A SPECIAL MESSAGE TO CORD MEMBERS

Your assistance is needed to insure that CORD publications are available in your institution's library. Since the publications are very new, librarians may not be aware of their existence or value. They are available to members, individuals, and institutions. CORD News includes information regarding meetings and developments in dance research; new ideas; and listings of research publications and other references related to dance. Periodic monographs (including Conference Proceedings) reports on dance research subjects, are obtainable at full price to non-members and at reduced rates to CORD members.

Judith Lynne Hanna
Promotion Chairman

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REPORT OF ANNUAL CORD MEMBERSHIP MEETING, PART II: September 21, 1968, New York University

Introduction and Comments by Patricia A. Rowe
"World of Dance" Interviews as an Oral Research Resource: Marian Horosko

Patricia A. Rowe: In today's meeting we will concentrate on a contemporary means of acquiring primary source information, 1) as end data, 2) as data to be checked out and corroborated with other research information. In these two instances primary source information refers to data gathered on a one to one level of discussion, that is a human data informant prompted by a personal interviewer for recording on audiotape. Some recordings are classified as taped interviews whereas others grow into full oral histories of an individual. Specifically, when the tape recorder is operated by a trained interviewer asking questions to elicit useful responses, then the result is an authentically communicated oral history -- a method that can be traced back twenty years to its originator, Allan Nevins at Columbia University.

The taped interview has gained considerable importance since that time. There is a special Oral History Association. An Archives Conference was held in 1961. Special projects have been funded whose major purpose was to build up more rapidly the fund of such information. A particularly notable interviewing project that was conducted in the visual arts in 1962 included lengthy conversations with a carefully selected painter, sculptor, dealer, collector, and museum curator. What's exciting about all of this is that dance, far from lagging behind in this area of dance history, has been one of the leaders in the use of the oral history method. Our guest speaker, Marian Horosko, will go into the details of this method, but before proceeding to introduce Marian, it occurs to me that an important point in regard to CORD's role in the research area should be made clear first.

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