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ACCENT  
ON

# Research

OFFICE OF GRADUATE STUDIES AND RESEARCH  
STATE UNIVERSITY OF NEW YORK AT ALBANY

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## SUNYA ARTIST STUDIES PROBLEMS ASSOCIATED WITH VIDEO RECORDING OF DANCE IMPROVISATION

A source of support that is available exclusively to SUNY faculty members is the SUNY/Research Foundation University Awards Committee Program, which annually provides summer fellowships and grants-in-aid for a variety of research and scholarship projects. This year, several SUNYA faculty members in the fine arts received UAC recognition for creative projects, and one of the recipients is Mary Anne Baum, who teaches dance composition, improvisation and technique as an Assistant Professor in our Department of Women's Physical Education.

With her grant, Professor Baum is conducting a study of the problems associated with film and video recording of dance improvisation. Film and videotape are being utilized increas-

ingly to record dance in general, although the problems of transferring to a two-dimensional medium what is essentially a three-dimensional art form have not been examined. The dancer needs, in short, to become more familiar with the camera's view of space and with how to anticipate what recorded movements will look like to the viewer. Presently, it is possible to choreograph dances especially for film or videotape, but a more complete knowledge of the two-dimensional perspective of human movement is needed before improvised dance can be recorded effectively.

Professor Baum's project involves dancers, a graphic artist and video technicians. Using equipment and expertise available from the



True positioning of the dancers is achieved in the second photograph through the use of camera angling. It is clear, for example, that the dancer to Ms. Baum's right is positioned in back of her and not parallel to her as the first photograph seems to indicate.

SUNYA Educational Communications Center, she is developing a series of movement studies that will be placed on video tape. The tapes, in turn, will be utilized along with other support materials by dancers, video technicians and artists who may be involved in compositional work. She is also considering the development of a video/dance performance piece dealing with three-dimensional versus two-dimensional space as well as a lecture-demonstration for students.

Ms. Baum has studied with several noted dance artists, including the José Limon Company, Erik Hawkins, Paul Sanasardo and the Twyla Tharp Company. She also helped to found and presently serves as Artistic Director for Electronic Body Arts, Inc., a group of dance and music performers and teachers located at 286 Central Avenue in Albany. She is both a performer and choreographer in addition to being a teacher. Her awareness of the problems of videotaping dance was increased last summer when she participated in a television project that was funded by WNET.

Professor Baum summarized recently her progress thus far with her UAC project: "I am presently studying animation and still dance composition within a frame such as camera eye versus live proscenium frame, as well as studying camera angle variation in relation to still subjects in space and the resulting recorded image variations."

## GRANT OPPORTUNITIES

### NEH Announces New Grant Program

The National Endowment for the Humanities (NEH) has initiated a program aimed at finding ways to increase the availability of the humanities to adults. The agency plans to award experimental grants in the following areas: how libraries can use their existing resources more effectively to make the humanities more available to the adult population; how to make the humanities more available to the adult population of major urban areas; how nationwide organizations can develop humanities programs for the public; and projects which may serve as models for bringing the resources of the humanities to the adult public.

Applicants are encouraged to first submit a brief outline of their projects several weeks before the deadline date for receipt of applications. Deadline for projects beginning after October 1, 1976, is May 1 1976. Deadline for projects beginning after January 1, 1977, is August 2, 1976.

The Office for Research has requested application materials and more detailed information.

SOURCE: Washington Report  
March 1, 1976

NEH Announces Seminars for School Administrators

The National Endowment for the Humanities will support two seminars for professional school administrators in the summer of 1976. The seminars will be part of NEH's Fellowships for the Professions program, which also offers seminars to lawyers, medical practitioners, and journalists.

One seminar will be held at Harvard University, July 2-30, on the topic of "Freedom and Autonomy in Recent Educational Thought: Selected Issues in Moral Philosophy".

The second seminar, to be held at Stanford University, July 6-30, is entitled, "Leadership in American Education: Historical Perspectives".

Up to 15 participants will attend each seminar without paying tuition and will receive a \$1,200 stipend to cover expenses, plus reimbursement for travel costs up to \$300. Participants may be accompanied by members of their families, but no increase in stipend will be allowed.

The application deadline for both seminars is April 15, 1976; selections will be announced about April 30. Further information and applications are available from the seminar directors at the following addresses:

Professor Israel Scheffler, Seminar Director, NEH Seminar for School Administrators, Larsen Hall, Harvard University, Cambridge, Mass., 02133 and Professor David B. Tyack, Seminar Director, NEH Seminar for School Administrators, School of Education, Stanford University, Stan-

ford, California, 94305.

(2)

NEH Offers 1977-78 Fellowships for Independent Study and Research

The National Endowment for the Humanities has announced this year's competition for Fellowships for Independent Study and Research, which are available to scholars, teachers and other humanists. The work undertaken with a fellowship may lie within the applicant's special interest, or it may be work in some other field that will increase the applicant's understanding and competence of his or her own field.

Fellows must devote fulltime to their fellowship studies.

NEH's support includes, but is not limited to, the study of: history, philosophy, languages, linguistics, literature, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences that employ historical or philosophical approaches.

Fellowships are tenable for 6 or 12 months with a maximum stipend of \$20,000. The deadline for receipt of applications is June 1, 1976. Awards will be announced in late November, 1976.

The Office for Research has requested application materials and more detailed information concerning this opportunity.

(3)

NEH Offers Youthgrants in the Humanities

Through its Youthgrants Program, the National Endowment for the Humanities offers young people, both in and out of school, an opportunity to explore their own interests in the humanities.

Youthgrants projects must be developed and conducted by students and other young people.

However, teachers and scholars are encouraged to serve as advisors or consultants. Awards for individual projects average under \$2,500, but grants for group projects may range up to \$10,000.

Preliminary proposals are encouraged and should include: a summary of the proposed project; what will be done; how it relates to the humanities; who will be involved; their current employment or educational status; their age; the intended target group; how long the project will run; the approximate funding necessary; and the specific items and services for which the grant funds will be used.

The deadling for receipt of applications for projects beginning after October 1, 1976, is April 15, 1976.

(4)

Epilepsy Foundation Offers 1976 Grants, Awards and Stipends

The Epilepsy Foundation of America each year awards Research and Training Grants, Fellowships and Awards to qualified professionals, students and others for projects and other contributions to the study of

epilepsy, a neurological disorder that affects 4 million Americans. In the past 11 years the Foundation has awarded over \$1 million in support of 328 projects conducted at more than 100 universities and other institutions.

The Foundation's RESEARCH GRANTS are awarded to support basic and clinical research to advance the understanding, treatment and prevention of epilepsy. These awards are tenable for one year and provide support in amounts up to \$12,000. Applications to the Research Grants Program must be submitted by April 15th to be considered for funding during the following year.

TRAINING GRANTS in amounts up to \$3,500 are awarded to individuals at the pre- and post-doctoral levels. Training grant funds are intended, however, to complement an applicant's other training support, and programs are generally carried out at U.S. institutions where there are on-going programs of epilepsy service, training or research. Applications for these awards must be submitted by May 15th.

Graduate and undergraduate students interested in vocational rehabilitation can apply for MARY LITTLE MEMORIAL FELLOWSHIPS IN VOCATIONAL REHABILITATION, which provide \$300 per month up to \$900 per student and are intended to assist the student in undertaking a proposed study/training project. The project may be carried out during any free period of the student's year and at the U.S. Institution of the student's choice. A brief application is required by April 15th. Additionally, a number of smaller awards are made annually

for outstanding work in advancing the cause of epilepsy through journalism, social services and paramedical services.

The Office for Research has more detailed information about all these opportunities.

(5)

NEA Solicits Proposals Concerned  
With Arts Activities/Cultural Institutions Policy

The Research Division of the National Endowment for the Arts is presently soliciting proposals for research in 7 project categories aimed at providing knowledge needed to improve the accomplishment of some of NEA's goals. The project categories are:

- I. Feasibility Study for an Economic Data Program on the Condition of Arts and Cultural Institutions. Deadline for proposals: April 6, 1976.
- II. Model Study for an Economic Data Program on the Condition of Arts and Cultural Institutions. Deadline: April 6, 1976.
- III. Consumer Demand Analysis for Arts and Cultural Services for the South. Deadline: May 4, 1976.
- IV. Analysis of Economic Impacts of Arts Activities and Cultural Institutions on Their Communities. Deadline: May 4, 1976.
- V. Critical Review and Evaluation of Audience Studies of Museums and Performing Arts Organiza-

tions. Deadline: May 4, 1976.

- VI. Pilot Study of Education, Training, and Careers of Symphony Orchestra Musicians.

Deadline: April 6, 1976.

- VII. Estimate of Needs for Musical Directors and Managing Directors for American Orchestras.

Deadline: April 6, 1976.

A proposal should be limited to only one category, although an individual may apply for support to more than one proposal solicitation.

Contact the Office for Research for a more detailed description of each opportunity as well as application materials. Please indicate on the form on page 12 the specific project category of interest.

(6)

NSF Supports U.S. Student and Faculty Participation in NATO Advanced Study Institutes

The National Science Foundation has announced that it plans to award international travel grants to about 90 young U.S. scientists to attend some 40 NATO Advanced Study Institutes in Europe during the summer of 1976.

The Institutes provide highly advanced instruction on specific topics in the physical, life and social sciences and in engineering and mathematics. The Institutes normally last from two to three weeks and are conducted in an atmosphere that will promote international scientific fellowship and cooperation. Junior faculty and advanced graduate and postdoctoral students who are

citizens of the United States are eligible to apply.

Since NSF travel grants are made only upon nomination by a NATO Institute Director, interest in the grants should be expressed to the appropriate Director, not to the NSF.

The Office for Research has received general information about these grants as well as a list of 1976 NATO Institutes.

(7)

NSF Offers Special Foreign Currency (SFC) Program for Scientists

Under the Special Foreign Currency Program, the National Science Foundation provides support for meritorious projects for scientific research, science education, and for related activities of mutual benefit to the United States and participating countries (mainly Egypt, India and Pakistan.) Scientists of the U.S. and participating countries work together on projects important to their countries, to exchange information and ideas and to promote the optimal use of major research facilities, including unique local resources and environments.

Two types of grants are awarded: Project grants, which are awarded to institutions organized to conduct research or sponsor scientific activities and International travel grants, which are awarded to individual scientists.

Each activity under this program must (1) be described and prepared by a scientist in the participating country and submitted through his (her) institution, (2) be approved by the

government of the participating country and (3) involve one or more U.S. scientist.

Inquiries concerning this opportunity may be directed to:

Office of International Programs  
National Science Foundation  
Washington, D. C. 20550  
Telephone (202) 632-5813

More detailed information may also be obtained from the Office for Research.

(8)

Child Development Office Publishes FY 76 Research Priorities

During fiscal year 1976, DHEW's Office of Child Development (OCD) will be placing priority for research and demonstration activities in two substantive areas, Continuity of Development and Child Development and the Family. More detailed statements for each of these priority areas can be obtained from the Office for Research.

In addition, OCD plans to support a small number of projects that show promise of making a substantial contribution regarding the development and welfare of children, but which are not specifically responsive to the issues and projects identified in OCD's priority statements. OCD, however, does not fund child abuse activities under this program.

The deadline for receipt of proposals is April 30, 1976. Contact the Office for Research for application

materials and more detailed information.

(9)

Small Grants Offered by National Live Stock and Meat Board

The National Live Stock and Meat Board offers a modest research grants program, which supports studies designed to gather information on the nutritional composition of meat and to explore the effects of meat and its nutrients on the human body. Selected titles of research projects supported in 1975-76 include the following:

"Beef Protein and the Recommended Dietary Allowance"

"The Regulation of Cholesteremia"

"Influence of Dietary Fiber on Cholesterol Metabolism of Rats"

"Nutritional Requirements for Protective Host Immunity (CMI)"

"Effect of Malnutrition on Secretary Immunity"

"The Role of Nutritional Zinc in the Movement of Immune Cells"

Application materials are provided by the Board after having some idea of the type of work an investigator wishes to undertake. The proposed research should be applicable in some way to the meat industry.

The deadline for receipt of applications is early April 1976.

Prospective applicants must inquire in writing to:

National Live Stock and Meat Board

36 South Wabash Avenue  
Chicago, Illinois 60603  
Telephone (312) 346-6465

The Office for Research has some more detailed information about this opportunity.

(10)

Small - Grant Research Projects Supported by Labor Department

The Manpower Administration of the U.S. Department of Labor awards grants of not more than \$15,000 for a maximum of one year to established scholars to conduct four types of projects:

1. Research that explores new fields of inquiry.
2. Research that examines new approaches to existing fields of inquiry.
3. Studies to test the effectiveness or feasibility of research projects or programs.
4. Synthesis of the current "state-of-the-art" in different research areas to provide guides for future programs.

Grants may be made for a total of 3 years, subject to the availability of funds. Preliminary proposals should be submitted for informal review to:

Director, Office of Research  
and Development, Employment  
and Training Administration  
U.S. Department of Labor



Washington, D. C. 20210

Closing dates for formal proposals are June 1 and September 1, 1976.

The Office for Research has received proposal guidelines and more detailed information about this program.

(11)

NTA -TIA Announces Dissertations in Government Finance and Taxation Competition

The National Tax Association-Tax Institute of America has announced its 1976 competition for an outstanding doctoral dissertation dealing with the financing of government. The winning entry will receive \$1,000 plus publication of a summary of the research in the National Tax Journal and/or the Association's Annual Conference Proceedings. Two honorable mentions of \$500 each plus publication may be awarded for other outstanding entries.

All graduate students at accredited U.S. institutions who will have received the doctoral degree after September, 1975 but before September, 1976 are eligible to enter.

A copy of the doctoral dissertation, an abstract of the dissertation, and a completed entry application must be submitted to the Chairperson of the NTA-TIA Awards Program Selection Committee by June 1, 1976. Awards will be announced by September 15, 1976.

The Office for Research has requested additional information and entry applications for this award.

(12)

NIMH Looks for Continuing Education Projects

April 15 is the deadline for proposals to the Continuing Education Branch of the National Institute of Mental Health for implementing training programs in mental health manpower fields. Support is available in the following areas:

- 1) System Resource Development Programs, which are designed to develop new or expand existing system-wide organizational capability of states and regions in assessing the needs for mental health continuing education, for developing an appropriate plan, and for initiating the planned training program;
- 2) Initial Continuing Education Program Support;
- 3) Pilot Programs, which are designed to test and evaluate innovative assessment and planning processes, continuing education approaches, teaching methodologies, or strategies for manpower utilization and deployment;
- 4) Special Areas Training Programs, that support targeted service development needs such as, community support systems related to deinstitutionalization, regionalization, quality assurance, improved management and preparation of mental health continuing educators;
- 5) Special Projects, designed to address mental health continuing education state-of-the-art issues, by supporting conferences, institutes and other special studies.

Programs in a variety of disciplines and professional fields are eli-

gible for support, including programs for planners, administrators, legislators and other key decision-makers, educators, practitioners, agency board members and citizen consumer representatives. Activities involving only paraprofessionals are not eligible, however.

Preliminary contact with the Continuing Education Branch is advised before submitting a fully developed proposal.

Contact the Office for Research for more information about this opportunity.

(13)

#### NSF Sets April Deadline for Women in Science Program

The National Science Foundation has set April 12, 1976, as the deadline for receipt of applications for its Women in Science Program. This program is designed to develop and test methods to attract women and retain them in scientific careers.

Two experimental mechanisms have been selected for development in FY 1976.

- (1) Science Career Workshops
- (2) Science Career Facilitation Projects

The Foundation expects to support about 15 Science Career Workshops at a total cost of not more than \$150,000. The remaining funds from the \$1 million allocated for FY 1976 will be used to support a limited number of Science Career

Facilitation Projects.

Science Career Workshops are intended to counsel and to give practical career advice to women who are undergraduate or graduate students in science. Student workshops are held on a college or university campus and are to be one or two days in length. In conducting these workshops, grantee institutions will be expected to bring in scientists from other educational institutions, industry or government.

Science Career Facilitation Projects facilitate the entry or re-entry of women with bachelor's or master's degrees in science or into graduate education in science. Women with bachelor's or master's degrees in science who need a short, specially designed educational experience in order to enter or reenter their original field of study must have received their last degree not less than two, nor more than 15 years before their acceptance as participants in the projects. Participants may take part in a program for up to 12 months on either a full- or part-time basis.

Seventeen copies of the completed proposal for both opportunities should be submitted to the Office for Research for processing to the National Science Foundation.

Contact the Office for Research for more detailed information concerning both opportunities.

(14)

Almost 1500 Students to Participate in NSF Undergraduate Research Projects

Approximately 1500 of the most talented college students across the country will have the opportunity to participate in research and independent study under grants recently awarded by the National Science Foundation.

Students will participate this summer in NSF's Undergraduate Research Participation Program (URP). This program provides students with apprenticeships in scientific research. Research participation is in all fields of science, but highest priority was given to projects for "Energy -related General Research".

Students in URP projects will be selected to work in specific projects closely matched to their interests and background.

Participants receive stipends up to \$900 for the total period.

Students interested in participating in URP projects should contact their department chairperson for a complete list of awards by state and institution and project directors. Students must contact the appropriate project director NOT the National Science Foundation.

(15)

## MISCELLANEOUS INFORMATION

### NSF Formulates Procedures for Reconsideration of Declined Proposals

The National Science Foundation has issued an Important Notice outlining new procedures by which a principal investigator of a proposed project that has been

declined may request:

- (1) An explanation for the decision not to support the activity ;
- (2) Reconsideration of the application .

Upon request, NSF Program Directors will furnish information concerning the basis for the Foundation's action on a proposal, including verbatim comments of peer reviews with the names and other identifying data of the individual reviewers deleted where such reviews were solicited by NSF after January 1, 1976. Reviewer comments solicited before that date will be paraphrased.

A principal investigator may request in writing that the Foundation reconsider its action on a proposal provided that such a request follows the explanation by the Program Director and is postmarked or received by the Foundation no later than 180 days following the date of the declination.

A copy of the three-page notice outlining these procedures can be obtained from the Office for Research.

(16)

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NOTE: For more information on newsletter articles which have been numbered, please complete the information on page 12, and circle the numbers corresponding to articles of interest.

Detach along dotted line and return to the Office for Research, Administration 216.

<u>NAME</u>	I would like more information on the following:  1      2      3      4      5      6      7      8         9     10     11     12     13     14     15     16
<u>DEPARTMENT</u>	
<u>BUILDING</u> <u>ROOM</u>	
<u>NEWSLETTER DATE</u>	

# After 20 years, eba still hops

BY AMY BIANCOLLI  
Special to the Times Union

11/1/90

Ask Maude Baum to reflect on the history of eba Inc., the dance studio-cum-educational endeavor she founded 20 years ago, and her reply is likely to be a one-syllable word.

"God," she said with a shake of the head, leaning back in a wooden folding chair on the first floor of eba's studio at Lark Street and Hudson Avenue. Around her were bits and pieces from the studio's history: photographs, pamphlets, a poster from the group's recent trip to Russia. It was a Tuesday afternoon, and Baum, the artistic director and organizational force behind eba, sat with the easy comfort of someone ensconced in familiar surroundings. She was home.

"You know, 20 years is a long time to be doing something," she said. "It really is. When I came back to this area to teach dance at the State University (at Albany), I didn't think I was going to stay, because there was so little here — so few

Please see EBA I-3



MAUDE BAUM and company in performance for eba Inc.

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# World of dance still drives Maude Baum

*eba founder continues fight for recognition*

By WENDY LIBERATORE  
Gazette Reporter 11/11/72

ALBANY — For two decades, choreographer Maude Baum has endured demoralizing criticism, an apathetic audience and near financial ruin.

Through it all, the artistic director of Maude Baum and Company Dance Theatre persevered. Now after 20 years, Baum can boast that she founded and still heads the oldest dance troupe — contemporary or classical — in the Capital Region.

"What has kept me going?" Baum asked. "I really want to do this work. I mean I REALLY want to do this work. I feel a need."

The work she refers to is her iconoclastic dances — creations that are sometimes praised, like her meditative "Ennui," or reviled, like her "Requiem for the Earth."

Her latest creation, "Autumn Comes Every Year — But Only Once in a Lifetime," will premiere during her company's annual Brave New Dances performance. The concert, celebrating the anniversary and featuring eight new works, will be presented Friday through Sunday, Nov. 8, at the company's home base, eba Dance Theatre at the corner of Lark Street and Hudson Avenue in Albany.

Her newest work, set to Tchaikovsky's "Sounds of Autumn," is about "changes that we do not want to make, are not ready for or otherwise refuse to make unless forced into," said Baum.

That describes the history of Baum's company — one of adjusting to constant shifts in personnel, finances and focus. Baum's success comes in riding out the storms.

"I've learned to remain calm," the 45-year-old said, remembering how she lost 10 pounds prior to the company's departure on its first tour to Egypt.

"I stayed up all night sewing costumes, but I got so skinny, my costumes didn't fit. I really used to freak out when things didn't go as planned — if something went wrong with the budget or the programming. At first, it was like I was caught up in the middle of a hurricane. . . . I've learned now to keep myself in the eye of the storm."

Baum was 25 years old in 1972 when she founded her company with five other artists. The group's first concert, "Main Collection," was named after its venue — the Main Stage of the State University of New York at Albany's Performing Arts Center. At the time, Baum was on the faculty at SUNYA, teaching and using the facility as rehearsal space.

By 1974, she and her cohorts decided they needed their own space, uninhibited by university activity. As a result, her company moved into what is now known as

the Performing Arts Loft on Central Avenue.

Baum named it the eba Shop, short for for electronic body arts. (Subsequently, the acronym was changed to everything but anchovies. "Electronic body arts was too '60s," Baum said.)

Prior to their arrival, neglect had already taken its toll on the building.

"The roof had leaked for 15 years, so the floor was rotted. And pigeons were living there," Baum said.

She and her group fixed the roof, relaid the wooden floor and painted everything, according to Baum. Though the place was adequate for rehearsals, Baum was still not satisfied. She wanted a theater of her own.

"Foolish little me," Baum said. "I wanted to buy this place."

This place is the company's current Hudson Avenue home. In 1977, it was the headquarters for the local Daughters of the Eastern Star, and for sale.

"You should have seen the neighborhood then. It was horrible. There were no sidewalks, no trees," Baum said. "I was 29 and president of an organization of artists, of which I was the oldest, and just leaving the university. I went to banks for a loan and they laughed at me. They just laughed at me."

Undaunted, Baum launched what she calls her \$5 campaign where she wrote everyone she knew asking them to give her \$5 toward a down payment for the eba Dance Theatre. "To this day it's the most successful campaign I ever ran," Baum said.

In addition, the late Lewis Swyer, an area arts philanthropist, came to her aid. With the help of those he knew at three banks, and \$6,000 from the campaign, Baum and her company were able to obtain a mortgage for \$46,000.

"He never said anything, but I still think Lew co-signed the loans," the choreographer said.

Mortgage payments were the least of her worries. Her insurance jumped to eight times the amount she paid as a tenant on Central Avenue, and for the first time, Baum had to pay for heat and light, property taxes and assessments for water and sewer. "It seemed a huge amount of money," she said.

However, her personnel costs were at their lowest. Through CETA, a federally funded jobs

See MAUDE BAUM, Page G2

"What has kept me going? I really want to do this work. I mean I REALLY want to do this work. I feel a need."

**Maude Baum**  
Albany choreographer

## EBA, entering 5th year, growing fast

By VALERIE RESTIVO

### 3 choruses plan free concert

A Capitaland Barbershop Spectacular featuring three SPEBSQSA choruses will be given free at 2 p.m. Sunday in Empire State Plaza convention hall under auspices of Office of General Services and SPEBSQSA.

Printed programs will include songs to be included in a community sing. The new Columbia County barbershop group of 30 men, the champion Saratoga group of 60 and the Schenectady group of 40 will sing separately and then join for a massed chorus.

The convention hall can seat 3,000. The event is in conjunction with the Energy Exposition. There is free parking under the mall.

Electronic Body Arts, or EBA Dance Music Theater, is entering its fifth year in a big way. The Albany area's first resident modern dance company is beginning to expand several facets of its program, along with the development of its art.

One "first" will be the inclusion of out-of-town guest artists in the upcoming EBA performances, scheduled for April 28 and 30 on SUNYA Performing Arts Center Main Stage and May 7 and 8 at the Capital District Psychiatric Center.

The program is one of the company's most ambitious, a full evening of six major new works. EBA now consists of 14 full-time members, having added two new musicians, two dancers and a lighting designer this year.

Maude Baum, founder-director of EBA, and Caroline Myers Plant sat on the lawn outside the SUNYA phys-ed building and caught some sunshine while describing of EBA's past, present and future.

Four years ago the fledgling company barely kept itself together, with finances and audiences insubstantial. Today EBA is firmly established on the Albany scene, with salaried dancers (such as dancers' salaries are," Maude reminds) and a highly professional image in the community. And, Caroline adds, "We're outgrowing our space and looking for a new one. We hope someone will donate a space for us."

Maude tells me "this is the first year we'll have classes all summer" and says the response to EBA's teaching program is mushrooming. "People keep

coming to us when they want to start a program. We're having to expand all the time to keep up with it."

Maude has been on the SUNYA faculty for several years, because of a presidential decision (that went against the recommendations of many colleagues, I'm told) she has not been granted tenure and will be replaced by faculty members lower on the tenure-track totem pole.

EBA's own training has come from a multitude of places. Maude studied with Twyla Tharp, Paul Sanasardo, Jose Limon, Erick Hawkins. "My early training was in ballet. Then I threw that out completely and went to nondance and then to the modern companies." What the five EBA teachers are giving children and adults in their classes can be described as "EBA technique," the company's own developing synthesis. "We emphasize relaxation, energy release," Maude explains, adding that "You don't know where the movement is until you find the stillness. It's a kinetic approach — feeling what happens to the body."

EBA teachers are also branching out into the

community, teaching in such places as Union College and the Darrow School. This year the curriculum includes improvisational music, a noon class for working people and two creative movement projects for younger children.

EBA is beginning to tour in a major way, in addition to expanding its work in the community. This year it took its children's Christmas special, "Child's Christmas," to one of New York City's most important modern dance centers, Dance Theater Workshop, where the work was warmly received. The perform-

Continued on Page 13



EBA dancers in rehearsal, from left, are Maude Baum, Heather Harris and Ann Morris-Fossner.

# World of dance still drives Maude Baum

*eba founder continues fight for recognition*

By WENDY LIBERATORE  
Gazette Reporter 11/17/90

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Through it all, the artistic director of Maude Baum and Company Dance Theatre persevered. Now after 20 years, Baum can boast that she founded and still heads the oldest dance troupe — contemporary or classical — in the Capital Region.

"What has kept me going?" Baum asked. "I really want to do this work. I mean I REALLY want to do this work. I feel a need."

The work she refers to is her iconoclastic dances — creations that are sometimes praised, like her meditative "Ennul," or reviled, like her "Requiem for the Earth."

Her latest creation, "Autumn Comes Every Year — But Only Once in a Lifetime," will premiere during her company's annual Brave New Dances performance. The concert, celebrating the anniversary and featuring eight new works, will be presented Friday through Sunday, Nov. 8, at the company's home base, eba Dance Theatre at the corner of Lark Street and Hudson Avenue in Albany.

Her newest work, set to Tchaikovsky's "Sounds of Autumn," is about "changes that we do not want to make, are not ready for or otherwise refuse to make unless forced into," said Baum.

That describes the history of Baum's company — one of adjusting to constant shifts in personnel, finances and focus. Baum's success comes in riding out the storms.

"I've learned to remain calm," the 45-year-old said, remembering how she lost 10 pounds prior to the company's departure on its first tour to Egypt.

"I stayed up all night sewing costumes, but I got so skinny, my costumes didn't fit. I really used to freak out when things didn't go as planned — if something went wrong with the budget or the programming. At first, it was like I was caught up in the middle of a hurricane. . . . I've learned now to keep myself in the eye of the storm."

Baum was 25 years old in 1972 when she founded her company with five other artists. The group's first concert, "Main Collection," was named after its venue — the Main Stage of the State University of New York at Albany's Performing Arts Center. At the time, Baum was on the faculty at SUNYA, teaching

the Performing Arts Loft on Central Avenue.

Baum named it the eba Shop, short for for electronic body arts. (Subsequently, the acronym was changed to everything but anchovies. "Electronic body arts was too '60s," Baum said.)

Prior to their arrival, neglect had already taken its toll on the building.

"The roof had leaked for 15 years, so the floor was rotted. And pigeons were living there," Baum said.

She and her group fixed the roof, relaid the wooden floor and painted everything, according to Baum. Though the place was adequate for rehearsals, Baum was still not satisfied. She wanted a theater of her own.

"Foolish little me," Baum said. "I wanted to buy this place."

This place is the company's current Hudson Avenue home. In 1977, it was the headquarters for the local Daughters of the Eastern Star, and for sale.

"You should have seen the neighborhood then. It was horrible. There were no sidewalks, no trees," Baum said. "I was 29 and president of an organization of artists, of which I was the oldest, and just leaving the university. I went to banks for a loan and they laughed at me. They just laughed at me."

Undaunted, Baum launched what she calls her \$5 campaign where she wrote everyone she knew asking them to give her \$5 toward a down payment for the eba Dance Theatre. "To this day it's the most successful campaign I ever ran," Baum said.

In addition, the late Lewis Swyer, an area arts philanthropist, came to her aid. With the help of those he knew at three banks, and \$6,000 from the campaign, Baum and her company were able to obtain a mortgage for \$46,000.

"He never said anything, but I still think Lew co-signed the loans," the choreographer said.

Mortgage payments were the least of her worries. Her insurance jumped to eight times the amount she paid as a tenant on Central Avenue, and for the first time, Baum had to pay for heat and light, property taxes and assessments for water and sewer. "It seemed a huge amount of money," she said.

However, her personnel costs were at their lowest. Through CETA, a federally funded jobs

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"What has kept me going? I really want to



# Electrifying Experience In Current Dance



MAUDE BAUM

By ELLE PANKIN

She's the livest dance wire around Capitaland these days. Her hair, emblematic, a ringleted mass of circuitry. In one hand she holds the arts; in the other, technology. And she has brought them shockingly together to fuse into being one powerhouse of a dance company.

Her name is Maude Baum. Her fame "The Electronic Body Arts."

At 26, she has sparked enough interest in dance in and around Albany State University campus where she teaches, to start a student dance council; develop summer dance workshops, teach dancing classes, and draw 10 dancers besides herself into a cohesive unit which has already this year given several concerts.

Electronic Body Arts performs at the university but is not directly affiliated with it. The dance troupe's objective, as multiple as the media it uses in performance, is to achieve mobility which brings the dance out to the community and the community into the dance, Ms. Baum explains.

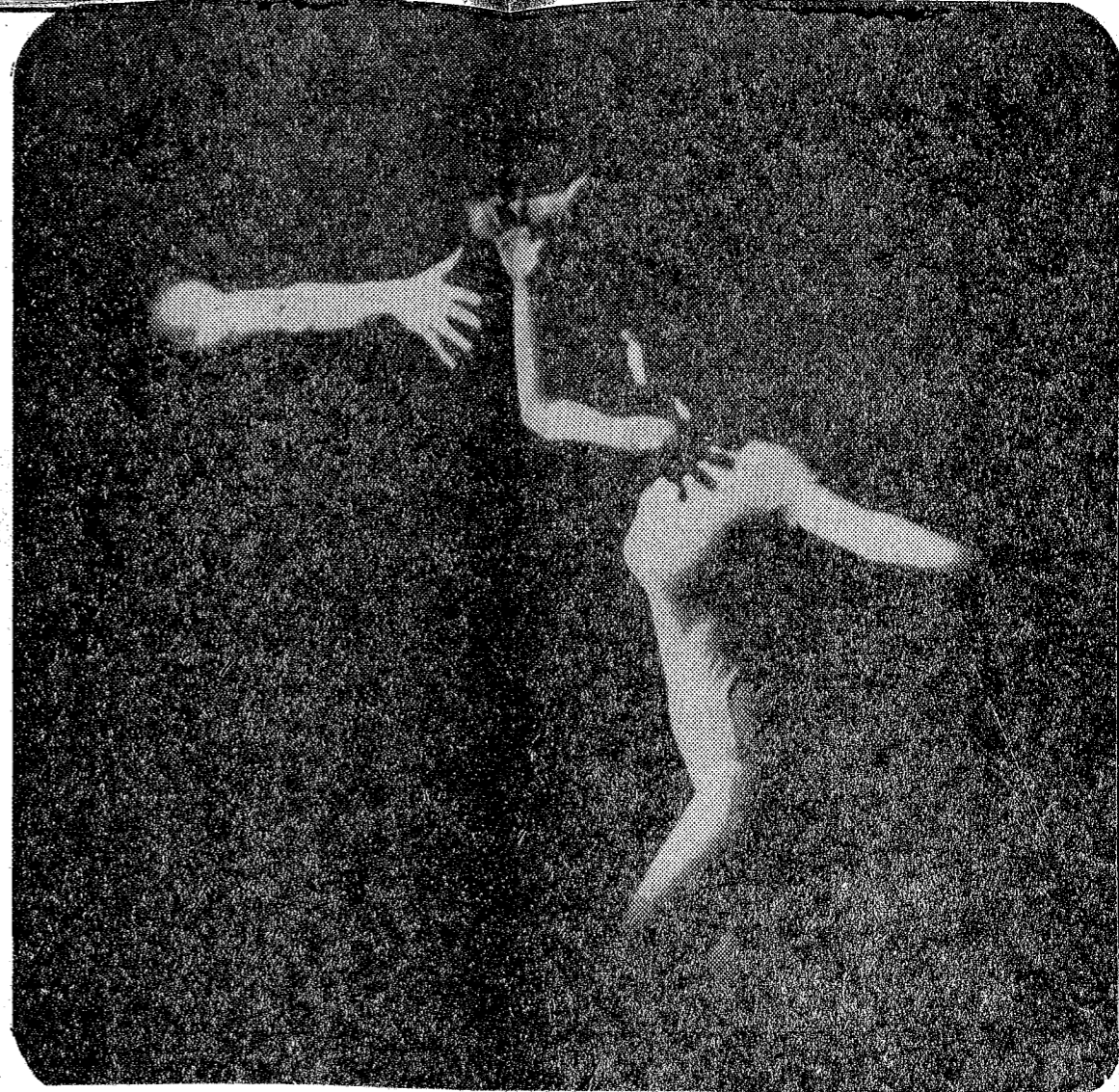
In the process of developing a varied core of pieces in repertory — four have been completed and several more are being readied for a Nov. 8-11 concert at Albany State — the dynamo states the troupe's urgent quest: "Now we need places to perform and people to teach."

The troupe's title emanates from its integral use of electronic music and sound as well as choreographed lighting effects. Sometimes the stage, sometimes gym floor, beach or spring meadow, — a setting is where there are people and experiences to reach and share — provide the stimuli for dancers movements which spring in spontaneous accord with their environment; sometimes, the proposition is vice versa. It is always irrevocably art, strongly lit with the shaft of life.

Sequentially, the dancers who have joined Ms. Baum from farm, restaurant, campus and wherever, move through patterns at once so logical and absurd, they force a recognition upon the audience that extends toward participation.

In fact, Ms. Baum will not have her

See AN ELECTRIFYING, G-3



**SHOWTIME**

Continued from I-1

**EBA: It's still coping**

(companies), so few chances to perform. But within a year, I had a real group of people to work with."

That was 1970. Two years later, in May 1972, eba gave its first performance. A few months after that it incorporated. Since then, eba Inc. has sprouted a variety of branch programs — teaching children and adults, bringing arts-in-education projects into schools — and has toured the globe with Baum's choreography. In the process, it has weathered state budget squalls that sank less-fortunate groups.

"It's really wonderful that we're still here. I'm surprised. I wouldn't have believed that 15 or 20 years ago," she said. "I feel fortunate that I've been able to do this."

The studio's latest offering, "Brave New Dances," is scheduled for Friday through next Sunday. It is the fifth incarnation of an annual dance concert that's intended to showcase new works by eba-allied choreographers.

Featured this year will be the choreography of six company members: Vanessa Paige, Nicole LaLiberte, Bart Murell, Lynda Capocefalo, Ed Robinson and Baum. All have varied performance and choreography experience around the region and the country. (Performances are 8 p.m. Friday and Saturday and 3 p.m. Sunday.)

"It's all new works — but it's not finished new works. It's first drafts," Baum said. "It's a time for (choreographers) to be creative together and show Albany what they're up to."



**MAUDE BAUM**, left, and Joanne Napoli dance "Parachute to a Weather Balloon" in 1975, photo at left. In 1992, at right, six choreographers are in the process of creating new dances. From left, Nicole LaLiberte, Bart Murell, Baum, Ed Robinson, Lynda Capocefalo and Vanessa Paige.



earlier, loosely organized outfit that performed avant-garde dance and theater pieces with experimental lighting, sound, visual art and photography. "The word 'performance art' hadn't come along yet," Baum said, "but that's really what we were doing."

An "acidy" SUNYA version of "Jesus Christ Superstar," produced in 1971, culled much of the talent that eventually formed the core of eba. The production was, in Baum's words, "really bizarre stuff" and presaged some of eba's earliest pieces. Among the group's first concerts were "May Collection," "Simultaneous Pieces for Well-Defined Spaces at Once" and "Called Off," a complex affair that opened in SUNYA's experimental theater "with a mile and a half of brown paper hanging from the ceiling."

In 1973, Baum and company moved into a studio on Central Avenue. A few years later — in 1977, when Baum resigned from SUNYA — they bought the space at Lark and Hudson.

Financially, eba's history has been marked by ups and downs. At first, buffered by state and federal funding, the group enjoyed a healthy budget and was able to afford both a full permanent staff and numerous guest artists (David Moss, Philip Glass and Karl Berger among them). By the time eba purchased its new studio, the troupe boasted \$90,000 in funds from CETA (the Comprehensive Employment and Training Act) and, correspondingly, a staff of 15 full-time employees. That was eba's peak. The decline that followed was precipitous and quick.

"Well, you know what happened to CETA," said Baum, recalling the

replacement of CETA by the Reagan administration's Job Training and Partnership Act. "Within two years, we had nothing. We lost \$90,000 in two years."

The remainder of the decade saw eba tone up and slim down — to a "very, very small staff" of three people — as it coped with the realities of a significantly smaller budget. It wasn't until five years ago, Baum said, that she felt the company had completely regained its footing. "Little by little, we tried to build up," she said. "It took a while."

Then, last year, the fiscal winds shifted once again. The New York state withdrew \$17,000 in arts funding and \$10,000 in funding for eba's educational programs, effectively slashing the group's total budget by more than a quarter. eba coped as it had in the past, trimming its week, holding fund-raisers, sniffing out

other sources of money and asking the staff to contribute out of its own pockets. By the end of the fiscal year in June, eba had wrapped up its programs with no annual deficit. (An accumulated deficit stands at \$30,000.)

"You know, I joked (in a press release) about selling my jewelry," Baum said, grinning. "I really *didn't* sell my jewelry — but it was close."

eba now has a full-time staff of six dancers and two administrators, supplemented by several part-timers. All activities fall under four distinct eba entities: the Maude Baum and Company Dance Theater, a modern dance troupe; the Everything But Anchovies (hence "eba") Dance Theater, an arts and education company that sponsors a variety of programs; the eba Center for Dance and Fitness, which offers classes for children and adults; and,

more generally, the eba facility itself, rented out for rehearsals and other purposes.

Baum waxed with particular eloquence on the joys of teaching children, who, under eba's tutelage, create and perform dances, as well as learn various techniques.

"I want kids to really *love* dancing," Baum said. "Nine hundred and ninety-nine of them are not going to be dancers. That's not why they're here. They're here because dance gives them a sense of who they are and what they can do."

Watching them learn is, she said, is a daily high. More exotic highlights have included trips to Cairo (in 1981-82) and southern Europe and Asia (in 1985), which sent eba dancers to Turkey, Spain, Italy, Greece and Portugal. More recently, eba's visit to Russia included stops in St. Petersburg and Tula.

Asked to consider the next 20 years, Baum said she has three goals. One is, quite simply, to maintain eba as a viable facility for teaching and performing. The second is more ambitious: To whip up support for the arts in the Capital Region and the country as a whole.

"I really want to do more to make people appreciate the arts in this country. The arts are looked at as a stepchild, as not quite as real, not quite as valuable," she said. "We're not going to have the work force, we're not going to be competitive, until we start treating the arts like a valuable part of our lives. I would like to really try to move us toward that concept."

And the third goal? Easy. "I'd like to make money. I'm really getting tired of being poor," she said, and laughed.

# Electrifying Dance Experience

Continued from G-1

company settle for less from its audiences: "I want the audience to be a part of the experience. You are going to give me just as much as I give you — or you can leave." She giggles in self-recognition of this brashness, but holds firm to the commitment to break the barrier between audience and dancers.

The evenly balanced company of young men and women, which shares as evenly in camaraderie as in professionalism, plays on the theatricality of events of both psyche and supermarket to draw in the audience.

In one compelling piece danced in April to Pink Floyd's "The Atom Heart Mother Suite," the company performed something "kind of heavy" in a 27-minute segment that portrayed nightmare violences, repulsions, and attractions.

With dancers on two stage levels, Ms. Baum's choreography drew the audience through "the evolution of relationships — not love, not hate, but the establishment of a knowledgeable working relationship," she described.

Her dances are revelations of her theories; her steps, which she ultimately works out "live" with the dancers, come to her from many sources, fermenting from their inceptions in places like her grandmother's attic and the ocean shore where waves lap-lap some pattern through her snorkling gear.

She prefers most to create through se-

ries of images, developing for her audiences insights that finally say "I see myself."

"I think that right today — especially for the people I deal with — that making pretty pictures on the stage and telling stories is valueless. I can appreciate classical ballet, but for me now, dancing stories is useless. Dancing for me is educating people to the world around them. I want to get them to enjoy holding someone's hand again; sitting quietly; smiling at someone on the street you have never seen before and not being afraid of them," Ms. Baum affirms.

To explore these noble ends, Ms. Baum has drawn on and distorted some classic images, present and past, vitalizing them with rich, personal meanings.

A supermarket, replete with wire-wheeled basket, is created onstage and the comic, tennis-shoed consumer slowly grows grotesque as she selects and rejects an entanglement of foodstuffs — all human.

And with the deftness of a magician she segways this type of movement and meaning into a finale of the entire company, transposing all 11 members into one many-bodied, writhing pieta of perpetually changing anguish and ecstasy.

One of the most brilliant uses of light is developed in this segment with the dancers seemingly clothed in an unending change of costume, the light sculpting image after image in hypnotic progression.

In other symbolic sequences, all credits to Ms. Baum's unorthodox imagination, dancers become cross-bearers trudging a stage luminous with diffuse stained-glass, their bodies, as they fall, providing the syncopated rhythm of the dance.

Working to achieve the effects through voice, electronic music and sound, and lights are both members of the company which Ms. Baum calls "able to function on its own," and university

Both the music of Joel Chadabe and the lighting of Jerry Hanley, faculty members, have been employed. In the company, Ms. Baum works with George Kindler, design engineer, and Phil Edelstein, musician, to amalgamate dances, each person bouncing ideas through the super-charged atmosphere created by artists who believe in "tapping each other's creative energies."

Other members of the company that began with sensitivity training s they could open to each other's dance movements with full receptivity, include: Carolyn Meyers, musician; Susan Mosakowski, Marcia Kindler, Sharon Pfeffer, Bill Parker, Dennis Fiore, Dennis Ficken, and Fred Valentini, all dancers.

Now deep in rehearsal for the November concert (it is free and open to the public), Electronic Body Arts has begun to plan and shape its future, Ms. Baum says.

They will continue to build their repertory and offer dance to the Capital District in the winter, often "a slack season." Of concern, too, is a place "where people interested in experimenting in dance and music can do it, where they can come and work with us and give us their input. See what we can all come up with."

Adult workshops for people who sit behind a desk all day is also part of their future agenda. Reaching new people who have not ever experienced dance—the company would like to "rejuvenate them," Ms. Baum says. To make the company financially self-supporting, to dance for the community as well as the university audience, to provide company classes for continued training of her dancers—these are Electronic Body Arts' goals.

Says the lucid livewire: "If all this can happen in the next two years, then we'll be—a dynamite company."

*Maudie Baum list*  
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