, defy school authority, and segregate in desegregation.

As part of the Smithsonian Institution Colloquium, “Play and Inventiveness,” May 24–25, 1979, in observance of the International Year of the Child and the Einstein Centennial, Hanna gave a lecture on “Dance as Play and Inventiveness,” illustrated by African dance films and demonstrations by performers of the Dance Department of the Jewish Community Center of Greater Washington under the direction of Midge Kretchmer. Joan Erikson was the commentator. She and her husband are honorary commissioners of the International Year of the Child.



As the first of several guest speakers, Hanna launched Goucher College's new course, Spring 1979, called "Movement Forms: A Cross-Cultural Perspective." With illustrations from Nigeria's Ubsakala dance, she presented a theoretical model to examine dance from any time or place.

Hanna has been selected to receive a National Endowment for the Humanities postdoctoral fellowship at the American Enterprise Institute for Public Policy Research, Washington, D.C., to pursue a study of communication patterns, including children's spontaneous dance, in urban education. J.L.H.

In July, 1979, **Judy Van Zile** presented a paper, "Alarippu: A Choreographic Analysis," at the Laban Symposium, Goldsmiths' College, Laban Centre for Movement and Dance, London. The paper will be published in a forthcoming volume from the Center for South and Southeast Asian Studies, University of California, Berkeley. In August she presented another paper, "Exploring Notation as a Research Tool: Implications of Selected Projects on Asian and Pacific Dance," at the biennial conference of the International Council of Kinetography Laban. At the conference she was elected to become a Fellow and also to serve a four-year term on the Research Panel. The Research Panel is the major coordinating body for the on-going research carried on by the organization. She has recently been awarded grants from the Hawaii State Dance Council and the University of Hawaii Foundation to assist in the publication of a monograph on an acculturated dance form in Hawaii. Details will be available shortly.

At a September 1979 meeting the Board of Regents of the University of Hawaii approved the offering of two new degrees: B.A. in Dance Ethnology and B.F.A. in Western Theatre Dance. **Judy Van Zile** was instrumental in initiating the B.A. and **Carl Wolz**, the B.F.A. J.V.Z.

**Nancy Lee Ruyter**, with 150 university professors and graduate students from about twenty Western and Eastern block countries, attended a month-long seminar for Slavists and Bulgarian scholars for the study of Bulgarian language and culture and a week's tour of Bulgaria. There were ten Americans in the program. The purpose of the Bulgarian seminar, from the Bulgarian point of view, was to cultivate interest and scholarly study among foreign scholars. Ruyter was recipient of a grant from International Research and Exchanges Board (IREX) and International Communications Agency (ICA). IREX is the principal U.S. organization conducting scholarly exchanges and collaborative projects with the USSR and Eastern Europe. The actual time spent in Bulgaria was organized and financed by the Bulgarian government. Prior to entering Bulgaria on August 1, Ruyter spent two weeks in the four largest cities of Yugoslavia collecting the latest publications on dance and visiting institutions of folklore and musicology. N.L.R.

**Christena L. Schlundt** requests materials or corrections concerning her New York Public Library publications: *The Professional Appearances of Ruth St. Denis and Ted Shawn: A Chronology and an Index of Dances, 1906-32* (New York, 1962) and *The Professional Appearances of Ted Shawn and His Men Dancers, 1933-1940* (New York, 1966). Since these were published over a decade ago, much material from private sources has been made public. In order to improve the accuracy of these two publications, Prof. Schlundt would welcome corrections and additions, with the intent of publishing the corrected

material. Please send relevant information to her, including information about the source of the corrections. Xerox copies of programs, etc., are welcome and will be reimbursed. Acknowledgement of source persons will be made in the corrected publication. Send all information to: Christena L. Schlundt, Professor and Chairman of Program in Dance, University of California, Riverside, CA 92521.

C.L.S.

**Valentina Litvinoff** led a workshop on August 12, 1979 for the American Theatre Association Convention in New York City. The session served to introduce Litvinoff's work in relating studies in movement orientation — particularly her synthesis of Alexander Technique, Todd-Sweigard Ideokinesis and Selver Awareness modality — to the practice of dance and to the development of modern dance technique. Earlier in the summer, Litvinoff taught a 5-day seminar at the University of North Carolina, Charlotte and March 2, 1979 presented a lecture-with-slides on Human Movement for the Eastern District convention of AAHPERD in New York City. Her studies in movement were also explored in two other events in New York City on October 6 and on November 25, a Thanksgiving Workshop. Litvinoff's article, "The Natural and the Stylized: in Conflict or Harmony?" is included in a book on researches in stage movement by The Drama Book Specialists, publication September 1979. She co-chairs with Irmgard Bartenieff the Project on Studies in Human Body Movement, aegis, the American Dance Guild. V.L.

**Dianne L. Woodruff**, editor, *DRJ*, spoke on CORD's service to the scholarly community through its publications at the Dance in Canada Conference, June 27-July 2, 1979, University of Waterloo. A lecture on MS preparation and the publication process was followed by questions from the floor. D.L.W.

**Yen Lu Wong**, choreographer, assistant professor of drama at the University of California, San Diego, was named recipient of a Humanities Fellowship from the Rockefeller Foundation. She will use the fellowship to work on a book about the forms of Chinese theater in America.

The month of September was spent in Australia where she choreographed a work for the One Extra Dance Company for performance at the Adelaide and Sydney dance festivals. While in Australia, Ms. Wong conducted master classes for teachers and members of various dance companies to assist them in creating contemporary works from the heritage of indigenous or traditional material. The residency was supported by the Theater, the Community Arts, and the Aboriginal Boards of Australia.

UC San Diego News

## Conferences

**The Dance History Scholars Conference** will be held February 16 and 17, 1980, New York City. There will be panels on methodology in research and reconstruction of dances; papers on the Romantic period, the American experience, the waltz, the cotillion, Eurhythmics, Jean-Georges Noverre, Michel Fokine, Ned Weyburn and Angna Enters. Plans and arrangements are in the hands of a steering committee: Christena L. Schlundt, Chair, Selma Jeanne Cohen, George Dorris, Millicent Hodson, Elvie Moore, Selma Odom, Jeanette Roosevelt and Emma Lewis Thomas. For further information, write to: Christena L. Schlundt, Professor of Dance, University of California, Riverside, CA 92521 or Emma Lewis Thomas, Professor of Dance, University of California, 405 Hilgard Avenue, Los Angeles, CA 90024. C.L.S.

**Modes of Meaning in Western Theater Dance:** a conference for people in philosophy, dance, and other arts, May 9–11, 1980 at Temple University. For more information, please contact Dr. Maxine Sheets-Johnstone, Dept. of Dance, Reber Hall, Temple University, Philadelphia, PA 19122. M.S.J.

**The Institute for Nonverbal Communication Research Inc.** will hold its second research conference March 21–22, 1980, 8:30 a.m.–6:00 p.m., Horace Mann Auditorium, Teachers College, Columbia University, New York City. The theme of the conference is “Body Politics – how power and status are reflected in nonverbal behavior particularly with respect to gender and ethnic differences.” For information: The Institute for Nonverbal Communication Research Inc., 25 West 86th St., New York, NY 10024. (212) 874-3063. E.B.

## Obituaries

### Percival Borde (1923–1979)

Percival Borde, who was serving on the CORD Board of Directors, died Friday, August 31, 1979 of a heart attack at the Perry St. Theatre, New York City, during his recently completed Watusi dance *Impinyuza*, Dance of the Crested Crane.

Permission to choose the man who would perform this dance was granted to Pearl Primus by the King of the legendary Watusi Tribe when she was selected as one of the Royal Watusi Dancers. In choosing her husband, she honored him with this, his favorite dance.

In Africa Percival Borde was named *Jangbanolima*, “a man who lives to dance,” by Chief Sondifu Sonni of the Vai people of Liberia. In Nigeria, the spiritual head of the Yoruba people named him *Chief Ifatola Admola*.

A native of Trinidad, in his short life of 56 years, he became a world-renowned personality honored by kings and statesmen for his achievements. Most notable among his honors and awards was the Gold Medal of Liberia which he won for his work in dance. His activities extended from government to art, and he managed on the side to fulfill an assignment as a reporter.

Dancing their way across a hemisphere, Percival Borde and his wife Pearl Primus formed an Afro-Caribbean dance company which made dance history touring Europe, the Americas, and Africa. Their work, along with others such as Katherine Dunham and Albert Opoku, eventually opened black dance to all races in America and around the world.

Percival was, at the time of his death, a professor at the State University of New York in Binghamton where he directed the dance program and drama productions. He managed to blend art, education, and scholarship in his dance and theater work while continuing his performances in New York City with Pearl Primus. Their recent concerts were highly praised by critics.

As a person, he was never dreary, always lusty, happy, and inspiring. He was a leader in his work for CORD. His service taught those around him how to work, how to love, and how to give. He has been described by friends as strong, warm, and charming. Critics have called him tall and graceful. His wife and artistic partner described his dancing as “full of pride.”

Percival and I worked together with others to form the now constituted New York State Dance Association. I knew him then, as we have come to know him in CORD, as a worker and a fighter. He fought poverty of the spirit and poverty of the soul. He was not an abstractionist. He was joyous – like his dancing. He was outspoken. He didn't hold that “anything is a dance,” but he did teach his students that any step taken with courage, feeling, and sincerity is a dance. He taught and lived in good humor and was liked even by those with whom he differed.

His family, friends, students, and fellow artists mingled together to mourn their loss and to celebrate his life at a funeral service in Harlem on Thursday, September 6 followed by a wake at the Perry Street Theater where he had performed and taught so often.

A most fitting tribute was enacted and spoken in the language of the Bavenda people of Zaire by Pearl Primus. She bowed ceremoniously in the African manner to her husband's authority as head of the household, and blessed their two children Cheryl and Onwin Borde after lovingly preparing Percival's plate with his favorite food from the banquet table. *Kabiesi*, the symbolic bow, is a custom throughout West and Central Africa known as bending low in honor. The deepest moment of the ceremony was her complete pronation on the ground, which is the ultimate mark of respect in Africa. This she accomplished after a good humored remark about women's lib.

Caribbean dancer Jean Leon Destiné sang and danced the invocation *Yanvaloo*, calling the divine power to be present at the ceremony as a witness and a blessing. In the final moments, the drums played *Impinyuza*, Dance of the Crested Crane, while we watched what only appeared to be an empty stage. (The spirit dances in the invisible raiments of eternity.) The guests, too numerous to count, imagined *Umusambi*, the warrior, the unsurpassed royal dancer of the giant Watusi forever dancing on the shores of Africa, the strength, grace, and invincibility of his people (Ruanda and Burundi). **Sondra Horton Fraleigh for the CORD Board of Directors**

Helen D. Willard; Nov. 1, 1905–May 5, 1979

Helen Delano Willard was born in Chicago, but was raised and received her early education in the town of Stoughton, Wisconsin. She earned a bachelor's degree in English Literature at the University of Wisconsin. Subsequently, she taught at the high school level for several years in Waukesha, Wisconsin.

Her lifetime interest in art developed in part from a position she held for a number of years as Assistant to the President at University Prints where sets of works of art were published for use as teaching aids. In 1943 she came to the Fogg Art Museum where she distinguished herself as secretary to the Curator of the Department of Drawings, and was soon made Assistant to the Curator. She became a staff member of the Department of Prints and Drawings at the Boston Museum of Fine Arts in November 1956, where she worked until 1959. Her special interest in drawings led her to publish a small book on the Museum's William Blake watercolors at the time of an exhibition of his work in 1957. From 1959 to 1960 she travelled and studied in Japan.

In July 1960 she became Curator of the Harvard Theatre Collection at the Houghton Library. She not only maintained the Theatre Collection's vast range of holdings, the oldest in this country and one of the best in the world, but also expanded it selectively in ways designed to enhance its strengths. Coming in as she did after an earlier period of understaffing and underfunding, she also began to impose order upon the collection. Her efforts made material that does not easily lend itself to ordinary cataloguing methods more available to both faculty and students. Her contacts with theatre figures, producers, designers, and collectors, not only in this country but abroad, were wide-ranging; and her love of her work and devotion to the collection entrusted to her were factors in persuading many donors either to regard the Harvard Theatre Collection as the most fitting repository for their treasures or to give funds to enable her to make purchases for it that would not otherwise have been possible.

She retired on June 30, 1972, but remained active in artistic and cultural pursuits, as well as community affairs. She travelled widely in several foreign countries and throughout the United States and Canada. Her several visits to England nurtured a love of that country and its people, many of whom became her close friends.

Helen was known by all for her kindness and consideration. She frequently assisted those in need of special attention. She was loved by a large and diverse number of people. All, and especially children, responded to her warm interest and affection. She was known through the years as "Aunt Helen" by many, both in and outside her family. She will be missed by her family, friends, community, and associates throughout the world, all of whom were enriched by her life.

## Libraries, Archives, Research Centers, Institutions

The Library of Congress' and Kennedy Center's **Performing Arts Library** hosted the opening reception for the American Dance Guild's annual meeting in Washington, D.C. on June 14. Head Librarian Peter Fay welcomed guests who had the opportunity to explore and use the Center. Featured in the library was a small exhibition of rare manuscripts from the Main Building of the Library of Congress which accentuated the Kennedy Center's novel concert exploration of "The Romantic Epoch." Lectures, films, concerts, dance, and theater using all the concert facilities in the Kennedy Center complex, showcased great masterworks of French Romanticism in a two-month season, May through June. Visiting artists were: The Stuttgart Ballet, Comedie Française, Orchestre de Paris, the National Symphony, and the Washington Choral Arts. G.S.

**The Smithsonian Institution's Division of Performing Arts** includes several dance events for the 1979–1980 Smithsonian Concert Series. The World Explorer programs has presented two dance concerts paired with lecture-demonstrations: Chinese opera dancer, *Hu Hung-Yen* November 2, 1979 and Korean dancers *A-AK* December 4. Two more are scheduled: Balinese dancer *I Made Bandem* January 13 and the *Royal Musicians and Dancers of the Kingdom of Bhutan* March 5 in their first United States tour. Discovery Theater, home of the Children's Series, will present dancing along with singing, acting, and clowning. Schedules and subscription information can be obtained by writing to the Division of Performing Arts, Smithsonian Institution, Washington D.C. 20560.

"Prints and Personalities: The American Theater's First Hundred Years," an exhibition at the Smithsonian's National Collection of Fine Arts, attracted summer audiences until September 9. Curator Janet Flint has prepared a list of prints exhibited, including dancers Lola Montez and Fanny Elssler, which can be obtained from her by writing c/o National Collection of Fine Arts, Smithsonian Institution, Washington D.C. 20560. G.S.

**Ethnographic Museum Receives Grant for Film on Dance:** The Greater Cleveland Ethnographic Museum was established to collect, preserve and interpret aspects of traditional culture as maintained in Cleveland's ethnic communities. Growing out of a Bicentennial project, the Museum's staff works within the city's many ethnic communities.

The Museum was awarded \$20,000 from the National Endowment for the Arts and the Ohio Arts Council to produce a film on ethnic dance in Cleveland. Dance has remained a cultural expression in most groups transplanted in America. What the general public is aware of is costumed, choreographed ethnic dance. This film examines informal social dance in the context of community picnics and festivals. In doing this it relates the maintenance of these dances to community life. Divided into three sections the film looks at set dancing in the Irish community, circle dancing in the Greek community and couple/polka dancing among the Slovenians. All filming took place in the Greater Cleveland metropolitan area.



The film was scheduled to be completed fall 1979. It is hoped that it will be aired on network television in Cleveland. It will be available for sale or rental to interested school and community groups.

This is the first project of the Ethnographic Museum directed specifically towards dance research. As dance, both informal and staged, is an important expression of ethnic heritage, future projects of the museum will be documenting the traditional dance of the city.

For further information: Annette B. Fromm, Curator-Acting Director, The Greater Cleveland Ethnographic Museum, Inc., 137 The Arcade, Cleveland, Ohio 44114, (216) 621-4768. M.T.D./A.B.F.

The Dance Library of Israel is largely a product of the efforts of Anne Wilson Waugh, an American dancer and choreographer who felt the need for such a collection in the early 1970s and formed a committee at the America-Israel Cultural Foundation. Officially opened in 1975, the Dance Library is housed on the second floor of the Central Music Library of Tel-Aviv, where it shares the use of the building's auditorium (seating capacity: 100) and professional staff of librarians.

The growing collection currently includes over 600 books and periodicals on many facets of dance: "history, art, folk, therapy, creative teaching." Most of the books are in English, but other languages represented are Hebrew, French, German, Italian, Spanish, Russian, and Greek. Visual resources comprise 15 films, over 25 video-tapes, and 500 slides. The library is a research collection only; individuals may not borrow materials. Institutions such as schools and kibbutzim, however, are permitted to borrow materials for short periods of time. All books, periodicals, slides, and films are fully indexed and catalogued.

The DLI has sponsored many public events: dance film marathons, video-tape viewings, programs honoring the publication of dance books in Hebrew, lectures, and lecture demonstrations. Small events are held at the library, while larger events have been held at the Mann Auditorium, the Museum of Art in Tel-Aviv, and the American Embassy. A recently proposed project is the "Stage for Dancers," to be sponsored jointly by the Tel-Aviv Museum and the Dance Library. This will be a showcase giving talented dancers and choreographers an opportunity to present new works without having to pay for facilities and publicity.

The DLI owes its existence to the generous financial contributions of many friends and supporters. A Documents of Dance Award has been presented on three occasions to recognize "outstanding contributions to Dance in Israel." The first recipient was Ben Sommers of the Capezio Foundation, and the second was Fred Berk. Last March the third award was presented by Melissa Hayden to the Baroness Batsheva de Rothschild at the New York debut of the Bat Dor Dance Company of Israel.

The collection is located at 26 Bialik St., Tel-Aviv (P.O.B. 4882, Phone 58106). Those desiring more information or wishing to make a contribution should contact Anne Wilson Waugh, Chairperson, International Committee for the Dance Library of Israel, 151 Central Park West, New York, NY 10023 (212) 724-4988. D.H.S.

## Fellowships

The National Endowment Fellowship Program of the NEA (formerly Work Experience Internship Program) has scheduled three 13-week sessions for 1980. The program dates remaining are:

Summer: June 2–August 29, 1980  
Deadline: January 21, 1980

Fall: September 22–December 19, 1980  
Deadline: May 12, 1980

Each fellow is assigned to one Endowment division or office in Washington, D.C. throughout the 13-week period. Fellows spend approximately two-thirds of their time working as members of the professional staff to gain a functional view of the Endowment and to assist various programs and offices in their daily operations. Activities include work with grant applications, panel review sessions, and research on policy and grants. The remainder of the time involves "fellowship activities" including approximately 45 guest speaker seminars, field trips, panel meetings, and National Council on the Arts meetings.

Fellowships will be awarded on a competitive basis. Applicants must be sponsored by a college or university, state arts agency, or other nonprofit, tax-exempt arts organization. Non-matching grants will include a stipend of \$2,660 plus travel money. For application guidelines write: Fellowship Program Office, National Endowment for the Arts, 2401 E. St., N.W., Washington, D.C. 20506.

E.B.

## Accreditation

The Merce Cunningham Studio has received accreditation from the Joint Commission on Dance and Theatre Accreditation of the National Association of Schools of Music (NASM) and Art (NASA). . . .

Prior to Summer 1979, accreditation was not available to professional, non-degree granting dance and theatre training institutions. Because accreditation provides recognition that an institution is a component part of the national system of higher education, establishes an organized, cyclical peer review and development process for disciplines and institutions, and satisfies one criteria for institutional administration of federal funds for students, the absence of accreditation for this category of institution became a matter of national concern. Initiated by the Association of Schools in the Arts, a New York City based consortium of prominent, non-degree granting institutions, an effort to remedy this situation was joined by the Ford Foundation, the Education and Training Task Force of the National Endowment for the Arts, the United States Office of Education, and numerous national organizations with interests in professional arts education.

The Merce Cunningham Studio is one of the first institutions to seek and receive its accreditation during 1978–79 academic year. M.B.

## Arts in Education: Federal Level

**Convocation on the Arts in Education**, Hirshhorn Museum May 30, 1979, Washington, D.C., developed under the leadership of the then U.S. Commissioner of Education Ernest L. Boyer, brought together more than 200 representatives of national arts and education associations, advocacy groups, schools and universities, government agencies, and private foundations.

The purpose of the meeting was to present national perspectives on the arts in education and highlight some activities of three federal agencies that support arts education as a priority area for national policy and program development: National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), and the U.S. Office of Education.

The group was welcomed by Abram Lerner, Director, Hirshhorn Museum and was followed by opening statements by Boyer who remarked that the most frequent question asked him was "what are the basic studies of education." The essence of his answer was that there is only one, mastery of language carried on by movement and gesture, by symbols and by subtle nuances of feeling through the arts. Joseph Duffey, Chairman of NEH, represented by a staff member, commented on the agency's support for teaching of history, theory, and criticism of the arts and assistance to institutions involved in arts education. Livingston Biddle, Chairman of NEA, in a lighthearted mood stated the differences between the arts and the humanities: "do it, it's art; think about it, it's humanities." In 1965, the beginning of NEA and since then with expansion, the goal was, and is, professional excellence in the arts and the development of a climate for such. The Artists-in-Schools program was instituted. "Where you find artists in schools, there is no curbing of arts for economic reasons," says Biddle. The pilot program "learning through the arts" has been especially good for the handicapped; the results of The Task Force on the Education, Training and Development of Professional Artists and Arts Educators has emphasized the importance of special training for the talented; the bringing about a liaison interbody between NEA and OE and other activities pinpointed by Biddle emphasized the NEA's support for the arts in education. Boyer reported on the interagency activities of his Working Group on the Arts in Education under the auspices of Mrs. Joan Mondale and the Federal Council on the Arts and Humanities (see *DRJ* 11/1&2, p. 101). John Brademas, Majority Whip in Congress, remarked that the arts in education had strong friends in both houses of Congress; that there is a heightened interest in the arts; that tighter pocketbooks but keep existing programs up to par and do not rule out additional funding; that better use should be made of tools at hand, such as museums.

Leaving the Federal scene, William Dietel, President of the Rockefeller Brothers Fund, representing private philanthropy said that foundations were at a point in time at which direction for the future was needed. Art education is in disarray. He would like to see a sensible plan for teaching arts in education and that they should be considered basic. David Rockefeller, Jr., spoke on communities and schools citing a successful experiment in Los Angeles

County. Again the comment was heard for better utilization of what is already on one's own doorstep and maintenance of quality. Arnold Webb, Director, Curriculum and Instruction, New York Public Schools added to the same subject by saying lots of people do not believe in the arts and suggested ways to change this. He made an encouraging statement that over the past 10 years there has developed a cadre of committed people who are arts advocates within the schools.

During luncheon at the Humphrey Building, eighteenth-century musical compositions were performed by the Turkey Run Orchestra, of the National Park Service and an exhibit by the National Committee/Arts for the Handicapped was featured.

The afternoon session focused on The Arts in Education Forum at which time a response to the Forum's recommendations to strengthen arts education in the U.S. Office of Education was made by Boyer (see *DRJ* 11/1&2, pp. 100–101). This was followed by a public meeting on new regulations for the Arts Education Program. A public stenographer recorded audience comments for the purpose of preparing a transcript of the proceedings. Former regulations under Public Law (Pub. L.) 93–380 Education Amendments of 1974 were replaced by proposed new regulations under Pub. L. 95–561, Education Amendments of 1978. The new regulations were published in the *Federal Register* June 18, 1979 where a 60-day public comment period began. During that time, written comments were to be sent to Harold Arberg, Director, Arts and Humanities Staff, U.S. Office of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202. The projected date for publication in the *Federal Register* of final version of the new arts education regulations was October 1979. The program focus, elementary and secondary arts education, is not altered in the new regulations. However, they do establish new requirements that bring other levels of education, colleges, universities, and community arts and educational resources, into partnerships with elementary and secondary schools. The Arts Education Program provides the only Federal categorical support for arts education. For further information contact: Lonna Jones, Arts Education Coordinator, U.S. Office of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202. For Proposed Rules (new arts education regulations) see *Federal Register*/Vol. 44, No. 118/Monday, June 18, 1979, pp. 35186–90. E.B.

**Creation of a new Federal position:** Special Counsel for Arts Education for both NEA and U.S. Office of Education was announced at a special meeting August 13 by Joan Mondale, Honorary Chairperson of the Federal Council on the Arts and Humanities (under whose auspices the position was created). Vince Lindstrom, Cultural Coordinator for Public Schools in Fargo, North Dakota, was named to the position. He will work within both agencies to coordinate efforts in arts education, will have responsibility in policy program development and in advocacy and research efforts relating to arts education, audience development, artists training and career development.

Mondale, in her presentation of Lindstrom, remarked "A joint appointment by two federal agencies is unique. This step by the Office of Education and the Arts Endow-



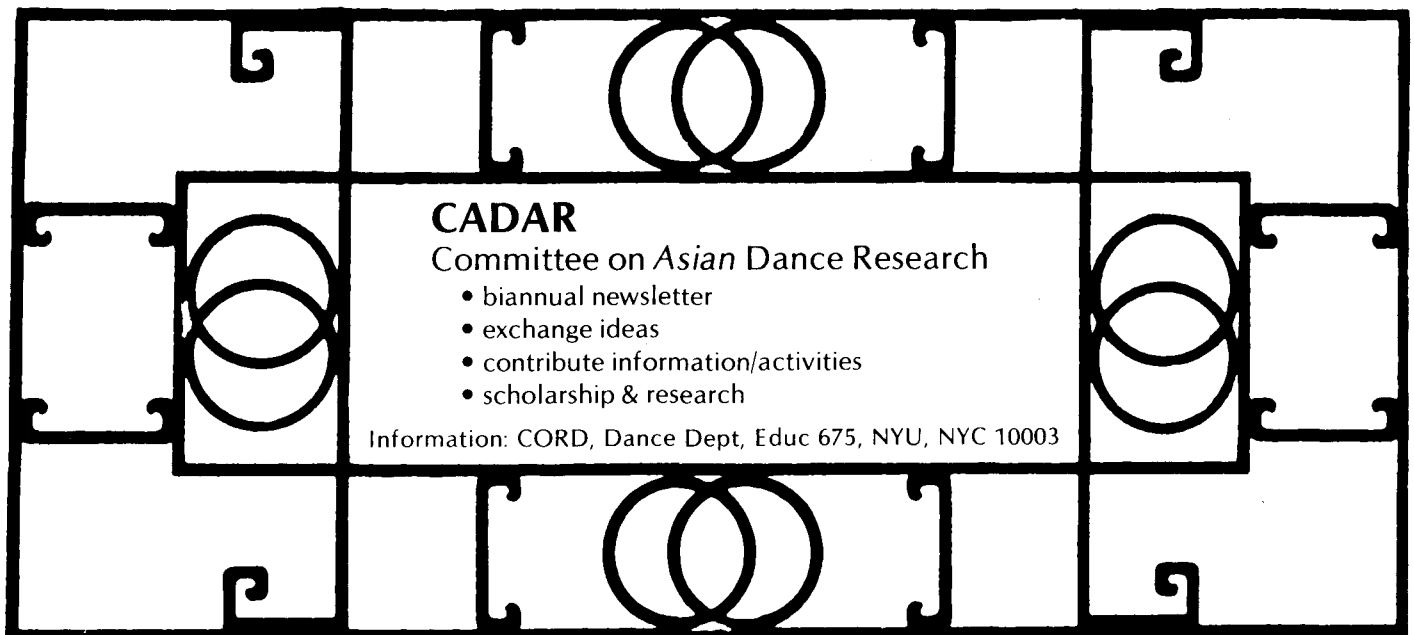
ment is important to both agencies — as well as to artists, arts educators and students learning through the arts.” Livingston Biddle commented “A true partnership between the Arts Endowment and the Office of Education will enable us to determine the best possible ways to serve the complex field of the arts in education.” Lindstrom brings to the position a broad experience in both arts administration and arts education. He has worked as an arts administrator, children’s theatre director, community arts leader, film instructor and arts board member throughout the country for the last 15 years.

The Office of Education was created in 1867. It is the largest of four funding agencies under the Education Division of the Department of Health, Education and Welfare.

The National Endowment for the Arts is an independent agency of the federal government, created in 1965 to encourage and assist the nation’s cultural progress. It is advised by the 26 Presidentially-appointed members of the National Council on the Arts. E.B.

**Cabinet-Level Education Department:** The concept of a Cabinet-level U.S. Department of Education has been on the boards for the past 123 years. Since 1908, nearly 130 pieces of legislation have been introduced in Congress calling for an Education Department. None of these bills has reached the floor of either House or Senate until 1978. The House of Representatives passed H.R. 2444 legislation on July 11 by a vote of 210–206; the Senate S. 210 in April with a wide margin. With the convening of Congress in September, the Department of Education bill S. 210 went to a House-Senate Conference Committee where the differences between the House and Senate bills had to be resolved after which a conference committee report would be routed to both House and Senate for approval.

The participant organizations (of which CORD is one) in the Assembly of National Arts Education Organizations has supported a cabinet level Department of Education without the transfer of the National Endowments. Such a department offers much including a significant potential for the creation of a major arts education program. E.B.



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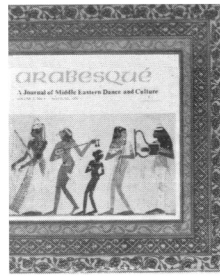
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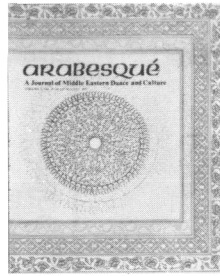
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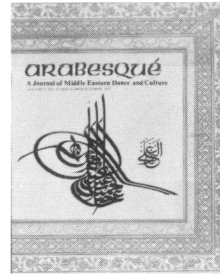
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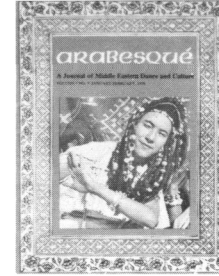
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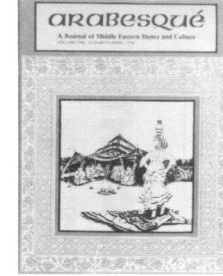
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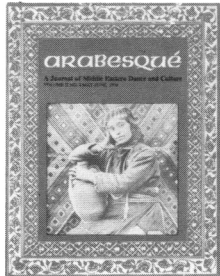
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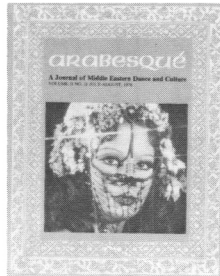
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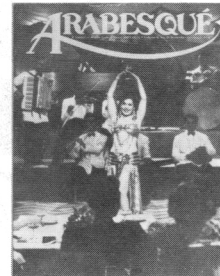
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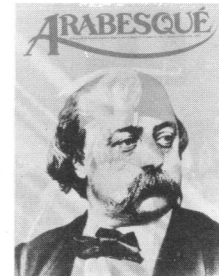
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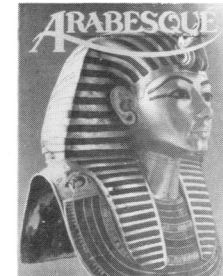
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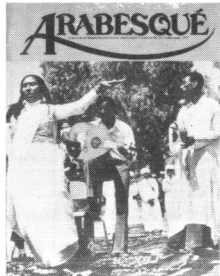
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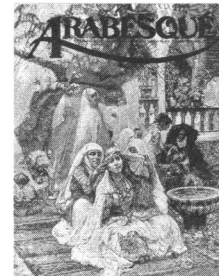
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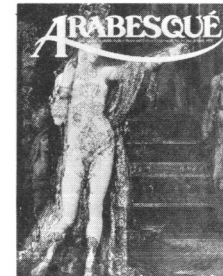
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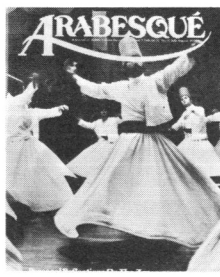
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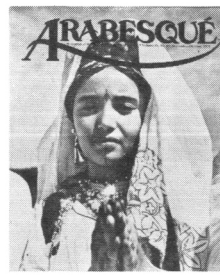
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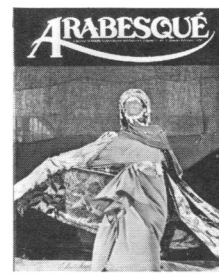
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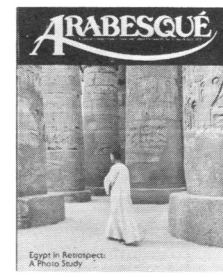
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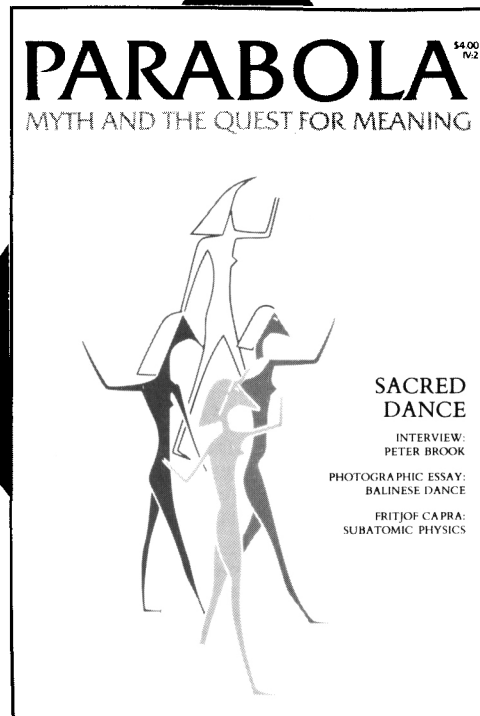
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**DANCE: A SOCIAL AND POPULAR ENTERTAINMENT**, Intl CORD Conference, Fall, 1980. Send abstracts to CORD, Dance Ed., 675D, NYU, 35 W 4 St., NYC 10003.

**ADG's Nat'l Conf: DANCE AS ART SPORT**, Dept of Theatre Arts, U of Minn; Minn, Minn. June 19-22, 1980. Exploring all aspects of improv. Steve Paxton, keynote speaker and guest artist. Info: American Dance Guild, 152 W. 42 St, Rm 828, NYC, NY 10036. (212) 997-0183.

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