

Provo, Utah, and in Los Angeles. Two additional Dance Heritage Coalition projects now in progress are the preparation of a workshop booklet and training manual to be used as a guide for presenting workshops in other parts of the country, and a cooperative cataloguing project which would allow libraries and archives in the United States to include information on dance holdings in the national bibliographic networks.

For more information on the Clearinghouse or the Coalition contact the Dance Heritage Coalition Coordinator:

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Several other dance-related listservs are now on-line. As of this writing they are as follows, with their corresponding e-mail addresses. To subscribe to these listservs follow the same procedure as for the Dance Heritage Clearinghouse listserve.

Dance Librarian's Discussion Group
DLDG-L@IUBVM.BITNET

International Folk and Traditional
Dance
DANCE-L@HEARN.BITNET

Morris Dancing
MORRIS@SUVM.BITNET

Performance Studies
PERFORM-
L@ACFCLUSTER.NYU.EDU

Renaissance Dance
RENDANCE-
L@MORGAN.UCS.MUN.CA

These listserv addresses were also published in the CORD Bulletin Volume IV, Number 2, Fall 1992.

Usenet Newsgroups

Usenet newsgroups are similar to listservs except that they do not require registration to the group in order to post and receive information. Any machine (computer) on the Internet has access to newsgroups. They are on-line conversations occurring (potentially) between millions of users organized by topic. There are approximately seven hundred

newsgroups currently on the Internet. Like "fanzines" there are groups for nuclear physics, star trekkies, home gardeners, recipe exchanges, you name it. The newsgroups are interesting to browse but because the majority of them are not moderated (meaning that anyone who sends in a posting via e-mail has their entry listed—the only system is chronological, by date received) they are difficult to use in any organized, research-oriented manner.

Example:

Rec.Arts.Dance

This is the only dance-oriented newsgroup on the Internet as of this writing. It tends to be very chatty and usually oriented to ballroom dance—often ballroom dancers seeking partners or venues while on vacation. Ballroom dancers seem to be ahead of the rest of the dance world in electronic networking; they have been active on-line for some time.

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The implications of these technologies are far-reaching for dance researchers. Consider, for instance, a few applications: I can send a call for papers, a query for research, an announcement for a new journal, a schedule of performances, or an audition announcement to any number of people without printing or postage costs (not to mention the conservation of paper) simply by sending the information over the electronic network (listservs often make their mailing lists available for these purposes). I can access library databases and specialized dance databases, peruse newsgroups, correspond with colleagues, and give revisions for my graduate students' theses from anywhere in the world.

For dance scholars this technology means an entirely new way of working and networking: a far more accessible and sophisticated field of research than previously available, and one which is, in many cases, much more financially feasible. Especially in light of the geographic distances which exist between many dance researchers, particularly those working in regional universities far removed from dance performance and research centers, these new technologies are invaluable. Research, including that in dance, will be forever changed by this new electronic highway. Find out about

it, get a modem, get on the network.

Tricia Henry
Florida State University

Letters to the Editor

On a review of *Dance and the Music of J.S. Bach*.

The Spring, 1993 issue of this journal carried a review by Richard Semmens of our book, *Dance and the Music of J.S. Bach*. We should like to clarify several misunderstandings which may arise from this review, while expressing our gratitude to the reviewer for pointing out some typographical and other mistakes which crept into the book unintended.

What was most unsettling was the reviewer's comment that the system of rhythmic analysis we use "appears to have confused the authors from time to time" (p.34, col. 1, 1.14). Using the *gigue*, the most problematic and complex of all of Bach's dances, the reviewer then pointed to several obvious typos (1) in that chapter and concluded that we were "confused." Rather, these isolated errors clearly contrast with everything else said about the three types of *gigue* discussed and compared throughout the long *gigue* chapter. No one likes typos, we deeply regret them, and the publisher has agreed to include these on an errata slip sold with all copies of the book (2).

Another misconception may arise from the reviewer's statement that our system of rhythmic analysis is "at best idiosyncratic, and at worst arcane" (p.33, col. 1, 1.17). Nowhere except in his discussion of the *gigue* does the reviewer say why he believes the system is either idiosyncratic or mysterious (the dictionary definition of "arcane"). Rather, he describes the system itself in some detail, states that it seems "perfectly straightforward (although not particularly enlightening in all cases)" (p.34, col. 1, 1.11), and then launches into his discussion of the typos he found in the *gigue* chapter. What we would like to know is

what he thinks is wrong with the system; was it too subjective, too incomplete, or not useful to the performer? He does not say. Dancers as well as musicians appreciate the difficulty of describing and analyzing rhythm; our system works, it is objective, it permits comparisons of diverse dance pieces, it is derived from eighteenth-century writers, and we commend it to dance scholars of this period.

A third type of misunderstanding will undoubtedly result from the reviewer's comment that, while our discussion of the music and dance background of Bach's dances is "the real strength of the book," our commentary on Bach's dances is "remarkably (and disappointingly) thin in content, too often lacking in scholarly rigor" (p.33, col. 2, para. 2). This comment is unfair and misleading because his quotations are taken totally out of context. For example, the *forlana* excerpt he quotes is simply a one-line bit of colorful prose which ends a ten-line paragraph pointing out various *forlana* characteristics present in Bach's only titled *forlana* (see our book, p.193). Our decision in writing the book was to mention and discuss all of Bach's several hundred titled dances, some in more detail than others. While we acknowledge that performers will inevitably want more detail than we gave on individual pieces, the background information in each dance chapter is thorough enough to enable serious performers to continue our analysis, which is what serious performers always do anyway. Our book is more a research tool than a cookbook.

Finally, dance scholars intrigued by the notion that French dancing was current and widespread in Bach's Germany, should take the reviewer's statement that "the available evidence is not plentiful" with a grain of salt (p.33, col. 2, 1.10). In fact, the evidence is plentiful, and is still waiting, in German and other European libraries, for thoughtful, systematic dance scholars to arrive.

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Natalie Jenne
River Forest, Illinois

1. We acknowledge these typos in the gigue chapter: p.143, 1.10, "I-3-2" should

be "II-2-3"; p.143, 1.13, "II-2-3 should be "I-3-2"; p.168, 1.3-4, "tripleness at the tap level" should be "tripleness at the pulse level".

2. An errata slip corrected another typo mentioned by the reviewer, namely, the reversal of *plié* and *élevé* signs at the top of Table III (p.22). It is likely that the reviewer was working from a copy of the book which appeared before the errata slip was inserted.

On a review of *Movement to Music*

It is pertinent to note that in her Fall 1993 review of my second book, *Movement to Music: Musicians in the Dance Studio*, Naima Prevots expresses a wish for more information about the subject and the artists highlighted. If this reflects a general feeling in the dance community, then this is welcome news indeed.

Readers who wish further information about collaboration may be interested to know that one of the major thrusts of the International Guild of Musicians in Dance is precisely to document more fully the accomplishments of leading figures in the field. To this end, an archive has already been established, currently residing at SUNY Brockport under the care of the organization's founder and president, William Moulton. Included are extended videotaped personal interviews of outstanding composer/pianists for modern dance, as well as documentary videotapes of all the formal presentations at the Guild's conferences dating from 1991. It is hoped that dance scholars will join us in the effort to understand and preserve something of the musical heritage connected with theatrical dance in this century—especially while some of the true "pioneers" are still with us.

In regard to the review of *Movement to Music*, I want to stress the positive fact that the dance world is increasingly turning serious attention to the companionate music for dance training. This remains a vast subject for further research, and if my book has whetted any students' or scholars' desire to find out more, I am pleased indeed.

However, unless the reviewer had a defective copy or one without an index, I am at a loss to understand her method of counting (even though musicians and

dancers have long recognized differences on this point). For example: she chides that there are only two paragraphs about John Colman, when the index or a thorough reading would indicate clearly that there are many pages. And she picked a bad example for another reason. John Colman, former pianist for Balanchine, remains one of the most meticulous artist-teachers in our midst. We spent many afternoons together discussing chronologies as well as points of skill and theory. Mr. Colman then insisted on carefully editing about four drafts of that manuscript section. Yet the reviewer apparently didn't read all his carefully thought-out account...page after page after page.

There are many such puzzling remarks in the review, and it would be interesting to know the extent of the reviewer's own contact with leading musicians in the field of dance. For example, the reviewer complains about the lack of information on Betty Walberg. Is she aware that at the time of the book's writing, Miss Walberg was dying? She could not talk on the phone, much less have me fly out for an interview. So we did the best we could, with her providing me the only written resume she had put together, and with her reading and approving my final manuscript. I agree it's too bad we couldn't do more—but that is perhaps symptomatic of the way the dance world has in the past even denigrated its collaborators, so that they don't even bother to record their own achievements in the field. I have found this again and again during the last ten years, which I have devoted in large measure precisely to investigating and reporting on musical collaboration for the dance.

Again, I want to emphasize that your journal's reviews and reports on musical collaboration are doing a great service in drawing attention to the need for further documentation—and hopefully many of your readers will be impelled to contribute their own findings to our pool of knowledge. It is an exciting field in which to delve!

Katherine Teck
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