

CORD TEAMS UP WITH SEM

CORD'S 1974 Conference/Annual Meeting will be held with the Society for Ethnomusicology in San Francisco, hosted by the American Society for Eastern Arts October 24-27, 1974.

CORD'S Program Committee is comprised of

Co-Chairmen: Sharon Leigh Clark, George Washington University
Judith Lynne Hanna, Columbia University

Members: Alan P. Merriam, Indiana University
Allegra Fuller Snyder, University of California
at Los Angeles
Carl Wolz, University of Hawaii
Elizabeth Burtner (ex-officio), Washington, D.C.

The Program Committee will collaborate with the SEM Program Committee and then final decisions will be made concerning the excellent suggestions which have been sent to Judith Lynne Hanna, P. O. Box 1062, Elglewood Cliffs, New Jersey 07632. Suggestions are still welcome.

CONFERENCE ON VISUAL ANTHROPOLOGY

Department of Anthropology, Temple University
Philadelphia, Pennsylvania

Temple University will hold its 1974 Conference on Visual Anthropology, March 6 - 9. The conference seeks to bring together people interested in the use and analysis of Behavioral Recording Media, including still and motion picture film, videotape and sound tape, for the portrayal of the human condition.

The Directors of the Conference invite participation in the areas mentioned. Subjects will be considered for papers, symposia and workshops as long as they relate to visual media and the Social Sciences. Abstracts should be 250 words or less. The deadline for submission is early December, 1973.

For further information, contact Jay Rudy, COVA, Department of Anthropology, Temple University, Philadelphia, Pa. 19122.

EIGHTEENTH ANNUAL MEETING OF THE SOCIETY FOR ETHNOMUSICOLOGY

This annual meeting was held November 1 - 4, 1973, at the School of Music, University of Illinois, Urbana, Illinois.

A 9:30 - 11:30 a.m. session, Saturday, November 3, entitled DANCE AS A MEDIUM FOR SOCIAL COHESION was chaired by Carl Wolz, University of Hawaii and member of CORD Board of Directors. It included the following presentations:

"Music, Dance, and Social Structure in Polynesia," Adrienne Kaeppler, Bernice P. Bishop Museum, Honolulu;

"The Jari Mac of East Bengal: Derivation and Function," Mary Frances Dunham, Indic Studies, Columbia University;

"The Ethnography of a Dance Style: The Chou Dance and Paika Show of Orissa, India," Judith Bland, University of Missouri, Columbia;

"Patriotism in Early American Ballet," Selma Jeanne Cohen, Editor, Dance Perspectives.

A 1:30 - 4:00 p.m. session on the same day entitled PERCEPTION OF DANCE PATTERNS IN FIELD RESEARCH was chaired by Nadia Chilkovsky Nahumck, Philadelphia Dance Academy.

1973 CORD ANNUAL MEMBERSHIP MEETINGS
in Retrospect

by Lois Andreasen

The gathering of dance students, performing artists, and dance teachers and researchers at the Duke University campus in Durham, North Carolina on June 13 and 14 was indicative of the rising concern and interest as well as the commitment to research within the area of dance. The 1973 CORD Annual Membership Meetings preceding the American Dance Guild Convention provided individuals with the opportunity to mingle and share professional interests and also provided the opportunity of learning new trends in the field of dance. One of the major purposes of CORD, and definitely one of its greatest contributions, is to provide a pathway through the stumbling blocks of the dance researcher by making accessible previous research findings and current issues and developments within dance. The June 1973 Meetings gave to members of CORD a chance to exchange new ideas, review research techniques, and discuss current trends and issues, as well as renew old acquaintances and make new ones!

Lois Andreasen is Assistant Professor of Dance at the University of North Carolina, Greensboro, North Carolina.

On June 13, Martha Davis gave a presentation entitled, "The Potential of Nonverbal Communication Research for Research in Dance". Dr. Davis has contributed to research on body movement in relation to personality and small group interaction through her numerous articles on movement characteristics of psychiatric patients, non-verbal communication in family and group therapy and problems in researching body movement. She is the author of Understanding Body Movement: An Annotated Bibliography and advisory editor of the Arno Press reprint series on body movement research. In addition to her writings, Dr. Davis was instrumental in the development of the Effort-Shape training program at the Dance Notation Bureau from 1965 through 1967; formerly teacher in movement observation and research in the Hunter College Dance Therapy Masters Program; and has conducted research at the Bronx State Hospital. Dr. Davis's presentation provided ways in which nonverbal communication research--and the particular organization of it into expression, style and interaction aspects--could be useful to the dance researcher. Her discussion extended beyond existing research since there are many "gaps" in movement research which are still far from being considered well-established and mature. Martha Davis's complete lecture is on page 10 of this issue of CORD News.

The second day of the Conference, June 14, Martha Rashid, Professor of Education at the George Washington University, presented to the CORD members an informative lecture entitled, "Methods and Procedures: Research Perspectives in Dance". Dr. Rashid reviewed the fundamental elements of research designs from problem to data evaluation. She is well-qualified to speak on the topic since she has served as the director of graduate theses, held the position of Assistant Dean for Research at the George Washington University, acted as consultant for numerous research projects and has published articles and books concerned with research and evaluation.

At the conclusion of Dr. Rashid's lecture a work session provided the CORD members with an opportunity to meet in small groups and consider problems and topics relevant to research in dance. The educational backgrounds of the participants varied from students having little experience in research to highly qualified scholars who have completed research in dance. The participating CORD members found the small group discussions very meaningful in that the younger members of the group were "untouched" by educational standards as to what could be considered "good research" and they enthusiastically expressed many personal concerns in dance. Hopefully this is an indication of future inquiries into dance by forthcoming educators! Unfortunately time was rather limited for in-depth discussions, but this may be a good session to follow-up at another conference. The complete report of Martha Rashid's program including a work session summary may be found on page 29 of this issue of CORD News.

Now that the 1973 Meetings are in retrospect, the members of CORD need to look toward future research conferences and consider salient topics for discussion. CORD is beyond the elementary research techniques, it must be concerned with the academic subject of inquiry--the scientific method for finding answers to questions. Dance and movement education have reached the status of academia, and educators in dance must take the responsibility to employ scientific methods and procedures in search for answers in order to achieve greater knowledges. Dance has a base of experience upon which methods, objectives and concepts can and should be examined.

Dance researchers must be sufficiently informed in order to be familiar with the needs and interests of persons within their field of study. This is the role that CORD fulfills in dance--a committee dedicated to raising the standards of research and acting as a liaison between the dance researcher and the dance educator, student and performing artist. The members of CORD would like to extend a special thanks to the CORD Committee that arranged the Meetings and provided the means through which communication of its members could take place. Also CORD expresses its gratitude to Martha Rashid and Martha Davis for their contributions in helping to make the CORD Meetings a rich experience.

THE ISRAELI ETHNIC DANCE PROJECT

From Tel. Aviv, August 1973, Gurit Kadman, dancer and author, sends Juana de Laban the following:

The Israeli Ethnic Dance Project was started one and a half years ago; its aims are twofold:

1. Scientific: collection, documentation and research of the dances of the many Jewish Oriental communities with their immigrants to Israel from numerous countries of the Near and Far East.
2. Practical: keeping alive, and, or revival of the dances of the Oriental communities.

The work has the support and cooperation of the Hebrew University in Jerusalem and is conducted in the Department of Folklore. Specific research focuses on what characteristic Jewish features are found in the dances and how they are surviving in the host country. The practical work is in conjunction with the Folklore Committee of the Worker's Organization.

Since the beginning of this project, one and a half years ago, a wave of interest and enthusiasm for these ancient dances, songs and customs has been evident in family and local celebrations. The Yemenites, Kurdish and also North African Jews have participated. This past year the 25th Jubilee offered many opportunities for festivals. The Ethnic Dance Project supervised the exhibition groups for authenticity and good taste - the youth often tended to despise the ancient customs of their elders - giving the often underprivileged Eastern population a big up-lift and new pride.

The social and cultural implications of this Ethnic Dance Project has been an important factor in the difficult process of transition from the "Ingathering of the Exiles" to the building of a Nation. Our authorities being aware of this fact, recently gave a considerable budget and support for the project through the "Committee of Culture and Art" of the Ministry of Education and Culture.

COMMENTS BY VALENTINA LITVINOFF

In her letter to Robert Moulton thanking him for his kind review of her book The Use of Stanislavsky within Modern Dance she mentions a point which she wishes, in the interest of clarification, to share with readers of *CORD News*.

From the letter:

"I tend to question the formulation of 'outside-in' and 'inside out' that you use. It seems to lead to some misconceptions.

The Method of Physical Action, in that it is an objective means for mobilizing the artist's subjective creativity, does not leave out emotions, psychology, etc. On the contrary, this Method involves these factors more naturally and easily than Stanislavsky's earlier approaches simply because it begins with the more accessible physical action.

The physical action, as explained in the book, is not a mere 'doing'. The stress is on the inner motor, the motivation inside the 'doing'. Therefore this method would not provide the answer to 'where are my hands on counts 17, 18 and 19?' Your paragraphs on this point show me that my work needed more clarification here. I should have provided more material of explanatory and illustrative nature on this topic. How can I fill in this lack now? Perhaps workshops such as the one for ATA Conference on Stage Movement at NYU will help."

CASTOR & POLLUX, Jean-Philippe Rameau
ACIS & GALATEA, George Frederic Handel

Presentations took place at Oberlin Conservatory of Music, The Ohio State University and Carnegie Music Hall, Pittsburgh, November 10, 11, 17, 1973. The Prologue to CASTOR & POLLUX was performed by the Baroque Dance Ensemble. Choreographer and Stage Director, Shirley Wynne, Director of the Ensemble is currently on leave from the Ohio State University. The Prologue to CASTOR & POLLUX was performed only once, at the Paris Opera in 1737. Its theme is the celebration of the return of peace after years of war (the Peace of Vienna of 1736). A desolate landscape is brought to life again by the power of Love. War puts down his arms and the Arts and Pleasures live and dance once more.

ACIS & GALATEA was presented in a concert performance of the original 1718 version.

MARY WIGMAN 1886 - 1973

Juana de Laban
September 26, 1973

This renowned European modern dancer died shortly before her 87th birthday (Nov. 13th) in Berlin.

Miss Wigman stated in her last book; The Language of Dance (p. 7, as translated by Walter Sorell): ". . .Death waits for us all as the final crowning of our lives. I am not afraid of him. Because whenever I have encountered him with his impervious bearing or with his dark, impatiently threatening gesture, he has always been surrounded by the magnificence of farawayness and the majesty of those silent unfathomabilities which make us bow to them even when, torn by pain, we feel at their mercy....This last time, however, it will be accepted with the consoling awareness that - finally! - we need not start all over again."

The great tradition of the modern expressive dance in Europe is passing with her. She danced and performed for nearly 30 years (1914 - 1942), and thereafter she and her career as a dancer and teacher became identified with the city of Dresden.

Mary Wigman began at the Dalcroze School in Hellerau (near Dresden), then became the master pupil and assistant to Rudolf Laban, until she presented her first complete solo concert in 1919. Hurok brought her to the United States in 1929 and for several years following she triumphed as the greatest solo dancer of Germany. Her credo of musicless dance initiated a change and signaled a turning point for modern dancers everywhere. Mary Wigman felt that the body has its own rhythm and its own 'inner' music. She selected therefore to use instruments or not for the accompaniment of her dances. The percussion instruments she chose could be from any culture in the world for it was her idea that dance relates to ancient and primal music, hence the rhythm rather than the tonal and melodic quality was intrinsic to her dancing.

The solo dances such as Witch I; The Estatic Dances; Four Dances based on Oriental Motifs were characteristic of her early programs. The next phase of her creativity included larger cycles of dances such as Festive Dances; The Seven Dances of Life; Dance of Death; Shifting Landscape, of which the climaxing piece Totenmal represented a dramatic stage production with a large chorus, based on a poem and score by Albert Talhoff. Mary Wigman danced solo numbers in these preceding works. She developed a particular and evolving

use of the mask as a symbol of mankind (be it an individual or group image) which was of significance throughout her career.

Her school was transferred to Berlin after World War II where she taught until her death. In 1953 she danced once more at the Hebbel Theatre in Berlin and her final outstanding choreographic works included: Gluck's Orpheus and Eurydice; Orff's Carmina Burana; and Stravinsky's Sacre du Printemps. She was accorded the unique honor of being a regular member of the Academy of the Arts in Berlin.

ANNE SCHLEY DUGGAN 1905 - 1973

Lois Andreasen

Anne Schley Duggan, Dean Emeritus of the College of Health, Physical Education and Recreation, The Texas Woman's University, died on September 19, 1973 at a friend's home in Denton, Texas. Dr. Duggan had been a key leader in establishing dance as an integral part of physical education. Her educational background in dance was facilitated by graduate work at Columbia University, where she earned the Ph.D. degree, and special study under eminent dance teachers in America and Canada. In addition to her work at the Texas Woman's University, Dr. Duggan had been a prominent teacher in dance and physical education at Columbia University, the University of Dance in Massachusetts, University of Toronto, and the Margaret Eaton School of Dance.

Among the many professional honors that have come to Dr. Duggan are the following: President of the American Association for Health, Physical Education, and Recreation; Texas President of the National Advisory Council of Youth Hostels; member of the Advisory Committee of Dancing Masters of America; and editor of special issues of Educational Dance and the Southwestern Musician. Numerous articles and books, published on dance and physical education, have been of special significance in enabling Dr. Duggan to influence favorably the thinking regarding the place of dance in education. Of special interest to the members of CORD is Dr. Duggan's position as the first editor of CORD News. Under her direction Volume I/1 was published in April, 1969 and Volume I/2 in August, 1969.

From CORD News Acting Editor: My thanks and appreciation to the contributors of this issue of CORD News.

Elizabeth Burtner
CORD Chairman