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# announcements

## Sixth CORD Conference

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### Fifth Cord Conference

Congratulations and accolades are due Dianne L. Woodruff. In addition to a report of the conference by her in this issue, see the review by Nancy Reynolds, "Fifth CORD Conference, Philadelphia, November 11-14, 1976," in the *American Dance Guild Newsletter* 21(4):3-4 and 6, December 1976. To quote both the opening and closing comments of Reynolds' article: "The CORD Conference was exciting—perhaps even thrilling—for the range of research represented and for the new material brought to public attention. The proceedings demonstrated that dance research is a wide-open field and that many valid tools—from written sources to tapes, movies, video, charts, living bodies, and finally, yes, the computer—are available for its documentation and analysis... congratulations [again] and gratitude are due the general chairperson Dianne L. Woodruff. Her brilliant orchestration of the whole affair involved not only the seeking out and acquisition of an enormous amount of high-quality material, but also the mechanical concerns of scheduling, and the janitorial attention required for the smooth functioning of the conference itself."

Editor E.B.

### Joint letter to CORD Chairperson:

December 1, 1976

We would like to make the following comments in response to Judith Alter's presentation entitled "A Breakthrough in Stretching Technique" at the recent C.O.R.D. conference:

1) No conclusive evidence yet exists which indicates what the most effective, efficient, and permanent change inducing stretch techniques might be.

2) There are, however, certain biological structures which could be taken into consideration in the formulation of any stretch techniques: the fascia which surrounds each muscle fiber and the entire muscle itself dictates a muscle's resting length; the muscle tissue itself (actin and myocin filaments) could be pulled apart without the structural support of the surrounding fascia. It is consequently the fascia which needs to be stretched in order to increase muscle length. And it follows from this that the most efficient way to stretch requires that the muscle tissue be in a relaxed state during the stretch exercise.

3) The use of gravity and body weight in the stretch position and calm, quiet concentration can contribute to the relaxation process, as well as the use of reciprocal innervation. Although it is not known for how long the relaxed, stretched state need be maintained, some researchers in the field say that at least one minute is required in order to affect change.

4) Recent research investigating the nature of the reciprocal reflex indicates that the use of the reciprocal reflex, as in Valerie Hunt's reciprocal stretches (see "The Biological Organization of Man to Move" *Impulse* 1968) to increase range prior to the relaxed, sustained stretch, requires a maximal contraction of antagonist muscles for at least 30 seconds prior to the stretching of agonist muscles. This evidence also indicates that a contraction of flexor muscles in order to stretch extensors will be more effective than the opposite, a contraction of extensors to stretch flexors. Thus, it may be seen that the use of the reciprocal reflex for stretching may only be effective within certain specific contexts which have only been partially established at this time. In any case, it is always important to avoid contracting the muscles which are to be stretched either just prior to or during the stretching exercises.

5) Consideration should be given to the sequence in which the various movement activities of a conditioning program are performed. Stretching exercises are more effectively performed when the muscles are warm. It is wise, therefore, to precede the stretching program with activities which will warm up the body.

6) Any stretching program is most effective when situated in a context of goals and purposes which outline the need for stretching and the needed results. One must ask: what movement range is desired, and for what purpose? The work of many researchers in the area of postural alignment and structurally aligned movement indicates that one goal of a stretching program should be the balancing of the lengths of agonist and antagonist muscle groups.

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Los Angeles, Calif.

### Appointments to Dance Research Journal Staff

Roland John Wiley has accepted the appointment of review editor in the area of music for a three-year interim, September 1, 1976-September 1, 1979. For a brief biographical sketch, see his article "The Yearbook of the Imperial Theaters" in this issue. In addition, Mr. Wiley is working on a forthcoming publication for *CORD* which will

include the translation of Alexander Gorsky's notation textbook from Russian into English, an introduction with historical background, essays and an annotated bibliography—i.e., with obscure Russian sources identified, explained and elaborated.

Richard Cabezas has accepted the appointment of review editor in the area of education for the period, September 1976 to September 1979. He holds an M.A. in dance education from New York University and is currently a doctoral candidate in the same discipline (NYU). Mr. Cabezas is dancer, performer, choreographer, teacher (includes teacher of dance and theatre arts in the public schools of Teaneck, New Jersey for 9 years) and author of articles on dance such as a forthcoming one on the use of dance in the training of an actor for the journal *Oral English* published by LeMoyne College.

### Notes from the Library and Museum of The Performing Arts, The New York Public Library at Lincoln Center

Dance Collection: Performing Arts Research Center: Of significant interest to the dance community was a grant to the Dance Collection to develop an archive of materials documenting Asian dance. In its first year the Collection has acquired an amazing wealth of material from an enormous range of Asian countries. Some of this research information includes 100 films and videotapes, 177 books, 24 hours of oral tape interviews, 216 periodical articles and 77 volumes of manuscripts on microfilm. It also produced 11 hours of Asian dance performance on film and videotape in a commercial studio setting.

One of the aims of this project is to make accessible to dance researchers the materials that have so far been unavailable in the United States in any one center. For instance, the Collection has acquired hitherto inaccessible film material on Indonesian forms by the celebrated Jaap Kunst. In another instance the Library of the Imperial Household, Tokyo, agreed to have microfilm copies made of the records documenting the oldest dance tradition in the world, *Bugaku*.

In addition to the Asian project within the last year, the Collection has, among other things, published a supplement in two volumes, to its book catalog, *The Dictionary Catalog of the Dance Collection*; given six exhibitions from its holdings; filmed 24 important works from the contemporary repertoire; acquired and restored 512 films; continued its oral dance history project in which distinguished dance artists were interviewed; and acquired as gifts dance material that includes several thousand manuscripts, drawings and designs, books and miscellaneous material. The Collection continued to answer queries by mail and telephone from all over the nation, at the same time that it

served some 10,000 users, again from all over the country, in its reading room at Lincoln Center.

Genevieve Oswald  
Curator, Dance Collection

## Publications

*Dance Scholars' Newsletter*, a semi-annual publication by Dance Perspectives Foundation, issued its first edition fall, 1976. It is designed to serve the needs of communication within the academic dance community; the content to reflect current activity in the field of dance scholarship. Editors would like to have news items regarding specialized courses, conferences, or seminars; important library teaching materials, films, or slides; new research projects or thesis/dissertation proposals.

By sharing these ideas, dance scholars can profit by each other's work, perhaps avoid unnecessary duplication, and extend the range and quality of dance research.

The newsletter will be assembled by Jean Nuchtern and Elinor Rogosin in consultation with Selma Jeanne Cohen. Items for issues should be sent to Mrs. Elinor Rogosin, 115 Central Park West, New York, N.Y. 10023.

*The Cultural Post* is a free, bimonthly publication of the National Endowment for the Arts. Use of funds for printing this publication was approved by the Office of Management and Budget, June 30, 1976.

Issue 8, November/December, 1976, carried the article "Dance Critics on Your Toes" and discussed the question among others; What makes a good dance critic and how do you train one? Issue 9 contained writings on "New Tax Law," "Collaborations," and "A Passion for Dance." In the last mentioned article, management expert, Charles Reinhart, elaborates on such queries as: What are the prime qualities of a good dance administrator? Regular features of the *Post* include: "Around the Endowment," "Active Voice" by Chairperson Nancy Hanks, and "Legislative Notes."

If you do not currently receive the *Cultural Post* but wish to be put on the mailing list, write: *Cultural Post*, Subscriptions, Program Information, Mail Stop 550, National Endowment for the Arts, Washington, D.C. 20506.

National Endowment for the Arts. *Application Guidelines, Dance: Fiscal Year 1978* presents current information with emphasis on grant offerings in 10 areas within the dance program. Included is a chart which gives application deadlines up to April 1978. One interesting offering is the Bicentennial Exchange Fellowship under an agreement for work and study in the United Kingdom/the United States. This will be offered through 1981.

For procurement of *Application Guidelines, Dance: Fiscal Year 1978*, write National Endowment for the Arts, Washington, D.C. 20506, Mail Stop 502.

National Endowments for the Humanities. *Program Announcement: 1976-1977* is a compact booklet of 28 pages explaining its various programs as administered by four divisions: the Division of Research Grants; the Fellowships Division; the Division of Education; and the Public Programs Division. In addition, there is the Youthgrants in the Humanities Program. Historical, theoretical, and critical studies in the arts are eligible for Endowment support. Application deadlines are given along with detailed explanation of areas of grant support.

For procurement of booklet, write to National Endowment for the Humanities, 806 15th Street, N.W., Washington, D.C. 20506.

## Grant Award

The National Endowment for the Humanities has awarded a grant of \$46,098 to the University of California at Los Angeles in support of a project entitled, "A Compilation of Teaching Materials for Dance History." The specific subject of the project is the dance of the Baroque period as exemplified in *The Secular Masque* of John Dryden. Grant funds will support the fulltime involvement of dance historian, Shirley Wynne, who will prepare verbal, notational and musical materials. Since essential elements in the understanding of dance should be communicated within the framework of a "non-verbal literature" this important component will be provided by the media of 16 mm sound film or video-cassettes. The multi-leveled teaching package will enable students in both the arts and humanities to grasp the full concept of the "dance event" as a holistic unit which involves and responds to the cultural history and the aesthetics of a time.

The project director is Professor A. F. Snyder, Chairperson of the Department of Dance, UCLA; Principal Investigator, Professor E. L. Thomas, Dance, UCLA; and Professor S. L. Wynne, Department of Theater Arts, University of California, Santa Cruz.

Allegra Fuller Snyder

## Conferences/Festivals/Workshops

National Dance Association Conference, Seattle, Washington, March 24-29, 1977.

American College Theatre Festival, Alliance for Arts Education, The Kennedy Center for the Performing Arts, Washington, D.C., April 4-17.

All-day workshop on creative movement and dance for children: Alliance for Health, Physical Education and Recreation in cooperation with the Association for Childhood Education International, Minneapolis, Minnesota, April 15, 1977. Write: Phyllis Glaser, 1219 Brighton Square, New Brighton, MN 55112.

Special sessions on movement, playground designs and dance, the annual convention of the National Association of Elementary School Principals, Las Vegas, Nevada, April 18-22, 1977. Write: 1801 North Moore, Arlington, Va. 22209.

Children's Arts Festival, Alliance for Arts Education, The Kennedy Center for the Performing Arts, Washington, D.C., April 18-24.

American College Dance Festival, North Central Region: Illinois, Indiana, Michigan, Minnesota, and Wisconsin. Dates: April 29, 30, May 1 and 2, 1977. Festival Coordinator: Janet E. Stillwell, Western Michigan University, Kalamazoo, Michigan 49008.

American Dance Guild Annual Conference, New York, N.Y., June 9-12, 1977.

American Folk Life Festival, the Mall, Washington, D.C., projected schedule around July 4, 1977 for two weeks duration. Director is James R. Morris, head of the Smithsonian's Division of Performing Arts. Focus of the festival will be American.

### Statistics

Contemporary dance, theater road shows, and ballet are the only performing arts to show continuous growth in the number of touring performances during the four-year period, 1972-1976, according to two studies recently completed by the

Association of College, University and Community Arts Administrators, Inc. (ACUCA). Since the 1972-73 season, contemporary dance has had a 161% increase in the number of touring engagements, theater road shows 19.4%, and ballet 11.9%.

*Profile Survey V1* (\$7.50) and a *1975-76 Predictory Study* (no charge) sampled the ACUCA membership in the United States, Canada and Puerto Rico for the 1974-75 season and the 1975-76 booking season.

Two surveys covered colleges, universities and community nonprofit arts organizations engaged in the presentation of touring professional performing arts. The results of the complete studies are available from the ACUCA National Office, Box 2137, Madison, WI 53701 (phone: 608/262-0004, William M. Dawson, Executive Director).

Judith Lynne Hanna

### Erratum

The following announcement should have appeared in the last issue of the *Dance Research Journal*:

Michael R. Marrus' article on "Modernization and Dancing in Rural France: From la Bourrée to le Fox-Trot," *Dance Research Journal* VIII-2, will be published in *The Wolf and the Lamb. Popular Culture in France: The Old Regime to the Twentieth Century*, edited by Edward T. Gargan, Marc Bertrand, and Jacques Beauroy. This will be the third volume of a new series Stanford French and Italian Studies and is to appear in the Fall of 1976.

### Editor's note:

Deadline for announcements relevant to dance research and related fields for *DRJ* X/1 is *on or before* September 15, 1977. Tentative publication date is December 1, 1977. Input by CORD members is earnestly solicited. Please send to editor *DRJ*.