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To the Editor:

An article by Patri Pugliese entitled "Why Not Dolmetsch?" published in *Dance Research Journal* 13/2 (Spring 1981) has just been brought to my notice. It is not my purpose here to deal with his criticisms of texts from books by Mabel Dolmetsch, which may well be valid and be ones that we ourselves might make, but to point out that the Society whose journal I edit honors the pioneer work of Mabel in its name but is not thereby stationary in time. The Society and the journal are academic in their approach and take heed of the fruits of scholarship as it is disseminated and is certainly not one of those organizations to which Pugliese refers who dance slavishly according to Mabel Dolmetsch.

The columns of *Historical Dance* are open to all and many of its present contributors are not members of the Society.

Julian Pilling

Editor, *Historical Dance*

To the Editor:

Immediately following the period in which Edward Pease investigated the dance holdings in Chicago's Newberry Library ("Reports," DRJ 14/ 1&2 [1981-82]), several important matters occurred. I address these remarks to you then about Newberry's dance holdings and those in pertinent adjunct areas in order to supplement and to update Mr. Pease's findings.

In October, 1981, under the direction of Ms. Diana Haskell, Curator of Modern Manuscripts, Newberry's Special Collections, and assisted by Ms. Jean Donaldson of the library's Planning Staff, the library mounted—as Mr. Pease expected—a small eighty-item exhibit selected from its rare books and unusual iconography in Western dance. Haskell characterizes the exhibit's plan as "somewhat" chronological and "interesting to look at." Ms. Donaldson collected ma-

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Dance Research Journal

Congress on Research in Dance

15/1 Fall 1982

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Dance Research Journal gratefully acknowledges the assistance of State University of New York—College at Purchase.

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Typeset by Myrna Zimmerman

Layout by Cathy Clarke

Printed in the USA by Capital City Press



Cover Illustration: *Figure 20* from Hogarth's *The Analysis of Beauty* shows the "dancing-masters, representing deities, in their grand ballets on the stage, . . . no less ridiculous" than "a Roman general dress'd by a modern tailor and peruke-maker."

The Congress on Research in Dance is an international, interdisciplinary open membership organization. Its purposes are 1) to encourage research in all aspects of dance, including its related fields; 2) to foster the exchange of ideas, resources and methodology through publications, international and regional conferences and workshops; 3) to promote the accessibility of research materials.

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Dance Research Journal is edited and produced at State University of New York—College at Purchase and distributed by the New York office of CORD twice each year. Membership/subscription information and orders for publications should be directed to CORD, Dance Dept., Educ. 684D, New York University, 35 W. 4th St., NY NY 10003. Manuscripts and queries related to content should be sent to the Editor at the Dance Division, SUNY-Purchase, Purchase, NY 10577.

terial to approximately 1750; Ms. Haskell carried this forward to the first decades of this century, including a bit of American modern dance and some items on the development of the classical dance in this country. The exhibition included both books mentioned by Mr. Pease and such diverse items as fifteenth-century woodcuts on the Dance of Death; Lully's *Triomphe de L'Amour* (Paris: C. Ballard, 1681); an edition of Milton's *Comus* (London: by J. Hughes for R. Dodsley, 1738); eighteenth-century American sermons against the dance; and a collection of fox-trots from 1914-1916. Although unpublished, the checklist of the October exhibition items is available in the Special Collections.

On the occasion of the exhibit's opening, a program with a lecture-demonstration by Maria Tallchief, artistic director of Chicago City Ballet, it was announced that veteran Chicago dance writer Ann Barzel would deposit in the Newberry her collection of books, photographs, programs and other memorabilia. This material is currently being resorted by Ms. Barzel and Mrs. Polly Krakora, wife of Joseph Krakora who is the business manager of Chicago City Ballet. The new order will be by dancer and company. Since the initial announcement, the library has learned that Ms. Barzel will also deposit duplicates of her film library, the same films which she will be giving to the Dance Collection of the New York Public Library. Ms. Barzel notes that her collection focuses upon work by Chicago dancers and dancers who came to Chicago to perform.

Further, since April, 1982, Walter Camryn and Bentley Stone have been giving the library items collected throughout their long Chicago-based careers. They will deposit their correspondence, scrapbooks, photographs, programs and journals which cover dance and dancers in and out of Chicago.

Since 1978, my ongoing project on Maud Allan has directed me, too, into Newberry's considerable strengths in music history and theory, particularly in the period in which I am working, c. 1890 to 1950. I have incidentally found many books on music for the dance and scores for dance music in various periods. And, as Mr. Pease pointed out, even with the important gap of the *Dictionary Catalogue of the New York Public Library Dance Collection*

and Supplements, the Newberry is handsomely outfitted for basic bibliographical projects in the dance. I would also underscore the value of the library's staff and holdings in genealogy and American subjects. The *Dictionary Catalogue*... is on order and, as funds are available, the library plans to increase its holdings in dance periodicals.

Specific study since January, 1981, has also directed me into turn-of-the-century Chicago arts history and the riches of particular collections concerning it. Chief among these is the Arts Club of Chicago Archives, the receipts of the Auditorium Theater, the Flora Mayer Witkowsky Collection of Theater Programs, c. 1885-1940 (Chicago and abroad) and the 80,000 item J. Francis Driscoll collection of American popular sheet music, pre-1850-c. 1920. G.K. Hall will soon publish a dictionary catalogue of the pre-1850 Driscoll titles and those of the same period from other, smaller Newberry music collections.

The Arts Club Archives contains both addresses to the group and group-sponsored exhibits by such artists of the dance as Rolf de Mare, Alexandra Danilova, John Cage and Picasso. The Auditorium receipts reveal dancers appearing there in concert early in its history. And, finally, although unstudied for dance reviews, Ms. Haskell believes the critical writings of Frederic Grant Gleason, music critic for the *Chicago Tribune*, 1887-91, may also reveal dance topics. His papers include photographs, scrapbooks and personal correspondence.

Since spring, Ms. Haskell has been checking extant holdings with thought to comprehensive checklists and future purchases against three checklists which I made available to her when she asked my recommendations on reference materials. They dovetail with the Pease and October exhibit lists although their emphasis is upon the modern dance. The first is twenty-five basic quick references in the dance and includes such stalwarts as *The Dance Encyclopedia* (NY: Simon and Schuster, 1967), *The Saurus of the Arts* (NY: G.P. Putnam's Sons, 1943) and Don McDonagh, *Guide to the Modern Dance* (NY: Doubleday, 1976). The second is a checklist of forty books on the modern dance since 1900 in English, French, Italian and German, selected from the dance entries in the *British Museum Catalogue of Printed*

Books. In 1977, I had opportunity to examine and to note the range of these books in that library. Finally, the third checklist is a selected reading list of one hundred books and articles (mainly in *Dance Perspectives* and *Ballet Review*) on Western dance, but again emphasizing the beginnings of the modern dance to the present, c. 1979. The range then is roughly from Noverre to American post-modern: C. W. Beaumont's translation of Noverre's *Letters on Dancing*... (London: Beaumont, 1930) to Sally Banes, *Terpsichore in Sneakers* (Boston: Houghton Mifflin, 1980).

After these checks are completed, Ms. Haskell hopes to publish a list of Newberry's holdings in dance and a statement which surveys the potential for dance research in the Special Collections which she supervises—currently in an attitude of happy expectation.

Elizabeth Weigand
Chicago

To the Editor:

I read with interest the dance teacher behavior study conducted by Madeleine Lord published in the Spring, 1982 volume of *Dance Research Journal*. I could emphathize with her regarding the problems of data collection and the shortcomings of objective systems that attempt to describe and quantify movement instruction.

Here at the University of Wisconsin-Madison, we have adapted a sophisticated computer-aided system, the SSR,* for the recording, encoding and analysis of dance teacher behavior. It consists of an electronic keyboard which is capable of recording hundreds of behaviors (although at this date approximately 50 behaviors have been clearly identified as pertaining to dance instruction) plus multiple events. It also includes a computer program, Plexyn, which parses the raw data and renders them ready for subsequent detailed analysis. First level analyses can be readily performed regarding the incidence, sequence, duration, coincidence and proximics (including location) of the behavioral events. Plexyn is designed to interface with computerized statistical packages so that further higher level analyses can be per-

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present in her paper, "A Command to Dance." Jill Gellerman (New York University), described Hasidic wedding dance and showed her films taken in Brooklyn, New York among various Hasidic groups during her research there.

The second day began with the rare Israeli films of Gurit Kadman and additional films of Gellerman's, followed by a workshop in Hasidic dance led by Gellerman to the music of Mark Simos. Judith Brin Ingber presented "The Wedding Dances of Kibbutz Ramat Yohanon by Lea Bergstein," describing the development of new dances in Israel from the 1920's-1940's for the new social structure of the kibbutz.

Giora Manor, the Israeli critic, presented a paper with slides and film on "Extending the Traditional Wedding Dance: Inbal's 'Yemenite Wedding' and 'The Beggars' Dance' in Habimah Theatre's 'The Dybbuk.'" Zvi Friedhaber's

"The Dance with the Separating Kerchief," uses ancient sources such as the Talmud and "Respona" rabbinic literature to describe the rabbinic rules for men and women at weddings dancing together while maintaining suitable modesty.

The concluding panel was held late Monday afternoon and the presenters capsulized and debated their opinions about what made wedding dances of the different communities specifically Jewish. A dinner for all the conference attendees and presenters was given at the home of Marhyam Alyeshmarni, one of the JCC dance committee members. The final evening of the conference, climaxed by the wedding celebration by everyone—members of the Minneapolis Jewish community and the conference together—was living proof of the use of Jewish wedding dances insuring joy in celebration.

Ruth F. Brin

(continued from p. 3)

formed eg. factor analysis, sequential lag analysis, multiple regression, and spectral analysis, without rewriting or designing more software.

Currently, research projects are underway using this system to investigate the relationship between such variables as sex, age, teaching experience and professional training and the categorical classes (verbal, non-verbal) and functions of dance teacher behavior. Studies are in the planning stages to identify sequential prediction and control of the teaching process. Ultimately, all these findings will be integrated into an extensive teacher-student-environment interaction research project, the research design for which will be dependent upon and greatly facilitated by the SSR.

It is hoped that the research recommendations made by Madeleine Lord to further investigate and refine non-verbal behaviors and to include larger samplings of dance teachers in subsequent studies will be more than adequately addressed by the University of Wisconsin's dance teacher behavior research team.

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*For complete details of the SSR System, see "The SSR System 7: A general encoding system with computerized transcription" in *Behavioral Research Methods and Instrumentation*, 1977, Volume 9, pp. 434-441.

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Monroe C. Beardsley is Professor of Philosophy at Temple University. His publications include *The European Philosophers from Descartes to Nietzsche* (1960), *Modes of Argument* (1967), *Aesthetics from Classical Greece to the Present: A Short History* (2nd ed. 1969), *Thinking Straight* (4th ed. 1975), and *Aesthetics: Problems in the Philosophy of Criticism* (2nd ed. 1981).

Noël Carroll teaches philosophy at the School of Visual Arts in New York, is a co-editor of *Millennium Film Journal*, and writes dance criticism for *Dance Magazine*.

Curtis L. Carter, Chairman of the University Committee on the Fine Arts at Marquette University, is a lecturer and writer on dance aesthetics. His writings have appeared in *Dance Research Journal*, *Dance Scope*, *The Journal of Aesthetics and Art Criticism*, and *Leonardo*.

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Judith Lynne Hanna, invited keynote speaker on the cultural heritage at the Dance and the Child Conference, is author of *To Dance Is Human* and *The Performer-Audience Connection: Emotion to Metaphor in Dance and Society* (forthcoming). Affiliated with the University of Maryland, she is also Tutor in the anthropology of dance and human movement at International College, Los Angeles.

Christena L. Schlundt is professor of dance at University of California at Riverside and chair of the UC inter-campus MA program in dance history—the only MA program in dance history in the U.S. Her research in contemporary modern dance has resulted in chronologies of dancers such as Ruth St. Denis, Ted Shawn, Helen Tamiris, and Doris Humphrey. She is currently working on chronologies of Daniel Nagrin and Jerome Robbins.

Suzanne Shelton is contributing editor to *Dance Magazine* and dance editor for “Art Beat” on KLRU-TV in Austin. She is an assistant professor of American Studies and Drama at University of Texas, where she teaches dance criticism. Her book, *Divine Dancer* (Doubleday, 1981) won the de la Torre Bueno prize for 1980-81 and was elected an Ambassador of Honor for books overseas by the English-Speaking Union in 1981. In 1980, Shelton served as a member of the U.S. Dance Cultural Study Team sent by the U.S. government to the People’s Republic of China.

Francis Sparshott has taught philosophy at the University of Toronto since 1950. His publications include *The Structure of Aesthetics* (1963), *The Concept of Criticism* (1967), and *The Theory of the Arts* (1982).