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SOCIETY OF DANCE HISTORY SCHOLARS

CONFERENCE PAPERS

Susan C. Cook, Compiler

TABLE OF CONTENTS

17-20 June 2004
Duke University ~ Durham, North Carolina

10. Valerie Bettis: Finding Form in *The Desperate Heart*
Cynthia Bond Perry

11. Japanese Floating World: The Influence of Ukiyo-e on Early Modern Dance 1890-1930
Jonette Lancos

12. "I Wouldn't Cross the Street to See That": Modern Dancers Who Survived the Holocaust in America
Judith Brin Ingber

13. Paul Taylor's Influence on the Development of Dance in Taiwan
Juan Ann Tai

14. Walking Miracles: A Process Narrative of an Original Dance/Theater Work Created from Stories Told by Six Survivors of Child Sexual Abuse
Barbara Dickinson

15. Encounters across Cultures and Communities: El Grupo Cultural Uk'Ux Pop Wuj de Maya and the Isadora Duncan Dance Ensemble
Andrea Mantell-Seidel

16. Dance in Another Dimension: Investigating Lois Greenfield's Photography
Hannah J. Kosstrin

9-12 June 2004
Northwestern University ~ Evanston, Illinois

17. Performing Whiteness: An Ethnographic Case Study of Ballroom Dance in Central Illinois
Joanna Bosse

18. "Do You Know What You Saw?" Foreign Liquors and Jewish Matzos in Heinrich Kröller's and Richard Strauss's "Whipped Cream" Ballet
Wayne Heisler Jr.

19. Infinite Possibilities: The Use of Formal Elements as a Creative Contribution of Dancers in Performance of Nonrepresentational Ballet, with Specific Reference to Suzanne Farrell
Tamara Tomic-Vajagic

20. The Invisible Dance: Oscar Wilde's Influence on the Creation of Serge Diaghilev's Ballets Russes
Annabel Rutherford

21. Shepherd and Shepherdess Dances on the French Stage in the Early 18th Century
Ken Pierce

22. Spacemaking: The Landscape of Our Experience
Felicity Molloy, Debra Laub, and Philippe Campays

23. Katherine Dunham and the Movies, 1939-1964
Claude Conyers

24. *Carnal Glory*: The Reinscription of the Gay Male in Dance History
Linda Sears

25. The "Ruin" of Balanchine's *La Valse*
Carrie Gaiser

26. From the Belly of the Drum: Transmitting from the Cultural Center to the Body Through the Pedagogy of Chuck Davis and Katherine Dunham
Francie Johnson with Patricia Dye

27. The Chicago and Harlem Savoy Ballrooms – Different Cultures – Different Fortunes
Terry Monaghan

28. Zab Maboungou: Trance and Locating Other
Bridget E. Cauthery

29. Centering the Classical Dance of India in the Body and the World
Hema Rajagopalan and Bill Jordan

30. The Displacement of *Cumbia*'s Center: From Religious Processions, to Social Circle Dances, to Urban Carnival Parades
Melissa Teodoro

31. Postfeminist Corporealities and the Choreography of La Ribot
Vida Midgelow

32. Interfacing Dance and Technology: Towards a Posthuman Corporeality
Isabel Valverde

33. Inverse Contextualization: Writing about Dance from the Inside Out
M. Candace Feck

34. Allegory, Parody, and a Taste for the Undesirable in Jean-Philippe Rameau's *Platée*: Poor "Thing," Why Aren't You Laughing?
Susan Tenneriello

35. Upside Down and Inside Out: Ted Shawn's *Gnossienne* as *Avant-garde* Art
Elizabeth Drake-Boyt

36. Finding the Margin in the Center: The Dance Sensibility of Peter DiMuro
Sherrie Barr

37. Re-Centring the Centre: Nagrin's Experiments in Interactive Improvisation
Diane Wawrejko

2004 PROCEEDINGS

Dancing with the GI Bill

Claudia Gitelman

A recipe of motives—honest altruism, military comradery, and social engineering—led to the adoption of the Servicemen's Readjustment Act of 1944, better known as the GI Bill of Rights. The American Legion lobbied early and hard for veteran's benefits; the administration of Franklin Roosevelt began planning for demobilization within a year of United States' direct engagement in World War II. The legislation narrowly survived an attack by an influential congressman, who held the bill in conference because it offered Blacks the same benefits as Whites. In a drama worthy of a movie car chase, a congressman who could break a tie on the committee was hunted down and flown to Washington just in time to vote the bill out of committee. It passed both houses of Congress and President Roosevelt signed it into law June 22, 1945.

What did the G.I. Bill mean for dancers? The story of the law's best-known provision, which sent over two million veterans to college, is often told and well known. Little remarked, however, is that a larger number of veterans, 3.5 million of them, used the Bill for vocational training. Some enrolled in art and drama schools.

The American Theatre Wing was well poised for accreditation by the Veterans Administration and the New York State Board of Education to train former soldiers, having administered myriad entertainment programs during the war. By the summer of 1946 ATW had designed a Professional Training Program for veterans. Agnes de Mille was general chairman for dance, Lincoln Kirstein chairman of the ballet division, and Hanya Holm head of the modern dance division. Seventy-two dancers enrolled for the first term and dance critic John Martin reported in May 1947 that 335 GI dancers had passed through various classes.

The unusual case of William Thompson netted a paragraph in ATW's newsletter The Prompt Box. A circus acrobat with Ringling Brothers before serving in the navy, Thompson was spotted in a class at Ballet Arts by Antony Tudor, who immediately signed him for Ballet Theater. Thompson's first role in the fall 1947 season was as one of the Lovers-in-Experience in Tudor's Pillar of Fire. He danced in the corps de ballet until he disappeared from the company roster in 1949.

Joseph Nash was one of the first six GIs to register for dance classes at ATW. He did not use the living allowance GIs were eligible for because he was already employed. Shortly after his discharge in October 1945, he had auditioned for Helen Tamiris. She cast him in Show Boat, which opened in January 1946. Self-taught before his war service, classes in ATW's Professional Training Program provided Nash his first formal training. He jokes that he needed classes because fellow dancers in the show kept asking him "who did you study with?" He took ballet with Helene Platova, a teacher who would accept a Black man, and modern dance at the school of Charles Weidman, where he remembers a large group of veterans and non-GI students working in a variety of fluid and dramatic styles. Those were "happy days," recalls Nash. "We moved!" Other musicals came along for Nash and during slack months he picked up nightclub gigs and his pal, the choreographer Tony Charmoli, also a veteran registered at ATW, used Nash for specialty numbers on TV's Hit Parade.

Alfredo Corvino, a native of Uruguay, was dancing in Ballet Jooss when the company landed in New York in 1940. (During their stay, Agnes De Mille choreographed Drums Sound in Hackensack for the company.) While a reduced company toured the United States, Corvino studied on scholarship with Anatole Vilzak and picked up performing gigs—one was partnering Pauline Koner at the Roxy Theater. Then he appeared with the Jooss company in New York from September 1941 to February 1942. When the company returned to England, Corvino stayed in New York to audition for his idol, Leonide Massine, and he danced in Ballet Russe de Monte Carlo from January 1943 to May 1945. (Ironically, 1942 was Massine's last year with Ballet Russe.) When Uruguay, which had remained neutral in the early years of World War II, declared for the Allies, Corvino was obliged to register for the draft and he spent two years in the U.S. army. After his discharge he registered at ATW in order, he says, to "refresh myself." He took classes with Elizabeth Anderson-Ivantzova and other ballet teachers, and to fill in class hours to which he was entitled he studied drumming with Katherine Dunham and notation with Lucy Venable.

Like Nash, Corvino did not apply for a living al-

lowance; he always worked. He danced at Radio City Music Hall, Jones Beach Theater, a regional theater in New Hope, Pennsylvania, and in nightclubs. In 1949 he joined the Metropolitan Opera Ballet, soon becoming a faculty member at its school. As well as allowing him to "refresh himself," the GI Bill let Corvino make connections that led to his distinguished teaching career at the Met, The Juilliard School, and recently, as ballet master for Pina Bausch's company.

ATW's setup encouraged performers to "cross over." Dancers studied many styles and dance genre, actors took dance classes, dancers studied voice, singers learned how to be television announcers, etc. Donald Saddler, a prominent dancer in Ballet Theater from 1939 to 1943, returned to the company after two years of war service. Then in 1947 he left Ballet Theater and signed up for VA benefits, he says, "to study things I had never had time to do." These included acting, voice and diction, modern dance with Hanya Holm and Katherine Dunham, and choreography with Doris Humphrey. Saddler's close friend, Jerome Robbins, then choreographer and assistant director of High Button Shoes, pulled Saddler into the show as a dancer and gave him lines. Saddler assisted Robbins with the choreography of Call Me Madam and then went on to choreograph four shows of his own.

Almost one thousand former GIs who retrained at ATW found work on Broadway as dancers, singers, actors, stage managers, and directors during the four postwar years. Among them were dancers Robert Fosse, Peter Gennaro, and Zachary Solov, actors Eli Wallach, Charton Heston, and Carl Reiner, and the singer William Warfield. Many of these men—I find just three women listed—would have found work without ATW retraining, for it was a time when experienced male dancers were scarce. As Agnes de Mille remarked to Jerome Robbins, "chorus boys . . . are so dreadfully difficult to replace." (Lawrence, p. 99) Nonetheless, art and drama schools gave veterans a professional focus, tuition for classes, a venue for networking, and financial stability for those who did not find immediate employment.

Tuition money, sent by the VA to ATW, which then paid its extensive roster of teachers, saved some faculty from penury. Not only did they enjoy cash flow, the presence of former GIs with professional credentials attracted other students to their studios. During the war years Charles Weidman had been performing in nightclubs for income. In 1945 he founded his own school and the influx of veterans in the fall of 1946 was undoubtedly welcome. He began using them immediately for his choreography: for the cast of the short-lived Broadway show If the Shoe Fits in 1946; the creation of his James Thurber inspired Fables of Our Time in the summer of 1947; and in a company he formalized in 1948. After a program at Brooklyn Academy of Music shared with singer Paul Robeson, the group made a cross-country tour.

A striking career turnaround was that of Hanya Holm. Her modern dance company had disbanded in 1944 and by fall 1945 just two dancers remained in the advanced class at her studio. Within a year her classes filled up with veterans, giving her access to Broadway performers. In late 1946 she pulled some of them together to choreograph Elie Siegmeister's Ozark Suite, which had several performances in prominent concert venues during the following two years and segued into her first Broadway-bound musical, the folk opera Ballet Ballads. Twelve former GIs performed, seven of them dancers. She used ATW vets in her subsequent shows, and a few of them registered for her summer school in Colorado, swelling enrollments there and with their (male) presence expanding possibilities for her concert choreography.

Alwin Nikolais, Holm's teaching assistant in New York and Colorado, enticed some of Holm's students to the Henry Street Playhouse for evening classes when he became director in 1948. Veterans were the largest contingent in his adult classes and danced in his first New York concert piece, Extrados.

The expansion of the Professional Training Program at ATW is typical of institutions that created training programs under the GI Bill. As more veterans registered, faculty and staff increased and more courses in more areas of performance were added. The Prompt Box celebrated employment of enrollees, announced new courses, explained VA benefits and regulations, and often exhorted pupils to maintain good attendance, explaining that ATW was obliged to report absences to the VA and if absences were extensive, "Wing takes a financial beating." By 1949 some observers, critic Walter Terry among them, saw the financial beating coming. He pondered: "What . . . will the Wing do when it runs out of veterans?"

ATW's strategy was to expand its pool of students. While early registrants were obliged to show pre-war professional employment, by the time of Terry's question, ATW was accepting non-professional veterans by audition. In September 1951 ATW began courting non-veteran tuition-paying students with ramped up publicity and enticements of prizes,

jury awards, and certificates. The Professional Training Program survived until 1965. Today the American Theatre Wing's major project is administration of the Tony Awards.

The boom-to-bust trajectory of the Professional Training Program parallels that of the Dramatic Workshop, which had been organized in 1940 at the New School for Social Research. The great dramatist Erwin Piscator, a refugee from Hitler's Germany and Stalin's Russia, created and directed the Dramatic Workshop. Every account of the GI Bill mentions Rod Steiger, Harry Belafonte, Walter Matthau, and Tony Curtis, GIs who studied at the Dramatic Workshop. During peak VA funded years, a faculty of fifty trained 375 full and 450 part time GIs and non-veteran students. They did not study dance per se, but every enrollee took classes in gymnastics and Eurythmics taught by Piscator's wife, Marie Ley-Piscator. Emile Jaques-Dalcroze's training system, linking movement to the harmony and rhythm of music, was seen as logical preparation for the stylized gesture and dramatic symbolism of Piscator's epic theater. With tuition money from the VA, Piscator added to his already multi-faceted program by sponsoring summer theaters and commissioning original plays. Expansion reached an apogee just when VA money started to run out. At the same time, Piscator's ideals of theater as political engagement came to the attention of those in the U.S. who were fueling communist hysteria. The New School, threatened by communist affiliation of faculty members, withdrew support from the Dramatic Workshop in 1949. Piscator tried but failed to keep it alive independently. Then, fearing that he would be summoned before the Senate Un-American Activities Committee, he returned to Germany in 1951.

The fate of the Dramatic Workshop demonstrates that VA support of retraining in the arts held potential for subverting dominant political values as the U.S. engaged communism in a cold war. The impetus given the arts by the VA, however, also supported critical postwar cultural trends. Throughout the life of the bill, training institutions like ATW gave increased attention to television, technology that united and homogenized America as new models of corporate advertising induced families to identify with similar goals, values, and amenities.

Journalist Michael J. Bennett, writing in 1996, historicizes the GI Bill as a triumph of conservative ideals. Scoffing at the conventional plot that credits President Roosevelt and New Deal philosophy, Bennett locates the inspiration for the bill with Republicans and conservative Democrats who "wanted to help veterans without making them clients of big government" (p. 3). While the GI Bill furthered the American myth of advancement through hard work, it also tested America. Women in the armed forces were rarely informed of the bill, it being assumed that they would marry and become housekeepers. Less than eighteen percent of the 350,000 women who served found their way to college, but a survey taken in 1958 found that over half of former servicewomen used benefits in some way. Black colleges benefited from the GI Bill, although mere handfuls of African Americans were accepted into elite White universities.

The suburbanization of America was a direct consequence of the GI Bill as educated upwardly mobile (White) veterans took advantage of government guaranteed low interest home loans. Racial exclusion went undisguised in Levittowns that sprang up across the country. Milton Greenberg, another chronicler of the GI Bill, writes, "The contribution that the VA loan program could have made to racially integrated housing was never realized and has dramatically affected American society" (p. 102).

How did dancers perform in the public discourse that followed WWII? Instead of rushing to the suburbs, former GIs taking up careers in the arts and entertainment constituted a statistically small, but pertinent contrary population flow toward cities. Tested by the House Un-American Activities Committee and by Joseph McCarthy in the Senate, we know that some dancers failed and others passed. The entertainment industry continued to cast African American dancers in all Black productions, as specialty dancers, or to embody sexuality in otherwise White shows. Although some Broadway producers embedded anti-racist elements in lavish musical the Show Boat (1946) and fantasies like Finian's Rainbow (1947) interracial partnering in commercial theater remained taboo.

The subtitle of Greenberg's chronicle of the GI Bill is The Law that Changed America. Michael Bennett's title is equally dramatic: When Dreams Came True: The GI Bill and the Making of Modern America. My research shows that some dreams of performing artists and educators did come true thanks to occupational training funded by the Veterans Administration. An example of successful social engineering, the GI Bill prevented nightmares the United States had experienced after the First World War. No forgotten men sold pencils on street corners; no riots of unemployed and desperate veterans erupted; America did not face revolution as had Europe.

Questions about the agency of the dance profession in the making of modern America are difficult to frame. Whether we examine the performance of artists from the perspective of tests the nation faced after WWII, or interrogate the society that the law is credited with creating and which we now inhabit, our answers tend to locate themselves on moral ground. Deliberation begs a broader question: what do performing artists expect of themselves in the public discourse? Perhaps in 2004 we are being tested.

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Discord within *Organic Unity*: Phrasal Relations between Music and Choreography in Early Eighteenth-Century French Dance

Kimiko Okamoto

Principles of art at the French Academies of the seventeenth and early eighteenth centuries were essentially based on classical doctrines aspiring to the revival of ancient Greco-Roman ideals. According to these, the aim of art was to imitate 'beauty of nature', the embodiment of divine universe.[1] To this end all forms of art pursued unity of composition, for which all parts were to be organically integrated into the whole. In the case of noble dance the harmony between music and choreography was an essential factor, along with geometric symmetry drawn on the floor. Marin Mersenne emphasised the metric bond between the musical rhythm and step-rhythm of dance, and Michel de Pure stressed that steps and floor patterns should accord with musical timings and phrases.[2] Claude-François Ménestrier stated that dance was brought to perfection by virtue of the 'celestial measure', or time, while music was regarded as the 'art of time', a subject of non-linguistic science in the classical tradition, along with arithmetic (the art of number), geometry (the art of space), and astronomy (the art of motion).[3]

These statements testify to the belief in this era that dance ought to furnish harmony between music and choreography in the arrangement of steps and floor patterns. Furthermore, Ménestrier pointed out that ballet needed to be well structured to accomplish unity of composition.[4] As Louis de Cahusac and Jean Georges Noverre later clarified, structure was important not only for the whole production, but every individual part of a ballet should be well structured.[5] According to these theorists, a piece of composition primarily consists of three sections: the Exposition, Intrigue, and Denouement.[6] This concept was elaborated in the theory of oratory, or rhetoric: a piece of oratory should present an idea in the Exposition, introduce and refute the opponent's idea to corroborate the main idea in the Intrigue, finally bringing clarity by concluding in the Denouement.[7] The order of oratory was adopted into the composition of art, and music and choreography were together expected to create a persuasive plot, following the model of verbal discourse. According to the rhetorical order, a dance firstly presents a theme in the Exordium, which is elaborated up to an adequate caesura, corresponding to the musical cadence in the Narratio; the theme is 'confirmed' in the Confirmatio, and new elements contrasting with the main theme are introduced in the Confutatio. The new elements subside when the original pattern returns, and the dance concludes in clarity in the Peroratio.

Rhetorical division and functions of the sections

Rhetorical	Division	Function
Exposition	Exordium	Exposition of a theme
	Narratio	Elaboration up to an adequate caesura
Intrigue	Confirmatio	Corroboration of the main theme
	Confutatio	Presentation of contrasting ideas
Denouement	Peroratio	Conclusion with a brief recapitulation

Modern practitioners and scholars of dance from this era have instinctively recognised the strong bond between music and choreography, and it is common to analyse choreographies of this genre in relation to music. Nonetheless, the system of choreo-musical rapport has not been well explored. Close examination reveals that music and choreography change their relationship within a composition, and are even discordant in relation to each other on occasions. Some scholars have pointed out such discordance: Meredith Ellis Little and Wendy Hilton recognised the systematic discrepancy between musical and choreographic metres in the minuet and passepied; Ellis [Little] named it 'counter-rhythm', whereas Hilton called it 'cross-rhythm'.[8] Little further acknowledged the phrasal discordance in the choreographies of these dance-types.[9] Anne Witherell also mentioned occasional discordance between musical and choreographic phrases in Pécour's dances from his 1700 collection.[10] Nevertheless, none of the above speculated as to the implications of these discordances.

The change of choreo-musical relationship in a composition is meaningful, and their discord is especially significant within a principle of art that strives to

accomplish harmony in the pursuit of an organic unity. I shall examine in this paper the phrasal relationship between music and choreography, focussing upon their discordance, and explore the connotations of their changing relationship in a piece of dance.

Before commencing this examination, the choreographic phrase needs to be defined. The concept of phrase was derived from linguistics and adapted to music. Unlike linguistic and musical phrases, which are formed primarily by natural diction as well as logical and musical caesuras, the choreographic phrase is an artificial framework, formulated by arrangements of steps and floor patterns in the dance of this period. Individual steps are tied by a liaison line in the notation to form a *pas composé*, or step-unit; a step-unit usually meets one musical bar while composite step-units take two bars. One composite or two simple step-units formulate a motif, which constitutes a phrase by means of the reiteration of a step-unit (aabb/ aacc/) or alternation of two step-units (abab/ cdcd/). Choreographies are sometimes punctuated by the same step-unit or short sequence of steps, similar to poetic rhyme (abc**z**/ def**z**/); this punctuation functions as choreographic cadence, just as musical cadences are formed by certain harmonic patterns at the end of a phrase. In addition to the step arrangement, the floor patterns also give a framework to the choreography by means of diversions of the path, that is to say, the directional change for the dancers to travel or to face, and also by the completion of a certain figure.

Based on this definition, two dances for a couple by Guillaume Louis Pécour shall be examined below. Examples are taken from the duple-metre repertoire, which is the topic of my doctoral thesis.

The 'Autre Entrée à deux' (Little and Marsh directory number 2640, indicated as LM 2640 hereafter) is a theatre dance celebrating King Telamon's victory over a monster in Campra's *tragédie en musique*, *Hésione*.[11] It is choreographed to the music of the rondeau form (ABACA), consisting of the regular 4-bar phrases, which are articulated by the half and perfect cadences (see Diagram 1). Conversely, choreographic phrases are formed by the step arrangement and the spatial configurations: a step-unit is reiterated in bars 1-16, and two step-units alternate in bars 17-20. The dancers' paths change direction along with the changing step-units in these bars. This simple arrangement shifts to intricacy in section C (25-32). After the *pas balancé* (*pb* in the diagram) performed on the spot, the dancers draw circles in bars 27-32, forming a long choreographic phrase of 2+6 bars against two musical phrases of 4+4 bars. The choreographic phrase returns to the regular 4-bar pattern in the last section A, with the reiteration of the *contretemps* (*ct*).

Given that the achievement of harmony is the aim of the composition, a discord needs to be solved. The phrasal discordance between music and choreography serves as the "opponent's idea", which is metaphorically refuted by returning to the choreo-musical accordance. In this paradigm, section C of this dance functions as the Confutatio, introducing the phrasal discordance. The otherness of this section is enhanced by the circular floor pattern, in contrast with the angular patterns of straight lines in other sections. Music also provides a new idea in this section, turned into a distant key of E minor from the tonic key of D major, farther away from the tonic key than the modulation in section B, to the relative key of B minor.

The last section A brings the Denouement, which retrieves the opening theme of music and the regular 4-bar phrases of choreography, concluding the composition in clarity and harmony.

When the musical phrase consists of 3 bars, the choreographic phrase is also comprised of 3 bars. The next example, 'La Nouvelle Gaillarde' (LM 6340), is a ballroom dance, choreographed to the music of a repeated binary form (AABB AABB) consisting of 3-bar phrases.[12] The choreography in the first 12 bars is periodically punctuated by the *pas de bourrée* to formulate 3-bar phrases (see Diagram 2). When section A recurs, however, two musical phrases of 3+3 bars are coincided with a choreographic phrase of 2+2+2 bars, formulated by the composite step-unit, *pas de gaillarde* (*pG*). The last section A is, by contrast, swept by five consecutive *pas de bourrées* (*pB*) drawing large circles, which combine two musical phrases with a single choreographic phrase. The choreographic phrase returns to the 3-bar structure in sections B (37-48), by means of the step arrangement and the dancers' paths. The tension created by the choreo-musical discord is alleviated here by their reconciliation, so concluding the dance in harmony.

The returned sections A serve as the Confutatio, introducing the discord between music and choreography. However, the first returned section A recalls the opening theme of music as well as the choreographic motif of the *pas de gaillarde*, to function as the 'confirmation' of the main theme as the Confirmatio. The following section A is also com-

posed of the reiteration of the *pas de bourrée*, which is the cadential step-unit in the Exposition; that is to say, the returned sections A have the double function of the Confutatio and Confirmatio, to both introduce the contrasting idea (phrasal discord) and to corroborate the main idea of music and choreography by recollecting the opening themes. This structure is not alien to the rhetorical concept, as the opponent's idea can be only briefly introduced and instantly refuted within the same section to corroborate the theme.

As the second example demonstrates, the choreo-musical relationship is hardly separable from the thematic aspect, and it involves the metrical aspect as well. I have concentrated on the phrasal relationship in this paper, but thematic and metrical relations add intricacy to the web of their interrelation; these may emphasise the choreo-musical bond or enhance the complexity. Music and choreography accord or disaccord with each other, reinforcing their bond by bringing discordance to the concordance. A change of their rapport in a composition creates a persuasive plot in the rhetorical tradition, whether the theatre dance or the ballroom dance.

The formal structure of rhetoric encourages an 'adventure' of the theme, which incorporates leaving the safe ground and encountering the Other in the Confutatio section. By refuting the Other, the original ground is reaffirmed. Although the Other is metaphorically subdued, its otherness, in fact, enriches the choreography. The meaningful discordance between music and choreography demonstrates that choreography is not simply the visualisation of music, nor is music a mere accompaniment to choreography. Rather, these two arts are equally autonomous consisting of their own parameters, such as phrase, theme, and metre, which interact with each other, to create the integral art of dance.

Notes to the Diagram

MUSIC

Key

Uppercase: major keys
Lowercase: minor keys

Cadence

Half: half cadence
Pft: perfect cadence

- Both tunes begin with the upbeat; hence, slurs start before the bar-line.

CHOREOGRAPHY

Symbols

 man  woman

Abbreviations of the step[-unit] names

as	*pas assemblé*
ch	*chassé*
coj	*pas coupé avec ouverture de jambe*
ct	*contretemps*

The *contretemps* family of the same movement in different directions —*contretemps de gavotte, de chaconne,* and *de côté*— are represented by this abbreviation.

ctb	*contretemps ballonné*
dc	*demi-coupé*
dct	*demi-contretemps*
j	*jeté*
jch	*jeté-chassé*
m	*pas marché*
pB	*pas de bourrée*
pBe	*pas de bourrée emboëté*
pb	*pas balancé* (*demi-coupé+demi-coupé*)
pc	*pas coupé*
pG	*pas de gaillarde* (*pas assemblé+pas marché+pas tombé*)
pr	*pirouette*
pS	*pas de sissonne*
pt	*pas tombé* (*tombé+jeté*)
t	*tombé*

- Ornamental or additional footwork, such as *battement*, *ronde de jambe*, and *glissé*, are not indicated in the diagram because they do not have an impact in the formulation of phrases.
- Identification of step-units may vary depending on the interpretation of the notation and the descriptions in the dance manuals of the period.

Diagram 1 Autre Entrée à deux (LM 2640)

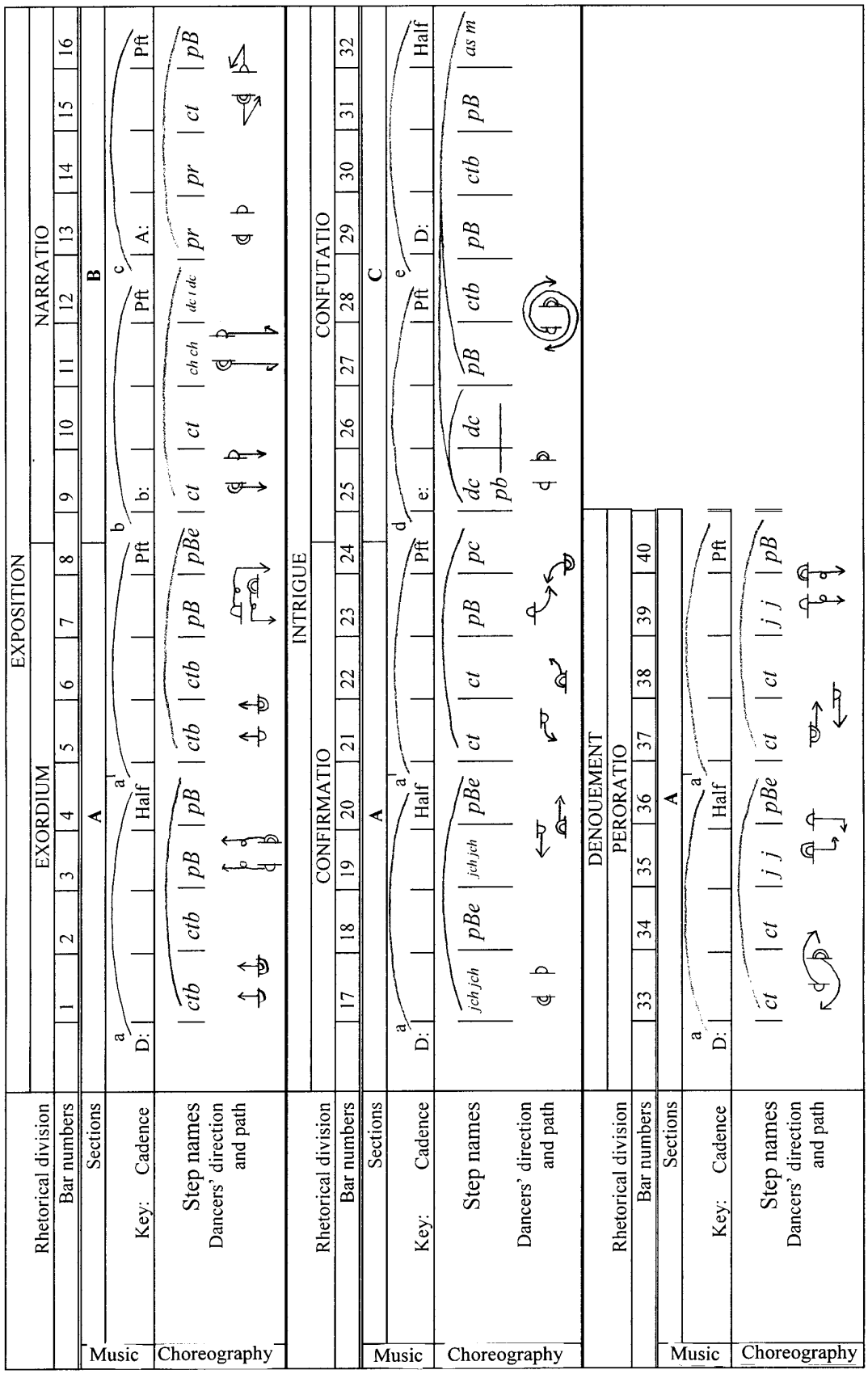
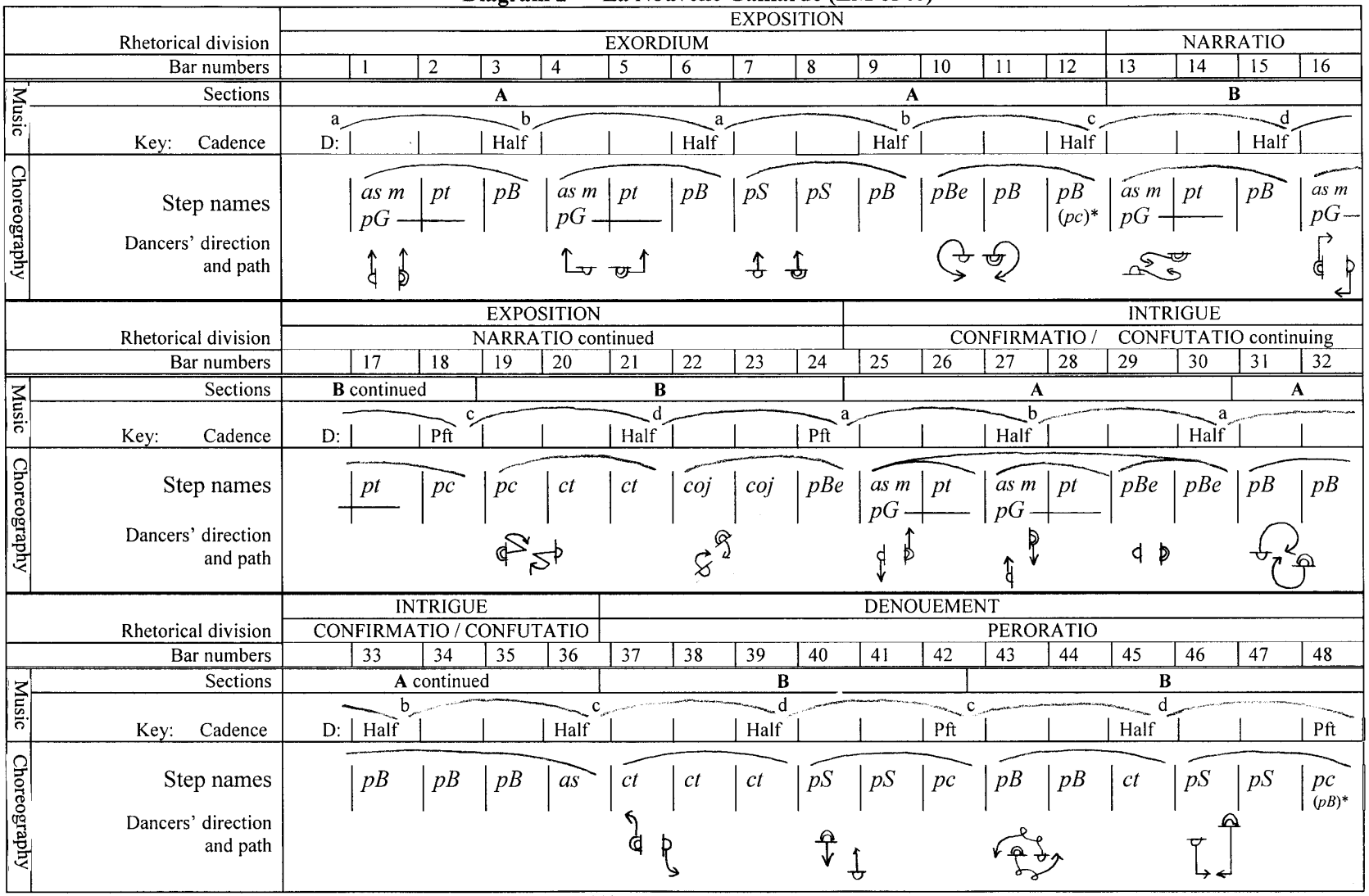


Diagram 2 La Nouvelle Gaillarde (LM 6340)



*The woman's step is altered in order to adjust the stepping foot when shifting the symmetry of the floor pattern: the two dancers use the opposite foot for mirror symmetry and the same foot for axis symmetry.

Endnotes

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5. Louis de Cahusac, La Danse ancienne et moderne ou traité historique de la danse (La Haye: Jean Neaulme, 1754), vol.3, p.163; Jean Georges Noverre, Lettres sur la danse et sur les ballets (Stuttgart: Aimé Delaroche, 1760), pp.32-33.
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9. Ellis [Little], 1967, p.76, 80; Meredith Ellis Little and Natalie Jenne, Dance and the Music of J.S.Bach (Bloomington and Indianapolis: Indiana University Press, 1991), p.65.
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12. Feuillet, VIIe Recueil de danses pour l'année 1709 (Paris: Feuillet, 1709), pp.1-8; Michel Gaudrau, Nouveau recueil de danse de bal et celle de ballet (Paris: Gaudrau, c.1713), vol.1, pp.19-22. There are some minor differences between these two sources, none of which affects the phrase structure. The musical source has not been found.

Dance in Dublin Theatres 1729-35

Grainne Mc Ardle

The year 1729, saw the end of an almost sixty year monopoly held by the Theatre Royal, Smock Alley, on Dublin's theatrical affairs. Its position was challenged by two Theatre Booths: the Dames Street Booth of Signora Violante and Lalauze (1730-32); the George's Lane Booth of Walshe and Cummins (1733-35); and, by a rival theatre company, Ransford Street Theatre (1733-35), established by Duval. It is a coincidence, but nonetheless a pleasant one, that the three theatre venues under review, were established and managed by dancers and dancing masters. In fact the Theatre Royal, Smock Alley had been built and managed by another Dancing Master, John Ogilby.

The period of competition that ensued after 1729-30, saw an upsurge of activity in the field of dance on the Dublin stage. There was a steady increase in the amount and descriptive quality of dance notices contained in contemporary newspaper bills. The city saw a growth in the number of foreign dancers and performers from the mid-seventeen thirties, and most significantly, there was a marked increase in the number of dramatic or pantomime entertainments mounted on the Dublin stage. In fact, but for the competitive activities of the seventeen-thirties and early seventeen-forties, very little would be known about dance in Dublin during the early eighteenth century.

Dance, however, was not just a weapon of managements' theatre battles during the seventeen thirties. It had enjoyed a consistent role on the Dublin stage. The first and only pre-restoration theatre in Dublin, Werburg Street Theatre (completed in about 1635/6), had been managed and run by John Ogilby, a Dancing Master.[1] There is evidence of dance on this stage, for example the play *Langartha*, staged on St Patrick's Day 1640 featured a 'Maske'[sic] which contained a short nimble 'Anticke' [sic] dance 'to no Musick[sic]', a country dance called 'The Whip of Dunboyne' and a 'Grande Dance in Foure[sic] Couple'.[2] Werburg Street Theatre was closed during the Cromwellian period but upon the Restoration of Charles II, the same Ogilby secured the position of Master of the Revels in Ireland and the patent to build a theatre and stage 'Comedies, tragedies, Operas or other Enterludes[sic]'.[3] He built The Theatre Royal, Smock Alley. It opened in October 1662.[4]

Knowledge of the repertory performed on the Smock Alley stage between 1662 and 1729 is sketchy. Ogilby was certainly responsible for the dances staged during the early years. He composed the music and the dances required for Katherine Philips's play *Pompey* in 1663.[5] However it is extremely difficult to build up a theatre calendar with any consistency until the late seventeen-twenties. This is hardly surprising. There was only one theatre in Dublin, therefore it did not need to advertise aggressively in the newspapers of the time. By the seventeen twenties it was well established that Mondays and Thursdays were Theatre nights, just as during Parliament winters (which were every second winter), Tuesdays and Fridays were Castle nights. It is only by reading the requirements for the plays staged, in particular, the Dublin playhouse editions of plays and operas mounted, that some semblance of repertory can be pieced together. By the seventeen-twenties, the names of Dublin's two leading dancers are known: Anthony and Diane Moreau.

The couple worked at the Theatre Royal, Smock Alley, as its principal dancers from the theatre season 1719-20, punctuated only by a visit to London in the late seventeen twenties (1727-28). Both however, had enjoyed extremely successful careers in London from 1714 to 1719, as dancers, and as a choreographer in the case of Anthony Moreau, and an actress in the case of Diane Moreau. A scrutiny of the Moreaus' early London careers is extremely useful as it confirms their high standard of dance, and hints at the type of dances they could have mounted on the Dublin stage from the season 1719-20. There is evidence that the repertory favoured by the couple in London, particularly for benefit nights, was later mounted by them for benefit and other performance nights in Dublin.

Anthony Moreau, who was French, appeared in London at Lincoln's Inn Fields Theatre for the first time during the season 1714-15.[6] There he danced 'Harlequin and Two Punches', and 'A Grand Spanish Entry', with fellow dancers, Du Pre and Bovil, and then generally with the Lincoln's Inn Fields dance troupe. He performed in the entr'act dances to *The Island Princess*, staged for Mrs Schoolding's (later Mrs Moreau) benefit. During the following season, 1715-16, he again danced with the Lincoln's Inn

Fields troupe, particularly the dances 'Proper' to the Masque *Acis and Galatea*. For his own benefit in May 1716, *The Island Princess* was chosen and Moreau displayed the first seeds of a choreographic bent, by composing a 'New Grand Dance' for entr'act performance. The after-piece performed that night was *The What d'Ye Call It*, one which was favoured by Moreau in Dublin during the seventeen-twenties (*The Island Princess* was a work to which the Theatre Royal management turned during the seventeen-thirties in its battle for audiences). The season 1716-17, proved prolific for Moreau and coincidentally brought the Irish players Elrington, Elrington Junior and Giffard (later managers at Smock Alley in the seventeen-thirties along with Moreau), to Lincoln's Inn Fields Theatre. The French dancers Sallé and Mlle Sallé were part of the Lincoln's Inn Fields troupe that season. Moreau choreographed 'A New Grand Comick Dance' (danced by Moreau, Cook, Kellom's Scholar, Newhouse, Mrs Schoolding, Sallé and Mlle Sallé) and also a 'New Dance of a Scaramouche and Dame Ragonde', which was performed by Sallé and Mlle Sallé.

During 1717-18 Moreau composed an Indian dance for the play *Mangora*, performed on at least twelve occasions. Moreau performed his first Harlequin role early in the season, but relinquished it on Lun's return to the role in November 1717 (the fact that Christopher Bullock and Theophilus Keane managed Lincoln's Inn Fields Theatre that season, and not Rich probably accounted for his being allowed to perform the role in the first place). 1718-19, Moreau's final season in London, was marked by three compositions, a 'New Grand Wedding Dance'; a dance 'Proper to the Play *The Traytor*'s'; and, a Spanish dance known as 'Moreau's New Spanish Dance' for the play *The Comical History of Don Quixote*. Diane Moreau's career in London, throughout this time, was as a dancer and an actress with the Lincoln's Inn Fields troupe. She came from a Dublin acting family, the Schooldings and is first encountered in London as Miss Schoolding. During 1717-18 and 1718-19 she played Colombine opposite Lun's Harlequin and was extremely successful in it. When she and Moreau returned to London during the season 1727-28, she immediately resumed the role of Columbine.

The repertory performed by the Moreaus during the seventeen twenties in Dublin is undocumented. However, in the light of their London work, it is evident that the Smock Alley stage had two very fine dancers during that decade. By 1728-9, the names of three other dancers at the Theatre Royal, Smock Alley, are known, Mr Cummins, Mr J. Duval, Mr Pitts and his unnamed scholar.

In December 1729, the Theatre Royal, Smock Alley unwittingly paved the way for the theatre competition of the seventeen-thirties and early seventeen-forties. It invited Signora Violante and her troupe of rope-dancers to perform at Smock Alley for the season, to share the venue with the resident company. However, what appeared at first to be a transient, touring troupe, invited to perform at the behest of the Theatre Royal's management, proved to be quite the opposite. The following season, 1730-31, the tenacious Violante and her company moved to a rival Theatre Booth and competed with their former hosts, thereby presenting the most formidable threat to date to the Theatre Royal, Smock Alley.

During her first season in Dublin, Violante was hailed as the 'Celebrated Madam Violante, the most famous Rope Dancer, now living'.[7] Her company, included 'Monsr. Lalauze, a French Dancing Master from the Opera House in London' and Posture Master Philips, and her daughter Miss Violante. The troupe settled at the Theatre Royal until the end of March 1730, where, they shared the venue with the Smock Alley players. The latter performed on Mondays and Thursdays, the former on Tuesdays and Saturdays. The strengths of Violante¹s company were twofold, and lay in the experience and versatility of its performers, and the repertory performed. The troupe clearly found its roots in the many itinerant French companies that had visited London's fairgrounds and theatres from the turn of the eighteenth century. It came closest to the French troupes that had performed in London after 1718, not least because Violante and her cohorts had worked with some of these. These troupes were the heirs of the commedia dell'arte tradition as it had been refined and developed at the Parisian fairground theatres of the Foire Saint Laurent and Saint Germain.

During the early part of Violante's first season at the Theatre Royal, her company presented entertainments of dancing, rope-dancing and exhibitionist feats. Within a few months, this repertory was augmented with dramatic entertainments 'after the Italian Manner'. The theatre notices pertaining to the company indicate the more specialised roles associated with individual performers. Violante and her daughter danced on the ropes and on the stage. Lalauze executed the stage dances and Posture Master Phillips danced and assumed his various positions as a posture master – 'Phillips does in a thousand shapes appear'.[8] In December 1729 The *Old Dublin Intelligence* re-

corded that Violante 'Walks on a Rope from the Stage to the Upper Gallery, and also Flys down the same on her Breast without being Fastened thereto'.[9] Lalauze performed a 'New French Dance in Wooden Shoes' on the same evening. In January 1730, Violante and Lalauze danced 'a new Pastoral Dance, never before done in this Kingdom,' and later in the month, a dance called 'The French Peasants'.[10] Two months later, in March 1730, Miss Violante danced 'on the Rope without touching it with her Feet', and Signora Violante performed 'a New Dance with a pair of colours in each hand the like never done by any Person but herself'.[11] Lalauze's final recorded dances for the season were 'several Comick Dances.'[12]

In March the company presented 'an Entire New Dramatic Entertainment in Grotesque Characters, call'd the Cheats of Harlequin, or the Jealous Farmer Outwitted', a piece 'Never Performed in this Kingdom'.[13] This dramatic entertainment, the first of its kind by the group, received two more known performances that month, and appears to have been the only dramatic entertainment performed during 1729-30. Signora Violante's company's final performance for 1729-30 took place on Saturday 21 March 1730.

As with the Moreaus it is necessary to trace the careers of Violante and Lalauze to fully appreciate the troupe's Dublin work. Violante's name first crops up in London, in June 1720, at Lincoln's Inn Fields Theatre, where she appeared as a visiting rope-dancer.[14] She is not encountered again in London until the season 1725-26, when she performed at the Haymarket, with a troupe composed mainly of French fairground performers, among whom were listed, Lalauze, Lalauze Jr., and Violante's daughter, Mlle Violante.[15]

In August 1726, Violante displayed the first signs of her future entrepreneurial spirit, when she took a booth in Southwark, with Gibbins, mounting entertainments of rope dancing and tumbling. There she performed exercises on the rope 'with two Flags in each Hand', which was pronounced 'as fine as any Ensign ... on the ground'.[16] She danced 'with a Person standing upright on her Shoulder,' and likewise 'with a Man ty'd[sic] to each Foot'.[17] Finally, she walked on a 'Rope made fast from the Stage to the upper Gallery', then returned to the stage walking backwards.[18] A later poem entitled *St. Bartholomew Fair* referring to a fair, not a theatre venue, singles out Violante's work at it, and conjures up the atmosphere surrounding her performances:

> On slender cord Violante treads;
> The earth seems pav'd with human heads;
> So thick they stand, so wide they gape,
> That down each throat she well might leap:
> But as she springs aloft in air;
> Trembling they crouch below for fear.[19]

By October 1726, Violante and her newly formed troupe, had moved to the New Haymarket Theatre for a season of rope-dancing, tumbling and dramatic entertainments. A formula later followed in Dublin. There, Violante danced on the ropes 'with a child standing upright upon her shoulders, with two Swords tied to her legs, and two Children tied to her feet'.[20] She also performed with 'two Pails of Water tied to her legs without letting a Drop fall on the Ground'.[21] Her sister joined her at this venue, and was introduced as someone who 'volts on the Slack Rope in defiance to anyone that ever appeared on a publick stage'.[22] Entertainments performed included: *Harlequin and Three Rival Lovers*, *Harlequin at the Gang Gate*, *The Triumphs of Colombine*, and *Harlequin Persecuted by the Cheats of Scaramouch and Colombine*.[23] It is also worth noting that during the season, Violante's daughter attended Sallé for dancing lessons, his teachings thereby perpetuated the traditions of the French fairground theatres.[24] Violante took the New Haymarket again in 1727-28, and can be traced to Paris, Bristol and Shrewsbury before coming to Dublin in December 1729.[25]

The dancer Lalauze, the next most prominent member of Violante's Dublin troupe, had even stronger links with the Parisian fairground theatres. He was one Charles Lalauze, son of Philippe Lalauze the famous dancer and Harlequin who had commenced his career in 1701, with 'La Veuve Maurice'.[26] Philippe Lalauze had started out as a dancer and actor filling the lovers roles. In 1706 he appeared as Harlequin for the first time and held the role for the remainder of his career. Philippe Lalauze's wife, who held the stage name of Demoiselle de Sceaux, was a rope dancer and Colombine, and had performed with the Alard troupe in 1700. Upon her marriage to Philippe Lalauze, she performed in the same troupes as her husband.[27] Charles Lalauze followed in the family tradition and became a dancer and then a Pierrot. He is first encountered in London at the New Haymarket Theatre during the 1725-26 season (where he is billed as Lalauze Jr.), along with Violante, Mlle Violante and Lalauze (his father).[28]

Violante's second season in Dublin commenced

soon after Tuesday 17th November 1730. Upon her arrival in Dublin she moved from the Theatre Royal, Smock Alley, to her own booth in Dames Street, and furthermore enticed away from that house, the Moreaus, Mr Cummins, Mr J. Duval, and Mr Pitts. This new ensemble, composed of the best dancers in Dublin, attracted a large following, and was feared and disliked by the Smock Alley Players. 1730-31 was a non-Parliament winter and so audiences were thinner on the ground. The season was a long one for Violante's company. It stretched from November 1730 through to August 1731, and is scantily documented in contemporary newspapers. Apart from Violante's welcome in November 1730, and the notice of 8th March 1731, carrying the message 'N.B. They perform Mondays, Tuesdays, Thursdays and Saturdays during the lent Season', only benefits are advertised. This paucity of newspaper advertisements underlines the enormous success of the company. It was secure in its audience, it had established regular performance days, and so did not need to advertise daily.

Violante's company's strength in 1730-31 lay again in a tried and tested repertory, novelty items, and good dancing. The company's work for the season was comprised of many entertainments of dancing, but throughout 'Dramatic Entertainments after the Italian Manner' predominated, as the union of dancers unveiled their full potential in entertainments akin to those of the French companies at the Haymarket during the 1720's, and Rich's company at Lincoln's Inn Fields.

The troupe performed three dramatic entertainments after the Italian manner in 1730-31. The first, *The Burgomaster Trick'd, or, The Intrigues of Harlequin and Colombine*, was performed on three known occasions.[29] The second, *The Jealous Husband Deceiv'd, or Harlequin Metamorphos'd*, was presented at Lalauze's benefit, and featured the dancing of Signora Violante, Mons Moreau and Mons Lalauze.[30] The final entertainment, *The Birth of Harlequin, or the Triumph of Love*, was performed on Monday 2nd August 1731, before 'a vast concourse of people of all Ranks', and 'was receiv'd with great applause'. The titles of these show strong links with entertainments staged at Lincoln's Inn Fields Theatre during the season 1728-29, a season that, as previously noted saw the Moreau's performing there. Mrs Moreau most significantly filled the role of Colombine in London.

The entertainment *The Burgomaster Trick'd, or, The Intrigues of Harlequin and Colombine* (particularly its main plot, *The Burgomaster Trick'd)*, and the full entertainment *The Birth of Harlequin, or the Triumph of Love*, most probably reflect adaptations of more recently performed London repertory. It is felt that the Dublin productions represented a separation and marriage of two dramatic entertainments by Lewis Theobald, both of which were popular at Lincoln's Inn Fields Theatre during the 1728-29 theatre season. They were: *Apollo and Daphne; or, The Burgo-Master Trick'd concluding with the Triumph of Love*, and *The Rape of Proserpine, With the Birth and Adventures of Harlequin*. The London entertainments had featured Diane Moreau as Colombine. Both entertainments highlight the Moreaus' influence over the choice of repertory performed at Violante's booth during this second season. It is not unlikely that when these entertainments were transposed to Dublin, Moreau filled the role of Harlequin; Mrs Moreau, Colombine, and Lalauze the Pierrot.

Violante's third season in Dublin commenced in November 1729. The season 1731-32 was a Parliament Winter and it would appear that Violante lost her Theatre Royal performers. Bereft of the skills and appeal of these dancers, Violante had to use her ingenuity. A season of rope dancing would prove unsustainable, particularly as she was entering her third season in the capital. Sometime in the winter of 1731-32 therefore, Violante got up her company of child performers and converted her Booth into a Lilliputian Theatre Booth. The troupe enjoyed success with two plays in particular that winter, *The Cobler of Preston* and *The Beggar's Opera*. The decision to form a company of child performers could be linked to similar developments at the Parisian Foire Saint Laurent of August 1731. It is possible that Violante and Lalauze visited Paris before embarking on the winter season of 1731-32, or had kept abreast of events happening there. The Brothers Parfaict document the performances of 'les Petits Comédiens', at the Foire Saint Laurent in August 1731.[31] In Paris the eldest performer 'n'avoit [sic] pas encore treize ans'.[32] One feature of the French troupe was a child of four who parodied the performances of the English dancer Nivelon, of the preceeding season. Violante's troupe, in choosing *The Cobler of Preston* as its second play in its known repertory, challenged the Theatre Royal's successful Irish adaptation of the play of 1731-32, in which a favourite Dublin actor Layfield played the Cobler. It must be assumed that the mannerisms of various Theatre Royal performers were mimicked and stylised by these little actors, and that other features of the Theatre Royal's

production were implicitly alluded to.

The company played in Dublin well into the summer of 1732 and travelled to London in September 1732 to enjoy a few weeks performance there.[33] It is unclear what happened to the troupe thereafter. Violante and Lalauze certainly commenced work on a new booth in Dublin in 1733, however it would appear that they did not administer the new venture, but instead devolved the running of the booth to two Dublin dancers/dancing masters: Cummins and Walsh. This new booth, the George's Lane Booth opened in June 1733 with a benefit performance for Cummins and Walsh. The pair followed the pattern of Violante's troupe staging dramatic entertainmemts, and entertainments of dancing and singing, but also plays. As with Violante's second and third season in Dublin, there are few references to the Booth, suggesting its enormous success with the general public. Only benefit nights are advertised. From the listings available however, Wednesday and Friday nights emerge as performance nights. The Booth closed in 1735, and its sale was widely publicised in contemporary newspapers.[34]

The departure of Signora Violante from Dublin, with her child performers, in August 1732 ushered in a new phase in the development of dancing within Dublin's Theatre Royal. From the theatre season 1732-33 patterns emerge which hint at the much greater role dance was to play in the future on the Dublin stage. The Theatre Royal, Smock Alley, and from December 1733, the New Ransford Street Theatre, made a point of announcing 'Singing and Dancing between the Acts' in newspaper bills. In the main, theatre notices were still erratic, however often Moreau at the Theatre Royal and Duval at the Ransford Street Theatre were noted when more prominent actors were not. As with the seventeen twenties, a scrutiny of general repertory hints at the greater involvement of dancers.

Throughout the period 1732-35, particularly at the Theatre Royal, an increased emphasis was placed on operas, masques, dramatic entertainments and afterpieces. These works afforded considerable scope for dancers and highlight the importance attached to visual pieces in order to attract houses. The Theatre Royal mounted works such as *The Island Princess*, *The Necromancer, or, Harlequin Doctor Faustus*, *Macbeth*, *The Dramatic Masque of Cephalus and Procris, or Harlequin grand Vol Gi*, and the afterpiece of *The What d'Ye Call It*. In 1734-35, the Theatre Royal's successful Masque of *Acis and Galatea*, prompted a rival production at Ransford Street entitled *Punch's Opera, or the Comical Humours of Acis and Galatea*. The same theatre's successful *Henry VIII*, complete with a Coronation Scene caused Ransford Street Theatre to counterattack with the play *The Royal Merchant, or Beggar's Bush*. However the battle for theatre audiences between the houses did not truly begin until the Theatre Royal moved from Smock Alley to a new theatre in Aungier Street, in 1734, which unfortunately suffered bad acoustics. The Ransford Street company ever resourceful took over the empty Smock Alley, which enjoyed a more central location. From the time of its relocation to Smock Alley in 1735, that company focused on mounting dramatic, or pantomime entertainments (as they were billed from the mid-seventeen thirties). Competition intensified, and luckily for dance, more complete entr'acte listings were printed in contemporary newspaper bills. As noted there was a greater influx of dancers and Harlequins to the city, and a greater emphasis on visual theatre. The situation changed in 1743-44, when the two theatres united under the actor manager Thomas Sheridan at Smock Alley Theatre.

Endnotes

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6. Avery, Emmet, L, The London Stage. Part 2. 1700-1729 (Carbondale Illinois, Southern Illinois University Press 1960). All London references to the Moreaus are taken from this work.
7. Dickson's Old Dublin Intelligence, 23 December 1729.
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10. Dickson's *Old Dublin Intelligence* of 13 and 20 January 1729 respectively.
11. Dickson's *Old Dublin Intelligence*, 7 March 1730
12. Dickson's *Old Dublin Intelligence*, 17 March 1730.
13. Dickson's *Old Dublin Intelligence*, 7 March 1730.
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18. *The Daily Post* (London), 8 September 1726.
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20. *The Daily Journal* (London), 8 November 1726.
21. *The Daily Journal* (London), 10 November 1726.
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23. Avery, Emmet, L, *The London Stage. Part 2. 1700-1729* (Carbondale Illinois Southern Illinois University Press 1960), p. 879.
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28. Avery, Emmet, L., *The London Stage. Part 2. 1700-1729* (Carbondale Illinois, Southern Illinois University Press 1960), for the theatre season 1725-26.
29. 8 March 1731, 3 April 1731 and 28 June 1731.
30. 23 March 1731.
31. Parfaict, Mémoires pour servir à l¹Histoire des Spectacles de la Foire (Paris 1743), Vol II, p 11
32. Ibid.
33. The company played in London from 4 - 20 September, see The Daily Post (London) for the month of September 1732
34. *Dublin Evening Post*, 26-30 August 1735.

Queer Insertions: Javier de Frutos and the Erotic

Vida Midgelow

UK based, Venezuelan dancer, Javier de Frutos has consistently probed at the normative status of the heterosexual matrix, often depicting raw and uncompromising images of homosexuality on stage. Through this paper I argue that de Frutos' highly erotic dance *The Hypochondriac Bird* (1998) can been seen as an example of a queer text. I also suggest that de Frutos' dance of desire creates an interplay between surface and depth, exterior and interior such that the work both embodies and challenges queer erotics, bringing to the fore the potential risks of queer theory. This discussion is framed by the ways in which within *Bird* de Frutos references and reworks the ballet *Swan Lake* - queering and querying the ballet.

The Hypochondriac Bird (1998) and *Swan Lake* (1895)

De Frutos, writes Roger Salas, is 'a born confrontationalist, a militant with a lot to say and one who uses nudity as a slap in the face, not just a provocation' (2000). Indeed it was his performances in the nude and his idiosyncratic movement style that brought de Frutos to public attention in the UK with works such as *Transatlantic (*1996) and *Grass* (1997). *Grass* begins as a dance of courtships that descends into an emotional and gruelling duet. With blood smeared around the dancers mouths and anuses they seem to fuck each other to death. De Frutos' dances are full of torment, brutality and passion. As Ismeme Brown writes, de Frutos 'is a poet of blood and loneliness, of agonising sexual relationships where violence and narcissism go hand in hand, and where tenderness is sought but rarely found' (2000).

The Hypochondriac Bird (which I shall refer to as *Bird*) was commissioned for Expo'98[1] who asked that de Frutos consider water in his choreography. In response de Frutos created a duet in which references to water and oceans become embodied in the colours and textures of work as a context for an exploration of pleasure, play and coupling between two men. It is within these contexts of coupling and water that *Bird* references and reworks the ballet *Swan Lake*. In the manner of an obligatory intertext[2] *Bird* uses sections of the Tchaikovsky music and small but recognisable movement quotations. These *Swan Lake* references are inserted as part of a collection of images and sounds to do with pleasure, sexuality, water and fluidity, such that the dance operates as an associative series of images whilst following the relationship between two men.

De Frutos performs the work with Jamie Watton. The two men are in stark contrast - Frutos is dark, willowy, exotic and manipulative, whilst Watton is fair, stiff and passive. De Frutos, naked under a long pale blue and white flowered skirt, has a fluid, flamboyant and significantly otherworldly quality. Watton, dressed in a white suit and blue ruffled shirt, uses small and agitated gestures, and holds himself in a stoic fashion. While they come to resemble the Swan and Prince roles from the ballet they also significantly reverse these roles to presenting a relationship that appears to be disintegrating. As the lights go up the two men are lying on the floor, upstage left. They begin by enacting a barely stylised representation of sexual intercourse - timing pelvis thrusts with the Hawaiian folk music and pressing hard into each other's bodies.

Within this first section are small gestures that are suggestive of the *Swan Lake* references that will follow. De Frutos, lying behind Watton, sends rippling waves through his raised arm. The action is immediately recognisable as a swan gesture, but it is also interwoven into the luscious movement developed by de Frutos. Later the *Swan Lake* references become more overt. Dancing to the evocative and dramatic music from the end of *Swan Lake* Act II, the dancer's heads and torsos twitch and undulate, and whilst not the delicate swans of convention the actions are clearly bird-like and they resonate with the music. De Frutos also incorporates a small shaking action of his foot forming another direct connection to the ballet. Like Odette's famous quivering beats in front of her ankle de Frutos lifts up his knee and sends a repeated pulse through to his pointed foot.

Playing, in a non-reverential fashion, with canonical images to challenge norms de Frutos, reveals *Swan Lake* as provisional and open to contestation. The ballet's potential queerness,[3] that normally remains hidden, is brought to the surface and the heterosexual contract embedded in the ballet is challenged and de-

stabilised.[4] Thereby de Frutos suggests that the ballet's representation of sexuality *per se*, and unitary heterosexuality specifically, is a fiction. This is a queer approach that highlights a world of instabilities and instability is at the heart of queerness.

Queerness – the provisional and the mutable

Just over ten years ago Eve Sedgwick traced the changing meanings of the word 'queer' in 'Queer and Now' and in doing so offers an embracing understanding of its contemporary possibilities:

> "Queer" can refer to: the open mesh of possibilities, gaps, overlaps, dissonances and resonance's, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality are made (or *can't* be made) to signify monolithically.
>
> (Sedgwick 1993: 8)

These suggestions as to the nature of queer suggest that queerness emphasises the disruptive, the fractured, and the contingent, in resistance to the 'norm' – that is to hegemonic institutions, and the practices of heterosexuality. It points towards diverse and shifting practices and identities. It also echoes Michel Foucault's call for a general economy of pleasure not based on sexual norms (Foucault 1980).

In more recent years dance scholars have begun to address the ways in which dancing bodies might intersect with queer commentary. A key example of dance writing in this field is Jane Desmond's excellent edited edition *Dancing Desires – Choreographing sexualities on and off the stage* (2001). In Desmond's introduction to this text she notes that 'how one moves, and how one moves in relation to others, constitutes a public enactment of sexuality and gender' (2001: 6). She seeks to promote a kinesthetics of sexuality; 'for with its linkage to sex, sexiness, and sexuality, dance provides a dense and fecund field for investigating how sexualities are inscribed, learned, rendered, and continually resignified through bodily actions' (Desmond, 2001: 7). I share with a number of the scholars in Desmond's text, and in this field, a concern for how a dance might be coded and interpreted queerly, and specifically how dance might register and gain efficacy in queer terms. What does queer dance look like? To what extent can queer dancing constitute a subversive act?

In *Dancing Desires* Jonathan Bollen addresses the notion of 'queer kinesthesia' and suggests that this relates to 'queer styles of moving as sexualised bodies among other sexualised bodies' (2001: 303). In his discussion of queer kinesthesia, (in the context of an ethno-aesthetic study of social dance within gay and lesbian parties in Sydney), Bollen argues that dancing queerly can 'rearticulate the regulation of gender by denaturing the link between morphology and kinesthesia' (2001: 308). He suggests that:

> The notion of queer kinesthesia is an attempt to describe how the regulation of gender may be negotiated through movement, through a marshalling of kinesthetic resources that disarticulate ways of moving from the demand for consistently gendered performance. To the extent that the regulation of gender is complicit in the regulation of sexuality, an interest and investment in the performance of queer kinesthesia may be characterised as an enacted critique, in some cases a kind of parody, of a heterosexual model of desire that operates on the logic of morphological difference.
>
> (Bollen 2001: 309)

De Frutos creates queer rifts in his dancing through his disruption of the conventional aesthetics of the male dancing body. De Frutos' own thin and muscular body is long limbed (almost disproportionate), his head is shaven, his chest is hairless and his penis dangles unrestrained. His dance exposes an awkwardness of the body (and interestingly he has commented upon his own discomfort with his body in post show discussions). Throughout *Bird* he uses his very mobile face and large lips to create facial expressions that are exaggerated as he grimaces and raises his eyebrows to play between the flirtatious and the grotesque. He also uses his arms and hands in an embellished fashion. Holding his skirt up on his hip, he lifts his hands out from his elbows to expose his wrists, making circling gestures and scooping his arms towards his body and overhead he flutters and splays his fingers.

His flamboyant use of the arms and hands are coded in excess and signify an 'effeminate' practice. Yet these gestures do not appear to reference a female physicality however – rather they are eccentric and idiosyncratic. David Gere's discussion of the heroism of effeminacy is useful here as he notes that 'effeminacy is never… a reference to the feminine. [ ] It is never equivalent to the female but it is reversed, rather, for the male rendered "not male"' (Gere 2001: 358). Importantly thereby Gere argues that 'effeminacy has

emerged as a bold strategy to resist arbitrary societal restrictions, as a 'not male' category' (2001: 359).

This type of excessive movement has also been related to camp performance and in many ways Gere's notion of effeminacy resonates with Moe Meyer's (1994) concept of camp. As part of what has been traditionally coded as a gay aesthetic, camp performance has been 'used to enact queer identity' (1994: 5) providing a form for social visibility. Using Linda Hutcheon's (1985) definition of postmodern parody,[5] Meyer suggests that when embedded with a critical function camp represents 'a suppressed and denied oppositional critique embodied in the signifying practices that processually constitute queer identities' (1994: 1). As Hutcheon (1985 & 1989) has noted however, there is always in parodic methodologies the risk of re-appropriation as that which is parodied may reassert itself through its recapitulation. Further the association of parody and camp to frivolity and trivialising means that this approach is a risky one (and I point you here to Fredric Jameson's (1993) discussion of parody and pastiche).[6] However de Frutos operates self-reflexively. He incorporates this playful camp approach but also ensures it resonates queerly by using camp as process not as form - for there is in this dance recognition of the at-playness of sexual desire. In this way de Frutos' embodiment of 'effeminate' movement codes can be seen as subversive and as queer – he avoids identity becoming fixed and maintains mutability. He performs a choreography of queerness that reveals a gap between kinaesthesia and morphology in a disruption of naturalised heteronormative formations.

Queer Surfaces – Homosexual Insertions

Bird is an erotic work and it may be useful to tease out the connections between sex, the erotic and the queer, in order to understand the nature of the erotic in this work. Sexual desire is the driving force of queer theory and the erotic can be seen as desiring in practice, for eroticism is based upon the sexual impulse. The practice of eroticism can be seen as the infinite variety of practices and representations that humans have woven around the sexual impulse (Featherstone 1999: 1).

As de Frutos takes us on a journey of erotic exploration the sexual practices between these two men is elaborated at length. Through this journey the erotic images shift from an emphasis upon surface and skin to depth and penetration, from exterior to interior. Skin, lips and hands are fore-grounded through the first half of the work as de Frutos strokes and kisses Watton's body. Dancing to Odette and Siegfried's *pas de deux* music from Act II, de Frutos choreographs a dance of kisses. In time with the music de Frutos starts to kiss Watton on the neck. Like small pecks these kisses travel down Watton's arm, becoming quick caresses at his fingers. This dance, de Frutos says, validates kissing as a movement of the same value as a lift of a leg or any other movement from more traditional dance vocabularies (in Shaw, 1999, see videography). Of course, whilst watching his dance of kisses the music reminds the viewer of the stylised romance of the ballet. De Frutos' dance whilst very different is no less seductive or delicate, but perhaps less innocent and more self-knowing in its playfulness. These images emphasise looking and touching. The pressure of lips to skin and skin to skin is to the fore such that erotic practices are placed on the surface of the body. We are invited as viewers to know de Frutos' pleasures. Flirtatious, coy and manipulative he regularly looks from Watton to us, and even whilst kissing Watton holds us in his gaze, implicating us in his sexual play. This emphasis on surface reflects the poststructuralist legacies that have construed the body as an inscribed surface. Favouring exteriorised models of corporeality the inscribed body carries socio-historical forces as if on the surface of a page. In such contexts, notes Bollen, 'action is external to the subject, and there is little sense of an interior agency' (2001: 301).

However de Frutos does not allow us to stay with surface pleasures and plunges us, in the second half *Bird,* into an enactment of penetration, as the dance becomes an extended sequence of sexual intercourse. De Frutos and Watton dance to the layered sounds of the ocean crashing against the shore, breath bubbles escaping a diver's mask, and the wind gusting interspersed with folk songs and the strains of Tchaikovsky. The lighting is low and it flickers like water rippling across the stage. The whole dance takes place on the floor as they tumble and roll, lift and fall over each other's bodies. This dance is passionate and erotically beautiful, as well as being agonisingly violent.

Through references back to the dark *Grass* (made and performed by de Frutos just one year before *Bird),* with its images of sex and blood (and therefore AIDS), *Bird* brings the relationship between the erotic and death to the fore. Whilst not as violent or direct as *Grass* the sense of disease and pain is still evident in this work. Throughout *Bird* de Frutos appears dis-

tracted by his own body, checking for signs of disease. Watton is stiff and skittish and as he performs nervous uncomfortable gestures. As they tumble and roll together in passionate embraces the atmosphere which by convention should be romantic is instead dark and morose, the bodies intertwined in a mutually destructive bond. The erotic here is unavoidably intertwined with anguish and death.[7] In a HIV/AIDS culture the associations between erotic practices and death become intense and very real. Reflecting this very tangible context the erotic practices in this work are thereby specific and non-transcendental in nature, expressing a deep-rooted interiority.

The specificity of bodies … dancing an autobiographical page

De Frutos comments, this dance is 'an autobiographical page' and, further, that within it he is 'defending his right [as a gay man] to have sex' (in Shaw, 1999, see videography). Whilst much queer theory over looks the real material body, de Frutos reinforces the importance of acknowledging the personal within political (to refrain an old feminist adage). Whilst it not desirable, or possible, to revert to a position in which sexuality is represented as a 'truth' it is also necessary to note the specificity of experience – in this case the experience of a particular gay male dancer. The risk of queer theory is that within its ever shifting and provisional approaches 'real' lives, 'real' voices, dissolve and vanish.

Critics of queer have argued that 'even if we are all composed of a myriad of sexual possibilities, of fluid, changeable forms of sexuality, nevertheless these still conform to the configurations of the two sexes … it *does* make a difference which kind of sexed body enacts the various modes of performance'' (Grosz cited in Desmond 2001: 10). These thoughts are echoed by David Halperin (1995) who argues that the difficulty of queerness is that it is 'anchored in the perilous shifting sands of non-identity, positionality, discursive reversibility, and collective self-invention' (cited in Hall 2003: 67-8).

This dance insists on an embodied queer presence and locates this within a lived (homo)sexuality. Thereby the queerness of *Bird* is located specifically in late twentieth century, western, homosexual culture. It is this particular context, and the very directness of the sexual relationship displayed, that destabilises normative associations and brings about the radical re-configuration of sexuality on stage. Queering *Swan Lake* de Frutos disputes the conventional articulation of disembodied aesthetic ideals by replacing these with an embodied and highly personal perspective. Further as a non-normative work *Bird* embodies the highly fluid and playful surface of queerness and also operates with a sense of depth and specificity. The work thereby reflects the shifting and somewhat ambiguous a sand of queer theory but this is importantly located in the reality of post AIDS intercourse. Offering himself, and the ballet, up for unromantic inspection *Bird* constitutes a site of resistance against the dead weight of conformity to normative heterosexuality as de Frutos explores pleasure and desire anew.

Endnotes

1. EXPO'98 opened in Lisbon on May 22nd and ran until September 30th, 1998. The event was an officially sanctioned world exposition, as recognized by the BIE, the Bureau International des Expositions. It was a "specialized exposition", with a specific theme, "The Oceans: A Heritage for the Future."
2. I have argued elsewhere (Midgelow, 2003) that reworkings rely on what Michael Riffaterre has described as the 'obligatory intertext' (1990: 56). That is the text(s) which the reader must know in order 'to understand a work of literature in terms of its overall significance' (Riffaterre 1990: 56). The pre-textual intertext at the source of reworkings is very real and causative. Failure to note this intertext would be to miss an overt and distinguishing feature of these dances. This is not to say however that the audience member who does not recognise the ballet intertext will be unable to make a reading of these dances – rather that these dances consciously mobilise their pre-text(s).
3. There is clearly potential queerness in the ballet in its configuration of a man's sexual desire for a bird. Whilst carefully hidden in the codes and form of ballet this aspect of the work could certainly give rise to an interesting queer reading.
4. The heterosexual contract is embedded in the ballet through what Sally Banes has described as the 'marriage plot' (1998: 5). The marriage institution is central to heterosexist frames of live-giving sexuality and is a powerful part of the continuing hegemony of heterosexual systems. The heterosexual matrix positions homosexuality as taboo, as sterile and as deviant (Case 1991).
5. Linda Hutcheon defines parody, 'in its ironic "trans-contextualisation" and inversion', as 'repetition with difference' (1985: 32). In an argument that aligns parody with metafiction she contends that parody can be seen as an overt form of intertextual practice. Parody like intertextuality is essentially a discourse between texts but parody, via its ironic quotation marks, makes 'intertextual references into something more than simply academic play or some infinite regress into textuality' (Hutcheon 1989: 95).
6. Jamesons' view leaves little room for a critical role for post-modernism arguing that in postmodernism pastiche has eclipsed parody:

   > Parody finds itself without vocation; it has lived,

> and that strange new thing pastiche comes to take its place. Pastiche is, like parody, the imitation of a peculiar mask, speech in dead language: but it is a neutral practice of such mimicry, without any of parody's ulterior motive, amputated of the satiric impulse, devoid of laughter and of any conviction.... Pastiche is thus blank parody, a statue with blind eyeballs.
>
> (Jameson 1993: 74)

7. This view of the erotic can interestingly be seen to resonate with George Bataille's concepts. For Bataille eroticism and love are associated with death, pain and anguish. Linking eroticism and sacrifice he argues that the erotic impulse tears us from ourselves, for 'if love exists at all it is, like death, a swift movement of loss within us, quickly slipping into tragedy and stopping only with death' (Bataille 1986: 239). Whilst Bataille is problematic from a feminist perspective, he offers an interesting way of viewing the erotics of Bird for in this work the two men risk of pain and death bring passion in life.

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Becomings and Belongings: Lucy Guerin's *The Ends of Things*

Melissa Blanco Borelli

What is the first thing we remember when we finish watching a piece of choreography? Is it the agile technicality of the dancing bodies? Might it be the narrative that the choreography has constructed for us? What about the extraneous material such as the costumes, the lighting, the décor? Or could it be the assumed ineffability and transcendence of the dance, the space that juxtaposes the visible and labouring bodies with the invisible flows[1] that enable the dance? I believe that we remember an amalgamation of all of the above, yet cultural practices and codes inform, structure, and ultimately define such memories. As such, dance should not be dismissed as a prima facie aesthetic, but as an art form that develops, becomes, and by extension belongs (in)to polyvalent cultural constructions. Moreover, these constructions cyclically illuminate the culture, the choreographic process, thereby multiplying the readings of the dance itself.

In her interview with Shaun McLeod, Australian dancer/choreographer Lucy Guerin shares her choreographic intentions for her work, *The Ends of Things*[2]: "He's [referring to the main male dancer/character] at a point where his isolation and cutting off from people is just starting to cause his world to disintegrate and he is losing connection with reality. [U]ltimately [the piece] relates to the end of control or reason." In another interview, this time with Sally Gardner and Elizabeth Dempster, Guerin also admits to her own existential isolation while making dances: "If I go into a studio and just start dancing around and making movement, I start getting very depressed and thinking 'Why am I here?' 'What's the meaning of life?' and I end up lying on the floor sobbing. I just get an awful feeling of meaninglessness. I don't quite know what that means."[1] How does knowing Guerin's brutal honesty and vulnerability before watching *The Ends of Things* change or affect its witnessing? Does having access to her choreographic process fix or vitrify the meaning of the dance? Will the piece be an extension of her thoughts, insecurities, and intentions or might the dance meander towards other ways of becoming? How does the process of becoming allow the choreography to be read as a form of becoming? And lastly, how am I using the verb to become?

In Elizabeth Grosz's *Volatile Bodies: Towards A Corporeal Feminism* she articulates Deleuze and Guattari's conceptualization of becoming and works at the possibility of using this model to further feminist thought. Despite her keen criticism of their phallocentrism and their universalizing of the process of becoming – because becoming is always a process, it never ends – becoming nevertheless offers a mode of thinking that broadens the discourses of subjectivity, agency, and meaning. Using the possibilities set forth by the Deleuzian concept of becoming, i.e, "the notion of the body as a discontinuous, nontotalizable series of processes, organs, flows, energies, corporeal substances and incorporeal events, speeds and durations"[2], I propose to read *The Ends of Things* not simply as a narrative about a man and his fractured relationship with reality and subsequent fall into despair, nor as the submissive acceptance of endings, but as a dance piece that posits the struggle subjects have with becoming. Guerin struggles with finding meaning for her dancing body. The dancer in her choreography struggles with maintaining his link to the real, whatever that may be. Thus becoming -- becoming through desire, becoming a body/self, and for Guerin, becoming a choreographer – proliferates, shifts, flows, and vituperatively collapses the fixity of subjects, selves, and dance.

Endings as Becomings

The piece begins with dancer Trevor Patrick lying inside a room constructed within the space of the stage. His pants are not fully off. They rest mid-calf, while his shirt drapes over his shoulders, not fully on. We witness the practice(s) of his everyday: waking up, brushing his teeth, going to the bathroom, listening to the radio, making/drinking coffee, opening/closing kitchen cabinets. While he prepares himself for his day, Ros Warby, a solitary female body, dances outside his room. As he becomes more awake or rather more conscious, two more bodies – a male and a female, those of Brett Daffy and Stephanie Lake – also begin to dance outside his room. Could they represent his heightening state of consciousness? Or do they represent the fragmented nature of his mind? These questions back us into dualities and prohibit the potentiality of his body as a materiality, as a quiddity that produces. Another alternative. What if they are not manifestations of his psychical interiority at all but rather Deleuzian intensities and flows produced and

manifested externally through/by his body?

Suddenly, the phone rings. A life insurance telemarketer asking difficult questions about existence and mortality… *the ends of things*. He stands and listens….dumbfounded, numb, pathetic. The bodies inhabiting the space beyond his four walls, dancers Ros Warby and Brett Daffy, begin a parody of a *pas de deux*, a tango of murderous gestures. Gun to the head. Choking. Knife in the back. Punches and kicks. Sinister silent laughs. Once Daffy falls to the ground, a victim of these gestures as demonstrated by Warby, Patrick moves to sit and sift through his butterfly collection.

Stephanie Lake, the other female dancer in this quartet, now dances with Daffy, a dance with slow, languorous movements filled with effleurage. Sensuality seeps into the man perusing through this butterfly collection. Behind him, a projected image of a butterfly appears. Perhaps he has a visceral fascination with these insects? Perhaps they allow him to have fantasies of metamorphosis, of leaving the present predicament of his meaningless contemplation of life for a colorful romp through the air where his body might possess a "flickering visibility?" Perhaps he can relate to being inside a cocoon? Perhaps this butterfly symbolizes his sexual desire? How does the concept of desire as represented by the butterfly play into this piece? If we choose to utilize desire as a product, "[i]nstead of opposing it to the real, instead of seeing it as a yearning, desire [becomes] an actualization, a series of practices, bringing things together or separating them, making machines, making reality,"[3] , then Patrick's reality creates externally manifested tension and discomfort. He sits stiffly, his face solemn, his mouth tight, his stillness as movements or flows waiting to happen. His desiring-machine, i.e., his body, wrestles with the incorporation of Lake's body as it flows into his own, with its encapsulated space and boundaries, and with its own interplay with being vs. becoming. The butterfly serves as an apt metaphor for his process of becoming, yet Patrick's metamorphosis works backwards. I will return to this backwards trajectory shortly.

While he sifts through the butterfly collection, Lake's movements resemble those of the butterfly as it flutters. She waves her arms, flickers her hands, she imitates the quivering of wings. As she dances he gradually shows discomfort. His clothes are uncomfortable. His yearning to escape is uncomfortable. Being is uncomfortable. Desire is also uncomfortable. A volatile moment where the possibility of becoming could emerge. Yet, he appears afraid of his own becoming, of his own transformation. He returns to the supine position where he began this tableau. Pants return to their original place, shirt is half-removed. His body lies still, albeit still producing things. Images continue to project behind him. The other bodies surreptitiously creep into his space.

Patrick's body, in its desire to dismantle itself, to "empty itself," viz., to become, as a result of its desire, evokes the Deleuzian body-without-organs, "a body populated by multiplicities,"[4] a man-becoming-pupa. In producing this singular, newly conceptualized "subject," Patrick's body contests the notion of identity as a component of psychical interiorities, desire as lack, and a predetermined state of being. Additionally, his man-becoming-pupa troubles the linear progression of change and causality. Rather than work from the biological postulation that pupa moves to cocoon moves to butterfly, the man-becoming-pupa reverses teleological becoming and highlights its process as just that, a process that constantly proceeds, irrespective of how it does so. He never achieves butterfly-ness. The state of transcendence that being a butterfly represents is thwarted. However, the productivity of his desire to become butterfly enables him to become nonetheless.

The dance continues.

A second "reality" begins.

This time his cocoon is invaded. Warby, Daffy, and Lake enter and disturb the (re)practice of his everyday. That is, while he (re)does the movements and blockings from the first section, they control his actions. He is not the agent of his body. They mobilize his body for him. A combination of "formal classic lines with loose-limbed, flung movement"[5] flows inside his cocoon. They literally are "under [his] skin" as the classic tune that plays during this section asserts. Linkages. Fragments. Flows inside and out. They work/dance together. Their insistence paired with his resistance. Again, he is uncomfortable. He is being ignored in his own space. He tries to have some (sexual) contact with Lake, but his advances are prevented by Daffy. His struggle with these intensities and flows, these bodies in his space conclude when he resumes his opening position. He lies down again, this time removing the shirts and the pants.

Dismantling. Everything seems to fall apart. Patrick tries to occupy the other dancers' negative spaces. His endeavor to reunite with these bodies fails. His flows begin to subside. He returns to where his cocoon used to be, but Lake has taken over that space. They move around him, occupying and measuring his

space. Is there room for him? Can his body still be part of the space? Can he still create assemblages, linkages, or flows with these other bodies if they have already facilitated his becoming-pupa? The internal flows of his mind, his inner desires, fears, and psychic dispositions enable the dance to be read as a product of his desire. When this desire can no longer produce, or at least, when his body's flows, ebbs, and intensities settle, his body becomes a Deleuzian empty Body-"with"-Organs. Theorized as a body which all bodies aspire to, the Body-without-Organs becomes empty when it is "evacuated of its intensities and forces"[6]. Nothing can flow inside the empty BwO because it has filled up. In the case of *The Ends of Things*, Patrick's body has filled with its becoming-pupa, thus the flows and intensities, which enabled the becoming-pupa, have stopped. This man-becoming-pupa may multiply and become something else because becoming is not a permanence but rather allows other becomings, in this case a possible *Ends of Things*, *Part II*. For now, this becoming has happened, and the "BwO has ceased to flow….. it empties itself too quickly, disarrays itself too much, so that it closes in on itself, unable to transmit its intensities differently"[7]. The dancers are frozen. They cease to move. His becoming-pupa, his metamorphosis into an empty body-"with"-organs, a body departing from its capability as a desiring machine, has stopped the intensities and flows. He begins to leave the stage, waving good-bye. Desire no longer produces. His consciousness has petrified. He waves good-bye to it, and by extension to us, the audience. His hesitant waves linger as his body moves further and further upstage, eventually disappearing into the darkness while Warby, Daffy, and Lake remain frozen, stuck in one pose, unable to flow without (t)his body.

Becomings as Belongings

How does this danced becoming relate to the concept of belonging? That is, if we desire to become something, what is the catalyst for that becoming? What do we want our becoming to be relevant to? Where can becoming go? As Deleuze and Guattari position identity as a process of becoming, Elspeth Probyn suggests that identity is more appropriately called belonging, since this term encapsulates the material processes involved with identity construction. She argues for an insistence on the surface nature of belonging since it is at the surface where desire produces, where desiring bodies come into contact and create the social "reality" to which they may (not) wish to belong. Exploring this theme of belonging within the context of *The Ends of Things*, I hope to use Probyn's postulations as possible methods for tracing the choreography, Trevor Patrick's characters attempts at both becoming and belonging, and Lucy Guerin's role as a choreographer trying to both become and belong within the dance world as well. Additionally, by juxtaposing becoming and belonging within the piece, especially in the character performed by Trevor Patrick, I want to suggest that a body-becoming escapes being a body-belonging. In other words, in attempts to become (e.g., subjects, individuals, or masculine as in Patrick's case), we disengage from belonging, perhaps even forced to continually become in order to belong. If Probyn's argument relies on surfaces belongings that begin with specificities such as race, class, gender, and sexuality and these specificities then proceed towards opportunities for individuation that then produce singularity, my reading of Guerin's choreography counters these surface belongings in favor of Patrick's becoming. As he shifts from being a man --a culturally constructed concept of what man-ness should be-- to a man-becoming-pupa –a man producing a new sense of selfhood from his desires--, his ability to belong to the choreographed environment, and by extension to the social that defines masculinity, is thwarted by his individuation. Of course, Probyn's idea of surface belongings calls for a radical transformation of the social as we currently understand it, yet *The Ends of Things* ends up being created, danced, and ultimately viewed through these social codes that Probyn recommends we reconsider. Thus, Patrick's becoming and subsequent failure at belonging highlight how one's becoming, i.e., one's interpellation into the social, or belonging into the social risks failure, isolation, and possibly death. Interestingly enough, it was a friend's death that led to the inspiration of this piece for Guerin.

Patrick's attempts mirror our own attempts at belonging, and occasionally they might be fruitless, but these failures at belonging only produce changes, different desires, and other connections in order to try to belong. Belonging implies complex positionalities that extend past mere mimicked or parodied actions. Thus, the social atmosphere that Warby, Lake, and Daffy create stands for a microcosm of the different situations where the desire to belong beyond specificity plays out. Once the walls come down, Patrick's character is faced with the dilemma of belonging. His becoming other does not necessarily imply becoming like them, that is, the other dancers, but becoming a different conceptualization of the individual within the

social. Patrick becomes a man-becoming-pupa, a drastically different conception of white middle-class[8] masculinity as is first represented in the beginning of the piece, while his fellow dancers represent the static social environment that possessed his pre-becoming body. He chooses to depart, not necessarily because he doesn't belong, but because his becoming has shifted his ability to belong in the way he might have previously. The social as represented by the space of the stage and the petrified bodies must change, according to Probyn, if he is to belong, or, he will have to initiate another attempt at belonging through a different kind of becoming. In these complex negotiations between all those "wanting to become" and "wanting to belong"[9], Guerin's choreography has indirectly shown not just the *Ends of Things* as an end of control or reason, but the ends, or at least possible end of the social and its ability to include "becoming-others," the ends of a socially constructed and constricting masculinity, and lastly, the ends of consciousness or life not only represented by Patrick's farewell to the stage, audience, and dancers, but also influenced by the suicide of Guerin's friend, Jack McAdam. Is the only way to escape from the confines of the social through death? Or, in a more optimistic tone, do our becomings symbolize little deaths of our old selves as we labor to produce and become new selves that can somehow belong? Guerin's choreography strategically corners her audience into confronting these perennial problems of postmodern[10] identity, and the *Ends of Things* is definitely not the first piece of choreography to deal with the themes of death, identity, or the role of the social and its impact on individuals. For example, Bill T. Jones' *Still/Here* (1994) alludes to his relationship with his collaborator/lover Arnie Zane and his death from AIDS although the publicity material states that the work came from Jones' "Survival Workshops" where he interviewed people across the United States who were facing life-threatening illnesses. Other pieces by Jones' specifically *Uncle Tom's Cabin/The Promised Land* and his *D-Man in the Waters* touch upon the theme of AIDS and death where the latter honors one of his company's dancers, Damon Acquavello who succumbed to AIDS in 1990, while the former corners the audience into thinking about their views, acceptance, and tolerance towards AIDS, homosexuals, and religion. *Uncle Tom's Cabin/The Promised Land*, like the *Ends of Things*, also toys with themes of masculinity especially when Jones has one of his male dancers, dressed as woman, claim "Ain't I a woman too?" after several actual women have danced to the proto-feminist declarations of African-American writer Sojourner Truth. *The Ends of Things* and *Uncle Tom's Cabin/The Promised Land* problematize the conceptualization of masculinity and demand – albeit through humor—that their audiences ponder about the threats to a socially constructed masculinity and the options available to resist, change, or accept its limitations. While *Still/Here* and *D-Man in the Waters* resound with a celebratory notion of life despite the atrocities of illness and death, Guerin's *Ends of Things* does not blatantly honor life – *her sense of irony gets in the way by how she characterizes her main character's life as nothing short of mundane and pathetic; would you want his life?* However, in its concluding moments, when Patrick's body is the only one capable of moving and continuing off the stage while the other bodies stand there, listless, she offers a glimpse of how the *Ends of Things* is not an end, but again, possible beginnings (of life, personhood, even dance) in a different form. Might she be trying to remove the stigma associated with death by having Patrick's harmless and shy good-bye wave mask the violence of Jack McAdam's suicide? This question arises once *The Ends of Things* enters into a comparison with other dance pieces, demonstrating how dance can contribute to social discourse.

Guerin's work lies in the interstices between becoming and belonging and mirrors her position as an Australian choreographer. Her choreography must *become* dance in order to *belong* into the greater (Australian/modern) dance world where it will continually *become* dance again through words in written reviews, viewings, audience memory, and other performances. These in-between spaces of becoming and belonging that her choreography questions thus generate new possibilities for the re-conceptualization of dance as a theoretical mode of inquiry.

Endnotes

1. By flows I mean the Deleuzian definition.
2. Presented in 2000 in Australia.
3. Sally Gardner and Elizabeth Dempster, "Interview with Lucy Guerin." *Writings on Dance Sixteen*
4. Elizabeth Grosz. *Volatile Bodies: Towards a Corporeal Feminism*. (Bloomington: Indiana University Press, 1994), 164.
5. Ibid., 165.
6. Deleuze and Guattari qtd. in Grosz, 168.
7. Shaun MacLeod. "Interview with Lucy Guerin."*Writings on Dance Eight.*
8. Grosz, 170.
9. Ibid., 171.

10. I've coded it as middle-class because of the type of phone call he receives, his clothes, and the butterfly collection. Additionally, the venue assumes a middle-class, artistically inclined audience given the cost of admission, the access to knowledge of and interest in Western theatrical art dance.
11. Elspeth Probyn. *Outside Belongings*. (London & New York: Routledge, 1990), 19.
12. My use of the term postmodern is a simple reference to genealogy.

Beyond the Marley: Theorizing Ballet Studio Spaces as Spheres Not Mirrors

Jill Nunes Jensen

My initial thoughts about the relationship between dance and space were completely tangible. If I wanted to examine the role of space in dance history, it seemed only logical to this ballet-trained body, the place to start was the studio. Consequently, this paper invites the audience to *move*, and explore their own conceptualizations of dance and space. Beginning in a Los Angeles ballet studio, where the logistics of the dancing space can be queried, this essay takes issue with the idea that space, unlike time, is often relegated to serve as contemporary dance history's mis-en-scène. Questions will be posed, not only to theorists and historians, but also a ballet teacher, so that the mirrors enclosing the dancing space might reflect a more nuanced analysis of contemporary ballet than has yet to be inculcated in dance historiography. Treating the studio as encompassing, instead of a neutral backdrop for the protocol of the class, positions the ballet space as an active element in the dancer's development that is fundamental to present-day dance scholarship.[1]

In the ballet studio, how space is used, or left unused, can be highly problematic. I did not really come to understand the magnitude of this until I began taking "professional" classes in the Los Angeles area. It seemed almost a daily occurrence for someone to recklessly jeté into another, for the teacher to have to stop a group of fifteen dancers and explain that was just too many to chaîné across the floor together, or to coerce those in the back to move forward. I started to think about this often; how did I learn and incept these unwritten spatial rules and why were these dancing bodies not afforded the same information? Obviously the participants in this Saturday morning class are not professional dancers, but they know the movements, vocabulary, and have a sufficient sense of musicality—so why was spatial awareness left behind? I decided to simply ask the teacher--someone who still has a professional ballet career himself--what his thoughts were on the situation, since he did not appear nearly as bothered by it as those taking the class. To him, I asked why some people who study ballet and comprehend the technical steps, never master the unwritten spatial organization that is so crucial to the practice? He replied:

> It's something that has to be learned, even if not formally taught. Dancers usually learn that aspect of dancing when training as young students. Teachers usually place students in rows and groups for each combination, and maintaining spatial consistency is part of the learning process. It's usually dancers who have had no serious structured training in their youth, and/or who have never had much performing experience, who lack a sense of spatial orientation as adults. Most dancers who have trained all their life, and who have danced professionally, take that aspect of dance for granted--it's like second nature
>
> (Reid Olson, personal interview 5/04).

This paper deconstructs that very "second natureness" of the ballet studio to position the role of space as primary. Viewing contemporary dance history spherically rather than linearly, this paper re-focuses territories disparately marked for dance OR history, in a way that speaks to the connections between dancers and scholars. Extending the scope of the studio through a series five vignettes, its visible, visceral, and valuable characteristics will be illuminated. Putting together the poststructuralist theories of Michel Foucault and Edward Soja, both of whom suggest space should not be considered in opposition to time but as a network of power through which cultural processes occur, with Marxian notions of commodity fetishism and the crucial function experience plays in the works of Walter Benjamin, Michel de Certeau and Joan Scott, this paper investigates how ballet dancers negotiate space, and how such negotiations are made manifest. Discussing how dancers' subjectivities are formed through the space itself, I also engage Valerie Briginshaw and Elizabeth Grosz, whose respective works locate agency by rendering the body-as-material. In sum, I suggest the time has come to critically explore the dance studio as an instrument through which the practice of ballet has been both sustained and altered throughout dance history. In light of this,

it will be shown that dancers, both their subjectivities and their physically disciplined bodies, are formed *through* the multifaceted dancing space. The routine of discipline and the spatial negotiations dancers embody are not easily translated outside of this specialized space, and as a result, analyzes of ballet consistently reify its patriarchal underpinnings. Therefore, to reflect the shifting image of today's ballet bodies, this paper urges twenty-first century dance historians to look beyond what happens on the studio floor.

Part I: Reflections on the Visible Space

It is particularly interesting to consider the dance studio space due to the fact that it is *so* limited. To gain access, one must be a dancer participating in a class in progress-even other professionals who happen to walk by will not typically enter the room without transgressing a tacit rule. Because of this closed atmosphere, the only opportunity to see ballet is at the time of a performance; ostensibly, this allows few people to understand what happens in the studio, and given that, it is not surprising that the usual "outside" perception of ballet is one of mastery and perfection. It is not my intention to *pointe* this out because ballet dancers do not get enough credit for their hard work—though what I do hope to confuse is the way that the dancing space prefigures every facet of the dancer's training. In other words, to probe what it is about the dance studio space, that eventually makes a dancer a *dancer*, and how those aspects might be explored in writing.

Though the ballet barre is memorized corporeally, it is just as important for dancers to become skilled at understanding the space in which they dance. Part of the technique is to foresee whether or not an extra jump can be added to the end of a combination, or just how many turns can be done before the next group comes waltzing onto the floor. These spatial negotiations are crucial because they put a tangible value on space, and a, to quote Marx, "surplus value" on the knowledge that comes from learning how to dance in a new space. Moreover, once a dancer recognizes the parameters of the space, she can then utilize that knowledge in future classes. As mentioned, this paper co-opts a ballet class in Los Angeles as its literal grounds for analysis. Firstly though, it must be said that this studio, only open for two years, has been embroiled in "space" controversies since day one. The room is fairly small for a ballet class of about thirty adult dancers, the floor is wooden and extremely slippery in spots, and thirdly, there are no windows. Although it is a relatively new building, the more advanced dancers complain it does not have right "feel" to it--that it lacks artistry, that it is too clinical, too nice and too clean. Nevertheless, dancers continue to come for a myriad of reasons. Some attend for the exercise and physical activity, others because it is their time to connect with friends and acquaintances, some are working dancers who take the class before rehearsals, and still others attend to hear the extremely capable accompanist; yet whatever the reason, this ballet class persists because these individuals consider dancing to be a part of what they do and who they are. In short, ballet has played an instrumental part in constituting their subjectivities.

As mentioned earlier, Michel Foucault philosophizes about space in his work. In this way, space is yet another form of *power*, and the way in which people design space has a great deal to do with solidifying power relations and hegemonic structures. In discussion with Paul Rabinow, Foucault suggests, "Space is fundamental in any form of communcal life; space is fundamental in any exercise of power," but is careful to clarify that when anything is studied the most crucial aspects are often the interconnections (During, 1993: 140-41). For this reason, Foucault and others like Edward Soja do not purport that inquiries of and about space should replace chronicles or histories proper, but rather that a "triple dialectic of space, time, and social being" is a more fruitful means of investigation (During, 1993: 114). Accordingly, histories would be generated that do not prioritize chronology, but the ways space, time, and individuals are constantly in motion.

Part II: This Space Stinks

Though discussions of the dance studio are sparse in critical texts, certain aspects are NEVER mentioned; for instance, the smell and feel of the room. As Western society has made the sense of smell unmentionable, many are led to the false assumption that the ballet studio is just as pristine as the primas on stage. Perhaps this erasure is not that significant; nevertheless, I feel that such absences are all the more relevant to the discussion of the balletic space. So, yeah, ballerinas sweat, but what does this help us to understand about ballet? Many practitioners would admonish me, asserting that bringing to light these "behind the scenes" elements conspires to ruin the essence of the dance by uncovering that which is purposefully covered up on stage. In response, I offer this counterpoint: dancing is not synonymous with the dancer;

rather dancing is a system of events, a process, and an embodied practice.

Trying to find innovation within the dancing space is a challenge. Unlike the diversity found in more and more choreographic repertoires, ballet class settings are remarkably similar. Thus it is not the specificity of one particular ballet studio that effects the dancer's development, but rather the specificity that is the studio. This is to say, the space recognizable as a dance studio has barres, wooden, linoleum, or Marley floor coverings, a piano shoved to the outermost corner of the room, and, of course, mirrors. The uniformity of these spaces, regardless of genre, is an overt act of disciplining the environment itself, but also in maintaining ballet's position as artistic hegemon. Arranging the space so that dancers understand their role in relation to the instructor of the class structure is an authoritarian act, and positioning the teacher and mirror in the front of the class is another means of enacting regulations on the space and its participants. In this way, the teacher's prominence is very clearly defined, as are the dancers, centered, under his or her tight surveillance, and the accompanist teetering on the verge of erasure altogether in the studio's outermost corner.

Part III: Capitalizing Upon this Valuable Space

Karl Marx's *Capital* uses a great deal of page space to discover how and why the capitalist/wage-laborer relation functions so effortlessly in theory, yet relentlessly in practice. Lamenting the craft of the artisan, and the subsistence farmer, it is likely that Marx would agree the dancing space is just the next thing to become commodified as capital. In this fashion, ballet studios are in every small town, selling something to a whole bunch of people who are more than willing to buy "it." This being said, those who consider "it" a valuable commodity, are clearly buying ballet. Although the ballet studio is the place wherein the dancers *work*, it is not accessed without substantial cost. To participate in a ninety minute class, a dancer is likely to pay anywhere from nine to twenty dollars, depending upon the teacher and schools' reputations, the geographic location and their status as a dancer--most open ballet classes offer a discounted rate for "professionals," that is easily obtained if one appears to know what they are doing. In view of this, and due to the fact that it is not really feasible for a ballet dancer to practice in a space outside of the studio, she is then forced to come up with money for daily classes. Keep in mind; most professional dancers pay for their own classes unless they are contracted full time by a major ballet company, and even then, the dancers themselves are financially responsible for classes during all hiatuses and vacations. Ultimately the studio space forces the dancers to become complicit in ballet's commodification if they wish to continue their training.

Part IV: Dancing Through Space

In *The Practice of Everyday Life*, Michel de Certeau highlights the specificities of space and place. To simplify his theorizations for the sake of time and clarity, "space" allows more mobility, and is potentially more diverse, while "place" is fixed and conceptualized as a destination. For de Certeau, Foucauldian philosophies do not really *explore* space; instead, they merely replicate alternative power structures and techniques of oppression. In order to rectify this, and allocate agency in the form of the individual viewer and experiencer of space, de Certeau introduces the notion of the *flâneur* as one who embodies and interprets space as "a practiced place" (1998: 96). And it is in this way that I posit the ballet studio as both a "practiced" and "mobile" place. Of course de Certeau is not alone in his consideration of space and place, in fact as Edward Casey suggests in *The Fate of Place*, philosophers from Plato to Kant to Irigaray have re-invented these constructions throughout history; substantiating the idea put forth in this paper that dance practices and techniques must also be viewed with flexibility.

According to Walter Benjamin, within the interior spaces of architecture reside trace elements of its occupants (Colomina, 1992: 74). Yet what happens in the reverse scenario, when the occupants become manifestations of the space? What trace elements of the studio reside in its dancing bodies and how do those dictate the historical narratives of those bodies? How can the studio be written as a space where ballet's technique and sensibilities are embodied? According to Joan Scott, making experience visible, in this case discussing only the dancing, is not enough to understand how it is comprised. Subsequently, to use a phenomenological methodology, she asserts theorists need to simultaneously historicize it, as well as the identities it renders; in this way one is not focused on an individuals' experience, but on the way "subjects are constituted through experience" (Scott, 1992: 26). Interjecting the familiarity of the dancer in the dancing space does not force dance histories to be usurped by biographical narratives, but rather it enables the entirety of the practice to be made manifest.

Part V: Embodying Space as Subjectivity

Valerie Briginshaw's *Dance, Space and Subjectivity* problematizes the fixity of traditional notions of subjectivity through the dancing body. Re-reading postmodern dances that have concerns of subjectivity at their very hearts, Briginshaw muddies the boundaries between the bodily and dancing spaces. In this way, I too situate dancing bodies as both producers and recipients of subjectivity as derived vis-à-vis the practice of ballet. As Briginshaw feels this is an opportune moment to contemplate the negotiations of postmodern dancers, I think it is time to do the same with ballet bodies. Even though they are still perceived as barely more than sylphs, today's contemporary ballerinas are elongating the technique to its fullest, and ballet histories must reflect more than what is being done on stage, in order to contextualize its practitioners. Understanding the body as a "sociocultural artifact" Elizabeth Grosz's work situates a body as not just a product of itself but also its milieu. Transposing her logic from city to studio, this essay also interprets bodies as derivative from their surroundings, making evident the fact that ballet dancers are not merely products of a technique.

Throughout this paper, I have argued that what is learned within the construction of the ballet studio, in both literal and signified senses, is instrumental in the development of a dancer. Creating dance histories that acknowledge the effects of context on the practice are becoming increasingly prevalent, however, such efforts must continue to be conscious of the dancing space as well. Turning toward the studio, rather than away from it, might just rotate dance scholarship in a new direction: one in which the dancers' movements can speak volumes.

Endnotes

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Exploring Ashton's Stravinsky Dances: How Research can Inform Today's Dancers

Geraldine Morris

This paper is part of an on-going project which I am undertaking in conjunction with Stephanie Jordan. It was funded by the AHRB and a major part involves making a research video in which we analyse Ashton's dance and music styles in his Stravinsky ballets.

Stravinsky is generally regarded as the quintessential dance composer of the twentieth century; yet, Ashton choreographed only four Stravinsky works, considerably less than many of his compatriots. Despite this scarcity, the works are highly significant, not least because they are representative of his overall approach to choreography while quietly challenging ballet's norms. There are two multi-media works, one plot-less work and one purely narrative work. Of these only one remains in the repertory: *Scènes de ballet*, first performed in 1948. Yet the other three works are in their own way equally remarkable and two are not lost. Indeed, *Le Rossignol* (1981) has just been revived at the Metropolitan Opera House in New York and there is a film of *Persephone* (1961), albeit without music, but with enough information on the piano score to enable a revival. Of *Le baiser de la fée*, first choreographed in 1935, only the Bride's solo and Friend's dance, both from scene iii, remain. The solo is recorded in notation and on film from a Royal Academy of Dance conference and there is a film of Fonteyn, who first danced the Bride, teaching the piece to a Panamanian dancer. There is too a film of the Friend's dance. Despite the absence of a complete *Baiser*, there is enough material to give a strong impression of Ashton's early work with Fonteyn. Besides, it was his first choreographic encounter with Stravinsky's music and demonstrates a sophisticated interaction with the music.

These four ballets are also notable because they reveal the different ways in which Ashton used the danse d'ecole, some of which is particularly innovative. As a source for examining Ashton's work in general, they not only indicate his fascination with dance movement but also his use of narrative as a stimulus for exploiting the danse d'ecole rather than as a vehicle for story telling (Ashton in Sorell, 1992). Writing in the 1940s he commented that he had constantly tried to make ballet independent of literary and pictorial motives (Ashton in Sorell, 1992) and these four works**,** despite three having a narrative framework, illustrate the point.

The focus on dance movement as opposed to character does not mean that Ashton's work is devoid of humanness. Indeed his characters are often flawed and profoundly human and critics are generally agreed on the compassionate nature of his work, though Edwin Denby perceptively notes that it is both intimate and ironic (1986, 426 see too Leeper, 1944, 21). Ashton, himself, believed that dance had the capacity to 'express a thousand degrees and facets of emotion' (in Sorrell, 1992, 33). In other words, stripped of narrative, movement has the power to communicate strong feeling. Certainly story telling was not the reason he chose to use the *Baiser* music. Writing of the work in 1935 (in Vaughan, 124), he claimed that he would not allow the story to get in the way of the dancing but would be guided entirely by the 'character and style of the music' and had no intention of treating the narrative realistically.

The methodology for examining the style is drawn from a range of disciplines but based mainly on the work of the following

1. Richard Wollheim (1987) Graham McFee (1992) suggest that style can be discerned from the choreographer's employment or rejection of the conventions and codes of the genre
2. Leonard Meyer (1989) Douglas Hofstadter (1997): Meyer that style is a replication of patterning that results from choices made within some sort of constraint. Hofstadter: That patterns of recurring changes made to an established code constitutes stylistic features.
3. This formula allowed me to examine the Legacy Ashton drew on; Pavlova, Duncan, Nijinska
4. use of classroom steps
5. his own training

This is the basis on which I now examine the Ashton/Stravinsky material. It might be reckless to suggest a precise Ashton/Stravinsky style, but there are certain significant features which have become apparent. All four works have in varying degrees a

greater abundance of goal-orientated movement, movement in which the strong accent comes at the end as opposed to the beginning and the dance phrases tend to be shorter more staccato. This, particularly in *Scènes*, creates a slightly cinematic impression as though the dance comprised a series of flickering stills. Yet Ashton is more often described as a lyrical dance maker (Vaughan, 1996**)** so this kind of dynamic is unusual. In much of his other work, the arms are more liquid, flowing and linger in the space and he favoured phra**ses** in which pauses were hardly perceptible: so the end of one movement becomes the start of another, often delaying the slight pause between phrases until the end of a group of phrases.

Although I would like to discuss all the pieces, in the allotted time, I only deal with one of the works in detail and have chosen the Bride's variation from *Baiser*, made in 1935. I selected this piece partly because it presents a useful resumé of Ashton/ Stravinsky features and partly because it was his first work for Fonteyn. Since we are also showing in our video George Balanchine's first treatment of the same dance made in 1937 and that of Kenneth MacMillan, from 1960, this choice allows me briefly to refer to their versions.

Musically the solo in *Baiser* can be divided into an ABCA structure. These are not equal divisions but indicate marked changes and repetitions in the music. Unlike either Balanchine or MacMillan, Ashton starts the dance during the musical introduction and the dance ends without any sense of climax. Only Balanchine's 1937 version also does this. Ashton's opening A section is characterised by swirling patterns in the upper body and an abundance of *arabesques* in the lower. The dance begins with the dancer performing low spiky *posés arabesques* in which the arms curve over the head and around the body in great loops, creating a contrasting dynamic between the upper and lower body. This group of phrases is immediately followed by a deep, bending *renversé* in which the arms again curl around the body. Then Ashton abruptly changes the dynamic by introducing a series of five strongly accented *arabesques.* These are rapid and the arm moves from over the head to a shoulder height position and the leg from a brief *attitude* to *arabesque* with the emphasis strongly on the finishing *plié.* The demands initially made on the upper body continue for several phrases alternating between ornate, swirling spatial patterns and abrupt clearly defined body designs.

Ashton also exploits the *arabesques*, which change in each phrase group. The accent of the *posé* in the introductory group is diluted by the whirling arms but emphasised in the second group by the downward thrust of the arm and use of the head. In the third group the accent is again changed and reverses the *attitude arabesque* action of the previous phrase group. In these, the accent occurs on the *piqué* of the small *ballonnée composé* which ends in a low *arabesque.* But the *piqué* to *arabesque* is further emphasised by the use of the head and eyes drawing the observer's eye upwards as it perceives the accent and this action contrasts with the downward thrust of the previous phrase group. This opening A section shows a really interesting approach to rhythm with its constantly shifting dynamics.

Later in the B section, he introduces a quick jumped *arabesque* and, in C, a hopping circle in *arabesque.* An important characteristic of the first A section is the light but impactive movement. In her rehearsal in Panama, Fonteyn makes a point of emphasising these contrasting accents, though ultimately it is up to the dancer to bring out these elements of light and shade.

During the B section these percussive patterns subside and the final phrases before C have the more lyrical quality of other Ashton dances. This is achieved by linking the steps in such a way that the ending *plié* is also the start of the next step. The C group of phrases returns initially to the more percussive movement in the lower body but these percussive elements are briefly interrupted by a repeat of the lyrical *chassé* phrase before returning to the A section of the dance. Uncharacteristically for Ashton, in the majority of this dance there is no sense, in the movement, of continuation into the space. In other words, the movement doesn't extend into the space but ends abruptly with the completion of each movement. This makes the eyes the main source of projection and demonstrates the centrality of eyes in Ashton's dances. He always insisted that eyes are the key to great dancing and equally, of course, they can be used effectively to highlight the theatricality of the dances (Doob, 1978).

Choreographically, this is a tightly constructed piece. Ashton uses a limited pool of danse d'ecole steps mainly confined to small footwork but greatly enhanced by an active upper body so that the observer has constantly to alter her focus. Ashton also slips in off-balance movements, such as the *renversé* and a *coupé jeté en tournant* and these circular sweeping movements are uncharacteristically, as far as the class-

room is concerned, clustered together with sharp footwork. Spatially too, this is an elaborate dance. Ashton not only creates a highly activated space around the body but also employs intricate floor patterns that shift restlessly back and forth forcing the dancer constantly to alter her focus. Only once does a group of phrases continue in the same direction. This combination of footwork and spatially active material gives the dance a light even frivolous appearance and it certainly doesn't appear to have the gravitas of dances which are perceived to be technically demanding or even simply spectacular. Yet, the perception that the dance is inconsequential is highly deceptive since it requires not just intense concentration on the part of the dancer but also exceptional mobility and technical control.

The dancer must also be proficient in both a legato and more pizzicato style of dance. Ashton (in Margot Fonteyn, 1989) described it as a dance that required 'attack and sharpness, which Margot didn't have' but when she rehearsed it in 1988 it was these percussive, emphatic qualities she sought to emphasise. According to William Chappell (1950, 23) Fonteyn acquired a dual quality a little later, combining an ability to move smoothly with an aptitude for light, allegro speed. Chappell was writing in 1950, so she must have adapted her movement to cope with the demands made by Ashton's choreography. She had no outstanding or spectacular technical skills but could tackle most choreography with comparative ease. She never appeared fazed by a work and seemed equally at home in Petipa or Roland Petit. Ashton was able to draw on this versatility which gave him adequate scope for invention and it is these qualities and abilities that make it hard for today's dancers to accommodate. Nevertheless the dancers with whom Ashton choreographed form an aspect of his style and dancers now need to feed this knowledge into their interpretations. MacMillan's use of the music is quite different. His solo is much more lyrical and sweeps around the stage in circles of varying sizes. It also uses more rubato and this softens the staccato effect of the music making you hear it as a more lyrical piece. Balanchine's is more symmetrical then either Ashton or MacMillan, phrases occur to right and left and it uses ballet steps which are closer to their classroom versions.

Elements of *Baiser* reappear in *Scènes de ballet*, the other Stravinsky work Ashton made with Fonteyn. In the latter work, the Ballerina's first solo, demands diamond sharp precision, while the second requires a more fluid style in the upper body. Indeed, as Antoinette Sibley points out the dancer has to push the movement into the space as though pushing through treacle (2004, *Ashton to Stravinsky*)

I would be reluctant to suggest that there is a precise Ashton/Stravinsky style, it's limiting and dependent on a dancer's performance/interpretation, but it is evident that the choice of movement and dynamic is greatly affected by the music. Stephanie Jordan notes that Ashton uses characteristic syncopation and upbeat rhythmic phrasing but unsurprisingly has to adjust his phrases to cope with Stravinsky's sudden alterations of time signature (video 2004). For instance, the introduction of a ¾ rhythm at one point in *Baiser* is recognised by Ashton with three count step phrases. So although Ashton didn't read a score, his ear clearly picked up these metric variations, or someone else highlighted this for him, or perhaps he asked a musician.

Both *Baiser* and the other works pose several problems for today's dancers. For instance, we have been extremely lucky in having access to a number of Royal Ballet Company archive recordings of *Scènes de ballet* ranging from 1958 to the present day. These show considerable variation in movement style and interpretation of the music. Early productions tend to favour faster tempi resulting in movement which is much more clipped and less luxurious than we are used to today. There is as much as six minutes difference between early and late performances of *Scènes*, and this is due more to change in movement style than to conductor. Today's dancers are encouraged to feel comfortable in each position, or pose, leading generally to a much more languorous style of performance but these ballets demand attack. One way to achieve this is to return to the earlier brisker tempi. This forces dancers to curtail the movement and requires them to change the way in which they perceive ballet steps. Even the apparently adagio movement in the solo in *Rossignol* requires the dancer to move at a faster tempo than is comfortable. Ashton dance movement also demands a more pliant upper body. Yet, the main emphasis today is on the legs and feet and the upper body plays a less prominent role in the training. It is these features of the movement of an earlier age with which today's dancers have to engage and this requires the dancer to let go some technical achievements in order to accommodate the speed and fluency of Ashton's style.

There are equally difficult problems to be overcome with the music as not all dancers hear the music in the same way as Ashton. Jordan deals with this in

detail in the video and I shall not discuss it here. But Ashton's use of music is as much part of his style as his movement. Equally, understanding his musical style gives the dancer the light and shade that the movement style demands.

Before concluding I would like to deal briefly with the two other lesser known works *Persephone* and L*e Rossignol*. These pose different challenges for the dancer not least because they form part of Ashton's mixed media works. *Persephone* has both sung and orchestral music and requires the character Persephone to speak verse while in *Le Rossignol*, in John Dexter's production, the two dancers, the Fisherman and the Nightingale, serve as the main pivot of the opera with the opera revolving around the dance, so it is not simply an opera ballet in the conventional sense. The dancers have singing counterparts who sing from a rostrum in the orchestra pit. It may surprise many to discover that this kind of mixed media work forms a substantial element of Ashton's choreographic output. At least a tenth of his dances comprise mixed media works and that sum excludes his work for the commercial theatre and films.

Of Ashton's *Persephone* there remains a film made at a stage call but it has lost its accompanying sound line. The piano score, however, has very detailed instructions which could have been added later by a rehearsal director. Monica Mason is one of the dancers still left from the first production and she was helpful when it came to reconstructing the Friends' dance and while her memory of the steps wasn't perfect, she did have clear notions of the style.

In many ways, the 'Friends' dance, which comes early in Act I of *Persephone*, shows very clearly the influence of Nijinska, in particular in *Les Biches*, which was originally also a multi-media work. It makes reference to the dance movement of the androgynous Blue dancer, La Garçonne, although in a more two dimensional way. The movement is choppy and staccato and once again, in this particular dance, demands speed and precision from the dancers. For reasons of video time, I confined myself to Persephone's dance with the five Friends, but Jordan also explored sections of Scene II and the shades. These short extracts show Ashton abandoning 'steps' and making complex (at least to learn) dance patterns involving different contrasting actions in the upper and lower bodies. Elsewhere, I have described this as polyrhythmic, a reflection perhaps of his work for the commercial theatre with Buddy Bradley (Morris, 2000 and Vallis Hill, 1992). The full effect of the group is inevitably slightly diminished on the video, we have only two and three dancers, but the video does show the movement in isolation and allows us really to see Ashton's innovations. It's not very like other movement he choreographed and perhaps comes closer to aspects of the movement style of *Dante Sonata* (1940). Few of the contemporary press focused on these sections of the choreography and it is exciting now to see it isolated, giving it its full value.

Le Rossignol, Ashton's last Stravinsky work, with Anthony Dowell and Natalia Makarova as the Fisherman and Nightingale. The work has a quite exceptional solo for Dowell which draws heavily on Dowell's movement style, so poses a challenge for future interpreters. Dowell taught and rehearsed the solo along with the three other short solos which end each act. When we first approached him he was doubtful as to how much he could remember as there appeared to be no film of the piece. Fortunately these were subsequently found, one owned by the Royal Opera and a later tape which Dowell discovered. Had we not made a persistent search, it is doubtful whether this could have been remounted.

Rossignol has proved to be extremely exciting. Watching Dowell teach the solo to Federico Bonelli I was struck by his theatricality, his use of eyes and his ability to perform, for instance, an arabesque in multiple ways: first fluent, now sharper, then showing off the line. Despite his sixty plus years, his movement quality hasn't deteriorated. He still glides, creates sudden intense rushes and then brings the movement back to a tranquil stillness. His dancing/rehearsals, since he teaches by demonstration, demonstrate this ability to create light and shade: now holding the moment, now letting go, now emphasising sharpness and above all curtailing a movement in order to display more fully another. These are all traits Ashton loved and so the solo is typically Ashton. It looks deceptively simple made up mainly of gliding and slow turns. Maybe this is why the contemporary press chose largely to ignore it, focusing instead on Makarova and the many duets.

It is exciting that excerpts from these three little known pieces will again be available for researchers. I haven't discussed *Scènes* because this has never really been long out of the repertoire and is performed by companies other than the Royal Ballet, thus the challenges it poses are different. There is no video of that work readily available to the public, or indeed researchers, and we show substantial excerpts from the work including both female solos which should help to

fill this gap. It is the longest section of the video, almost half, so needs less information from me here.

What may surprise some when they see this video is the diversity of Ashton's style but I believe he has to some extent suffered from being perceived as highly conventional. I hope this research video will help to dispel that image.

Our aim in making this resource is not to preserve the past but to provide a tool for future dancers, and researchers, which allows them some insight into Ashton's dance style. Dancing an Ashton dance brings the dancer into contact with the past and it should enable them to confront earlier techniques thereby informing their contemporary dance movement style.

We are timing the launch of our video to coincide with the celebrations for the centenary of Ashton's birth and the video/DVD will be available from Dance Books in October 2004 for distribution to educational institutions, libraries and archives.

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Dance References in the Records of Early English Drama:

Alternative Sources for Non-Courtly Dancing, 1500-1650

E. F. Winerock

Sixteenth- and seventeenth-century England has long fascinated both historians and dance historians. The galliard, the pavan, and the coranto were the contemporaries of Puritanism, enclosure, and the English Reformation. Most research on dance in Early Modern England, however, has focused on courtly dance, especially dance in the court masque, and recent work continues to share this focus. The goal of this paper is to broaden this focus by concentrating on dancing beyond the court.

Non-courtly dancing has received less attention, presumably because references are scattered and difficult to find. John Playford's *The English Dancing*, first published in 1651, would seem to be an excellent source, but Playford's "country" dances are highly edited and gentrified, if not newly choreographed, dances targeted at courtly circles. Playford himself stresses dance's elite connections in his introduction, and recommends dancing as "a commendable and rare Quality fit for yong Gentlemen."[1] Similarly, *Kemps nine daies vvonder. Performed in a daunce from London to Norwich*, William Kemp's autobiographical account of his marathon morris dance, is frequently cited as one of the few descriptions of popular Elizabethan dancing. But while the people who joined Kemp in dancing included commoners such as butchers and servant girls, Kemp himself was associated with the court; the *Mayors' Court Books* of Norwich refer to him as "Kempe the Lord Chamberleyne his seruante."[2]

Yet more resources for English historical dance exist. During the past twenty-five years, Records of Early English Drama (REED) collections have been published for sixteen [seventeen with Oxford out this year] different areas of England. Featuring exhaustive listings of drama-related records for a town or county, they also include a significant number of dance references drawn from ecclesiastical and civic records, account books, and other archival materials rarely available outside of public record offices.

These dance references are almost unexamined. In the *Records of Early English Drama Newsletter*, James Stokes, the editor of the REED *Somerset* collection, published a short study with Ingrid Brainard in 1992 on "'The olde Measures" in the West Country: John Willoughby's manuscript," which was critiqued by John Ward in "The olde Measures," in the same publication the following year. While this use of the REED records clearly has important implications for understanding the dancing in the Inns of Court and by extension courtly dancing in general, it examines only one document from one REED collection. Similarly, Audrey Douglas's article "'Owre Thanssynge Day': Parish Dance and Procession in Salisbury" in *English Parish Drama* quotes several REED volumes, but only features the few records that are directly relevant to its examination of the parish "dancing day" in Salisbury.[3]

The only broader examination of REED dance references I have found is John Forrest's *The History of Morris Dancing 1458-1750*. Forrest uses material from REED and his morris dance database, *Annals of Early Morris* (1991), to trace overlapping shifts in morris dance patronage, and discredits the unsubstantiated but pervasive theory that morris dancing was "the degenerate remnant of a long-lost druidic fertility ritual."[4] However, Forrest's history of morris dancing necessarily focuses on the REED records pertaining to morris dancing. A comprehensive examination of general dance references in the REED collections has not yet been attempted.

For my Masters thesis in Early Modern History at Sussex University, I examined the sixteen extant REED collections' dance references; these ranged from one-line records of payments to morris dancers, to lengthy dance-related court cases and petitions. This paper, however, although based on my thesis research, will focus on dance references of particular interest to dance historians and reconstructors.

REED Dance References

[Image 1: Coverage of REED Collections as of 2003.][5]

Two types of records make up the vast majority of REED dance references: these are payments to dancers and prosecutions for dancing. Almost every region had a majority of one or the other. [Explanation of Image 1.][6]

The typical payment for dancing is brief and straightforward such as, "And 20d given to dancers of Dover," or "ffidlers and dauncers 2 s."[7] Variants include the type of dancer such as morris dancer, rope-dancer, or dance teacher; the age or sex of the dancer; and the parish or nationality of travelling performers. In Cambridge and in the earliest records payments are written in Latin, but for the most part, they are recorded in English. Dance payment records are found in town treasurer, churchwarden, and household account books.

The typical prosecution in the REED collections is for dancing on Sundays or holy days, generally in the time of divine service. Almost all of these legal dance references are found in bishop or archbishop court books, except when dancing accompanied a civic disturbance or offence. The first person cited is usually the host or owner of the house or alehouse, next are minstrels or fiddlers who provided dance music, and last are any specific persons reported to have been dancing at the event. As dancing in the time of divine service was a religious offence, the punishment was performing penance publicly in church, often while wearing a white sheet. Failure to appear before the court or to perform penance generally resulted in excommunication. Prosecutions for dancing on Sundays are the most common REED dance reference, and comprise over 70% of the approximately 550 references I examined.

Dances Specified by Name

The REED records also mention specific dances (although not nearly as many as one might wish). Morris dance is the most common dance specified, but it is also the one about which we know most, so I will highlight the other dances and types of dances mentioned instead.

The *Journal of Nicholas Assheton of Downham* names several dances that were performed for James I in Lancashire on his return progress from Scotland in 1617; "Then, about ten or eleven o'clock, a maske of noblemen, knights, gentlemen, and courtiers, afore the King, in the middle round, in the garden. Some speeches: of the rest, dancing the Huckler, Tom Bedlo, and the Cowp Justice of Peace."[8] In his editorial notes, David George writes that these dances were probably jigs, but as they occurred at the end of a masque, they were just as likely to be country dances.[9]

The long dance is mentioned frequently in the South West counties. In Shafesbury in Dorset, an *Indenture Concerning Enmore Green* notes that as part of Lord's Day or Holy rood celebrations, the mayor, burgesses and inhabitants do a long dance walking or dancing hand in hand.[10] This is particularly interesting because although it sounds like an early sixteenth-century community ritual, it is actually the latest dance reference in the REED collections, from 1662. An earlier example comes from Wells in Somerset in 1607-8. Many of the statements in the court case *Hole v. White et al* describe long dances in addition to morris dances winding through the streets; "And did you and your Companye thence Contynewe Dancinge the Longe dance till you did meete the Complainant" one defendant was asked.[11] The editorial notes for the *Dorset/Cornwall* collection describe a specific version of the long dance. The furry dance (presumably an old spelling of fury) is "a long line of specially-selected dancers [that] weaves in and out of houses and gardens, symbolically "driving out evil and darkness to let in goodness and light.'"[12]

Another popular, if somewhat racier, dance was the cushion dance. [Image 2: The Cushion Dance][13] The *Compert Book for Bishop's Peculiar* for Catcott in Somerset for 1625 registers an accusation against William Trelognie for selling ale and having dancing on Sundays during the summer. He "did a dawnce a daunce called the cushion daunce by meanes wheareof hee gathered mutch companie to his house of younge men, and maydens which daunce they daunced in the Churchyard there vppon the Sabboth daye."[14] According to the charge, Trelognie used his own dancing of the cushion dance as a way to gather a group of dancers who then danced a variety of dances in the churchyard.

The *Gloucester Diocese Consistory Court Deposition Books* give a slightly more detailed description of the cushion dance. The deponent saw Mr Willmott, Tortworth's recently suspended parish minister, "amongest diuers others of his parishioners dance and lay a Cushion on the ground and kneele downe vppon it and kysse a woman that then daunced with him, as all the rest that then daunced with him (being v. or vj. or more) also did."[15] Another witness reported that Mr Willmott 'ledd the Cushin dawnce with a Cushin on his sholder and kneeled downe as the order of the dawnce is, and kissed one goodwife Hickes."[16] A hypothetical reconstruction might have a man dancing with a cushion on his shoulder, choosing a lady before whom he lays the cushion, kneeling down on it and kissing the lady (although this seems at bit awkward), and then dancing away. Then each of the other men performing the dance would also kneel and kiss the

lady in turn. The entire dance might then repeat with a different dancer choosing a different lady. [Compare this description with Image 2.][17] That the cushion dance is mentioned in both Somerset and Gloucestershire suggests widespread popularity.

While the combination of kissing and dancing in the cushion dance was bound to rouse ire amongst religious reformers (especially since the Gloucester incident involved a suspended cleric kissing a married woman in the church house), the fact that the kissing took place publicly within the structured format of a dance regulated and controlled its effects. A decidedly unregulated dance, however, was mentioned in the 1639-40 entry in the *Ex Officio Act Book* for Bridgwater in Somerset. Henry Pillchorne was one of a number of men in Somerset who "daunced with his britches downe about his heeles."[18] Moreover, in his testimony, Pillchorne named his dance; he "said he did daunce Piddecocke bolt vpright, and readie to fight."[19] It is possible that Pillchorne was making a pun on "Wooddicock," one of the dances included in Playford's 1651 *English Dancing Master*, although the pun would only have been on the name and not the format of the dance, which, at least in Playford's version, is for three couples.[20]

While Henry Pillchorne's "Piddecocke" may allude to a well-known dance, the manner of his performance was hardly typical. One of the benefits of the REED collections is not only do they give a sense of the *ordinary* manner of dancing in England, but they also feature a fair number of references to the *extraordinary*. In my thesis I examined three very different types of unusual dancing that periodically crop up in the REED collections: lewd dancing, cross-dressed dancing, and rope dancing. While the first two categories certainly make entertaining reading, here I will concentrate on the third (and least known category) rope dancing.

Rope Dancing

[Image 3: Barn-stormers in Holland, c. 1635][21]

Rope dancing is mentioned in a variety of sources across England: in the Midlands, in Newcastle upon Tyne, and in Bristol. Moreover half of Norwich's ten dance references are to rope dancing.

But to what exactly does rope dancing refer? Nowadays we see tightrope walkers from time to time, men and women in skin-tight garments doing arabesques and handstands on ropes high above our heads at circuses or street fairs. But how similar is this image to the type of activities performed on ropes in Early Modern England?

Happily for dance historians, the eighteenth-century scholar Dr John Taylor's manuscript collection includes a wonderfully detailed description of rope dancing from 1589-90. In this account, the ropedancer, a Hungarian travelling with the Queen's Players (who might be none other than the Turk recorded as travelling with the Queen's Players in several other accounts), performs a series of feats not unfamiliar to the modern circusgoer. In bare feet he traversed a rope tied between poles, "daunsinge and turninge hym sellff" while holding a long pole. Then he put on "two broadeshues of copper" without using his hands, crossed the rope a few more times, and putting the pole aside, "shewyd woonderfull feates and knackes in fallinge his head and handes downewardes and hangid at the roape by his feete and assendid vp agayne and after that hangid by his handes and all his feete & body downewardes and turnid hys body backward & forward betwyxt his handes & the rope as nymbell as yf it had been an eele."[22] While these feats were certainly not for the amateur, [note the full Elizabethan woman's costume worn by the ropedancer in Image 3,] aside from the copper shoes, they sound quite similar to modern acrobatic rope tricks.

This might have been the first time that Shrewsbury residents had seen rope dancing, "the licke was neuer seene of the inhabitantes there before that tyme," writes the author, but it was certainly not their last opportunity.[23] The Queen's Players and their ropedancer returned to Shropshire in the following year. A payment in the 1590-1 *Chamberlain's Accounts* for Bridgnorth reads, "Item bestowed vpon the Queenes players at the dauncinge on the Rop by debenter x s."[24] Apparently the Queen's Players toured with a ropedancer who was paid along with them.

In Chester, there is simply a record of ropedancers (as opposed to a payment) in the *Mayors List 11* for 1606-7; "A strange man Came to this Cittye and his wife & the[y] did daunce vpon a Rope. Tyed overCrosse the streete: with other pleasante trickes: which was rare to the behoulders."[25] The main points are that both a man and a woman perform, they are strangers to Chester, and that either specific "pleasante trickes" or their performance in general is considered "rare." There is also the detail that the rope was tied over a street, presumably with a crowd of spectators below.

In Gloucester, *Gifts and rewards* for the 1636-7 *Corporation Chamberlains' Accounts* records an "Item payd vnto Vincente that Caries Sightes / and shewes

with dauncing on the Ropp wch was by / order of the Iustices."[26] As Vincent was paid the extremely large sum of 1 pound, 6 shillings and 8 pence, the "Sightes and shewes" that accompanied the rope dancing must have been quite substantial.

In Coventry, one third of the dance references are to rope dancing. While the first dance reference for Coventry is from 1482, all of the references to rope dancing -- payments listed in the *Chamberlains' and Wardens' Account Books* -- occur between 1609 and 1642. The amount paid to ropedancers varies from 5 shillings to "a man that would have Dawnced vppon the rope" in 1609, to10 shillings for "William Vincent who had commission for him and his company to daunce vpon the ropes & shew other trickes of leger-demeane" in 1642, but since the exact number of performers is unknown, it is often difficult to determine if there was a standard fee.[27] Moreover further inspection reveals that the 1609 entry was actually for ***not*** dancing, "paid the 23 of Maie to a man that would have Dawnced vppon the rope v s."[28] It is unknown whether the man did not dance for practical reasons such as weather or plague, or whether he was paid not to dance to avoid religious controversy from reformers, especially as the day he was going to perform on, 23 May, was in the heart of the spring festival season.

Bristol in the nearby West Country also had a ropedancer come to town. Listed in the 1589-90 *Mayor's Audits* is an appearance of the Queen's Players, "which tumbled before them at the ffree schole where was tumblinge shewen also by a Turcke vpon a Rope. with runninge on the same - xxx s. et for wyne drancke there... ij s."[29] While not specifically referring to dancing, the "Turcke vpon a Rope" in Bristol can be safely assumed to be the same performer as the rope dancer with the Queen's Players mentioned earlier.

In Newcastle upon Tyne there is one reference to rope dancing in the *Chamberlains' Account Books* for 1600, "Paide wche was given to a ffrenchman a fune ambule or rope walker playing before mr maior the aldermen with others in the Manners commanded to paie i s."[30]

In Norwich at least half of the dance-related records refer to rope dancing, ranging in date from 1589-1620. Although there is the typical account of 40 shillings given on "the xxijth of Apriell to the Quenes men when the Turke wente vponn Roppes at newhall" listed in the 1589-90 *Chamberlains' Accounts X*, most of the records regard licenses.[31]

Apparently Norwich in the early 17th century was quite strict about licenses for performing. While "Iaques Babell A ffrenchman did shewe A lycense from Lords of the Counsell to play vppon A Roape and other actyvities dated in Aprill 1607" and was allowed to perform in 1608-9, not everyone's license was deemed sufficient.[32] *Mayors' Court Books XV* for 1616-17 record:

> Iohn De Rue and Ieronimo Galt ffrenchmen brought before mr Maior in the Counsell Chamber A Lycence Dated the 23th of ffebrary in the xiijth yeare of the Reigne of Quene Elizabeth & in the yeare of our Lord 1616 thereby authorisinge the said Iohn De Rue and Ieronimo Galt ffrenchmen to sett forth & shewe rare feates of Actiuity with Dancinge on the Ropes performed by a woman & also A Baboone that can doe strange feates, And because the lycence semeth not to be sufficient they are forbidden to play.[33]

This account does not specify why the license was insufficient, possibly because it was initially granted in the reign of the prior monarch. (Still one cannot help wondering whether the baboon helped or hindered their cause!)

Another license was deemed insufficient in 1620, but this is more surprising given that the performers, William Peadle Sr and Jr and Abraham Peadle, had previously performed in Norwich in 1616 and 1618"they with the rest of their Company are lycensed to vse dancinge on the Roape and other feates of actiuity."[34] Touring ropedancers -- they were in Coventry in 29 November 1621 as noted previously -- it appears from three entries in the *Mayors' Court Books* that the Peadles passed through Norwich in June every other year. In 1620, however, they still had the same license that they'd had in 1616 and 1618, "a warrant vnder his maiesties Signett and signed with his maiesties hand Dated the xiiijth of May in the ffourtenth yere of his Maiesties Reigne."[35] They were denied permission to perform -- nominally for the expired license, but the "evill" influence named in the explanation suggests that religious prejudices against dancing were also in effect:

> nowe for that the evill accruinge to this Citty by permission of such sportes ys well knowne to this Company aswell by concourse of people as for many other inconveniences Therefore they are absolutely forbidden to play in this Citty.[36]

Sabbath profanation was not the issue as the Peadles were previously only allowed to perform Wednesday through Saturday in 1616 and on Tuesday and Wednesday in 1618. Therefore, a general antagonism towards "such sportes" and/or the crowds that gathered to watch them seems the only explanation. This antagonism is confirmed by the other mention of "feates of actiuity" in the *Mayors' Court Books XV* for 1619-20 where John Dorman was paid 22 shillings to "forbeare his feates of actiuity in this Cytty."[37] Dorman's license was from the Lord of Suffolk and issued in March of 1618. The license must still have been considered valid, or Dorman presumably would have been turned away sans payment. If religion or crowd control were matters of concern, however, paying a performer not to perform, even a sum as high as 22 shillings, might be the least controversial choice.

Conclusions

New and exciting work on dancing in the court masque has increased interest in courtly dance in recent years, but popular dancing is still sadly neglected. The court masque is a distinctive and fascinating site for dancing, but examining dance references in local archives is important for understanding dancing habits outside of the court. As the majority of the dance references in the Records of Early English Drama collections are to dancing in towns and villages, they provide an excellent alternative, or rather supplement, to masque and courtly dance accounts. Local archives contain a variety of relevant civic and ecclesiastical records as well as journals and correspondence. Sometimes specific dances or dancers are named; at other times dancing is simply one of a list of pastimes or entertainments. Payments to morris dancers and prosecutions for dancing during divine services are common to all regions examined, but the REED collections contain many strange and unique dance records as well. Moreover they reveal that regional differences in politics and religion influenced the perception and practice of dancing.

While I have concentrated on records that hint at choreography and offer reconstructive potential, the REED dance references suggest that dancing played an important role in the Protestant reformation and Puritan debates in England. Whether or not dancing should be allowed on Sundays was a particularly controversial topic under the later Tudors and the Stuarts. The Book of Sports issued by James I in 1618 and reissued under Charles I included dancing and morris dancing in its list of allowable Sunday pastimes; at the same time Puritan reformers became increasingly vehement about the sinfulness of engaging in recreational activities on the Sabbath.[38]

Whereas the court masque presented dancing as a unifying and harmonious medium embodying the divine order of the cosmos, dancing outside of the court was more open to interpretation. Dancing at church ales and May games could affirm the unity and hierarchy of the community, but it could also deepen the growing gap between traditionalists and reformers. Dancing figured in debates on Sabbath observance and the proper relationship of the church and the community -- on one side dancing served as a symbol of sinful lust and disorder, on the other, of the good ole days of honest recreation and community involvement. Dancing played an important role in weekly and seasonal rituals, and in increasingly heated debates on their observance.[39]

Subsequent REED publications will further extend the number and type of resources available, but the current collections already point to many areas that warrant closer scrutiny. The gender and age of dancers; prosecution of hosts, widows, and musicians; average payments to dancers and dance teachers; regional variations in visitation articles; in-depth studies of specific incidents; and the routes of travelling dance groups and ropedancers are just some of the topics that beg for investigation.

In the meantime, even an initial survey of the REED collections' dance references such as that presented here reveals the centrality of dancing in Early Modern England. The abundant documentation of dance prosecutions amassed in the Records of Early English Drama collections demonstrates the persistence and commitment of dancers defending their dancing traditions and of religious reformers bent on abolishing them. Dancing was not an occasional phenomenon in Early Modern England, but an integral, if controversial, part of weekly and seasonal rituals of devotion and celebration.

Endnotes

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3. Audrey Douglas, '"Owre Thanssynge Day": Parish Dance and Procession in Salisbury,' in English Parish Drama, ed. Alex-

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4. Jeremy H. Kessler, 'Review: The History of Morris Dancing, 1458-1750,' American Morris Newsletter (December 2000), available at http://www.thedonkey.org/Recycling/review_history_morris.html (22 July 2003).
5. Image 1. E. F. Winerock, "'Unmasquing' the Dance: Alternative Sources and Interpretations of Dancing in Early Modern England" (M.A., University of Sussex, 2003), Appendix 1, Figure 1.
6. Image 1 shows that most of the REED collections are for coastal and western counties, that each county has a significant pro or antidance bias, and that pro or antidance counties are clustered together.
7. James M. Gibson, ed., Kent: Diocese of Canterbury, 3 vols. (Toronto: University of Toronto Press, 2002), pp. 824, 915.
8. David George, ed., Lancashire (Toronto: University of Toronto Press, 1991), p. 146.
9. Ibid., pp. 346-7.
10. Rosalind Conklin Hays, C. E. McGee, Sally Joyce, and Evelyn Newlyn, eds., Dorset/Cornwall (Toronto: University of Toronto Press, 1999), p. 294.
11. James Stokes, ed., Somerset, including Bath, 2 vols. (Toronto: University of Toronto Press, 1996), pp. 275-6.
12. Hays, McGee, Joyce, and Newlyn, eds., Dorset/Cornwall, p. 414.
13. Image 2. Lilly Grove Frazer, with illustrations by Percy Macquoid, Dancing (London: Longmans, Green and Co., 1907), p. 158, available at http://www.vintagedance.info/dance/c2.pl?book=077 (22 July 2003).
14. Stokes, ed., Somerset, p. 72.
15. Audrey Douglas, ed., Cumberland/Westmoreland/Gloucestershire (Toronto: University of Toronto Press, 1986), p. 343.
16. Ibid.
17. The Gloucester deposition describes the man kneeling on the cushion. However, Image 2, which is based on the 1698 Playford description of the cushion dance, depicts the woman kneeling on the cushion.
18. Stokes, ed., Somerset, p. 60.
19. Ibid.
20. Playford, The English Dancing Master, p. 15.
21. Image 3. Glynne Wickham, Early English Stages 1300 to 1660, 3 vols., vol. II: 1576 to 1660, Part II (London: Routledge & Kegan Paul, 1972), Plate XXXI.
22. J. Alan B. Somerset, ed., Shropshire, 2 vols. (Toronto: University of Toronto Press, 1994), p. 247.
23. Ibid.
24. Ibid., p. 19.
25. Lawrence Clopper, ed., Chester (Toronto: University of Toronto Press, 1979), p. 218.
26. Douglas, ed., Cumberland, p. 326.
27. R. W. Ingram, ed., Coventry (Toronto: University of Toronto Press, 1981), pp. 376, 411, 439, 447.
28. Ibid., p. 376.
29. Mark Pilkinton, ed., Bristol (Toronto: University of Toronto Press, 1997), pp. 135-6.
30. J. J. Anderson, ed., Newcastle upon Tyne (Toronto: University of Toronto Press, 1982), p. 136.
31. Galloway, ed., Norwich, p. 96.
32. Ibid., p. 133.
33. Ibid., p. 150.
34. Ibid., pp. 147, 156.
35. Ibid., p. 147.
36. Ibid., p. 162.
37. Ibid.
38. See Patrick Collinson's The Birthpangs of Protestant England: Religious and Cultural Change in the Sixteenth and Seventeenth Centuries (London: Macmillan Press, 1988).
39. See Ronald Hutton's The Rise and Fall of Merry England: The Ritual Year 1400-1700 (Oxford, New York: Oxford University Press, 1994, 1996).

Regional Traditions in the French Basse Dance

David Wilson

French Basse Dance may justly claim to be the earliest style of dancing in Europe for which we have detailed technical information. The first item on the list of sources below is plausibly dated to *c.* 1445. This is, of course, no more than an accident of survival, and we know that this style of dance was in existence well before that date.

The earliest of the commonly quoted literary references to the dance that I am prepared to admit has any validity is that in a Catalan poem of 1406, *La Senyora de Valor* by Francesch de la Via.[1]

Character of the French Basse Dance

As indicated by its name, this was a grave and stately dance, for a single couple, that required aristocratic poise to perform with good style. It was found in most of the countries bordering on France. We have already seen reason to believe it was in existence by the beginning of the 15th century. The 16 sources listed below attest its use from the mid-15th to the mid-16th century, while continuing into the 17th century in Spain

How far the Basse Dance penetrated German-speaking lands in currently unknown. It was certainly present in the Duchy of Cleves (German Kleve), which lay on the Rhine next to Brabant, but whether it effectively crossed the Rhine we just don't know. (We do know that dancing was very important in German towns, especially in the early 15th century, when some municipal *Tanzhäuser* were actually rebuilt to furnish dance halls on two or even three floors; but we still don't know what dances they performed in them!)

The French Basse Dance was also known in Italy, where it was called Bassadanza *francese*, but in Italy they had their own type of Bassadanza and this was what they normally danced. This was sufficiently different from the dance I am discussing here to require its own history, and my use of the term 'French Basse Dance' is intended to make explicit my exclusion of the Italian dance from this paper.

The dance had no floor-pattern to speak of; or at least none of the sources on my list did speak of it. It is only from certain anecdotes that we learn that the dancers went simply up and down the room; sometimes, at a well-attended party, there was actually no space to follow any other track.[2]

The relationship of steps to music in the Basse Dance is unusual. The steps are organised in a series of *mesures* (or measures), but these do *not* correspond to equivalent strains in the music. The music (at least in the 15th century) seems to be through-composed and its component sections, as defined by intermediate cadences, do not coincide with the *mesures* of the dance's step-sequence. Thus, the sequence of steps and the sequence of notes each have their own structures that move in parallel throughout the dance; they are held in register (so to speak) by their shared rhythm, but they only truly coincide at the beginning and the end of the dance. This made it essential for the dancer to have memorised (or to be clever enough to improvise) a step-sequence appropriate to the dance being performed – in other words, one of the correct length to fit the relevant tune.

All the sources pay much attention to recommended step-sequences. During most of the period only four steps were in use (*branle*, *desmarche* [also called *reprise*], *pas double* and *pas simple*), but there were quite elaborate conventions concerning the order and the numbers in which these steps were to be deployed. It was through the application of these conventions that the step-sequences achieved the coherent structure that contributed to their special relationship with the music. At the same time, it is fair to say that such carefully constructed sequences of steps were usually that much easier for the dancer to commit to memory.

The changing character of the step-sequence in French Basse Dance

While all Basse Dances were made up of *mesures* comprising groups of *pas simples*, *pas doubles*, *desmarches* and one or two *branles*, in that order, the conventions governing the detailed arrangement of these steps changed from time to time and also (rather less obviously) from place to place.

When our sources are examined in chronological order, it is not difficult to perceive five successive phases of development in French Basse Dance. These comprise:

1. The Nancy dances, *c.* 1445
2. The second half of the 15th century, say *c.*

1465 – *c.* 1500
3. Transition to the 16th century, *c.* 1500 – *c.*1525
4. (Overlapping with the last) the early to mid-16th century, *c.* 1515 – *c.* 1550
5. (In Spain) the late 16th century and later.

There is more to this story, however, than simple chronological development. I have come to believe that, at least part of the time, what we see is the successive domination of our sources by different regional traditions. It is for this reason that in the list of sources below I have added a probable regional affiliation to the entry for each source. Even if some of these affiliations are too speculative to tell us anything important, they still remind us that there is a spatial dimension for us to consider.[3]

List of Sources

Date	*Document*	*Region*
*c.*1445	The Nancy Dances Paris, BN, fonds français 5699	*N & Central France*
*c.*1475	Ambrosio's dance treatise Paris, BN, fonds ital. 476	*N Italy*
*c.*1489?	Pedro de Gratia Dei, *La criança y virtuosa dotrina…* Madrid, BN, sign. 878	*Castile*
*c.*1495	*Sensuit lart et instruction de bien dancer* (Paris: M. Toulouze) London, Royal Coll. of Physicians	*Burgundy?*
*c.*1496	The Cervera dances Arxiu Historic Comarcal de Cervera: *Notacions gràfiques de dances: la baixa de Castilla*	*Aragon*
*c.*1499	Basse Dance collection from the library of Marguerite of Austria Brussels, Bibl. Royale Albert I[er], MS 9085	*Burgundy?*
*c.*1510?	The Salisbury Dances Salisbury Cathedral Library, in Joh. Balbus de Janua, *Catholicon* (Venice, 1497)	*England?*
*c.*1510	Copy of Guglielmo's dance treatise New York Pub. Lib., (S) *MGZMB-Res. 72-254	*N Italy*
1510	Copy of Guglielmo's dance treatise Florence, Bibl. Med, Laur., MS Antinori 13	*N Italy*
1517	The Turin dances Turin, Arch. di Stato, Arch. Biscaretti, mazzo 4, no 14	*Savoy*
1521	R. Coplande, 'The maner of dauncynge of bace daunces …' (London) Oxford, Bodleian Lib., Douce B. 507	*France*
1528	A. Arena, *Ad suos compagniones studiantes …* (Lyon) Numerous copies survive in many editions.	*Dauphiné/Provence*
*c.*1535?	*S Ensuyuent plusieurs Basses dances …* (Lyon?: J. Moderne?) Paris, BN, Coll,. Rothschild, VI-3 *bis*-66, no 19	*Dauphiné?*
1589	Th. Arbeau, *Orchésographie* … (Langres), reprinted 1596	*Poitou*
Late 16th century	*Reglas de dançar* Madrid, Bibl. del Real Acad. de la Historia, Coll. Salazar, tom. N-25, fol. 149[v]	*Spain*
Early 17th c.	*Carta de dansas* of J. Tarragó Barcelona, Bibl. de Catalunya, MS de l'Hospital, sign. M. 1410/2	*Spain*

Examples of Step-sequences

In the remainder of this paper I shall look at a number of examples of Basse Dance step-sequences selected from the sources listed above. This is the only way to present the evidence for my conclusions. There are 20 examples, most of which are typical of the source in which they are found; on the other hand, others are there precisely because they are instructively different.

My aim, in fact, is twofold: it is both to illustrate the changing choreographic structure of the Basse Dance through time and also to draw attention to *prima facie* instances of regional variation.

The notation used is as follows:

b = *branle* (or in Italy/Spain, 2 *continenze/ continencies*)
c = *congé*
d = *pas double*
d[r] = *double desmarchant*
r = *desmarche/reprise*
R = *révérence*
s = *pas simple.*

Within each dance, the individual mesures are each given a line to themselves, and (wherever possible) similar steps recurring in successive mesures are lined up vertically, one beneath the other. This allows the structure of each step-sequence to be comprehended with the minimum of difficulty.

Nancy 1 'Basse dance de Bourgogne'

sss ddddd sss to the right side rrr c
sss d sss to the right side rrr c

This resembles dances from later in the century in the close correspondence between the step-sequences in its two *mesures*, differing only in the number of *pas doubles*. I have, of course, set them out in such a way as to emphasise this. (*Congé* in this context is just a

synonym for *branle*.) Where this dance differs from later examples is in the use of *pas simples* in groups of three (rather than two) and in including steps made to the side.

Nancy 3 '[Basse dance] de Bourbon'

sss				dd			[rr] *sault*	c
sss	to the right	*levee*	sss	d	sss	drawn back	rrr	c

Here, by contrast, we find much greater freedom of expression. The two *mesures* bear little resemblance to each other; the step-sequence includes steps or movements such as the *sault* and the *levée* that some would regard as incompatible with the very nature of Basse Dance; and in the first *mesure* there are *pas doubles* and probably *desmarches* in even numbers, something that is contrary to most later practice.

It is the '[Basse dance] de Bourbon', however, that is typical of the dances in this source and it is the 'Basse dance de Bourgogne' that is the odd one out. If we can assume that the classic sources for 15th-century Basse Dance (the Toulouze print and the Brussels MS) represent a Burgundian tradition (which is likely enough, but still an assumption), the 'Basse dance de Bourgogne' seems to stand at the head of that tradition. In that case, what can we say about the other six of the Nancy dances? The occasion for the dances was a kind of royal house party, in which Charles VII of France was staying with his brother-in-law, René Duke of Anjou, at one of the latter's residences, in Lorraine. The dances noted down must, in general, have been of the kind that were current at the French royal court and may represent an eclectic taste: besides dances apparently from the neighbouring duchies of Burgundy and Bourbon, two others carried names with Angevin connections.

It is another 50 years before we have any further sources from France, but in the meantime there are records from Italy and Spain.

Ambrosio 'Bassadanza francese chiamata Borges'

ss	ddddd	ss	sss back	b
ss	d		sss back	b

Giohanne Ambrosio's treatise of *c.* 1475 (thirty years after the Nancy dances) includes one example of Bassadanza *francese*, 'Borges'. This looks like a cleaned-up version of 'Basse dance de Bourgogne', once you realise that the group of three backward singles is an Italian way of describing the French *desmarches.* The second pair of singles in the first *mesure* is an optional but still canonic feature of French Basse Dance.

Gratia Dei

R	b	ss	ddddd	ss	rrr	b
		ss	d	ss	rrr	b

In Pedro de Gratia Dei's poem on court etiquette in Spain, one stanza details the steps of the first dance to follow a banquet; the dance is not identified, but from the steps it is clearly a Baja. This is nearly the same as 'Borges': this time, both *mesures* have the second pair of singles, and now too, for the first time, we see the standard opening to the Basse Dance, namely a *reverencia* and two *continencias*. This may have been omitted from previous formulations as being something you could take for granted.

Cervera 7 'La baxa duriens' / 'Baxa dorlens'

R	b	ss back	ddd	rrr	b	
		ss back	d	rrr	b	
		ss for'd	ddd	rrr	b	
		ss back	d	rrr	b	ss forward R

The title of the dance may mean the Basse Dance of Orléans, but it has features that appear, on present evidence, to be peculiar to Catalunya. These include a number of pairs of *passos* (singles) taken backwards, and the presence of another pair of *passos* (which in some of the other dances in this source are also taken backwards) to introduce the final *reverencia*. This is first time we have met a dance with more than two *mesures*. Contemporary dances in France now have anything from two to seven *mesures*.

It is to these we should now turn. The Brussels MS and the book printed by Toulouze are best considered together, both because they are virtually contemporary (in the last five years of the century) and, more importantly, because they are both late copies of the same collection of dances, apparently representing dancing over the previous thirty years. If this is true, it takes us back to the period when the Burgundian court was pre-eminent in the arts and especially music.

The archetype from which both these sources were originally copied (before both made subsequent additions and alterations) comprised two parts: a short

treatise describing the steps and generic structure of the Basse Dance, followed by a collection of Basse Dance tunes each accompanied by an appropriate step-sequence. It was, in more modern language, a Teach Yourself manual for the Basse Dance, with a generous number of worked-out examples in the back of the book.

Brussels 11 'Je languis'

R b ss ddd rrr b
ss d r[d]r b
ss ddd rrr b
ss d rdr b
ss ddd rrr b
ss d r[d]r b

In the Brussels MS, 'Je languis' has 44 full steps arranged in six *mesures* and, if the emendation of the second and sixth *mesures* is correct, the *mesures* make a series of couplets in the form *a b a b a b.* This is a fairly typical arrangement, though not all dances are quite so regular, and some make use of a third type of *mesure* for variety, which may occur anywhere in the sequence.

Brussels 59 'La franchoise nouuelle'

R b ss ddd ss d^r ss d d^r b
ss ddd d^r d d^r b
ss d d^r b

This is one of three dances that are clearly exotic in this company. These are effectively the signature of the lady whom we may conclude arranged for this handsome codex to be presented to Marguerite of Austria. The three dances concerned are called 'La danse de Rauestain', 'La danse de cleues' and 'La franchoise nouuelle'. Françoise of Luxembourg was Marguerite's friend and the wife of her cousin, Philip of Ravenstein; and the Lords of Ravenstein were a cadet branch of the Dukes of Cleves.

The three dances concerned display many unusual features that we may reasonably suppose were characteristic of the Duchy of Cleves. One of the most obvious was use of a *double desmarchant* (or *pas double* going backwards) in place of what would normally be a *desmarche.* Another was sometimes to insert not just one extra pair of *pas simples*, but two, in the second half of the *mesure*. More fundamental yet was to phrase both the dance and the corresponding music into groups of four, eight or twelve steps. Many of these are features that we find twenty years later in what we regard as the 16th-century style of Basse Dance. Other features, however, still have a 15th-century look: the longest *mesure* always comes first, and there is no added 12-step coda (of which more very shortly).

Toulouze 14 'Je languis'

R b ss ddddd rrr b
ss d ss rrr b
ss ddddd rrr b
ss d ss rrr b
ss ddd rrr b

If we compare Toulouze's version of 'Je languis' with that in the Brussels MS, we find that the tune and the number of steps remain the same, but that the recommended step-sequence is now organised in five mesures in an a b a b c arrangement. Out of 41 Basse Dances that these two sources have in common, there are 11 like this that have wholly different step-sequences. It could not be clearer that the step-sequences so offered are not mandatory, but merely advisory. When the sequence of steps and the sequence of notes are not expected to fall into matching patterns, alternative schemes can be introduced at will, always provided that the steps conform to the conventions of their time and place and achieve an intellectually satisfying structure.

Toulouze 9 'Le ioyeulx espoyr'

R b ss d r b
ss ddd ss rrr b
ss d r
& d[emie]

The Toulouze print also contains one exotic item. This is 'Le ioyeulx espoyr', which has 18 or 19 or more probably 22 full steps, plus what is described as a *demie*. Daniel Heartz long ago[4] recognised that this *demie* was the same as what was called in 16th-century sources a *moitié* or *résidu* or the *retour* of the Basse Dance, in other words a semi-standardised phrase of 12 full steps that was added to Basse Dances of all kinds. This interpretation is supported by the occurrence here of one *pas double* in the first *mesure*, three in the second, and one again in the third, a pattern that

is also typical of 16th-century dances but not otherwise found in the 15th century.

This dance is pivotal to my argument that different regional traditions of Basse Dance actually existed side by side, but that for the most part they only make an appearance in our sources when they were favoured by fashion. The key here is the fact that this *demie* is indicated but not explained. It is not enough to describe the dance as avant-garde, as I did in my earliest comments on it, for the reader is expected to be so familiar with the concept of the *demie* that he does not need to told what steps to use or where to find its tune. Evidently, Basse Dances with a *demie* were perfectly well known in northern France; they just did not feature in the probably Burgundian tradition that this collection of dances otherwise exemplifies.

Given that all our main sources for the 16th-century style of Basse Dance come from the South, it is not difficult to conclude that that is where it was truly at home. My conclusion is that dances in the 16th-century manner did not suddenly come into existence in the second decade of the 16th century, but were already around in the 1590s and quite possibly earlier, though out of the limelight.

As we go into the 16th century, we encounter sources that I regard as transitional; these typically include some dances inherited from the 15th century, but also others that show some features (but only some) that characterise the full 16th-century style.

Salisbury 9 'Amors'

F ss d ss rrr b
ss ddd ss rrr b
[?followed by a *moitié*]

In manuscript notes found in a printed book in the Salisbury Cathedral Library, and provisionally dated between 1500 and 1520, we find the dance 'Amors' amongst others. This is in two *mesures*, with one *pas double* in the first one, and three in the second, in the 16th-century manner. There is no hint of a *demie* or *moitié*, which such a short dance might now have been expected to demand, and we are bound to wonder if this has dropped out. At the same time, however, each *mesure* has three *desmarches* (*rrr*) instead of being converted to *rdr*, the sequence that became universal later. In addition, and this is a peculiarity of this source alone, the usual introduction of *révérence–branle* has been replaced by a capital letter *F*, whose meaning is quite unknown.

Of much the same date, that is about 1510, are two Italian sources that each contain a single Basse Dance in the French or Spanish manner.

New York 'Bassa franzesse'

R b ss ddddd ss rrr b
ss ddd ss rrr b
ss d rrr
8 *tempi* of *saltarello* (i.e. *pas de brabant*)

This copy of Guglielmo's treatise contains a Bassa *franzesse* in three *mesures.* These are of standard 15th-century type, except that the final *branle* of the third *mesure* is apparently suppressed before the following sequence of *saltarello.* Whether this happened in France as well is unknown, as we have no recorded French example of a Basse Dance followed by a sequence of *pas de brabant* – though we are encouraged by this Italian instance to believe that dances in this form may well also have existed in France.

Florence 'Labassa dischastiglia'

R b ss ddddd ss 8 *ripresette ala francese*
ss d ss 8 *ripresette ala francese*
ss ddddd ss 8 *ripresette ala francese*
[followed by Alta and Gioioso]

The Florence copy of Guglielmo's treatise has its own selection of dance-descriptions. One of these is for 'Labassa dischastiglia', in other words the Baja of Castile, which is found also in the source from Cervera already sampled. The great value of the Florence version is that it explicitly describes a suite of three dances, Bassa–Alta–Gioioso that proves to be characteristic of the Iberian peninsula. The Bassa includes only three out of the four *mesures* recorded at *Cervera*, and each of these is given a fancy ending in place of the normal three *desmarches* plus *branle*. There is no final *riverenza*, presumably because the following Alta begins with one.

Turin 12 'Fleur de gayete'

R c ss d r d r c
ss ddd r d r c
ss d r c
[followed by the *moitié*]

We now pass on to the first of three sources that, together, define the full 16th-century style. The other

two were printed at Lyon, but this one is handwritten on a parchment scroll now in the state archive in Turin. In 1517, when it was written, Turin lay in the Duchy of Savoy.

Our first example is called 'Fleur de gayete'. It is important because it is the first recorded example of what came to be known as the Basse Dance Commune (or Standard Basse Dance), though not so described in this context. If you count the steps, you will find that the first two *mesures* both have 8 full steps each, while the third has 4. If you add in the *moitié* of 12 steps, the whole dance has a total of 32 steps. This was normally accompanied by music in four regular strains, each of which corresponded to a sequence of 8 steps.

This was a revolutionary development. Not only did the steps and music now match each other exactly, but the dancer in normal circumstances did not need to know more than just the one sequence of steps! It is for the Basse Dance Commune that Susato's Bergerettes and similar music were composed.

The old style of Basse Dance was not dead, however, and we know the step-sequences for literally hundreds of Basse Dance Incommunes, to which we shall now turn. As far as I know, none of the relevant music has been identified, but, given the irregularity of the *mesures*, I should expect it to be organised in much the same way as in the 15th century.

Turin 19 'Jay pardu mamia'

R c ss d ss r d ss r c
ss ddd ss r d ss r c
[followed by the *moitié*]

Our second example from Turin is just such a Basse Dance Incommune. What distinguishes it from the Salisbury 'Amors' is both that the triple *desmarche* has been converted to the sequence *rdr* (as became standard from now on) and that the second half of each *mesure* now sports two optional pairs of extra *pas simples.*

Coplande 6 'La Brette'

R b ss d ss r b
ss d r b
ss ddd r b
ss d ss r b

Robert Coplande's abridged translation of the French 15th-century Teach Yourself manual that we met before was published by him in 1521. He gives seven examples of Basse Dance step-sequences, in a variety of styles. The most modern is 'La Brette', which saves the triple *pas double* until the third *mesure*, but has a conservative single *reprise* throughout. It is for this reason that I assign Coplande to the intermediate phase, even though his publication comes four years after the Turin scroll.

Arena 45 'Monsieur vault bien madame'

R c ss d ss r d ss r c
ss ddd r d ss r c
[followed by the *moitié*]

Moderne 126 'La douloureuse'

R b ss d ss r d ss r b
ss ddd ss r b
ss d ss r b
[followed by the *résidu*]

Arbeau 4 'Patience'

R b ss d r d ss r b
ss ddd r b
ss d ss r b
[followed by the *retour*]

The dances from Arena, Moderne and Arbeau resemble those from Turin and there are many concordances between them. The manual attributed to Moderne contained step-sequences for 199 Basse Dances, of which 35 were Communes, 137 were Incommunes, and the remaining 27 were duplicate or triplicate versions (sometimes with variant step-sequences). 'La douloureuse', for example, as shown above has three *mesures*, but it appears twice more with the third *mesure* missing.

It only remains to note occurrences of the Baja, still in a broadly French style, in Spain in the late 16th and early 17th centuries.

Madrid 'Baja'

R b ss ddddd ss rrr b R
[Man only] d+*quebradito* d+*quebradito*

The *Reglas de dançar* includes the description of a generic Baja, in which a couple performs a conventional *mesure* in a style reminiscent of the 15th century, after which the man makes two *dobles* parading

in front of his lady, each of which is embellished with a *quebradito* (a 16th-century step of uncertain form that may resemble an Italian *seguito spezzato*).

Tarragó 1 [name of dance lost]

[R] b ss ddddd ss rrr b
[ss ddd ss rrr b]

Our final document is a single parchment sheet mutilated by being converted into a book-cover or something similar. This bears the details of 18 dances, only two of which can be identified as Bajas. The one cited here, although largely restored, is in fact virtually certain throughout, and once again it recalls 15th-century examples. Evidently, the 16th-century style of Basse Dance current in the South of France and perhaps elsewhere did not cross the Pyrenees.

Conclusions

What have we learnt from these twenty examples? To what extent were there regional traditions in the French Basse Dance?

If we include the Spanish Baja within our purview, as I believe we should, it comes as no surprise to find that this followed its own rather conservative tradition, though enlivened by being often linked with an associated Alta and Ioyos.

Moving closer to the lands eventually united in the French kingdom, we have seen evidence for a distinctive style of Basse Dance in the 1490s in the Duchy of Cleves. This anticipates in a number of ways features that we have come to think of as the product of the 16th century, while also featuring its own special step, the *double desmarchant.*

Finally, and most importantly, we have seen that the use of a *demie* or *moitié*, which is so typical of French Basse Dance in the full 16th-century style, was already well-known in the 1490s in some area outside Burgundy, and we guessed that this might lie further to the south.

Regionalism thus seems to be well enough established in the French Basse Dance, which was found over a sufficiently large area to make such developments unsurprising. When we recall that, for most of the 15th century, what we call France today was divided between a number of different rulers, each with their own court, it is natural enough that distinct regional traditions should arise and be sustained.

The likelihood that this occurred brings a new perspective to the French Basse Dance that can be applied to other features than the step-sequence.

Thus, there is no doubt in my mind that in the dance as described by Arena the man and woman moved on opposite feet. (Arbeau seems to agree, but he may have been plagiarising Arena.) In either case, it is so contrary to known practice anywhere else in Europe in either the 15th or the 16th century that it is a relief to be able to suggest that this could be a feature restricted to just one or two regions.

As to the actual steps, we have effectively three sources of information. All three sources are seriously flawed, but some of our difficulty in perceiving how the 16th-century steps of the Basse Dance developed out of those of the 15th century may really be because they belonged to different regional traditions.

lperspective is going to resolve all remaining problems in the study of French Basse Dance; but I do suggest that taking this broader view has the potential to enhance our understanding.

Endnotes

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3. For the sources see especially D. Heartz, Annales musicologiques, 6 (1958-63), 287-340; F. Crane, Materials for the Study of the Fifteenth Century Basse Danse (Musicological Studies, 16, New York, 1968); A. W. Smith, Fifteenth-Century Dance and Music (Dance & Music, 4, Stuyvesant, NY, 1995). All the sources cited will be found transcribed with translation and commentary in David Wilson and Véronique Daniels, The Basse Dance Handbook (forthcoming).
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Valerie Bettis: Finding Form in *The Desperate Heart*

Cynthia Bond Perry

Valerie Bettis did not want to be in a one-choreographer company. She wanted to dance, choreograph, act and sing. The result was an eclectic career in concert dance and theater that led her to develop an integrated form of dance and drama which came to the fore in her 1943 solo, *The Desperate Heart*.

Like many dance professionals in New York City during the 1940's, Bettis choreographed and performed in concert modern dance and Broadway musicals. She later worked in television and film productions and choreographed for ballet companies. Because of this crossover, much of her work has been overlooked. By looking at her formative influences and early development as a performer and choreographer, a gap can be filled in our knowledge about the New York dance scene during this time.

By 1940, the "Big Four," Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm, had established companies, vocabularies, and individual styles. A new generation of modern dancers emerged to develop personal styles and to define modern dance on personal terms. The New Dance Group's left-wing political fervor had subsided, and in its place grew the idea of inclusion--that the dancer/choreographer could draw from any dance form.[1] Folk, ethnic and jazz forms were incorporated into the modern dance vocabulary. Some moderns studied ballet in order to perform a variety of styles. Bettis "grew up" as a young modern in an atmosphere of individual expression and cross-fertilization among disciplines.

I. Early Influences

Bettis received early training in Houston from Rowena Smith, whose ballet teaching emphasized movement phrasing rather than steps. Smith was eminently interested in modern dance.[2] At Smith's studio Tina Flade taught a Wigman-based workshop that made a strong impression on Bettis.

Smith took Bettis to California one summer where she studied and performed with Myra Kinch and worked with Carmelita Maracci, a lasting influence on the young dancer. After a year at the University of Texas, Bettis went to New York, where she had brief contact with Doris Humphrey, Charles Weidman, and with Martha Graham's studio. But Bettis found exactly what she was looking for with Hanya Holm. At their initial encounter, Holm asked Bettis why she wanted to study at her school. "Because I want to be the greatest dancer in the world," replied Bettis. And Holm responded, "Well that will take some time."[3]

Holm had created *Trend* at Bennington College during the previous summer of 1937. *Trend*'s cast included Holm's company of nine and an "augmented group" of twenty-one dancers. Holm needed dancers, Bettis wanted to perform, and was taken in to the augmented group.

Program notes from *Trend*'s New York performance in December of 1937 suggest the importance of rhythm to the theme.

> *Trend* expresses the rhythm of our Western civilization in which social confusion overlays, but cannot eradicate, the timeless creative forces that persist beneath the surface of contemporary existence.[4]

This description suggests a common thread that ties Bettis's early modern dance experiences with the approach to choreography she developed a few years later (1941-1942) with emphasis on rhythm with respect to the dynamic use of weight and body shape, the cornerstone of her training with Holm.[5]

At Holm's studio, Bettis became versed in movement principles that formed the basis of Wigman's approach. Emphasis was on theory, not a rote vocabulary. With different teachers every day, Bettis studied with "a variety of temperaments teaching basically the same principles, but not doing the same things."[6] Within three months, Bettis became a company member and remained with Holm for three years.

Margaret Lloyd commented on Bettis's personality: "Valerie charged into Hanya's classes like a Texan colt, to be broken and tamed. She had enormous drive and danced all over the place until she was gentled (but not too much so) by the finesse and exactitude of Hanya's teaching."[7]

Bettis's featured roles included "Scandal Sheet" and "Comics" in *Metropolitan Daily* and *Dance Sonata*.[8] Lloyd continued, "For the next three years she became increasingly conspicuous for her beautiful, free movement."[9]

II. Finding Form

After three years, Bettis was ready to move on. Her dream was to be a "performing dancer who could do anything…and in a company of repertory."[10] Bettis couldn't understand why, in modern dance, there wasn't a repertory company similar in concept to Ballet Theatre.

Bettis realized that if she didn't figure out how to create her own concert work, she would have to work toward getting into a ballet company, sing in nightclubs, which she had been doing for some time, or just go home.

Quite by accident, a friend in the company asked Bettis to accompany her to an audition, and Bettis landed her first commercial job as a performer in the 1939 New York World's Fair production *Railroads on Parade*. The musical extravaganza set to Kurt Weill's music paid tribute to great nineteenth-century trains. This commercial theater experience helped her to make professional and artistic contacts, including John Lund, Betty Garrett, and Michael Kidd. Bettis also worked with actor and playwright Horton Foote, who later became an important collaborator.

Turning down subsequent commercial dance and theater opportunities, Bettis spent the season of 1940-1941 searching for her own voice and developing her approach to choreography.

Bettis later explained, "I felt that if I couldn't compose, I wouldn't dance…I found that I had 'nothing to say' that wasn't another rearrangement of movements of established vocabulary...another reinterpretation of music…. Both proved to be no answer. I had to make my own dances, and I did."[11]

Bettis began to reinvestigate the theory she had learned during her three years with Holm. Working "from the bottom up," Bettis developed variations on basic principles.[12] Because she had studied dance as theory, as opposed to "a rote vocabulary," Bettis later said, "I discovered when I left that I had at least that much to start from, and I didn't have to run around and throw myself against a wall."[13]

A pivotal influence on Bettis during this time was Franziska Boas. Daughter of the anthropologist Franz Boas, Franziska played percussion for Holm and had danced in the augmented group in Holm's *Trend*. Bettis taught at Boas's studio and played in her percussion company. John Cage was also a member of this company, and he subsequently composed the score for Bettis's first notable work, *And the Earth Shall Bear Again* (1942).[14]

In an interview with Margaret Lloyd, Boas spoke of "how percussion (not necessarily drums) could carry the inner line of thought, like the unspoken currents behind a conversation, while the dancer or dancers expressed the spoken thought."[15]

During this formative year, Bettis taught one student, and then spent hours working with Franziska. Boas was the one who really taught her the art of improvisation, who, according to Bettis, "broke [her] back." Bettis later remarked, "Oh boy, I was put through the ringer, but she was the one…who really made it clear to me that movement is not vocabulary; it's not technique….All these things come into play but if you're going to create, you've got to have techniques to provide the inspiration for that movement."[16]

Perhaps Boas pushed Bettis beyond her reliance on technique to find a deeper source of motivation related to phrasing and rhythm. A connection to the impulse and an understanding of phrasing related to emotional dynamics were evident in her 1943 solo *The Desperate Heart*.

Bettis's first solo program showed that from the beginning, she explored two divergent approaches to choreography.[17] The two works in the first half of the program were abstract or "pure" dance, with emphasis on formal values. The program's second half featured dramatic works, emphasizing characterization. From the beginning, Valerie worked "both sides of the coin".[18]

On Thursday and Friday, November 27 and 28, 1941, Valerie Bettis appeared in her "First New York Solo Recital: Dance and Dance Characterization" in Carnegie Chamber Music Hall. Bernardo Segall had composed the program's music, which Paul Benét performed at the piano. Bettis had designed costumes and stage settings.

The program included two quotations. Hanya Holm commented, "A gifted young dancer…her vitality gives us promise of a future." Franziska Boas observed, "Shows great promise…dance talent both in characterization and in abstract form…real strength in form and content."[19]

The program opened with *Theme and Variations*. Performed in silence, the piece externalized "rhythmic pulse."[20] Dance critic Lois Balcom commented that it was difficult to judge the formal qualities due to a number of latecomers in the audience, who interfered with "clear perception of the theme," but "mood, rhythm, and style…were effectively maintained," with "cleverly devised" variations on the theme.[21]

Triptych explored the relation of movement to text with impressions of lines from poems by Gerald

Manley Hopkins, T.S. Eliot and John Keats."[22]

In the evening's second half, *City Streets* satirized three Manhattan character types in "Broadway," "Avenue A," and "Park Avenue." Walter Terry described the final solo *Country Lane* as projecting "a sense of joy" for the first time during the evening.[23]

Lois Balcom praised Bettis's technique and her "remarkable gift of timing," adding that her "beautifully balanced body in movement" produced "a lyricism...a joy to see…." Balcom credited her technical range, but mentioned that the content of Bettis's work was relatively limited. With Bettis "blessed with the essential gifts of a dancer," Balcom was optimistic that "sharper perception and deeper understanding [would] come with maturity."[24] Walter Terry praised her material, style and technical skills but noted that she has yet to "learn how to command it," to master effective choreographic form."[25]

After Bettis's solo concert, Holm, always supportive, asked her, "Now, Valerie, what? Can you answer?"[26] Holm helped Bettis obtain a summer position as director of modern dance at the Perry-Mansfield School of Theatre in Steamboat Springs, Colorado. In the mountains, in open-air studios, Bettis taught technique and composition while she choreographed and studied acting. She composed her first group work, the dance-drama *Vain Shadows*, with a script by Shailer U. Lawton and music by Bernardo Segall.[27] Her work *Southern Impressions – Two Negro Spirituals* later developed into *And the Earth Shall Bear Again*.

Several months later, December 6, 1942, Bettis made her mark in a shared program with Sybil Shearer and Erick Hawkins at the 92nd Street YM-YWHA. In this performance, *And the Earth Shall Bear Again* emerged as the choreographer's first composition of note.

Margaret Lloyd described the solo as a "little ritual of fruitage done from a basis of low levels but with variety of plane and dynamics, and with fine feeling throughout" which "won her first spurs as a modern dancer and choreographer to be counted in."[28]

In his *New York Times* review, "The Dance: Growing Up," John Martin described her as "a kind of second Tamiris, heroically built and wonderful to look at, with a vitality which frequently suggests that a junior tornado has come into the room." He remarked on her staggering technique with its phenomenal underlying strength, her "ability to sustain movement," and her "lightning speed".

Martin described *And the Earth Shall Bear Again* as "stirring...a peasant-like fertility ritual" containing "some remarkably creative movement and a brilliance of execution which brought the audience on this occasion to a quite irresistible pitch of excitement." Martin commented on Cage's "eloquent and unusual accompaniment, percussive and muted," and concluded that "the work as a whole is really a stunner."[29]

III. *The Desperate Heart*

Months later, Bettis earned further recognition when she unveiled *The Desperate Heart*. Now regarded as her earliest recorded work, the solo shows how Bettis constructed a dance during her formative years and how she joined an understanding of formal principles with a connection to character and motivation. Fusing emotional authenticity and structural integrity, *The Desperate Heart* became Bettis's signature solo, one of her three favorite pieces and one of her most successful works.

Looking back at her "famous year" of discovering her own vocabulary and approach to choreography, Bettis's first program in November of 1941 was divided into abstract dances and character-based works. She apparently explored choreographic form without dramatic content, and then dramatic content as character studies with less respect, perhaps, to form.

The Desperate Heart now demonstrates how these two divergent approaches were seamlessly woven together, overlaid with images and feelings of the spoken word.

Bettis said some years later that once she left Holm's company, she felt the need to discover the "big form." Her search for this form was realized in *The Desperate Heart*, which she described as

> a work which would have had no meaning without the *collaboration* of the poet, John Malcolm Brinnin. His poem, written *after* the first measures of the dance, combined with the always necessary component of *sound and silence*, happily ended in a solo which then as now has been found to be good.[30]

Within an extended solo form, Bettis began her process with an "emotional line" she wanted to explore: the idea of being trapped in an emotion. She "didn't want to be trapped into a narrative concept just as such," she said in 1974. "But rather the way an emotion works, it goes back and forward in time, it's not static."[31] Bettis realized that a voice accompaniment would help with transitions and help the audience know where she was.[32]

The solo was nearly finished when Bettis invited the poet John Malcolm Brinnin to observe.[33] With little or no discussion, Brinnin left after viewing the solo and returned one week later with the entire poem. There was only one change: in the tense, which started out, "It *was* darkness," and ended up, "It *is* darkness."[34]

Walter Terry added that *The Desperate Heart* was one of the first dance works he had ever seen "that interrelated the spoken word and movement."[35]

The Desperate Heart's premier brought Bettis unprecedented success when *The Dance Observer* presented Bettis, Virginia Hall Johnson, Erick Hawkins and Pearl Lang at the Humphrey-Weidman Studio Theatre, March 24, 25 and 26, 1943. Bettis's works on the program included *Ezekiel Saw De Wheel, Prairie Born, The*

Desperate Heart, and *And the Earth Shall Bear Again*. Paul Benét played the music, and Horton Foote narrated Brinnin's poem from offstage. Bettis's costume enhanced the dance imagery with a cut-out heart shape spiraling to points on the bodice's front while a long sweeping skirt added volume and shape to her turns, suspensions and leaps.

In *Dance Observer*, George Beiswanger described the solo:

> On a bare and darkened stage, a wounded, famished soul dances its anguish, its rage, its despair in recitative to words of bitter confession from the wings. The movement spreads as the piano takes up the cry. Fragments of the words return and the solo is over, an explosion of dance fire that sent the audience into cheers.

According to Beiswanger, the solo announced in Valerie Bettis "a dancer of technical range and ability, well in command of her resources, conversant with what was going on in the dance world…and able to find things in herself to express without indulging in any sentimentality or leaning on what she had learned from others." Beiswanger added that the solo showed that Bettis "has what it takes: a richness of idea consonant with her invention, an intensity up to her command of form."[36]

In August of 1943, Bettis arrived at the top of John Martin's Honor Roll. The critic named her "one of the most brilliant dancers to come this way in many a long moon," who "all but blew the roof off" of the Humphrey-Weidman Studio Theater. Martin called *The Desperate Heart* "one of the most exciting dance compositions of the year."

Martin continued his praise:

> She has a stunning technique and a speed without precedent in the modern field; she has also an intuitive and adventuresome gift of creating movement, and a temperament that can make the atmosphere fairly sizzle. Add to these a by no means inconsiderable beauty and you have a young dancer who is just about as certain as anything can be in this hit-or-miss world to get to be one of the greatest dancers of her day–and that before very long.[37]

Later that year, Martin recognized Bettis as "Finest Young Dancer of the Year," and awarded *The Desperate Heart* "Best Solo Composition".[38]

In 1949, Margaret Lloyd delivered this description:

> The solo is, as she describes it, poetic drama within the heart. And in it she succeeded in doing just what she wanted to do—a long dance for the solo figure, deeply emotional, changeful, and with the modulations of feeling amplified by the words.[39]

Bettis performed the solo many times during the course of her career. In 1951, Brandon Pictures released a film of *The Desperate Heart* performed by Bettis and directed by Walter Strate. However, Strate's film did not show the choreography in its entirety. With the intention of creating an accurate record of the solo, Bettis taught the work, slightly modified, to Margaret Beals in 1974, at which time Walter Terry deemed the solo a modern dance classic. Rose Ann Thom created a Labanotation score of the 1974 version, which Odette Blum used while teaching the solo to Rosalind Pierson in 1979. In subsequent coaching sessions, Bettis taught the original 1943 version to Pierson. The changes were incorporated into a revised version of the Thom score in 1985 by Ohio State University graduate notation student Rita Amer with Blum as advisor.[40] In 1997, Valarie Mockabee reconstructed the solo using notes from the 1979 reconstruction and ten hours of videotape of Bettis's coaching sessions with Pierson.[41]

Observing *The Desperate Heart* can reveal integration of form and content from the deepest inner impulse, through expressive gesture, to movement of the

entire body as abstraction or extension of gesture, to body shape, to spatial form, to floor pattern, to overall structure from beginning to end. Added to this is the layering of text rich in imagery to create a powerful emotional statement.

In 1977 Bettis explained, "*The Desperate Heart* is so structured that you are not moving on the word." In other words, the choreography has its own framework, independent of the structure of the poem. "You want to get a double image...it's like phrasing *against* something." She clarified that there are only two cues where the dancer moves in response to the voice, "But they're independent voices."[42]

Like a heartbeat, the solo has its own pulse. With movement and words intertwined, images blend to create a fuller effect. The overlay of dance images and poetic images explore the idea of being "trapped in an emotion."[43]

The rhythm, inner impulse, phrasing and outpouring of emotion are not abstract in approach—they are entirely gestural.[44] Bettis apparently worked from a source of movement impulse where movement and emotional expression emerged from the same source, extended from the same source and reverberated from the same source: where form unfolded out of feeling.

What distinguished *The Desperate Heart* were the hallmarks of what was considered good composition at the time. Based entirely on gesture, Bettis used a few motifs drawn directly from impulse and specific inner motivation. Motifs were varied, layered, and developed in a way that remained true to the work's form.

Bettis explained one of her theories: "That if the movement is correct, it will give you back the emotion that produced it; it's inside out or outside in. That is if the whole dynamic of it is fulfilled, you can't help but get an emotion back from it."[45]

The Desperate Heart joined emotion with form through development of gesture in connection with impulse. In this solo and in future works, Valerie Bettis fused dance and drama, form and content, and she rarely departed from an adherence to emotional expression. In the course of her varied career, Bettis discovered a range of expressive possibilities in the space between drama and dance, in the dynamic union of feeling and form.

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Japanese Floating World: The Influence of Ukiyo-e on Early Modern Dance 1890-1930

Jonette Lancos

The premise of the paper is to show the influence of the Japanese print, or Ukiyo-e, to French Impressionist art and to early American modern dance. It will render the design elements employed in each as important to the internationalization of the arts and changing aesthetic values resulting from world trade and travel. Specific reference will be given to the transference of Japanese design principles in French Impressionism and seen in the dances of Denishawn, Loie Fuller, Doris Humphrey, Martha Graham, Michio Ito, and Charles Weidman. Examples of prints will be used to illustrate their importance in documenting events in Japanese culture and their inspiring effect upon European and American art.

The Japanese woodcut artist used a flat block of wood to create a print. The standard size or oban was 15x10 inches.[1] The negative areas where there was no line, shape, or color were cut away leaving the positive image to be printed--the reverse of a line or pen and ink drawing.[2] Early prints were monochromatic with design laid out in bold black lines--striking black-and-white prints. Depending on the number of colors, a separate block would be cut for each color. The exactness of the registration of each block was essential to the final product.[3] During the early nineteenth century Hokusai and Hiroshige revived the art with a new approach to landscape based on themes such as scenes of the Tokaido, or views of Mount Fiji, favorites of Japanese and Western collectors.[4] Ukiyo-e masterfully documented daily life, historic events and old and new Japan.

Ukiyo-e, a type of Japanese woodcut print, flourished when the merchant class prospered in the cities of Osaka and Edo between 1688-1703. A new culture was born representing the hedonism of the merchant class with its gaiety and humor as a central theme in life. This lifestyle permeated society and was called the "floating world." Fun, lightheartedness, and exuberance reigned in the theatre, literature, and the arts. In these cities leisure and amusement was centered in the courtesan section and the Kabuki theatre. It was at this time that the suffix –e, meanings pictures had been added, or "floating-world pictures."[5] In medieval Japan ukiyo appeared as a Buddhist expression meaning "this world of pain," symbolizing a transitory impermanent life represented by floating weeds drifting on the water or "where the water may take me." This meaning with its pathos and sadness could be seen in the difficult life of the geisha, courtesan, and actor. [6] According to Jules Heller in his book Printmaking Today:

> The prints appeared in every household and, like Currier & Ives prints in America, were hawked on the streets, even pasted on walls of buildings. Japanese prints – their strong decorative design and brilliant, flat colors – had a profound influence on modern European art after they were discovered as wrappings for objects imported from Japan.[7]

World trade and travel greatly influenced the internationalization of the arts. Early twentieth century American culture reflected a noticeable change in aesthetic or artistic values. Japan's arts and culture were affected by this interchange as well. In a 1989 interview with Japanese Butoh artist, Natsu Nakajima, she commented that the opening of Japanese ports and world trade more than one hundred years ago greatly influenced Japanese art, and Japanese dance was influenced by American and German modern dance.[8] American modern dance was equally affected by this cultural exchange playing a significant role in the global development of both art and dance during the twentieth century.

The historic event that brought about this internationalization of the arts was the forced opening of Japan by America in 1854. Access to Japan's harbors would prove to be difficult because in 1640 in fear of infringing colonial empires, Japan's feudal rulers, the shoguns, cut off their nation from the rest of the world. This policy of *sakoku* or National Seclusion maintained for over two centuries was a result of national discord and trade along the Silk Road. In 1542 the Portuguese, trading in Chinese coastal towns, were blown off course and arrived in Japan

introducing gun power, firearms, and Christianity--these had devastating effects on traditional Japanese culture. During the period of *sakoku* the only European merchants permitted to trade directly with Japan were the Dutch, but their Dutch East India Company was " . . . confined to Deshima, a man-made island in the harbor of Nagasaki." [9]

American merchant ships were able to sail to Japan under the auspices of the Netherlands. In 1799, a large Western ship, the *Franklin*, captained by James Devereux and registered at Boston, Massachusetts entered Nagasaki harbor flying the Dutch flag. When it returned in 1800 it's cargo contained spices, lacquer-ware, decorative objects, and five Japanese woodblock prints. Devereux gave these prints to the East India Marine Society Museum in the seaport town of Salem, Massachusetts where they were displayed for public view. In her article, "The accessioning of Japanese art in early nineteenth-century America; Ukiyo-e prints in the Peabody Essex Museum, Salem," Nicole Coolidge Rousmaniere stated: "These [Japanese prints] set the stage for collecting things Oriental as well as significantly predating the later nineteenth century fashion for the *Japonisme*."[10]

During the 1840's the United States sought to expand trade in the Far East. First they needed to secure coaling stations in Japan for an inauguration of a steamship line across the Pacific Ocean, and to expand whaling operations to produce oil for U. S. machinery and factories. Competition to open a Japanese port was fierce. At the end of the eighteenth century Russia, under Catherine the Great, made several attempts to open trade with Japan, and Great Britain's attempts from 1820 to 1830 proved unsuccessful.

The United States government sent Commodore Matthew C. Perry of the Navy on a diplomatic mission to Japan. In 1853 he arrived at Edo Bay with four, black steamships. The Japanese called them "black ships of evil appearance."[11] Five thousand samuri surrounded the shore blocking Perry's entrance; the Japanese people were fearful but at the same time fascinated. Perry returned within a year with more ships, and this time a treaty of friendship, the Kanagawa Treaty, was signed ending Japan's two hundred year policy of seclusion.

In 1858 four more ports opened to U. S. trade and by that fall four European nations--England, France, Russia, and the Netherlands had followed the United States in completing trade treaties. The Five Nations, as they were called became the center of attraction throughout Japan, and Japan became the center of attention when in 1860 a dramatic visit of the first Japanese embassy to the United States toured San Francisco, Washington, D. C., Baltimore, Philadelphia, and New York.[12] Three ambassadors with an entourage of seventy-seven officials delivered a letter from the shogun to President James Buchanan formally transferring treaty sanctions. Their visit received great commotion everywhere, prompting Walt Whitman to write a special poem, "The Errand-Bearers," in its honor.[13]

The opening of Japan to the world forced the Tokugawa shogunate to surrender its power in 1867 to the young Emperor Meiji who vowed that Japanese security and prosperity would be achieved through modernization and economic development. Experts from the Five Nations and Italy were invited to Japan as advisors. Large numbers of students were sent to the West to be educated and trained extending a global exchange of new artistic values. This cultural interaction enabled Japan to present their first exhibition of Japanese art, including woodcut prints at the Paris Universal Exposition in 1867.

Scholars and collectors became connoisseurs of the ukiyo-e characterized by ordinary scenes and events in landscapes, seascapes, village scenes, actors, dancers, and women in scenes from daily life.[14] In his book *L'Art Francais in 1872*, Jules Claretie nicknamed the cult of Japan "Japonisme."[15] Subsequent Japanese exhibits at the Paris Universal Expositions in 1878 and 1889 captivated the Parisian public. They were fascinated with the Japanese prints of artists Kitagawa Utamaro (1753-1806), Katsushika Hokusai (1760-1849) and Ando Hiroshige (1797-1858), among others whose prints became wildly fashionable in Europe. In America, Japanese imports were sold at the 1903-04 American Exposition held in St. Louis where . . . "Japan outdid herself, showing that she was second to no country in the world in either technological or artistic pursuit. "[16] Here Japanese classical dancing was first introduced to America.

During the late nineteenth and early twentieth centuries the transference of Japanese art to the United States and French Impressionism in art, music and literature created a fascination with the Orient with its ritual exotic culture. French Impressionist painters Edouard Manet, Edgar Degas, Henri de Toulouse-Latrec, Paul Gauguin, Mary Cassett an American, and others shared an admiration of the ukiyo-e Japanese prints. These artists adopted similar subjects in their

work, and mastered the printing techniques of the Japanese masters with soft-ground etchings, aquatint, and color lithography.

More importantly Impressionist art and early modern dance adopted the design principles employed in Japanese ukiyo-e prints. These design principles are noted as an emphasis on one or two figures seated on the floor or on a low platform; figures positioned in opposing levels; contrast in line--straight or angular line against curving line; contrast in color - black against white or bold color differences; asymmetry; and two-dimensional proportions. In her book The Great Wave: The Influence of Japanese Woodcuts on French Prints, Colta Feller Ives considers these design principles by comparing the ukiyo-e print *Kayoi Komanchi* by Harunobu to Degas' *At the Louvre: Mary Cassatt in the Painting Gallery*:

> (*At the Louve*) contains the Japanese characteristics most frequently pointed to in Degas's art: aerial perspective, asymmetrical composition, and a casual snapshot effect aided by cutting off figures by the picture's edge.[17]

Notice how the figures are seen in an aerial perspective similar to viewing dance from a box or balcony in a theatre. The angularity of the room creates a frame for the figures similar to dancers framed on a proscenium stage. Comparable design elements are noted in Utamaro's *Woman dressing a girl* and Cassett's *The Fitting*. Notice the figures are positioned in opposing level. This reflects a characteristic movement principle used by Delsarte as opposition and adopted by Ruth St. Denis and Ted Shawn in their *Siamese Ballet* in 1918. Compare Cassett's *The Letter* and Utamaro's *Portrait of the oiran Hinzauru*. Note the angularity of the letter and desk. The straight line of the headpiece is a dramatic contrast to the curves of the kimono, dress and flowered wallpaper. Contrast, an important design principle was used in early modern dance and illustrated in the Japanese dance-drama *O-Mika* created by St. Denis in 1913. Notice the headpiece in Utamaro's *Portrait of the oiran Hinzaura* resembles the manner in which Martha Graham dressed her hair as Jocasta in *Night Journey* in 1947 and in this photo portrait in 1950.

"Lautrec used many conventions of the ukiyo-e actor prints—the highly stylized pose, bold colors and patterning, flattened perspective, and asymmetrical composition."[18] Consider the angularity of the women's body in Lautrec's *The Seated Clownesse*. Here angularity is emphasized which is similar to early modern dance's use of angularity and straight lines as a rejection against the curving lines used in classical ballet. Notice that Lautrec shows the figure sitting on a low platform. Michio Ito created the character Pierrot in a pantomime-play *The Donkey* in 1916, while Shawn created *Pierrot Forlorn* for Charles Weidman in 1921. Consider the similarities in their movement style: legs turned-in, torso curved, a shoulder rotated inward, one figure seated on the floor--an illumination of the vulnerability of the Pierrot character through the design principles used in ukiyo-e.

According to renown architect and collector Frank Lloyd Wright who in 1907 gave an exhibition of Hiroshige prints at the Art Institute of Chicago, an underlying design principle used in Japanese prints is "simplification."[19] Professor of Art, Carl Shanahan calls it "economy."[20] This term could also be called "abstraction" as Wright in his book The Japanese Print: An Interpretation states about the Japanese prints: "Beauty abstract in immaculate form."[21] Note the economy used in Lautrec's *Jane Avril* and Kiyotada's *An actor of the Ichikawa clan*. Notice the dancer's body is totally enclosed within the cloth of the costume while the head is framed within the cloth. Each artist uses economy, or simplification, or abstraction to present the essence of motion. Feller Ives concludes:

> In the Japanese prints, as in Lautrec's, the motion of the dancer is caught still, as if by a camera. The dancers' costumes are seen whipped about, overwhelming their wearers to the extent that only heads and feet are visible beyond turbulent cloth.[22]

Loie Fuller became an overnight sensation in Paris in 1892 when she performed *The Basket*, *The Spiral*, *Serpentine*, and other dances at the Folies-Bergere, where her use of fabric heightened the sheer excitement of her motion. In a solo, *Scarf Dance* in 1919, Doris Humphrey used fabric to enlarge her movements in space. Her vision to further enlarge the scarf in vertical space was seen in *Soaring* composed with St. Denis in 1920. Consider the resemblance in movement style shown by Jane Sherman in *Soaring* and Ito in the *Greenwich Village Follies in 1919*. Graham said of her performance in *Moonlight Kisses* in the *Greenwich Village Follies of 1923:* "I danced in

floating yellow chiffon, very Loie Fuller."[23] Seven years later in 1930 Graham further developed abstraction in *Lamentation* where her body was encased in a tube of fabric.[24] She forced the observer to focus on her body's movement within the fabric along with her expressive face, hands and feet similar to Kiyotada's *An actor of the Ichikawa clan.* Marian Horosko suggested in a 1966 interview that Weidman was influenced by Michio Ito.[25] It is feasible that Ito was influenced by Denishawn and Weidman as well. After all, Ito worked with Louis Horst, and was in New York during 1927-28 when Humphrey and Weidman were teaching and creating their first compositions. It is interesting to speculate if one influenced the other and where and when--but perhaps it was purely the changing aesthetics that influenced all of them.

Michio Ito, born in Tokyo in 1892, . . . "whose talents were admired by Debussy and Rodin in Paris, by Yeats and Shaw in England, and by thousands in the United States,"[26] touched many modern dancers, including Weidman. In her book Michio Ito Helen Caldwell affirms the ukiyo-e influence in Ito's *Spring Rain* of 1928:

> . . . a Japanese print come to life for a moment in new colors; a young man (or maiden) folding and opening his umbrella at the whims of the weather, displaying his many-colored finery to April's soft rain and sun. As idea, it is a brief thing of innocent vanity: youth's evanescent beauty ready to shield itself from life's showers with a huge, many-splendored paper umbrella.[27]

Jane Sherman in *A Burmese Yein Pwe* in 1926 reflects Caldwell's description of Ito's dance and also shows the philosophy of youth that Caldwell presents. Similar aesthetic values are shown by Ernestine Day in *Momiji Gari* in 1926, and by St. Denis in *O-Mika* in 1913. Shawn's *Japanese Spear Dance* of 1919 and Ito's *Japanese Spear Dance* of 1923 shows a similarity to Japanese Kabuki actor prints. Inspired by his work with Japanese artist Koshiro Matsumoto and Chinese artist Mei-lan Fan during Denishawn's 1925-26 Oriental Tour, Weidman created his *Japanese Actor* and *Singalese Drum Dance* in 1928. The similarities of titles and composers used by Denishawn, Graham, Humphrey, Ito, and Weidman clearly reflect the influence of Japanese culture specifically Japanese woodcut prints upon early American modern dance.

The internationalization of the arts and changing aesthetic values resulting from world trade and travel greatly influenced early twentieth century American modern dance and Japanese dance. The historic event that brought about this cultural interchange of the arts was the forced opening of Japan by Commodore Perry in 1854. On April 13, 2004 a performance at the Kaye Playhouse in New York City by Saeko Ichinohe Dance Company celebrated 150 Years of US/Japan Relations. Saeko Ichinohe was born and raised in Japan, graduated from Julliard and lives in New York City. For this artistic celebration Miss Ichinohe created *Utamaro* a New York premiere. The publicity notes stated:

> "This work was inspired by the woodblock prints of Utamaro (1754-1806), who designed his prints in Ukiyo-e (means the floating world). His portraits of courtesans, lovers, working girls, tea-house girls, and mothers and children, were indicative of the lives of people, who lived in the Edo period (1603-1867)."[28]

For this celebration Miss Ichinohe recreated *Star & Stripes and Cherry Blossoms* (1984). She said:

> "It reflects the changes that took place after the arrival of Commodore Perry. This work, divided into*Village, Confusion, Relationship and Freedom* {is indicative of what this historic event represents in Japanese culture.} In this work Modern dance and Japanese dance were fused."[29]

Endnotes

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8. Natsu Nakajima, interview by author, 1-3 May 1989, Brockport, "Butoh Residency: Japanese Avant-Garde Dance/Theatre," S.U. N. Y Brockport, New York.
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12. Ann Yonemura, Yokohama: Prints from Nineteenth-century Japan. (Washington, D. C.: Smithsonian Institution, 1990), 22.
13. Ibid., 15.
14. Colta Feller Ives, The Great Wave: The Influence of Japanese Woodcuts on French Prints (New York: The Metropolitan Museum of Art, 1974), 14.
15. Ibid., 8.
16. Clay Lancaster, "The First Japanese Dance Performed in America," Dance Magazine, January 1956, 45.
17. Colta Feller Ives, The Great Wave: The Influence of Japanese Woodcuts on French Prints (New York: The Metropolitan Museum of Art, 1974), 37.
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19. Frank Lloyd Wright, The Japanese Print: An Interpretation (New York: Horizon Press, 1967), 19.
20. Carl Shanahan, interview by author, 10 June 2004, New York, New York.
21. Frank Lloyd Wright, The Japanese Print: An Interpretation (New York: Horizon Press, 1967), 81.
22. Colta Feller Ives, The Great Wave: The Influence of Japanese Woodcuts on French Prints (New York: The Metropolitan Museum of Art, 1974), 89.
23. Martha Graham, Blood Memory (New York: Doubleday Publishers, 1991), 92.
24. Merrill Brockway and Judy Kinberg. Dance in America: Trailblazers of Modern Dance. WNET/13, 1977. Videocassette.
25. Charles Weidman, Oral History Interview by Marian Horosko, 1966-67 (New York: Dance Collections, New York Public Library).
26. Helen Caldwell, Michio Ito, (Berkeley and Los Angles: University of California Press, 1977), ix.
27. Ibid., 17.
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"I Wouldn't Cross the Street to See That": Modern Dancers Who Survived the Holocaust in America

Judith Brin Ingber

How is the past known and represented? In part, it is what we hear from those who lived it. I want to recover some muted voices, for what they told me about their modern dance experience in Europe before World War II and what happened when they came to participate in American modern dance.

Their stories illustrate they did not fit into the general picture. It is true there had been influences from Germany on American modern dance and one might think there were minimal differences between the modern dances separated by the Atlantic. The fact that the dancers I want to speak about today all survived the Holocaust created a gulf that neither Gentiles nor Jews could bridge in the 1940s and 50s. There was also a gulf that could not be bridged, even amongst the Jews, for the American Jewish experience precluded understanding the survivors' experiences. How each of these dancers looked at their craft, their artistry and their experience, assessed what to do to make it in their new country resulted in directions they hadn't imagined before they came.

Some elements my informants spoke about to me regarding German modern dance included the body culture with nudity, presenting a body openness that was foreign to Puritan American modern dance, along with a quest for the expression of women in modern life. All my informants studied European folk dance (such as the *laendler*) which provided material that choreographers drew on. Interpretations of folk dances could be parts of modern dance programming. Laban, in some cases a teacher of the informants, became concerned with the connections of the folks once they left their rural areas and became urban as well as how city folk related to each other. So, Laban developed movement choirs and organic ways of people expressing themselves together. These concepts also influenced my informants. *Rhythmica gymnastica* was also a basic part of the modern dance training, different from American modern dancers' training. Performance venues in Europe might have include not only theaters, but also cabaret and political satire in coffee houses and night clubs, though like the United States performances could be connected with labor unions and demonstrations.

Of course there were companies run by women, but there were also many popular performing duos consisting of a man and a woman. I will be mentioning the influence of the performing duo of George Grocke and Ruth Abramowitz Sorel. (Ruth was in Wigman's troupe from 1923-1928 with Hanya Holm and Pola Nirenska. After 1933, when Wigman purged her company of Jews, Nirenska and Sorel were dropped. Grocke studied with Wigman. The couple then moved to Warsaw).

Wigman trained so many dancers and also created a real machine for modern dance education. She needs to be considered in the parade of modernists advancing formal values of pure dance, as Susan Manning writes in the preface of her book, Ecstasy and the Demon (University of California Press 1993, XV), that Wigman's position does not answer the question of why she and so many of her colleagues collaborated with National Socialism. The Nazi nationalist agenda was so destructive and Manning says she locates Wigman's dances at a convergence between feminism and nationalism, the mystical aura of Germaness. In short, both the culture and the milieu for dance were terribly different than in America.

Dancers I will speak about today were in the United States as three different performing couples. First, there was Fred Berk (in Europe known as Fritz Berger) with Claudia Vall; then Fred Berk with Katya Delakova; and Felix Fibich with Judith Berg. The first three dancers (Berk, Vall and Delakova) danced in Vienna. Fibich and Berg were from Warsaw. The Viennese dancers were all trained and performed in the dance company of Gertrud Kraus. Judith Berg was certified as a teacher in Wigman's education training program from Germany. They all toured throughout Europe. Kraus, Berk and Berg were acknowledged choreographers. Kraus had won prizes in German International Dance Congresses; Fred Berk won a bronze prize medal in the International Dance Contest in Vienna in 1934. Berg was hailed by critics in Warsaw.

The couples all survived the Holocaust and came to the US (Kraus had gone to Palestine in 1935). Each

had hair-raising stories of survival. Delakova, Berk and Vall came in the early 1940s, Felix Fibich and Judith Berg came in 1950.

I would like to introduce you to Claudia Vall first (slides accompanied all of the descriptions and illustrated the dancers accomplishments). She was originally from Zagreb, and trained at Hellerau in the Dalcroze system, and then in Vienna at the Academy of Music with Gertrude Bodenwieser (who also escaped the Nazis, traveling east to India). Bodenwieser's "The Demon Machine" shows her criticism of the machine age. Vall, however, preferred the choreography of Gertrud Kraus and decided that wanted to perform with her company, even though Bodenswieser informed Vall she would not be able to graduate from the Academy of Music if she was disloyal. Somehow she maintained studying in both places.

She was also trained and was talented in acting, as was Fibich. Vall performed in Max Reinhardt's The Miracle, in Vienna; her governess accompanied her to the stage door and waited in the wings for her, as Vall went on stage to play a drunken whore, then demurely left the stage, and joined her governess who accompanied her back to her pensione where she stayed. Vall had a practical bent, too, and studied one year in Berlin to learn orthopedic exercise. She met Kraus at the Vienna Academy of Music and Dance and Kraus's expressionistic classes appealed to Claudia. They could carry on for hours on just one theme, improvising on the idea of "night" for example. Kraus was daring in that she maintained subject matter on Jewish themes in her company even after the Nazis were voted into power in 1933. She brought her Song of the Ghetto to Germany to a dance festival in 1934.

Claudia performed in Kraus's company from 1933 until 1935 when Kraus decided the political situation was too dangerous and moved to Palestine. In the summer of '36 Claudia went to a summer workshop in Salzburg where she met Jutta Wyss and Lisa Czobal (who had performed with Kurt Jooss). Vall was also seen by Harold Kreutzberg in Salzburg and was invited to perform with him in 1936. Vall's talents also caught the attention of Angela Sartorio in Salzburg. Sartorio invited Claudia to perform in her modern dance company in Florence, Italy. So, Vall moved there and performed from 1937 to 1938, touring also to France and Switzerland. Sartorio needed more men, so Vall arranged for Fred Berk to join them. They had danced together in Kraus's company.

Slides show Lisa Czobal with Vall. The slides portray their theatrical skills with different facial expressions as a study in characterization. The dancers became fast friends at Salzburg and then both went on to perform in Italy in Sartorio's company.

Fred Berk had performed in Kraus's company. He came to her not through the arts, but because as an apprentice to a goldsmith he became more and more bent over, and was sent to learn how to straighten up. Little did his family realize he would become so enamored of the art itself. Through Kraus's encouragement, he created a dance called The Tyrant about Hitler, but he couched his whole portrait as if he were portraying the Egyptian pharaoh. This is the solo which won him the bronze medal at the international dance competition in Warsaw, a way of meeting dancers from all over Europe. There were no competitions of this kind in America.

Certainly, there were dancers who trained in Europe and came to the US who succeeded in teaching, producing, creating and working from Bennington to Broadway, with their own studios such as Fe Alf, Hans Wiener (known as Jan Veen in Vienna who danced with Kraus), and another Jewish dancer Trude Kaschmann. Hanya Holm was the most prominent German in the US. Ted Shawn often made trips to Europe to witness the European International modern dance competitions. In fact, he met Kraus when she participated in the 1930 Third German Dance Congress. That's when Shawn also saw Margaret Wallman dancing and invited her to come to the US. She had been a (Jewish) performer in Wigman's company concurrent with Hanya Holm and Ruth Abrahamowitsch. Wallman received a Wigman teaching certificate, managing the Wigman school in Berlin from 1927-1929. Then Ted Shawn saw her and invited her to teach at Denishawn, the first licensed teacher of the German technique in the US. "She was a major influence on Shawn in the period in which he made the transition from highly romanticized ethnicities of the 20s to expressionist abstractions in the 30s," according to Barbara Naomi Cohen-Stratyner (Macmillian Publishing Company 1982, 922). Wallman returned to Europe where she was ballet director of the Vienna State Opera until 1937 when she fled. She had influenced Shawn and the Denishawn students, but still, by the 1930s American dancers had a pride in exploring American themes.

One theme was the cowboy and the Wild West. Another was inspiration from American literature. To remind you of a few of the dances: Graham's "Frontier" from 1935; Doris Humphrey and Charles Weidman's "Square Dances" from May, 1940, pic-

tured on the cover of *Dance Observer*. Others include: Graham's "Appalachian Spring" in 1944; Sophie Maslow's "Dust Bowl Ballads" in 1941; her "Folksay" in 1942 using Woody Guthrie singing American folk songs and text by Carl Sandburg about rural America; Jane Dudley's "Harmonica Breakthrough." The ballet world, too, loved American characters: Eugene Loring's "Billie the Kid" in 1938; and de Mille's "Rodeo" in 1942 are some examples.

American choreographers voiced concerns about the war in Europe, but their sympathies lay with the Spanish civil war, not the worsening Nazi laws against the Jews which resulted in the Holocaust. One can see pictures of Helen Tamiris's work "Adelante" about the Spanish Civil War as an example. In Ellen Graff's book, *Stepping Left*, she says there was an avalanche of artistic opposition to the Fascists in Italy and Germany. Though the Spanish Civil War and the bombing of Guernica came before the Holocaust, it remained the subject of what captured the sympathy and attention of choreographers. It was not kosher to talk about the Holocaust, and the dancers who came to the US were expected to appreciate America and keep their own troubles to themselves. They realized this was taboo subject matter for their dances.

Felix Fibich was especially sensitive to this. First, some comments on his background. He was originally trained in theater and was a member of the important leftist inter-war Yiddish troupe called the Yung Teater which presented contemporary political subjects such as the Sacco Venzetti affair in the U.S., or what was deemed American hypocrisy about equality while lynching continued in the South. Fibich was an actor in a production of "Woichek" and the choreographer/dancer, Judith Berg, saw him in the play. She invited him to work in her studio and eventually he became her partner and later her husband. She had been trained by Wigman and had a precious certificate that enabled Berg to open an official school in Warsaw. She was well known as the choreographer for the most famous Yiddish film of the 1930s made in Warsaw called "The Dybbuk." She brought Fibich to study at her Warsaw dance studio; Berg hired George Grocke to teach there (he was in Warsaw performing with his partner, Ruth Abramowitsch Sorel). Eventually Fibich began performing with Berg as well as the Yung Teater.

Here are some crucial facts about the European Jews and the Nazi onslaught against them. In 1933 there were more than 9 million Jews living in continental Europe. Within less than a decade most of the countries in which they lived would be invaded, occupied or annexed by Nazi Germany. Within a dozen years, two out of every three European Jews would be dead. Germany conquered Poland on September 29, 1939, which, of course, was disastrous for Warsaw's 375,000 Jews. The ghetto was sealed on November 16, 1940 with more than 445,000 crammed in; deportations to extermination camps began in July of 1942 and by 1944 the ghetto was totally emptied.

Before the ghetto was totally cut off, Fibich escaped by stealing east from a work detail outside the walls. He miraculously reached Bialystock, under Russian jurisdiction, and unbelievably discovered that Judith Berg was there. They joined up with a theater company of Jewish actors in Bialystock, and then they toured to Odessa. There were in an open air production in front of 20,000 people in Odessa, illuminated only by blue light (permissible at night despite the "black out"). It was 1943 and the Germans attacked, bombing the Odessa port. Mid-performance everything came to a halt, and the couple, along with the other performers, were evacuated the next day by boat across the Black Sea to Ajerbijzahn. I have to fast forward his story to the end of World War II. The performing duo were aware of Jewish artists in Moscow, because they also performed there. As Stalin began to look at the dualities of the Jews once Israel became independent, Stalin began purging the Jews from Russia in earnest. Mihoiels, the director of the Moscow State Yiddish Theater, was killed along with many others. From then on, Fibich was suspicious of communism and wanted to escape. The couple was repatriated after World War II to Poland where they had a school for Jewish orphans and a small company. They escaped communism to Paris and then came to the US in 1950.

Now we return to Vienna. The Nazi anschluss or annexation of Austria was on March 12, 1939. Ninety percent of Austria's Jews lived in Vienna and their population was 185,000. By then Berk had gotten false papers to travel to Amsterdam, and in the train station, he oddly enough ran into Claudia Vall. She had been performing in Italy, and already had obtained a rare and precious visa to Cuba through her doctor husband. Vall gave Berk her address there. He fled to London, and a year later was able to get passage to Havana where the dancers met up, performing together for a year in Cuba. Despite the war years, Cuba was still a playland and holiday escape for the wealthy. The island featured a network of nightclubs and hotels and the dancing couple was busy for the year they

were together. They put together a program in the German Expressionist style, incorporating folk dances, also adage, and other modern dance pieces they created. Vall got papers to the US first and they sponsored Berk, who followed a year later.

Katya Delakova, who had also danced in Kraus's company with Vall and Berk, waited in Vienna after the Nazi annexation. She was trying to free her uncle from Buchenwald and her journalist father, who had also been arrested. After a year she gave up because her visa was about to expire and she joined her family in the US. She was in a stupor, numbed by her experiences, wanting to ignore her feelings and to push away all the facts and memories. She joined an assembly line in a factory, making dolls. She said, "holding so many miniature lifeless limbs in her hands, hour after hour, she slowly began to yearn for a creative experience. She realized she wanted to transform her feelings for the Jewish people into dance. By chance, she answered an ad for a dance partner, placed by Benjamin Zemach." Her name appeared in the Jewish press, which ironically, Berk read in Cuba. That is how he knew she had survived. (Israel Dance Library 1985, 42).

Meanwhile, Fred Berk, Claudia Vall and her doctor husband, went to Colorado. The dancing duo maintained their show in nightclubs and clubs for soldiers. But when her husband got placed in Los Angeles, the situation changed. Vall tried to get work there for their shows. An agent looked at their portfolio and said "I would not cross the road to see that." So she turned to teaching. First she was hired by Lester Horton, but her modern dance classes were too different from his style and no one came. So she worked in ballet studios, including Nico Charisse's, and prepared talented performers for television.

Fred Berk moved to New York, found Katya Delakova and they began teaching and creating together. He, too, learned that the Holocaust was not the subject to express in their pieces. Their first evening was presented on January 23, 1944 at the Times Hall Theater on west 44th Street, called Make Way for Tomorrow. The program notes said "We speak to you of little things in the daily life on man—not suffering and pain of peoples, for no fear can be felt unless experienced and we want no pity, but rather, understanding. We speak to you of humor, heroism and love of different peoples—to speak until the different and the strange become your brother." Berk communicated great warmth in his dances with Delakova and their optimism was totally believable. She and Berk interlaced American folk dances about pioneers settling the frontier sung by James Phillips with dances of Jewish pioneers working the land near Jerusalem. The combination of American folk music with Jewish folk music and the ideas of pioneers blending together in a kind of community of common goals and optimism. The program also included folk dances of Yugoslavia, Austria, Russia—Berk maintained an apolitical humanitarianism in his pieces.

Delakova remembered, "no one told us what to show on stage, it just came out of us, it was so alive, the good fortune to have been trained in the European expressionist dance, the conviction that spoke in a foreign yet totally comprehensible meaning to American audiences." Berk's smooth, gliding manner in the lyric Austrian landerlers were appealing, he loved turns and jumps. Berk shrugged off discussion and soliloquies about the war, about his family. Never open about his personal life, he maintained an aloofness. But his humor and his encouragement made him attractive and beloved by his students and dancers around him. His well-guarded privacy also made a kind of gulf, distancing him from even those closest. Berk said "And what could we do with our memories of Europe? We didn't do anything, we didn't speak about Europe. We were guilty of surviving and we couldn't make sense out of our survival, so we danced." (Israel Dance Library 1985, 49.)

Berk found a home at the 92nd St. Y, created by German Jews whose outlook was diametrically opposed to the Yiddishists and those living downtown, concentrated on the Lower East Side,with more orthodox religious practice in more dire economic straits. In addition to Berk's work at the Y, the duo of Delakova and Berk was sponsored by the Jewish Welfare Board. This enabled them to tour their shows which emphasized Israel and the new future for Jews, not history and what had happened in Europe. Berk only looked back to his European modern dance experience regarding studio cooperation. He created a venue for modern dancers in New York in the early 1950s at the Brooklyn Museum, which he called Stage for Dancers, an important way for young choreographers to been seen. He and Delakova also toured to Colorado where he created a trio for himself, Delakova and Hanya Holm which they performed in one of Holm's famous summer sessions.

After Felix Fibich reached America, he said, "I realized that there is a very big difference in expression, the Puritan ethic influenced what was acceptable both from the point of view of what dancers showed, and

what audiences expected. I was told I was constantly over-acting. As an example, you ask a Russian 'how are you?' and he says 'sit down and I'll tell you' and he opens his soul and tells you about his struggles. An American will say, 'how are you?' and the answer is, 'I'm fine.' I found it is considered impolite to talk about your problems, or show your pain. It's your private affair, and you shouldn't impose on someone else what you feel. That was a huge difference for me. I had to grapple with the criticism about my dance: I thought I was being sincere. I was told it was too corny.

"I decided I couldn't fight the differences, I'd have to figure out how to join in. I needed to understand the techniques. I had enough money for a coffee and a hotdog each day. I had headaches all the time from hunger. Miraculously, we got work scholarships to the New Dance Group. So I started studying the Graham technique with Nina Kaiserman, Sophie Maslow, Bill Bales and Jane Dudley. These were my first teachers at the New Dance Group. The Humphrey-Weidman technique appealed to me the most. I was baffled by the counting for the music, and instead of listening to the phrasing, I was constantly counting with accents on 3 and 5. In Europe, we were supposed to express with our face and here I was told to express in the body.

"I embraced the Humphrey-Weidman technique and I studied it with Nona Sherman. Graham was too cerebral for me, but I started to appreciate it and then later I learned to love it. There are different stages of development in a dancer, like with a new menu. In time you find a taste for it. Doris Humphrey invited me into her composition classes and I began to understand some of the fundamental differences from my modern dance training. She showed us how to develop themes and variations, how to use space on stage such as the power of the diagonal and how to create abstraction of emotion. All the ideas she developed from our classes, she put into her book, The Art of Making Dances.

"Nothing of this period was imaginable," Fibich said, "it takes time to reconstruct yourself." I understood that I was the most honest and unique if I stayed with the Jewish material and I found out I had an audience in the Jewish neighborhoods with the Yiddish theater. I was using their language, and they knew what I meant—I could still work with the inflections which were, for me, natural, with ethnic moves which were appreciated, that grew from the *shtetl*."

Fibich's views of the *shetl* were adamantly different than Maslow's "The Village I Knew" created the year he came to the US in 1950. He was shocked she had a woman praying on her knees when lighting the Sabbath candles, and he felt she just viewed the *shetl* with nostalgia. She had never experienced herself like he had. "I learned that many people in America said, 'Ahhh, forget it.' I was embarrassing, especially at the 92nd St Y. There it was embarrassing for the German Jews to see me representing Eastern Europe in my dances—no they wanted either something Israeli, or something American.

"So Judith and I survived in the Yiddish theatre. We made a living there, we worked every day, and on Saturdays we did three shows. Monday was a day off when I could gather my wits, for each week we had to come up with a new show. Eventually I had a small company and created jobs for dancers like Danny Lewis and Kathryn Posin. It gave them experience on stage, on TV, and with how to use Jewish themes in a non-stereotypic way."

Fibich did become a recognized character performer and choreographer. He participated at Joseph Pap's Public Theater, in "Café Crowne", which moved to Broadway, then in the '60s he also choreographed two other shows there, Sing Israel Sing and Speak Yiddish, followed by choreography for the film version of the Potok story, "The Chosen," drawing on his Hasidic background for the wedding dance scenes. As an actor dancer at 86, he is now considered a master and is appreciated by all concerned, not just audiences in the Yiddish theatre. And now he speaks freely about World War II experiences, and he's been in plays and television dramas enacting stories about the Holocaust.

The US immigration policy willfully excluded Jewish refugees during the Holocaust, even when the quota for immigrants was not filled yet. (There is the awful story of the ship, the St. Louis, filled with refugees from the Nazis, unable to land in the US and sent back to Germany.) The newcomers learned to be quiet. People were not ready to hear about the Holocaust as a subject, nor as material for dances. It was a taboo to dance or to discuss. Claudia Vall, Fred Berk, Katya Delakova, Felix Fibich and Judith Berg turned their original modern dance impulses inward, and they found work in different ways.

Vall tried for a time to keep her dancing duo going in America. The dancing duo performed in clubs in Colorado filled with soldiers going to war. The dancers did not discuss what the soldiers would be facing. They just set about entertaining the troops. They per-

formed at the 26th annual convention of the Colorado Society of Engineers. "We had an agent who got us bookings. Usually they were good, but as the war progressed there were less and less conventions and hotel work. Then we were booked into nightclubs in Denver". When her husband George got work in Los Angeles, Vall took a portfolio of publicity about both her solo pieces and duet programs with Fred Berk to an agent in Los Angeles. He said, "I wouldn't cross the street to watch dance like that." Claudia turned to teaching. She went to Lester Horton's studio. He was interested, but his dancers considered her modern classes to be character classes. It was usual to teach folk steps as part of modern technique with improvisation as she had experienced in Europe. Claudia turned to the ballet studios of Nico Charisse, and also Thomas Sheehy Dance Studio where she was advertised as teaching "continental harmony style, laying the foundation for the future dancing expression and movement of children." A newspaper also stated that in her class for adults, Ms. Vall specialized "in body posturing and slenderizing and the beauty of modern expression."

Fred Berk went to New York, lived in a cold water flat and managed to locate Katya Delakova. Her career in the 1940s became closely aligned with Berk, her fellow dancer from Vienna. They were married on Oct 1, 1946 and for five years they taught together at the Jewish Theological Seminary and the 92nd St Y. One summer they went to Colorado and performed briefly with Hanya Holm in a trio choreographed by Berk for him, Delakova and Holm. The duo also performed extensively and had a small company.

Berk was probably the one with the most public face—his Stage for Dancers was unique, and he created that based on what he had experienced in Europe, not through any model he'd seen in the US. He went from studio to studio and chose dancers to participate in programs at the Brooklyn Museum. Berk provided the publicity, the place, the programming, thereby giving young dance makers a way to be seen at no cost to themselves. It was an idea that needed to happen so he was successful with the series that lasted for three years, covered in Dance Magazine and the New York press.

But what he deemed the most important was helping to create a strong Jewish identity to counteract the losses and misery of the Holocaust. Berk wanted to give young people a new identification and a new motivation by stressing the power and excitement of Israel through its dance. So he invested his energies at the 92nd St Y. at first with Delakova.

After their partnership and marriage fell apart, he focused exclusively on teaching and creating at the Y where he formed the Jewish Dance Division. Eventually Berk found a use for his original interest in European folk dance, a feature of European modern dance training there. He became an expert in the folk dances of Israel, bringing teachers and choreographers to the 92nd St Y, creating a context on Wednesday nights to teach the dances and to bring in hundreds of young people. At the 92nd St Y, his concepts fit into global general culture, disseminating ideas of contemporary concepts of Judaism (Wesleyan University Press 2000, 118.) Berk created some of the most important choreography for the 92nd St Y's dance company called "The Merry Go Rounders" under the direction of Berk, Doris Humphrey and Bonnie Bird. He used folk dances from all over the world and then Israeli dances His signature piece for the company of professional dancers making programs for children was his dance Holiday in Israel. Jackson wrote, "the specific choice of 'Holiday in Israel' (by Berk) as the culminating dance was far from arbitrary, but it linked Jews with land and statehood, making them equals on the new postwar geo-political world map. The dance celebrated Israel as a haven of the democratic spirit where Jewish people from different backgrounds—Poland, Yemen and America were welcome. Here was the Jewish spirit at its most exulted acting as a magnet for young modern Jews eager to affiliate with their heritage. Berk provided American children and their parents an introduction to Israel and a way to celebrate its creation…. In Berk's dance, Jewish nationalist sentiment manifested itself in his choice to focus the joy of existence and unification in spite of diversity." (Wesleyan University Press 2000, 115.)

In a recent interview with Felix Fibich, he shrugged his shoulders and said, "Now it is fashionable to talk about the Holocaust and to dance it, too. The whole era is received differently." His simple acceptance of the change that has occurred in the ensuing years since he and the others escaped is admirable.

And now? Fred Berk, Katya Delakova and Judith Berg are no longer alive. Claudia Vall will be 96 in August 2004 and Felix Fibich is 86. Vall has become a resource for researchers on Adolph Bolm and dance in Los Angeles in the 1940s. She thinks I only speak with her because she's a relic. Like Fibich, she is a treasure and now is a resource to dance historians, explaining how these refugees found ways to continue

their dancing, even if their European modern training did not allow them a direct link to American modern dance.

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Paul Taylor's Influence on the Development of Dance in Taiwan

Juan Ann Tai

As we celebrate the 50th anniversary of the Paul Taylor Dance Company today, let us find a moment to look at his contribution to a small island in the Far East--Taiwan.

As part of a result of the modernization, the development of dance in Taiwan expanded rapidly during the second half of the Twentieth century. Many modern dance pioneers from the US have contributed to this expansion. Among them, Paul Taylor has made a remarkable contribution to this development, although not directly. During his first visit to Taiwan in the 1960s, Taylor served as an inspiration to those in his audience such as Lin Hwai-min, who was a college student at the time of Taylor's first visit but is now the artistic director of the Cloud Gate Dance Theatre of Taiwan, and many others. Almost three decades later, Taylor's works, *Aureole* (1962) and *Esplanade* (1975), were licensed for performance by the Cloud Gate Dance Theatre in 1991 and 1993. This study will illustrate how an inspiration can start a cross cultural movement.

I will focus primarily on Taylor's influence during the two time periods: the 1960s and the 1990s. The main purpose is to discuss how Taylor's works affected artists in Taiwan during these periods. In this respect, personal experiences of Lin Hwai-min and some performers in Taylor's works will be shared.

However, Taylor's second visit in 1980 should not be overlooked because it was significant in igniting the flames for the events in the 1990s.

The important social events and environment for dance in Taiwan in the 1960s, particularly the internal political situation, the international political situation, the social value of dance, and the understanding of modern dance shaped Taiwan into a remarkably different society than that of thirty years later. The situation in the 1960s is as follows.

Internal political situation

The martial law that controlled people's behavior and thought started in 1949 and lasted until 1987. Free traveling abroad for civilians was not allowed until 1979.

International political situation

Taiwan, in the 1960s, was a member state of the UN. It was recognized as an independent country, known as the Republic of China.

The social value of dance

The social value of dance was low and insignificant during this time period. Although ballet was viewed as a graceful recreation for the upper classes, it was not considered a serious business for most people.

The understanding of modern dance

In the 1960s, modernism in dance was still vague and unfamiliar to most people. It was only known by a small group of people who was interested in the art of dance. Although modernism had already affected many aspects of life in Taiwan during the Japanese occupation which lasted from 1895 to 1945, for half a century the result was mostly shown in arts such as painting, poetry and literature (Lee 2003, 19).

As the headline of the *United Daily News* of Taiwan on March 3 1967 showed, Paul Taylor and his dance company arrived in Taiwan for the first time in history on March 2 1967.

Also reported by the *United Daily News* of Taiwan on March 8 1967, this event was sponsored by the US Department of State as part of the Far Eastern Tour for the American Cultural Exchange Project. At the auditorium of Chongshan Hall in Taipei, the company, comprising 5 female and 3 male dancers, performed on March 7 and 8. In the program, 5 pieces of Taylor's choreographies were presented including *Aureole*.

Under the rule of the martial law, people in Taiwan were not allowed to travel freely in and out of the country during this time. Information from outside the country was very limited. Five years after the historical visit of José Limón and his dance company in 1962, Paul Taylor and his dancers were the second dance company to ever visit Taiwan from the West (Government Information Office 2003).

In an advertisement for ticket sale on the *Central Daily News*, March 7 1967, it says "American Culture Exchange Project" presenting "Paul Taylor Modern Ballet Dance Company". The term "modern dance" seemed too abstract to most of the people in Taiwan at this time. The company's performance was entitled "modern ballet" by the media since ballet was already introduced to Taiwan about 20 years earlier by the

Japanese and was considered an "upper class" activity (Lu 1995a, 7-8; 1995b, 184-185). Although the "New Dance" that the Japanese learned from the West was also introduced in Taiwan, it didn't seem to have equal status as ballet.

Dance criticism was still an unknown profession at this time; therefore, the reporting by news reporters is the only information from which we can draw for the general reaction to the performance of Taylor's company. On March 8 1967, the Central Daily News reported that watching Taylor's works was like viewing modern paintings on stage. Making connections between ballet and modern paintings with Taylor's works by the reporters was perhaps the best way to help the people in Taiwan to appreciate Taylor's performance.

This event marked the shifting of attention for dance from Japanese import to American style, from ballet to modern dance.

Lin Hwai-min, founder and artistic director of the Cloud Gate Dance Theatre, was among the audience at Taylor's performance in 1967. He saw José Limón's 1962 performance in Taiwan as a young boy of 14, then Paul Taylor's in his junior year of college where he majored in journalism. Prior to Taylor's arrival in 1967, he took modern dance classes the very first time and learned the Graham technique with Al Huang, one of the earliest Chinese-American modern dance artists. These experiences impressed Lin into realizing that "men do dance" (Lin, personal interview, 13 April 2004).

From 1969 to 1972, Lin studied in the US, earning a Master's degree in English Literature and continuing to take modern dance classes. After he came back from the US, Lin founded his own company in 1973, using the Graham technique and Chinese opera movements as the training base for his dancers (Cloud Gate Dance Theatre 2004). Most of the early repertoire of his company was drawn from classical Chinese literature and Taiwanese history.

When Paul Taylor's company visited Taiwan again in 1980, Lin was sitting in the audience again and thinking that the Cloud Gate Dance Theatre might perform Taylor's works one day. Unfortunately, in September, 1988, The Cloud Gate Dance Theatre had to be disbanded for financial reasons. Fortunately, three years later, it returned to the stage and has been active until the present day.

On August 31, 1991, as part of the celebration for the return of the Cloud Gate Dance Theatre, the *Aureole* was presented with other choreographies by Lin. Jennifer Chiu of the *Free China Journal* gave the event a review on September 13, 1991 and addressed that "Could Gate has resurfaced as a bridge between Eastern and Western culture, urban and rural lifestyles, and the past and the future" (Chiu 1991, 5). The reaction of the audience on seeing the *Aureole* performed by the Cloud Gate was overwhelming, and this induced the reconstruction of *Esplanade* in 1993.

When the Cloud Gate returned in 1991 and performed the *Aureole*, it was 24 years after Lin Hwai-min first saw this dance and 8 years after he dreamt of having his company perform it in 1980.

Lin had two objectives for the Cloud Gate to perform the *Aureole*. The first was to bring the dance of a master to the audience at home just like local museums collect masterpieces of art or a Taiwanese orchestra playing world renowned symphonies. As for the dancers and Lin himself, his great expectation was for self-enrichment through studying a master's work (Lin, personal interview, 2004).

Constance Dinatoli, a member of the Paul Taylor's dance company, was sent to reconstruct this masterpiece of Taylor's choreography.

As Lin recalled, the first time he saw the *Aureole* in 1967, it opened his eyes with its charming, lyrical, and sentimental expression (Lin, personal interview, 2004).

The performance of the *Aureole* by the Cloud Gate Dance Theatre symbolized the progress of modern dance in Taiwan from the 1960s to the 1990s, from a state of unfamiliarity to diversified expressions. The event was remarkable in that a Western dance was performed by a whole group of Asian dancers. The performance was rich in its mixture of cultures rather than a mere re-construction of a masterpiece.

Reconstructed by Lila York, the *Esplanade* opened the 1993 spring season's performance to commemorate the twentieth anniversary of the Cloud Gate Dance Theatre.

Esplanade, which comprised of simple walking, skipping, jumping, and hopping movements, opened the audience's eyes to the fact that modern dance could be as simple as our daily life. The liveliness and playful atmosphere of the *Esplanade* were markedly different from most of the serious and profound early repertoire of the Cloud Gate created by Lin Hwai-min. The spirit of the dance that was transferred from the West to the East enriched the performance with its mixture of cultural characteristics.

In both reconstructions of the *Aureole* and the *Esplanade*, Taylor's movement style and choreo-

graphic structure offered the performers a totally different experience from what they had previously had in other pieces of the Cloud Gate repertoire. The dancers of the Cloud Gate who had performed in Taylor's dances are always enthusiastic when talking about their experience. Among them, Lo Man-fei, Wu I-fang, and Teng Kuei-fu each carried on their experience to their subsequent directing, performing and teaching careers.

Lo Man-fei is now the artistic director of the Cloud Gate 2 and also one of the four founding members of the Taipei Crossover Dance Company. The openness and the joyful feeling that she experienced from dancing Taylor's choreographies are also found in the spirit with which she directs the Cloud Gate 2 (Lo, personal interview, 25 February 2004). It is the same quality that enables the Cloud Gate 2 to attract young people to attend modern dance concerts.

Wu I-fang was one of the leading dancers of the Cloud Gate Dance Theatre in the 1990's. He is now the artistic director of his own company: The Wind Dance Theatre, and still dances with the Cloud Gate whenever he is available. When Wu was chosen to dance in Taylor's choreography, he first tried to make himself look exactly like the men he studied on videos. In fact, he was not able to because the nature of his body was not the same as those of the men in the videos. He then realized that he had to be himself in order to present the best of his talents (Wu, personal interview, 21 April 2004).

The experience of performing the two Taylor works has enriched Tehn Kuei-fu's teaching in modern dance technique. Taylor's movement style helped him to allow his body a moment of freedom in motion. Especially in the *Esplanade*, in which simple movements were allowed to appear in a dance on stage, gave him a new insight about dance which he had not been able to see in his former training. Now, as he teaches technique classes, he allows his students some moments of freedom for them to explore different movement qualities, especially those that we think are too simple to appear in a performance (Tehn, personal interview, 25 March 2004).

The impression made by each of the visits of the Paul Taylor Dance Company and the reconstruction of his choreographies contributed in their different ways to the development of modern dance in Taiwan. The first visit inspired the society to appreciate the beauty of modern dance. The 2nd visit inspired the idea of cross cultural events. The reconstruction of Taylor's choreographies was a result of cultural exchange and provided stimuli for the awareness of aesthetic differences.

The outcomes of these inspirations reflect the globalisation phenomenon as defined by Harold James, economic historian at Princeton University, that globalisation is "involving the increased exchange of people, goods, capital, and ideas and culture across national boundaries" (James 2001).

First, we see the exchange of people's talents: Paul Taylor's visiting Taiwan and Lin Hwai-min's studying abroad. Second, if we may call choreographies and music intangible goods, these were exchanged during these events. Third, as reported by the *China News* on December 3, 1992 and again the *China Post* on December 4, 1992, the reconstruction of the *Esplanade* in 1993 was sponsored mainly by the American Express Company. This qualifies as the exchange of capital. Lastly and most important of all, aesthetic dimensions were expanded through the interchange of ideas and cultures between the West and the East, especially the experiences which led people to discover the differences in the use of the human body. People discovered that it was not about how the body structures were built differently but the differences of how the bodies move and how they were expected to move.

Paul Taylor and many others, together with the movements of modernization and globalization, have contributed to the growth of modern dance appreciation in Taiwan as well as developments in other aspects. Collective efforts shaped Taiwan into a different society in the 1990s than that of thirty years ago. The differences between the two time periods: the 1960s and the 1990s are as follows.

Internal political situation

The internal political atmosphere in the 1960s was restrictive and paranoid, while as in the 1990s, democracy was developing. The freedom of traveling abroad and the repeal of the martial law enabled faster exchange of information. The result was the eagerness for free thought and free movements.

International political situation

Ever since Taiwan ceased to be a member State of the UN in 1971, its international relations faced more difficulties each year. The Republic of China is no longer recognized by most countries nowadays. However, the difficulties did not defeat the growth of attention in the arts, especially in modern dance.

The social value of dance

Through years of joint efforts by artists in the dance world, the social value of dance in the 1990s became more prominent than in the 1960s. Ballet was no longer a privilege for the upper classes but something for everyone. Under the Education Reform announced in 1998, dance was included as a subject in the learning area of the "Arts and Humanities".

The understanding of modern dance

As compared with the vague and unfamiliar understanding of modern dance in the 1960s, the development of modern dance in the 1990s flourished. Diverse styles of modern dance techniques developed. Meanwhile, the Cloud Gate Dance Theatre was becoming one of the most well-known dance companies, as well as the symbol of modern dance in Taiwan.

In conclusion, through both the original performances by Paul Taylor's Dance Company and the reconstruction of these dances by the Cloud Gate, Paul Taylor has been an inspiration for all who were involved. His works influenced the development of dance in Taiwan in two main aspects. First, his debut in Taiwan was one of the crucial events that caused the first Taiwanese professional dance companies to emerge. Second, his works inspired a rethinking of the nature of the human body, and therefore contributed to diversified dance presentations. Thus we may say that in the history of dance development in Taiwan, Paul Taylor, in a roundabout way, has influenced the foundation as well as the refinement of dance concepts.

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Walking Miracles: A Process Narrative of an Original Dance/Theater Work Created from Stories Told by Six Survivors of Child Sexual Abuse

Barbara Dickinson

This is the story of Walking Miracles, a remarkable and extensive collaboration that was possible and effective because of many pre-established histories and some new histories forged with many artists; because of the dauntless courage of a group of six survivors; because of the meticulous work, professionalism and skill of one psychotherapist; and because of excellent advice from other professionals in the field.

I conceived of this project when I was a direct services volunteer for Rape Crisis of Durham. I began to think about the possibility of creating a dance piece about the aftereffects and healing work of rape victims. I envisioned a series of group sessions that would include a therapist, survivors of rape and three dancer/choreographers who would respond in movement to what the survivors were saying. I spoke to Liz Stewart, then Director of Rape Crisis of Durham, about this idea, and it was she who suggested such a project could be very empowering for survivors of incest. She told me that as a result of their experiences, incest survivors do not trust their body's responses because their bodies have betrayed them in the past. As a result of that discussion, I shifted my focus toward survivors of incest, later expanded to survivors of child sexual abuse. One primary goal of this project remained the same however - to develop a performance piece based on the stories told and the movement created in the group. I did not see the work as portraying the immediate trauma of abuse, but rather the journey from an emotional state of violation to the various stages of coping until the experience no longer controlled the survivor. I intended to audiotape the sessions with the permission of the participants and with the understanding that they would have complete control over what text was used in the finished work. I assumed that all the participants would be women.

I next spoke to Dr. Marilyn Vedder, a licensed psychologist who was consultant to Rape Crisis of Durham. She suggested that I select a therapist with an interest in this project who would also be a compatible partner, and she helped me to shape the structure of the group phase of the project.

I was extremely fortunate in being able to interest Callie Justice in this project, a psychotherapist recommended by Dr. Vedder. Callie has had extensive experience in working with survivors of child sexual abuse. She was meticulously careful in defining the process of group selection, addressing issues of confidentiality within the group, constructing safety nets for all those involved in the project, and screening both survivors and performers. It was she who questioned my assumption that all the survivors and the dancers would be female.

Callie also felt it was important that the survivors selected be in the later stages of their work. They would have been aware of and working on their experiences of childhood trauma for some time, and they would have the ability to attend to their own emotional safety. For example, if a flashback were triggered or new memories of abuse surfaced, they would know how to ground themselves back into the present and seek the support they needed.

A letter describing the project was sent to approximately fifty area therapists and organizations, asking them to inform potentially interested clients about the project. Funding made it possible for survivors to participate at no cost[1]. We screened interested candidates, and selected our final group of four women and two men. Efforts were made, ultimately unsuccessful, to have racial diversity among the six survivors. However, we felt fortunate to have both men and women survivors involved. Because it was very important that the survivors have a strong support system in place, we made sure that all had strong relationships with individual psychotherapists who supported their participation in the group.

While we were selecting the group members, I also spoke to Jaki Shelton Green, a superb poet whose "words are spoken at the crossroads of poetry and social consciousness" according to Michael Chitwood.[2] I asked her if she would be a writer for the project. I also asked James R. Carlson, a Ph.D. candidate in music at Duke University to compose the music. Both agreed.

Because of the difficult and special nature of this project, I approached only dancer/choreographers who

were mature, perceptive, sensitive, and creative and whom I had known and worked with for a long time. Among these, Thaddeus Bennett agreed to do the project. The second dancer, Thema Bryant, was a powerful dancer/poet with whom I had worked when she was an undergraduate, and who was then working toward a Ph.D. in Psychology.

Confidentiality and ownership were extremely important issues. All participants in the group sessions agreed not to discuss any of the content of the sessions with people who were not involved in the project or to reveal in any way any information that might identify the survivors. The sessions were audio taped with the permission of the survivors. Everyone outside of the group who needed to hear the tapes was approved by the survivors in advance. Each survivor was guaranteed the right to veto the use of anything they had shared during the sessions, in the script for the production. Publicity for the performance would not include any information that could be used to identify survivors without their express permission. All of this was agreed to by written contract and this contract applied to those present in the room during the group sessions and to the others involved in the project who used the audio tapes to write poetry or to shape the script for the performance. The survivors made the decision to destroy the audiotapes at the end of the project.

The goals of the group were very clear - to provide positive psychotherapeutic experiences for the group participants, and to provide the foundation for a dance/theater piece which would then be presented to the public at the conclusion of the group. While the three dancers would interpret and express their understanding of the stories and feelings spoken by the survivors, they would not initiate or directly participate in the group discussion about the survivors' experiences.

The group met for twelve weeks, took a two-week break during the final week of rehearsals and the week of performance, and then met for two more weeks to process and share responses to the performance and to reflect on the entire group experience.

Before the group sessions began, I thought the following would happen in the group. As the survivors talked, we dancers would express in movement our understanding of what was being said. The survivors would give feedback to us on the authenticity of the movement and how well the movement reflected what was being communicated. I assumed that sometimes the dancers would work together between sessions to develop the movement, and then show it to the group again for more feedback. Sounds good doesn't it? Well, that didn't happen. I recall that during the first session I did a little improvising to break the ice, but during the second session, Thema said she'd created something from things that had been said in the first session.

*[*A video clip of the 1997 production was shown, an almost verbatim rendition of what Thema said and did in that second group session. This video clip was as close as I could get to the powerful effect of her presentation on all of us during that group session.*]*[3]

After her performance, there was dead silence for quite a while. At that point I think all of us realized this project was going to be much more than we had ever anticipated. Thema's dance immediately catapulted us into a whole different level of processing. In fact, the survivors never once really analyzed or commented on the "authenticity" of our dance during any of our sessions. Instead, the movement we performed led to a deeper level of conversation about the aspect under discussion or opened up new avenues. The 'dance' became almost another survivor commenting on abuse experience.

I soon came to realize that this project couldn't result in a thirty or forty-minute choreopoem with thin strands of text making an occasional appearance. The survivors were incredibly eloquent, and said so much that needed to be heard. This was going to have to be a dance/theater project, with a full script and a cast that included actors as well as dancers. Oh boy.

Thus, about six weeks into the group sessions, I began talking with Jeffrey Storer and Ed Hunt, the directors of Manbites Dog Theater, an experimental professional theater company of which I was a founding member. I asked Jeff Storer to be co-Artistic Director with me for the production phase of this dance/theater project. We cast an additional dancer and three actors. Three of the four dancers had acting experience. The cast was chosen for its diversity in age and race.

Even as the group was still meeting, Jeff Storer, Callie Justice and I began to mold a script from the dance studies that had been created, the text from the group sessions edited from the tapes, and the poetry of Jaki Shelton Green. We were guided by the strong themes of survival that had surfaced in the group experience; and the progression of the piece was patterned after a similar progression of healing experienced by the survivors. Callie Justice cautioned us to have grounding elements included in the work, and to

balance the more intense sections of the performance with those that displayed the courage and humor of survivors. Thus the piece developed a rhythm that flowed between the more harrowing sections and the more positive ones. Although we felt it was important to include actual abuse experience in the production, the emphasis was on the nature of the journey to healing, and on the deep wisdom and honesty developed by these remarkable people.

The piece was made up of scenes that we unofficially labeled:

My story is my property
Soul Abuser
One Step Forward, Two steps back
Disappearing/Hiding/Secret
Survivor Mafia
Rage
Stepping into Self
Celebration

The survivor often has to be complicit in the silence and complicit in the presentation of the family and family relationships as normal. The non-perpetrating caretaker or parent does not physically abuse, but also does not protect. The survivor often barters this complicity for approval and gestures of love from the "unseeing" parent. The survivor who hears "I only love you if you take care of me" becomes the caretaker of the parent by collaborating in this ignorance/innocence. Image, mask, picture, and photograph – all of these become a complex weaving of layers in abuse.

*[*A video segment was shown that included the soul abuser movement segment, followed by one of the grounding moments in the performance, and then one of the scenes in which we addressed the issues of image and mask.*]*[4]

The cast also played the abusers though never through speech, only through the physical presence. This echoes the distress of the ongoing effects of abuse on the survivor. The survivors say,

> "I find it hard to concentrate and function at times because I can see the abuse happening over and over again. Sometimes the littlest thing can remind me of my abuser or my abuse and I'm gone - I'm back living in the past."[5]
>
> "My body keeps the memories longer than anything…. It's like my body keeps playing this tape and it plays that tape over and over. I'm being intimate with my partner and then it's as though I'm all alone and the tape is playing."[6]
>
> "I recognize my perpetrator in myself - because I have thoughts to perpetrate as he has done to me, and it makes me sick and yet it's in me and I can't get it out. And I think if I kill myself, then that's one less person who will continue the cycle."[7]

During one of the later sessions, a survivor asked to read a letter she'd written to the world. This edited letter became the final section of Walking Miracles.

> ANDREA: I want you to know that I am tired of everyone focusing on the abusers.
> ANDREA AND DAVID: What about the people they hurt?
> ANDREA: I want them to know the victim's life will never, ever be the same again. When I was a child I walked on eggshells all the time – I could never be truly relaxed.
> . . . . . .
> I never knew whether I spoke too much? too little? not enough?
> ANDREA AND DREDA: Did I say the wrong thing?
> ANDREA: Whether I moved enough or not enough? Did I wear the right clothes? enough clothing? too much clothing?
> ANDREA AND THAD: Was I still enough?
> ANDREA: I questioned my every move,
> . . . . . .
> wondering – always thinking maybe if I did something different this time, I would not get hurt. "Put the past behind you," that's what everyone says. If I could, you can believe I would.
> . . . . . .
> ANDREA AND BARBARA: I'm doing the best I can.
> ANDREA: …learning each day what eases my pain and helps me to move on. I want people to start recognizing
> ANDREA AND PAUL: the honor, the strength,

the integrity and the courage,
ANDREA: survivors have, that I have,
ALL: that we have,
ANDREA: in doing the healing work.
. . . . . .
I feel the contours of the knowledge that I have now – I can see things that I didn't feel before –
ANDREA AND THEMA: there is a certainty to my knowledge.
ANDREA: If a survivor allows you to be a friend or healer or witness or in some way take part in their journey, I think it is a blessing.[8]

The six individuals who participated in the group are virtuosi at surviving the unspeakable. Their ability to tell their stories with eloquence, humor, insight, emotional awareness and courage represents the consequence of many years of extremely hard work. All of us in the project held the incredible weight of trust given to us by the survivors. They said they found the sessions very valuable on one level because all the survivors were in the advanced stages of healing work and it was extremely difficult to find this homogeneity in a regular group. When, near the end of the sessions, they said they didn't care what happened in the production because the sessions themselves were worth it, I felt a huge weight had been lifted. When they saw the dress rehearsal and the actual performances, they said the final product was better than they could have hoped or imagined possible. One survivor said there were a hundred ways to screw this up and we didn't! To fulfill a difficult trust given to us by six such remarkable people was the most important mark of success for me.

The survivors came to dress rehearsal and to all performances. Talkbacks followed each performance, and most of the survivors came on stage as discussants in those talkbacks. All but one survivor wanted their names listed on the program. One chose this way to 'come out' as a survivor. During the talkbacks we heard comments from the audience such as "Now I can believe what my body has been telling me."

Callie Justice's care for the survivors, cast and creators also extended to the audience. Grounding episodes were included in the production. Children fourteen and under were not allowed in the performance. Volunteers from Rape Crisis of Durham were available for each performance to speak to audience members as needed.

Our hope was that members of the audience, through the experience of the performance, would become stronger allies for survivors of childhood sexual abuse and stronger advocates for child abuse prevention.

"If a survivor allows you to be a friend or healer or witness or in some way take part in their journey, I think it is a blessing." [9]

Endnotes

1. The Walking Miracles Project was made possible in part through a Choreographer's Fellowship to Barbara Dickinson funded by a grant from the North Carolina Arts Council, and funded by gifts to the Durham Arts Council's United Arts Fund and support from the City of Durham, and from the Duke University Institute of the Arts. The first dance/theater production, a co-production of Ways and Means Dance Company and Manbites Dog Theater, was supported by a grant from the Mary Duke Biddle Foundation. Manbites Dog Theater Company was supported by a grant from the North Carolina Arts Council. This program was made possible in part by a Durham Arts Council Facility Grant. Manbites Dog's 1996-7 season was supported in part by a grant from the National Endowment for the Arts.
2. Jaki Shelton Green, *Dead on Arrival* (Chapel Hill, NC: Carolina Wren Press, 1983), back cover.
3. *Walking Miracles*, VHS. Home video of the first 1997 stage production. Durham, NC.
4. Kenny Dalscheimer, Barbara Dickinson, and Jeff Storer, *Walking Miracles*, VHS. Durham, NC: Groove Productions, 1999.
5. *Walking Miracles*. Dialogue notes for an early draft if the script.
6. Barbara Dickinson, Jaki Shelton Green, Callie Justice, and Jeffrey Storer, *Walking Miracles.* (Durham, NC, 1997), 10.
7. Ibid., 13.
8. Ibid., 20-21.
9. Ibid., 21.

Encounters across Cultures and Communities: El Grupo Cultural Uk'Ux Pop Wuj de Maya and the Isadora Duncan Dance Ensemble

Andrea Mantell-Seidel

"To dance is to live." Isadora Duncan's famous edit at the turn at the 20th century infuses the dancing lives of those of us dedicated to maintaining the legacy of the matriarch of the modern dance in the 21st century. It is a legacy that now spans six generations of solo and ensemble dancers, passed down from Isadora to her adopted daughters who in turn trained a third generation of dancers in the l930's. Among them is my mentor, 93 year old Julia Levien, an original member of Anna and Irma Duncan's companies in New York. In l992, I formed the Miami-based Isadora Duncan Dance Ensemble, a fifth generation of dancers now in their late 20's and early 30's who have toured nationally and internationally for the last ten years. Duncan's art, rooted in natural principles of movement and inspired by ancient Greek art, ritual, and philosophy, was founded on revolutionary ideals of a new dance that would be the divine expression of the human soul through movement.

At about the same time that civilization was developing in ancient Greece around 2500 BC, Mayan culture began to thrive in the highlands of Guatemala and throughout the Yucatan peninsula. As dance ethnologist Gertrude Kurath wrote in her 1964 book on the Maya, "dancing was an essential part of ancient Mayan life in public, private, religious and civil life" (Kurath, 26). In both ancient Greek culture and in Mayan society, dance and ritual were performative acts of catharsis and renewal, intimately connected to the culture's cosmological worldview. They served to reinforce the bonds of communal life, preserve complex cultural and religious values, and pay homage to the gods.

Two distinctive dance aesthetics, one, a contemporary dance inspired by Greek civilization, and the other rooted in an ancient past, intersected and collided in a cross-cultural encounter in December 2002 at an all-Mayan Folkloric Dance Festival in Chichicastenango, Guatemala. Through an exchange project co-sponsored by The Intercultural Dance and Music Institute (INDAMI) at Florida International University (FIU), and presenter Jan Hanvik, former director of Pan American Research, Inc. in New York City, two American artists, including New York dancer Mark de Garmo and myself, traveled to Chichicastenango to participate as the first westerners in all-Mayan Folkloric Dance Festival during the festival week of the "Feast of Santo Tomas," the patron saint of ChiChicastenango.

At the other end of the exchange, members of the Guatemalan folkloric group, El Grupo Cultural Uk'Ux Pop Wuj de Maya had traveled initially to Miami to participate in INDAMI's annual Latin American and Caribbean Summer Dance Institute. The Institute was held in conjunction with the Florida Dance Festival, a predominantly professional, post-modern festival. The trip to Miami, a dream of a lifetime for some of the older members of the group, not only exposed most of them to American culture for the first time but also provided much needed revenue to sustain their efforts. Perhaps, most significantly, the trip abroad and our presence at Julio's festival brought prestige and international 'validation" for their efforts to preserve and stage their traditions, as well as internationalized the scope of the festival.

After their first experience of observing contemporary dance in the festival, Julio Mateo Tecum, the group's leader, exhorted that he wanted to have modern dance in his folkloric festival and extended an invitation to Mark de Garmo and I to participate. While I was immensely honored by this opportunity, I was acutely aware that the aesthetic of the solo modern artist, contrasts sharply with the communal, sacred world of Mayan dance and ritual. As a modern dancer, I dance because it has been my choice, an expression of my individual will and passion. The Duncan tradition is born of the revolutionary fervor of an individual artist. With the burning of incense, *cobal* (incense), and candles, and offerings of flowers and blessed water, the members of Grupo Cultural ask for permission to dance from the Creator. Despite the dichotomies, I was deeply committed to the ideal that dance and music are the great levelers between diverse cultures. Fluid and malleable, bodies in motion have the potential to cross national boundaries, to bridge these deep gaps of understanding.

Despite five centuries of colonialism, oppression, and military occupation, contemporary Mayan life was still marked by a deep reverence for life and a sense of continuity with the ancient past deeply encoded in the songs, dances, music, and ritual. Julio Tecum, the director of El Grupo, describes his efforts and the groups' committment, as acts of "rescuing" and "remembering" Quiche culture, especially preserved in the memories of Mayan priests and elders. Martin Prechtel describes Mayan ritual as "memory feasts for the spirits." Forgetfulness of one's origins destroys life and the gods (Prechtel, 109). Elders are prized because they have lived long enough to remember. Julio and his groups' process of reconstructing the dances involved extensive interviews with Mayan elders who remembered the dances. Through their acts of rescuing Mayan culture, they gain visibility and status in the community. As layers of knowledge and remembrance are gained, one becomes a living embodiment of tribal and spiritual memory.

For the Isadora Duncan Dance Ensemble, the act of "rescuing" and "remembering" Isadora's dances created at the turn of the 20th century is also rooted in the near photograph memory of an elder devoted to transmitting and preserving Duncan's legacy of over 65 dances. Despite Ms. Levien's advanced years, her body retains the musical memory of these dances with a near missionary zeal. We value her, not so much because she "has lived long enough to remember" like a Mayan elder, but rather because she HAS committed the dances to memory, and thus, helps preserve them for posterity. On the other hand, as a dancing elder, her value within the western dance community which generally is preoccupied with a "cult of youth" and physical virtuosity, diminishes drastically with age. The Duncan legacy is a heritage that spans a mere 100 years in contrast to the thousands of years of Mayan heritage. While the symbolic layers of the Duncan dances are rich and multi-textured, they are rooted in the life and philosophy of a single, modern creator. The Mayan heritage, on the other hand, is vastly complex, referring simultaneously to a multivocal, symbolic system of social relations and religious cosmology.

Today in the 21st century, individuals and cultures need not depend on bodily memory; both can readily turn to video and DVD when memory might falter. When my memory lapses about a dance learned a year or more ago, I refer to a videotaped performance to reconstruct the dance. While relying on the tape, as well as Ms. Levien's transmission, the dance still must be born anew each time it is recreated. We approach the art of reconstruction like a contemporary musician might interpret Chopin or Mozart. We bring our own artistic sensibility to the dance so that it lives in the present moment, rather than be preserved as a dusty, museum artifact. The contemporary Duncan artist must explore the timeless, humanistic intention of the dance, as well as find a resonance with his/her own personal experience. While remaining true to the essential character and movements of a dance, I take some liberties with the ensemble staging, sanctioned by Ms. Levien, to make the choreography appeal more to the sophisticated, contemporary aesthetic.

For Julio Tecum, there is also a process of reinterpretation and invention in translating Mayan life and ritual dance onto the concert stage. In part, this process has some similarities to that of the choreographer who must select, condense, and abstract elements from the life around him from which he draws inspiration. Whereas a whole village may be dancing for many hours, Julio has to choose how many dancers in the company of 15-20 members will perform a particular piece and for how long, whether 2 minutes or 10 minutes. Inevitably, his exposure to western theatrical dance will begin to affect the choices he makes, as it has affected "traditional" dances all over the world. After his trip to Miami, he acquired a most prized possession—a video camera to likewise aid in the process of reconstruction and preservation.

I, in turn, valued the opportunity to record on video the magnificent dances, clothing, art work, and rituals of the highland Maya and our unique moment within the festival. Upon arriving at Guatemala City airport, we were overwhelmed and honored by our welcoming reception-- two minivans overflowing with 22 people, all dressed in their resplendent hand-woven *huipuiles*, including Julio, the festival organizer and leader, his wife Irma and young daughters Wendy and Evelyn, members of Grupo Cultural, and various cousins and sisters. Linking arm in arm as they walk through the marketplace, to hilltop shrines in the highlands of Guatemala, or along the bustling streets of Miami, the members of Grupo Cultural symbolized the close bond of la communidad. Everyday Mayan life functions around highly defined and hierarchical roles for men, women, and children within the structures of a communal life. For the tightly knit Mayan community historically before the devastating wars of the l980's, there had been no orphans or isolated individuals—all were members of a large extended family.

On the other hand, as a western modern artist,

traveling to Guatemala and later dancing a strange, solitary dance, I became an anomaly, a poorly fixed appendage, in the context of the all-Mayan audience and participants who's staged folkloric dances reflected the highly codified Mayan religious, social, and cultural conventions. Additionally, as a lone woman traveling in Guatemala, I was an oddity and an object of much interest.

We embarked on the three-hour drive to ChiChi, as the locals fondly call their home town of Chichicastenango, relatively isolated in the central highlands of Guatemala amidst volcanic peaks, valleys, and ungated agricultural fields. Winding our way through the bumpy roads and perilous curves of the InterAmerican Highway, the children shouted "bienvenidos," welcome to ChiChi. Soon we arrived at a block of small quadrants situated off the narrow, cobbled streets of El Centro that concealed courtyards behind thick walls and low, narrow gates, the same configurations described by Ruth Bunzel in her classic work, *Chichicastenango* (Bunzel, 1952).

While a number of anthropologists have reported that many of the Highland Maya were reluctant to cooperate with their research, our hosts were ever eager to please, to proudly introduce us to their rich culture and respond at length to all our questions. Their gratitude to us for sponsoring what seemed to be a life-defining visit to Miami, immortalized in cherished photo albums, posters, and newspaper clippings, and in turn, for traveling to ChiChi to participate in their festival, was effusive and abundantly expressed throughout the week. We were honored with a Mayan-style welcoming reception befitting a state dignitary, nightly banquets at various homes, a special shamanistic healing ceremony, and the bestowing of innumerable handmade gifts from each member of the group at the end of our visit.

Upon entering through the gates, we were greeted in an open courtyard by firecrackers and three marimba players who had traveled two hours from their village for the occasion of our visit. After listening to and admiring the traditional wood and gourd marimba utilizing an increasingly large succession of gourds as the resonator pipes, we were escorted into a small room with low white washed walls. We had arrived at the humble shrine house of the patron saint Tziljolaj, one of the fourteen *confradias ((*civil-religious brotherhoods) in ChiChi maintained by Angel, a member of the group and his family during this particular year. The floor of the house was ceremoniously decorated with soft pine needles and narrow cloth-lined banquet tables along three of the walls. Above the altar housing Tziljolaj at the front of the house was a plasterine figure of a blood-stained Jesus on the cross.

While the icon of Tzijolaj appears to be post-conquest with its' depiction of St. James or Santiago, the guide of Santo Thomas or St. Thomas, as a light-skinned Spanish rider on horseback, the personage of Tzijolaj predates St. James. Tzijolaj was a Mayan owner of a sugarcane farm who did beneficent deeds for his community. He is also associated with Venus, the morning star in Mayan cosmology (Cook, l77). While the iconic representation of Tzijolaj disappeared after the conquest, the Mayans superimposed their own beliefs onto the Catholic saint James. While Santo Tomas is the patron saint of the Quiche Maya, St. James is important to the residents of ChiChi because he oversees the fourteen confradias in the town. In a new syncretic form, Mayan cosmology thus survived during the conquest in much the same way as African Yoruba gods and goddesses were syncretized with Catholicism into such New World religions as Santeria, Candomble, and Voudon.

The ceremonies in the confradias are concerned less with the cult of the Saint than with maintaining the sacred traditions of the ancestors, the moral forces of the universe, with respect, gratitude, and dignity (Bunzel, 249, 250, 269). Each confradia, comprised of six to eight members, owns the image of a saint which is kept on an altar in the house of the First Majordomo. The confradia in which our banquet was hosted was open as a place of worship, where locals could come to burn candles, pray, and make offerings.

Sitting at a long banquet table along the far wall were the six dignified members of this confradia dressed in full Mayan ceremonial clothing, their rank and stature marked by the insignias and embroidered emblems on their clothing. One by one, we were introduced to each member and welcomed with great solemnity. Famous for its' adherence to pre-Christian religious beliefs and ceremonies, ChiChi's religious and community life is centered in the brotherhoods of the confradias. The confradias or in Quiche language *chaq patan*, meaning "work-service," maintain the community's spiritual relationship with the layers of Gods and continuity with the past through their complex, prescribed rituals (Cook, 63). It is an obligation of citizenship for adult males to hold one of these posts for a year at a time.

According to Bunzel, many of the leaders of the confradias are also members of the voluntary dance groups (Bunzel, p. 165). Membership is an honorable

civic duty and leadership, the greatest honor. The positions are public posts filled by appointment and graded in rank. These periods of service alternate with similar periods of compulsory service in the civil branch of government, and only those who have been through the *confradias* are eligible for the highest civil offices and places in the permanent council (Bunzel, 165).

To the right of the altar in the house of Tzijola sat *La Reina Indigenous*, the reigning Mayan queen of the province, an emblem of strength, poise, and dignity. Politely astute and well-spoken, she sat regally in her elaborate village dress as a symbol of the new Mayan ideal of womanhood, rather than an icon of beauty in the western sense: fiercely independent and ambitious, capable of melding the traditional female roles as mother, weaver, and homemaker with a mastery of the world of technology and commerce. Later, during the folkloric festival, I would see this representation of the 21st century Mayan woman again in the dances of Natalia's newly-formed all-woman's folkloric company, a recent innovation.

Dinner, a humble fare of tortillas, rice and unidentifiable meats for over sixty people served on simple plastic plates, was preceded according to ancient Mayan custom by long speeches by our hosts and the dignitaries, countless blessings, and prayers to the divine. Jan, Mark, and I, as was customary, all were asked to make speeches as well. In my halting Spanish, overwhelmed by their magnanimity, I expressed my deep gratitude for such a gracious welcome, my pleasure at the honor of performing in their festival and the extraordinary opportunity to experience their culture.

The festivities continued late into the night culminating with a final serenade in the open patio on the magnificent marimba and a brief visit to Anjel's house, a simple two room dwelling where Anjel, his siblings and parents all lived. All the relatives, grandparents, grandchildren, aunts and uncles, who lived together in the quadrant, were busy washing dishes in the open air sink on a small porch at the front of the house. We would return to Anjel's house at the end of our visit to see and eventually purchase at a more than generous price, the beautiful handmade quilts fashioned out of hundreds of scraps of embroidered *hupuiles* made by his father.

I thought of how dispersed family life is in the United States and the price of the American spirit of individualism and independence. I lamented that members of an extended family may live in various states or even countries. Members of nuclear families as well frequently suffer divorce and may be separated by great distances and the elderly are relegated to nursing homes or worse, left isolated to die on their own. Many of the members of Grupo Cultural were also members of the same extended family, including nieces, nephews and children. Their lives were deeply intertwined and interdependent both within the group and in their everyday life. Throughout the day, the group stayed in close communication and rarely did any member go anywhere alone, except to work. It was inconceivable to them that I might want to wander alone in the marketplace and when I did, several members would immediately accompany me to assist me in my shopping, to provide protection or just companionship. While the Mayan communities suffered much ill from war, discrimination, and poverty, I imagined that the loneliness that plagues much of American society was nonexistent here and that elders are well cared for./

On the other hand, the dancers in the Duncan Ensemble are joined together not by genetic relationship but rather by a commitment to the harmonious ideals of mind, body, and spirit embodied in the Duncan ethos. The exception to this is the participation of my daughter and the daughter of our resident guest artist who are being trained as a 6th generation. The Duncan legacy is viewed as a "familial" heritage generated by a single, revolutionary artist, and then passed down in a line of direct transmission. The Ensemble members, spanning four generations from the elder Levien to a new generation of young children, describe themselves as a family of women of diverse race and ethnicity, bonded together by a love of Isadora's art.

Our "family" is a self-determined one, homogeneous in gender as Isadora's art is defined by its' sensuality and potent affirmation of womanhood. We are at once all independent soloists, as well as integral members of a unified Ensemble. Our commitment and bonds are expressions of our individual values, will, passion, and dedication to this legacy. Outside of the bonds of the studio and concert stage, the dancers may socialize and interact, but each eventually returns to her own isolated home, independent job, and often fragmented family in various parts of the city.

While members of Grupo Cultural also may choose to participate, their choice is often one of obligation and duty to their homogenous community or family, with permission ultimately granted by the Creator. The sacred is ever-present in the graceful flow of offerings, partaking of ritual foods, the haze of

smoldering copal resin, and in the omnipresent image of Tzijolaj and other saints. These ritual acts and icons co-mingle with the mundane aspects of life in a small town, in a sea of seeming contradictions of ancient and post-modern life.

Our days in ChiChi began at around 7:00 am when various members of the group would arrive at our hotel. Eventually, throughout each day, other members of the group, anywhere from a minimum of seven to a maximum of 22, would join us for various sightseeing or other activities. I was humbled by the graciousness and dignity of the Mayans abundantly expressed in nightly banquets at different homes, and especially during a special shamanistic healing ceremony they arranged for us at a hilltop shrine to the Mayan earth god. They were concerned that our trip would be safe and fruitful and that our lives thereafter would be healthy and blessed. For that morning, in the presence of the shaman and Pascual Abaj, (sacrifice stone) the ancient stone idol at the mountain top, we were absorbed into the unhurried timelessness of an eternal Mayan universe.

I marveled at how without telephones and without clear time frames for meeting, they managed to connect, conduct business, and communicate throughout the week. I marveled at how 22 people traveling together on our day tours to Lake Atilan, the legendary birthplace of the Quiche Mayan world, or to Momostenango, famous for its' fine woven wool blankets, could travel so harmoniously together, at how laughter was effusive and contagious throughout the day. I imagined how 22 of my friends and relatives would want to go in 20 different directions, how complaints, grievances, and discomforts would be openly aired and expressed. Certainly, when the Isadora Duncan Dance Ensemble has toured, minor conflicts arise readily from the variations in taste, personality, and style that propel us in different directions. While we all consider ourselves to be close and loyal friends and enjoy each other's company, we are diverse in our political and religious beliefs and upbringing. However, in the moment of performance, our differences dissolve, and we become a homogeneous community of dancers, an ensemble united by the rhythms of breath, the pulse of the music, and the ecstasy of the dance.

In our lives in the US outside of rehearsal, performances, and tours, our dancing company fragments. Like most American groups and families, we live our lives isolated from one another in disparate parts of the city. I lamented that in America we are all too busy and self-absorbed to spend our days in gratitude and sacred commemoration. I lamented that the sacred has been eroded by endless strip malls and the pursuit of egotistical and materialistic gain. It is the rare individual who has the time to extend the kind of effusive generosity and hospitality to visitors that was bestowed upon us. At the same time, I was aware that American independence and individualism was also the source of our great ingenuity and creativity, and that it was this great spirit of individualism that gave birth to the genius of Isadora, Martha Graham, and other great innovative spirits.

Everyday Mayan life, while it has clearly been transformed by increasing globalization, still seemed to be highly structured with clearly defined hierarchical roles within the context of familial and communal life. Anjel was the guardian of the icon of Tzilojaj which accompanied us on all major trips. Anjels's more prestigious position within the group was linked to his status within the local *confradias.* Julio, the group leader, ordered for everyone in restaurants (the same menu for all, including us) and made the decisions about daily events. An extended family of women, grandmother's, aunts, and young teenage girls prepared meals in the kitchen of the family compound.

Throughout my trip, I was led through the days and nights, following along to various homes, festivities, rehearsals and other events. Occasionally weary and in need of rest, Jan, who had spent much time with the Maya than I, cautioned me that I might offend them were I to refuse any offerings or not participate in scheduled events. I struggled daily with my own sense of personal will and ego to make my own decisions about how various events throughout the day should transpire, at what time, and for how long. I was used to making my own choices, as were my dancers. My authority as director of a company of soloists was far from absolute and often challenged—the price of our inherent sense of democracy and equality.

The two young girls Ingrid and Marleny, ages 14 and 15 years old, who stuck particularly close to me throughout the trip, seemed fascinated by this single, western, blond-haired woman who perhaps represented some of their own aspirations to forge an identity as a 21st century educated, worldly, independent woman. As a lone woman traveling in Guatemala, I was also perhaps a curious oddity, later to perform a strange, solitary dance. While their mothers worked at traditional female jobs of making and selling handicraft in the market and operating a small restaurant, they aspired to attend college and be a doctor or a law-

yer. Both had recently "declared" themselves, a rite of passage in school whereby young Mayan girls, must learn to present well-articulated public speeches on a variety of social and political issues. Perhaps, I embodied an image of a successful, worldly woman, albeit one strangely alone.

All the members of El Grupo were skilled artisans and worked at a variety of different jobs. Anjel earned his living as a jeweler and had a stall in the market as did the parents of the young girls, Marleny and Ingrid. All Mayan girls learn to weave at very young ages and help supplement the family income. Julio and his wife Irma were nurses at the local hospital and along with Natalia, the well-traveled "woman of the world," were the most financially prosperous members of the group.

Natalia was an activist who worked for a number of different indigenous organizations in support of women's and social/humanitarian causes and had traveled abroad to the US and Europe. She had the only cell phone among the group, a luxury item, and recently formed an all-women's folkloric company, an innovative statement of the increasing empowerment of indigenous women. While still adhering to traditional folkloric themes adapted from local rituals and festivities, Natalia's choreography exhibited more virtuosity and forcefulness than the dances she and the other women performed in Julio's group. Here again was an emblem of a new representation of Mayan womanhood—women capable of performing independent from men, representing themselves in their own image.

Dancing in Grupo Cultural was an avocation and rehearsals were held after the working day or on weekends. Likewise, the dancers in the Duncan Ensemble must maintain "regular jobs" to support themselves. These jobs include a social worker, dance studio owner, fitness instructor, store owner, and dance teacher. The long-term survival of El Grupo Cultural was tenuous; while their dedication and commitment was strong and their efforts were highly valued in the community, the economic cost of renting some of the highly elaborate costumes (too costly to make or purchase themselves), finding rehearsal space, and financing performances was daunting.

Alas, in a strangely familiar way, the long-term survival of the Isadora Duncan Dance Ensemble is also tenuous. While we receive funding from state and local grants, it is barely enough to cover the costs of producing theatrical concerts and maintaining a company. Like Grupo Cultural, we have survived through our dedication and commitment to doing what we love. However, we have no obligations to our larger community nor is the survival of "our American culture" dependent on our efforts. In fact, as modern dancers we inhabit the margins of the cultural mainstream, vulnerable and not highly valued or compensated.

On the fifth day of our trip, Mark, Jan and I arrived at the Teatro Municipal, a once elegant hall in the center of town that like most buildings in Chichi was poorly maintained and deteriorated. The focal point for all the major town events, the Teatro's small raised wooden stage with its' too small handmade red curtain, was set with a painted backdrop of the sacred Iglesia de Santo Tomas. Iglesia de Santo Tomas marked the central plaza of ChiChi and was the site of all important ritual celebrations and festivities.

While Mayan life was highly defined, Mayan time, on the other hand was fluid and open. 7:00 am could mean 8:00 am. The folkloric concert scheduled to start at 7:30 pm did not begin until 9:00 pm. The concert featured, in addition to Julio's company, three or four other Mayan folkloric groups from throughout the Highlands. Long, elaborate speeches and blessings of "Gracias a Dios" preceded the opening invocation and were intermittently dispersed throughout the evening. Our 6:00 p.m. pre-performance warm-up dragged on until our performance at 10:00. American audiences would have impatiently left the theater long before the concert was over. I too, was clock bound to a linear sense of time. In the US, we might have been indignant and branded the enterprise "unprofessional," or "rude." Here I was learning the subtle art of surrender to "what is" and reminded that the virtues of gratitude, patience, and tolerance are at the root of personal and communal happiness.

As Mark and I proceeded to warm-up, I was acutely aware of the stark, "foreign" differences in our aesthetics—the relative immodesty and simplicity of my Isadora Duncan Grecian-style tunics with bare legs fully revealed, my dyed blond gringa hair and fair skin, a trained, taut, but aging 'western dancer's body," and classical western music accompaniment. While our direct participation in the festival as performers gave us a "behind the scenes, insider perspective," our self-designated position behind the curtain on stage right relegated us to a position of other and isolated us from the indigenous groups who prepared in a common room in a hallway off of stage left. In between my two dances, I had to strip down to a nude leotard. Out of respect for the Mayan codes of female modesty, as well as our needs to engage in our own

private rituals of concentration, Mark and I positioned ourselves in a small space behind the wings.

This time, echoing the Mayan's visit to Miami in the context of the Florida Dance Festival, we are the anomaly amongst the all-Mayan audience and participants. Our sparse, solo aesthetics contrasted sharply with the elaborate Mayan costumes and ornaments covering most of their body and their deep sense of cultural continuity, spiritual reverence, and communality. Ingrid and Marleny, watching at the back of the stage, seemed mesmerized by our warm-up routines and our physical skills. The Mayan groups' pre-performance preparation, on the other hand, in the room off to stage left, centered on their elaborate hand-woven, beaded, and silk brocade costumes and extensive props and paraphernalia. The hand-woven *tocoyals* or headpieces decorated with pompoms, tassels, and other ornaments, in particular, required elaborate preparation. In this cross-cultural encounter, Mark and I are now the emblems of transnational globalization, precariously poised at the liminal boundaries of two worlds.

I closed my portion of the performance with Isadora's "Rose petals" dance, originally performed by Isadora as an encore of the flowers presented to her. In this dance, the Mayan and western world seemed to connect for a moment in the cascades of rose petals that I gradually sprinkled down over my body onto the stage and offered as gifts of gratitude to the audience. Julio and Mark had purchased a bag of petals for me at ChiChi's famous, bustling marketplace, the same rose petals offered at the mountain shrine of Pascal Abaj (sacrifice stone), in the numerous houses of the patron saints, and in the Iglesia de Santo Tomas. Perhaps this dance, at its' best, and our presence which brought international prestige and validation, opened a new door of creative possibility that will fuel their own efforts towards self-determination. At worst, we risked following in the footsteps of centuries of American imperialists whose western ethos becomes a corrupting force.

I may have entered the Mayan world for a moment, embracing its' fluid sense of timeless time and humbled by gratitude and graciousness, but at heart, I remain a 21st century Duncan dancer, simultaneously bound and liberated by the freedom and individualism that defines modern dance and contemporary America. However, the unifying factor in the great diversity that marks Mayan, ancient Greek, or modern dance and ritual, is that inherent in these performative acts is the possibility of catharsis, renewal, and transformation of the human spirit. The gift in being suspended for this moment between an ancient and modern world was that I was reminded to surrender to the eternal order of nature, to not force the world to conform to my independent authority, but rather to seek to flow with its' dancing rhythms.

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Dance in Another Dimension: Investigating Lois Greenfield's Photography

Hannah J. Kosstrin

Many dance writers and photographers, including William Ewing and Barbara Morgan, refer to dance photography as a "fugitive art." Existing as a cross-over between the genres of dance and photography, dance photography is a nebulous entity. It translates an ephemeral dance moment into a two-dimensional static medium, removing the motion that is at the core of dance itself. Dance photography may be used as documentation or as its own art entity. Contemporary photographer Lois Greenfield uses the vocabulary of dance movement to compose the photograph of a dance moment never seen onstage. While she fights the term "dance photographer" and instead sees herself as a photographer who uses dance as her medium, her work and collaborative process are pertinent to the representation of dance in the late twentieth century. She combines the traditional methods of photography, dance photography, and the choreographic structure of composing dances, in a hybrid form that accomplishes all three tasks. Greenfield's work upholds the dance photography paradox: although she creates two-dimensional pictures, her goal is to portray motion in her work. The "problem" posed in Greenfield's work, furthermore, is that while it putatively represents a dance, images titled as such may share only the costumes, not the movement, with the choreographic work.

Greenfield uses a Hasselblad square format camera to generate her characteristically square images, where a black border defines the white space in which Greenfield's subjects dance. This square frame in Greenfield's images eliminates an automatic understanding of gravity, as all four sides hold equal tension.1 Through collaborative improvisation with her dancers in the studio, Greenfield creates spatial tension in her photographs by catching her dancers in various depths and diagonals through the image. This tension, along with the aerial positioning2 of many of her dancers, also creates the illusion of movement.3 By orchestrating her photography in this manner, Greenfield creates new dance moments through her camera. Unlike traditional performance dance photography taken in a theater, Greenfield works in a photography studio with a sprung wooden dance floor where she controls the lighting and other integrated elements.

Greenfield's goal is to use dancers as the medium with which to create an autonomous art form. Greenfield says that she has "rebelled against the notion of dance photographer as handmaiden to the dance," and says she is interested in "how movement can be interpreted photographically."4 Where more traditional dance photographers capture the climax of a movement phrase, Greenfield is instead interested in transitional moments in movement phrases not necessarily noticed in performance. Taken out of context, these frames portray motion, by the nature of the transition, and also allow the dancer and choreographer to view the dance in a new light.

Postmodern choreographer Bebe Miller has gone to Greenfield's studio over the past ten years, where Greenfield created publicity photographs for her company. During these shoots, Miller and her company members improvised in front of the camera, performed phrases from the Bebe Miller Company repertory, and altered choreographic phrases under Greenfield's direction to create effective images.5 What sets Greenfield apart from other photographers is that she photographs dancers in motion, instead of in poses: "You're there moving," Miller said. "You'll do little bits of seven seconds or four seconds or twelve seconds…. She's about motion. And you feel that."6 Greenfield also generates something new through capturing motion, but what does she record versus what she creates? In my interview with Miller, she stressed that Greenfield used bodies in space to create images. Since the sessions occur in a studio setting without music, audience, or the continuous flow of a choreographic work, these images are divorced from the context of a dance's performance.

Greenfield began her career as a photojournalist in Boston in the early 1970s, but she became disenchanted with photojournalism because it was about portraying information and not about aesthetics.[7] After leaving photojournalism and moving to New York in 1973, Greenfield began photographing postmodern dance in performance situations to accompany critic Deborah Jowitt's reviews in *The Village Voice*. It was the Formalist quality in the dance that drew Greenfield to create these photographs: "In dance, form equaled content. If it made a pretty picture, it also conveyed the right information."[8]

Greenfield's excitement about form occurred dur-

ing the highly Formalist phase of 1970s postmodern dance. Choreographers of the 1970s examined the Formalist aspects of choreography, from exploring walls and rooftops as alternative dance surfaces, to developing objective choreographic devices to manipulate movement sequences. Here Greenfield found freedom as a dance photographer. She discovered that all parts of a dance were "composed of equally valid moments…. [she] was heartened to realize that [she] could be more than a mere recordmaker."[9]

Greenfield follows a long line of dance imagemakers and photographers. Romantic-era lithographs gave way to scientific developments and experimentation in photography in the late nineteenth century. Twentieth century dance photography highlights include performance photography, studio photography, and images made through collaboration of the choreographer and photographer. Dance performance photography was dominated in the mid-twentieth century by pioneer Fred Fehl. Fehl's black-and-white photographs are characterized by the peak performance moments he caught, such as a dancer in mid-leap, by snapping the shutter during musical crescendos.[10] This capture is evident in his photographs of ballet dancers at the peak of a jump, achieving a fully-stretched *arabesque*, expressing an emotional moment through an extended gesture series, or in a psychologically theatrical moment in Martha Graham's work.

Barbara Morgan, a studio photographer known for her forty-year collaboration with dancer/choreographer Martha Graham, collaborated with Graham to present her repertory for the camera. Morgan did not photograph Graham's company in performance; she instead recreated theatrical lighting and conditions for her photography sessions. Morgan both captured the spirit of Graham's dances as well as the choreography and narrative, although some of the work was restaged for the camera. Morgan also depicted the psychological throes of the characters by superimposing one character over the group in a double exposure image.[11] She used this montage technique in her work to portray themes and emotions. Morgan's photographs of Graham's company show angularity, motion as a result of contraction and release, and the arrangements of groups onstage characteristic of Graham's style.

Studio photographer Max Waldman, who worked until his death in 1981, photographed posed and movement shots in his studio. A grainy quality and balanced composition characterize his work. While Waldman photographed moments of repertory, such as Judith Jamison performing Alvin Ailey's *Cry*, his goal was to create a new artwork from the image, separate from the choreography it may represent. Waldman's photographs combined the idea of form with that of capturing emotion, as "he spurned the modern trend of abstract shapes and colors. . . [and] he pursued style and meaning."[12]

Greenfield's influences are evident in her work. Her roots trace back to performance photography. She has cited Morgan and Waldman as two influences on her work. From Morgan, Greenfield gleaned the possibility of working in a collaborative situation under controlled circumstances.13 She also saw Morgan's montage as "her own choreography,"14 which in turn inspired Greenfield to choreograph specifically for the camera. Waldman had personal and professional influence on Greenfield. She felt the grainy quality of his pictures "was very effective as a dramatic element."15 Waldman also showed Greenfield that photographs of the performing arts could be personalized visions unique to the photographer.16 Waldman encouraged Greenfield to experiment on her own to develop her style beyond photographing other people's work for newspapers.17

Greenfield opened her own studio in 1980 and began breaking away from performance photography while developing her own style. She concentrated less on capturing a choreographer's work, and more on using dancers to create new images as works of art unto themselves. Experimentation in a 1982 photography session with then-Taylor dancers David Parsons and Daniel Ezralow solidified Greenfield's collaborative approach. Using a Hasselblad camera for the first time,18 Greenfield snapped away while Parsons and Ezralow improvised in the studio. Due to the telephoto lens on the Hasselblad, when Greenfield developed the film she found that the square frame had focused only on parts of the dancers' bodies: "[T]he results were startling—those cropped or severed bodies hurtling through space. I knew I was on to something but to tell you the truth I didn't know what."19 The improvisatory nature of the session put both Greenfield and the dancers at ease. There was no pressure to hit peak performance or capture the perfect moment.20 The discoveries of this experience were the crux of the collaborative and aesthetic beginnings of Greenfield's work.

Similarly to the way lithographs of ethereal sylphs reflected the sentiment surrounding the Romantic ballet, Greenfield's method of imagemaking, utilizing improvisation and collaboration to generate exciting images of physicality, reflects those trends in post-

modern dance of the 1980s and 1990s, particularly that of the Bebe Miller Company. I examined four Greenfield images of the Bebe Miller Company in terms of their Formalistic values and their relationship to Miller's work. These photographs, the first two from Tiny Sisters in the Enormous Land and the second two from Nothing Can Happen Only Once, held in the Bebe Miller Collection at the Jerome Lawrence and Robert E. Lee Theatre Research Institute at The Ohio State University, initially interested me in terms of their composition. While these photographs share their titles with Miller works, the connection seems only to resonate in the costumes: the improvisation employed to get these images has grown beyond the choreography.

In "Standing Trio" from *Tiny Sisters*, Sarah Gamblin, Bebe Miller, and Rebecca Wortman look as if they are scared of what is above them. They stand on *relevé*, their feet varying widths apart, their heads tipped backward with eyeballs darting to the ceiling. Light shines off their collarbones, cheekbones, and chins. All elbows are bent. Gamblin's hands drip off her wrists, dangling at her waist. Miller's hands clasp at her ribcage. Wortman gathers her skirt in her ribcage-level clenched fists; her shoulders rise in the effort. The form here is simple, the movement arrested. The trio is placed slightly right of the photograph's center. It is one of the few Greenfield images that seems to show emotional narrative—namely, fear and uncertainty of what is above them.

Formalist composition, however, is Greenfield's interest in this image. Greenfield does not strive for narrative in her photography, but for irrationality; she is not interested in an image in which a viewer can find a concrete narrative,[21] nor in accurately documenting Miller's work. This formation of the three women, furthermore, does not appear in *Tiny Sisters*, but was a result of the photography session. In describing the process in Greenfield's studio, Miller said, "She doesn't say, 'Show me this piece.' So it's up to you to go in with an idea of where you want to go. And then she says, 'What else? Try this. Smaller.'"[22] Another photograph in the *Tiny Sisters* series, "Sarah Solo," shows Sarah Gamblin with her weight thrown onto her supporting leg, with her twisted torso flung back and free leg dangling. She is improvising—Miller said Greenfield was looking at Gamblin to use in her own work—yet this was the image on the poster advertising the *Tiny Sisters* performance. The costume seems to be the single element connecting Gamblin's improvisation with Miller's choreographic work.

In the "Dancing Quartet" from *Tiny Sisters*, the dancers wear dark and light shades of what look like thick panniers, sleeveless with lace-up bodices and full skirts intermittently gathered by a knot. Heidi Henderson is foregrounded, framed by Frances Craig, Rebecca Wortman, and Sarah Gamblin. The depth between Henderson and the dancers in the background create a spherical environment. The *Tiny Sisters* images portray a large amount of movement, perhaps due to the motion shown by the swirling skirts.

Henderson has just landed on her bent left leg, and her right arm strikes the air above and in front of her forehead. The spiral resulting across her back pulls her left elbow toward her right heel; the elbow is bent and the wrist cocks to rest the fingers on the biceps. Her head is thrown back, and she focuses on something above her. Craig and Wortman look as if they have been spinning. Their torsos face flat to the front and their heads profile to the left. Craig's straight arms extend from her back, curved as if she were holding a bucket, while Wortman's hands are amongst the sides of her billowing skirt. Gamblin, having just landed, seems ready to take off again to the left. Her torso bends slightly forward, hinged from her waist, and she tilts her pelvis back. Gamblin's left arm and skirt swing backwards. Her mouth gently hangs open and her eyes dart to focus on something diagonally in front of her.

Both *Tiny Sisters* images show a sense of wonderment, uncertainty, and fear, largely due to the dancers' rigid torsos and bewildered facial expressions. In the original version of this piece, which Miller has nicknamed "Little *Tiny*" due to its smaller-scale version in relation to the larger, revised work, the four dancers cower together, quickly shout out orders and fears at each other, and stomp their booted feet in rhythmic patterns, interspersed with larger phrases of full-body movement. While these photographs do not directly document the choreography, they convey a sensation of fear and uncertainty. This ability to capture the overall spirit of a work is something Greenfield may have inherited from Barbara Morgan. Another Morgan influence is in the use of the skirts in "Dancing Quartet." Miller noted that Greenfield has a talent for organizing photographic accessories such as fabric, props, and other costume articles while weaving them into her images.[23]

In the first image from *Nothing Can Happen Only Once*, the three dancers form a diagonal and appear in perspective, with Renée Lemieux seemingly smallest

at the back left-hand side, growing through Phillip Adams to Nikki Castro as the largest down front on the right. Lemieux, airborne, pokes her knees out from under her thigh-length pleated white skirt. From her squared shoulders Lemieux holds her arms straight down her sides with her hands hidden behind her spread skirt. Her curly dark hair has blown straight upwards from the jump, and her sternocleidomastoid protrudes with the effort of profiling her head over her left shoulder. Unlike the other two dancers, Lemieux's body casts no shadow on the floor under her figure, making her appear to float while separating her from the dancers in the foreground in time and space.

Adams, apparently returning from a jump, inclines his torso slightly forward to balance the bend in his knees. His left toe has just contacted the floor. His arms sway backward to counterbalance his landing. Adams occupies the negative space left by Lemieux. They could have a conversation if the depth of space between them was not so great. Castro's body, while the farthest downstage, is not the most prominent. Her knees are thrown forward and her torso hinges backward over her arched feet. The force of the hinge has thrown Castro's arms back and her head forward in space. Her dress clings to the shape of her body; the skirt gently billows. Castro's hands visually overlap with the left side of Adams's body. The angles of the dancers' bodies thrust away from each other form a lopsided triangle with the floor.

The placement of the dancers in this image gives the photograph a sense of depth in the boundless white space. They also inhabit three levels in space: Lemieux is in midair; Adams returns from midair; and Castro throws her weight off the ground. The dancers seemingly represent these three positions at once, a montage of one dancer's descent. While the tops of the dancers' heads are all on the same line, there seems to be a cascade of space from the top of Lemieux's head to the flare of Casto's skirt. The space between the dancers is tangible, as if everything fits together like puzzle pieces.

An aspect of Greenfield's work that differentiates her from other dance photographers is that she crafts moments in space, such as the way these three dancers relate to each other on the ascending diagonal. The contact sheet for this photograph shows a variety of "takes" to arrive at this one. In the other attempts, Lemieux's facing alternates, her legs are at different stages of flexion, and once she has landed with her pelvis tilted awkwardly backward. Adams and Castro are in varying stages of their jump and thrust, which skews their spatial relationship to each other. Greenfield molds and manipulates her media, the dancers, through their positioning on her canvas.

In "Memory 1993" from *Nothing Can Happen Only Once*, Nikki Castro looks as if she has picked Earnie Stephenson up by the nape of his neck with both of her hands. He is suspended in her hands with his limbs hanging helplessly from a mid-air table-top position. By the look on her face, Castro seems to enjoy this. Stephenson's short dreadlocks radiate around his head. He must be coming down from a jump, because it does not seem that Castro could have obtained such a strong hold on his head on the way up. Furthermore, his hair flying upward indicates gravity pulling his head in the opposite direction. Because of her sudden weight shift onto her right leg with hair slightly breezing behind, Castro seems to have stepped into Stephenson's figure to grab him.

This image presents an awkwardly enticing position for two people to find themselves in. It seems as though Castro is active and Stephenson is passive—but Stephenson must have added to this power play initially, as he apparently actively launched himself into the air. The title of the photograph lends to its interpretation, but a memory of what? It may be an inside joke, perhaps, or a pet name for a section of an established movement phrase. The positioning of the dancers in the right side of the photograph draws the viewer's eye straight to them, but also acknowledges the space in the back left corner of the image that the dancers leave uninhabited.

Neither of these two *Nothing Can Happen Only Once* images appear in the evening-length work.

Miller's movement vocabulary uses dynamic weight shifts, with limbs extending into a variety of reach depths in the dancers' kinespheres. It is a technique that emphasizes releasing weight into the floor rather than jumping. In Greenfield's photographs, airborne dancers, however, create a kinesthetic sense of the movement necessary for them to get into the air in the first place, and the anticipation of movement again when they come down for a landing. In order to remain within Greenfield's consistent aesthetic, in studio photography shoots Miller's dancers take to the air to add level variety and motion to the images.

Greenfield's work as an innovative photographer has brought her attention in the dance world and public sphere. She has expanded upon the notion of the dance photographer as someone who captures dance and has instead used her technique to create new

dances. Greenfield is clearly a photographer and not a dance documenter, but does she have a documentary responsibility to the dance community? Although Greenfield does not document the work of choreographers she photographs, hers are the prominent images of late-twentieth century postmodern dance. What record will her images leave for audiences thirty and fifty years from now? When I posed this inquiry to Bebe Miller, she answered: "This is exactly why she doesn't call herself a documenter. What [you'll] see over time is not about the work. It's about images of dance. It's not about images of repertory…it's all about light and shadow and movement... it also points out that dance is there, it's a live art form and [you won't necessarily] have a record."[24]

Greenfield's photographs are not documentary, but they are representative of trends in the dance forms she photographs. As photographs, the pictures are successful images of dance because of their spatial tension, composition, and the resulting movement of the dancers in the frame, which acts like a two-dimensional black-bordered square proscenium. Greenfield is proud that she has aesthetically freed dance photography from the poses and peak moments historically inherent in the form, and has instead encouraged improvisation and the dancers' self-expression.[25] While Greenfield's photographs do not necessarily portray dances, they do depict dance. She uses bodies to paint pictures. Greenfield follows in the line and spirit of modern/postmodern dance by breaking the canon and innovating upon it. Greenfield's importance to dance history lies in the influences of historical dance photography figures on her work, and through her evolution in the art form to include her own compositional preferences, the dancers' personalities, and the choreographers' spirits.

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4. Greenfield in Ewing, Bounds 99.
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2005 PROCEEDINGS

Performing Whiteness: An Ethnographic Case Study of Ballroom Dance in Central Illinois

Joanna Bosse

A number of scholars, Richard Dyer, Ruth Frankenburg, and Cynthia Levine-Rasky, among them, have posited that the status of whiteness as a doxic, taken for granted category is an inherently unstable one. Its diffuse and paradoxical meaning, its ability to represent both an individual subject (the white race) and a universal subject (the human race), renders the concept unstable even as it enables it to galvanize symbolic power. Its instability requires that it always be maintained, that the concept is always in the process of being made and unmade. Similarly, Appadurai (1993) states, "Minorities in many parts of the world are as artificial as the majorities they are seen to threaten: "whites" in the United States, Hindus in India, Englishmen in Great Britain, all are examples of how the political and administrative designation of some groups as "minorities" . . . helps to pull majorities together under labels with short lives but long histories. . . . [Groups such as Whites and Hispanics] are as often made as they are born" (Appadurai 1993, 800). My paper today focuses on the ways in which whiteness is made, and perhaps sometimes unmade (?), through the performance of ballroom dance.

According to Ruth Frankenburg (1997), academic work on whiteness has engaged a range of questions, centered in four related areas: the fullest body of work is in social and economic history, mapping out the salience of whiteness to the formation of nationhood, class, and empire; in the second, related area, work in sociology and cultural studies have begun to examine the place of whiteness in the contemporary body politic of Europe and the US; a third area examines racism in movements for social change; and the fourth area, one in need of further exploration, asks how whiteness is performed in daily life, and examines how white dominance is rationalized, legitimized, and maintained (2-3). My own work contributes to this final area, and seeks to engage cultural practice and the ways in which the unstable claim/status of whiteness as doxa (that is, as an unmarked category and as an unreflected upon set of ideological constructions) is maintained through expressive practice (16).

Today I would like to speak about how race, and in particular Whiteness, is constructed through performance, and how it is embedded within the structural properties of ballroom dance and internalized conceptually, sonically, and kinesthetically through performance. My attention to the different semiotic realms—movement, music, language, and physical deportment—implicitly underscores the importance of redundancy across social domains for affirming and naturalizing the racial categories about which I will speak today. The paper is based on ethnographic fieldwork conducted with dancers in central Illinois from 1996-2000, during a period of increased cross-cultural contact between different dance communities—primarily White and Asian middle class ballroom dancers and the emerging Latin American salsa dance community.

Building on the work of scholars across the disciplines, I approach the concept of whiteness as a social construct, independent from though utilizing ideas about, biological difference and skin color, and often built upon other factors such as gender and social class. In my fieldsite (and it is often true more broadly) class was treated as coterminus with the racialized genre categories I will discuss today, and thus the whiteness I present in this case study is implicitly embedded in particular, class-based notions of who whites and racialized others are (or should be).

Whiteness, like all racialized thinking, is dialectical and relational, and includes a range of processes of inclusion and exclusion. Historically, the colonial encounter fostered the notion of a visible, racialized "other" as it simultaneously gave whiteness both its salience and invisibility—its unmarkedness. Thus, archetypes of the "unmarked self" and the "racialized other" have become profoundly entwined in American cultural narrative and tacit codes of interaction and identification.

I suggest that these two conceptual categories, unmarked self and racialized other, have informed the development of ballroom dance, and structure performance for the Midwestern dancers with whom I worked. Through the genre subclassifications of "Modern" and "Latin," which I will be talking about

today, whiteness was made universal and normative, rational and beautiful, while the racial other was made particular and exotic, physical and sexual. Ultimately, both are manifestations of whiteness, mirrored reflections of one another that help to define whiteness both by making invisible what it is, and explicitly pronouncing what it is not.

Now, to my case study.

I would like to draw your attention to Figure 1, a chart outlining the canon as it is performed at my fieldsite. As you can see here, the genre in fact encompasses a variety of subgenres that are organized hierarchically, and dominated by two large divisions—Modern (also called smooth or standard) and Latin. You can probably already see that the names of these divisions alone foreshadow some of the issues addressed today.

Both categories structure central messages of archetypically racialized characters that inform the ways in which the dancers that I worked with shaped their own senses of self as well as the kinds of relationships they built with others. The complex of signs that signal archetypes of racial self and otherness are powerful constructs that operate through the performance codes defining each subgenre and embodied through performance. In this paper, I suggest that Whiteness is constructed both implicitly and explicitly through this very basic bifurcation of subgenres (and in fact, through the other categories as well, though I will not have time to address them directly). The Modern category cultivates Whiteness through a celebration of a romanticized construction of "Europeanness" and related ideas about classicism and sophistication. A more tacit, though no less powerful construction of Whiteness is engaged through the performance of Latin genres. That is to say, Whiteness in many other cultural and social domains is almost always constructed in opposition to an ideological Otherness. I suggest that the division of ballroom dance into these two dance categories articulates the dialectical and relational aspects of Whiteness and racial categories more generally.

Now, more detail on the two subdivisions of interest today.

Modern (Smooth or Standard Division)

[Show Modern video clip]

The Modern genres were most often characterized by my informants as "elegant," "classic," and "beautiful." They were discussed as manifestations of a shared past, dances from "our grandparents' generation," "when men were men and women were women," as one dancer put it. Stylistically speaking, they are traveling dances, meaning the couple travels counterclockwise around the dance floor in closed position. Part of the power of the Modern dances is the size of the movement, the length of the stride, the scale of posture, and the perpetual forward, floating momentum. The closed position for these dances required an elongated spine, locked torso, and expanded frame. Assuming this position is a theatrical gesture, but also a kind of political one, commanding space and attention as one traverses the entire floor.

In competition, women Smooth dancers perform in pastel or sherbet-colored ball gowns, tight in the bodice with a fuller, flowing skirt, and adorned with feathers, sequins, or jewels. The hair is almost always swept high on the head in a French twist or bun, and is generally dyed to platinum blonde if possible. Makeup, like hair color, tends to gravitate towards extremes of either powdery, porcelain white (if coupled with dark hair) or deep, bronze tan (if coupled with blonde). Men perform in traditional black tuxedoes with tails (see Figure 2).

Orchestral accompaniment predominates in the Modern genres, and especially for those at the top of the column. Many of these songs were original ballroom compositions and were less likely to be arrangements of popular songs. Further down the Modern column, in the foxtrot and quickstep genres, one is more likely to find solo or ensemble vocals (especially Frank Sinatra), a greater variety of instrumental accompaniments, and the frequent use of arrangements of once popular songs from Tin Pan Alley, Broadway, or later radio and dance band hits. Many of the compositions for this category predate the 1960s, or they emulate these earlier styles. In brief, the more indexical signifiers of European art music—string orchestras, melody-dominated textures, symmetrical periodicity and form, and so forth—the higher in the chart the genre is placed.

While certain classical composers have written Viennese waltzes, most of the music that accompanies the Modern genres is not "classical" in the sense of the term as it is used by musicologists. It was, however, often described as classical by my informants. Dancers often stated that the sophisticated nature of the classical music was one of the most appealing aspects of ballroom dancing—and especially the Modern genres.

Latin Division

[Show Latin video clip]

The Latin genres were most frequently characterized as "sexy," "hot," and "fun." All genres in the Latin category are spot dances, meaning the couple does not travel around, but remains (basically) fixed in one spot on the floor. The frame is smaller and more relaxed, with elbows held lower and close to the body, the steps quicker paced but smaller in stride length. Ballroom Latin genres involve a movement called "Latin walks" (or Cuban Walks) which involve counter-body movement of the knee, hip, and rib-cage for each step taken, and are said to provide the characteristic torso movement for which these genres are admired.

Women competitors in the Latin division wear very tightly fitted sequined dresses, generally shorter and designed with slits, cutouts, and the like to reveal more skin (see Figure 3). Dresses in a variety of vibrant colors—black, jewel or neon tones—adorned with metallic sequins are paired with open-toe, strappy heels. Hairstyles generally mimic a combination of flamenco dancer and gypsy stereotype with jet black, glossy hair combed close to the head, and sculpted with waves and curls near the nape and cheekbones. Men, too, sported glossy, dark hair, styled long and straight, and often secured in a ponytail at the nape. Forsaking the tuxedo, men in the Latin division typically performed in a blousy, sateen shirt, often left open to the torso, black slacks, and a slightly higher heeled shoe (called Latin heels). Both men and women used dark eye makeup and darkened the skin tone.

In this category, string orchestras are present especially for rumba and bolero, but are rivaled by jazz and dance bands as well as more vocal music and popular song. The use of voices and popular song increases as one moves further down the column. The issue is made more complex by the possibility of Spanish language lyrics, which, depending upon other aspects of the arrangement, can add an air of cosmopolitan sophistication, especially to the slower rumba. "Hearing" and dancing correctly in time with the complex rhythmic component of some Latin music was cited as one of the most challenging aspects of the genre (especially cha cha). In fact, for many dancers I worked with, the rhythmic counterpoint served as the sonic signifier of the physical energy, perceived to be more raw than refined, of Latin dancing more generally. (I would add briefly that this tendency to equate complex rhythmic counterpoint with physicality and disorder is not uncommon, and is rampant throughout African colonization.)

Regent Dancers

I would like to turn now to what my informants had to say about these classifications. The fieldwork data I will present today is culled from survey responses of ballroom dancers at the Regent Ballroom and Banquet Center in Savoy, Illinois. The Regent is a commercial space, offering (for sale) two dances per week, 8-10 dance classes per week, as well as private lessons, pedagogical videos, and dance shoes. It is also a banquet space leased for wedding receptions, corporate functions and the like. It is owned and operated by David Lin, who handles all aspects of the dance business—a former ballroom competitor, he created the curriculum, Djs the dances, and teaches most of the classes. His wife and co-owner Ellen Lin manages the banquet center and keeps the books.

Turn to quotes, provided on the handout.

When asked to name her favorite dance, Tanja H., a ballroom dancer at the Regent Ballroom in Savoy, Illinois responded:

> My favorite ballroom dances are Samba and Waltz. I adore samba because of the music. It made me want to jump up and move long before I learned how to do the dance; I just totally 'get' samba on some elemental level—perhaps I was born in Brazil in another life. My enjoyment of the Waltz, on the other hand, is more about the way I feel when I do it. It's an elegant dance that allows even basically clutzy people to feel like real dancers, . . . (Tanja H., survey).

There are a number of things about this quote I would like to consider, as they are representative of things I saw at my fieldsite.

First, Tanja opted to name one favorite dance in the Modern division (waltz) and another from the Latin (samba). Her compulsion to name not one dance, but two, one each in the subcategories of Modern and Latin, was common among the dancers with whom I worked. Many dancers did this, or inquired if that was, in fact, what I actually meant to ask.

This hierarchical structure of genres is understood and accepted by all who participated in ballroom dance at my fieldsite and was used both as a key peda-

gogical tool as well as the organizing principle for local, regional, national, and international competitions. Thus, at all levels of participation, from beginners to professionals, these categories operated to inform and structure dance experiences. In fact, I have never met a dancer, regardless of personal affiliations, for whom these categories were anything but an assumed, natural or common sense way to understand the variety of dances performed. All the dancers I knew accepted this hierarchy of genres and participated in its maintenance.

David Lin, the Regent owner and ballroom dance instructor, built his entire dance pedagogy on these two categories, highlighting their differences while stressing their complementarity. If you examine his curriculum, see Figure 4 (curriculum), you see that in each course he combined an equal mixture of Modern and Latin genres. Similarly, he also arranged the Friday evening dances to include an equal measure of each category, and paired them in sets, as you see on the dance card in Figure 5 (dance card), in which we have 14 Modern dances, 15 Latins, 6 night-club, and 1 polka. There is a pedagogical reason for doing so. Each category is comprised of a set of stylistic features, and each requires a different technique. A well-rounded dancer, Lin argued, dances both to develop these two sets of skills.

Thus, from the very early days of learning the genre through to the highest levels of achievement, performance is structured by the notion of this duality, which is reified by its redundant and doxic quality in every dance occasion. This became clear when I surveyed Lin's students about their favorite ballroom dance. As did Tanja, most of them felt obliged to speak to both categories, articulating their awareness of the importance and complentarity of both. For instance, Carol said this:

> I like . . . the Modern dances. I like their 'flow' and the way they move and fill space. I like the way they project 'outward.' Very elegant, classic. I do like . . . Latin [dances], but they require more 'compactness' in their movement. And, the focus/projection is more towards your partner which I find less comfortable to do properly. Maybe my comfort level would change if I danced with a 'significant other' (Carol L. survey).

Even though Carol preferred the Modern dances for their classic elegance, she felt obliged to comment on the Latin dances, communicating her awareness that the two categories were complementary, and that she knew something about the Latin technique, even if she found it less comfortable to do properly.

I would like to return to Tanja's statement for a moment. A second aspect of this quote I would like to consider is the notion that the samba was something one can 'get' without formal training. The suggestion that samba moved Tanja in an immediately physical way, making her want to jump up and move long before she learned the dance, grounded her ability to perform it in some sort of biological and hence, natural, or to use her word, "elemental" experience. Her characterization of the samba as "elemental," something that one can simply "get" without formal training is telling. In seeking an explanation for why this may be so, she suggests that perhaps she was "born in Brazil in another life," positing a metaphorical, if not literal, biological and ancestral connection to the region, thus situating her performance of the samba within the discourse of race. The reference to some sort of metaphorical Latin "blood" or "soul" was overwhelming in my work, while I never once heard a similar construction used to justify the performance of the Modern genres.

The Latin genres were often associated with sexuality and sexual relationships, thus Carol's belief that were she to dance these with a "significant other," presumably someone with whom she was physically intimate, her performance might be improved. Even the direct eye contact of these genres incited feelings of greater intimacy, as we will hear in a number of comments. *Aside about the constructedness of intimacy, often measured by degrees of embarrassment and vulnerability.*

In addition to the words "sexy," "hot," and "fun," a fourth word I heard a lot with regard to the Latin genres was "sensual." Jane Desmond's suggestion that the term references sexuality within a particular upper-class context is relevant here. For instance, Laurie stated her favorite dance was the rumba, because "it provides me a chance to express my sensuality while being very graceful. I enjoy the interactions with my partner—we can have eye contact while dancing. It is not as stylized as the waltz" (Laurie T. survey). In fact, the Latin genres were often considered an opportunity to explore and express one's own sexuality within the conventions of polite society—coded in Laurie's quote by the desire to be sensual while also being graceful. The performance of Latin genres were not intended to lampoon Latin Americans, but rather

an attempt to develop one's own sense of self as a sexual, or sensual being, something many dancers admitted to feeling insecure about.

Whether rooted in sexuality or bloodlines, dancers discussed the Latin genres as being more explicitly embodied, as more natural, biological, "elemental," or as another stated it, "primal." As Erica put it, she liked the Latin dances because they were more "organic" than the other genres she already knew, and that the "undulating waves" of the music were more "natural" and better matched her body. As another dancer more baldly stated it, "[Modern] is a dance of rules for the brain, Latin is a dance without rules for the body" (Mark B.).

But Tanja did not only talk about the samba, and I would like to turn now to what she had to say about the waltz. "My enjoyment of the waltz, on the other hand, is more about the way I feel when I do it. It's an elegant dance that allows even basically clutzy people to feel like real dancers."

The description of the Modern dances, and particularly the waltz, which was once described to me as the "crown jewel of ballroom dance," as elegant was ubiquitous at my fieldsite. As I mentioned earlier, the most common words I heard used to describe the Modern genres were "elegant," "classic," and "beautiful." "Graceful" was another common word, and women dancers testified that they liked to dance them because doing so made them feel more graceful and beautiful. Tanja suggested that what she liked about the waltz was its ability to elevate her own dances, that she was made to feel elegant, rather than clutzy, and a more competent dancer than she actually believed herself to be. In fact, during the course of my fieldwork, several women reiterated this point precisely. When I asked Amanda about her favorite dance, she replied, "[I have] just one. Waltz. I feel beautiful when I dance it" (Amanda O. survey). The floating quality of the genre was cited again and again as one of the salient characteristics of the dance. Sue J. said she loved "the waltz because it is graceful and flowing." Randy K. said he "loved to float across the floor to the rise and fall of each note." Similarly, Peter L. liked the waltz for its "grace and feeling of floating movement." Embedded in this discourse lies a double metaphor. Dancing the modern genres, one feels as if one is floating, or moving just above the floor as it were. I, myself, have felt this feeling when dancing the modern genres with the right partner. But in these testimonies we hear of a different kind, a transformative kind, of elevation.

Through the performance of the modern dances, one can be elevated from an awkward and average-looking person to a graceful and beautiful dancer. It is important to highlight here that notions of grace and beauty are deeply encoded in whiteness, dominant culture, and European conventions. References to such concepts are not at all neutral or relative, but lie at the heart of how race is constructed.

While performing the Modern genres may feel good, however, one does not learn them "by feel," but through disciplined practice. I can recall only one dancer who referred to any of the Modern dances as feeling natural, or having taken to the dances naturally, as was common with the Latin genres. Grace, elegance, and sophistication, all hallmarks of the Modern genres were only achievable through controlled movement, a rationalization not unlike that used for classical music. When working on the foxtrot in private lessons with David Lin, he said, "people might think the foxtrot is easy, but it is, in fact, one of the hardest to do. Sure you can step through the steps and the rhythm isn't complicated, but the subtle timing, the pushing forward with the feet, all of it has to look relaxed and effortless, but it is hard work" (paraphrase).

Conclusion

As dance scholar Jane Desmond suggests, dance, as a discourse of the body, may in fact be especially vulnerable to interpretations in terms of essentialized identities associated with biological difference. These identities include race and gender and the sexualized associations attached to bodies marked in these terms. The fact that dancing is a bodily discourse only enhances the perception of these sexual characteristics as 'true.' The pleasure aspect of social dancing often obscures our awareness of it as a symbolic system, so that dances are often seen as 'authentic' unmediated expressions, and are taken as evidence of a racial character (1997, 36).

This certainly rings true for the Latin genres. The stylistic qualities of the dances—the hip action, eye contact, and emphasis on syncopated rhythm—were perceived as sexual, and evidence of the sexual nature of Latin Americans more generally. An ability to perform these genres was rooted in biological difference, race, and ancestry—even when these justifications depended upon manufactured metaphors of a "Latin soul." *But the performance of Ballroom Latin genres does not really tell us about Latin Americans. Rather it speaks volumes about White America, and the ways in which the public expression of White sexuality and*

rhythmic engagement is encoded in racialized terms.

Due to its tacit nature, it is more difficult to tackle the issues of how Whiteness was signified in the performance of Modern genres. Whiteness was frequently submerged and alternatively coded as a set of universal aesthetic values—grace, beauty and elegance—even though the signifiers of these values—the blonde hair, ballgowns and tuxedoes, and use of string orchestras labeled "classical music"—were tacitly embedded in White upper-class conventions of what beauty is.

To seek this kind of aesthetic experience, it is one's discipline that must be developed, and thus, it was not necessary to justify one's ability to perform the Modern dances in any kind of natural tendency or racial or ethnic heritage, literal or otherwise. This was true even for Black, Latin or Asian dancers. As the universal standard for all couple dancing, it was considered entirely appropriate for people of all races and ethnic backgrounds to desire to perform them well. I never heard an Asian dancer legitimate her performance of the waltz in a metaphorical European blood; no one ever claimed to having been born in Germany in another life. (There are also other reasons for this, based on the way different ethnicities are valued in contemporary multiculturalist discourse and within communities of educated, liberal elites.)

I have suggested here that the performance of ballroom dance was structured by the dualistic and racialized notions of rational self (whiteness normalized) and embodied, explicitly racialized other. I would reiterate, however, that in fact, whiteness is constructed by both categories. The Latin genres explicitly signify what whiteness is not, clearly demarcating its boundaries along the lines of race and sexuality. The Modern genres, while fashioned on European conventions for dress, movement, and music, are discursively de-racialized, the European influence rhetorically submerged and the genres framed simply as the normative standard for beauty.

But I have also implied something more about the complementary aspect of these genres. The performance of both genres was not only required in order to become a well-rounded dancer, but I would suggest, a well-rounded person as well. My informants, who at various points during my fieldwork expressed anxiety about their ethnicity and their sexuality, were interested in transforming themselves, and the decision to dance ballroom was part of this transformation. (Brief aside about how this is different than the typical ethnomusicological subjects, which focus on explicitly "cultural expressive forms"). The Cartesian overtones in my previous quotes, for example, "Modern is a dance of rules for the brain and Latin a dance without rules for the body," speak to the ways in which these two categories also signify different aspects of the self. Although it may not be the case in other arenas of public life, ballroom dancers worked to achieve a balance of these two very valuable qualities.

Given that there exists little appropriate and positive language with which to discuss White sexuality, perhaps it should not be surprising that these dancers turned to the racial archetype of the Latin American lover as a means of achieving this goal of balance. In his landmark study on Orientalism, Edward Said suggested something similar in his effort to show "that European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (2003 [1978], 3).

But I might also suggest a slightly different interpretation. While I consider ballroom dance to be a site where whiteness was maintained, as I have suggested in this paper, one might also suggest that, at least for some dancers, there was an attempt to unmake it as well, or at least to forge a different kind of whiteness that is itself more racialized and sexualized. The juxtaposition of Modern and Latin genres afforded an opportunity for my informants to explore their own public sexuality and physicality, to perform a dance for the body without forsaking their class-based ideals of restraint and elegance.

Although little academic work on ballroom exists, many scholars have focused on Latin expressive forms and the way they have tinged North American popular culture (cf Roberts 1978). Even in my own previous work on this topic, I have focused on the way "the Latin" has been constructed at my fieldsite. Comparing the performance of Latin dance to blackface, I have focused on the object of my informants' imagination. But, as recent scholarship on minstrelsy has suggested, blackface had little to do with the objects of ridicule onstage. It wasn't about the actual lived experiences of Black Americans. The same can be said for the Ballroom Latin genres as well. In both cases, the unannounced object of attention was white America (Wellman 1997, 312). In choosing to reframe this project through the lens of whiteness, and examine the Latin categories in their relationship to the Modern genres, it has been my goal to explicitly racialize my informants, individuals who rarely explicitly racialized themselves. Inspired by Toni Morrison, who advocates that we "avert the critical gaze from the racial

object to the racial subject; from the described and imagined to the describers and imaginers," I hope to not only make explicit the racialized thinking encoded in ballroom dance, but also that in my own, and perhaps the broader ethnographic/musicological project as well.

Thank you.

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FIGURE 1: Hierarchical Valuation of Partnership Dances as they were articulated at the Regent Ballroom in Savoy, Illinos.

Dances in descending order of level of perceived sophistication within their respective subcategory	*Competition Ballroom Dances*		*Strictly Social Ballroom Dances*	
	Modern/Smooth/Standard	*Latin*	*Street/Club*	*Folk/Ethnic?*
	Waltz Viennese Waltz Tango Foxtrot Quickstep	(Pas a doble) R(h)umba/Bolero Cha cha cha Samba Jive/East Coast Swing	West Coast Swing Mambo Hustle Salsa Night-club 2 step Merengue (far less stratified)	Polka
	Subcategories ordered by level of perceived sophistication (left to right)			

There is some degree of flexibility within this chart, especially the placement of the mid-level dances within their respective category. For example, some might argue the reverse placement of cha cha cha and samba, or the hustle and mambo. Most often, the claim for an alternative ordering is made using the discourse of prestige and valuation of sophistication. I have not met anyone who argues the absence of any hierarchical valuation at all.

Criteria

Physical and Visual perception—beautiful, graceful, controlled, or loose, and energetic.
Complexity—physically demanding, precision, control—especially for dances that do not look hard but are (Smooth).
Music—instrumental, strings are "sophisticated;" popular songs or remakes of them are considered less so.
Duration—genre has history in ballroom, undergone degree of stylistic modification from "street," country of origin and path into contemporary ballroom.
Emotion—types of emotional associations as dramatized in each dance. Tango and rumba passionate, but not authentic expressions of sexual tension (unlike some salsa), Jive exuberant, youthful, etc…

FIGURE 2: Ballroom dance competitors. Photograph by Carson Zullinger. Courtesy of Carson Zullinger.

FIGURE 3: Latin category competitors. Photograph by Carson Zullinger. Courtesy of Carson Zullinger.

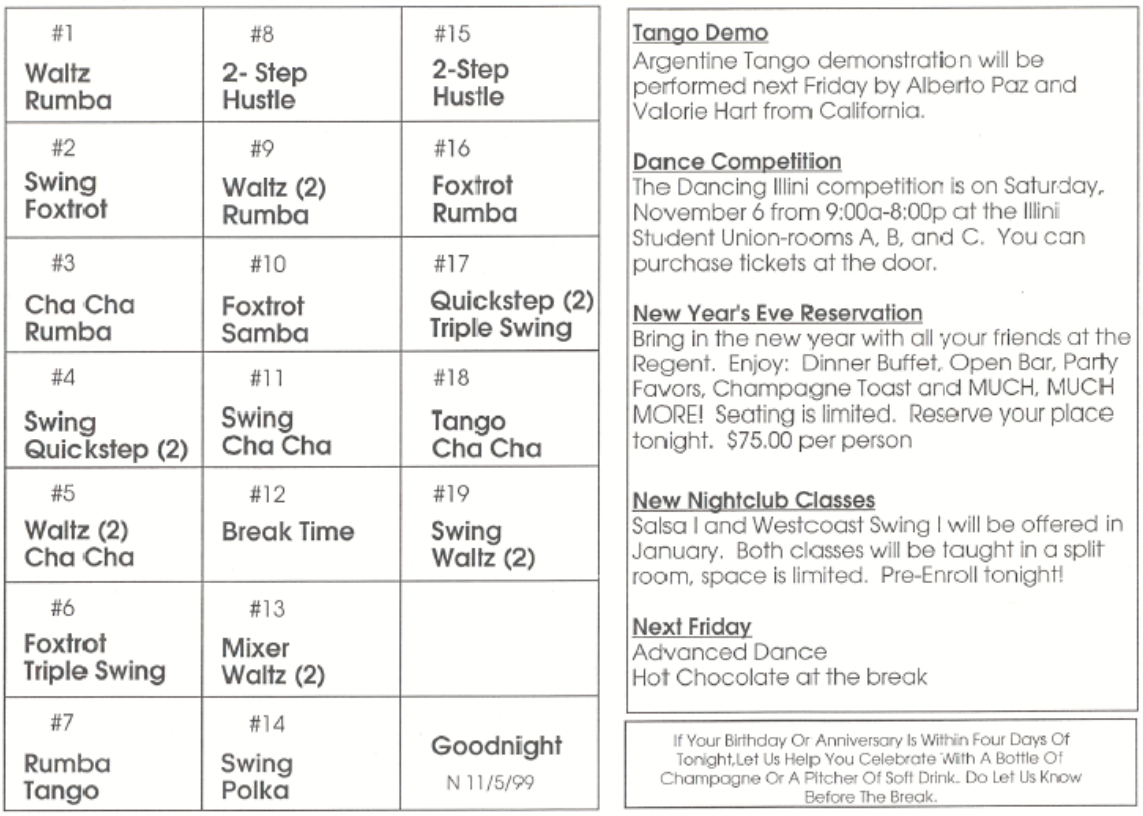
FIGURE 4: Regent Ballroom Course Curriculum

Courses numbered by level of difficulty (1st Course is entry level, Level 8 courses very advanced).

1st Course Waltz Foxtrot Rumba Swing			
2nd Course Waltz Foxtrot Rumba Swing Cha Cha			
3rd Course A Waltz Rumba Samba East Coast Swing Triple Swing	3rd Course B Foxtrot Cha cha Tango Quickstep (Polka)[1]		
4th Course A Waltz Rumba Merengue	4th Course B Bolero Samba Triple Swing	4th Course C Tango Cha cha East Coast Swing Viennese Waltz	4th Course D Foxtrot Mambo Quickstep
5th Course A Waltz Rumba Merengue	5th Course B Bolero Samba Triple Swing	5th Course C Tango Cha cha East Coast Swing Viennese Waltz	5th Course D Foxtrot Mambo Quickstep
6th Course A Waltz Rumba Merengue	6th Course B Bolero Samba Triple Swing	6th Course C Tango Cha cha East Coast Swing Viennese Waltz	6th Course D Foxtrot Mambo Quickstep
7th Course A Waltz Rumba Merengue	7th Course B Bolero Samba Triple Swing	7th Course C Tango Cha cha East Coast Swing	7th Course D Foxtrot Mambo Quickstep
8th Course A Waltz Cha cha Triple Swing	8th Course B Foxtrot Mambo Tango	8th Course C Quickstep Samba Rumba	
Advanced A Waltz Cha cha	Advanced B Samba Foxtrot		
Hustle I	Hustle II	Hustle III	
2-Step I	2-Step II	2-Step III	
West Coast Swing I	West Coast Swing II		
Salsa I	Salsa II	Salsa III	
Argentine Tango 1A Argentine Tango	Argentine Tango 1B Milonga, Vals Vals		

1. In 1996, when I arrived at the Regent, the polka was a standard offering in the 3rd Course B, but was gradually eliminated from course offerings altogether and is rarely played during Tuesday and Friday night dances.

FIGURE 5: Dance Card for Friday Night Dance, November 5, 1999



#1 Waltz Rumba	#8 2- Step Hustle	#15 2-Step Hustle
#2 Swing Foxtrot	#9 Waltz (2) Rumba	#16 Foxtrot Rumba
#3 Cha Cha Rumba	#10 Foxtrot Samba	#17 Quickstep (2) Triple Swing
#4 Swing Quickstep (2)	#11 Swing Cha Cha	#18 Tango Cha Cha
#5 Waltz (2) Cha Cha	#12 Break Time	#19 Swing Waltz (2)
#6 Foxtrot Triple Swing	#13 Mixer Waltz (2)	
#7 Rumba Tango	#14 Swing Polka	Goodnight N 11/5/99

Tango Demo
Argentine Tango demonstration will be performed next Friday by Alberto Paz and Valorie Hart from California.

Dance Competition
The Dancing Illini competition is on Saturday, November 6 from 9:00a-8:00p at the Illini Student Union-rooms A, B, and C. You can purchase tickets at the door.

New Year's Eve Reservation
Bring in the new year with all your friends at the Regent. Enjoy: Dinner Buffet, Open Bar, Party Favors, Champagne Toast and MUCH, MUCH MORE! Seating is limited. Reserve your place tonight. $75.00 per person

New Nightclub Classes
Salsa I and Westcoast Swing I will be offered in January. Both classes will be taught in a split room, space is limited. Pre-Enroll tonight!

Next Friday
Advanced Dance
Hot Chocolate at the break

If Your Birthday Or Anniversary Is Within Four Days Of Tonight,Let Us Help You Celebrate With A Bottle Of Champagne Or A Pitcher Of Soft Drink. Do Let Us Know Before The Break.

DAVID "Oooh boy, what a mess!" Owen

#1 Waltz Rumba	#8 2-Step Hustle	#15 2 Step Hustle
#2 Foxtrot Swing	#9 Tango Viennese Waltz	#16 Viennese Waltz Rumba
#3 Cha Cha Quickstep(2)	#10 Merengue B Bolero	#17 Salsa W.C. Swing
#4 Mambo Foxtrot Vicky	#11 Swing Mambo B	#18 Foxtrot Waltz (2) ?
#5 Triple Swing Waltz(2)	#12 Break	
#6 Rumba Tango Vicky	#13 Foxtrot Mixer Waltz (2) B	
#7 Cha Cha Samba	#14 Quickstep (2) Cha Cha	Goodnight! A 10/22/99

New Year's Eve Reservations
Bring in the new year with all your friends at the Regent. Enjoy: Dinner Buffet, Open Bar, Party Favors, Champagne Toast and MUCH, MUCH MORE! Seating is limited. Reserve your place tonight. $75.00 per person

Cruise the Best of Europe
Cruise the BEST of Europe on May 29, 2000 with your friends at the Regent. Visit: Spain, North Africa, Portugal, France, Germany, Norway, Denmark and England. Call the Regent for more details.

Next Friday
Novice Dance
Prizes will be awarded for the best costumes at the Regent Halloween Dance.
Salsa Dance 11:30-1:30a

ENJOY HOT CIDER TONIGHT AT THE BREAK

If Your Birthday Or Anniversary Is Within Four Days Of Tonight,Let Us Help You Celebrate With A Bottle Of Champagne Or A Pitcher Of Soft Drink. Do Let Us Know Before The Break.

"Do You Know What You Saw?" Foreign Liquors and Jewish Matzos in Heinrich Kröller's and Richard Strauss's "Whipped Cream" Ballet

Wayne Heisler Jr.

"Do not forget the ballet!"[1] Such was Richard Strauss's exhortation in a 1921 communication to Franz Schalk, with whom the German composer served as co-director of the Vienna *Staatsoper* from 1919 to 1924. Claiming to have been inspired by the high artistic standard achieved by the pre–World War One Ballets Russes, which he had experienced first-hand as a collaborator on the 1914 ballet-pantomime *Josephslegende*, Strauss aimed to reinvigorate the Vienna Ballet, an institution that was struggling financially and artistically following the collapse of the Austro-Hungarian monarchy. Riffing on the metaphorical frame of this conference ("Dancing from the Center"), one could say that the composer sought to reestablish Vienna—historically a geograph-ical and cultural center of Europe—as a national and international center for ballet in the twentieth century. In order to realize this vision, Strauss successfully lured choeographer and dancer Heinrich Kröller from Berlin back to the Austrian capital,[2] where the two entered into a series of dance collaborations, including *Schlagobers*, local dialect for "Whipped Cream,"[3] premiered on May 9, 1924 and programmed for two additional performances as part of a festival celebrating the composer's sixtieth birthday.[4] In this essay, my focus is on this "comic Viennese ballet," which provides enriched perspectives on Strauss's tenure in Vienna, Viennese dance and musical culture in the early 1920s, as well as the aesthetic politics of the composer, his choreographer, and upper-class Viennese generally in the interwar years.

The collective creation of *Schlagobers* is well-documented. In addition to the scenario drafts, published libretto and orchestral score (all by Strauss), Kröller's choreography has been passed down, albeit in a fragmentary state, by way of stenographic descriptions and figural drawings in his personal copy of the ballet's piano reduction.[5] Moreover, sketches and photos of many of the 287 costumes and set designs created by *Staatsoper* house designers Ada Nigrin and Robert Kautsky have survived.[6]

The events in *Schlagobers* take place on Whit Sunday, Confirmation day in Catholic Austria, as a group of children celebrate by enjoying sweets at a *Konditorei* in Vienna's *Kärntnerstrasse*, assumedly that which is now known as "Der Demel"—along with the opera and ballet, one of the city's venerable institutions.[7] There, various confections come to life: a militaristic march of marzipan, gingerbread and sugar-plum men, and character dances for tea, coffee, cocoa and sugar. Kautsky's design sketches for the *Konditorei* display case and beverage tins give a hint of what one eyewitness declared to be a "sea of radiant colors that enraptures anyone who catches sight of them, and who is momentarily transported far away from everyday life"[8]; namely, to Vienna's *Ringstrasse* era (ca. 1858–1900) in which *Schlagobers* was set, a period of expansion and modernization under Emperor Franz Joseph I. Indeed, in the post–World War One depression, such a boom time might have seemed as tantalizingly imaginary as dancing confections. By all accounts, the centerpiece of this ballet was the finale to the first of its two acts, entitled "Schlagobers-Walzer," during which, "in the middle of the background a giant automatic chef becomes visible, and begins to beat cream in a large bowl. Gradually, all of the youth of the *corps de ballet*, dressed in white, spill out of the bowl to a huge waltz finale climax"[9]; that is, a veritable "waltz-bacchanal"[10] as the dancers "multiplied by two, by ten, by thirty"[11] and literally drowned the stage.

I am far from the first writer to attach significance to *Schlagobers*, which has occasionally received attention from both the dance and music worlds despite its almost unanimous critical dismissal in 1924, and disappearance soon thereafter. Two years prior to its premiere, ballet master Max Terpis championed this ballet, precisely because he believed that, "Strauss certainly wrote *Schlagobers* with a light hand and a light heart, and it is not for us to take it more seriously or for anything more than it is."[12] Although based only on the preliminary scenario and short score, Terpis's early assessment set the precedent for a handful of clichés concerning *Schlagobers*. For example, musicologist Bryan Gilliam recently instructed that it, "was never intended to be anything more than a simple

ballet, a work 'for the feet of ballerinas, not for the heads of philosophers,' as one critic put it. A cross, of sorts, between Tchaikovsky's *Nutcracker* and Ravel's [opera] *L'Enfant et les Sortilèges*. . . ."[13] The conclusion to be drawn is that Strauss had intended to create diverting entertainment for war- and world-weary Viennese audiences—an anodyne that he himself also craved. Along these lines, comparisons of *Schlagobers* to the *Nutcracker* have become commonplace given the obvious parallels between their plots and characters.[14] And musically, *Schlagobers* and the *Nutcracker* might seem similar in that both are comprised of a series of set pieces, which, however, surpass the relative simplicity and predictability of classical dance scores.

Be that as it may, the Chaikovsky-Petipa work did not provide an automatic reference point for contemporary audiences of *Schlagobers*; rather, its affinity to *Die Puppenfee* (The Fairy Doll), a popular Viennese repertory ballet choreographed by Josef Hassreiter with music by Joseph Bayer, was frequently noted. Although E. T. A. Hoffmann's *Nutcracker* story was widely read, the 1892 *Nutcracker* ballet was still unknown outside of Russia at this time: it went unperformed in the west until Kröller himself unveiled his own version in Munich in 1929—five years after *Schlagobers*.[15] Certainly, the choreographer and composer might have had Chaikovsky in mind, but the equation of the *Nutcracker* and Ravel's *L'Enfant* with simplicity bespeaks a superficial conception of these stage pieces, all three of which are multifaceted and have a darker side.[16] Indeed, Strauss's supposed non-philosophical stance in *Schlagobers* betrays a philosophical stance that is quite nettlesome. Such ambiguity is implied in musicologist Walter Werbeck's reading of *Schlagobers*: Werbeck argues that the composer was attempting a sweeping critique of post-war Europe *à la* Offenbach's operettas—making light of the passions aroused by war, revolution, nationalism, the military, nobility, religion, New Music—one that paradoxically maintained the notion that music and dance could transcend political, social, economic and aesthetic upheaval.[17]

So, to paraphrase the eye-witness quoted in my title: what did contemporary audiences see (but also hear) in this ballet?[18] As witnessed through writings and reviews from around the time of its premiere, post-war Viennese were not blinded by the fairytale façade of *Schlagobers*, recognizing a not-so-subtle social and political commentary in Strauss's scenario and music, and Kröller's choreography, particularly as regards the national and ethnic personages to which my title today alludes. This purportedly "simple" ballet, then, participated in a complexly politicized atmosphere at the *Staatsoper*, for the cultural and political tremors it caused in its time sheds light on how national identity was worked out in the fledgling Austrian republic, and highlights the role of ideologically motivated narratives, gestures, and music in that slippery process. Ultimately, my discussion will demand consideration of the political valence of our keyword, "center," and to which side—to the right or to the left—the whipped cream fell in 1924.

*****

Two scenes in the second act of *Schlagobers* were especially polemical, and it is these with which I am concerned in this essay. Act two begins in the sickroom of a boy who had overeaten at the post-confirmation *Konditorei* celebrations; a doctor enters and administers medicine that puts his patient under. The stage darkens and transforms to offer a view into the boy's dreams, an extended hallucination brought on by his fever and the pharmaceuticals, headed off by the procession and solo *pas en pointe* of Princess Praline. Several choreographed diversions surround the princess, including dances of the tea flowers, led by the star Viennese ballerina Tilly Losch, and the so-called "Negerkinder" (chocolate pralines in blackface), who perform "old peasant dances from the Upper Rhineland" ("alte Oberpfälzer Bauerntänze").

This spectacle is followed by a brief episode during which the scenery is changed once again to reveal three liquor bottles labeled "Chartreux," "Slivovitz" and "Wutki."[19] The new scene begins with Mademoiselle Marianne Chartreuse leaping out of her bottle and swaying to a minuet, all the while flirtatiously rustling her skirt and admiring herself in a hand-held mirror.[20] What follows caused confusion for contemporary observers, and has continued to do so for more recent writers. The published textbook and score both state that

> Ladislaw [Slivovitz] storms in, courting Marianne. Frightened and embarrassed, she turns him down. Wutki staggers in, half drunken, and also tries for her hand. Gradually, Marianne's favor turns towards Ladislaw: she extends her hand to be kissed and asks for

> a dance, a *pas de deux*. . . . After a few indignant outbursts, Wutki finally appears to be content to carry the train of Marianne's dress.[21]

For this episode, Strauss interrupted Marianne's vanity minuet with pantomimic music that accompanies the entrances of these national characters (but not with corresponding "national music"): the French Marianne (champagne), Polish Ladislaw Slivovitz (a plum brandy, actually of Balkan origin), and a stereotypically soused Russian Boris Wutki (vodka).[22] Clearly, the composer and choreographer were mining ballet's conventional competition-for-a-suitor premise, yet the underlying connotation of this interaction was hardly so quaint. Strauss's earlier scenario draft featured only slightly altered personages with, however, radically different implications: "Following Marianne out of a bottle: old Nordhäuser corn Schnapps, Herr Michel and . . . Herr Boris Wutki."[23] In a pre-premiere write-up of *Schlagobers*, critic Ernst Decsey identified the characters from the official libretto; that is, Marianne, Ladislaw and Wutki.[24] Nonetheless, Decsey's explication *following* the first performance broadcasted Strauss's initial intent, and also waxed hermeneutic: "Originally, Ladislaw took the name of Michel—apparently, with Marianne and [Herr] Michel, the composer had the reconciliation of France and Germany in mind, a naïve dream that was, however, spoiled by the subsequent occupation of the Ruhr. Thus, the name of Michel bore the brunt of the situation and was covered in the piano reduction with Ladislaw."[25] Literally covered: in the plates for the published score the name "Ladislaw" appears in a conspicuously different typeface, evidence that it was simply pasted over that of "Michel."[26] Dance historian Susanne Rode-Breymann argued that the change from Michel to Ladislaw was necessitated by matters of casting; namely, that Toni Birkmeyer, the dancer who created the role, was too "elegant" to portray the "crudeness" (*Derbheit*) of corn Schnapps.[27] I find this disavowal of the charged political situation to be unconvincing in light of the comments by contemporary writers on the scene in question. On the one hand, Strauss appears to have second-guessed his ideal characterization, changing it to avoid upsetting political sensitivities. At the same time, the fact that critics like Decsey (and others) called attention to the composer's revisions made them virtually gratuitous, as informed members of the audience—at least those who attended the performances after the premiere—looked at the Polish Ladislaw onstage, all the while *seeing* a German Michel. This interpretation might have suggested that Strauss was distancing himself from his own precarious identity as a German in Vienna by mocking German—that is, Prussian—virility (Schnapps does champagne). I will return shortly to the question of the composer's national self-identification at this time.

The multivalent nature of the liquor tableau extended to the scene that followed it. Entitled "Chaos" ("Das Chaos"), it is accompanied by a passacaglia—a repeated bass line and harmonic pattern (here, eight measures) against which the musical detail is altered—a compositional technique commonly associated with Baroque composers such as Johann Sebastian Bach.[28] The description of the corresponding stage action, which Strauss imagined prior to the music and that guided Kröller's choreography, reads as follows:

> Out of the darkness a suburban street gradually becomes visible, and approaching threateningly are: giant pound cakes [*Gugelhupfe*], *Baumkuchen*, Christmas *Stollen*, a battalion of soft pretzels, donuts [*Schmalznudeln*], etc., led by cream horns [*Schillerlocken*] and Oriental magi. . . . Marianne, who carries a yellow banner, along with Ladislaw who carries a small yellow banner, and Wutki with a huge yellow banner in which he repeatedly gets tangled up, causing him to stumble constantly, all mingle with and excite the chorus. Brandishing weapons, the army of marzipan, gingerbread and sugarplum men closes in on the rabble-rousers. The Oriental magi, with tall hats and long pointy beards, throw newspapers into the crowd. They stand on high pedestals and conduct the Revolution Polka.[29]

Apparently, these anthropomorphic pastries possess class-consciousness: they are the proletariat attempting a rebellion against representatives of the ruling class, who are looking out for the interests of Princess Praline. Strauss had prescribed unambiguous red—communist—banners in his earliest sketches for the *Schlagobers* scenario,[30] while the yellow banners described here merely symbolize the sanitization of his original intent.

But who, then, are the magi, and what do they have against the finer Viennese confections? Given the long-standing European Orientalist discourse, it might come as no surprise that the magi possess a different value system, or that they would want to incite

the collapse of the one in place. On one level, the inclusion of members of an exotic priestly caste was a convenient displacement for modern Western religious institutions, serving as a commentary on their powerful sway over the masses. But like the *ménage à trois* between Marianne, Ladislaw/Michel and Wutki, the composer's earliest typescript of his scenario complicates any single interpretation: "Revolt of the pound cakes [*Gegelhupfe*], Christmas *Stollen*, donuts [*Schmalznudeln*] and coffee cakes [*Kaffeestrizeln*]. . . . Finally, four Jewish matzos dressed as Oriental magi appear. They throw leaflets into the rebellious crowd and, standing on high pedestals, conduct the Revolution Polka."[31] Presumably referencing the Russian revolution of the recent past (Lenin himself was Jewish), this scene, accompanied by a dance of *Polish* origin—a polka, albeit disfigured—can be read as a mockery of revolutionary zeal, and of the Jewish intelligentsia with whom it was aligned. Kröller's copy of the piano reduction includes stage directions that further identify the troublemakers as Jews, such as "Trapdoor for the Jews" and "Jews down."[32] Moreover, that these perpetrators were stereotypical communists is verified by Strauss's specification of the chaotic locale in *Schlagobers* as the *Ottakring*, an area on the then-outskirts of Vienna that had been a hotspot for leftist activity even prior to World War One.[33]

The evidence suggests that these matzos were not merely an inside joke between the composer and his choreographer. Consider once again Decsey's pre-premiere report: although his paraphrase of the "Chaos" scene mentioned only the magi, he listed the coffee cakes (*Kaffeestrizeln*) that were included in Strauss's typescript, but not among the ranks of the revolting lower-class in the published textbook or score.[34] Whether or not his failure to identify the "Orientals" as Jews in disguise resulted from ignorance of the fact or political correctness is at this point unknown. Nevertheless, as he had done with the foreign liquors, Decsey went public in his post-performance review, sharing the knowledge that Strauss had something more topical in mind, and offering an explanation for the revision:

> The proletariat pastries scrap with the fine confections, and the matzos, in the form of Oriental magi, agitate the people, throwing newspapers into the crowd. . . . A companion piece to the inspired quintet of Jews in [Strauss's opera] *Salome*, the scene of the newspaper-brandishing magi was neutralized for the performance, whereby it profited in neither merriment nor clarity.[35]

From Decsey's description, one might suspect that this version of the action had been retained up until the eleventh hour, and that word of its erasure had gotten out. Indeed, an American critic who reviewed *Schlagobers* for the *Musical Courier* related that, "the scene (which had evoked a certain mild opposition from the socialist mayor, Seitz and others concerned, at the dress rehearsal) was toned down at Strauss's own behest for the premiere."[36] Nonetheless, the true identity of the magi, who several members of the Viennese press clearly identified as matzos, was known not only to those who had witnessed unofficial performances. Unlike the renaming of Michel as Ladislaw, the composer's original conception for the revolution had made it into the early printing of the piano arrangement of the ballet's score ("Die Mazzes in der Tracht orientalischer Magier"), which thereby attained the status of the "real" scenario for which the textbook distributed to the general public in the theater was only a cover, like so much Oriental costume.[37] Once again, Rode-Breymann's take on the scenario revisions is less than tenable: she credits Kröller alone for excising the Jews after the dress rehearsals to avoid charges of anti-Semitism (whereas the decision was most likely communal), and falsely states that the magi at the premiere were "more abstract, beardless, and inconspicuous," thus rendering the revolution in *Schlagobers* relatively opaque.[38] Also unpersuasive is musicologist Walter Werbeck's assertion that the change from "Revolution" in the scenario sketch to "Aufruhr" ("uprising") in the published scenario and music neutralized the scene's intended meaning.[39]

The xenophobia, and anti-Semitism specifically, illustrated by the liquors and matzos in *Schlagobers* might be seen as a durable component of the history of Western cultural, in which it gained ominous traction in the early twentieth century. It deserves mention that the clumsy assemblage of the revolution—Wutki "repeatedly gets tangled up" in his banner and "stumble[s]"—as well as the pronounced gesticulations of the newspaper-throwing, polka-conducting "magi," are consistent with the physical markers of foreigners and Jews that branded them as unmistakable degenerates and, ultimately, "others."[40] This scourge was flagged already in the late nineteenth century, at a time when the hegemony of the white, male, Christian European aristocracy was weakening; their fall in the wake of the revolutions that punctuated the First World War

only amplified concern.[41] And while historians have revised the view of a seemingly seamless continuity between the European conservative backlash in the 1920s and the rise of fascism in the 30s, *Schlagobers* might be viewed as a thread in the fabric of this complex history, conforming to and affirming reactionary sentiments at a time when the so-called "new right" was taking root across Europe.[42]

Kröller is, of course, implicated in the politics of this *Konditorei*, although the choreographer seems to have been much less outspoken outside of the theater than his composer Richard Strauss, who was clearly disquieted by post-war developments. Several years after beginning his tenure in Vienna, Strauss penned a letter to his wife, Pauline, in which he contrasted cosmopolitan Berlin to the Austrian capital: "Berlin is quite plain, dreary and unbelievably inelegant in comparison to cheery Vienna. Only the remuneration is better. There is shit in the theaters and on the streets—one would only expect to see more toilet attendants!!! Dreadful: we are fortunate to live in Vienna."[43] The composer's observations resonate with conservative and provincial rants about the German metropolis in the 1920s. At the same time, he was obviously cognizant of the notoriously liberal, Jewish presence in Vienna, as witnessed by the goings-on in *Schlagobers*.

Does the musical accompaniment for the ensuing "Chaos"—Strauss's passacaglia—aid in communicating the xenophobic and anti-Semitic attitudes of the scenario and stage action, and if so, how? It should be pointed out that a passacaglia, as an exercise in austere contrapuntal technique, is a musical emblem of control—hence, the occasional comeback of the passacaglia among various strains of Neoclassicism in twentieth-century art music. Strauss's treatment of the passacaglia functions, however, as a caricature, in that overdramatizes the threat of the bakery—terror alert red, but in quotation marks—thus indicating with a wink and a nod that the status quo is safe. Even more provocative, I believe, is the physiognomy of the bass line itself. Outlining scale degrees 1–2–4–#3 in b-flat minor, and then chromatically reinterpreting these pitches up a sixth in the second half, this passacaglia bass bears a remarkable resemblance to one employed by an "authentic" and canonical Viennese composer: Mozart, in the finale to his *Symphony No. 41*, the "Jupiter." The score for *Schlagobers* is chock-full of quotations of and allusions to past "masters," but the origins of the "Chaos" accompaniment in Mozart has, to my knowledge, gone completely unacknowledged by commentators then and since. As a German, Strauss was perhaps playing with his assumed Viennese identity in the 1920s, which culminated in this very ballet; the Mozart-passacaglia is a musical disguise. Thereby it also communicates the paranoid stereotype that Jews could pass (or at least try to pass) for something that they are not: magi, Germans, "real" Viennese—what writer Josh Kun has termed "Zeligism," referring to the classic Woody Allen film that explores the politics of identity for Jews who are never able, or allowed, to be Jews.[44] In fact, the fraught reception of *Schlagobers* ties into a leitmotiv in the reception of Strauss's music that had first surfaced around the turn of the twentieth century: this non-Jewish composer's perceived Jewish*ness* in his debasement of the integrity of Austro-Germanic music, epitomized, of course, by Mozart (and against which Strauss's own opera *Salome* [1905], explicitly referenced by Decsey, had become something of a case study).[45] During the genesis of *Schlagobers*, such stereotypes reared their head in Vienna, where its extravagant production delayed the premiere and caused a scandal in the press, who accused the composer of greedily trying to bankrupt the economically-strapped republic with his "billionaire's ballet" (*Milliardenballett*).[46] With this in mind, our American critic reminds us that, "the capital of [Strauss's] Jewish friends alone . . . made the production of his ballet possible."[47]

The final solution of *Schlagobers* demands attention. Whether instigated by matzos or magi, the "Chaos" is opposed with difficulty. Just as the revolt of the masses is reaching a head, large pots of tea, coffee, and cocoa are poured onto the throngs, but to no avail. The most effectual weapon is saved for last: "As the background is gradually illuminated, four heralds with long trumpets appear in the center. Two giant mugs, inscribed 'Hofbrau Vollbier,' simultaneously pour a stream of delicious drink over the crowd." Once the lower-class pastries have been sated—or at least have forgotten their cause—Princess Praline makes a magnanimous appearance in a miniature glass palace that is "gradually transformed into a gigantic cake stand, upon which everyone forms a picturesque group, with the Princess at the top,"[48] framed by the confirmants who look on in wonder. But *not* Viennese critic Karl Kraus who, though hardly a revolutionary himself, did not mince words:

> That the blood of mankind flows away in rivers of Munich beer could be interpreted as a pessimistic witticism based on events closer to the home territory of Herr Richard Strauss, but

> he himself seems to be inclined to a relaxed interpretation of such revolutions, whose flame only needs to be toasted, or even to suggest in a symbolic way that he expects all political salvation to come from Munich.[49]

Running with the fact that Munich's *Hofbräuhaus* had provided the setting for Adolf Hitler's early political activities (and fuelled by more than a touch of anti-Germanism), Kraus aligns the thwarting of the revolution in *Schlagobers* with the attempted *Putsch* that had occurred in Munich the previous year. Although at this time Strauss regarded the bourgeoning National Socialist movement with as much distaste as he did Communism,[50] it is chillingly prophetic that one of his Viennese contemporaries recognized his post-war discontent and bourgeois, reactionary worldview in this ballet, earning him mention in the same breath as the politics of a Hitler.

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Schlagobers constituted Strauss's swan song in the Austrian capital. Within months of its premiere, the composer's contract at the *Staatsoper* was allowed to expire.[51] Nevertheless, this Strauss-Kröller ballet achieved forty performances by the Vienna Ballet in the next decade. The theater-going public appears to have been less at odds with its politics than the way in which the collaborators expressed them—in the end, it seems to have been not Viennese enough. Although *Schlagobers* would virtually disappear for good by the mid-1930s, it temporarily served as a relevant, if flawed, cultural phenomenon.[52]

"People always expect ideas from me, big things. Haven't I the right, after all, to write what music I please? I cannot bear the tragedy of the present time. I want to create joy. I need it."[53] This oft-quoted confessional, attributed to Strauss by the writer Romain Rolland, was reportedly made in the wake of the trenchant criticism of *Schlagobers* following its premiere. I recapitulate the notion that this ballet was conceived in the spirit of innocuousness not to give the composer-as-author the final word (as many writers have implicitly done), but rather to highlight the urgency with which ostensibly pleasing and joyous performances must be interrogated. Scholars who willfully choose to ignore such complexities—or less willfully do so due to methodological and/or ideological blind spots—run the risk of producing uncritical, decentralized histories, the intellectual equivalent to the empty calories of whipped cream.

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Endnotes

1. "Vergiß nicht das Ballett!" Quoted in Franz Grasberger, *Richard Strauss und die Wiener Oper* (Tutzing: Hans Schneider, 1969), 154. Unless otherwise indicated, all translations are my own.
2. Born in Munich, Heinrich Kröller (1880–1930) had studied ballet briefly at the Vienna Court Theater in his youth. For Strauss's positive assessment of Kröller following his choreography for the German premiere of Josephslegende in Berlin (1921), see the composer's letter to his wife Pauline in Der Strom der Töne trug mich fort. Die Welt um Richard Strauss in Briefen, ed. Franz Grasberger (Tutzing: Hans Schneider, 1967), 258. The composer's attempts to persuade Kröller to come to Vienna, first as guest choreographer and then under contract with the Staatsoper, are included in ibid., 259 and 265–66, respectively. For more on Kröller's tenure in Vienna from 1922–1928, see Riki Raab, "The Vienna Opera Ballet," in *The Vienna Opera*, ed. Andrea Seebohm, trans. Simon Nye (New York: Rizzoli, 1987), 222–28; and Grasberger, *Richard Strauss*, 108 and 154. The most detailed general history of the Vienna Ballet in the years following the First World War is Andrea Amort, "Die Geschichte des Balletts der Wiener Staatsoper 1918–1942" (Ph.D. diss., University of Vienna, 1981).
3. To my knowledge, the only other instance of the term "Schlagobers" being applied to music is an album entitled *Schlagobers aus Wien*, released on the Vanguard label in the 1960s as part of its "Everyman Classics" series (SRV-427 SD) and featuring dances by Josef Lanner, Carl Michael Ziehrer, Beethoven, Schubert and Johann Strauss Jr. The other albums in the series (all of which were recorded with the Boskovsky Ensemble, the Vienna State Opera Orchestra and the Vienna Wind Group) continue the culinary theme: *Bonbons aus Wien*, *Lollipop aus Wien* and *Cream Puffs aus Wien*.
4. Following the premiere, Schlagobers was performed on May 12, 1924 (conducted by Strauss) and May 17, 1924 (conducted by one Herr Reichenberger) as announced in "Die Opernwoche," Neues Wiener Abendblatt (Abend-Ausgabe des neuen Wiener Tagblatts) (May 10, 1924).
5. "Schlagobers. Klavierauszug ('Korrekturabzug') mit handgeschriebene Korrekturen (Text- u. Notendruck) von Strauss u.a. und choreographischen Notizen von Heinrich Kröller." Deutsches Theatermuseum, Munich, Sig. 53559. For Kröller's own statement on dance notation and his work-

ing method, see his essay "Moderne Choreographie," Blätter der Staatsoper (Berlin) 2/2 (1922): 17–19.

6. During the oral presentation of this paper, I exhibited a number of the set and costume designs by Kautsky and Nigrin, respectively. The former were reprinted with permission of the Österreichische Nationalbibliothek, Theatersammlung (ÖNB Th.S. Sig. H OpÜ 5685–5691) and, to my knowledge, have not been published. They are, however, reproduced in my doctoral dissertation (see Acknowledgements above).
7. Opened in 1786 as the "Burgtheater-Zuckerbäckerei" on Vienna's Michaelerplatz by Ludwig Dehne, this Konditorei quickly became a popular locale for fashionable Viennese society, and under the rule of Emperor Franz Joseph I was the official "Purveyor to the Imperial and Royal Court." After a journeyman to the original family took over the business in 1857, the name was changed to "K. u. K. Hofzückerbäcker Ch. Demel's Söhne." In 1888, it relocated to Kohlmarkt 14, where it has remained to this day. See www.demel.at.
8. "ein solches Meer leuchtender Farben, daß einem jeden, der das erblicken darf, das Herz aufgehen muß und er für den Augenblick den Alltag weit entrückt ist." Adolf Aber, "Das neue Ballett von Richard Strauss. Uraufführung von 'Schlagobers'," Hamburger Fremdenblatt (May 12, 1924).
9. "In der Mitte des Hintergrundes wird ein riesiger automatischer Koch sichtbar, der in einer großen Schüssel das Schlagobers zu schlagen beginnt. Aus der Schüssel entwickelt sich allmählich quirlend das gesamte jüngere Ballettcorps in Weiß zu einem groß gesteigerten Walzerfinale." Incidentally, the waltzes in Strauss's Maria Theresa–era Viennese opera Der Rosenkavalier (The Rose Bearer, 1911) provided an obvious point of comparison for several reviewers of Schlagobers.
10. "Walzer bacchanale." Elsa Bienenfeld, "'Schlagobers'. Uraufführung am Wiener Operntheater," Neues Wiener Journal (May 10, 1924).
11. "verdoppelt, verzehnfacht, verdreißigfacht." Ernst Decsey, from a review originally appearing in Die Musik 16 (1924) and reprinted in Franzpeter Messmer, ed., Kritikern zu den Uraufführungen der Bühnenwerke von Richard Strauss, Veröffentlichungen der Richard-Strauss-Gesellschaft München 11, series ed. Franz Trenner (Pfaffenhofen: W. Ludwig, 1989), 216.
12. "Je stärker ein schaffender Künstler Höchstes und Tiefstes mit dem ganzen Ernst einer zwingenden Müssens zu gestalten strebt, umso mehr braucht er auf der anderen Seite ein Gegengewicht: Schwerelosigkeit und olympische Heiterkeit. Noverre schuf neben seinen Tragödien die leichten arkadischen Spiele; Richard Strauß der Rosenkavalier und—Schlagobers. . . . Strauss hat sein Ballett Schlagobers sicher mit leichter Hand und leichtem Herzen geschrieben, deshalb steht es uns nicht zu, es ernster und schwerer zu nehmen, als es sich gibt." Max Terpis, "Josefslegende und Schlagobers," Blätter der Staatsoper (Berlin) 2/23 (1922): 21–22. Terpis was Kröller's successor as ballet master at the Berlin Staatsoper from 1923 to 1930. Similarly, Julius Korngold contrasted Josephslegende with Schlagobers, which he also compared to Rosenkavalier: "Strauss neigt in den letzten Jahren dem Spielerischen und Tänzerischen zu; sein Balletteinfall mochte ihm ein heiteres Gegenstück zur 'Josefslegende' dünken, gleichsam ein 'Rosenkavalier' nach 'Elektra' auf dem Gebiet des Tanzspiels." Julius Korngold, "'Schlagobers'. Heiteres Ballett von Richard Strauss," Neue Freie Presse (May 10, 1924).
13. Gilliam, The Life of Richard Strauss (New York: Cambridge University Press, 1999), 118–19. Gilliam quotes Bienenfeld ("Ein Ballett für die Füße der Ballerinen und nicht für die Köpfe der Philosophen"), "Schlagobers."
14. See also Alan Jefferson, "Richard Strauss and the ballet," The Dancing Times (May 1969): 412; Michael Kennedy, Richard Strauss (New York: Schimer, 1996), 74 and 176; and Monika Woitas, "Richard Strauss und das Tanztheater seiner Zeit," in Richard Strauss und die Moderne, Bericht über das Internationale Symposium, München 21. bis 23. Juli 1999, ed. Bernd Edelmann, Birgit Lodes and Reinhold Schlötterer, Veröffentlichungen der Richard-Strauss-Gesellschaft München 17, series ed. Julia Liebscher (Berlin: Henschel, 2001), 418.
15. See Pia and Pino Mlakar, Unsterblicher Theatertanz. 300 Jahre Ballettgeschichte der Oper in München, vol. 2 (Wilhelmshaven: Florian Noetzel, 1996), 104. To my knowledge, only one contemporary critic compared the pastries coming-to-life in Schlagobers to "dem kleinen Reinhold in 'König Nußknacker'," but he was probably referring to the original story by E. T. A. Hoffman and not Chaikovsky's ballet. M. Springer, "Schlagobers. Uraufführing in der Staatsoper am 9. Mai 1924," Reichspost (Vienna) (May 10, 1924).
16. For a classic account of the Nutcracker's grotesque and uncanny aspects (based as it was on the Hoffmann story) and the music that Chaikovsky deleted from the final, published version of his score, see Roland John Wiley, Tchaikovsky's Ballets: Swan Lake, Sleeping Beauty, Nutcracker (New York: Oxford University Press, 1985), 193–241.
17. Walter Werbeck, "'Schlagobers': Musik zwischen Kaffeehaus und Revolution," Richard Strauss–Blätter 42 (December 1999): 106–20.
18. "Weißt du, was du sahst?" Decsey, in Messmer, Kritikern.
19. While simply labeled "Zwischenspiel" in the published version of the score, an earlier, typed draft of the composer's scenario that ended up being filed in Kröller's copy of the piano reduction specifies that, "Die Bühne verdunkelt sich von neuem, nach einem kurzen in die Fieberträume der Krankenstube zurückkehrendes Zwischenspiel zeigt die Bühne den Liquerschrank der Conditorei."
20. "[Sie wiegt] in sanftem Menuettrhythmus . . . wobei sie sich voll Eitelkeit in einem Handspiegel von allen Seiten betrachtet. Sie raschelt coquett mit ihren seidenen Jupons."
21. "Ladislaw stürmt an, um Marianne werbend. Diese lehnt zitternd und verlegen ab. Wutki torkelt, halb betrunken, an und bewirbt sich gleichfalls. Mariannes Gunst scheint sich allmählich Ladislaw zuzuneigen: sie reicht ihm die Hand zum Kusse und fordert ihn auf zu einem Pas de deux. . . . Wutki nach einigen Ausbrüchen der Entrüstung gibt sich schließlich damit zufrieden, Marianne die Schleppe zu tragen."
22. For the end of Marianne's minuet, and the entrances of Ladislaw and Wutki, see Richard Strauss, Schlagobers. Heiteres Wiener Ballett in zwei Aufzügen. Op. 70, Richard Strauss Edition, Sämtliche Bühnenwerke, vol. 10 (Vienna: Verlag Dr. Richard Strauss, 1996), 223–24.
23. "[Der Mademoiselle Marianne] folgt aus einer Bouteille: Alter Nordhäuser Korn, Herr Michel und aus einer Flasche: Wutki Herr Borit." "Schlagobers. Klavierauszug."

"Nordhäuser" is the brand name of corn Schnapps that reputedly originated in the town of Nordhaus in Thuringia, Germany. Dating back to 1507, the enterprise is now based in Nieder-Olm, near Mainz. See www.doppelkorn.de and www.traditionsbrennerei.de. Werbeck also discusses the fluid identity of Michel/Ladislaw, but falsely states that the specifically German last name of "Nordhäuser" did not appear in Strauss's sketches, thus questioning the national identity of the original character as well as his political significance. Werbeck, "Schlagobers," 111 and 118–19 n. 37.

24. Decsey, "Die Konditorei in der Oper. Vorbericht zu 'Schlagobers' von Richard Strauss," Deutsche Zeitung (May 6, 1924).
25. "Ursprünglich führte dieser Ladislaw den Namen Michel—offenbar schwebte dem Komponisten die Versöhnung Mariannens und Michels, Deutschlands und Frankreichs, vor, ein naiver Traum, den die nachfolgende Ruhrbesetzung jedoch beeinträchtigt hat, und so wurde der Name des Michel, der sich alles gefallen läßt, in Klavierauszug überklebt: Ladislaw." Descey, in Messmer, Kritikern. For a similar account, see also Rudolf St. Hoffmann, "'Schlagobers' von Richard Strauss," Musikblätter des Anbruch 6 (1924): 204.
26. For example, see the indication above rehearsal number 68 in Strauss, Schlagobers, 223.
27. Susanne Rode, "'Schlagobers' an der Wiener Staatsoper. Über die Komposition in der Uraufführungs-Choreographie von Heinrich Kröller," Richard Strauss–Blätter 28 (December 1992): 91.
28. For the musical accompaniment to "Das Chaos," see Strauss, Schlagobers, 235 ff.
29. "Aus dem Dunkel wird allmählich eine Vorstadtstraßendekoration sichtbar, in der sich drohend heranbewegen: Riesen-Gugelhupfe, Baumkuchen, Weihnachtsstollen, Bataillone von Hefenbretzeln, Schmalznudeln etc., geführt von Schillerlocken und orientalischen Magier. . . . Marianne mit einer gelben Fahne von gewöhnlicher Größe, Ladislaw mit einem kleinen gelben Fähnchen, Wutki mit einer riesig großen gelben Fahne, in die er sich fortwährend verwickelt und über die er unausgesetzt stolpert, mischen sich aufreizend unter den Chorus. Das Heer der Marzipane, Lebkuchen und Zwetschgenmänner, bewaffnet, schließen sich den Aufruhrern an. Die orientalischen Magier mit hohen Mützen und langen spitzen Bärten werfen Zeitungen unter die Menge. Aufruhrpolka, zu der die Magier auf hohen Postamenten den Takt schlagen."
30. See Werbeck, "Schlagobers," 119 n. 38.
31. "Aufruhr der Gegelhupfe, Weihnachtsstollen, Schmalznudeln und Kaffeestrizeln. . . . Zum Schluss erscheinen im Gewande orientalischen Magier 4 jüdische Mazzes, werfen Flugblätter unter die aufrührische Menge und schlagen von hohen Postamenten herab den Takt der Revolutionspolka." "Schlagobers: Klavierauszug."
32. "Juden Versenkung" and "Juden herab." Ibid., 126–27.
33. See Werbeck, "Schlagobers," 110.
34. Decsey, "Die Konditorei in der Oper."
35. "Die proletarischen Mehlspeisen balgen sich offenbar mit den feinen, die Mazzes in Gestalt orientalischer Magier wieglen die Völker auf, werfen Zeitungen unter die Menge. . . . Die Magier der Zeitungen, ein Seitenstück zum genialen Judenquintett in der Salome, wurden bei der Aufführung neutralisiert, wodurch die Szene weder an Heiterkeit noch an Deutlichkeit gewann." Decsey, in Messmer, Kritikern.
36. "Strauss Ballet, Schlagobers, Gorgeously Staged, Proves Disappointing to Many," Musical Courier (New York) (June 5, 1924): 32.
37. Julius Korngold unambiguously cited the "'Mazzes' in der Tracht orientalischer Magier." Korngold, "'Schlagobers'. Heiteres Ballett von Richard Strauss," Neue Freie Presse (May 10, 1924). Moreover, Bienenfeld communicated that, "Den glücklichen Besitzern von Klavierauszügen macht Strauss die Sache verständlicher. Im Klavierauszug verrät er, daß die Magiere 'Mazzes' vorstellen sollen und nicht mit Flugblättern, sondern mit Zeitungen kämpfen. Merkst du was, lieber Leser? Im Textbuch (für das große Publikum) drückt sich Strauss vorsichtiger und undeutlicher aus. Ein so gewitzigter Meister des Erfolges mag wohl nicht um einer allzudeutliches Gesinnungsnüance Willen des Massenerfolg einer seiner Werke gefährden oder gar zu Grab tragen." Bienenfeld, "Schlagobers."
38. "deutlich abstracter, bartlos und zurückhaltend." Rode, "Schlagobers," 91.
39. Werbeck, "Schlagobers," 110.
40. For a study on the stereotypes surrounding racialized bodies that considers Richard Strauss as a conductor in relationship to his Jewish contemporary Gustav Mahler, see K. M. Knittel, "'Ein hypermoderner Dirigent': Mahler and Anti-Semitism in Fin-de-siècle Vienna," 19th-Century Music 18 (Spring 1995): 257–76.
41. See F. L. Carsten, The Rise of Fascism (Berkeley and Los Angeles: University of California Press, 1980), 223–25.
42. On the "new right," see ibid., 9–11. As regards the roots of fascism in the 1920s, the focus has changed to reexamining specific aspects of the Weimar Republic and Third Reich, to name only the German contexts. Tamara Levitz surveys recent scholarly trends in her review of The Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich, by Pamela Potter, Journal of the American Musicological Society 55 (2002): 176–87, esp. 177–81.
43. "Berlin recht nüchtern, trostlos und unglaublich unelegant gegen das heitere Wien. Nur das Pflaster ist besser. Toiletten sieht man hier in den Theatern und auf der Straße—man glaubt nur mehr Portiersweiber zu sehen!!! Scheußlich: wir können glücklich sein, in Wien zu leben." January 29, 1921, in Grasberger, Der Strom der Töne trug mich fort, 258.
44. Josh Kun, "Abie the Fishman: Notes on Jewish Masquerade," unpublished paper presented at Music as Masquerade: Poseurs, Playas, and Beyond, Experience Music Pop Conference 2005, Seattle, Washington, April 14–17, 2005. For a sustained discussion of bodily alteration/mutilation as racial masking, see Sander L. Gilman, Making the Body Beautiful: A Cultural History of Aesthetic Surgery (Princeton: Princeton University Press, 1999), esp. chapter 6 ("Assimilation in the Promised Lands").
45. One critic opined that with the defeat of the revolutionary forces in Schlagobers, "the orchestra also ceased to mauscheln" ("Auch das Orchester hörte auf zu mauscheln"). M. Springer, "Schlagobers." In German, mauscheln means literally "to speak Yiddish," and its racially derogatory implication is illuminated by the fact that Jews were also said to mauscheln when speaking German with an accent.

46. The proposal for a 1923 premiere was denied by the federal theater authorities given its projected budget of 1.5 billion Kronen—more than three times the price tag of even the most extravagant productions at the Staatsoper in the early 1920s. See the letter from Strauss to Kröller dated May 13, 1922 in Grasberger, Der Strom der Töne trug mich fort, 266. A later proposal from December 1922 (Haus-, Hof- und Staatsarchiv, Wien: Akten der Bundestheaterverwaltung 1923: 25-2/1-1) is cited in Rode, "Schlagobers," 84 and 92 n. 3. For the official letter of rejection, dated March 29, 1923, see Grasberger, Der Strom der Töne trug mich fort, 200–202. On the financial scandal surrounding Schlagobers, as well the contemporary buzz that was fueled by miscommunication between various factions of the Viennese press, the Theaterverwaltung, and the Bundesministerium für Finanzen, see also Susanne Rode-Breymann, Die Wiener Staatsoper in den Zwischenkriegsjahren. Ihr Beitrag zum zeitgenössischen Musiktheater, Wiener Stadt- und Landesbibliothek Schriftreihe zur Musik 10 (Tutzing: Hans Schneider, 1994), 85 and 164–65.
47. "Strauss Ballet," Musical Courier.
48. "Der Glaspalast der Prinzessin in der Mitte des Hintergrundes hat sich allmählich in einen riesigen Kuchenaufsatz verwandelt, auf welchem, obenauf die Prinzessin, alles sich malerisch gruppiert."
49. Karl Kraus, "Cultural Bankruptcy" (1924), originally appearing in Die Fackel (June 1924): 52–56, and translated by Susan Gillespie in Richard Strauss and His World, ed. Bryan Gilliam (Princeton: Princeton University Press, 1992), 358–62.
50. See Gilliam, The Life of Richard Strauss, 133–35.
51. See Rode-Breymann, Die Wiener Staatsoper, 27–28. Kröller stuck it in out in Vienna until 1928 when, disheartened by the conservatism of the city's dance establishment, he returned to Munich and devoted his time exclusively to that post. See ibid., 65–73 and 167.
52. Strauss and Clemens Krauss apparently had plans to feature Schlagobers on a tour with the Vienna Ballet in the 1926–1927 season, but this tour never occurred. Strauss-Krauss, Briefwechsel: Gesamtausgabe, ed. Günther Brosche (Tutzing: Hans Schneider, 1997), 39 and 41. Nor did Krauss include the ballet in his project to create definitive productions of all of Strauss's stage works for Munich in the late 1930s; in fact, Pino Mlakar, the ballet master there at that time, discouraged the idea on the grounds that Schlagobers was "too kitschig." Personal interview with Mlakar, March 17, 2001, Ljubljana, Slovenia. As far as Kröller is concerned, he often exchanged choreographies between his home stages of Vienna and Munich, but Schlagobers was not one of them. Nevertheless, in 1930 he intended plan to bring this ballet on tour to London and New York, but he died unexpectedly on holiday in Würzburg before the plans were finalized. Mlakar, Unsterblicher Theatertanz, 105. Although initially declining to do so, Strauss reluctantly agreed to allow his score to be used for a Schlagobers film in the early 1940s, produced by the Viennese Terra-Gesellschaft (with musical supervision by Krauss and a reworked scenario by Rolf Jahn and Joseph Gregor). Negotiations for this project were carried out in late 1943 and sporadically throughout 1944, and the composer signed a contract in January of the following year. Nevertheless, the film was never shot due to war-time hindrances. See Richard Strauss and Joseph Gregor, Briefwechsel 1934–1949, ed. Roland Tenschert (Salzburg: Otto Müller, 1955), 248–65 and 280–92. Since the Second World War, there was a filmed television performance of Schlagobers by the ballet of the Viennese Volksoper with the Wiener Symphoniker in 1964 to commemorate the composer's 100th birthday, for which the scenario was reworked by Dia Luca, the project's director. "Im Fernsehen: 'Schlagobers' zur Geburtstagsfeier," Wiener Zeitung (June 12, 1964). Finally, a Gelateria in Milan might have sponsored a staging of Schlagobers at the Teatro Nuovo in April of 1989, a performance that I have not yet been able to confirm. Marinella Guatterini, "Paradossale: Panna smontata," Danza & danza (Milan) 34 (June 1989): 3.
53. Richard Strauss and Romain Rolland, Correspondence, Together with Fragments from the Diary of Romain Rolland and Other Essays, ed. and trans. Rollo Myers (Berkeley and Los Angeles: University of California Press, 1968), 165.

Infinite Possibilities: The Use of Formal Elements as a Creative Contribution of Dancers in Performance of Nonrepresentational Ballet, with Specific Reference to Suzanne Farrell

Tamara Tomic-Vajagic

In conversation with Robert Tracy, published in his book *Balanchine's Ballerinas: Conversations with the Muses*[1], former New York City Ballet ballerina, Suzanne Farrell, remembered one of her unique performing experiences with the following words:

> In *Chaconne*, for instance, a ballet I've done often, I usually dance to the strings. They are plucking away, and those are the counts that my steps are structured to. Then one summer Peter [Martins] and I were doing a guest appearance in Chautauqua, and the orchestra was in front of us, outdoors, and the woodwinds and brass were very close to the stage. Their sound carried in our direction, but I couldn't hear the violins, although I knew the music very well and I could see the conductor. But I had never heard the horns going boom, boom, boom, boompa, counterpoint to the violins. And I realized I could dance to that also, without changing any of the counts of my choreography. It just becomes a different accent. You move differently. So that performance I danced to the brass. It changed the way I felt, and I assume the way I looked.[2]

Such strong awareness of musical texture may be just an exceptional example of formal inspiration by a single, uniquely inspired ballet dancer, but play with formal elements is not such a rare concept in an artistic creative process. An abstract play with color, light and line is often a source of inspiration of painters, just as playing with the structure of sounds and silence may stimulate composers, or as exploration of volume and texture can inspire sculptors.

In dance, and ballet as one of its styles, similar exploration of form can be the central issue for some choreographers.[3] After all, if stripped down, any dance could be described as movement in time and space. But, when it comes to ballet performers, their own contemplation of form is not always as visible. Naturally, even while they perform within strict stylistic and technical parameters as well as choreographic directions, ballet dancers undoubtedly have an awareness of form. But whether they became inspired by formal elements is not as clear as in the case of Suzanne Farrell.

Is this topic then just a marginal source of inspiration in ballet performance?

Since ballet tradition includes a strong storytelling component[4], the dancers' creative potential is more often noticed in the individual dramatic interpretation of a character. But what is it that inspires dancers in ballets that have no characters or stories? Wouldn't an explorative awareness of form be helpful to dancers in the performance of nonrepresentational works, or in the performance of ballets where musical score does not evoke easy emotional responses?

Even some of the greatest dancers admitted to having experienced difficulties relating to plotless ballets or to certain musical scores. For example, Antoinette Sibley told John Gruen that she gave up an attempt to dance in a specific contemporary ballet because she couldn't respond to the particular music. She said: "Actually, it's the music that I can't relate to. I can't relax with electronic music or very abstract music."[5] In a different example, another primaballerina Carla Fracci said: "I need a story in the ballets I dance. That's absolutely necessary for me."[6]

Nevertheless, there are other examples which indicate certain formal exploration in performance. The insight into this segment of dancers' creative process is most often tied with an individual musicality, but it is often vaguely explained throughout the ballet history. Finally, the more recent studies of complex ties between music and ballet by scholar Stephanie Jordan, although focused on choreographers' art, also include some examples that reveal dancers' contemplation or instinctive play with musical phrasing in performance.[7]

But, since ballet as a stage art includes aspects of visual form, elements such as line, spatial structure,

weight, or even light and color, have to be noted as potential sources for dancers' inspiration. Some of indispensable sources for research of such possible complex responses in performance are several autobiographical accounts of dancers who worked closely with George Balanchine in the New York City Ballet. In particular, the documented accounts by Suzanne Farrell provide a generous area for an initial research of dancers' responsiveness to the elements of form. In addition to the abundant documented examples of Suzanne Farrell's creative process, my further research led me to several, so to say, first-generation dancers from the NYCB. So far, I was very fortunate to have had enlightening conversations on the subject with Todd Bolender, Melissa Hayden, Joysanne Sidimus and Patricia Wilde.

The fascinating recollections of these dancers revealed that regardless of whether they danced in narrative or storyless ballets, their approach had not been crucially changed. For example, Melissa Hayden made a point of explaining to me that she adored dancing in Balanchine's narrative, 'romantic' and emotional ballets just as much as dancing in his plotless works. But, as Hayden also stated, with or without a story she always predominantly responded to the intricacies and rhythms of music.[8]

Of course, for Balanchine and his collaborators, music was the main subject of dance, and as Suzanne Farrell explained to David Daniel, she often favored not to be too attached to representation. Farrell felt freer without the concept of transforming into a character (for example, as someone would "become a Giselle"), as staying too close to representation would deprive her as an artist of many different possibilities "that are opened to the moment when you actually get out on stage, and dance to that music, and assume those musical qualities".[9] What she practically meant is clear from a quote found in her autobiography, where Farrell summarized her dancing in the 1966 version of Balanchine's *Variations,* choreographed to a formal Stravinsky's score, as a dance which she performed "unrestrained by having any relationship to anyone else; my existence related only to the music and the space, and the possibilities – and dilemmas – were infinite".[10]

Similarly, Melissa Hayden discovered infinite formal possibilities when she created her role in Balanchine's ballet *Agon*. During our conversation, Hayden remembered her first rehearsal of the ballet, when by coincidence she grasped the formal choreographic play, or as she put it, Balanchine's "trigonometrical" interplay with Stravinsky's score. Since the choreography wasn't as she says 'squared off' with the musical rhythms, the many subsequent performances of the same work gave her the opportunity to go further in the exploration of dance 'into the where the rhythms develop'.[11]

Just as it is evident from this Hayden's example, responsiveness to the elements of form was rooted in Balanchine's company classes and choreographic rehearsals. Todd Bolender told me: "Balanchine drove us in the direction of being us"[12], and Farrell in her conversations with Daniel indirectly gave many clues as to how Balanchine's company classes led to interesting and playful experimentation. One famous example is that through such experimentation with Balanchine Farrell developed her famous playful attitude toward losing and regaining balance in split seconds in performance.

As she explained to Daniel, to Farrell ballet technique or choreographic steps signified "the ways to travel from one spot to the next in music."[13] She indirectly reveals what this practically meant in one example from her autobiography, in which we learn her understanding of Tchaikovsky's score from "Diamonds" segment of Balanchine's *Jewels*:

> Sometimes I finished my turns on the music and let the echo follow me, sometimes I became the echo, sometimes I was both. In other words, "musicality " to me was not defined by hitting the turns and finishing on any specific climactic notes, but in shaping the physical sequence into the musical one in any number of legitimate or even illegitimate ways.[14]

This sophisticated awareness of the dimension of time is important in Suzanne Farrell's creative approach, especially in her understanding of slowness and speed in performance. In her autobiography she said, "sound is not music's sole attribute, it has an energy of its own, and sometimes that energy requires more time"[15]. In one of her conversations with David Daniel, Suzanne Farrell stated that developing an ability to dance very fast, to her represented a possibility to develop wider range of musical responses, since dancing with a high speed represented greater contrast to the point of stillness on stage.[16] Moreover, in the same interview Farrell explained that this development of speed gave her more spontaneity on stage. By her own account, that ability of moving fast brought her a ca-

pacity to think fast and to react fast in performance, for as she put it, "if you take time to process choreography on your body, on stage – you're not going to be spontaneous and will be too technical." In her opinion, with a faster response dancers could "live in a tempo" the conductor dictated in any given performance.[17]

In the same ballet which she explored musically, Suzanne Farrell was also inspired by some of the visual elements. For example, in the "Diamonds" section of Balanchine's ballet *Jewels*, Farrell also became inspired by the diagonal direction of the walk across the stage during her entrance, as well as by the sensation of embodying the energy of an arrow in space. As Farrell says in her autobiography, this 'arrow' "started working its way, unforced and unchoreographed, into the pas de deux."[18]

Similar inspiration by space is noticeable in Patricia Wilde's coaching session of woman's solo in Balanchine's ballet *Square Dance*. As it may be seen in The Balanchine Foundation Interpreters' Archive video, Patricia Wilde instructed the young dancer to think of dancing this role as a playful action of 'weaving patterns' in space with the body.[19] When I subsequently got a chance to speak with her personally, Patricia Wilde explained these points by stating that this specific ballet certainly related to geometry in space (being a 'square dance'), but that a playful approach in performance is necessary since the dance represented, as she put it, 'a fun occasion'.[20] Generally, in this ballet, Wilde said that at times she felt her actions evoked drawing patterns with her body in space, and that she was very aware of the back space and the audience. The tricky part was the shifted center of the space, as in that first version of "Square Dance" there was a small orchestra on stage. Wilde was aware that she had to remain the centre of the group, but that she was never the 'centre of the stage'.[21]

From Suzanne Farrell's conversation with Daniel it became clear that her exploration of points in space started with the bar exercises in the company classes. Even the basic ballet steps to Farrell provided material for subsequent exploration. For example, a depth of a *grand pliee* led into an exploration of the opposite, contrasting space to the tallest height which dancers explore when on pointe. Once again, such wider range of spatial awareness, related to broader ways in subsequent responses to music.[22]

Other dancers responded to different visual elements, such as the sense of weight or weightlessness created by their costumes. One of them, Patricia McBride, mentioned in her interview published in book *Balanchine's Ballerinas: Conversations with the Muses*, that her flowing dress from *Allegro Brilliante* gave her clues to the 'graceful lightheartedness' of the role[23]. When I spoke with Todd Bolender, he remembered how the famous change of costumes in *Four Temperaments* changed his dancing in the ballet. Bolender told me that he felt 'naked' and actually covered the space differently, and that he could metaphorically 'soar more', once Balanchine stripped away the heavy Seligman's costumes from the first version of the ballet[24]. In her published interview with Daniel, Suzanne Farrell also recalls noticing how the weight of her costume in a different ballet, *Vienna Waltzes*, dictated the sensibility of her performance. She found a new way of moving, when on an occasion she rehearsed the ballet just in tights and legwarmers, instead of her usual long practice waltz dress. Suzanne Farrell described to Daniel how this affected her creative process:

> I found myself taking tiny, tiny balancés. It felt so delicate, so beautiful. I said to myself, "Mmm, Farrell. Remember this. It's a nice effect." Something you haven't done before. I was so excited about my discovery. But that evening when I put on the costume and felt the weight of it, I knew I couldn't do those tiny steps because they wouldn't produce enough momentum to move the dress as dramatically as I'd like. I just stored away the memory of that effect and told myself, "Some other time, Farrell. Some other ballet".[25]

Similar stimulation by her costume is also apparent in Suzanne Farrell's description of her creative process in another Balanchine's ballet, *Tzigane*. This time however, it wasn't the weight, but rather the color of her costume that influenced her approach to the role. In a videotaped conversation with Daniel, Suzanne Farrell remembered being surprised by the colorful 'gypsy' costume, and feeling differently than in the white costumes Balanchine usually chose for her. This notion affected her dance, and Farrell became stimulated by the colorful ribbons that made her skirt, and the dance, as she said, became "a part of that dress I wore."[26] In her own words, Farrell noticed:

> There are red ribbons, there are pink ribbons, there are black ribbons, there's brocade ribbon

> in this *Tzigane* costume, and I thought – "oh, this is interesting. I can dance red, I can dance pink, I can dance brocade, I can dance black. I can dance all these different kinds of colors. And those are much more meaningful than any steps." [27]

Even though all these fascinating testimonies prove the potentials of formal elements as a creative resource, the question remains whether such formal awareness is something that could be developed in other dancers. Melissa Hayden explained to me that she always worked on an instinct, and not intellectually.[28] I agree with another Hayden's statement found in her autobiographical book *Off Stage and On*, where she said that 'no two people receive the same values from music.'[29] Similar were observations by another former NYCB dancer and current NBOC Balanchine repetiteur, Joysanne Sidimus, who during our talk emphasized a highly individual nature of a creative process, but nevertheless agreed that cultivating an awareness of the elements of time and space could serve as a possible important source of inspiration in ballet performance. I think that Suzanne Farrell summarized this concept well in her conversation with writer Emily Fragos, when she explained the importance of exploring time and space in order for dancers to 'live in a moment' on stage:

> You will have days when you don't balance as long, or you don't turn as many times or you can't jump as high. That's where your response to music and space comes into play. I want to teach my dancers to have a facility to use another vocabulary, just like a writer searches for a better word. We should have that kind of thesaurus in our technique, the ability to delve deeper into our dance voice."[30]

To conclude, by choosing to narrow my focus, I am not trying to imply that the examples of Suzanne Farrell and the resourceful Balanchine's dancers I spoke with were the only interesting examples of formal exploration in the same company, or anywhere else in the world of ballet. Many others still remain to be included in the future research. In addition, it is important to note that all the examples I quoted are highly individual artistic responses. I am not proposing that dancers even in abstract ballets should relate solely to the elements of form and exclude everything else, or deprive themselves of finding stories or emotions. But pointing at how far from the descriptive imagery can a ballet performer depart, yet still remaining distinctly animated, could only encourage a cultivation of broader creative responses in the performance.

I am convinced that the formal inspiration of Balanchine's dancers although mostly invisible in performance, certainly was not a marginal source of inspiration for them. At least to these several dancers, an awareness of form became an important inventive resource, or the departing point of their creative play. The proper acknowledgement and documentation of their interesting experiences is in my opinion essential as a basis for the further understanding of the complex potentials that exist within ballet performance.

Endnotes

1. Tracy, Robert with Sharon DeLano. Balanchine's Ballerinas: Conversations With the Muses. New York: Linden Press/ Simon and Shuster (1983) p. 156.
2. Ibid. p.156.
3. The interest in form over the content in ballet and this choreographic lineage is well explained in André Levinson's essay "The Idea of The Dance: From Aristotle to Mallarmé" (in Copeland and Cohen, 1983.), as well as in Curtis L. Carter's article "Western Dance Forms" published in the Vol. 1 of the International encyclopedia of dance (Ed. Selma Jeanne Cohen et al.); New York: Oxford University Press, 1998.
4. The tradition of characterization in ballet is explained in Selma Jeanne Cohen's essay "Dance as an Art of Imitation" (in Copeland and Cohen, 1983.)
5. Sibley in Gruen (1975) p. 123.
6. Fracci in Gruen (1975) p. 200.
7. Jordan's book Moving Music: Dialogues with Music in Twentieth Century Ballet (London: Dance Books 2000), especially the 2nd chapter "Hearing the Dance, Watching the Music", eloquently points out dancers' responsiveness to the sophisticated concepts, such as relating to counterpoint, rubato or musical pulse.
8. Telephone conversation with Melissa Hayden , May 2005.
9. David Daniel and Suzanne Farrell. Conversations about Balanchine: The Classroom (tape 2).
10. Farrell (1990) p. 151.
11. Personal telephone conversation with M. Hayden, May 2005.
12. Personal telephone conversation with Todd Bolender, February 2005.
13. David Daniel and Suzanne Farrell Conversations about Balanchine: The Stage.
14. Farrell (1990), pp. 162-3.
15. Farrell (1990) p. 163.
16. David Daniel and Suzanne Farrell. Conversations about Balanchine: The Classroom .
17. Ibid.
18. Farrell (1990) p. 162.
19. The George Balanchine Foundation Interpreters Archive: "Patricia Wilde Coaching Excerpts from Square Dance." [video recording] Project director: Nancy Reynolds. New

York, N.Y.; The George Balanchine Foundation (1997).
20. Personal interview with Patricia Wilde, May 2005.
21. Ibid.
22. David Daniel and Suzanne Farrell. Conversations about Balanchine: The Classroom.
23. Gene Palatsky (1965, p. 16).
24. Personal telephone conversation with Todd Bolender, Feb. 2005.
25. Daniel (1977) p. 7.
26. David Daniel and Suzanne Farrell. Conversations about Balanchine: The Stage .
27. Ibid.
28. Private telephone conversation with Melissa Hayden, May 2005.
29. Hayden (1963).
30. Emily Fragos. "Suzanne Farrell". Bomb. Fall 2003. pp. 66-71.

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The Invisible Dance: Oscar Wilde's Influence on the Creation of Serge Diaghilev's Ballets Russes

Annabel Rutherford

In the history of ballet, few people have been written about more than Serge Diaghilev. However, the first serious scholarship did not appear until 1989 with Lynn Garafola's work, *Diaghilev's Ballets Russes*.[1] By the 1990s, with the introduction of the comparatively new discipline of queer theory into dance studies, there emerged new scholarship on the Ballets Russes. In his work *The Male Dancer*, Ramsay Burt argues that since there is no question that Nijinsky and Diaghilev were sexual partners, it is "reasonable to take this into consideration where it is relevant and useful looking at his work."[2] By identifying homoeroticism on stage, Burt introduces a new area of study in Ballets Russes history.[3] This paper, which is part of a much larger work, began life as a study in the historiography of the Ballets Russes. Surprised by the apparent homophobia that shaped the canon, I continued my study in a seminar course on twentieth-century queer theory. At some point during the course, I began to sense a similarity between Oscar Wilde's construction of his plays, and Diaghilev's thinking behind some of the early ballets that comprise the *golden years* of the Ballets Russes. With little more than the knowledge that these two men had met, once, I began my research. In this paper, I will suggest that Wilde may have had a stronger influence on Diaghilev's creation of the Ballets Russes than has previously been noticed.[4]

By the mid-1890s, Wilde was arguably the most famous homosexual in the western world. He was a master of both the critical and creative word. His works are famous for their homosexual coding and subtext—two good examples being his novel *The Picture of Dorian Gray* and his play *Salomé*.[5] It was in his depiction of the homosexual that he had to be most creative. As a playwright, Wilde's brilliance lies in his ability to create two quite separate texts in one. On the surface is a well-written play; beneath the surface is an extraordinary commentary (which has nothing to do with the play's plot) about closet homosexuals, as they existed in society. The invisible play-within-the-play strongly reflects the hidden life-within-the-life of Wilde. In other words, there is a significant amount of biographical material inherent in many of his works. In 1895, following three lengthy trials at the Old Bailey, Wilde was found guilty of committing acts of gross indecency and sentenced to two years hard labor in Reading Jail. The scandal and sensation of the trials ensured that few Europeans were unaware of the happenings and consequences for Wilde. If *the love that dare not speak its name* remained unspoken in "polite" society, homosexuality was now well documented and understood by most.

Within weeks of Wilde's public return into society (1898), Diaghilev journeyed to Paris where he sought out the famous author.[6] Clearly, the meeting made an impact on Diaghilev for, some seventy years later, Diaghilev's private secretary Boris Kochno related to Richard Buckle what Diaghilev had told him repeatedly:

> When Oscar Wilde walked down the Grands Boulevards with Diaghilev, prostitutes stood on their chairs outside the cafés to see him arm-in-arm with a handsome young man who wore a white streak in his hair, and they shouted abuse.[7]

In a letter to publisher Leonard Smithers, Wilde also records this meeting, writing that he met with "a young Russian…who is a great amateur of Aubrey's art….His name is Serge de Diaghilew [sic]."[8] We will never know exactly what Diaghilev discussed with Wilde, but, clearly, the illustrator and poet Aubrey Beardsley was a topic for discussion.

The commonality shared between Wilde and Beardsley is the homoerotic subtext, central to all their work. Indeed, the latter's recognition and fame was, in large part, due to his sensual and homoerotic illustrations for the English translation of *Salomé*. The sensational quality of Beardsley's drawings is clearly evident in an illustration, *The Climax*, published in *The Studio* for an article about *Salomé*. It was this drawing, depicting Salomé kissing the head of Jokanaan in erotic pleasure that attracted Wilde's attention and gained his genuine appreciation of Beardsley's art.

While for many, the climax of the play was considered the dance of Salomé, for Beardsley, the climax was that intended by Wilde, Salomé's kiss on the bloody lips of Jokanaan. Significantly the outer, or structural, climax of the play corresponds with the sexual climax of Salomé. Out of respect for an artist who demonstrated both a textual and subtextual understanding of his drama, Wilde presented Beardsley with a copy of his play inscribed: "for the only artist who, beside myself, knows what the invisible dance of the seven veils is, and can see that invisible dance."[9]

Unlike Wilde's society plays, where the play-beneath-the-play is only visible to the cognoscenti, homoeroticism in *Salomé* surfaces openly. Indeed, it is the only play to include an overtly homosexual character. Nonetheless, there is still a powerful play-beneath-the-play present. The theme of the play is sexual deviancy and, as Beardsley's illustrations suggest, there is much blurring of gender. Through his characters, Wilde presents virtually every type of sexual relationship but, of all the characters, Salomé is the only one who obtains sexual fulfillment through her possession of Jokanaan's head. This moment of possession signifies Salomé's defiance as she breaks the sexual taboo imposed by established society. Such defiance results in her being crushed to death by the soldiers. Her love represents the *love that dare not speak its name*, and she may be perceived as a gender inversion of Wilde himself. Thus, for Wilde, Beardsley's illustration, *The Climax*, revealed the artist's ability to reflect "that invisible dance" of homoeroticism. Could it have been this Wildean subtextual homoerotic coding that attracted and intrigued Diaghilev?

Since no documentation exists, as such, to prove that Wilde or his writings influenced Diaghilev or his ballets in any way, we can never be certain of answers to this question. It is clear from family letters and Diaghilev's own writings that he was a voracious reader and extremely well versed in the literature of his times. During the 1890s, Diaghilev headed a predominantly gay circle of elite critics, poets, writers, musicians, and artists in St. Petersburg, who called themselves The World of Art group.[10] His study and knowledge of the Symbolist and Decadent Movements in art and literature are most evident through his early career as editor-in-chief of the group's journal *Mir Iskusstva*, launched in 1898. In all, Diaghilev wrote four essays for the journal that comprise his manifesto. In his last essay, he stresses the necessity for the individuality of the artist. To this end, art historian Janet Kennedy observes, his "emphasis…is on the importance of personal *feeling* as the source of art rather than an abstract ideal."[11] For Diaghilev, "the value and significance of a great work of art consists in the clarity with which it expresses the artist's personality and in the accord between the artist's personality and the beholder's."[12] Such a statement is curiously similar to that made by Basil Hallward in Wilde's novel, *The Picture of Dorian Gray*:

> …every portrait that is painted with feeling is a portrait of the artist, not the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter: it is rather the painter who, on the coloured canvas, reveals himself.[13]

Clearly, then, Diaghilev was familiar with Wilde's writings. Indeed, a close examination of Diaghilev's writings reveals not only a familiarity with Wilde's works, but also Wilde's influence on his philosophy of art.[14]

Given the notoriety of Wilde's trials, which involved lengthy discussion of the double meanings in his writings, it is likely that Diaghilev was familiar with all Wilde's works. But I believe that Diaghilev's interest went well beyond a mere recognition of the subtext, which may account for the effort he took to seek out and meet Wilde. While there were many homosexual writings in circulation at the time, there were no other plays currently staged that were so cleverly crafted as to present two quite separate texts within the one work. Overt homosexuality on stage was unthinkable. Even the homosexual page in *Salomé* had to undergo a gender change for the play's 1896 premiere in Paris, France, a nation where homosexuality was not considered a criminal act. What Wilde created out of words, Beardsley created visually; but rather than incorporate autobiographical elements, as Wilde had, Beardsley incorporated biographical aspects of Wilde in his illustrations, such as the woman in the moon or the exaggerated powder puff and box for Salomé's final resting place. That Wilde's fiction tends to be more deeply coded than his plays suggests that he considered the theatre a safer medium for expressing or, in this case, staging gayness.

In May 1907, the time when Diaghilev was in Paris mounting lavish art exhibitions, staging spectacular concerts, and assessing the taste of the Parisian public, Richard Strauss' opera *Salomé* premiered in that city with, according to Garafola, "all the earmarks of a State occasion."[15] As if to set the atmosphere and

prepare the Parisians for the infamous *Salomé*, a major exhibition of Beardsley's illustrations had already opened. The press published many articles filled with curious and amusing anecdotes about Wilde and Beardsley, which, more than anything, reflect the excitement that built into Salomania for the elite of Paris. Thus, to borrow music historian Richard Taruskin's term, the Parisians had their first experience of this heady "exoticism-cum-eroticism" or what Russians referred to as *nega*, which was to feature so heavily in the early seasons of the Ballets Russes.[16]

Diaghilev's love and deep appreciation for opera, the avant-garde, sensationalism, and an earlier profound fascination with Wilde, make it virtually unthinkable that he would not have attended *Salomé*. Indeed, that Strauss sat beside Diaghilev on the opening night of the Russian Season only two weeks after *Salomé*, suggests Diaghilev did attend Strauss's opera.[17] With Diaghilev's admiration for Beardsley, it, too, would be extraordinary for him not to have visited the exhibition, especially when, according to the critic for *Le Figaro*, Beardsley's drawing of *Mademoiselle de Maupin* was on display, the very illustration Diaghilev had requested from Wilde.[18] Also on display, of course, were the illustrations to Wilde's text of Salomé. Although the opera adhered strictly to the play, Strauss, too, reversed the gender of the homosexual page, a point that may even have been discussed by the two men.[19]

Diaghilev was a keen observer and quick study. He was well aware of the problems a homoerotic subtext could cause should it become apparent. Since Wilde's drama had contributed to his incarceration, Beardsley's art had caused much juggling with the censor, and Strauss had understood the necessity to reverse gender in his opera, could it not have occurred to Diaghilev that ballet, the one thing that had not yet been used, might be the perfect vehicle to stage homoerotic desire? After all, the ephemerality of the art form renders it virtually impossible to censor. Surely, as Diaghilev watched Strauss' opera and witnessed the Salomania that took Paris by storm, that "invisible dance" must have begun to take shape in his mind.

Diaghilev's sojourn in Paris during these years was, in large part, due to some personal traumatic occurrences at the turn of the century in St. Petersburg. First, a series of petty events engineered by jealous colleagues brought about his dismissal from the Imperial Theatres. Secondly, the demise of his journal *Mir Iskusstva* had much to do with an extraordinary love entanglement between Dima Filosofov, Diaghilev's lover, and the husband and wife symbolist writers, Zinaida Gippius and Dmitry Merezhkovsky.[20] After an exceedingly bitter struggle, thoroughly documented in an assortment of writings by Simon Karlinsky, and, indeed, by Gippius herself, Diaghilev lost Filosofov to the Merezhkovskys. With Diaghilev and Filosofov no longer lovers, the editorship of *Mir Iskusstva* was in crisis. While Diaghilev was editor-in-chief, Filosofov was literary editor, and with the two no longer able to work together, the group split and the journal ceased publication.

In the 1909 and 1910 Russian Seasons, Diaghilev presented ballet to the Parisian public. A keen observer of his audience, Diaghilev was swift to identify exoticism as a key element in the spectacular success of the ballets. The heavy emphasis in the program on "oriental lexus," which continued into the 1910 season with such ballets as *Schéhérezade*, *Firebird*, and *Les Orientales*, was something Taruskin believes Diaghilev "calculated coldly."[21] For Orientalism suggested exoticism or *nega*. With the official formation of his company, Diaghilev took the concept of *nega*, or "exotica-cum-erotica," even further in his ballets until, as Taruskin states, it became recognized as "the sex lure that underpinned Diaghilev's incredible success."[22] There is little doubt that Diaghilev's hand was in every detail that occurred on stage—every ballet from conception to performance.[23] But somebody else had to perform his staged desire. The dancer was, of course, Nijinsky.

Le Spectre de la rose, the opening ballet of the formally established Ballets Russes is a remarkable transitional ballet between the old and the new. In the setting, the positioning of the two windows and the choreography that revolves around them are most important. We see the young woman framed by the window at the beginning—a symbol of Victorian imagery—while at the end, we see the spectre soaring across this Victorian threshold, through the window and into the unknown domain of modernism. The leap marks the first obvious signs of the reforms that were to revitalize the art. Although Diaghilev's shift of the audience's focus from the female to the male dancer was a gradual process, it was, nonetheless, an undeniable fact. However, while the reform was obvious on the surface, what was going on beneath was far more complex.

Hidden beneath the ballet scenario is a subtext of sexual coding. The theme of the ballet is desire. Although the spectre appears androgynous, the audience's expectation of him is that he is male, not be-

cause it is a male dancing the role, but because his partner is female. In the balletic sense of partnering, this is conventional. But is a spectre really male or female? If we look in more detail, we see a comparatively scantily clad body covered in rose petals. The gestures are effeminate but the powerful movements are masculine. While the body is masculine, the costume is every bit as feminine as that worn by the young woman. In the Romantic ballet sprites, and spirits were perceived as female. Here, now, was a masculinized spirit who was neither male nor female, an androgynous figure. While the erotic quality remains safely within the realms of the conventional male/female figures, the feminization of the male role suggests gender inversion. In Garafola's opinion, the spectre was "a nonconformist male."[24] She claims, Nijinsky was not only flaunting his androgyny, but he also "emitted a perfume of sexual strangeness" and "seemed a living incarnation of the third sex, a Uranian reveling in the liberation of his true self."[25] Thus, in a subtextual reading of *Le Spectre de la rose,* we can see how Diaghilev subtly introduces the possibility of same-sex desire.

Closeted beneath the ballet, then, is homoerotic desire. If we think back to Diaghilev's earlier comment about the true value and significance of art, we remember that, for him, the art (Nijinsky) represents the accord between the creator's personality (Diaghilev) and the beholder's (audience member). Thus, Nijinsky/spectre unites the (subtextual) creator's personality (Diaghilev) with the "knowing/gay" audience member, informing him of what is being staged in the ballet-beneath-the-ballet. With his introduction of the possibility of same-sex desire on stage, Diaghilev was subtly disrupting the heterosexual matrix. While on the surface of the ballet Diaghilev refocused the audience's attention on the male dancer, underneath the wheels were in motion to stage overt homoeroticism.

The story and plot of *Petrouchka* have been well documented but the ballet-beneath-the-ballet remains unexplored. The French Symbolist figure of Pierrot was an emblem of Decadence. He symbolized androgyny and effeminacy and expressed the Decadent's revolt against all that was conventional. According to J. Douglas Clayton, "there were in Pierrot strong hints of homosexuality."[26] By the turn of the century, Russian artists, poets, playwrights, and choreographers adopted the Decadent/Symbolist Pierrot.[27] As Clayton states, the commedia triangle of Pierrot, Harlequin, and Columbine had become "a life-style, a set of images for the poetic coteries of the Symbolists."[28] Traditionally, both Harlequin and Pierrot vie for Columbine's affections, ending with the virile Harlequin in triumph. However, according to Clayton, a black Harlequin figure, as we see in *Petrouchka*, hints at

> the coupling of white woman with, it was implied, sexually superior black man. Pierrot was the enfeebled scion of the white race, his ineffectual, homoerotic posturing contrasting with the brute animal force of the primitive races that were to sweep away decadent Western society[29]

In 1910, when Diaghilev was closely studying the Parisian public's taste and experimenting with ballet, Nijinsky had taken on the role of exotic *other* as the black slave in an earlier ballet, *Schéhérezade*. While the ballet received rapturous applause in Europe, it offended the New Yorkers in 1916. A formal complaint was lodged with the police stating that the ballet "was *Objectionable* to the champions of public virtue because in oriental fashion it mingled whites and blacks on stage."[30] The sexual implication is obvious, and, clearly, what excited the Europeans offended the Americans. That such an issue arose at all suggests that, subconsciously, this is another example of "exotica-cum-erotica," which is certainly present in *Petrouchka*.

Without exception, in all the many analyses of *Petrouchka*, critics and scholars have interpreted this ballet as representing the relationship between Nijinsky as the puppet and Diaghilev as the Showman, controlling the puppet strings. For queer theorist Kevin Kopelson, the Ballerina's (Columbine's) presence is there to thwart Petrouchka's desire for a homosexual relationship with the Blackamoor (Harlequin). And he suggests that it is homophobia that causes the Moor to murder Petrouchka in the end.[31] While the interpretation is feasible, I believe there is still a place for yet another.

Through his familiarity with Wilde's works, Diaghilev would have been well aware that Wilde's plays-beneath-the-plays are full of autobiographical detail. Indeed, it was such biographical details in his works that were used against him by the courts. For Diaghilev, what better way to recover from the Gippius/Filosofov/Diaghilev traumatic experience than to stage those events that had caused it, even if it were so coded that only those involved could possibly understand what was going on? But why would

Diaghilev choose *Petrouchka*? Around 1902-1905, during the time Gippius was battling Diaghilev for Filosofov, Douglas claims that she posed as Harlequin for a drawing by Leon Bakst.[32] Since Gippius had already cast herself as Harlequin, I think it possible that Diaghilev saw himself as the Symbolist Pierrot whose love is stolen from him. So what if we substitute Petrouchka for Diaghilev, the Ballerina for Filosofov, and the Moor for Gippius?

The closeted ballet becomes a story of Diaghilev, not Nijinsky, as the helpless, tormented puppet whose deep love for the Ballerina/Filosofov is stolen away by the scheming Blackamoor/Gippius. From all accounts, Diaghilev had felt battered and almost murdered by Gippius as everyone looked on, helpless to prevent it. Here, then, was Diaghilev's triumph. As the Showman drags the lifeless puppet out of the square, there, for a split second, is the resurrected Petrouchka high above the puppet booth, in full health and glory. Momentarily, then, the coded subtext bursts through the surface text of the ballet, revealing a triumphant Diaghilev/Petrouchka, before reverting to Petrouchka/Diaghilev, the lifeless puppet, swinging slowly over the top of the booth. Diaghilev had recovered. This was his personal ballet; it was his victory. The ballet was a phenomenal success and both he and Nijinsky were the toast of the town. At last, as Nicholas Nabokov states in an interview with John Drummond, Diaghilev was able to assert himself as "the first grand homosexual…and was accepted as such by society.[33]

With a ballet such as *L'Après-midi d'un faune* the following year in 1912, Diaghilev's ballets-beneath-the-ballets began to surface. In those brief seconds at the end of *Petrouchka*, Diaghilev had tested the waters. Until this moment, the coded homoerotic subtext in the early ballets had only been visible to those who recognized and understood its presence. But after the premiere of *Faune*, it was apparent to all who chose to see. As in *Spectre*, there is a deliberate blurring of gender. But, with the disappearance of the ballerina from centre stage, the male dancer now lay alone. The audience focused on his actions, and the autoerotic gesture was perceived as both hetero-and homoerotic, depending on the perceiver.

Clearly, the experienced Diaghilev realized that a ballet depicting homosexual love could still not be openly staged. Instead, he staged an overtly lesbian ballet, *Jeux*. On the surface it is a ballet inspired by a nocturnal tennis match. But, as *New York Times* critic Daniel Gesmer observes, beneath the ballet is "a veiled portrayal of Diaghilev's fantasy of a gay threesome." It was, he claims, the first ballet to treat contemporary life and bisexuality and to resolve a love triangle as a *ménage à trois*." [34] However, according to Nijinsky's Diary, the ballet was "about three young men making love to each other." He continues, "the two girls represent the two boys and the young man is Diaghilev."[35] In *Jeux*, we have a ballet that oozes staged erotic desire. The *jeu* or game is overtly sexual and gender becomes confused almost to the point of inversion. Just as in the contemporary stagings of *Salomé*, the male role had to be inverted for the female. That Diaghilev could not present three males onstage engaged in sexual foreplay is of no consequence. He did not need to. It was already present in *Jeux* and, in true Wildean-style homoerotic symbolism, the ballet begins and ends with a ball bouncing across the stage.

So, are we closer to discovering what Diaghilev's aim was in creating the company? Such a question is impossible to answer with any certainty. Indeed, even those who knew and worked for him are unable to provide a satisfactory answer. Nabokov states that his aim was an "extraordinary mystery." However, he adds, Diaghilev had a "very deep and very profound understanding of what he was doing."[36] Diaghilev's phenomenal success was not accidental. He studied and observed well. His timing was perfect. Paris was ready. The ballets dazzled their audience. And beneath, *the Love that dare not speak its name* that had been silenced for Wilde, danced across the European stages for Diaghilev.

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Endnotes

1. Lynn Garafola, Diaghilev's Ballets Russes (New York: Oxford, 1989).
2. Ramsay Burt, The Male Dancer: Bodies, Spectacle, Sexualities. "Nijinsky: Modernism and Heterodox Representations of Masculinity." (London: Routledge, 1995), p. 79. See also Burt, "Dissolving in Pleasure: The Threat of the Queer Male Dancing Body." Dancing Desires. Ed. Jane Desmond. (Madison: U of Wisconsin P, 2001).
3. See also Kevin Kopelson's work, The Queer Afterlife of Vaslav Nijinsky (Stanford: Stanford UP, 1997).
4. In this paper, I focus solely on the subtexts in the ballets discussed.

5. Wilde's best known use of subtextual coding is possibly in his social plays, particularly The Importance of Being Earnest. In this paper, however, I will only be discussing Salomé
6. Diaghilev had made an earlier attempt to meet Wilde immediately following the writer's release from jail in 1897. However, Wilde was in hiding, staying with friends in Italy. Instead, Diaghilev met with Aubrey Beardsley. See Alexander Benois, Memoirs 2 vols. Trans. Moura Budberg (London: Chatto and Windus, 1964), vol. 2, p. 103.
7. Qtd. by and told to Richard Buckle, Diaghilev (London: Hamish Hamilton, 1979), p. 38.
8. Rupert Hart-Davis, ed. The Letters of Oscar Wilde (New York: Henry Holt, 1962). Hart-Davis has dated this letter "circa 4 May, 1898," p. 734.
9. Matthew Sturgis, Aubrey Beardsley: A Biography (London: Harper Collins, 1998), p. 131-132.
10. For a thorough study of these artists see John Bowlt, The Silver Age: Russian Art of the Early Twentieth Century and the "World of Art" Group (Newtonville: Oriental Research Group, 1979). Also, Simon Karlinsky, "Serge Diaghilev" Public and Private." The Christopher Street Reader, eds. Michael Denney, Charles Ortleb, and Thomas Steele (New York: Coward-McCann, 1983). Karlinsky, "Cultural Educator of Genius." The Art of Enchantment: Diaghilev's Ballets Russes, 1909-1929, ed. Nancy Van Norman Baer (San Francisco: Universe Books, 1988).
11. Janet Kennedy, The Mir Iskusstva Group and Russian Art (New York: Garland Publishing, 1977), p. 71.
12. Diaghilev, "Complicated Questions," rpd. in Joan Acocella, "Diaghilev's Complicated Questions," The Ballets Russes and Its World, eds. Lynn Garafola and Nancy Van Norman Baer (New Haven: Yale UP, 1999), p. 90.
13. Oscar Wilde, The Picture of Dorian Gray (London: Penguin, 2000), p.9.
14. Art historian Janet Kennedy suggests that Diaghilev was familiar with Wilde's critical writings. In particular, she cites "The Decay of Lying" as a source he loosely paraphrased in his own criticisms. See Kennedy, The Mir Iskusstva Group and Russian Art, p. 77. For more on the history of the World of Art group see: Vsevolod Petrov and Alexander Kamensky, eds. World of Art Movement in Early 20th-Century Russia (Leningrad: Aurora, 1991); Elena Bridgman, "Mir Iskusstva: Origins of the Ballets Russes," The Art of Enchantment, ed. Nancy Van Norman Baer. John E. Bowlt, "Diaghilev's Early Writings," ed. and trans. John E. Bowlt, The Ballets Russes and Its World, eds. Lynn Garafola and Nancy Van Norman Baer. Joan Acocella, "Diaghilev's Complicated Questions," The Ballets Russes and Its World.
15. Garafola, Diaghilev's Ballets Russes, p. 277.
16. Richard Taruskin, Defining Russia Musically (New Jersey: Princeton UP, 1977), p. 182. Literally translated, the meaning for the Russian word nega is "sweet bliss," but Taruskin explains how the original meaning was associated with the powerful seduction of the Orient. It was a word used to describe eroticism in opera or song and represented all that Russia imagined as sensual and Eastern. Taruskin informs us that over the decades, the word came to denote "s-e-x à la russe, desired or achieved" (165). By the 1890s, nega came to be understood as a "degenerate counterpart" to Russian virility (176).
17. Buckle, p. 97.
18. Robert de Montesquiou, "Aubrey Beardsley," Le Figaro, 21 February, 1907. Diaghilev's request to Wilde is known through the above quoted letter from Wilde to Smithers: "Have you a copy of Aubrey's drawing of Mlle de Maupin? There is a young Russian here, who is a great amateur of Aubrey's art, who would love to have one." Complete Letters of Oscar Wilde, ed. Rupert Hart-Davis, p. 734.
19. In the world premiere of Wilde's Salomé (1896), Aurélian-Marie Lugné-Poe cast an actress in the role of homosexual page, thereby reversing the gender. Although Strauss deemed it necessary to keep this reversal of gender, the critical response remained dubious. According to Robert Tanitch, when the opera premiered in Dresden, the critics were appalled, describing it as "the ideal entertainment for homosexuals, lesbians, masochists and sadists" (143). When it opened at the Metropolitan Opera in January 1907, prior to premiering in Paris, it was described as "abhorrent, bestial, and loathsome" and closed the same night. See Robert Tanitch, Oscar Wilde on Stage and Screen (London: Methuen, 1999).
20. For more on this extraordinary story see Zinaida Hippius [Gippius], Between Paris and St. Petersburg: Selected Diaries of Zinaida Hippius, ed and trans. Temira Pachmuss (Chicago: U of Illinois P, 1975). Also see Karlinsky's introduction "Who Was Zinaida Gippius?" in Vladimir Zlobin, A Difficult Soul: Zinaida Gippius (Berkeley: U of California P, 1980).
21. Taruskin, p. 182
22. Ibid., p. 182.
23. In conversation with Drummond, composer Igor Markevich gives us a fascinating glimpse into Diaghilev's method of working with his artists:

    It was even difficult sometimes to know who was the real composer. I remember that when I was composing my piano concerto, sometimes I got even—I wouldn't say angry, but I was in despair because he told me, here you should compose like that, here you should put the piano, here the orchestra should play not the piano, thinks like that. I said "But I am the composer." It was very difficult to know who was the creator. Because sometimes you had the impression he was creating by what we say in French par personne interposée.23

    Although this observation about Diaghilev was based on Markevich's experiences during the last months of Diaghilev's life, it would be unusual for a person's personality-type to change radically. Indeed, while working with Diaghilev for the art exhibitions in Paris, Benois cites similar examples of such a trait in Diaghilev's personality as Markevich has described. (See Benois, Memoirs, vol. 2, pp. 230-231). Perhaps most telling of all is Bronislava Nijinska's comment that "Les Noces was the only ballet in which he [Diaghilev] allowed the choreographer to have a deciding influence over the entire production." See Bronislava Nijinska, "Creation of Les Noces," in Dance Magazine, V. 48:12 (1974), p. 61. Clearly, it is not too difficult to understand how Diaghilev may have manipulated and suggested ideas to his choreographers, composers, and dancers in such a way as to enable his staging of desire.
24. Garafola, Diaghilev's Ballets Russes, p. 33.
25. Ibid., p. 33.
26. J. Douglas Clayton, Pierrot in Petrograd (Montreal: McGill-Queens UP 1993), p. 9.
27. Most notable in relation to the ballet, is Alexander Blok's

play, Balaganchik (1906). The similarities between Balaganchik and Petrouchka are important when considering the ballet. Both works share a similar structure in that both are comprised of a play-within-a-play performed in a theatre-within-a-theatre. Both depict a mixture of merriment and tragic pathos contained in an inner and outer drama and, in both, there is an attempt by Pierrot/Petrouchka to escape from the booth by making a hole in the wall. Also of relevance is that in his play, Blok parodied his own personal love triangle on stage, exposing and embarrassing those involved. See Michael Green, Russian Symbolist Theatre (Ann Arbor: Ardis, 1986).

28. Clayton, p. 9.
29. Ibid., p. 9.
30. New York Tribune, 27 January, 1916. Qtd. in Nesta MacDonald, Diaghilev Observed by Critics in England and the United States 1911-1929 (London: Dance Books, 1975), p. 146.
31. Kevin Kopelson, The Queer Afterlife of Vaslav Nijinsky (Stanford: Stanford UP, 1997), p. 133.
32. Clayton, pp. 9, 145, and 320 n. 65. I have been unable to trace this work. The most frequently cited work of Gippius by Bakst is entitled "The Page," and is dated 1905. Here, Gippius is dressed in tights, bodice and short jacket. Through the pose she adopts in her chair, it is possible to glimpse Harlequin. However, "The Page" is a watercolor and Douglas is emphatic that the work to which he is referring is a drawing.
33. John Drummond, Speaking of Diaghilev (London: Faber and Faber, 1997), p. 61.
34. Daniel Gesmer, "Still Grasping For Nijinsky's Elusive Legacy," New York Times, Sunday 27 August, 2000, pp. 7 and 15.
35. Valsav Nijinsky, Diary of Vaslav Nijinsky (London: Jonathan Cape, 1963), p. 123.
36. Ibid., p. 301.

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Shepherd and Shepherdess Dances on the French Stage in the Early 18th Century

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1. Overview of shepherds' appearances onstage

1.1 Introduction

Over the years, I've sought to address the question "How do you make a baroque dance?". This paper represents a failed attempt to refine the question as: "How do you make a baroque 'shepherd dance?' " (By "shepherd dance", I mean a dance for the characters of shepherds or shepherdesses, or both; "shepherd" should be taken as gender-neutral.)

I had intended to examine some of Pécour's shepherd dances and develop a few simple rules for choreographers. But I found myself mired in the problem of definition: without knowing beforehand what a shepherd dance looks like, how could I choose a useful set of dances from which to generalize?

So: in this paper I'll discuss shepherd dances and their place onstage in early eighteenth-century France. I'll consider the theatrical contexts for some extant notated dances that may or may not have been performed by onstage shepherds and shepherdesses. And I'll draw a few tentative conclusions about Pécour's use of steps and figures in these dances.

1.2 Frequency of shepherds' appearances onstage in early eighteenth-century France

Onstage shepherds and shepherdesses were abundant in early eighteenth-century France. Of the forty-one libretti collected and published by C. Ballard in the years 1703-1714, representing productions at the Paris Opéra from 1697 to 1713, at least twenty-eight include some sort of role for shepherds or shepherdesses, whether in the prologue (twelve); the main piece, either tragédie or ballet (twenty-one); or both (five).[1]

Shepherds and shepherdesses are typically used to illustrate the joys of uncomplicated love, which can be found in nature more easily than in civilization.[2] Love can cause pain and suffering elsewhere, but not in their happy groves.

Much of the time, they're faithful in their loves; but more important than fidelity is the urge to seize the moment (and one another), profiting while they can from the pleasures that youth and beauty afford. There are exceptions to this image of the shepherd faithful to his love: in *l'Europe Galante*, shepherds are used to represent the French national type. A note to the reader in the libretto explains that according to the prevailing idea of the French character, they are painted as fickle, indiscreet, and coquettish.[3] But whether faithful or not, the shepherd and shepherdess are happy, and they are happy because they love.

1.3 Developing a list of extant shepherd dances

Before discussing notated dances for shepherds and shepherdesses, it would be useful to form some ideas about which dances fit this category. This is not a trivial problem. Sometimes the title page of a choreographic notation specifies the characters: for example, the "Entrée pour un Berger et une Bergere", to music from *Ulysse*.[4] But at other times they don't, so we must also rely on evidence from cast lists, scores, and librettos to decide whether a given dance should be on the list. The music itself may also suggest the appropriate category: for example, a musette would most likely be associated with shepherds and shepherdesses. Rebecca Harris-Warrick, Jean-Noël Laurenti, and no doubt others have written about the useful information that we can find by looking at such contexts for notated dances.[5] Predictably, as both Harris-Warrick and Laurenti point out, there are instances where the evidence is incomplete or conflicting.

In their inventory of notated dances, Meredith Little and Carol Marsh list eight dances under the heading "Shepherd", but their list includes only three dances that can clearly be associated with the characters of shepherds and shepherdesses.[6] Two more are for "pastres" and "pastourelles"—that is, cow- or goatherds;[7] two are ballroom dances; and one is a solo of unknown theatrical context.

Francine Lancelot's catalog provides potentially useful information about the characters who are onstage in the scene from which the music for a given dance derives.[8] But her listings include some oversights and inaccuracies, making them less useful than they could be.

Often, we find other pastoral or rustic characters onstage with shepherds and shepherdesses. For example, the pastoral divertissement from *Sémélé* includes not only bergers and bergères, but also pastres and pastourelles and a paysan (peasant). In the hierarchy of

baroque theatre, these other characters are of a lower social rank than shepherds and shepherdesses, and we would expect their dances to reflect this difference, tending more toward the comic or exhuberant than shepherd dances. But we must be careful in our assumptions: choreographic approaches overlap, and it may not be possible to differentiate one character from another on the basis of the choreography alone.

There is a further category—or rather, there are two categories—of onstage shepherds and shepherdesses that we should consider: shepherds or shepherdesses disguised as, or in the role of, other characters; and other characters disguised as shepherds or shepherdesses. Does a shepherd in a vision or dream scene dance any differently than a "real" one? Does a shepherdess dressed as a huntress dance any differently than an actual (stage) huntress? Table 1 shows some examples of characters in disguise, or playing other roles.

2. Contexts for shepherd choreographies

2.1 Evidence of changes in productions

In looking for shepherd dances, we must be aware of changes made in a given theatrical work, not only from one production to the next, but even within a single production. The evidence is clear that cuts were made, sections were rearranged, and dances or even entire entrées were added during the run of piece. For example, a note appended to the 1705 score of *Philomèle* indicates cuts that were made "in order that the piece wouldn't take too long onstage".[9] (The parts that were cut are published anyway, and as it happens they don't shorten the Prologue divertissement that we'll discuss later; it's the lead-up to the divertissement that is shortened.)

Another example of a work that was altered during the run is *les Festes Vénitiennes*. The prologue was eliminated partway through the run, and five entrées were added, including one for characters playing the roles of dancers and singers in a pastoral ballet (see Table 1, fourth row).[10] Yet another example is *Méléâgre*, the libretto of which gives an elaborate explanation of the improvements that were made to the piece, in what sounds like a desperate attempt to keep it from foundering: popular divertissements are retained, with sections around them scrapped or rearranged, evidently to suit audience preferences.[11]

And of course there are works, such as the *Ballet des Fragments*, that were made up entirely of—well—fragments of other pieces. The *Ballet des Fragments* includes: the "Bergerie" section from the *Ballet des Muses*; the pastoral menuet "Ah! qu'il fait beau" from *le Bourgeois Gentilhomme*; another menuet from the *Ballet de Flore*; shepherdess songs from *la Princesse d'Élide* and *la Fête de Versaille*; an "Air des Bergers" from *la Mascarade de Versailles*; and other pieces.[12] Another piece of this type is *Télémaque*, which is constructed from works by Campra, Colasse, Charpentier, Desmarets, and Marais, including sections for shepherds and shepherdesses in both the prologue and the main piece.[13]

It should be clear, then, that finding the musical source for a notated dance does not necessarily guarantee us any information about the context in which the dance was used.

Having listed at least some of the potential pitfalls, let me turn to specific examples of notated dances with possible connections to shepherds or shepherdesses (Table 2).

2.2 Ulysse

The notations for dances nos. 1 and 2, Table 2, indicate that they were danced by Dumoulin l'aîné—that is, Henri Dumoulin—and Mlle Dangeville in the opera *Ulysse*.[14] This is plausible. *Ulysse* premiered in January, 1703, during the time that Feuillet was preparing notations for the 1704 publication in which these dances appear.[15] There was no revival of the work.

Parfaict's list of dancers in the prologue includes seven Faunes (Dumoulin le cadet—that is, Henri's eldest half brother François—apparently as soloist, plus six others), Berger & Bergere (Dumoulin L['aîné] and Mlle Dangeville), and seven nymphes (Table 3).[16]

The same two dancers are listed in the notation and in Parfaict's cast list, and they are the only two Berger/Bergère dancers in the entire piece. So here's a case where the choreography may closely reflect what happened on stage. [SHOW VIDEO CLIP]

Music for these two dances is found in the Prologue, within a divertissement for nymphs, shepherds, and shepherdesses.[17] The order of the divertissement is shown in Table 4.

The divertissement opens with an instrumental rondeau, the music for dance no 1. Then follows a vocal solo, also a triple-meter rondeau, the gist of which is "What could be better than falling in love while we're young enough to enjoy it?" Then comes a bourrée, the music for dance no. 2, followed by a vocal duo, encouraging those who fear Love to come to "these charming groves", where Love is sweeter than

in palaces. The divertissement concludes with two passepieds and a chorus. Assuming that Dumoulin and Dangeville had danced the rondeau and bourree, the passepieds would be the only possible dance for the seven nymphs listed by Parfaict. Given the text, they might well have been joined by the faunes—who might have already danced a "marche pour les faunes". Dumoulin and Dangeville might also have joined in the passepieds, to make eight couples rather than seven.

2.3 Sémélé

The notated dances from *Sémélé* (dances nos 3 and 4, Table 2) offer more of a puzzle as to their context than do those from *Ulysse*. *Sémélé* premiered on April 9, 1709; there was no revival, so the notated dances presumably derive from this 1709 production.[18] Act IV includes a pastoral divertissement, conjured by Mercury to help Jupiter show Sémélé what love can be. Shepherds and shepherdesses sing about charming retreats, young beauties, and sweet musettes; following a dance, a shepherdess sings "here everyone undertakes never to change; there are no fickle beauties, no indiscreet shepherds".[19] (We note the irony, given Jupiter's reputation and what we know is going to happen to Sémélé. To his credit, Jupiter does rescue her at the end of the opera.) The scene closes with a chorus "Profit, lovers, from these happy moments".[20]

Clearly, this divertissement would have been an appropriate place for these dances, a musette in 6/8 and a duple-meter branle. But music for them is not found in published scores for the opera.[21] Given the evidence for last-minute adjustments to productions at the Opéra, this isn't too surprising; but it means that it is impossible to place the dances within the sequence of music or even to be absolutely certain of the scene they would have occurred in.

Parfaict's cast list offers a further puzzle. His list of dancers for Act IV (the only act in which shepherds, pastres, or peasants appear) is shown in Table 5. D. Dumoulin and Mlle Guyot are listed as a couple, so it is plausible that they would have danced the musette as a duo, as stated on the notation. It seems atypical of Parfaict to give two separate listings for bergers and bergères, as he does here; perhaps this extra listing is a further indication that dances for Dumoulin and Guyot were added to the original production.

But whereas the notation for the musette (dance 3 of Table 2) lists Dumoulin and Guyot as berger and bergère, the notation for the branle (dance 4) lists them as pastre and pastourelle. It seems improbable that they would have appeared as pastre and pastourelle as well as shepherd and shepherdess in the same production, let alone in the same scene. So we must ask: is the branle actually a dance for a pastre and pastourelle, as Gaudrau indicates, or is it instead another shepherd and shepherdess dance, mislabelled? As we'll see, it has some steps and figures in common with shepherd and shepherdess dances, but other steps that seem closer to a peasant character.

Perhaps Gaudrau got the label wrong. Or perhaps the production changed along the way, with one dance for Dumoulin and Guyot replaced by another of different character. Or perhaps both dances *were* used in the same production, with Dumoulin and Guyot dancing the musette and other dancers performing the branle, either as a duo for two of the named pastres and pastourelles, or possibly in a version for all three couples. Or perhaps Dumoulin and Guyot's star status allowed them to transcend any well-defined character, and to dance both the "shepherdlike" musette and the more rustic branle in the same production, for audiences who didn't really worry about exactly what characters the dancers were meant to represent.

2.4 Méléâgre

The notation for dance no. 5, to music from *Méléâgre*, indicates that it too was danced by D. Dumoulin and Mlle Guyot. Their characters aren't specified. The music appears in Act II, sc. 7 of the score, labelled "bourree" (though arguably it's more of a rigaudon).[22] The sequence of the divertissement is shown in Table 6.

The score lists only "Caledonians" as being present for this scene, but Parfaict's cast list for the Act II divertissement gives "Peuples" and "Bergers, Bergeres" (see Table 7). The libretto confirms that the Act II divertissement includes "Troupes de Bergers & de Bergeres". Given the text about sweet pleasures, it makes sense that there would be dancing shepherds and shepherdesses in the scene.

Mlle Guyot's name appears on a line by itself, suggesting that she was a soloist. D. Dumoulin does not appear at all in the list for Act II. He was involved in the production, though: Parfaict lists him as one of three Eumenides in Act IV (danced by three Dumoulin brothers, François, Pierre, & David). It's plausible that Dumoulin joined Guyot for this scene, at least in some performances, and that the notated dance does derive from their performances together.

Méléâgre premiered in May, 1709; according to Parfaict, it met with only modest success.[23] The pub-

lished libretto outlines significant changes that were made in an effort to improve the piece, but Parfaict says that only the Prologue was considered worthy of a reprise. (As it happens, this prologue includes a plug for French pastoral music: in a dispute between Italy and France about the relative merits of their nations' music, France sings, "Lovable little songs, calm the cares of unhappy lovers; without you, without tender musettes, what would become of shepherds in love?"[24])

2.5 Philomèle

The story of Philomèle is a bit of a stretch for the world of carefree, innocent shepherds and shepherdesses in love. Nevertheless, in the prologue to *Philomèle*, shepherds and shepherdesses join Venus—weary of relentless wars—in praise of untroubled love. They gather and, hearing a nightingale sing, invoke the story of Philomèle: "How sweet are her moans! they charm everyone who breathes; in Love's empire, everything pleases, even the laments of those in love."[25]

The structure of the divertissement in the Prologue, scene 4 (from the 1705 score), is shown in Table 8.[26] Danced pieces in the divertissement would include the triple-meter Air and its reprise; the Passepied; and the Gigue and its reprise. Since the singing characters are shepherds and shepherdesses, we might expect that the dancers would be, too.

Philomèle premiered on October 20, 1705, and Parfaict's cast list for that production confirms the presence of dancing shepherds and shepherdesses (four of each), as well as five dancing warriors who would have danced earlier in the prologue (see Table 9).[27] The cast list for the reprise of October 8, 1709, also lists dancing shepherds, shepherdesses, and warriors in the prologue. But there are also other dancing characters: listed as the "Suite de Venus" are not only the Bergers & Bergeres, but also four Amours, a solo Pastre, and, at the top of the list—drumroll, please—D. Dumoulin and Mlle Guyot (see Table 10).[28]

The notations for dances nos. 6 and 7 indicate that they were danced by D. Dumoulin and Mlle Guyot, with character unspecified. It appears that these dances derive from the 1709 production. The music for dance no. 6 is the Gigue from the Prologue, scene 4, listed in Table 8. Here, then, is an instance where dance music originally intended for shepherds and shepherdesses was subsequently used for followers of Venus. Is there any practical choreographic difference? Could the choreography have been reused as well? Would it have been? My guesses are no, yes, and maybe; for now, I can offer little more.

The music for dance no. 7 is not in the 1705 score. Presumably it was interpolated in the 1709 production, to extend the divertissement and display at greater length the talents of Dumoulin and Guyot.[29]

2.6 Thesée

In *Thesée*, Act IV, Medea conjures an enchanted isle and its inhabitants, who form the divertissement that ends the act. By the 1707 revival, the divertissement also includes bergers and bergères. The structure of the divertissement is shown in Table 11.[30]

The second instrumental air (for the text "Aimons...") is the music used for both dances nos. 8 and 9. Rebecca Harris-Warrick has discussed the contexts for these dances in some detail, in her article "Contexts for Choreographies: Notated Dances Set to the Music of Jean-Baptiste Lully".[31] Allow me to repeat some of what she says: The notation for dance no. 8, published in 1704, indicates that it was danced by Balon and Subligny. The 1698 revival, for which no list of dancers survives, is the only one in which they could both have appeared. It is reasonable to assume that the notation published in 1704 derives from this 1698 revival. Whether or not Balon and Subligny were cast specifically as shepherd and shepherdess, rather than merely as (generic) inhabitants of the enchanted isle, the dance is clearly associated with shepherds and shepherdesses: the libretto indicates that the dance music is to be played by pastoral instruments ("des instruments champestres"; the score indicates "flutes"), and bergères then sing to the same tune.[32]

The notation for dance no. 9, published ca. 1713, also indicates Balon and Subligny as dancers. It may be that it, too, dates from the 1698 production, and that it was even used along with the 1704 dance (since the structure of the divertissement could allow for the dance music to be repeated, if it's played in alternation with the two verses of the song). Or it may be that this dance derives from the 1707 production, in which Balon danced in the Act IV divertissement as a berger, but with Prevost rather than Subligny as his partner.

Perhaps it was used in both productions, danced by Balon and Subligny in 1698 and then by Balon and Prevost in 1707. That would explain how Gaudrau could have come to include a dance from 1698 in his collection, though it wouldn't explain his choice to name Subligny rather than Prevost as Balon's partner.[33]

2.7 Callirhoé

Callirhoé was first performed on December 27, 1712.[34] Act IV is set in a location "bordered with flowered knolls", and according to the libretto the divertissement in scene 4 includes dancers in the roles of "Bergers et Bergeres, Deux Pastres, and Bergeres et Pastourelles".[35] This doesn't exactly agree with Parfaict, who lists only female characters (Table 12). Parfaict includes Mlles Prevost & Guyot at the top of the list, as Bergères. It's reasonable to suppose that they danced the musette together, as the notation indicates. (In his brief summary of *Callirhoè*, Maupoint points to the musette as "a very pretty bit of music".[36]) [SHOW VIDEO CLIP]

2.8 Issé

A five-act version of the heroic pastoral *Issè* was presented in 1708, premiering on October 14.[37] The Act I divertissement includes an entertainment organized by the shepherd Hylas that includes his followers representing Nereides and Nymphs of Diana, led by Cupid and Pleasures. The cast lists from the 1708 libretto and Parfaict differ, but both list Mlles Prevost & Guyot as "chasseuses"—that is, huntresses, followers of Diana (see Tables 13 and 14).[38] In other words, Prevost & Guyot are meant to be shepherdesses playing the part of huntresses. Should we consider their dance a shepherdess dance, or a huntress dance? Certainly we should be cautious in categorizing it.

2.9 Pécour's Musette

I've included one other dance in Table 2, a ballroom dance by Pécour titled "La Musette." Musically it is indeed a musette, or rather a pair of them, the first in G major and the second in g minor. The music is from *Les Festes Grecques et Romaines*, and is labelled "musette 1 & 2" in the score.[39] "La Musette" was published in 1724, the year after *Les Festes Grecques et Romaines* was first performed. Given the strong evidence that ballroom dances sometimes derived from stage dances,[40] it seems worth examining "La Musette" for possible connections to onstage shepherds.

3. Choreographic features of shepherd dances

Having developed the list of dances in Table 2, let's take a brief look at them to see whether there are any steps, figures, or other choreographic features that can be identified with shepherd dances. We notice, for example, that both theatrical musettes (dances 3 and 11 in Table 2) begin with the same step, a repeated bend and rise while turning the body slightly. [DEMO] This step is repeated later on in the musette from *Callirhoé* (measures 1 and 3 on page 59).[41] A similar bend-rise step occurs in the branle from *Sémélé* (dance 4, measures 5–6 on page 30), which musically is also a musette.[42] If Gaudrau's indication is correct that the dance is for pastre and pastourelle, then this rather distinctive step may not be unique shepherd dances.

The *Sémélé* branle has other somewhat atypical steps in common with the *Callirhoé* musette, such as a chassé ending with the other leg in the air, across the support leg, followed by two steps to the side.[43][DEMO] But it also has steps that are found in dances for pastre and pastourelle, such as the hop, leap side, assemblé sequence that occurs twice (measures 1–2 of page 29, and measures 3–4 of page 30, just prior to the bend-rise step mentioned above).[44] [DEMO] In the gigue from *Philomèle*, for "followers of Venus", we find the same sequence: hop, leap, assemblé (dance 7, measures 18–19 of page 16). In each of these steps or sequences, the notation shows one leg raised and crossed in front of the other. Possibly this sort of gesture is used to signify a pastoral character, whether galant or rustic.

Though it doesn't include the bend-rise step discussed above, the ballroom dance "La Musette" has many—indeed, most—steps or sequences in common with the musettes and other dances in Table 2. But these steps are not unique to shepherd dances; they might be found in other ballroom dances of very different character or musical type.

Many of the dances in Table 2 include sequences in which the dancers turn while circling one another [DEMO], or passing one another along a straight path. But so do other, non-shepherd, dances by Pécour from this period; there is nothing necessarily shepherdlike about such sequences.

Nor does there appear to be any typical approach to spatial symmetry in shepherd dances. For example, the two dances from *Thesée* (dances 8 and 9) offer very different approaches to symmetry. Dance 8 (1704) includes lengthy sections of axial symmetry; dance 9 (ca. 1713) is only three measures shy of being entirely in mirror symmetry.

We do find some interesting asymmetries in the Table 2 dances. For example, there's a sort of "partial question-and-answer" sequence in the *Sémélé* musette (dance 3, measures 1–2 of page 26). And there are some moments that may or may not be errors in notation: an awkward change of symmetry on the woman's side at the end of that musette, and a three-measure

symmetry switch in the ca. 1713 “Aimons”, from mirror to axial symmetry and back again (dance 9, measures 1–3 of page 3) that clearly begins with the woman on the wrong foot. But such irregularities are found in many notated dances. More interesting, perhaps, is the opening figure of the *Ulysse* bourrée, in which the dancers alternate between mirror symmetry and an axial-symmetrical figure circling around one another, though on opposite feet. But we find a similar approach—dancers on opposite feet while circling around one another—in other dances, for example, “La Mariée” (page 14) and “La Bourgogne” (page 47).[45]

In the shepherd dances in Table 2, we also notice figures in which one dancer goes around the other, for example in the *Sémélé* branle (dance no. 4, measures 7–9 of page 32), and in the closing of the musette from *Callirhoé* (dance 11, measures 5–6 of page 60). [VIDEO CLIPS] But we find similar circling figures in other dances of the period, such as the ballroom dance “la Forlane”, the menuet from *Omphale*, and the passacaille from *Persée*.[46] [VIDEO CLIP]

In fact, the *Persée* passacaille and “jeux junoniens” dances have many steps and sequences in common with the *Ulysse* shepherd dances.[47] There’s a sequence in the rondeau from *Ulysse* (middle playing of refrain) that could have been concocted by cut-and-paste from the passacaille of *Persée*: the floor pattern and opening steps recall the opening of the passacaille, and the other steps are used in the second figure. [DEMO] Measures 4–11, page 147, of the bourrée from *Ulysse* suggests a reordered version of a passage in the *Persée* triple-meter “jeux junoniens” dance (measures 2–9, page 95). More generally: the choreographic similarities seen in Pécour’s couple dances from Feuillet’s 1704 collection, and in those from Gaudrau’s ca. 1713 collection, by and large outweigh differences that would distinguish one character from another.

This shouldn’t really be so surprising. Like the dances for shepherd and shepherdesses, or even the dances for two shepherdesses, many of these duos are meant to convey, albeit abstractly, the pleasures of Love. So we might expect that shared features of shepherd dances would also be seen, for example, in dances for Pleasures (such as the sarabande from *Tancrède*), or for affianced or married couples (as in dances from *Persée*, and the ballroom dance “la Mariée”).[48]

Perhaps we grant Pécour too much, in seeking a specialized approach to onstage shepherd dances. Maybe he was simply cranking out dances, using and reusing steps from other dances as determined by their suitability for the music, nothing more. Recall the moment in *le Bourgeois Gentilhomme* when M. Jourdain asks his dancing master about the dance that’s about to be presented: “Is it yet more shepherds?” The dancing master replies: “It is whatever you please.” Ann Witherell has suggested that Pécour’s ballroom dances published in 1700 could almost have been generated by some random process that chose step sequences from a very limited set of possibilities; perhaps we could say the same about his theatre dances![49]

Or it may be that Pécour’s extant shepherd dances reflect not so much his range as a choreographer, as the preferences and abilities of the dancers represented by the notations. Evidently, the notations published by Feuillet and Gaudrau represent performances of only a very few dancers. The Dumoulin brothers were noted for their performances of pastoral characters; perhaps Pécour built dances to suit their skills, leaving it to them to supply the character.

4. Conclusion

What can we conclude, then, about the characteristics of onstage French shepherd dances in the early eighteenth century? Regrettably, not very much. There do not appear to be any hard and fast rules for deciding whether a given dance is a shepherd dance.

Music can be suggestive, but not wholly indicative of a dance’s character. We have seen examples (the *Philomèle* dances, nos. 6 and 7) of dances to music that was originally used for shepherd and shepherdesses, then reused for other characters. The fact that the branle from *Sémélé* is also a musette may or may not be significant in determining whether it truly is for pastre and pastourelle rather than for shepherd and shepherdess.

Steps and step sequences can hint at the character of a dance. We have identified one step, the bend and rise while gradually turning, that seems strongly associated with musettes. But steps that may at first appear typical of shepherd dances are found in dances for other characters as well. There is no certain clue that would distinguish, for example, a shepherd dance from a dance for pleasures, ris, jeux, or even pastre and pastourelle.

Indications on notations as to the character of the dancers appear trustworthy at least some of the time, but questions and gaps remain. Only sometimes are we able to confirm, through cast lists and other circumstantial evidence, that the notations’ attributions to

specific dancers are plausible. We have seen how productions of the same work might differ from one another, and how a given production might be altered during the run to account for audience taste.

In some instances, the presence of star performers may have outweighed the importance of any particular character for a given dance. Clearly, shepherd dances were popular with audiences; but just as clearly, so were the performers who danced them, and at some level it may not have mattered what costume those performers wore, or what character they were alleged to represent.

We return to M. Jourdain. Is it a shepherd dance? It is whatever you please. And yet somehow that answer isn't sufficient. Neither music, nor steps, nor figures, nor the names of characters attached to a dance can determine with certainty whether or not we should class it as a shepherd dance. But all these elements, taken in combination, can—and did—serve to evoke the happy innocence of the onstage shepherds and shepherdesses who were so popular in early-eighteenth-century France.

Table 1: Examples of characters in disguise, or playing other roles[a]

Work (with year of first performance)	Characters in disguise
Télémaque (1704)	Furies disguised as shepherds and shepherdesses
Issé (1708)	Shepherdesses in the role of huntresses
Les Festes Vénitiennes (1710)	Masques disguised as peasants
Les Festes Vénitiennes (4e entrée ajoutée) (1710)	Opera dancers playing roles of shepherds and shepherdesses
Thesée (1675)	Visions conjured by Medea, representing shepherds and shepherdesses, inhabitants of an enchanted isle
Manto la Fée (1711)	Spirits of the air in the form of shepherds and shepherdesses
Les amours de [Mars et de] Vénus (1712)	Dreams disguised as shepherds and shepherdesses

[a] A three-act version of Issé premiered in 1697.

Table 2: Some dances with possible connection to shepherds and shepherdesses[a]

	LMC# [b]	Title	Dancers (according to notation)	Musical source	Possible year and role, according to cast lists
1.	4300	Entrée pour un Berger et une Bergere	Mr Dumoulin l'ainé, Mlle Danjeville	Ulysse	1703: Berger & Bergère
2.	4320	2e. Entrée	Mr Dumoulin l'ainé, Mlle Danjeville	Ulysse	1703: Berger & Bergère
3.	4340	Entrée pour un Berger et une Bergere	Mr D. Dumoulin, Mlle Guiot	Sémélé	1709: Berger & Bergère
4.	4080	Entrée d'un pastre et d'une pastourelle	Mr D. Dumoulin, Mlle Guiot	Sémélé	1709: Berger & Bergère
5.	4380	Entrée...	Mr D. Dumoulin, Mlle Guiot	Méléâgre	1709: [not listed] & Bergère
6.	4460	Entrée...	Mr D. Dumoulin, Mlle Guiot	Philomèle	1709: Suite de Vénus
7.	4420	Gigue a Deux	Mr D. Dumoulin, Mlle Guiot	Philomèle	1709: Suite de Vénus
8.	2680	Entrée...	Mr Balon, Mlle Subligny	Thesée	1698?: [not listed]
9.	4440	Entrée...	Mr Balon, Mlle Subligny	Thesée	1698?: [not listed], or 1707: Berger & [not listed] (Prevost listed as Balon's partner [Bergère])
10.	2820	Entrée...	Mlle Provost, Mlle Guiot	Issé	1708: Chasseuses (bergères in the character of huntresses)
11.	6160	La muszette a deux	Mlle Provost, Mlle Guiot	Callirhoé	1712: Bergères
12.	6140	La Musette	(ballroom dance)	Les Festes Grecques et Romaines	—

[a] All of these dances are by Pécour. Dances 1 and 2 are from Feuillet, *Recueil de dances*; dances 3–11 are from Michel Gaudrau, *Nouveau recüeil de dance de bal et celle de ballet contenant un tres grand nombres des meilleures entrées de ballet de Monsieur Pecour*... (Paris: [ca. 1713]); dance 12 is from Dezais, *XXII. Recüeil de Danses pour l'Année 1712*... (Paris, 1724).

[b] LMC numbers refer to entries in the Little and Marsh catalogue, *La Danse Noble*, which provides details about the dance notations.

Table 3: Excerpt from *Ulysse* cast list

BALLET. Faunes.
Le Sieur Dumoulin C.
Les Sieurs Ferrand, Blondy, Levesque, Dangeville, Brinqueman & Fauveau.
Berger & Bergere.
Le Sieur Dumoulin L. & Mlle Dangeville.
Nymphes.
Mlles Victoire, Rose, Desmatins, La Ferriere & Guillet.
Le petit La Selle & la petite Prevost.

Table 4: *Ulysse*: Prologue divertissement

- Rondeau in 3
- Une Nymphe: “Peut-on mieux faire/Que de s’enflamer?”
- Bourrée
- Deux Bergeres: “Vous, qui craignez ses traits,/Venez...”
- Premier passepied
- Second passepied (hautbois)

Table 5: Excerpt from *Sémélé* cast list

Bergers, Bergeres
Les Sieurs Dangeville, Pecourt & François
Mlle Prevost
Mlles Douville, Menès & Carré
Pastres
Les Sieurs Dangeville, Pierret & Du Breuil
Pastourelles
Mlles Le Maire, Dufresne & Mangot
Berger & Bergere
Le Sieur D. Dumoulin & Mlle Guyot
...
Un Paysan
Le Sieur F. Dumoulin

Table 6: *Méléâgre*: Act II divertissement

- “Formez les plus charmants concerts,/Chantez de ce Héros la valeur triomphante...”
- Gigue
- Air “Doux plaisirs...”
- Bourree
- Air “Revenez doux plaisirs...”
- Passepieds 1 & 2

Table 7: Excerpt from *Méléâgre* cast list

Peuples
Les Sieurs Germain, Dumoulin L, Marcel L, & Javillier
Mlles Chaillou, Milot, Du Fresne & Mangot
Bergers, Bergeres
Les Sieurs Dangeville L, Pecourt & François
Mlle Guyot
Mlles Le Maire, Menes & Rochecourt.

Table 8: *Philomèle*: Prologue divertissement

Air (en rondeau) in 3
Un Berger: “Aymons tous, aymons sans allarmes...” (same tune as rondeau)
Passepied in 3/8
Une Bergere: “L’Amour veut vous engager” [menuet]
reprise of Air
—
Gigue in 6/8
dialogue Berger/Bergere: “Écoûtez les Oyseaux dans la saison nouvelle” [score includes line for “une flute allemande seule”]
duet: “Que l’amoureuse Philomele”
reprise of Gigue
—
Chorus in 3: “Aimons, aimons...”
reprise of Overture

Table 9: Excerpt from *Philomèle* cast list of 1705

Guerriers	Le Sieur Dangeville L.
Les Sieurs Blondy, Ferrand, Du Mirail, & Javillier	
Bergers, Bergéres	
Les Sieurs Germain, H, F, & P. Dumoulin	
Mlles Guyot, Saligny, Prevost & Nadat	

Table 10: Excerpt from *Philomèle* cast list of 1709

...	
Guerriers	Les Sieurs Ferrand,
Blondy, Marcel & Javillier	
Suite de Venus	
Le Sieur D. Dumoulin & Mlle Guyot	
Bergers, Bergéres	Les Sieurs Germain,
Dumoulin L, P. Dumoulin Pécourt	
Mlles Le Maire, Menés, Dufresne & Mangot	
Un Pastre	Le Sieur F. Dumoulin
Amours.	Le petit Javillier,
Brunel, Moreau, & Maltaire.	

Table 11: *Thésée*: Act IV, scene 7 divertissement

- Instrumental air in 3 [menuet], danced
- Deux bergères (same tune): "Que nos prairies/ seront fleuries!..." [the song has two verses—could be done in alternation with the instrumental dance.]
- Another instrumental air in 3, danced
- Deux autres bergères: "Aimons, tout nous y convie,/ on aime icy sans danger,..."[the song has two verses—could be done in alternation with the instrumental dance.]
- Première chanson, in cut time, sung by soloist in alternation with chorus: "Quel plaisir d' aimer/ sans contrainte!..."
- Seconde chanson, in 3, sung by soloist in alternation with chorus: "L'amour plaist malgré ses peines,..." [the libretto indicates that there is dance during these songs—perhaps during the choral repeats of the text?]

(- Air pour l'entr'acte is the song tune "Quel plaisir")

Table 12: Excerpt from *Callirhoè* cast list of 1712

...	
Bergères.	Mlles Prevost & Guyot,
Mlles Le Maire, Haran, Ramau & Fleury.	
Pastourelles.	Mlles Menès & Hecq

Table 13: Excerpt from *Issè* cast list of 1708, from libretto

PRÉMIER ACTE.
PLAISIRS.
Messieurs Germain, Dumoulin-L., F-Dumoulin, Ferand,
& Blondy.
CHASSEUSES.
Mesdemoiselles Prevost, & Guyot
NYMPHES.
Mesdemoiselles Douville, Menés, & Caré-C.

Table 14: Excerpt from *Issè* cast list of 1708, from Parfaict

ACTE I.	*Un Plaisir.*	Le Sieur Blondy.
	Chasseuses.	Mlles Prevost & Guyot

This paper is closely based on material I presented at the Interdisciplinary Symposium "Dance and the Pastoral", April 20, 2005, New College, Oxford. Jennifer Thorp and Linda Tomko also presented papers, and the three of us offered an informal performance of some of the dances we discussed. I am grateful to them both for a fruitful exchange of ideas and dances, and to symposium participants for their useful feedback.

A slightly different version of this paper, with links to notations and video clips, is planned. Please see http://web.mit.edu/kpierce/www/sdhs2005.

Endnotes

1. Recueil général des opera representez par l'académie royale de musique depuis son établissement (volumes 6–10). Paris: C. Ballard, 1703-1745. The tally includes other characters in the role of shepherds and shepherdesses, but does not include shepherds and shepherdesses in other roles. Neither does it include roles for other characters who might be found with shepherds and shepherdesses, such as peasants or pastres and pastourelles.
2. See, for example, Ulysse, prologue: "L'Amour dans vos Palais/ Vous fait sentir ses ravages;/ Il ne peut y vivre en paix:/ Ses rigeurs, / Ses douleurs/ Y seront vôtre partage:/ Ses

douceurs, / Ses faveurs/ Préviennent icy nos cœurs." Recueil général des opera, vol. 8.

3. "On a suivez les idées ordinaires qu'on a du genie de leurs [les 4 nations] Peuples. Le François est peint volage, indiscret & coquet..." Recueil général des opera, vol. 6.
4. Raoul-Anger Feuillet, Recueil de dances...de Monsieur Pecour (Paris: 1704), 139–143.
5. Rebecca Harris-Warrick, "Contexts for Choreographies: notated dances set to the music of Jean-Baptiste Lully," in Jean-Baptiste Lully: actes du colloque...1987, ed. Jerome de la Gorce and Herbert Schneider (Heidelberg: Laaber, 1990), 433-455. Jean-Noël Laurenti, "Les structures de distribution dans les danses de théâtre à travers les recueils de Feuillet 1704 et Gaudrau," in Tanz und Bewegung in der Barocken Oper, ed. Sibylle Dahms and Stephanie Schroedter (Innsbruck and Vienna: StudienVerlag, 1994), 45–65.
6. Meredith Ellis Little and Carol G. Marsh, La Danse Noble: An inventory of dances and sources (Williamstown: Broude Brothers Limited, 1992), 162.
7. Dictionnaire de L'Académie française (1st edition), Paris: J.B. Coignard, 1694.
8. Francine Lancelot, La Belle Dance (Paris: Van Dieren, 1996).
9. Louis de Lacoste and P. C. Roy, Philomèle (Paris: C. Ballard, 1705), final page: "On a retranché plusieurs morceaux dans cette Pièce, pour n'en point rendre l'execution trop longue sur le Théatre. Neanmoins on a crû non-seulement ne devoir point les supprimer dans l'Impression de la Musique, mais encore qu'il êtoit necessaire de les indiquer dans l'order qui suit."
10. Recueil général des opera, vol. 10.
11. Recueil général des opera, vol. 10.
12. Recueil général des opera, vol. 7, and Fragments de Monsieur de Lully [score] (Paris: C. Ballard, 1702).
13. Recueil général des opera, vol. 8.
14. There were four dancing Dumoulin brothers. Henri, "l'aîné", was half brother to the other three: François, "le cadet"; Pierre; and David, called "le Diable". David first appeared at the Opéra in 1705. See Régine Astier, "Dumoulin Brothers", in Selma Jeanne Cohen et al., eds., International Encyclopedia of Dance (New York and Oxford: Oxford University Press, 1998), 2:451.
15. Claude and François Parfaict, Dictionnaire des theatres de Paris (Paris: Rozet, 1767), 6:250-251 gives the premiere as Jan. 21, 1703; A. de Leris, Dictionnaire portatif historique et littéraire des théâtres (Paris: Jombert, 1763) gives Jan. 23, 1703.
16. Except as indicated, cast lists shown in Tables are from Parfaict, Dictionnaire.
17. Recueil général des opera, vol. 8.
18. Parfaict, Dictionnaire, and Leris, Dictionnaire give the performance history.
19. Recueil général des opera, vol. 9: "Icy chacun s'engage/pour ne jamais changer./Point de Beauté volage,/n'y d'indiscret Berger."
20. "Profitez Amants,/De ces heureux moments..."
21. La Belle Dance, 142. Little and Marsh, La Danse Noble, give Sémélé as the music source, but Carol Marsh (personal communication) does not believe that she or Meredith Little actually saw a score containing the dance music. Music for the musette is found in Marin Marais, Pièces de violes, book 3 (Paris, 1711); music for the duple-meter branle is known only from the dance notation.
22. Jean-Baptiste Stuck and M. Jolly, Méléâgre (Paris: C. Ballard, 1709), 185-186.
23. Parfaict, Dictionnaire, 3:375: "Comme cette piéce n'eut qu'un médiocre succès, les Auteurs crurent devoir y faire quelques changemens & des corrections, & c'est ainsi qu'elle est imprimée: cependant on n'a point jugé à propos de la remettre au Théatre, à l'exception du Prologue, qui servit en 1726 au Ballet Sans titre."
24. "Calmez, aimable Chansonnettes,/Les soins des Amants malheureux;/Sans vous, sans les tendres Musettes,/Que deviendroient les Bergers amoureux?"
25. Recueil général des opera, vol. 9: "Qu'ils sont doux ses gemissements!/ Ils charment tout ce qui respire;/ Tout plaît dans l'amoureux empire,/ Jusques aux plaintes des Amants."
26. A touching aside: the copy of the score in the Boston Public Library bears the dedication "a madame Prevost" on the title page.
27. Parfaict, Dictionnaire, 4:129.
28. Parfaict, Dictionnaire, 4:131.
29. Francine Lancelot (La Belle Danse, 137) suggests that the music for one of the dances in the published score might somehow be related to music in the notated dance. This seems a stretch.
30. Thesée [libretto] (Paris: C. Ballard, 1675) and Thesée [score] (Paris: C. Ballard, 1688).
31. Harris-Warrick, "Contexts..."
32. "Les habitans de l'isle Enchantée dançent sur l' air de la chanson des bergeres, qui est joüé par des instruments champestres."
33. Still uncertain is what Gaudrau used as the source for his notation. If it was a manuscript notation, and if in this case Pécour re-used a choreography, then perhaps Gaudrau's source had Subligny's name on it. But this is all highly speculative.
34. It was revived in 1732. Parfaict, Dictionnaire, 2:13.
35. Recueil général des opera, vol. 10.
36. Maupoint, Bibliothèque des théâtres (Paris: Prault, 1733), page 62: "...Cet Opera fut gouté & sa musette est un fort joli morceau de musique."
37. Issé was first performed on December 17, 1697, for the wedding of the Duc and Duchesse de Bourgogne, in a three-act version that was then offered in Paris the following year.
38. de la Motte, Issé, Pastorale Heroique [libretto] (Paris: C. Ballard, 1708), xv; Parfaict, Dictionnaire, 3:220. The cast list for 1708 also shows Mlle Guyot as a solo Bergère in Act II. Parfaict, Dictionnaire, 3:218-219.
39. Lancelot, La Belle Dance, 222. On the notation the music is labelled "premier Rigaudon" and "2e Rigaudon".
40. Rebecca Harris-Warrick, "La Mariée: the history of a French court dance", in John Hajdu Heyer (ed.), Jean-Baptiste Lully and the Music of the French Baroque (Cambridge: Cambridge University Press, 1989), 239–257.
41. See Margaret Daniels, "Musette", in Selma Jeanne Cohen et al., eds., International Encyclopedia of Dance (New York and Oxford: Oxford University Press, 1998), 4:481–482. Thanks to Jennifer Thorp for pointing out that P. Siris's "The Diana" (LMC #2480)—also a musette—and Isaac's "The Pastorale" (LMC #6740) include steps similar to this one.
42. Roger Hamilton, harpsichordist, pointed this out at the Oxford symposium (see note 1).
43. Measure 9, page 28 of the Sémélé branle; measures 1–2, page

58 of the Callirhoé musette.

44. A similar step—leap side, leap side, assemblé—is found, for example, in the "pastre et pastourelle" dance to music from les Festes Vénitiennes, LMC #4020; measures 9–10 of page 21.
45. LMC nos. 5360, 1560
46. LMC nos. 4800, 4400, 6500.
47. LMC nos. 6500, 4480, 3080.
48. LMC nos. 7680 (Tancrède)); 3080, 4480, 6500 (Persée); 5360 ("la Mariée").
49. Ann L. Witherell, Louis Pécour's 1700 Recueil de dances (Ann Arbor: UMI Research Press, 1982), 153–154.

Spacemaking: The Landscape of Our Experience

Felicity Molloy, Debora Laub, Philippe Compays

N.B. During this presentation we show several visual examples of the student group works followed by some of the group's individual outputs.

This report is about a collaborative project investigating the generation of architectural form through dance movement responses. It was conducted between the Schools of Architecture and Dance at Unitec, New Zealand. The workshops have been developed as time bound studio seminars for over a period of six weeks in 2004 and more recently as a ten day intensive in 2005. Both were initially designed to provide opportunities for architect students to engage with another discipline's experience of location and space. In developing this report, the authors also discuss issues and impacts on architectural educational practices when using interdisciplinary methods.

New Zealand is somewhat isolated geographically; the population is relatively small and within its community there exists a diverse range of perspectives and cultures that are at the heart of developing arts practices. Innovative work of New Zealand artists is often influenced by spacious visual landscapes. We also recognise this as our environmental reality.

> "A project such as 'space-making' may be a simple exercise in experimenting between art-forms, in order to seek new methods of designing or choreographing, but, in witnessing the process and presentation of this project, one can see the means of exploding old notions in ways that are constructive and restorative. Interdisciplinary projects, such as this one, highlight the need to seek the limits of architecture, question its stability and establish dialogue beyond our well-contained, but ever-fragile borders."
>
> - D. Hannah, Associate Professor Interior Performance & Design, College of Design, Fine Arts & Music, Massey University, New Zealand, 2004.

The interdisciplinary workshops for Spacemaking were facilitated by three tutors who each brought with them specific discipline expertise, faceted experiences and cultural variations, which powered the interchanges. Interdisciplinarity can be seen as a way of approaching the unknown; it seeks to arrive at fundamental changes by encountering the constraints of each (specific) discipline.

The aim of this experimental workshop was to examine the occupation of space by combining the traditional realms of architecture and dance. Architecture as an industry is increasingly driven by regulations and formal constraints. We believe that the educational premise is the place to develop a practice that includes creative explorations. Further more, the diversity generated by co-creative exercises is at the very core of aesthetic education.

Performative pedagogical methods were applied so that the architectural students recognized that the emphasis of this learning was in the **memory** of the **process**. We hoped that their emergent knowledge was to be embedded in disciplinary, cultural and experiential differences. This provided the context to release the students from more familiar learning frameworks.

It was not so much in the interrogation of the art form of dance that the architecture students were able to extend their discipline but in the mutual interpretations and 'witnessing' of the differences of perception and construction.

Both disciplines demand precise technique and craft that relies on knowledge of tradition and history as precedence and theory. The participants were students of mixed levels, which also broadened the general skills base. In order to reveal conceptual potentials that would traverse the domains of the two disciplines, a series of practical and innovative exercises were developed which explored interpretations of perception, inhibition and construction. All exercises were to define space, sequencing and memory leading to a better understanding of the notion of place.

All participants were to engage collaboratively. By combining perspectives they would be able to generate ideas and use imagination as a real resource. This was to bring about awareness that buildings and the human body both react to the forces of gravity and the limitations of human physicality and in turn allow the design register process to accommodate shared, new capacities to sense, respond, record and articulate visceral reactions. The dancers' somatic responses to the vari-

ous environments interacted with the architects' familiarity with processes of designing.

The project sought to obtain tangible resolutions; including the generation of sculpture, drawings, digital analysis, installation, and a so called formal architectural proposition. All recorded live performances were in the context of these architectural expressions. The range of outputs revealed an interesting question about whether architecture is simply a setting for human behavior and not unlike a theatrical set for living.

It can be argued that the theoretical and abstract explanations for dance closely resemble the fundamental characteristics of architecture. In order to use a direct practice such as dance to inspire the notion of individual response to constructed collective space, the architecture students had to comprehend corporeality and its potential and limitation. The sessions were developed for the students to realize that mechanical structural stability, coordination of properties and form, perception or contextualization are elements of both disciplinary frameworks and used as ways to encapsulate the human figure and construct its spatial occupation.

> "Through this interdisciplinary encounter marvellous things occur. The slow performance of architecture resists the ever-fluctuating body to reveal space itself is in-flux. Unyielding angularity collides with soft tissue, surface becomes vulnerable skin, structure exposes brittle bone and elements sweat and seep as bodies and buildings flex at differing speeds. Whilst this may open up the possibilities for buildings to become more anthropomorphic and bodies more architectonic, it is more valuable in challenging how each discipline holds fast to its historic precedents, rather than questioning these. An encounter with dance can reveal and celebrate the fleeting, resistant, mutating qualities of architecture that are all too often concealed."
>
> D. Hannah, Associate Professor Interior Performance & Design, College of Design, Fine Arts & Music, Massey University, New Zealand, 2004.

The Process

In the exploratory studio environment, submissions were required each week so that the students had a clear understanding of their progress. This was to be later used as part of their story board. Creating an artefact at the end of each stage gave them a sense of completion performance satisfaction. What was produced became an authentic and tangible result. The final presentation incorporated all exercises and the subsequent architectural proposition.

Exercise 1: The Sculpture

The first sessions, for both sets of participants, were based around physiology and imagery of the layering and substance of the physical body tissues, bony scaffolding and corporeality. The architects commenced their first structure (the sculpture) by analysing body as literal or geometrical construction. They were also introduced to somatic awareness practices by a practical exercise in mapping their body through sensing.

Somatic dance language attempts to define the perception of internal anatomical architecture and mediation of external landscapes through gesture. The use of visual imagery conveys meaning about the way dance practitioners observe space.

The students were separated into groups and instigated the construction of their sculpture from this theme. They were instructed to build something that was big enough for another human body to enter it. They had to recognise the properties of the materials used in relation to tension, gravity, mass and tissue density found in the human body.

Exercise 2: The Drawing and its Choreographic Interpretation

The next exercise was for the architects to develop from the sculpture a series of explorative drawings, dealing with scale, textures and the senses. At this stage the dancers entered the scene. They were invited to respond spontaneously to the drawings projected onto a large screen. The contact improvisation dance genre generates an immediate movement reaction and eloquently expressed the newly created images. The dancers were subsequently asked to respond to the sculpture. The architecture students witnessed the differences in interpretations between the responses to the drawings and the sculptures. Each response gave rise to a broader perspective about representation and the effort to articulate these impressions more precisely formed the critical verbal exchanges.

Exercise 3: The Mapping of the Movement

Dance movement is an ephemeral art. One way to reproduce the moment, a one off event, was through

motion-capture. The impulsive and vibrant movement sequences were recorded by the architectural students by means of drawings or a digital medium. The students were asked to crystallize the moment by documenting the movement. The pixels were utilized to code the body reducing identity to data. This process resulted in the tracing of the body in action and its definition in space. The experienced body was perceived as the liberation of the individual to abstract interpretations of form.

Exercise 4: The Installation

In this next exercise the architecture students took the digital coding to a material expression in space. The installation was an interpretation of the dancers movement and in itself a piece of art within a given area. This was to create an intuitive threshold between witness and artefact.

The installations scale 1;1 were placed in a large room. The presence of movement described by the installation within its space changed its nature to that of place. The experience of disembodiment results in art work that subverts the idea of body as information. The dancers once more came to witness the materialization of their movements through the medium of installation.

Exercise 5: The Architectural Proposition

At this stage, the dancers left the project and the architects were abandoned to their final exercise, to design and develop an individual architectural proposition for a dance performance pavilion or a landscape intervention.

In conclusion we felt that an important outcome for the architects was the deeper understanding of space through performance. For the dance student it was to witness the materialization of their dance work through buildings (sculpture, installation and architectural proposition). Inevitable cross disciplinary exchanges became evident throughout the project via the spontaneous dance responses, both physical and verbal. It was these responses that became the means to interpret spatial definition. By the end of the second workshop we had also revealed that at this level of collaborative experimentation, the language and thinking of dance practitioners was being endorsed through their interpretive delivery. In turn, they (the dancers) were able to allocate an expanded understanding of spatial perception through the medium of another creative culture. For the architectural student it was to realize the importance of understanding the physicality of the human body in order to challenge its potentials and limitations in the occupation of space. The *digestion* of the experienced knowledge required particular interdisciplinary methods. In the "mapping of the movement" session, more than in any other part of the project, the motion capture intersected the two disciplines and from this produced the most satisfyingly constructive results of fixing the kinetic as controlled passage of time.

A question that remains after the two workshop experiences is, do somatic dance practices actually influence architecture or in the first stages of collaborative practice does it simply inform the process of design? It was important to see the movement materialized and to recognize that the installations maintained the imprint of the presence of bodies in space. The progression of these ideas was partially evident in the physical models and fully contained within the continuum of absorption and expression.

The original aim of examining the occupation of space by combining the traditional realms of architecture and dance while intersecting with technology guided the participants to discover common grounds more familiarly embodied in the event of performance.

> "Whether works of architecture require the presence of bodies to perform, or whether performing architecture gets in the way of performing bodies is a yet further question. This issue turned up at the end of the project at the criticism session – the opportunity that architects have to be performers."
>
> Mike Austin, Professor of Architecture, School of Architecture and Landscape Architecture, Unitec, New Zealand, 2004.

Katherine Dunham and the Movies, 1939-1964

Claude Conyers

Between 1939 and 1964, Katherine Dunham appeared in or worked on twelve movies, either as a performer or as a choreographer. Five of these films, including one that was produced primarily for television, include dance numbers choreographed originally for the stage. Each of the five was produced and filmed in a different country. They are *Carnival of Rhythm* (USA, 1939), *Botta e risposta* (Italy, 1949), *Die Große Starparade* (West Germany, 1954), *Música en la noche* (Mexico, 1958), and *Karaibishe Rhythmen* (Austria, 1960). Of the remaining seven films, Miss Dunham appears in four, sometimes with members of the Dunham Company. They are *Star Spangled Rhythm* (1942), *Stormy Weather* (1943), *Casbah* (1948), and *Mambo* (1955). The final three films include dances conceived, choreographed, and directed by Dunham but do not include appearances by her or her company. They are *Pardon My Sarong* (1942), *Green Mansions* (1958), and *The Bible . . . In the Beginning* (1964).

To discuss Dunham's work on all twelve films and to set them in the historical context of her immensely rich professional career would require far more time than I am allotted today. To gain an idea of the scope of her work, I refer you to the filmography on the handouts you have received and to the interactive timeline of Dunham's life and career that appears in the Katherine Dunham Collection on the Library of Congress "I Hear America Singing" Web site. The URL for this site is also given on your handouts.

To make the best use of the time available to us today, I made three critical decisions. I shall concentrate on the four movies in which Miss Dunham appears in her own choreography. I shall keep my comments to a minimum and let the film clips speak for themselves. And, for reasons that may become apparent to you as we go along, I shall present these four films in reverse chronological order.

Mambo was made in Italy in 1954 as a joint production of Ponti-de Laurentiis and Paramount Pictures. Directed by Robert Rossen, it stars Silvana Mangano as Giovanna, a poor Venetian girl who is wooed away from her boyfriend by Enrico, a wealthy aristocrat, played by Michael Rennie, and who conceives a desire to become a professional dancer. Vittorio Gassman and Shelley Winters appear in supporting roles. Katherine Dunham and her company appear as themselves.

In our first film clip, we shall see, behind the opening credits of *Mambo,* Mangano and members of the Dunham Company in the title dance number, performed on a theater stage. Shelley Winters and Katherine Dunham are glimpsed watching the performance from the wings. I should first perhaps explain that Silvana Mangano, a former contestant for the title of Miss Italia, was married to the producer Dino de Laurentiis, who cast her in the leading role in *Mambo.* As a busty Italian beauty, she was perhaps in the same league as her contemporaries Sophia Loren and Gina Lollobrigida, but she was certainly no match for them as an actress, or as a dancer. In this clip, you will see that she gives what is probably one of the worst dance performances ever captured on film. Try to ignore her and focus on the choreography of the number, which Dunham later reworked for herself.

[FILM CLIP #1: *Mambo,* opening credits, "Mambo"]

The remainder of the film is a flashback that tells the story of how Giovanna became such a famous dancing star.

In our next film clip from *Mambo* we shall see Miss Dunham in the midst of a group of masked revelers at a Carnival ball in Venice as she sings and dances "Coboclo do Mato," a lively Brazilian song. *Coboclo* is the Brazilian word for *mestizo,* a racial mixture of European and Indian. *Mato* means "wood" or "forest." The dance number is intercut with shots of Giovanna and Enrico celebrating among the rowdy Carnival masqueraders. Miss Dunham is wearing an elaborate costume designed by her husband, John Pratt. Note that she is also wearing her favorite footwear, the backless slippers known as mules, and that she discards them to dance barefoot, as she often did in her nightclub shows.

[FILM CLIP #2: *Mambo,* "Coboclo do Mato"]

Inspired by Dunham's performance at the Venetian ball, Giovanna conceives a wish to become a "mambo dancer" in Dunham's company. Having followed Enrico to Rome, she asks Toni, a friend of her wealthy suitor, to arrange an introduction. Toni,

played by Shelley Winters, takes her to Dunham's studio and asks Miss Dunham to "make a dancer out of her." This clip contains rare footage of the Dunham Company in classroom demonstrations of Dunham Technique. Julie Robinson, later Julie Robinson Belafonte, is among the dancers whom you may recognize in the class. The scene begins as Giovanna is musing near the Fontana di Trevi in Rome.

[FILM CLIP #3: *Mambo,* classroom scene. After a series of exercises, Giovanna collapses from exhaustion. Toni revives her and urges her to continue the exercises. Giovanna protests, saying, "I can't. I'm not a machine!" Toni insists, saying, "Yes, you are. Until you're a dancer, you're a machine!"]

"Until you're a dancer, you're a machine." Well, I suppose a case can be made for that, if you understand it to mean that becoming a professional dancer involves a lot of hard, grinding, repetitive work.

By the way, it was on the set of this movie that Shelley Winters met the first of her two Italian husbands, Vittorio Gassman, who played Mario, the poor boyfriend of Giovanna. In one of her several autobiographies, Winters quipped that everyone ought to have at least one Italian husband.

Our second film today is *Casbah,* a 1949 remake of the 1937 film classic *Pépé le Moko.* It stars Tony Martin as Pépé, a Parisian jewel thief who is hiding out in the Casbah of Algiers, where the French police have no jurisdiction. Katherine Dunham appears as Odette, the owner-manager of a nightclub in the Casbah. We first see her and members of the Dunham Company dancing at a festival celebrating the end of Ramadan, the Islamic month of daily fasting from sunrise to sunset. Note that this scene is a purely Hollywood version of an exotic "native" dance. It is, in fact, rather more similar to Caribbean, specifically Haitian, dances than to any of the dances of Northwest Africa. But note, once again, that Dunham kicks off her mules and dances barefoot.

[FILM CLIP #4: *Casbah,* Ramadan festival]

As the story develops, Pépé falls in love with Gaby, a French visitor, and is tempted to follow her out of the Casbah, where he knows he might be arrested. Uncertain what to do, he seeks diversion at Odette's nightclub. Despite her reminder that it is very late, he asks for music and dance to cheer him up, and Odette readily complies. Among the dancers she summons to the floor is Eartha Kitt, who was a member of the Dunham Company at the time. Miss D, in a slinky black cocktail dress and high heels, briefly joins the dancers.

[FILM CLIP #5: *Casbah,* nightclub scene with Odette and Pépé]

Our next film is one of the great movie musicals of all time: *Stormy Weather.* Made in 1943, it is the story of a song-and-dance man, played by Bill Robinson, and his off-again, on-again romance with a beautiful singer, played by Lena Horne. The show-business background provides numerous opportunities for star turns by Ada Brown, Fats Waller, Cab Calloway, and the Nicholas Brothers, among others. Katherine Dunham and her company appear during a break in Lena Horne's performance of the famous title song, "Stormy Weather." The song, as some of you may know, was written by Harold Arlen and Ted Koehler and was introduced by Duke Ellington and Ethel Waters, who sang it in the Cotton Club Revue of 1933. In the movie, the performance of the entire number is too long to show here, but we'll pick it up at a repeat of the refrain.

The number is of particular cinematic as well as choreographic interest, for there are four distinct shifts of setting and point of view. It begins with Horne standing on the dance floor of a nightclub. At the end of the refrain, there is a clap of thunder. She turns and runs up to a small stage set of a room with a curtained window. The camera zooms through the window, and we see Dunham and her dancers on a rainy city street, maybe in Chicago, maybe in Harlem, in the late 1930s. They begin a slow mooch dance on the rainy sidewalk, but, at another clap of thunder, the scene dissolves into a dreamy neverland where Miss D leads the dancers in a balletic blues fantasy. At the conclusion of the number, the scenes shift in reverse to end on Horne singing a final refrain in the nightclub spotlight.

[FILM CLIP #6: *Stormy Weather,* segment of title song scene]

In 1942, the year before *Stormy Weather,* Katherine Dunham was a featured dancer in *Star Spangled Rhythm,* one of those patriotic wartime movies featuring a long roster of Hollywood stars and designed as morale boosters for "our boys overseas." Dunham was not, in 1942, a Hollywood star, but she was an established star of the New York musical stage, thanks to

her appearance in 1940 as the sexy temptress Georgia Brown in the Broadway hit *Cabin in the Sky*. In *Star Spangled Rhythm* she appears as the dance partner of Eddie "Rochester" Anderson in "Sharp as a Tack," a production number with music by Harold Arlen and lyrics by Johnny Mercer. The song is sung solo by a zoot-suited Rochester; the dance is a strutting jive duet staged by Danny Dare and choreographed, I strongly suspect, by Miss D herself. The number is introduced by Bob Hope.

[FILM CLIP #7: *Star Spangled Rhythm*, "Sharp as a Tack"]

You have now seen Katherine Dunham in a few of the dance genres in which she worked: Brazilian, Caribbean, and urban American, ballet, blues, and jive. You have seen her in modes ethnic, exotic, elegant, sophisticated, sexy, sweet, and sassy. I wish I could have shown you more of her work in the movies, including performances of works choreographed originally for the stage as well as works choreographed expressly for the camera. However, I hope that this presentation will help to focus the attention of dance scholars on a neglected area of Miss Dunham's work and to demonstrate its importance in introducing African-American dance into popular culture through the medium of the movies.

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Carnal Glory: the Reinscription of the Gay Male in Dance History

Linda Sears

In order to make manifest its version of a seditious corporeality, Javier De Frutos' *Carnal Glory,* performed in 1996, exhumes a celebrated body from dance history, Vaslav Nijinksy's fawn from *l'Après-midi d'un Faune*. *Carnal Glory* recalls Nijinksky's portrayal of the fawn as a strategy that initiates responses to the normative by showing how the canonization of an artwork often involves closeting non-normative desires. Set to Claude Debussy's *Prelude à l'Après-midi d'un Faune*, *Carnal Glory* dresses itself in the garb of what was once avant-garde and scandalous but is now safely enshrined by Western dance and music historical discourse. *Carnal Glory* makes use of this tradition to reinsert the gay male dancer as perverse otherworldly creature back into dance history. Highlighting the fawn's position as an object of the viewer's gaze, *Carnal Glory* superimposes itself onto Nijinsky's original and infuses it with an erotic power that conventional dance history has either repressed or downplayed. The result is a piece that both disturbs those audience members who are uncomfortable with viewing a man as a potential sexual object choice and that taints the dance canon with the specter of homoeroticism and, to a lesser extent, ethnic difference. In this way, *Carnal Glory* pushes Nijinsky's fawn from the center into the margins and drags the audience along with it.

When it was originally staged, Nijinksy's *l'Après-midi d'un Faune* caused a great stir because of charges that it was sexually indecent. In particular, the fawn character, played by Nijinksy, was thought to be masturbating towards the ballet's conclusion (Burt 91). Ramsay Burt describes the 'innocent' character Nijinksy created in the character of the faune:

> The Faune, as Nijinsky shows him is amoral, and the piece a deliberate provocation to the society to condemn such spontaneous sexual behaviour, as if he were saying that only a depraved mind could see anything depraved in this. It was surely Nijinsky's homosexual point of view that allowed him to produce a representation of 'natural' masculinity that ran so strongly against conventions. 92

I argue that where Nijinsky's treatment of the fawn depicted him as a natural creature, free from human judgement, De Frutos in *Carnal Glory* inhabits the body of an animal-man that is literally caged off from society because of his sexual and ethnic difference.

Although the character that De Frutos performs for *Carnal Glory* is not overtly homosexual, the way that he elicits the gaze of the viewer transgresses norms that dictate how a man is to be looked at, opening up his body to a homosexual viewing. *Carnal Glory* emphasizes how the mainstream population tries to contain the supposedly perverse body because of its dangerous ability to transgress and subvert binaries (Dollimore 226). Taking on a perverse persona for this piece, De Frutos produces desire and anxiety in viewers who attempt to shore up their identities as normal by keeping these binaries of male and female in place. His reconstruction of this canonical piece both exposes the viewer to queer desires and "contaminates" dance's past with these desires.

Javier de Frutos in his solo piece *Carnal Glory* may be considered as participating in the flirtatiously dangerous quality of a damaged, even grotesque body because he provokes his audiences with his nudity, in which the male body is subjected to the audience's gaze, and he performs ethnic markers and an overtly gay persona. Aware of its ability to transgress, this perverse body can be an alluring, seductive, yet dangerous body that wants to be looked at so that it may titillate and even corrupt audiences with its "perversity." Instead of creating an "us" and "them" in the way that more rebellious bodies might, De Frutos's damaged body persona deliberately flaunts its perversity while also insinuating itself into institutions and systems that set themselves up as natural and above degraded aspects of humanity. Through this strategy the damaged body undermines such categories meant to protect the normative as "us" and "them."

By constructing a particular persona that crosses several categories, Javier De Frutos, a Venezuelan born dancer and choreographer, situates himself within the British contemporary dance scene. Within this scene, he openly defines himself as gay in his interviews and marks his homosexuality in his works. In *The Palace Does not Forgive* (1994), for example, he uses Stravinsky's *Sacre du Printemps* to explore "his experience as a Spanish Catholic homosexual" (Leask

39). However, simultaneously with this gay body he presents, exists another body, the "brown" body that may significantly alter how the mostly white British audiences view his homosexuality. Seen through the lens of critical race theory, De Frutos's nude body has the potential to be read as the racially inflected, 'exotic' other. De Frutos is born of Spanish parents; however, his body becomes racially marked by virtue of the fact that he comes from South America and has a name with a tropical, even Carmen Miranda resonance to it. Along with this nominal packaging which renders him non-white, De Frutos's publicity has depicted him in ways that racialize him. For example, in one photo for a performance as part of a British dance festival his nude body is portrayed as a stamen bursting out of an opening tropical flower. His campy, gay sexuality, thus, becomes conflated with stereotypical readings of the Latino as flamboyantly sexual, unrestrained, and feminized because of the excess he presents.

De Frutos's body as publicized in this instance suggests this ethnic reading, yet the nude gay body he presents on stage in several pieces, including *Transatlantic*, *Grass*, and *Carnal Glory*, denies an exotic, passionate Latino stereotype. Rather than play the overripe Latin lover that his name connotes his deliberate, sometimes mesmerizing movements, eerily seductive manner, and isolation of body parts often render him as an otherworldly, even alien creature. In *Transatlanitc*, for example, his ungainly limbs and protruding ribcage gives him a stork-like appearance. His presentation of nudity can effectively strip his body of the flashy stereotype while his body still maintains a potentially threatening aura of perverse sexuality. Dance critic Judith Mackrell gives her opinion of how de Frutos uses nudity:

> Sometimes he dances a shameless come-on, waggling his fingers archly over his buttocks and rubbing his foot insinuatingly along his leg. Sometimes he is gigglingly rude about it, shaking his bum at us like a naughty kid. Sometimes he stops us from seeing his nudity at all except as a sculptural play of mass and line. But most intriguingly he demonstrates how even a naked body is clothed by its own habits of posture and gesture. 57

De Frutos seems to be tricking his audiences with the expectations that they will see exotic entertainment and then twists these expectations in order to catch them off guard. Instead of capitulating to stereotypical fantasies, he explores them and exposes the harm these fantasies help to cause. In fact, his performances typically revolve around feelings of despair and loneliness though they never fall into the modernist trap of telling the 'truth' in a universalizing way. Dance critic Keith Watson describes the effect his performances have: "All thoughts about how odd it is to see a totally starkers chap preen about the stage fly to the four winds as he lures you into the intensely personal turmoil he is portraying" (21). The use of the word "lure" in this description is telling because it reveals that the critic sees De Frutos as a seducer of sorts. His presentation acts to invite the viewer into his world.

At the same time that De Frutos works to overturn certain stereotypes, he may still be viewed as a "brown" body by white viewers, making them more likely to dismiss him because he can be othered by dominant, racist discourses as well as by homophobic ones. By refusing to capitulate to stereotypes, De Frutos appears to challenge the stereotypical views of his "otherness" as conjured up by his name and publicity status. However, complex viewing processes may override his presentation. This paper argues, however, that he walks this line with grace and awareness that destabilizes rather than reaffirms stereotypes.

In addition to playing with stereotypes, De Frutos alludes to classical and popular Western texts, perhaps seducing his audiences into a sense of familiarity. His musical choices tend towards the modern and classical, (Stravinsky, Debussy, and Bartok, for example). As well as using these classical music texts, he will take a popular musical score like *Gypsy* and turn it inside out in *Transatlantic* to make a piece about "the alienation of being in a foreign land" (Mackrell 58). Although it seems unrelated at first, the brassy voice of Ethel Merman belting out "Everything's Coming Up Roses" as De Frutos humps his way across the stage creates a desperate plea for attention that the movement alone probably would not convey. The resulting image is of a performer prostituting himself so that he may achieve some degree of fame. The two texts thus combine to re-inscribe one another with new meanings.

Another strategy that De Frutos uses is to recall the figures of gay male artists. *Montana's Winter*, one of his more recent works, pays homage to Tennessee Williams, a writer for whom he has an affinity. Discussing the piece, however, De Frutos is careful to position himself in relation to Williams: "I am not working on Tennessee Williams but on how art can

sometimes affect another artist. I am creating the work through the eyes of someone who is South American, who lives in London, who is a dancer and choreographer, who has been reading Tennessee Williams for a very long time" (qtd in Leask 7). His musical and textual choices then are always subordinate choreographically to his personal situation as a gay male artist of South American descent. De Frutos appears to enjoy creating a disjunct between the established reference with all of the cultural baggage it carries and his unique interpretation of it. Like an alien who has mastered the language of the planet he has landed on, he simultaneously shows his knowledge of the cultural vocabulary and re-invents it for his own purposes.

For *Carnal Glory*, De Frutos transforms the fawn Nijinsky performed into a new creature. Nijinsky's fawn was cloaked in the guise of the "harmless" noble savage from the pre-Industrial past, and given that Parisian audiences already viewed the Russians as exotics, audiences could distance themselves from his primitive power. De Frutos's fawn, however, is world-weary, and thus cannot claim innocence of civilized morality as a defense. His version simultaneously provokes with an in-your-face punk attitude and seduces with a cool strip tease.

Continually keeping his audiences off-guard, De Frutos's bodily inscriptions in *Carnal Glory* taunt by playing "peek-a-boo" with the audience. *Carnal Glory* has a voyeuristic quality because a metal gate is pulled across at intervals to reveal and conceal De Frutos while Debussy's music continues to play. Each time the gate is opened, we see him in a new pose. For the first section, he stands in profile, wearing a large white furry coat with the hood up so that his entire face is covered. The scene is a snowscape that is bathed with blue light, putting De Frutos in silhouette. A few bare trees stand forlornly around him like sentries or silent witnesses. Slowly the figure begins to melt down into a seated position on a rock. His face still covered by the hood, he opens the coat just enough to reveal his naked legs, which he then crosses. With the same deliberate and almost ritualistic manner, he takes the hood off, and we see that his eyes are shut and his lips are slightly parted. His passive face and opened coat invite us to gaze upon him. Suddenly, his eyes pop open and he looks upward. He appears somewhat apprehensive as his eyes dart around the scene. Just as he uncrosses his legs, a man pulls the gate across him to hide him once more. One may wonder what it is that the man (prison guard, zookeeper?) is keeping the audience members from seeing and whether this concealment is done for their or his protection.

As Burt has commented, the audience's gaze has been traditionally structured so that it does not fall upon the passive, male body as this could elicit a homosexual reading for the male audience members. He uses the example of the *pas de deux* to demonstrate how the viewer's look is directed away from the male and towards the female: "The ballerina's gaze is passive, allowing her spectator to survey her body as an erotic subject. Her partner gazes at her, thus deflecting the spectator's gaze and redirecting it towards her" (54). In conventional concert dance, male dancers avoid the sexualized gaze that their female counterparts are subjected to by looking back at the viewer, manipulating the female dancer so that she is the object of attention, and engaging in masculine displays of physical prowess. These displays involve expansive gestures and a large use of space, both vertical and horizontal. The leap, in which the male seems to defy gravity, is the epitome of this spectacular exhibition (53-55). In addition, the traditional narrative encourages the viewer to see the male as the active subject because he is often the one who makes things happen. When the male <u>is</u> looked at, Burt argues, meaning he is desired by another character either male or female, he is punished in some way, usually through death. The narrative thereby warns the audience against committing such transgressions (55). De Frutos's performance knowingly plays with these conventions by focusing the audience's gaze onto his body in a way that does sexualize him. The closing of the gate, therefore, reminds the viewer of the censorship that has taken place throughout theatre and dance history to keep the gay body closeted.

The second section becomes even more explicit. It opens with De Frutos's naked body slouched over the coat that is now draped over the rock. He slides over the rock to form an upside down shape that displays only his butt, genitalia and legs, which he bends, then extends. When he comes to a sitting position, he pulls a white piece of cloth out of the crossed part of his legs, sniffs it, and then grabs it by the teeth. Like an animal with his prey, he shakes the piece of material and grunts as the gate closes once more. Through this exposure of his body, particularly his dangling genitals, and the ferocious attack on the material, which has come from a private place, *Carnal Glory* establishes the character's status as a perverse, animal-like creature. In addition, the piece could be alluding

to depictions of the colonized other as a savage sexual predator, for example., Caliban in Shakespeare's *The Tempest*. *Carnal Glory* engages the "iconography and aesthetics of the grotesque," perhaps as a way to highlight the hegemonic view of the queer and ethnic person as monstrous (Russo 13). At the same time, he is self-conscious of his position as a scandalous curiousity. With the defiant swagger of Johnny Rotten spitting at a television camera, he plays out his role as the image against which all of convention dictates.

For the third section, De Frutos is clothed in the coat again. As in the first section, he cooly opens it and reveals his legs, crosses his legs with almost ladylike decorum, and takes the hood off. This time, however, he has a barbaric snarl on his face. Looking at the audience, he takes off the coat, and spits on his arm in defiance. He brings his hands to his side with his palms facing forward. His fingers wiggle as if he is trying to communicate something to the audience. The man pulls the gate across him, but there is only metal grating separating him from the audience so that they now see him more literally as a caged animal. He stands before the audience, head flung back, and with a sweeping gesture of arms lifted upward, his body goes into silhouette. In this moment he almost becomes the demonic incarnate, perhaps Mephistopheles from Milton's *Paradise Lost*. After creating this monumental, stylized pose, he comes forward and puts his hands onto the grate like a prisoner. His body sinks down, and his butt leads him backwards. His retreating naked body ripples, but his arms are still reaching towards the audience. Finally, his draws his arms inward and sits. With a snarling sniff that tosses his head up and then back, he bids his farewell to the audience. The gate then closes to fully conceal him.

The damaged body that *Carnal Glory* choreographs insinuates itself into its audience's consciousness in order to cause confusion, in this case gender and sexual confusion. Aware of how stereotyping works, this body does not seem to reject the perverse label society gives it. Instead it appears to accept this label at face value while undermining it in the process. Because this body realizes how much members of society that identify themselves as normal need it as "other" to define themselves, it flirts with perversity, both giving and taking away in a manner that ultimately twists perceptions of the other as entirely different. It seems to relish its own perverseness and wants those who would mark it as such to acknowledge their actual attraction and relation to the perverse. John Dollimore argues that the perverse body elicits desire precisely because it is repressed: ". . . the other, in the very process of being identified, displaced, and negated, becomes the object of—indeed may actually incite—desire" (244). The "perverse" person, like the De Frutos persona, who realizes how this dynamic works, can use it to create anxiety (because of the excitement of desire) in the viewer.

Ultimately then the heteonormative community fears the perverse person not because he/she is radically distinct but because he/she can transgress social mores and values in a particularly destabilizing way, from within. As Dollimore writes in his investigation of Oscar Wilde, transgressive desires, such as men's desire for other men, are neither unnatural nor exist outside of culture. Instead they can only be defined within culture, making their threat to normativity all the greater. Dollimore addresses this paradox as follows:

> Wilde's position might seem to rest on confusions: how can the desire which culture outlaws itself be so thoroughly cultural? In fact it is because and not in spite of this shared cultural dimension that Wilde can enact one of the most disturbing of all forms of transgression, namely that whereby the outlaw turns up as inlaw, and the other as proximate proves more disturbing than the other as absolute difference. That which society forbids, Wilde reinstates through and within some of its most cherished and central cultural categories—art, the aesthetic, art criticism, individualism. At the same time that he appropriates those categories he also transvalues them through perversion and inversion, thus making them now signify those binary exclusions . . . by which the dominant culture knows itself (thus abnormality is not just the opposite, but the necessarily always present antithesis of normality). 15

Dollimore makes a chart of the binaries that keep the dominant culture in place, including surface and depth, difference and essence, abnormal and normal, and artifice and authenticity. He demonstrates how Wilde inverts these binaries so that the superior term becomes inferior (15-16).

Given that the so-called outsider can choose to transgress and pervert the dominant culture, the dominant culture protects itself by creating black and white systems of morality that will keep binaries of 'in' and

'out' firmly in place. The artist or social critic who wishes to upset the normative can practice what Dollimore calls "transgressive reinscription" by tracing the other back to the same, that is, he/she can show how the other is actually proximate, thereby destabilizing oppressive societal norms (Dollimore 33). I argue that *Carnal Glory* choreographs transgressive reinscription because it both depicts how the other, in this case the queer man, is contained and excluded from the dominant culture. De Frutos's effeminate position in *Carnal Glory* calls attention to how the male is typically staged along gender lines while his bestial image urges the audience to consider how society's homophobic policies effect those marked as other. In addition, the piece involves a kind of seduction, in which members of the audience may recognize their complicity in constructing the other while also acknowledging an attraction to the other. For straight, male members of the audience this attraction may prove quite uncomfortable while for female members the possibility of identification, also uncomfortable, may exist. The perverse other that De Frutos personifies in *Carnal Glory* plays on the edge between the heroic and demonic, prisoner and free agent. His sneering expression may come from his recognition of his simultaneous desirability and repulsiveness to the norm and hence his ability to destabilize the norm.

It is arguable that the persona De Frutos constructs for *Carnal Glory* is vulnerable to the charge of self-exoticisation. His deliberate positioning of himself as an other, for example, might prove distressing for those members of the audience who identify themselves as gay or queer but do not view themselves as necessarily perverse. I contend that De Frutos may indeed present himself in such a fashion for *Carnal Glory*, however, because his persona is constructed as a response to Nijinsky's depiction of the fawn, it is not essentialized, and therefore he is not making a statement about the 'true' nature of the queer person. Rather, he plays off of Nijinsky's original, using the well-known music and narrative, to make a statement about the status of the gay male dancer in the late twentieth century as a moral interloper. His de-essentializing position mocks attempts to pin him down as representative of the gay body. Instead he invokes a demon-like persona as a way of indicating how normative society views sexual difference and constructs difference in the guise of monstrousness.

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The "Ruin" of Balanchine's *La Valse*

Carrie Gaiser

Susan Sontag wrote the following of Walter Benjamin's *The Origin of German Tragic Drama*: "He [Benjamin] drew, from the obscure disdained German baroque, elements of the modern sensibility: the taste for allegory, surrealist shock effects, discontinuous utterance, a sense of historical catastrophe." I am especially interested in the last aspect of the "modern" that Sontag elaborated in this quote, namely, this notion of "historical catastrophe," and how we read performances that represent historical catastrophe as a crisis of modernity. For Benjamin, writing in the 1920's, history was the attempt to reconcile one's self to a primordial but forgotten catastrophe that continued to haunt the present. Benjamin provided an architectural image for this historical catastrophe in *The Origin of German Tragic Drama* in the form of the *ruins* of classical antiquity. In what follows, I apply Benjamin's ruin and the image of historical decay that it invokes to a ballet haunted by a similarly enigmatic, Benjaminian historical catastrophe. That ballet is George Balanchine's 1951 work *La Valse*, in which a woman at a ball meets a mysterious stranger who dances her to death with a waltz. *La Valse* performs its own particular form of Benjamin's ruin, one that offers a self-reflexive commentary on a particular aspect of dance history: the nineteenth century trope of the woman "ruined" in health, chastity, and morality through dance. Read through the lens of Benjamin's ruin, however, the death of *La Valse*'s female protagonist points toward legacies of ruin present in other dance styles besides the waltz. The ballet thus enacts its own meditation on dance history, theorizing this history as a genealogy of decay.

Benjamin drew his theorization of the ruin initially from the stage settings of the baroque dramas, which depicted the monuments of antiquity in a process of decay. These images of dilapidated antiquity allowed Benjamin to argue against what he termed "classical" drama, which privileged eternality, transcendence, and a-historicity. Classical drama for Benjamin constituted the realm of the "symbol," where the relationship between sign and signified remained absolute. In contrast, the drama of the German baroque functioned as "allegory," where "any person, any object, any relationship can mean absolutely anything else" (177). While this breaking of the absolute relationship between sign and signified entailed a destruction, a disenchantment of the world that evoked a melancholic response in the viewer, it also ushered in the transition from "myth" to "history." Benjamin stated that the ruin was the site where history had physically merged into the setting. The ruin was not a symbol of eternal life, but stood as an allegory for history as an "irresistible decay." It is through this decay that history becomes visible: "In the process of decay, and in it alone, the events of history shrivel up and become absorbed in the setting" (179).

A history that becomes absorbed into the setting may be likened to the sedimentary quality of choreography. Dance steps, like *La Valse*'s waltz step, refer back to the other historical contexts in which they were performed, and dance steps carry these historically situated cultural meanings as residues forward into the present. Thus, if we apply Benjamin's ruin to the performance of choreography, we may then consider choreography as the vehicle that externalizes such traces and residues from the past, creating the dance performance into a site of history. However, the breaking of the relationship between sign and signified in Benjamin's "allegory" means that one "historical catastrophe" may stand in for another. There is a politics to who performs "catastrophe" in *La Valse*, and what this catastrophe might represent.

Now, onward to *La Valse*. The ballet is comprised of two Ravel scores: the first section is to his *Valses Nobles et Sentimentales*, (composed in 1911), and the second, to *La Valse* (1920), a "choreographic poem for orchestra." Both of these pieces are already Ravel's nostalgic glance back to a nineteenth century Vienna in the throes of its mania for the waltz. Balanchine, following Ravel's scenario, set the ballet in an imperial court in the year 1855. *La Valse* is eminently a post-war composition, however, yearning for a nineteenth century "innocence" that from the vantage point of modernity remains irrevocably lost. Likewise, Balanchine's choreography undergirds the lighthearted flirtations of a ballroom ballet with eerie disruptions of its conventions. The ballet opens with three female "fate" figures who perform a non-referential series of pantomime-like gestures, as though speaking in animated hieroglyphics, and who twice in the first half of the ballet break apart happy heterosexual pair-

ings. In the pas de deux between the female lead and her intended partner (not the stranger who dances her to death), the couple hardly touches; the ballerina runs past her partner, barely seeing him, lost in her own reverie, even recoiling from his presence with sharp abdominal contractions that carve out further space between her body and his. Even in the second half of the ballet, when we begin to see more conventional partnered dancing, the formations etched by the waltzing couples disintegrate almost as soon as they are made. A common choreographic device in this section is for a set of dancers to rush in and form a semi-circle around the female lead, only to be blown back with a disintegrating melody that they echo with backward shuffling. Balanchine seems to be saying that the romantic conventions of the 1855 ballroom are already impossible to sustain, even as the ballet gestures toward these conventions (think chandeliers, white gloves, etc.). The most obvious statement of this disintegration of convention occurs at the end of the ballet, in which a group of men lift the dead body of the woman waltzed to death high above their heads, turning her around and around, as two concentric circles of women waltzers surround the men with a tightly drawn whirlpool of spinning, running, circling bodies. The bourgeois niceties of the ballroom appear to have decayed into a *Rite of Spring*–esque sacrificial ritual, reflecting Ravel's famous statement that *La Valse* was "dancing on the edge of a volcano…a fatal spinning around, the expression of vertigo and of the voluptuousness of the dance to the point of paroxysm."

If *La Valse* was conceived as a staging of the disintegrations, disenchantments, and nostalgic impossibilities that ensued when "modernity" encountered its recent past, one might be prompted to ask why this sense of historical catastrophe demanded the sacrifice of the female lead in the ballet's narrative. In Benjamin's work, scholar Christine Buci-Glucksmann argues that it is the figure of the female prostitute who allegorizes the catastrophe of modernity – namely, in Benjamin's case, mass commodification, loss of aura, and the de-mythification of love.[1] The nineteenth century's association of dance with moral, sexual, and social "ruin" here finds an intersection. The "fatal spinning" and "voluptuousness of dance" that Ravel worked into his scenario and that Balanchine choreographed into his ballet also depict catastrophe as sexual ruin. However, if Benjamin's ruin was a representation of history theorized as a perpetual process of decay, Balanchine's unearthing of the "ruin" of dance through this cultural history theorizes dance *itself* as a form of "irresistible decay." And in La Valse the form of dance that most visibly enacts this irresistible decay is the waltz. The place where this emerges most clearly in *La Valse* is in the female lead's dance with the mysterious stranger: I find it significant that this is the only moment in the ballet where a strictly ballroom version of the waltz step is performed, and it is through this waltz step that she is delivered to death.

As mentioned earlier, Ravel's scenario for *La Valse* harkens back to the waltz craze of mid-nineteenth century Vienna. While the waltz was at first considered vulgar and of "peasant" origins, it became the dance step par excellence of a rising European middle class.[2] Americans were slower to embrace the waltz, with its "shocking" public displays of intimacy – the male partner placed his arm about the woman's waist – and the nineteenth century witnessed a slew of zealous preachers and reformers railing against the invidious influence of the waltz on the moral and physical health of middle-class women. One anti-dance advocate wrote, "Vertigo is one of the great inconveniences of the waltz; and the character of this dance, its rapid turnings, the clasping of the dancers, their exciting contact, and the quick and too long succession of agreeable emotions, produce, sometimes, in women of a very irritable constitution, syncopes, spasms, and other accidents which should induce them to renounce it."[3] The "frail" American woman was duly warned that the exertions of dance led to chills, indigestion, vertigo, and consumption. By the end of the nineteenth century, the woman who tragically meets her death at a ball had become a common cultural trope in sensationalist literature and urban legend, following anti-dance reformer Frank Wilson's dictum that "The dance has proven to them [ladies] the herald of death, and the ball-room the gate of the grave."[4]

The linkage of the waltz with the deterioration of health betrayed the social anxiety surrounding dance's associations with sexuality. Many popular stories after the Civil War portrayed a woman's attendance at a ball as the first step in her descent into prostitution. The Women's Christian Temperance Union produced figures stating that of the 500,000 "fallen women" in America, over 375,000 of them credited dance with their ruination.[5] T.A. Faulkner, an anti-dance advocate, wrote, "To close the doors of the brothel, first close the doors of the dancing school."[6] Importantly, class anxiety fueled much of the invective: women who performed dance professionally in the nineteenth century were often considered little better than prostitutes. When the middle class woman danced at a ball, she

flirted with the image of the lower class female entertainer and professional dancer and temporarily courted a dismantling of her reputation. *La Valse*'s ballerina combines the class locations of both of these nineteenth century dancing types: she is simultaneously the fallen woman, entertainer, "ballet girl" and the ingénue, waltzing innocent, debutante.

The character types that Balanchine chose for *La Valse* cited with uncanny faithfulness the literary and pictorial conventions of the trope of the waltzing woman's ballroom death. For example, T. A. Faulkner's anti-dance book, "From the Ball-room to Hell" depicts an elegantly gowned woman being tipped forward by a man dressed in formal attire, while a bat-like devil figure hovers over the pair, covering them with his outstretched black wings.[7] The sketch could easily be mistaken for a representation of the three main figures of *La Valse* – the ballerina, her partner, and "Death," with the filmy black shroud of the ballerina that flies up as she dances an image of the bat's wings. In an earlier Balanchine ballet quite similar in theme to *La Valse*, *Cotillion* (1932), moreover, a woman who reads the fortunes of guests at a ball actually sprouts bat's wings and dies as the guests dance around her in a frenzy.[8] It seems clear to me that Balanchine was aware of the gothic appeal of these nineteenth century tropes and cited them quite consciously in his early ballroom ballets (later waltz ballets, such as *Liebeslieder Waltzer* (1960) and *Vienna Waltzes* (1977), present us with much sunnier material). The recirculation of these images in *La Valse* self-reflexively comments on the trope of the ruined woman by having both the narrative content of the ballet (a woman dies at a ball) and choreographic form (she "actually" dances the waltz) perform "ruin" in the present.

However, the waltz is not the only dance form that Balanchine cites in this ballet, and I think that his deployment of other choreographic vocabularies also carries implications for how we read *La Valse*. While it is the waltz that delivers the female lead to her death, it is prefaced by overt citations of both the Romantic ballet and African American dance elements, particularly in the prologue by the three "fate" figures, which we'll see in a moment. I would like to suggest that with the inclusion of these other forms we get not only a citation of the cultural-historical connections between dance and ruined women, but also a conversation amongst dance forms that provides a deeper dance history trajectory for dance and ruination. Ultimately, these layers of dance forms offer a self-reflexive demonstration of ballet's *own* ruin.

The three fates that preside over the ballet introduce and perform citations of the Romantic ballet, the bourgeois ballroom waltz, and Balanchine's own choreographic style which appropriated elements of African American dance. The first minute of the ballet juxtaposes these three styles and previews their interrelationality. [roll tape and indicate the use of the waltz step, poses from the Romantic ballet (finger under the chin sylphide poses, the tossing of skirts in the air) and the balleticized cakewalk.]

Applying Benjamin's definition of allegory, in which the absolute relation between sign and signified is broken, the steps that the three opening figures perform dis-align them with any exclusive relationship with one dance style or identity: they're not only ballroom waltzers, they're not only sylphs, they're not only cakewalkers – but this also seems to imply that they're not *only* ballet dancers, too. The purity of each form has been infiltrated: the waltz, the sylph, and the cakewalk have all been washed with a twentieth century ballet aesthetic; and twentieth century ballet has been infiltrated by the waltz, the sylph, and the cakewalk. *La Valse*'s prologue shows the identity of twentieth century ballet to be a ruin – the decay of ballet's identity over time is externalized through the inclusion/appropriation of "other" dance forms that now help constitute this identity.

In *La Valse*, however, there is a dialogue amongst these dance forms that implies a certain trajectory – an articulation of a dance history, even. For example, while the ballroom waltz step is still the dance medium through which the ballerina meets her end, the three fates enact their own destructions that harken back to the Romantic ballet. Partnered together as a team, the three fates throw themselves between dancing heterosexual couples – combining both the narrative function of the sylphide of *La Sylphide* with the aggression of *Giselle*'s wilis. In fact it may be that the Romantic ballet is providing the thematic backdrop for the waltz's destructive power in *La Valse*, not the other way around. For instance there is an uncanny similarity between the narrative of *La Valse* and librettist and critic Theophile Gautier's first scenario for the ballet *Giselle*. Originally Gautier had considered using a Victor Hugo poem, "Fantomes," from *Les Orientales*, for his libretto. In the poem a young Spanish girl who loves to dance catches a chill and dies when she exits a ballroom after a night of dancing and encounters the cold night air. Gautier writes,

I had thought of making the first act consist of

> a mimed version of Victor Hugo's delightful poem. One would have seen a beautiful ballroom belonging to some prince; the candles would have been lighted, but the guests would not have arrived; the Wilis, attracted by the joy of dancing in a room glittering with crystal and gilding, would have shown themselves for a moment in the hope of adding to their number. The Queen of the Wilis would have touched the floor with her magic wand to fill the dancers' feet with an insatiable desire for contredanses, waltzes, galops, and mazurkas. The advent of the lords and ladies would have made them fly away like so many vague shadows. Giselle, having danced all that evening, excited by the magic floor and the desire to keep her lover from inviting other women to dance, would have been surprised by the cold dawn like the young Spanish girl [from Hugo's poem] and the pale Queen of the Wilis, invisible to all, would have laid her icy hand on her heart.[9]

In effect, what Gautier described could be described as the scenario of *La Valse* – right down to the candelabras; the three "wilis" of the prologue who fly away when the "lords and ladies" – the couples appear, but who also try to break them apart; and the ballerina in white as *Giselle*, possessed with an insatiable desire to dance that leads to her untimely end. The fates of *La Valse* as the "wilis" of the Romantic ballet thus provide the destructive power of the waltz step with a deeper genealogy of dance as "ruin."

However there is one extremely important difference between Gautier's Romantic ballet scenario and *La Valse*: the Queen of the Wilis has now been replaced by a *male* Death figure clothed entirely in *black*. And here, I think, is where dance as destruction encounters its crisis of modernity: the "historical catastrophe" that the ballerina's death allegorizes is actually the "catastrophe" of the Balanchine ballet's racial impurity, a "catastrophe" that is enacted by Balanchine himself. Recent work by scholars such as Brenda Dixon Gottschild, Sally Banes, and Constance Valis Hill have demonstrated the extent to which Balanchine's choreography appropriated steps from dances originated by African Americans, and how his modernist innovations drew from an Africanist aesthetic. If Balanchine's use of Africanisms was what marked the modernism of his ballets (as with so many other art forms of the early to mid twentieth century), then *La Valse* presents us with modernity's addition to the genealogy of dance as "ruin" – race. The death scene of the ballerina then appears as racially coded: the figure in black clothes the female lead with a black beaded necklace; he lays a black shroud over her white dress; he holds out a pair of black gloves that the ballerina feverishly thrusts her arms into. These ornamental overlays to her pure white dress "mark" her as his and signal the irreversability of her corruption. And while it is the waltz that directly precedes her death, the ballerina performs a set of grand jetes in which her partner catches her at the shoulders in a style reminiscent of the lindy hop. [roll tape] In light of Balanchine's Africanisms, I read this scene of *La Valse* as an unconscious statement of anxiety over the ballerina "putting on black gloves," choreographically speaking.

However, what I find intriguing about the genealogy of dance and ruin as it is presented in *La Valse* is that each form of the dance-destruction linkage that I've mentioned here operates within the rubric of "ballet." In a sense, then, it's not only the waltz that is ruining ballet, or Balanchine's Africanisms, because the ballet performs these forms as "ballet." Because they are performed *as* ballet, then, what we witness in *La Valse* is ballet ruining *itself*. We might even read ballet's apparent need to reformulate and re-present the "other" on its own terms – what might be termed its colonizing and appropriating function - as an internal mechanism of ruination, a kind of death drive inherent in the medium. In this ruin or death drive rests a positive critical potential. For example, Glucksmann states that while Benjamin's prostitute as the allegory for catastrophic modernity represents the disintegration of a romanticized femininity, she also effects the de-mythification of ordered reality.[10] In *La Valse*, we discover that people, places, and dances are not what they appear to be. I offer that the disintegration of their identities also suggests a curiously productive, self-enacted disintegration of ballet's own ordered realities.

Endnotes

1. "Catastrophic Utopia: The Feminine as Allegory of the Modern," in The Making of the Modern Body, Catherine Gallagher and Thomas Laqueur, eds. (Berkeley: University of California Press, 1987), 224.
2. Doris, 50.
3. Quoted in Elizabeth Aldrich, From the Ballroom to Hell: Grace and Folly in Nineteenth Century Dance, (Evanston, Illinois: Northwestern University Press, 1991), 19.
4. Quoted in Anne Wagner, Adversaries of Dance: From the

Puritans to the Present, (Urbana: University of Illinois Press, 1997), 161.
5. Ibid., 239.
6. Quoted in Janice Ross, Moving Lessons: Margaret H'Doubler and the Beginning of Dance in American Education, (Madison: University of Wisconsin Press, 200), 45.
7. This illustration is reprinted in Moving Lessons, 42.
8. Roberts, 25.
9. Quoted in Cyril W. Beaumont, The Ballet Called Giselle (London: Dance Books, 1944), 20.
10. 226.

From the Belly of the Drum: Transmitting from the Cultural Center to the Body Through the Pedagogy of Chuck Davis and Katherine Dunham

Francie Johnson with Patricia Dye

During the Harlem Renaissance in the 1920's, African-Americans were being employed as jazz and tap dancers in Broadway musicals and in clubs. Very little was seen of African dance and other cultural forms of the African Diaspora. However, starting with Asadata Dafora in the 1930's, who introduced African dance and African inspired dance on stage, Americans were shown that Blacks could also perform dances from their own culture. Dance would became a major vehicle of promoting cultures of Africa and the African Diaspora (Emery, 1972,).

By the 1940's, African-Americans gained a new image of being able to be even more versatile with the efforts made by Katherine Dunham. She created theatrical works on stage that combined dances from the African and African Diaspora, European - American and American social dances (Emery, 1972). She challenged her audiences to understand and experience the cultures she represented through movements. She developed a way of moving that also fused the African and European cultures to form a new style of Modern that would be called the Dunham Technique. Her work opened doors for future African-American choreographers in the areas of stage, film, Broadway all the while encouraging the understanding of cultures of the African Diaspora.

Twenty years later in the 1960's, Chuck Davis continued the work where Dunham left off in showing the depth and beauty of the cultures of Africa and the African Diaspora. He created two companies the Chuck Davis Dance Company in 1968 in New York City which was renamed the African American Dance Ensemble in 1984 and moved to Durham, North Carolina. For both companies, their main mission was "to preserve and share the finest traditions of African and African American dance and music and research, education and entertainment," (as cited in AADE, 2004) In 1974, the Chuck Davis Dance Company began its 10 year association with the American Dance Festival (ADF). The company performed, conducted dance workshops and lectures that heightened the awareness of ADF but also that of African Dance (C. Davis personal communication, January 4, 2003).

Katherine Dunham and later Chuck Davis were two individuals on the forefront of research, displaying and educating the public about cultural and dances African and of the African Diaspora. What has extended their effects of their work is not only the theatrical productions they set on stage, but also what they did in the field of teaching. Both Dunham and Davis developed pedagogy that transmitted cultural values and movement concepts stemming from the African Diaspora. Within this article, the author will present and then compare and contrast the pedagogies of Dunham and Davis and show how their pedagogy manifests through their choreography and concert work influencing future generations.

The Pedagogy of Katherine Dunham

Katherine Dunham in her pedagogy educated the body, mind, and spirit in a way that glorified African culture in an American context. Through out the 1930's Dunham had taught Ballet to the local children but in 1944 Katherine Dunham began her first school in New York City at the Caravan Hall where Isadora Duncan had previously been. This school was renamed two years later in 1946 was renamed the Katherine Dunham School of Arts and Research which also housed the Dunham School of Dance and Theater, the Department of Cultural Studies and the Institute for Caribbean Research (Perpener, 2001). The idea of the school was to craft an educational environment where people of all races could learn and understand dance from an artistic and academic lens. Her school taught a range of dance styles including Ballet, Tap, Modern, and Ethnic (the word Ethnic is used as the various styles of African Diapsora were fused and only one style was taught.) but also anthropology, foreign language, visual design, music, dance history and ethnology. There were performances through out the year of student and professional work that promoted cross cultural understanding and discussion. The schools was aimed to bring people together and foster and exchange of ideas. (Sherrod, 1998)

Dunham's pedagogy targeted the transformation of the self and the community. Her pedagogy rested on

the following three ideals: self-knowledge, the ability to manipulate one's own body, spirit and emotions; detachment, the ability to objectively judge and being open to new ideas; and discrimination, the ability to evaluate decisions to contribute to creating a positive working environment. (Rose, 1980) In practical terms, the dancer must have understanding of the self and develop the ability to self-correct and use the entire being to dance. The dancer will need to adjust the way they perform class exercises and choreography immediately. Also in performance, to truly dance a role, a dancer must invest the mind for memory, emotion for the feeling of the dance be it happy or sad and to become the character of the dance. (Dunham primarily used a thematic or narrative subject matter in her choreography so there was usually a character involved.) A dancer must also have enough detachment to be able to apply criticism with out damage to the emotional well-being. Hence the objectivity that is needed to create a better learning environment not just to appease the feelings of the individual. Likewise, each student should seek to improve the overall conditions of the class to best of their ability. This may mean anything from coming to class with a positive attitude or encouraging others in class. Her philosophy guides the individual to develop the self through a mental and emotional process that puts the idea of learning at the fore front.

Dunham's pedagogical philosophy was carried out through her methods which was as well divided into three branches. The first is Form and Function which is to understand movement and the culture from which it derives. Stemming from her anthropological background, one must understand the context of a dance meaning why it is performed and when and who performs it. One must also have an idea of people of the culture and other surrounding customs such as the music, the costume, and the stories or folklore about it. Second, Intercultural Communication signifying to learn about your own and other cultures. Lastly, Socialization Through the Arts which uses the arts to study the self and to share these reflections with the larger community. The last two principles go hand in hand in that learning about your own culture or those of others will change your mindset and may deepen your understanding of your self and the world around you. Ideally, in Dunham's methodology, the individual would spread their new found knowledge to those around them through discussion or other mechanism excommunication. (Rose, 1980)

A codified movement system was developed based on these pedagogical methods and philosophies which was called the Dunham technique. Starting in 1942 Lavina Williams, a Dunham company member, wrote down drawings and descriptions of Dunham's exercises which synthesized African-American, European-American and African-Caribbean. She used a "ballet barre" that used European classical and Caribbean inspired movement. She had tendus, developpe, ronde de jambe contrasting with pelvic contractions, hip isolations, and back undulations. Floor work was fused with Graham, perhaps from the influence of company members Williams and Lawaune Kinnard who both trained in Graham before coming to Dunham. Center floor and across the floor progressions included movements from ballet, modern, and Caribbean and the African Diaspora. (Perpener, 2001) Lavina Williams says,:

> Dunham used movements from ritual dances as exercises. She would break down movements from such dances as Yenvalou, Petro, Congo, etc. from Haiti, or dances from Cuba, Brazil, Fiji Islands, Melanesia, Trinidad, and Jamaica. She said then, as she does now, that she has been greatly inspired by the dances of Haiti. (as cited in on p155 in Perpener, 2001)

The technique was cultivating the bodily skills needed to perform the traditional dance styles in a methodical way. It must be mentioned that Dunham's technique has changed over the years as her knowledge of the body and the dances has deepened. However the goal of cultural understanding through movement and thought has remained constant.

The Pedagogy of Chuck Davis

The foundation of Davis' pedagogy is the idea that culture must be taught tin order to be passed down to the next generation and continued to be cultivated. For centuries African based beliefs, rituals and traditions have been maintained in the cultures of the African Diasporas through the concept of cultural memory and communal practice. In their educational material, Chuck asserts that since the time of slavery, the African practices have remained in our mind and body through these mechanisms. Additionally, the elders, or the older generation, become vital instruments in teaching these customs to the younger generation. Once the customs are taught, the community must then practice them so they may continue to exist, be validated and maintain their sacred ness or importance. (C.

Davis personal communication, January 4, 2003).

Based in African roots, music, dance and folklore retain and transmit these traditions. From this foundation in music, dance, and folklore evolve the four branches of learning according to Davis' model: Artistic Knowledge, Community Identity, Transmit ion of Tradition and Cultural Awareness ("Dance Africa, 2002). Artistic knowledge is gained by studying various dances, songs and stories from a variety of geographic areas of Africa and the African Diaspora. Community Identity occurs when people recognize their commonality and work with each other toward a common goal. Transmit ion of Tradition means passing on knowledge to a younger generation. Lastly cultural awareness is where the individual understands and values their heritage and the customs involved. Baba Chuck's teaching methodology is directly influenced by the four learning branches. The class is designed to promote a sense of community identity and cultural awareness while developing artistic knowledge and transmit traditions.

The beginning of class starts with a small discussion used to establish a community. The class follows a ballet class format with a warm-up, across the floor, a center floor and a combination. Dr. Davis may teach a fully traditional African dance class or an African inspired dance. Most important part of the class is when students have fun while learning so that they will willing absorb all that is taught. History and the significance of the dances and specific dance steps are given during class and repeated for memory. A demonstration of respect is performed at the beginning and ending of each class. At the end, a doble is performed. This gestures adopted from Ms. Kariamu Asante Welshe which honors the earth, the spirits and those around you. Respect is always given to the drum as tradition follows. The class ends with a discussions serving as a mechanism to talk about the culture and the history of dance. (C. Davis personal communication, January 4, 2003)

Dunham and Davis Up Close and In Action

There are several commonalities between the pedagogy of Katherine Dunham and Chuck Davis. Both artists' main goal is to promote the understanding of cultures of Africa and the African Diaspora. They both fuse African dance styles with Ballet and Modern to create movement vocabulary that is cross cultural. Both teachers train their students the African dance vocabulary by using exercises that develop movement of the hips, pelvis, foot work and poly-rhythmic and poly concentric articulations. The two also draw upon the European class structure of barre or warm-up, center, across the floor and combination. In addition both add the use of African based traditions of communal dancing in circles whether it be through a call and response or a dance sharing known as a bantaba.

Though Dunham and Davis use dance as a vehicle to promote dance and culture of Africa and the Africa Diaspora, there is one fundamental difference in their approach. Dunham trains the individual in expectation that this person's actions and views will influence the community to have a greater level of understanding. Conversely, Davis depends on the community to teach the individual and bring that person to a deeper level of appreciation of culture. Ultimately, the results are the same but the focus becomes slightly different. Dunham places an emphasis on the personal journey and the thought process as can be seen in her pedagogy. All three principles of self-knowledge, detachment and discrimination all address the manipulation of the individual. Where as, Davis's class will focus on communal rituals and symbolism that address customs and ideas generated by the community. Yet both artists developed a teaching style that gave voice to the African American experience that fused African and European concepts into something new.

Both Dunham and Davis take their pedagogical philosophy out of the dance studio and onto the streets and the stage. Dunham was one of the first to fuse African based movement with Modern and Ballet in choreography presented on stage. Further more she took traditional rituals of the African Diaspora, particularly from Haiti, and transformed them into a concert performance. She also created work based on the African-American experience in America. For example Southland, about the lynching in the South and Le Jazz Hot, about the Jazz clubs, illuminated trials and joys of Black culture in America. She was able to educate her audiences and students through movement about the cultures and societies that she based her dances upon. Though her New York based schools no longer exist, she has a children's dance school in East St. Louis, Missouri which offers a summer training program to all ages on the Dunham technique. She also maintains a museum which houses her old costumes, photographs and memorabilia of her career and other Black dancers. She also constantly lectures on the culture of Haiti, Black dance and her career's work as another avenue to promote cross-cultural understanding. (Aschenbrenner, 2002)

Similarly, Chuck Davis's company performs Afro-

centric work, gives lecture demonstrations in schools and cultural organizations. On a larger scale, Davis annually produces DanceAfrica in the three cities of New York City, Washington DC and Chicago that bring together dance companies based in African culture or of the African Diaspora from United States and abroad. DanceAfrica follows Davis's pedagogy in having a cultural theme, maintaining a Council of Elders, having the audience participate in community rituals, presenting dance, music, song and stories of Africa and the African Diaspora. Davis also invites vendors of food, clothing and artifacts of Africa or African inspired. These events are time of renewal of tradition as information is shared and remembered. It also serves to strengthen the community member of the larger society are brought together in one common area. (C. Davis personal communication, January 4, 2003).

Other artists have continued the work of Dunham and Davis to ever increase the understanding among the masses of African culture and cultures of the African Diaspora, including African Americans. Some have done this work by choreographing with what is now called Contemporary Modern which fuses modern with other dance forms and/or using cultural themes. Both Dunham and Davis who continue to be living legends maintain in making African dance and dances of the African Diaspora access to all.

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The Chicago and Harlem Savoy Ballrooms –

Different Cultures – Different fortunes

Terry Monaghan

Chicago's Savoy Ballroom was a direct spin off from the initial success of its Harlem namesake. The management experience of launching the Harlem Savoy was hired on a franchise basis to set up and run its Chicago imitation in a way that was unusual for enterprises based on African-American custom. Specific popular entertainment venues more typically at this time were understood to be part of the distinctive city cultures out of which they evolved. Their respective successful examples were more likely to be copied in name only, such as the other "Savoy Ballrooms" and "Cotton Clubs" which largely formatted their activities according to the prevalent tastes of their new locations. In the case of the Chicago Savoy however it appeared that an attempt was being made to not just emulate the Harlem Savoy's specific striking original success, but to surpass it.

The reasons why this attempt failed are instructive. They provide insights into the distinct variations of vernacular African-American entertainment cultures, which underpinned many of the dominant popular forms. Before proceeding however I would like to acknowledge the influence of Beverly Lindsey-Johnson's 1997 documentary "*Swing, Bop and Hand Dance*." Produced by Howard University TV, it surveyed the different versions of "swing" that characterised the Lindy Hop/Jitterbug dancing of several major East Coast US cities. New York styles of dancing were demonstrated as being far from typical of the USA as a whole, contrary to general assumptions.

The initial community and financial success of Harlem's Savoy, which opened in Easter 1926, was established before the Lindy Hop as such came into existence in June 1928. Cabaret type entertainment was still primary in the ballroom's management programming. They were more concerned with "social uplift" and regarded the Charleston, still the hot dance of the day, with suspicion. In other words it wasn't clear whether the "success" that was to be transposed to another city was due to the quality and insight of management organisation or the special kind of enthusiasm of its local audience. The very novelty of attempting to copy the Harlem success in Chicago derived from the novelty of the Harlem Savoy's success in the first place. Without understanding why, the owners' runaway financial success in the largest urban concentration of African-Americans led them to believe they could replicate this experience elsewhere. In reality for example, no one at that point knew what the late arrival of the Harlem audience on the Savoy's first night really meant, in comparison with what the eager crowds waiting for the Chicago Savoy to open signified on its equivalent occasion. There were many lessons still to be learned.

Contrary to the few published accounts, the Chicago Savoy was not built by Harlem entrepreneurs but by two local developers Harry and Louis Englestein. Situated at the junction of 47th Street and South Parkway (now Martin Luther King Drive), it was envisaged as the beginning of a major rebuilding project in South Chicago. The first stage included the South Centre Department Store, the Regal Theatre and the Savoy. Prospects initially looked so promising that I. Jay Faggen, one of the two original financier/owners who launched the Harlem Savoy, signed a costly 25 year agreement to provide the entertainment for the Chicago Savoy.

Boasting a bandstand that could accommodate two full sized swing orchestras, with good ventilation because of the high ceiling and the possibility of outdoor dancing, it could comfortably accommodate 4,000 customers. Its main features thus imitated the Harlem Savoy, except for being on a larger scale – a larger army of bouncers, a 1,000 vehicle car park, several refreshment bars, numerous support staff and a large cloakroom that could provide fast service, all of which lent an "atmosphere of refinement" according to the *Chicago Defender*.

Opening such a well-appointed ballroom in Thanksgiving 1927 seemed a promising investment in a city where no large social dance facility welcomed African-American custom, other than smaller dance halls that tended to have dubious reputations and associations. In this as in several other respects however appearances were deceptive. The "whites-only" policies that prevailed in the major ballrooms of Chicago,

whilst obviously causing offence, did not appear to give rise to the same degree of rancour in a city where the preferred mode of entertainment venue was the smaller club ambience. Most writers agree that the 1920s Chicago Jazz scene had a higher proportion of black owned businesses and a more intense mixing of black and white custom. Chicago was also in advance of New York when it came to civic representation. African Americans achieved city office, and later Congressional representation before New York managed to do the same. Thus the emergence of New York as the leading centre of the jazz industry with the onset of the Swing Era was not necessarily seen as a step forward in all respects.

It is possible that the diversity of New York's uptown population on which the Harlem Savoy capitalised, whilst contributing considerably to both the quality and quantity of the success of its social dancing scene, was also the reason why it lagged behind Chicago in terms of social advancement. Harlem's black population was drawn from a mixture of the indigenous black New York City population, a historically diverse range of African-American communities that stretched the length of the East Coast, and the English and Spanish speaking islands of the Caribbean. Thus although already established community leaders had moved uptown to Harlem with the local population, others emerged from the additional constituencies, giving rise on occasions to problematic community relations but also leading figures who could resolve them. The immensely popular Marcus Garvey from Jamaica challenged for a while the values of Harlem's "talented tenth" elite otherwise known as the "black bourgeois." Charles Buchanan from Barbados, who became the main manager of the Harlem Savoy, on the other hand stressed at times his unique ability to handle its socially mixed audience. Chicago's catchment area, being located to the west of the Appalachians, drew its incoming migrants from Louisiana, Mississippi, Alabama, Arkansas and Tennessee. They had thus far more in common with each other than the Harlem community. The role of the *Chicago Defender* and other local agencies in encouraging this northward migration reinforced a sense of common regional identity as opposed to the piecemeal character of Harlem's immigrants.

Neither was the timing of the opening as good as it initially appeared to be. Taking advantage of the increasingly public character of gangster violence in Chicago at this time, the public moralists and law enforcement agencies began to get the upper hand vis-à-vis the jazz supporting network of quasi-legal and downright illicit "entertainment venues." Thus the cabaret/club scene that had fostered jazz music and dance so widely went into a slow decline and a drift of musicians to New York began at a time when the Chicago Savoy needed them most. Further New York bound momentum followed on the election of Jimmy Walker as its notoriously flamboyant man-about-town as Mayor. He began loosening up the implementation of regulations in a way that fostered New York nightlife. Thus New York was able to capitalise on the major technical developments in jazz music and dance being made in both cities in the late 1920s. By the time Jimmy Walker himself was brought down by the anti-corruption enquiries that began looking at the police and judiciary in the early 1930's, the emergent swing scene was established enough to continue flourishing under the control of largely legitimate commercial business.

Even the choice of location of the new ballroom appeared to have had a negative effect. It was sited further south and to the east of the hitherto central area of Chicago's "Harlem" on State Street, otherwise known as "The Stroll." Some observers hold that this new "white owned" business was thus responsible for the closure of a number of black businesses, especially between 35th and 37th Streets. The Engelstein brothers had attempted though to locate their new enterprise in the original area, but no suitable land was available. The Harlem Savoy on the other hand opened close to the centre of the original black uptown settlement at the junction of 135th St and Lenox Avenue and if anything helped forestall for a number of years the downtown drift of Harlem's major entertainment area.

Although the previously mentioned Harlem Savoy management's disdain for the latest popular dancing remained in place, its younger attendees increasingly pushed the boundaries. According to Marshall and Jean Stearns' book *Jazz Dance*, the key event that began to change this relationship was a dance marathon that took place at another Harlem dance venue, the Rockland Palace, in June 1928. Instigated as a challenge to a rival event in Madison Square Garden that excluded black participation, the intensity of the dancing in this marathon saw the inception of the Lindy Hop, the first major African-American social dance to be created in the North.

The inevitable Chicago imitation once again was more about quantity than quality. Launched in the 8th Regiment Armoury, before the preceding Rockland Palace marathon had even finished, there was little

chance of learning any lessons. Buchanan kept his distance from the enthusiastic youth of Harlem who had risen to the downtown dance challenge. The Chicago version however had resulted simply from Faggen's opportunist financial intent on cashing in on the "latest craze." Surviving a few days longer than its downtown rival, the Harlem version suffered the same fate of being closed down by the Commissioner of Health. In both cases the surviving couples protested vigorously. George "Shorty" Snowden and his partner Mattie Purnell's new Lindy Hop prowess had meanwhile established them as the clear favourites among the surviving uptown couples. Common dance concerns displaced the initial racial challenge when the Madison Square marathon finalists travelled uptown to cheer on the Harlem survivors in their last stages. Despite feeling obliged to host the prize giving ceremony in his ballroom, Charles Buchanan's continuing reticence in this respect probably resulted, ironically, in a more measured evaluation of the prospects for the Lindy Hop.

Faggen's willingness to facilitate the Chicago version though failed to produce any significant results. The Chicago marathon had no rival and its two surviving couples were allowed to complete an extraordinary three weeks of continuous dancing that easily surpassed the duration of the other two. Even switching the final stages to the Chicago Savoy added little if any extra excitement. In Harlem however a new wave of dancing had been unleashed and a greater uptown and downtown common dance awareness had begun.

Once the initial novelty of the Chicago Savoy's opening had passed, the ballroom experienced increasing difficulties in devising the necessary durable programming policy to secure financial viability. This was quite extraordinary considering the range of superlative jazz music talents still available in Chicago at this time, such as Louis Armstrong, King Oliver, Jimmy Noone and others, but who were looking increasingly to New York for their futures. The opening house bands were led by Charles Elgar and Clarence Black, whilst Faggen attempting to capitalise on another Harlem Savoy success by booking popular white Chicago orchestras such as that led by Paul Ash. This caused some resentment however on the grounds of denying work opportunities for the increasingly hard press black musicians.

Despite some outstanding promotions featuring Louis Armstrong, Dave Peyton and Erskine Tate, and visiting musicians such as Duke Ellington, no clear direction for the ballroom was developed. Without the equivalent of the Harlem Savoy's especially committed dancing audience, devising a successful musical programming appeared to be difficult. By the end of the first year Faggen had been transferred to managing the next-door Regal Theatre, and his replacement began experimenting with boxing promotions. After a shaky start they took off and provided a much needed financial success story on Tuesday nights. Coincidentally, the Harlem Savoy began devoting its Tuesday nights to a newly formed "400 Club" that provided the growing body of Lindy Hop enthusiasts with opportunities to practice and rehearse. The latter's management, although beginning to tolerate the dancers, still "neglected" to publicise their activities.

Struggling with an increasingly precarious financial situation as the impact of the Wall Street Crash reached street level; the Harlem Savoy in summer 1930 experienced a form of bankruptcy. The business link between the two ballrooms came to an unannounced and unlamented end. In both ballrooms the real operating management's were in effect dismissed. Charles Buchanan walked out after receiving a swingeing salary cut, whilst Jay Faggen began looking for work in New York again.

In Chicago new bands brought in included the Walter Barnes, Cab Calloway and the Benny Moten Orchestras. A memorable 1935 "battle of the bands" set the *Earl Hines Orchestra* against the *Rogues of Rhythm*, led by the 15 year old prodigy Nat "King" Cole in front of a capacity audience. Despite these efforts and a growth in attendance of penurious white clientele, business still didn't take off. The latter largely came to listen and dance to these bands themselves. Even the black clientele only responded regularly to the Tuesday boxing promotions, which became a regular fixture until 1947.

Charles Buchanan was invited back to the Harlem Savoy after a six weeks absence, when the owners came to the realization that they couldn't manage without him. A shake up followed that prepared the ballroom for its leading role in the forthcoming major upsurge of Swing in the mid-1930s. Unlike the Chicago Savoy, the same new penurious white audiences attending in Harlem were attracted also by the expert dancing that could increasingly be seen there on a regular basis after *Whitey's Lindy Hoppers* were formed in 1934. The loyalty of the continuing mass local support for the Harlem Savoy provided the grounding for the continued flourishing of the ballroom's semi-professional "Savoy Lindy Hoppers." By comparison, the Chicago audiences didn't accumulate

in sufficient numbers to produce an equivalent state of "critical mass." Accomplished lindy hoppers there would perform in clubs such as the *Rhumboogie* or *Club Delisa*, as did touring "Savoy Lindy Hoppers" from New York when passing through.

In 1938 a new major effort was made in Chicago when the then general manager, John Mackie, invited the improbably named local character Dr Jive Cadillac to turn the ballroom around. He insisted on re-introducing an effective team of bouncers to chase out the more unsavory elements who gathered there, and a four-nights-a-week dancing programme was introduced. In less than a year however, at the very peak of the Swing Era, that attempt was also abandoned, despite some exceptionally popular promotions, especially those featuring *Andy Kirk and his Twelve Clouds of Joy.* Jimmy Davies, the then current Assistant Manager and skating enthusiast, persuaded the management to introduce roller skating, making it the first skating venue for black Chicagoans. It proved so popular that it quickly became a fixture from Wednesdays to Fridays leaving only the weekend for dancing.

At the outset it seemed that the Harlem Savoy was the "poor relative" when it came to appearances. As already explained, the Chicago Savoy was designed to exceed the Savoy in every main respect, and the latter did not impress more detached observers when looked at in the cold light of day. The offspring of two notable Savoy aficionados, Roy Eldridge the trumpet player and Frankie Manning the lindy hopper, both remembered the Harlem Savoy not living up to their expectations as derived from their parent's enthusiastic accounts. When empty it looked just like a dancehall. When filled with dancers and dance observers however it was a different story, as the extraordinary range of photographic images of the Harlem Savoy indicate. There are literally hundreds, which probably makes it the most visually recorded entertainment venue of its day.

Invariably the focus is the dancing, but it wasn't just the special visual quality of the Lindy Hop that made it the centre of so much attention. The look of the Harlem Savoy had a role to play. Its original design, that was intended to facilitate a "cabaret" mode of operation, eventually came to serve another purpose. More than half its floor space was covered by carpets and seating of different kinds. This allocation denoted the importance attached to "socializing" that equalled or even outweighed the space allotted for dancing. In contrast the design of the Chicago Savoy was in essence an oversized "dance-hall" in being just a large dance space with moveable seating at its edges. This later perception of the evolving success of the Harlem Savoy stemming increasingly from social dancing, missed the key quality of the ballroom. It's extensive seating enabled the Harlem Savoy to function as a true "ballroom," where people met and talked as well as danced, or in other words as a place to be seen as much as a place to see, both on and off the dance floor. This visual reinforcing of dancing identities gave the Harlem Savoy dancers an enhanced confidence on the eve of the "Swing Era."

Following the inception of Buchanan's new regime after his return, this "visual" aspect was augmented by the utilising of its Savoy Lindy Hoppers in a disguised form. The importance of white custom had been understood, and it was realised that the key attractions had to be made obvious. Thus *Whitey's Lindy Hoppers*, who were in effect the second generation of elite dancers, masqueraded as ordinary social dancers whilst enacting extraordinary dancing to impress visitors and celebrities, who in the former case were bussed into Harlem on a regular basis.

The press followed along with photographers who recorded an extraordinary range of visual images from dancers who grew used to being "seen." They became integrated with, and helped further the special Harlem sense of the "cool" that Malcolm X described in his autobiography. So overwhelming did this imagery and presentation become that when the "*Savoy Big Five,*" the Chicago Savoy's basketball team, became significantly successful, unlike its Harlem Savoy rival, it retitled itself the *Harlem Globe-Trotters* despite having nothing to do with Harlem. When Katherine Dunham first came to New York after her formative and highly productive years spent in Chicago, one of the first places she wanted to see was the Harlem Savoy. Eva Zirker, who gave her directions, recalled how "entranced" she was with the dancing she saw there. The interconnection between the Savoy and Harlem intensified to the point that its media image was virtually in tow to the local popular image of the ballroom.

Starting with their 1935 victories in the Lindy Hop division of New York's major ballroom dance contest the Harvest Moon Ball, *Whitey's Lindy Hoppers* began to reshape the actual dance form and the perception of it. Their invariable successes in this the most popular category, were carefully prepared for in the ballroom's officially designated "preliminary" from which the Harlem entrants were selected. In turn the resultant victories became the stepping-stones for developing the performance mode that led to Hollywood and

Broadway appearances. Considerable resultant press coverage, and newsreel portrayals that were shown round the world, together with film and stage appearances, made a major impact despite the usually accompanying derogatory commentaries.

When Mike Todd was taking his first decisive step towards becoming a significant promoter via his 1939 production of the *Hot Mikado*, he flew to Chicago to look for dancers after a bitter disagreement with Herbert White, who controlled *Whitey's Lindy Hoppers*. He found none of the requisite standard, "forgot" his objections, and returned to New York where he continued to use the Harlem Savoy's apparently irreplaceable dancers. The combined and mutually supportive focus of the social, competitive and performance dimensions of the Savoy's dancing had projected both the venue and the Lindy Hop way beyond any initial expectations during the later 1930s and early 1940s.

The introduction of roller-skating as the major activity at the Chicago Savoy thus probably marked a major difference between the two ballrooms. At the Harlem Savoy, Buchanan's insistence on seeing his reflection in the ballroom floor each morning, after it had been thoroughly cleaned and polished overnight, was only the beginning of a daily routine that kept careful check on every aspect of the ballroom's functioning. If allowed roller-skating would have made this impossible. Although I cannot at this point suggest why there were such different movement preferences to the same music in the two ballrooms, it is worth noting the common concern they both had with a perceived growing "youth crisis" at this time. The highly popular switch to roller-skating at the Chicago Savoy also side-stepped the objections of the anti-dance lobby that associated all kinds of evil with it.

Just how different the path the Chicago Savoy was taking was illustrated at the end of 1942. Its dance activities had been reportedly reduced to one – Sunday – night at week. Even this night was challenged on occasions by new events for "colored dancers" at the formerly "white's only" *White City* ballroom, which had rumoured backing from the *Chicago Defender* as a "Negro" promotion. Despite intense rival publicity for *The International Sweethearts of Rhythm* at the White City and Louis Jordan at the Savoy on one Sunday, each ballroom only managed to attract just over 1,000 customers. Even the best attended night of that year for Cab Calloway in February, attracted an audience of only 3,000. New roller skating matinee sessions for Saturday and Sundays were added to the weekly programme.

Not only had the Harlem Savoy sustained a spirited defence of its operational practice of allowing "under-age" youth in, but its major challenge to the informal, although technically illegal, segregationist practices of the city had made it an inevitable target for counter-measures. The Mayor LaGuardia's instigated New York police frame up and temporary wartime closure of the Harlem's Savoy in April 1943, brought a sustained period of well attended promotions that featured most of the major black and white bands of the day, to an end. Just to underline the point when the Harlem Savoy re-opened six months later LaGuardia inspired stringent conditions were imposed that prevented young people under the age of 18 from gaining entry. If anyone knew something specific about how young people were being "corrupted" by dancing at the Savoy at the time, it certainly wasn't stated openly.

Although the same issue didn't arise at the Chicago Savoy, it was probably no coincidence that when the local version of the Harvest Moon Ball was launched in 1945, no attempt was made to link it to the Chicago Savoy. Like its similarly innovated Los Angeles counter-part, it had only a few black entrants. The Chicago competition steered clear of any direct ballroom and thus local youth involvement, and organised its heats and final on a single weekend as a self-contained event.

After the war both ballrooms struggled to find their feet in a very different social climate, and did what they could to facilitate youth programmes and dances. Under the management of McKie Fitzhugh, a $50,000 renovation was undertaken at the Chicago Savoy and a vigorous promotion launched that included Nat King Cole, Duke Ellington, Stan Kenton, Lionel Hampton and others. The end came in 1948 however when the Chicago Savoy finally closed. Jimmy Davies, the assistant manager who had introduced roller-skating to the Chicago Savoy, subsequently managed and eventually owned his own skating rink "the Park City Bowl". Both he and his former boss Fitzhugh addressed the 1950s upsurge of youthful enthusiasm, with a combination of skating and live Doo Wop and R&B promotions that centred on the electric organ. Ironically perhaps, their efforts came to an end in 1958, the same year as the Harlem Savoy finally closed.

Although passing through some difficult years in the late 1940s, Herbert White, after a period of behind the scenes involvement appeared to resume open

Lindy Hop promotions again in 1949. Based on the victory of two of his dancers in that year's Harvest Moon Ball, he formed a new company. Although he died in the following year a new, third, generation of Savoy Lindy Hoppers were at hand to bring the dance back up to speed as chronicled in Mura Dehn's film *The Spirit Moves*. However the leading members at least were not that young, and their combination of age and skill appeared daunting to potential new enthusiasts. Their substantial inter-action with the contemporary Palladium Mambo scene probably enhanced this effect. One former minor New York Doo Wop vocalist recalled that his then youthful friends felt intimidated by the dancing expertise of this "new" generation of Savoy Lindy Hoppers. Doo Wop seemed the easier option. Warren Suttles of *The Ravens* – one of the pioneering Doo Wop groups - remembered dancing socially at the Savoy, but the issue of performing there never came up.

The memory of Chicago's jazz dancing legacy was unfairly diminished, although probably unintentionally, by a renewed enthusiasm for the former Chicago '20s jazz music scene that developed in New York just before and especially after WW2. Centred largely on Eddie Condon, it took on a largely "white" character and the associated jazz scene that emerged in New York, especially at the *Stuyvesant Casino* and the *Central Ballroom*, involved little dancing. The counter-attack, led by jazz critic Rudi Blesh who pointed to the original New Orleans scene, took root however in Europe and was assiduously danced to there. Despite insistent assertions by surviving UK participants that they developed a unique form of "skip jive" to this music, it contains a perceptible New Orleans style of upwardly flicking the feet. This indirect affirmation of dancing to jazz in Chicago however was substantially undone by the emergence of British rock stars in the 1960s. They attributed their inspiration, somewhat one-sidedly to a non-dancing interpretation of Chicago's unique blues tradition. Chicago's African-American community however kept in being its own style of Jitterbug (as the Lindy Hop was called there) tradition, which it renamed as "The Bop" in the 1950s and "Stepping" in the 1980s.

The 1945 inception of the Chicago *Harvest Moon Festival*, as it was called, demonstrated a continuing appetite for dancing to Swing music after the war when according to most accounts it was fading. The finals for a number of years rivalled its New York equivalent in terms of audience size. Faced with closure in 1963, it found a new lease of life as the *Chicago Harvest Moon Ball*, which has continued to this day after adopting the International (English) style of competition ballroom dance otherwise known as "Dance Sports." The strength of the New York Lindy tradition however sustained a constant supply of unbeatable winners from Harlem until its Harvest Moon Ball closed in 1975. Even after that further events were held that kept the tradition of an October get-together in being until the end of the 1980s.

The Chicago Savoy closed as uncontentiously as it had opened. The Harlem Savoy however closed amidst raging controversy about the alleged delinquent affects of the current Rock 'n' Roll dances. They were reminiscent of the vigorous attempts to curb the more exuberant forms of Charleston when the ballroom opened. The comparison of the radically different functioning of these two similarly named ballrooms counters surviving essentialist depictions of popular "African-American" dance. The latter usually imply rather than state, that this kind of cultural practice just "happens," which begs the invariably unanswered question that if this is so, then how come the results turn out to be so different?

Integral to these two largest urban concentrations of African-American populations were different conceptions of the will to dance, which itself cannot be taken for granted. Equally potent were the agency functions of their respective owner/management groups that operated in the context of the changing social and cultural patterns of their respective areas of operation. Thus in New York the dancing aspirations of the community led to the emergence of a world wide dance form in the face of management/owner viewpoints that viewed this creativity either perversely or opportunistically. In Chicago despite the management/owner's best, although not always best considered efforts, the same popular energy flowed in other directions.

Despite the cursory nature of the research behind this comparison, the results still strongly suggest that even in the case of ostensibly similar popular cultural dance practices, the end results could be quite different. Perhaps the next step could be an enquiry into conventionally regarded distinct dance genres within a specific city to see if in fact they have more in common than is generally supposed, and thus what light can they throw on each other?

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Mura Dehn "The Spirit Moves" – her well known documentary on the post-war dancing at Harlem's Savoy Ballroom.

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Zab Maboungou: Trance and Locating Other

Bridget E. Cauthery

The foundation for my research into trance lies in my interest in the stories dancers tell about their performance experiences: Stories about epiphanic, flow or zone-like physiological experiences that can punctuate a dancer's performance career, reminding her that there is a pay-off for the gruelling hours of training, rehearsing and dedication. When I began to look at these experiences in a larger context, beyond their appearance in interviews and as anecdotes in casual conversations, I began to see interesting parallels in the extensive body of ethnographic literature on trance. Ethnographers studying trance relate a range of alterations in their subject's qualitative functioning including, but not limited to, a disturbed sense of time, changes in body image, a sense of the ineffable, feelings of rejuvenation, increased motor skills and the deferral of pain (Courlander 1972; Kartomi 1973; Drewal 1975; Knoll 1979; Newman 1979; Lambek 1981; Foley 1985; Simpson 1997; Averbuch 1998; Stuart & Hu 1998; Tessler 1998)[1] – qualities that have likewise been expressed by dancers after especially evocative performances (Bruhn in Gruen 1986; Tharp 1993; Franklin 1996a & b; Maliphant in Gradinger, 1996; Hay 1994; Hughes 1998; Corella in Kinberg & Nimerichter, 2002). But unlike ballet and contemporary dancers, the subjects of ethnographic trance research do not reside in the anthropologist's country of origin; they live "in the field" – in lands annexed and occupied by European powers, in smaller, less overtly exploitable areas on the peripheries of the civilized world, or in enclaves of indigenous peoples still holding on after the onslaught of colonization.

It became clear then, that in dialectic terms, one could construct a paradigm of trance experience that problematized the practice and application of trance research based on what side of the West/non-West divide the subjects happened to reside. This has led me to propose that trance research has been directed exclusively at what, in post-colonial theory has been termed the Other. By extension, the accumulated knowledge and data about trance is a by-product of the colonialist project. As a result, trance is perceived as an attribute or characteristic of the Other. As a means of redressing this imbalance, I am proposing that trance could be an attribute or characteristic of the Self, as exemplified by dancers engaged in Western dance practices within the anthropologist's own backyard. In suggesting that trance has been miscast, I am endeavouring to unravel the cultural history of trance in the West in the pursuit of ascertaining the degree to which it can be a meaningful construct within the cultural analysis of ballet and contemporary dance performance when as a culture, the West does not acknowledge trance as an indigenous practice.

My research as it is presently conceived, owes a great deal to the work of anthropologist James Clifford, in particular, his theories in "On Collecting Art and Culture" (1988). In this article Clifford analyses the West's preoccupation with collecting and how the value of collections or items within a collection either ameliorate or decrease in value according to shifts in aesthetic taste, political trends or beliefs about authenticity. The act of collecting plays a role in "Western identity formation" and as such is simultaneously a means of validating the West's revered image of self as owner, and of distinguishing in geopolitical terms, "us" from "them" and in historical terms, "now" from "then." Collecting in this manner finds equal expression in Margaret Mead's aims to "complete" a culture, in a museum installation of Native American art removed from the indigenous landscape, or in the jars of shells and other detritus collected, labelled and displayed after a summer holiday. While Clifford speaks mainly of physical artefacts – works of art, indigenous crafts and tourist knick-knacks – his theorization of collecting holds true for intangible objects as well (Clifford, 1998, p 59-60, 66). With this in mind, I would argue that trance is an artefact; a cultural "thing" or relic that has been observed, collected, displayed and coveted for its exotic Otherliness. And whether the subject of a film such as *Divine Horsemen, the Living Gods of Haiti* by Maya Deren, of a book on !Kung Bushmen of the Kalahari, or a conversation between acquaintances after "happening" upon a whirling dervish ceremony on a recent trip Istanbul, trance continues to be collected, categorized and labelled to effectively delineate the Self from the Other: A delineation based on an assessment of those who trance and those who do not.

This exercise in critical thinking has been aided within dance studies by the work of Joanne Kealliniohomoku who in proposing that ballet is an ethnic

dance form opened the possibility that ballet and by extension contemporary dance could be subject to the same kinds of critical paradigms that have been applied to ethnic dance (Keallinihomoku, 1969). And in anthropology, my research has bee influenced by Canadian anthropologist Michael Lambek who, among others, directly questions the absence of trance in the West: To quote Lambek directly:

> With the significant exception of certain subcultures (or "peripheral cults"), the West of the present day is quite unusual by world standards in radically devaluing the trance state, providing few, if any, control mechanisms, positive models, or integrated symbolic structures with which to organize it … The occurrence of trance in other societies is considered exotic, crying out for "rational explanation." But in point of fact, the unusual society in this case is the West … The question for the West becomes one of understanding why trance has been so rigidly excluded or ignored.
>
> Lambek, 1981, p 7.

So with this sense of trance as an artefact that plays a part in the West's identity formation, Lambek's perceptive comment became another avenue by which I could examine the trance paradigm. Yet it was not simply a matter of investigating why trance has been excluded or ignored; I also needed to be mindful of where and to what end trance may have been *included* in the West. This line of argument led me at an earlier stage to examine the role of trance in rave culture but such phenomenon falls into the "subcultures and peripheral cults" of Lambek's assessment. More recently, this line of argument led me to Zab Maboungou.

A year ago, I was invited to moderate a panel discussion with Canadian Franco-Congolese dance artist Zab Maboungou and her collaborators following a performance of Maboungou's work *Nsamu* at the Canada Dance Festival in Ottawa in June 2004. During a lull in the exchange between artists and audience, I inserted my own voice and asked Maboungou about a quote in the press package that had been distributed to me in preparation for my role as moderator. The quote was excerpted from a review of one of her performances by Montréal-based critic Philip Szporer. Szporer writes that "Zab Maboungou performed in a trance-like altered state of consciousness that was mesmerizing to watch". Other than that the quote was from a review written by Szporer for a Montréal weekly, the particular piece that he was reviewing, the performance or the date were not specified. The quote is on a page titled "Press Quotes" that includes extracts from Canadian and international press variously summarizing, highlighting and praising Maboungou's performances and artistry. Szporer's was not the only quote on the page of press quotes that mentioned trance: Donald Huters from *Dance Magazine* described Maboungou's drumming accompaniment as "trance inducing" but as I was interested in the attribution of trance to the dancer, I chose to put this aside. Interestingly in another quote from a review published by *Dance Connection*, Szporer describes that what "is most striking" about Maboungou's performance is her "sense of groundedness."[2]

At issue here is not whether a single critic can express multiple or in this case, conflicting opinions of the same artist (albeit in different performances) but to problematize both the choice Szporer made in describing Maboungou's performance as trance-like, and Maboungou's choice to include that particular quote in her press kit. The reality that a single sentence or phrase, isolated from both the much larger piece of writing and from the work itself can stand for the artist and the artist's oeuvre is interesting in and of itself. However, in this instance, the use of the quote resonates at a deeper level when one considers the incongruities and competing agendas at play in Maboungou's practice in relation to trance.

When I brought the quote to Maboungou's attention during the panel, I asked her whether Szporer's response to her performance was accurate, whether she in fact performs in a "trance-like" state or attained an altered state of consciousness on stage. Her response was quick and decisive: She does not allow herself to enter a trance or trance-like state in performance because it is disingenuous to both her on-stage collaborators and to her audience. She describes her work as "tightly choreographed" so that to allow herself to enter such a state of consciousness could jeopardize the integrity of her performance (Maboungou, public panel, 2004).

This past May, I met with Maboungou in her studio in Montréal and in a one-on-one interview reminded her of our exchange. I asked if she still stood by her answer. She restated her position and did not waver from the answer she gave eleven months before. In fact, she added, she had "allowed" herself to enter a trance only once in her performance career and was

"shamed" by an African elder for forgetting "her place" (Maboungou, private interview, 2005). It had never happened again. So I asked, "Why use the quote? Why endorse through the medium of her press kit a description that is in sharp contrast to the tenets of her practice and to the respect she embodies for her art form?" In response, Maboungou told me the story of her life.

Maboungou describes herself as a "child of colonialism" (Maboungou, private interview, 2005). The daughter of a Congolese mother and French father, she was born in Brazzaville, the capital of what is today Congo-Brazzaville, the former French colony of the Moyen (Middle) Congo straddling the equator in subsaharan West Africa.[3] Born prior to its independence from France, Maboungou came of age in Congo-Brazzaville during a period when "post-colonial unrest led to an artistic and cultural renaissance that placed an emphasis on African identity" (Cauthery, 2003). She believes that she was drawn to dance and by the age of thirteen understood that dance would be her vocation. Despite secession, Congo-Brazzaville like many former colonies was still influenced by France's education policies with regard to assimilation, and being a bright student, Maboungou was encouraged to study in the mother country. In 1969 she went to Paris to study philosophy. There she met other children of African colonization and together they began sharing their knowledge of traditional African music and dance. Social gatherings formalized into dance clubs sponsored by African student associations that sponsored the students' endeavours to recreate their lost heritage.

It would perhaps be useful here to take a moment to discuss the term "African dance." It is not a term that I am particularly comfortable with – is it not too generalist? too impersonal? But Maboungou is firm in her claim to be a practitioner of *African* dance. When questioned – usually by Europeans keen to fix her to a certain place and time – she complies and describes herself as a practitioner of *Congolese* dance. But this, she explains, is a fabrication. The indigenous peoples living in what is today's Congo-Brazzaville did not always live there – it is not their traditional homeland. By virtue of forced settlement or displacement by European colonization, the people living within the borders imposed by the Congo Act that gave France control of the region, became "Congolese." Thus to speak of Congolese dance is meaningless; there are dances performed by the Kongo people but these dances are not performed strictly within the geographical territory defined as the Congo. So African dance, encompassing a range of regional traditional dances within a global diaspora, shared between generations within the Congo but also recreated in the colonial mother countries and in other former colonies, conveys a richness of solidarity within the fractured African identity. In Paris and later in Canada, Maboungou studied traditional music and dance of the region but also undertook studies in the traditional dances of Mali, Ivory Coast, Senegal, Guinea, Nigeria and Zimbabwe.

In 1973, Maboungou immigrated from Paris to the city of Montréal in Canada's French-speaking province of Quebec. Like the Congo, the history of Quebec is rooted in colonization: Québec's first inhabitants were Indians and Inuit but the paradise of the New World was soon transgressed by Norse explorers, Basque whalers and cod fishermen. Commissioned by France's François I, the French explorer Jacques Cartier landed in the Gaspé in 1534. Cartier claimed possession of the immense territory for France, establishing a European presence and the creation of New France.[4]

At the time of Maboungou's immigration, shortly after the "Quiet Revolution,"[5] debates over the supremacy of the French language were crystallizing in Quebec. Issues such as sovereignty and Quebec independence from the rest of English-speaking Canada were current. Although two referendums to secede from Canada were narrowly defeated, the preservation of French as the official language of schools and of commerce, autonomy in regards to immigration and the recognition of a separate and distinct Quebecois culture were established. Cultivating a separate and unique Quebecois identity was also expressed in terms of support for the arts. Aligning themselves with a "European model," the province of Quebec provides more arts funding than any other province in Canada and the thriving dance scene is perceived by the rest of the country to be more "European," with strong ties to the French and Belgian dance scenes (Crabb, 2005).

Yet despite generous support for the arts in Quebec, Maboungou's career stalled. Though small numbers of French-speaking Africans had been immigrating to Quebec since the demise of colonial rule in the decades following the Second World War, Maboungou something of an oddity. Two years prior in 1971, the federal government of Canada had drafted its official policy of multiculturalism[6] and cultural groups performing traditional African dance as part of cultural arts festivals and nationalist celebrations such as Canada Day were common and encouraged under

the new policies. But a woman of African descent purporting to create *modern* African was incomprehensible to the funding bodies and arts councils of the 1970's and 1980's. White, elitist, and proud of the province's ballet and contemporary dance companies, Maboungou was square peg trying to fit in round hole.

Outspoken to the point of being considered radical, (Szporer, private conversation, 2005) Maboungou continued to create and advocate for her work despite the arts councils' cool reception, self-producing and cultivating her own steadfast community through performances and workshops within Canada and abroad. Her perseverance was eventually rewarded: Maboungou has the distinction of being the first African-Canadian choreographer to receive funding from the Canada Council for the Arts and the Conseil des Arts et des Lettres du Québec. Today on the Foreign Affairs Canada website, whose mandate is to "support Canadians abroad, work towards a more peaceful and secure world, and promote [Canadian] culture and values internationally," Maboungou is a highlighted artist on the "African-Canadian Sights and Sounds" page. There she is described as "one of the many talented African artists who have come to Canada in search of a new life and made outstanding contributions to Canadian culture" (Foreign Affairs Canada, 2002).

The change in perception of Maboungou's creative output and her rise to multicultural poster child parallels the journey that according to James Clifford, certain artefacts take when their relative value changes. Clifford's adaptation of Fredric Jameson's semiotic square illustrates how cultural artefacts and works of art change in value according to aesthetic trends or socio-political precedents (Clifford, 1988, p 65). A reputed masterpiece falls out of favour when it is revealed to be a fake; a piece of roadside pottery purchased on a holiday is revealed to be priceless Etruscan earthenware. Yet Clifford is not only concerned with changes in value according to perceived authenticity. What is also of interest is when cultural artefacts become high art as a result of shifts in societal views. In Canada, the paintings and soap stone carvings of the Inuit are one such example of one time devalued tourist tchotke transformed to priceless artwork as perception of the cultural worth of the Inuit people and their threatened way of life has changed. But again, artefacts need not be tangible; Maboungou's work has likewise experienced an increase in its aesthetic value. Initially Maboungou's creative output was regarded as traditional, folkloric and when Maboungou resisted these classifications, the councils were dumbfounded. Her work only became valuable to the establishment when it was perceived to reinforce both Canadian – pluralist, multicultural – and Quebecois – distinct, French – identity. As the policy of multiculturalism gradually became practice, the creative output of multicultural artists expanded to include innovation within a traditional framework – immigrants could be more than transported vessels of their cultural heritage, they could also be *modern* Canadians. Here, their creative output became more valuable high art and eligible for governmental support.

It was during this latter phase of Maboungou's career that she came to the attention of dance scholar Ann Cooper Albright. Cooper Albright was moved to write about Maboungou after seeing her perform as part of Off-FIND, an extension of the Festival International de Nouvelle Danse in Montréal (FIND) in 1995.[7] Her treatment of the artist appeared in her 1997 work *Choreographing Difference*. In the first chapter titled "Mining the Dancefield", Cooper Albright describes what she calls slippages and double representation. In the act of witnessing (active engagement as opposed to passive consuming) the viewer is aware of and/or engaging with double representations of the dancer. The viewer is aware of both the dancer's cultural and somatic identities ("how one's body renders meaning in society" and "the experience of one's physicality" respectively). These identities are constantly in a state of relational flux – converging and diverging at different points in the performance moment. The viewer is engaged in contending with these modes of representation and within that contention, Cooper Albright perceives slippages – moments where, for the viewer, the dancer is neither wholly fused with either identity but slips between them. In slipping between, a viewer perceives and creates new or tangential identities. As Cooper Albright describes, in *Nsamu*, the viewer is aware of Maboungou as a petite woman of African descent, with a short afro, dancing barefoot and dressed in a costume derived from Africanist elements. These characteristics combine to form Maboungou's cultural identity in the eyes of the viewer and her appearance on stage, dancing to African drums, constructs an image of Maboungou as a traditional African dancer. Yet with regard to her somatic identity, Maboungou's presence on stage, how she dances, how she responds to the music, how she constructs her performance, contrasts with what Western audiences have typically come to associate with traditional African dance. Witnessing and reconciling the double representation allows for slippages that ex-

empt Maboungou from being categorized based solely on her appearance and the associations that her appearance engenders (Cooper Albright, 1997 p 21-27).

Within Cooper Albright's analysis of the negotiation of identities, I wish to add the caveat that the act of witnessing and recognizing slippages changes according to the audience member's degree of engagement with the work and that the degree of engagement depends on the viewer's relative familiarity and knowledge. The more informed the viewer is of the work and the performer, the more aware he/she will be of these slippages. This seems perhaps an obvious point but I believe it is important to distinguish between Cooper Albright's capacity to witness and the capacity of another viewer who is less informed. Likewise, it is important to recognize that a learning curve pertains when a viewer progresses from a novice witness to an informed witness and how that process of education alters the breadth or the frequency with which slippages are acknowledged.

This point becomes slightly more complex when the viewer is a critic and that critic has enacted his/her own learning curve, moving from a novice to an informed viewer as he or she becomes more familiar with the artist's body of work. Yet at the same time, the critic must still mediate that performance for a diverse readership. The critic as mediator must reconcile his or her own response to the work with what his audience may or may not know about the work and/or the performer. The critic aims to provide a description that appeals to a range of readers taking into consideration both the lowest and the highest degree of knowledge of the work and performer under review.

I would argue that such a learning curve and sense of responsibility to one's audience played a part in Philip Szporer's decision to invoke trance in describing Maboungou's performance. At the time the review was written, more than a decade ago, Szporer was an experienced dance critic but was new to Maboungou's work. He remembers being impressed by Maboungou's presence on stage, by her integrity and by her state of both total engagement and total disengagement or transcendence in her performance. To convey this unusual but highly compelling quality to his readers, Szporer described Maboungou as performing in a trance-like altered state of consciousness. In retrospect, Szporer maintains that his statement accurately reflects the performance he saw but adds that, at the time, it was the only turn of phrase he could come up with to describe what he had seen that would also be intelligible to his readers. Szporer acknowledges that the use of trance was predictable, but believes that it was not entirely inappropriate. Was he reacting to Maboungou's intensity? Or was he himself entranced by her performance? Szporer is unsure. Today her continues to review Maboungou's work and in the intervening years has acquired a more discerning eye and subtle vocabulary with which to promote her performances to his diverse readership. His capacity to witness has expanded with continued exposure to Maboungou's work and that of other African performers and admits that today he is more aware of the eurocentric bias with which the majority of North American audiences view non-Western dance (Szporer, private conversation, 2005).

But if Szporer is guilty of eurocentrism, Cooper Albright argues that in performance Maboungou resists the "colonial gaze. Maboungou does this by a), not presenting her work in a "recreated" manner in contrast to other performers of African-derived dance such as Chuck Davis African Dance Ensemble that perform in a "celebratory" manner in a "traditional village" setting; b) by neither denying her ethnicity nor suggesting that she or her work is representative – hers is a very personal performance; c) by actively engaging in double representation through movement, minimalist choreography, lighting and staging conventions that do not allow her to be fixed but in a state of actively performing her identities; d) by being engaged in her own experience; e) by emphasizing/engaging a process of "becoming," (Butler); and f) "by fracturing the power dynamic in traditional gazes where the object of sight is there for the viewer's pleasure, not the dancer's" (Cooper Albright, 1997, p. 25-27).

Yet the attribution of trance changes this assessment. If trance is a trait, an element, and/or a product of the colonial encounter, then the attribution of trance to her performances places Maboungou firmly within the colonialist gaze. Or does it?

Maboungou is acutely aware of the dichotomy that she is engaging with in accepting and channelling the attribution of trance. She is consciously manipulating the trance equals Other equation – playing the colonizer's game by his rules – because she seeks to capitalize on the West's fascination with trance. In marketing her performances as opportunities to witness trance, she invites the public to add her to their collection. In a political climate where even in Quebec funding for the arts is decreasing, full houses ensure continued success. Maboungou perceives that as a black African artist working within a European-domi-

nated culture, trance is both unavoidable and potentially profitable. Maboungou seeks to lure her audience with trance but with the intention of initiating them in an alternative construction of African dance. But it leads one to question both the degree to which a viewer anticipating trance can shed their pre-conceived notions upon entering the performance space and the degree to which Maboungou is likewise invested in trance for its exotic appeal. In a classic reactionary move, Maboungou is engaged in self-exotification, appropriating the means by which she has been exoticized by the colonizers and in doing so, attempts to take control of the colonial gaze.

Here too then, Cooper Albright's slippages between double representations come into play. The artist as trance-producing artefact to be consumed; and as free agent actively seeking to contradict and/or sustain that impression in performance depending upon who is witnessing. Maboungou is a practitioner of *African* dance, so named in response to the defacing effects of colonialism, and within that, an exponent of *modern* African dance, a necessary modifier to deny those who wish to keep the formerly colonized in the past. Maboungou's work is an artefact that has been elevated to the rank of high art by the arts councils. As a favoured artist, the Canadian government collects and exhibits her as a model of multiculturalism. As a purveyor of trance, Maboungou responds by offering her work to be collected, then withdraws that offer by projecting alternate identities in performance. In addition, Maboungou's personal history has conspired to create multiple double representations where she is simultaneously from the West (i.e. Canadian) and from the non-West (i.e. Congolese), a practitioner of modern dance (Western) and of African dance (non-Western); and of Caucasian European and Black African descent. Who she is and what she does, her cultural and somatic identities, fall somewhere in between the two poles.

Maboungou insists that it is European audiences that question her modern aesthetic, insist that she fix her ethnicity to a particular geography and attribute trance to her performances. In the end, trance may itself be a slippage between states, the key to seeing the in between of performance identities that function to challenge notions of resistance and conformity. Recognizing the potential for trance to be a meaningful construct in the cultural analysis of ballet and contemporary dance does not require that dancers from either side of the West/non-West divide be exoticized or engage in self-exotification; it requires that trance be de-othered, not in an attempt the universalise or naturalize the phenomenon, but to move forward with the commitment made by dance studies to see *all* dance forms as ethnic.

Endnotes

1. See the following non-ethnographic work for further discussion of how the body is affected by trance: Laski 1968; Bourguignon 1973; Newman 1979; Hetherington 1975; and Rouget 1985.
2. It is not possible at this time to provide accurate references for the press quotes.
3. French, Portuguese and Dutch traders began visiting the lands between the lower Congo River and the Atlantic Ocean as early as the 14th century: the Portuguese were the first to call it the Congo. Over the next four centuries links with Europe steadily increased as missionaries and traders penetrated ever further into Central Africa. France's claim to the Congo was instigated by Pierre Savorgnan de Brazza, an Italian adventurer and entrepreneur, who led an expedition to the area in 1875. In 1880, Brazza proposed to King Makoko of the Bateke people that he place his kingdom under the protection of the French flag. Makoko, interested in trade possibilities and in gaining an edge over his rivals, signed a treaty and the French established a post at what was to become Brazzaville. France's claim to the territory was recognized by the Berlin Conference of 1884/1885 which ratified the Congo Act that divided the region between France, Portugal and King Leopold II of Belgium. Within the protectorate of the Moyen (Middle) Congo tracts of land were assigned to French colonial companies called "concessionaires", who exploited the area's resources of rubber and ivory and exacted a quota from the native population. By 1906, fears that the scandal brewing in Europe over the brutal mistreatment of the native population in the Belgian Congo might result in the cancellation of the Congo Act and the loss of France's investment, led France to establish the French Equatorial African Federation amalgamating the Moyen Congo, Gabon, Oubangi-Chari and Chad. The French government also passed restrictions on concessionaires' activities and in 1910 incorporated the Moyen Congo into the Colony of French Equatorial Africa. In 1928, the Congolese led a revolt over renewed forced labour policies and other abuses carried out in the course of the building of the Congo-Ocean railway. In 1946, after increasing civil agitation, the Congo was granted a territorial assembly and representation in the French parliament. Twelve years later in 1958, the Congolese voted for autonomy within the French Community leading to seccesion from France in 1960. (Sources: Samuel Decalo, et al., Historical Dictionary of Congo, 1995; Ronald J. Harrison-Church, West Africa, 8th ed., 1980; Anthony Kirk-Greene and Daniel Bach, eds., State and Society in Francophone Africa since Independence, 1995; Patrick Manning, Francophone Sub-Saharan Africa, 1880-1985, 1988; and Phyllis M. Martin, Leisure and Society in Colonial Brazzaville, 1996).
4. The territory remained in the hands of the French for more than two hundred years eventually being annexed by the British following France's defeat at the Battle of the Plains of

Abraham in 1759. Four years later, under the Treaty of Paris, the King of France granted to "His Royal Majesty, the sole ownership of Canada and all its dependencies." This transfer of power and territory from France to England sparked a flood of new colonists from England, Ireland and Scotland. The Canadian Constitution Act of 1791 established two provinces: Upper Canada (primarily English-speaking Ontario), and Lower Canada (primarily French-speaking Québec) with Québec City as its capital. By 1830, Montréal - the "Paris of the North"- had become Canada's major industrial center, welcoming waves of European immigrants fleeing war and hardship in their homelands. But the original French colonists of Quebec resisted British rule leading to the Québec Patriot Rebellion of 1837-1838. The rebellion was crushed and fearing further reprisals, the British united Upper and Lower Canada in the Act of Union in 1841 to solidify its authority. In 1867, the signing of the British North America Act established the Confederation of Canadian Provinces including Québec, Ontario, New Brunswick and Nova Scotia. (Sources: Roland Case, et al, Early contact and settlement in New France, 2002; John A. Dickinson, et al, Diverse Pasts: A History of Quebec and Canada. 2nd ed., 1995; André Vachon, Dreams of empire : Canada before 1700, 1982) .

5. Expo 67 World's Fair in Montréal highlighted the culmination of Québec's "Quiet Revolution," a period marked by a resurgence of pride in Québec's French cultural heritage, a lessening of the influence of the Catholic Church in state affairs and a determination to assert Québec's place as a modern and distinct society.
6. Right Hon. P.E. Trudeau (Prime Minister) addressing the House of Commons in response to the Royal Commission on Bilingualism and Biculturalism on October 8, 1971 stated: “It was the view of the royal commission, shared by the government and, I am sure, by all Canadians, that there cannot be one cultural policy for Canadians of British and French origin, another for the original peoples and yet a third for all others. For although there are two official languages, there is no official culture, nor does any ethnic group take precedence over any other. No citizen or group of citizens is other than Canadian, and all should be treated fairly … A policy of multiculturalism within a bilingual framework commends itself to the government as the most suitable means of assuring the cultural freedom of Canadians. Such a policy should help break down discriminatory attitudes and cultural jealousies. National unity if it is to mean anything in the deeply personal sense, must be founded on confidence in one's own individual identity; out of this can grow respect for that of others and a willingness to share ideas, attitudes and assumptions. A vigorous policy of multiculturalism will help create this initial confidence. It can form the base of a society which is based on fair play for all.” (http://www.canadahistory.com/sections/documents/trudeau_-_on_multiculturalism.htm).
7. The first FIND festival took place in 1985 after a period of renewal within the Canadian dance community that began in the late 1970's. In the fifteen years that FIND existed, the festival earned praise, respect and support from the international dance community, yet within Canada, FIND has been criticized for failing to fully represent the Canadian dance community by seldom programming dance artists and companies from outside of Quebec.

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Centering the Classical Dance of India in the Body and the World

Hema Rajagopalan and Bill Jordan

Introduction

What do we mean when we speak of a dancer being centered? We may mean she has located a physical center in her body—a center of motion from which she energizes space and makes meaning out of it. We also may mean she is emotionally centered. As you learned from Hema's explanation of *abhinaya*, Bharata Natyam does not dichotomize body and emotion. The Bharata Natyam dancer who does not *move* properly can not *feel* deeply, and vice versa. The emotion she experiences and conveys to the audience sits in her body and also arises from it. The centered dancer is also centered in time. She has asked the questions put forth in the title of Paul Gauguin's monumental 1898 painting: "Where Do We Come From? What Are We? Where Are We Going?" Her centering process has as much to do with what surrounds her as with what is inside her. The questions she asks, like the questions in the title of Gauguin's painting, are *we* questions, not only *I* questions—both social and personal.

From the dancer's *center*, understood in these different ways, comes her *purpose*. Anton Chekhov wrote in 1888:

> [I]f you deny that creativity involves questions and intent, you have to admit that the artist creates without premeditation or purpose, in a state of unthinking emotionality. And if any author were to boast to me that he'd written a story from pure inspiration without first having thought over his intentions, I'd call him a madman[1].

A flourishing dance company like a flourishing dancer, has a center—a purpose, a reason for doing what it does in a particular way, a sense of past and future. Our centering process at Natya Dance Theatre raises many questions: Where do we locate ourselves with respect to the history of an art form that is thousands of years old? We say we practice authentic Bharata Natyam, but what does 'authentic' mean? How will we make classical source materials meaningful to a contemporary audience? Who will sit in out audience? What is our 'community?' Is it the community of South Indians living in the greater Chicago area, around the country and around the world, or the more abstract 'dance community' that buys tickets, makes grants, and writes reviews? I will address these questions as Natya's program coordinator, a position I have held since 2002. In this position I secure bookings for the company, organize tours, and oversee education and outreach programs. I am responsible for many aspects of marketing, publicity and fundraising. I produce a newsletter, write program copy, and serve as registrar for the Natya Dance Theatre School. I also have assisted Hema as a dramaturge.

Where do We Come From?

One of the great classical dance forms of India, Bharata Natyam traces its origins back more than 2,000 years. Across time, the practitioners themselves have been the greatest authorities on the form. The information passed directly from guru to disciple is also found in the *Natyashastra*, an ancient text that purports to present the teachings of a sage named Bharata and that serves as a sort of handbook for the performing arts of India. Bharata Natyam was traditionally the art of female Hindu temple dancers known as *devadasis*. The 1920s and 1930s witnessed an appropriation of temple dance under the leadership of such figures as Rukmini Devi and Uday Shankar. Shankar launched his dance career with Anna Pavlova. After Pavlova's urging, Shankar created a form of 'authentic' Indian dance, using Indian paintings and sculptures as his guide. Having made a sensation in America and Europe Shankar returned to India, where he danced to wild acclaim.[2]

What Natya Dance Theatre practices is not what a *devadasi* would have practiced centuries ago; it is a product of the Bharata Natyam renaissance of the early twentieth century. To say that the form has changed is not to say that anything goes, but rather that recent historical developments have shaped our present conception of authentic Bharata Natyam.

"What Are We?"

Authenticity does not preclude innovation. The question for Natya is: *In what ways will we innovate?* Over the years, Natya has expanded its movement vocabulary by collaborating with dancers from modern, contemporary, Irish, and African traditions. Our company now includes a young woman who has extensive

training in ballet, tap, jazz, and modern, but who had no training in Indian dance until she came to Natya.

This past spring, Natya collaborated with the Anila Sinha Foundation on the production of a major new work called *Ritu: The Four Seasons*. The choreography for *Ritu* combined Bharata Natyam, a South Indian form, with Kathak, the North Indian form practiced by dancers from the Anila Sinha Foundation. Prashant Shah, a Kathak dancer from India, danced the male lead. During a public lecture demonstration three days before the premiere, questions arose concerning the challenge of setting choreography that brought together Bharata Natyam and Kathak. Shah acknowledged the challenge, but said that the point of creating *Ritu* was not to do something new. I hurried to make a note of this because it was so unlike any comment I would expect an artist of Shah's stature to make. In the contemporary Western climate, artists are often preoccupied with originality and newness, with developing a unique look. For Shah, this was not the priority.

Yet what Shah *meant* when he said he and the other creators of *Ritu* were not doing something new is not a simple matter. With the production of *Ritu*, Natya and the Anila Sinha Foundation had created an evening of new choreography, set to music written specifically for this production; both the choreography and the music combined North and South Indian elements in an innovative and nontraditional way. For those people in the audience not familiar with Indian dance the performance was a completely new experience. In these ways, Shah *had* participated in the creation of something new, even something contemporary. Yet he also was doing something unquestionably classical.

The classical/contemporary interplay is widely evident in Natya's selection and use of sources. Many of Natya's works tell tales from Hindu scripture. Our production of *Ahimsa: Toward Nonviolence*, for which we won the 2003 Chicago Dance Award, drew on mythological sources. *Sita Ram* was a rock opera version of the Hindu epic, *Ramayana*, which we created in collaboration with Lookingglass Theatre Company and the Chicago Children's Choir. *The Magic Ring* was an original adaptation of the Sanskrit masterpiece *The Recognition of Shakuntala*, written sometime in the late fourth or early fifth century CE by the great Sanskrit poet and dramatist Kalidasa. *Ritu* was based on the 12th Century poetry of Jayadeva.

So who will come to see Natya perform? Indian performers refer to three types of performance. *Tamasic* performances are accessible to the uninitiated. *Rajasic* performances require some familiarity with the form, but no deep knowledge. *Sattvic* performances are for the educated. To appreciate a *sattvic* performance, one must be a connoisseur, and must harbor a passion for the poetic arts.[3] Doing a performance for all three types is like giving the same lecture to the first years, the fourth years, and the doctoral candidates. All three types of spectator are present in a typical Natya audience, and this makes things complicated.

The Bharata Natyam performer aspires to give the people in her audience an experience of *rasa*. *Rasa* is a type of aesthetic pleasure. The *Natyashastra* likens *rasa* to the savoring of delicious food with complex flavors. Avanthi Meduri reminds us of the challenge of finding an audience that is prepared to have this experience:

> Spectators today are mentally tired out and too out of tune with their culture to energize the *rasa* experience in this manner. Yet performers and present-day scholars continue to eulogize the *rasa* experience as set out in the ancient past. … We have seen that both the dancer and the spectator have different values today, which have in turn altered their approaches to life and art. What are the long-term consequences of ignoring these circumstantial differences by simply juxtaposing the past and the present as if they were one continuous movement?[4]

To appreciate a Bharata Natyam performance an audience, like a dancer, must be centered in time; it must possess a comprehensive knowledge of the art form. If the audience lacks such knowledge, the dancer will find herself cut off, isolated. There will be no shared understanding or emotion, no *rasa*, no center.

Our choice of venue affects how the public perceives and experiences our work. At a mainstream performing arts venue we are *dancers who are Indian*. Down the street, at a museum or cultural festival, we are suddenly *Indians who dance*. When we do outreach programs in an arts setting, we are *dancers, Indians, and teachers*. When we do outreach with a schoolteacher who is doing her 'Indian unit,' we're back to being Indians first. It can be amusing; it can feel patronizing. The irony of 'celebrating diversity' is that the people we mean to celebrate may feel celebrated more for their skin color or national origin than for the skills, knowledge, and life experience they

have worked so hard to gain.

In the eyes of many, Natya is an 'ethnic' company. This sometimes works to our advantage, as when we approach certain grant-making organizations. It also works against us, as when a presenter says something like, "Well, we've already got a Chinese company performing this fall, so our world dance slot is full." We face this question: *Will the ethnic component be at our center?* Our answer changes from one production, even one performance, to the next. It all has to do with who's sitting on the other side of the footlights, or on the other side of the table when someone who is in a position to write a check makes a visit.

Natya answers to two 'communities': the Indian community and the 'dance community'. This isn't easy. It's a practical matter of where we will invest our time and how we will get the work done with two full-time staff and one three-fifths-time.

Every summer a number of our students do their *arangetrams*. The arangetram (the word means "to ascend the stage") is the debut solo performance, a public acknowledgement that a dancer has reached a certain level of maturity and capability. This summer ten students in the Natya Dance Theatre School will do their arangetrams. This number is high; in a typical summer we do two or three. Preparation for an arangetram consumes an enormous amount of Hema's time. As many as eighty hours of private instruction are necessary, to say nothing of the decade or so of training it takes to get a dancer to this point. Arangetrams are a big part of the life of the Natya Dance Theatre School. They also are visible events in the life of the Indian community. In this respect, we have no choice but to do them. The same is true of the many performances we do for our Indian presenters—individuals of Indian origin who are not dance professionals but who organize performances at temples and cultural organizations out of a love for the arts.

These events do nothing to establish our reputation in the eyes of the mainstream dance public. Some actually end up costing us money. But they maintain our visibility in the Indian community. This is not a virtual or figurative community; it is a community bonded by shared history and mutual obligation. These are the people sitting at Hema's kitchen table. These are the weddings and funerals Hema must attend, the kids she has taught since they were little girls.

But what of our other community—the 'dance community'? We advertise in the Indian newspapers and they run articles about our performances; but the clippings we covet when we fill a press kit or submit a grant application aren't the ones from the Indian press but from the *Chicago Tribune*, the *Chicago Sun-Times*, or a national dance magazine like *Dance Teacher*.

Human beings do have an extraordinary capacity to participate in two cultures, balance two sets of values, speak two languages, even practice two religions simultaneously. But there's only so much of a person to go around. The hours Hema spends preparing a student for an arangetram are hours she can not spend rehearsing the company for a mainstage performance. At a certain point, it's that simple.

"Where Are We Going?"

As she works to keep Natya centered, Hema has the extraordinary advantage of being in possession of one of the world's great artistic traditions—one that encompasses dance, theater, religion, philosophy, and literature. Yet, Hema is very much alone in her work. Her daughter, Krithika, is Natya's assistant artistic director and principal dancer. Hema and Krithika work together as choreographers, engaging in the kind of push pull that is necessary to the artistic process. Visiting artists from India play much the same role. The challenge is to remain true to our Indian heritage and sources while at the same time reaching out to a wider audience, to the 'mainstream.' If we lose our 'Indianness,' we lose our soul, as well as some of our financial support; if we lose the mainstream, we lose the chance to exist as anything other than an 'ethnic dance company'—a spot of color on a season program, at a museum, or in a school curriculum.

The dilemma we face is clear in our choice of name. Five years ago, we changed our name from Natyakalalayam to Natya Dance Theatre. Why? Natyakalalayam was just too hard for most people to say. At that moment we became a little less Indian, a little less distinct. But people could say our name. We didn't lose our center, but we moved it. Or maybe it moved under our feet.

It wasn't the first time, and it won't be the last.

Endnotes

1. Letters of Anton Chekhov. Trans. by Michael Henry Heim in collab. with Simon Karlinsky, 177. New York: Harper & Row, 1973.
2. Joan Erdman, "Constructing Culture: From Oriental to Indian Dance." Talk given at the Chicago Cultural Center, December 6, 2002.
3. Hema Rajagopalan explained to me that these same categories apply to the appreciation of food.
4. Meduri, 17-18.

The Displacement of *Cumbia*'s Center: From Religious Processions, to Social Circle Dances, to Urban Carnival Parades.

Melissa Teodoro

Cumbia, a tri-ethnic dance form that originated in Colombia during the Spanish colonization, has suffered many changes throughout its existence. To better present my argument about *Cumbia* I divide its historical trajectory into three stages: ritual, social and presentational. With each stage I examine *Cumbia*'s structural alterations, the displacement of its centers, and its historical scenarios.

My first constructed stage is the period when *Cumbia* was practiced in a ritualistic setting during the celebration of *La Virgen de la Candelaria*, a dark-skinned virgin venerated by the people of one of Colombia's older cities, Cartagena de Indias. During this religious celebration, peoples from Spanish, Amerindian and African descent interacted, eventually fusing into a racial and cultural hybrid. The melancholic cries of *gaitas, cañas de millo* and other Amerindian wind instruments wove in and out of the polyrhythmic drumbeats of African ancestry. Black and brown-skinned women wrapped white rosaries around their wrists and dressed in fashionable European attire lent to them by their Spanish born patrons for the occasion. Similar to the virgin who held a candle, they too held lit candles that illuminated the procession.

The scraping sounds of syncopated shuffling footsteps intertwined with whispering voices in different tongues that pleaded the virgin for holy guidance. Although expected to walk in a solemn and processional manner, the dark-skinned worshiper's hips and feet, hidden under yards and yards of fabric, moved to the music in a contained and secretive way. In this ritualistic setting, the *Cumbia* was conceived, in the dark-skinned virgin's womb, and this is why the virgin is fondly *called La Virgen de la Cumbia* or "The Virgin of *Cumbia*."

The religious processions that honored the *Virgen de la Candelaria* circled the city, starting and culminating at *La Popa*, the church where the virgin is housed. Linearity may be characteristic of a procession, but the fact that the procession returned to its departure point, joining the two extreme ends of a line creates a circular trajectory. In every circular dance you can locate a geometric center, equidistant to any point on the circle's periphery. When searching for *Cumbia's* center in this ritualistic form, I found one that was not geometrically centered. Instead it was a displaced center represented by the three dimensional image of the *Virgen de la Candelaria* that was the focal point and the factor that held the event together.

During the second stage, the social stage, *Cumbia* held on to previous elements, such as lit candles and costumes of Spanish design, but transformed in function from one of veneration to both courtship and social interaction. *Cumbia* at this stage, is described as a dance where the African man seductively approaches the Amerindian woman who serenely but haughtily keeps her distance. This bi-racial courtship is an interesting phenomenon that might have grown from the African man's necessity to socially and sexually interact with the Amerindian woman due to the uneven migration of African male and female slaves brought to the Americas.

Luis Antonio Escobar in his book *Music of Cartagena de Indias* (1983: 54) supports the previous thesis by explaining that between the years of 1746 and 1790, in Cuba, as in other Latin American countries, more than 90% of the African slaves were male and less than 10% were female. The need to interact socially with members of the opposite sex, in spite the fact that they were culturally different, often materialized in colonial practices such as the *Cumbia*.

Cumbia also held on to its circular format in this context but confined its space to only the perimeter of a village plaza or a small section of a sandy beach. The *Cumbia* circle was outlined by couples that traveled counterclockwise. A man requested a dance from a woman by offering her a bundle of lit candles. If the woman accepted the candles, the couple would proceed to join the circle. Within this social stage, *Cumbia* creates two circular systems: a larger system traced by the dancers as a group; and a smaller system created by each couple. Each of these circular systems has distinct center points. The bi-directional tensions created between the mutually occurring circular systems and their corresponding center points is where

the complexity and essence of the dance resides. Let us take a closer look at each of these circular systems.

In the first circular system, dancers located on the periphery of the circle, orbit around a steady and permanent center point counterclockwise, in a manner similar to our solar system. The center of a *Cumbia* circle, that would correspond to the sun, has been occupied by different elements throughout *Cumbia*'s historical trajectory. *Cumbia* was first danced around a bonfire that served as a source for illuminating dark moonless nights and providing warmth to the dancers. The tensions created between the centered bonfire and the dancers, who outlined the periphery of the circle, were determined by the dancers' need to regulate their body temperature and control the intensity of light around their spatial contours. As their body temperatures increased due to continuous physical activity, the dancers felt the need to move away from the bonfire. But as the flames decreased in intensity after hours of combustive activity, the dancers felt the need to move closer to the source of heat. The conflictive tensions of attraction and rejection are typical of most circular systems in movement.

The bi-directional tension between bonfire and dancers was also caused by the individual dancer's need to regulate the amount of light around his or her kinesphere. While some dancers preferred the safety of an exposed illuminated dance space, others preferred the privacy of a darker and more intimate space. These needs were kinesthetically negotiated between the couples and the group as a whole.

Once the female dancers were given the responsibility to illuminate the dance by holding their own bundles of lit candles, the bonfire was replaced by the native Colombian *bohorquez* tree. Delia Zapata-Olivella, a Colombian folklorist and dancer, states that the *bohorquez* tree was adopted by the African populations in Northern Colombia as the "symbolic habitat of their ancestors who simultaneously reached downwards by means of its roots and upwards by means of its branches, connecting life and after-life" (2003:112). The *bohorquez* tree, in this context, does not only serve as a geometric center but also as a symbolic center since it carries valuable cultural data and ancestral knowledge that supports the Afro-Colombian notion of lineage.

Eventually the center of this larger circular system was occupied by the *Cumbia* musicians. Their drums, many times made from *bohorquez* wood, voiced the struggles, the needs, and the dreams of the newly formed *mestizo* or tri-ethnic race. The tension created between musicians and dancers or between the center and the periphery, were caused by the continuous interaction and conversation between them, at both a visual and aural level. Due to the fact that *Cumbia* dance and music are both improvisational forms, they continually feed off each other, constantly negotiating rhythms and counter-rhythms.

Besides tracing a large circle as a group, each couple finds themselves caught in their own circular system. This circular system is compared to the lunar system by Zapata-Olivella (2003: 123). She explains that the male dancer, as the moon, revolves around his female partner counterclockwise maintaining the anterior surface of his body facing his partner. The female dancer, rotates in place just as the earth rotates on its axis waving her skirt from side to side as a way of keeping her partner at a reasonable distance. In this circular system, the female dancer represents a geometric center since she is orbited by her male partner who traces circular, and sometimes elliptical, floor patterns around her kinesphere. Similar to the *Virgen de la Candelaria*, the female dancer is exposed as a focal point and venerated as a quasi-sacred object that is never physically touched by the male dancer.

While observing the female dancer, I am again reminded of Zapata-Olivella's description of the *bohorquez* tree that "simultaneously reached downwards by means of its roots and upwards by means of its branches" (2003:112). The actual tree might have been disregarded choreographically by *Cumbia* decades ago but I argue that the tree is now personified by the female dancer. Her flexed knees, her forwardly tilted hips and her sliding feet that incessantly scrape the earth, ground her stance; while her lifted chest, hyper extended spine and swaying arms simulate the majestic branches of the *bohorquez* tree.

When studying *Cumbia* dancing at a couple level, it may seem that the female dancer is the controlling factor in the relationship. Her choice of moving in a contained but defiant manner, her majestic posture and nonchalant attitude towards her partner, the way she swings her skirt and maneuvers the candle flame as a way of determining his distance, are all reasons to believe that the female dancer in *Cumbia* is the motor of the dance.

Looking at the dynamics of the *Cumbia* couple a bit closer, I realize that the choreographic tension is created, actually, by both dancers. These tensions are determined by the physical and emotional attraction or rejection existent between them. As in the relationship between the earth and its moon, there is a simultane-

ous gravitational pull that creates a balanced tension between the male and female dancers.

While the female dancer is equipped with a swaying skirt and flaming candles, the male dancer's gaze is constantly on the look out for ways to capture and conquer his prey. His meandrous movement choices executed in different spatial planes and various levels, and his mischievous but gallant approach to his partner are both factors that significantly contribute to the balance of power among *Cumbia*'s male and female participants.

Summarizing this previous section, *Cumbia*, in its social stage creates two circular systems, the general circle traced by the dancers as a group and the circles created by each couple. Each of these circular systems has their distinct center points. The first circle finds its center in a bonfire, a *bohorquez* tree or a group of musicians. The second circle finds its center in the female dancer. The combination of multiple and simultaneously performed levels of circles enhance the three-dimensionality of the dance, exposing the different angles of the dancers' bodies. The dynamics created when *Cumbia*'s circular systems and multiple centers interact, allow for the couples in *Cumbia* to experience the forces of attraction and rejection and the powerful effects of moving within endless circular patterns.

Cumbia was incorporated into the pre-Lenten carnival practices in the mid 1800's. Barranquilla, another city on Colombia's Caribbean coast, hosts one of the country's more important carnival celebrations. It is in this context where *Cumbia* enters its third stage and experiences yet another transformation at the level of structure.

Finding a true geometric center in a carnival parades' linear format is unobtainable. There is no one point in space that is equidistant to all the dancers. Instead of a geometric center, *Cumbia* in carnival, has a displaced aural center. The musicians who were once a geometric center in the previous social stage of *Cumbia* are now a displaced center in the carnival's linear *Cumbia*. In carnival parades, it is common that *Cumbia* musicians walk behind the dancers. This spatial separation impedes the dancers from visually responding to the musicians. The lack of visual connection with the musicians, obliges the dancers to concentrate on the aural qualities of the music more than the visual performance of the musicians. The polyrhythmic beats and crying melodies of *Cumbia*'s instruments become a meeting point for the dancers and keeps them connected as a group.

The *tambor llamador* or calling drum, which is the smallest of *Cumbia*'s three drums, "calls" the other instruments in by setting the main rhythmic pulse. The dancers respond to the calling drum by marking its pulse with their right foot. Their left foot responds to the percussive rattling sound of the maracas. The *tambor alegre* or happy drum, which is the largest of *Cumbia*'s drums, is used to adorn the main rhythmic pulse of the calling drum. There is a special connection between the male dancer and the happy drum. Both are the major improvisers in *Cumbia* and seem to continuously feed off each other, providing *Cumbia* with its playful and mischievous nature.

The female dancer's carving arms respond to the melodic sounds of the *caña de millo*, a transverse idioglot clarinet inherited from the Amerindian cultures of northern Colombia. Her subtle but poignant lateral hip movements called *golpe de cadera* respond to both the calling drum and the maracas. This almost unperceivable hip movement secretively executed under yards of fabric is one of the main characteristics looked for in an expert *Cumbia* dancer. The *guache*, like the *maracas*, is also a percussive rattle that gives texture to the already complex amalgam of sounds produced by the *Cumbia* music ensemble.

Carnival today, detached from its religious roots, heightens the aesthetic aspects of its dances. *Cumbia*, in carnival loses both its religious and social attributes and gives way to a presentational form. The intimate connection experienced by couples dancing together or couples dancing in a circle is not promoted in carnival *Cumbia*. The outward projection of the dancers is directed towards the audience and the adjudicators. Each dancer, detached from any social or emotional connection toward his or her partner or group, becomes an isolated entity that dances alone in the midst of an ever-flowing river of moving bodies.

Unlike *Cumbia*'s religious procession that traced a circle around the city of Cartagena or *Cumbia*'s social gathering performed in a circle, the linear carnival parade does not return to its departure point, instead it travels forward, never retreating, never looking back, never making reference to what was left behind. This may be the reason why *Cumbia* in carnival is rapidly evolving into a new form. In the carnival context, *Cumbia* has a history of incorporating new elements into the dance's choreography, its costume, its movement vocabulary and its music. In the carnival context *Cumbia* does not make an effort to hold on to its original form or to return to its roots, instead it constantly moves forward allowing itself to evolve and to continuously transform.

For my conclusions, *Cumbia*, in its many transformations in form and function, has never lost its center. This center has only been displaced from the religious figure of the *Virgen de la Candelaria*, to the bonfire, to the *Bohorquez* tree, to the female dancer and to the musicians. Whether these distinct centers were geometric or symbolic, visual or aural, ritualistic or secular, they have all played an important role in the development of *Cumbia* throughout time. Each center is a reflection of every historical period it has passed through and every generation it has been a part of.

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Postfeminist Corporealities and the Choreographies of La Ribot

Vida Midgelow

Since the early 1990's the European dance scene has proffered increasingly sexy, self-conscious, fleshy, edgy, and askew bodies. European dancing bodies have been splintered, reclaimed and refigured by choreographies of multiplicity in what André Lepecki has called an 'eruption of the body as matter' (1999: 129). To name but a few, the contemporary European scene of the 1990's can be characterised by the works of Xavier Le Roy, Jerome Bell, Thomas Lehman, Felix Ruckert, Carol Brown, La Ribot, Javier de Frutos and Jonathan Burrows. These dance makers have developed the innovative work of Anne Teresa de Keersmaeker, Wim Vanderkeybus, Jean-Claude Gallotta and Lloyd Newson of DV8 Physical Theatre, alongside 1960's performance art and the innovative practices of the US Judson Dance Group. Despite national boundaries and clearly distinct choreographic voices it is possible to see connections amongst these divergent contemporary European practices. Manifestly postmodern in form and poststructuralist in attitude, Lepecki suggests these artists embody 'an absolute lack of interest in defining whether the work falls within the ontological, formal or ideological parameters of something called, or recognized as, "dance"' (2004: 173). Further he writes that these dances encompass;

> a distrust of representation, a suspicion of virtuosity as an end, the reduction of unessential props and scenic elements, an insistence on the dancer's presence, a deep dialogue with the visual arts and with performance art, a politics informed by a critique of visuality, and a deep dialogue with performance theory.
>
> (Lepecki, 2004: 173)

These works reflect and challenge current feminisms. Features such as the distrust of representation, the insistence on presence and the critique of visuality, in particular, resonate with feminist agendas. However none of these practitioners can be described explicitly *as* feminist. And whilst they refigure the body in multifaceted ways which contribute to feminist accounts, their shifting practices remain obscure. I have been searching nevertheless for a feminism that can account for the works of these makers, a feminism that can illuminate the ontological presence of the body that is evident. It is this relationship between feminism, the body and European dance practice that is explored here, with particular reference to the work of La Ribot.

La Ribot, the name under which Spanish artist Marie Ribot presents her work, is now based in the UK, although her work can be seen across Europe. Whilst she trained as a dancer she currently makes works that cross the boundaries of live art and dance. She has created pieces for gallery spaces, theatres and for video and while she uses little extended dance vocabulary her work is choreographic in form. She has participated in the 'reconfiguration of the boundaries of choreography, where choreography is recast as a theorization of embodiment' (Lepecki, 1999: 130).

Whilst feminist writers have struggled to establish ways of thinking which can account for and enable a subjective presence, and have been working to develop new theories of pleasure and visuality, Ribot is working it out through her practice. She indicates shifts in boundaries as, with skilled physicality, she promotes female agency through powerful forces of material and intellectual practice anticipating yet to be imagined futures - embodying and developing what might broadly be defined as 'post'feminist agendas.

Before turning towards a more detailed discussion of Ribot however I want firstly to briefly bring to the fore some of the differing attitudes towards postfeminism and outline contemporary feminist discourses of the body.

Postfeminist Corporealities

Feminists have always been interested in the body – particularly the ways in which the female body has been classified, classed, sexed, disciplined, decorated and invaded. However in the last decade there has been an explosion of work on 'the body' and postfeminisms have reflected and developed much of this corporeal thought.

Postfeminism is however a highly contested term. In popular contexts the term postfeminism has been associated with the Spice Girls and Madonna - women with 'attitude' who claim the right to be sexy and act provocatively. This association has led to scepticism about the postfeminist label. Feminists like Faludi (1992) and Gamble (2001) have been wary of whether

postfeminism represents a valid movement or a media gloss and have questioned the motivating force for a postfeminist agenda. It has been suggested that the term 'postfeminism' reflects a conservative force and a backlash against feminism. However, Ann Brooks writes, that postfeminism, 'once seen, somewhat crudely as 'anti-feminist', has developed into a 'confident body of theory and politics' (1997: 1). Postfeminism, Brooks continues, has followed the examples set by the second feminist wave and has negotiated and developed a productive relationship with postmodernism, poststructuralism and postcolonialism.

It is possible to see postfeminism as both a continuity and new turn in feminisms, in a parallel and related manner to postmodernisms challenge to and development of modernism. The conceptual shift of postfeminism is located in the movement away from debates around equality to a focus upon difference (Brooks, 1997). The postfeminism discussed here is not so dissimilar from what others have called 'the third wave' (Gamble, 2001: 51). Clearly and fundamentally still political, postfeminism presents a pluralistic epistemology that disrupts universalising patterns. It emphasises a commitment to process and resists closure of definition, working with ambiguities and subjectivities to refigure our understanding of experience and politics. Here I emphasise postfeminisms productive ambiguity at an intersection with conceptualisations of the body, identity and representation.

By appropriating corporeal feminists such as Rosi Bradotti, Judith Butler and Elizabeth Grosz for postfeminism it is clear that the body cannot be understood as a neutral screen or a biological *tabula rasa*. Rather, instead of seeing sex as an essentialist and gender as a constructionist category, these thinkers are concerned to undermine the dichotomy (Grosz, 1994). Going beyond the opposing binaries of mind/body, man/woman, self/other, these poststructuralist inspired feminists have sought to reclaim of the marginalised female/feminine body without restating it as a closed or universal body.

By questioning the 'giveness' of the 'natural body,' and suggesting instead a textual corporeality, in which the body is conceived of as fluid, plural, unruly and unfinished, postfeminism has sought to deconstruct authoritative paradigms and destabilised fixed definitions of bodies. In this challenge to established paradigms and its celebration of multiplicity, postfeminism can therefore be seen to participate in postmodern discourses. However going beyond postmodern relativism postfeminisms seek to bring an experientially grounded politics into an intersection with diversification.

In addition postfeminist have taken a positive view of desire and pleasure, seeking the reclaim erotics and seduction. This is not straightforward however. The problem is that women's bodies are saturated with sex, but conversely women have often been distanced from an erotic life. Women's sexuality has been deeply constrained by the discourses and practices of patriarchy and the representation of female eroticism has been a contested area. Postfeminist discourse on pleasure and the erotic has been framed by the challenges of lesbian feminists. For example writers such as Gayle Rubin (2000) (first published 1993) have made clear that the erotic live of women and its representation is a political issue. She advocates the appreciation of erotic diversity and more open discussion of sexuality. Reclaiming the erotic body as a source of creativity, which has all too often been repressed and marginalised, can be a resistive act. Whilst different feminisms have taken contradictory stances towards the erotic and the sexual Rubin has argued that it is time 'to encourage erotic creativity' (2000: 354).

Choreographing Flesh

Much of this theorising about the body has lacked specificity (becoming a discourse about no particular body) and has ignored dance. But dance scholars have emphasised the ways in which dance can extend discourses of the body and reinvigorate feminisms. As Ann Cooper-Albright has pointed out: 'Dance research can help ground the troped or metaphorized body of much contemporary theory by analysing actual cultural practices' (1997: 2).

Through dance it is possible to foreground a body's identity differently for 'dancing bodies simultaneously produce and are produced by their own dancing' (Cooper-Albright, 1997: 3). In this 'double movement', Cooper-Albright goes on 'the dancer negotiates between objectivity and subjectivity – between seeing and being seen, experiencing and being experienced, moving and being moved – thus creating an interesting shift of representational codes' (1997: 3).

Shifting representation codes, or eschewing them altogether Ribot takes dance performance into new realms as she re-figures women's bodies – the vulnerable, powerful and provocative. Avoiding dualistic positions she tends toward political ambiguity. Moving in-between, shifting, sliding, and merging she creates dances which are never wholly subversive, nor wholly

reinforcing. Rather Ribot is at play with her audiences, seducing and confronting them with new kinds of femininity and new kinds of bodies, which point in turn towards new kinds of feminisms.

Perhaps Ribot's best-known body of work is the *Piezas Distinguidas (Distinguished Pieces)* series. In this series, which began in 1993, she aimed to make one hundred solos, each lasting between thirty seconds and seven minutes. *Still Distinguished* (2001) is part of the third series of *Distinguished Pieces*. Performing naked in a white gallery space she moves across the floor creating a trail of items - at times interacting with the objects and at other times carefully placing them. Moving on to a ball of string she binds her body up like a parcel. Donning a sash made from air transport luggage labels, she presents herself as baggage – outsized and in excess. When she unwraps herself the rope marks are left on her skin, her flesh indented, evidencing the traces of her bindings. Later she arranges items of red clothing and, while wearing a ruffled blonde wig and an over-large pubic wig, she very slowly splits her legs apart, lowers to the floor and awkwardly lays back. While in this splayed position an electronically distorted version of *Silence is Golden* is played. Her exposed body appears broken and disguarded. Finally she moves towards a broken chair and begins to tape the splints of wood to her body. As these splints compel her body to an erect stance she extends her arms and slowly revolves around – like a poorly repaired doll rotating in a music box.

Images in this piece veer between the humorously absurd to the painful poignant, and from the iconic to the mundane. The performance is made up of small fragments which are disjointed, as successive images are cut together and placed back-to-back, accumulating significance through multiplicity. This accumulative effect happens not only through the duration of single performances however but across performances as many of the images recur. For example fragments of *Still Distinguished* also appear in her film installation *Despliegue* (2001) and are replayed and remixed again in *Panoramix* (2003). In this fragmented approach and through the recycling of material Ribot reflects a postfeminist stance. Bodies both continuously evolve whilst never coalescing into wholeness, for she recognises the impossibility of a unified body, whilst still asserting the specificity and interrelatedness of bodies. Thereby she suggests a corporeal politic in which fragmentation and partiality is reconciled with a fully concrete and present sense of self.

The multiplicity and interconnectedness of bodies is carried through from Ribot's solo work into her ensemble piece - *40 Espontáneos* (2004). Performed by forty non-professionals the bodies here are not the honed, trained bodies of experienced performers but literally everyday bodies. As these espontáneos laugh, cry, fall and run, actions are just what they are – nothing more and nothing less. Here the body is not representing or expressing, rather the emphasis is on the bodies themselves. As Martin Hargreaves writes:

> There is no emotional or psychological depth which needs to be accessed – instead the focus is on the bodies (La Ribot specifically refers to it as 'exploring the intelligent body') and laughing, crying, carrying, dressing, undressing, running, walking, falling and lying down are performed as they are and as they need to be.
>
> (Hargreaves, 2004: 37)

These performers work to take ownership of their bodies and to recognise the 'intelligence of their own bodies, often fallen by the wayside of social conditioning, moral codes, religion, stereotypes by the media, television, advertising' (Goumarre; 2004). Working against the bounds of such consumerisation of the body Ribot presents bodies which are not expressing or representing, rather these intelligent bodies are simply doing. Difficult to consume these bodies resonate with us for they are like us. Not hidden by virtuosity, the presence of these bodies is 'real,' intelligent and enfleshed. These bodies 'infect the spectator,' writes Hargreaves, but he argues 'it is not to psychoanalysis (or semiotics) that we need to look for a cure, but to our own bodies, permeable and collapsing but also intelligent' (Hargreaves, 2004: 36).

The experience of the body, as it relates to our bodies, is also to fore in *Travelling* (2002/3). This is video work, by Ribot, is for four performers. The actions of each are presented on an individual monitor. In creating the work Ribot asked each performer to follow some small instructions for actions, which were recorded in different locations by a camera held in performers own hand. Running, walking and climbing the bodies move through a house, through undergrowth, and in a street. Whilst we do not see the body, for the hand held camera records the surroundings and not the body itself, this work emphasises the everyday the actions of bodies in motion. Through the movement of the camera we sense the presence of the body and experience its physicality. The jarring of a landing

foot, the difficulty of an awkward shift in weight, the twist of a spine. Whilst we see no-body the body, and the sensory experiences of the body, is fully present. Here it is the phenomenological body that is given prominence.

Choreographing Nakedness

Ribot's bodily presence and its potential efficacy are complicated in her solo work through nakedness. Performing fully naked, she exposes her body in a matter of fact way. As she walks around the gallery space, her red hair pinned back, her feet bare, her skin almost transparent, her long thin limbs, torso, buttocks and pubic area uncovered, her body looks ambiguously vulnerable and strong. Her stride is confident, her presence demanding yet she is so close we could touch her, we can smell her sweat, see the veins under her skin, see her flesh prick from the cold, and can note the ways in which the various props and bindings used in her performance mark her flesh.

Nakedness in visual and performance art has for feminists been a particularly contested area, for the naked body may too easily be commodified and its efficacy neutralised when its pre-existing meanings, 'as sex object' and 'as object of the male gaze' prevail (Wolff, 1997: 82). However, I suggest that Ribot uses her naked body in a complex manner and Ribot has herself referred to her nakedness as in several juxtaposing ways. She has suggested that she finds performing naked frightening, but also that she uses it as a protection from the audience, a way of distancing viewers (Ribot, 2004). Asked in an interview about how she feels performing naked with people around her, Ribot replied:

> I made *Still* knowing that the situation could be uncomfortable for some people, so I try to be very soft. I never touch people. If they are in the way, I change my piece. If the audience is uncomfortable, I am uncomfortable. I am doing things to move thoughts, or stomachs, or emotions: to move people and me; to rethink things.
>
> (Ribot in Hansen, 2001: 18)

This reply clearly indicates her awareness of the two-way nature of the exchange between audience and performer. Whilst like all bodies she is not exempt from the cultural and sexual gaze, she is not the victim of a one-way objectification, rather she is aware of her presence and her ability to affect the audience, and brings attention to the way in which they in turn affect her. Operating across object and subject positions, her nakedness resists erotic projection, yet she doesn't discount intimacy and desire. Walking around the gallery space Ribot performs in a very pedestrian fashion, she is involved in the doing, rather than the performing of the doing. Through her 'non-performed' presence and her very proximity she collapses the distinction between self and other, and between subject and object, forcing viewers to consider the implication of their own viewing. Surrounding her the audience is encourage to experience her bodies very nakedness, to be aware of their relationship to her, and also to each other.

Through the duration of the piece our discomfort of her nakedness subsides and she operates on a plane with her audience, blurring the boundaries between audience and performer. In giving us time to sense her embodied experience and history we consider this in relation to our own. This sense is heightened by the shift away from the dynamics of perspective viewing through a deconstruction of representation and a deterritorialisation of space. For by her very closeness our desire for the perfect body cast as illusion is undermined.

This deterritorialisation of space, and related challenge to modes of representation, has been an important part of the female performers ability to play between object and subject positions, using and destabilising the eroticism of presence. Debunking of the hierarchy of the proscenium stage, and destabilising traditional viewing apparatus the boundaries between dancer and spectator are less clearly marked, are less assuredly maintained. The passive viewer and active performer understanding is less likely to be activated as the invisibility of the viewer is undermined.

Her functional and performative use of the body asserts bodies that inscribe not perfection but recognition. While dancing bodies have tended to evoke fleeting and ephemeral images such that the dancers body has become absent, a body so distanced, so never-to-be-attained that it is cast as an illusion, the bodies of Ribot seek the opposite – revealing instead the potentialities of the ordinary and the mundane. Through such presentation modes the viewer is encouraged to make connections to the commonalties between bodies - between their body and the dancers body. And again this is not the body singular, but bodies, for even when Ribot performs solo, multiplicity and ambiguity is the fore. What holds these bodies together is an awareness of the impossibility of a uni-

fied body and the focus upon sensual presence. She evokes an intensity of presence that enables women to be substantive and specific, whilst refusing fixity and 'wholeness'. Making dance and the body 're-appear' the corporeal presence in these dances work to escape the configurations of the body that have inscribing it as lacking. Negotiating between self-as-image (representation, visibility) and self-as-being (embodied, weighty, sensual) Ribot makes manifest the potential of women as productive agents, rather than simply reproductive ciphers.

La Ribot's Feminism

Reflecting perhaps the multiplicity and, from some perspectives, political uncertainty of postfeminism, Ribot is not explicit in her feminist agendas. However the performing bodies of this female European dance maker both embody and surpass previous body discourse. She operates ambiguously - crossing binary frames to suggest a feminist sensibility without making overt statements.

Via the deterritorialisation of space, the collapsing of the distinction between self and other, the fragmentation of subject and the destabilisation of viewing expectations, she asserts seductive, material inscriptions. Refiguring the body through practice, she reveals that the unitary categories that previously characterised identity politics are no longer acceptable. Identity (in the singular) has given way to identities, and discourse of the body to bodies (in the plural). Ribot evokes multiple and fluid bodies, as opposed to a closed or universal body. However whilst multiple, the dancing bodies in her works are not absent 'nobodies' – they are specific and they ground the metaphoric body of discourse. In keeping with Trinh.T. Minh-ha succinct statement, 'we do not *have* bodies, we *are* bodies' (italics in original, Minh-ha, 1999: 258) Ribot's performances bring our awareness to the reality of the body, without fixing or essentialising the body. Through imagination and reinvention her ambiguity embodies crucial questions about bodies and their representation, visuality and the flesh, giving rise to a politics of desire in which the female body can be refashioned in the flux of identities that speak in plural styles.

Endnotes

1. This paper draws on a longer essay entitled 'Choreographies of Flesh and Seduction: Postfeminist Corporealities in Contemporary European Dance', forthcoming in Birgit Haas (ed) The Postfeminist Handbook, Würzburg, Germany: Köhigshausen & Neumann.

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Interfacing Dance and Technology: Towards a Posthuman Corporeality

Isabel Valverde

From being exposed to numerous projects and trajectories of production, I situate the emergence of four *dance-tech interfaces* and elaborate on what each in particular and in contrast encompasses, in the confluences and extrapolations between dance and diverse technologies (analog and digital), and arts (particularly performance art, body art, multimedia, and new music), as well as other interfaces developed in scientific, military, medical realms, and video game entertainment domains. From the dance side, *interface* approaches include a whole range of choreographic styles, movement techniques, and aesthetic schools, including modern, postmodern, ballet and neoclassical, (like ethnic dance, pop / club dancing: from hip hop, to salsa, or tango).

I identify four distinct *types of dance-tech interfaces*, respectively, *univocal, random, faceted,* and *reflexive*. The selected works by artists/teams, and their inclusion within this typology, is flexible, considering well-known 'pioneers' as well as recent 'offsprings.' As the works' format range from 'intermedia' performances ('live'/mediatized interactions), to Internet based and telematic projects, dance animations, dance installations, and responsive/interactive immersive environments, the same diversity/hybridity was intended regarding their geographic origin. However, Westerners prevail at this stage.[1]

The *dance-tech interface theoretical framework* is the subject of my dissertation recently concluded, entitled "Interfacing Dance and Technology: a Theoretical Framework for Performance in the Digital Domain."[2] Having, since then, featured individual works included in this extensive research in conference papers, specifying only one example within one type of interface, instead, this paper focuses on the theoretical framework generated to discuss them. Therefore, for reasons of space and focus, I will refer only very succinctly to one example from each *type of interface*, respectively: *Halo* by Sarah Rubidge, Simon Biggs and Stuart Jones), *Biped* by Merce Cunningham Dance Company/Riverbed, USA, *CO3* by *Company in Space* (Hellen Sky and John Mcormick), Australia, and *Whisper* by Thecla Schriporst and Susan Kozel, Canada.

I argue that the engagement in such performative works (as) *interfaces* and the theorization of modes of structuring their generative collective production will help bring about an integrated multidimensional corporeal-virtual reasoning. Shifting priorities, mobilizing stiff hierarchies, and intertwining apparently distinct domains, these practices/*interfaces* are contributing to balancing the excessive verbal/textual, visual, or aural (language) specialization tendencies within digital cultural practice.[3]

The urgency of addressing corporeal issues with the rise of analog and digital mediatization has been bringing visual artists closer to performance and dance.[4] In fact, what better than dance to address corporeal and body-technology interfacing issues? Thus, accompanying the art-technology drive, *dance-tech* and other performance technology trends have been playing a crucial role in shaping and challenging that relationship.

Correct in anticipating a future where technology would dominate and "come to presence in the coming-to-pass of truth," Heidegger (1977) already in the 1930's believed in the arts as a questioning task within the danger of technology's ambiguous nature.[5] Close to Heidegger, I perceive the role of art, and *dance-tech* in particular, not so much in the technological/instrumental aspects, but going beyond these in questioning dance-tech's "essence" and perceive the danger the absence of such a questioning can expose us to. Thus, the essence of technology and art are compared as they are enmeshed together.

Concrete scientific and technological investments by governmental and corporate institutions are primarily applied to the military, space colonization, and medical sciences, followed if that is the case, by entertainment, education, sports, fitness, and other businesses. In her specific attention given to the impact of early-twentieth-century medical imaging apparatuses on the body/subjects, like the invention of photography and motion pictures, Lisa Cartwright helped me identify and deconstruct by analogy, aspects of the recent impact of technology on art (and dance-tech in particular) that has occurred within the last century gap.[6]

In short, I consider the proposed four *dance-tech interfaces* as the predominant veins of dance and technology artists' hybridization or partnership, through which artists can express and produce meaning out of

the multiple interactive and representational possibilities between artistic mediums that emerging technologies offer. The *univocal interface* explores the pathways of 'conversion' of movement or isolated body aspects into graphical or aural representations. In the *faceted interface*, the various participants interact through their mediums mediated by tech around a common content. In the *random interface*, meaning arises by the interpretation by the audience of the overall layering of disperse 'live'/mediated elements. Finally, the *reflexive interface* revolves around the participant-technology interface itself, that is, how it engages and represents self and others.

The *Dance-Tech Univocal Interface*, is the first and most common interface in *dance-tech*, focusing on the dominance of one medium, mostly the visual and second the aura, in the analog to digital representation bodies. It is connected to the spread of video dance and dance for the camera as a genre, and the increasing role of projections in concert dance performance, into other visual formats and its emphasis with other computer and digital technologies. The fundamental aspect analyzed will be the implication of the reduction of performers' body and movement to visual (or aural) representations. Giving emphasis to the experience of digital artists' semiotic approach and interfacing in making work, analysis is focus on the representation and performance of identity issues concerning gender/sexuality (performance of, heterosexual division of labor, women in representation), ethnicity (construction, performance, and representation of) and class (privilege of access to computers). The works cover a wide range of formats, subject matters, aesthetic tendencies, and types of audience interaction. For example, *Halo* (Sarah Rubidge, Simon Biggs and Stuart Jones) is a responsive environment in which the participants' presence and movement mobilize video representations of bodies and texts, and secondarily sound. Issues are related to open-work, audience participation, emphasizing human, realistic depictions of white, naked, heterosexual performers moving, submitting and defying gravity.

The *Dance-tech Random Interface*, contrasts with *univocal interface* in the emphasis on multiple means of expression or elements, in which dance or movement is one among various elements. Because of the intentional balance of elements and participation among the "arts," it addresses whether it remains dance given the type of "collaboration" and the structure of work. Strong reference is made to Merce Cunningham's determining influence and inclusion in this type of interface, for his innovative chance choreography continues through computerized and algorithmic choreography. Other influences are tracked back to aspects of the performance art movement, particularly Dada and Surrealism. Issues addressed include, layering over/as content, indeterminate content, traditional to unconventional hybrid formats, the devaluation of the performer (for the minimized or inexistent interfacing with tech systems), and audience responsibility of interpretation. I discuss how computer multimedia work risks being a postmodern cliché of juxtaposition of styles, and ask: What potential is there for perceptive synergies/synesthesia among the random layering of media?

Biped (Merce Cunningham Dance Company/ Riverbed) is an intermedial dance performance, that emphasizes the parallel independent artistic processes, and chance based simultaneity of the theatrical final product. There is a hidden hierarchy of theatrical settings, with dance as the main element/art form layered with computer imagery and music. Cunningham's chance based choreography is composed in the computer using *DanceForm*s, a character animation software by , that the dancers learn, resulting in a increasing mechanization and challenge of the dancers' bodies and movement. The active role of animation as projected imagery, especially for virtual dancers, as well as music, function as layers to which the audience members might assign meaning.

The *Dance-tech Faceted Interface* has diverse influences, including, like in the *random interface*, aspects of performance art, focusing on form to address particularly political content, but principally on the tradition of theatrical postmodern dance and multimedia performances, such as Laurie Anderson. Contrasting with the *random* and *univocal interfaces* the multiplicity of media involved revolves around a specific theme or subject matter, in opposition/response to a sometimes vacuous celebration of technology. Aspects include, the emphasis on integrated mediatizeded interaction among collaborators/performers during the process, and in "live"/virtual performances or entirely mediated works, the participants' interdependence on interactions with media/other participants, and the varied approaches to technology from tool used to convey meaning to partner to work with. Relevance is given to content over interface (how content drives the work at the expense of the technological means), and to how its often critical issues are related to the consequences of digital development and impact, but without addressing the actual technology, normally non-

linear narrative approaches; and process-product relations (concentration on the discussion of the creative process, especially the relation between participants in the construction of the work and its relationship to the final production).

CO3's (Company in Space) is a cyborg performance that explores the construction of the cyborg dancer by Hellen Sky, referring to Haraway's cyborg (1991; 1997) and other theories of distantiation (Jean Baudrillard, 1983; and Bertolt Brecht) and merge between the physical and the virtual (Pierre Levy, 1998). The performer functions as guide/mediator of this experience with the audience, being empower by real-time motion-capture technology and animation for generating innovative interfacings with digital artists/virtual space. Through the interaction with avatars and virtual worlds in merger with the physical counterparts, the performer induces/constructs emotions, genders, and plot. The audience is responsible to experiencing the performers' engagement, and decoding of the relation between the different scenes.

The *Dance-tech Reflexive Interface* questions the actual *interface*, the interaction in which the form itself is the content. The works provide a critical approach to technologies towards revealing their processes and the effects on and of bodies/subjects, which convert its controlling and observational character into ways of knowing and challenging our perceptions. References abound from progressive Western art movements, such as feminist performance, body art, and video art, in which I follow Amelia Jones' account (1998). This *interface* discusses aspects, such as understanding itself as the works' medium (new conceptual art: artist as the idea provider/facilitator of dialogue between subjects and technology). The *reflexive interface* gives equivalent importance to medium and message, tends to be "interactive" installations/environments, the interdisciplinary collaborations challenge and expand choreography to the mapping of the interface interactivity. It emphasizes the audience's active participation and self-reflexive experience with the interface apparatus, challenging perceptions in the displacement of familiar embodiment in its inter-constituency with virtuality in embodied virtualities. *Whisper* (Thecla Schiporst, Susan Kozel, Kristina Andersen, and others) is a participatory responsive environment with a strong female presence, departing from body-to-body to body-device-body interactions. With a long term in-progress concept, the work is continuously evolving (over 3 years) developing the prototyping and manufacture of costumes and multimodal sets of wearables (wireless sensor devices for the body/clothing). It involves the use of touch and raises intimacy implications. Although not addressed it implies the application of medical technology in the capture and treatment of physiological data and its implications.

These four *dance-tech interfaces* arise in a continuum and in parallel with other contemporary performance and art tendencies with which they dialogue. For some dance artists the *dance-tech* experience is similar to early collaborations between choreographers and engineers, such as the *9 Evenings: Theatre and Engineering*, 1966, in NY or other sporadic computer-assisted dance, in which choreographers, such as Yvonne Rainer "missed the work,"[7] – i.e. the usual bodily movement practice – as the choreographic practice become not only more conceptual but also dependent on the engineers. However, these developments seem actually to lead to an unforeseen expansion of choreography into groundbreaking terrains. *Dance-tech interfaces* recover and further the postmodern legacy, in a multiplication of formats of performance process and production, in inter and trans disciplinary enmeshments and mutations, but also in a renewal of the merging of art and life, bringing the ordinary to the extraordinary as technology becomes pervasive and ubiquitous. This new take over implies choreography tapping into the design of interfacing elements that can include less considered senses and signals such as body temperature, vibration, balance, smell, physical contact and pressure between bodies, along with the movement, music and visuals.

If all four *dance-tech interfaces* include projects that transverse conservative to progressive approaches, as we move from the *univocal* to the *reflexive interface*, there is an increasing complexity in the desire to incorporate more and increasingly sophisticated technologies towards the multi-sensorial, multidimensional, interconnected, associative, non-linear, networked, relational, characteristics of human corporeality. Thus, although there is generally an implicit pursue of visual and aural media in relation to bodies' kinetic and kinaesthetic dance experience throughout all the *interfaces*, attention or emphasis in the *faceted* and *reflexive interfaces* is given to an increasing number of variables (media elements and materials), and complexity of concept, collaboration process and production.

Common in all the interfaces is the occasional or central inclusion of audience participation as part or to justify the work, revealing issues of authorship, as well as the variety of work formats and levels of complex-

ity. The value of the *interface* as an analytic tool lies in its ability to theorize distinct forms of audience participation, analogous to the distinctive relations between *dance-tech* works.

Finally, the inclusion of works spanning from over a decade to those still in-progress as well as unfinished projects aims to reveal the diversity and pace at which *dance-tech* is changing. Therefore, with such restless multiplication of contemporary performance applications for always already new emerging technologies, and their aesthetic integration into our bodies/subjectivities and lives, this *dance-tech interface* taxonomy, reveals itself as a pertinent tool for further investigation in the HCI field.

In a not faraway future, I imagine virtual studios or landscapes in which we put on some suit or even nothing and, as in real-time motion-capture, our movement is mapped into an avatar and we are simultaneously in the physical and that virtual worlds communicating with each other. This is the state we often find ourselves in anyway, like imagining and dreaming awake or projecting someone's presence and interaction, so it is very reflexive with everyday experience. And in this interactive process we become continuously aware of our *posthuman corporeality and subjectivity as part of our development as being in an also continually changing world.*

Artists mark the technologies of their time. Alongside technologies' exponential growth, my research has proven the healthy, if not wealthy, stage of *dance-tech*. There is a substantial presence of this work practice and education around the world whose dynamics, representatives, practitioners, and work/artists needs to still be mapped, particular in "non-Western" countries. Because *dance-tech* can revolutionize our interfacing and communication with each other through technology, and the way we perceive, understand and integrate it into our lives, *dance-tech* work need to be taken more seriously in order to gain more visibility or momentum.

Because it focuses on interfaces — the movement in between — the *dance-tech framework* goes to the core of the experience as it happens between two entities in both virtual and physical realms. Therefore, I foresee how the persistent continuation and deployment of critical engagement in non-hierarchical interdisciplinary and transdisciplinary collaborations, with the interfacing body and technology as the work's main issue of concern, (including identity issues), can lead to new conceptions and practices of embodiment and, consequently, a subjectivity rooted in a *post-human corporeality*. In working towards such a critical analysis, my theoretical framework of *dance-tech interfaces* aims to discuss and document this mode of cultural production as a process in continuous transformation, that otherwise will leave few traces as a local and global phenomenon at this particular moment in time. Along with dance-tech artists, audiences, and scholars, I believe this framework contributes to *dance-tech's* active role in shaping society and raising the stakes of corporeality and agency in eve of information age and dawn of the biological age, shaking the dominant tendencies to uncritically celebrate technology. The *interface (as) framework* need not be restricted to the work circumscribed here within *dance-tech*; it can be applied to all sorts of artistic or other interfaces, especially in *interface* domains that include our everyday life.[8]

"The redefinitions of public and private space that are resulting from media and cyber technologies and the global capitalism (march of generic shopping mall) — all resonant within the performance's gesture — impinge upon university's and city's [and subjects'] sense of identity."[9]

Endnotes

1. The dance-tech companies/artists included in my dissertation according to the identified dance-tech interfaces are: univocal interface - Halo (Sarah Rubidge, Simon Biggs and Stuart Jones), Viking Shoppers (Igglo – Ruth Gibson, Bruno Marteli, Chris Woolford), Brownian Motion (Richard Lord), UK, Ghostcatching (Riverbed and Bill T. Jones), USA; random interface - Biped (Merce Cunningham Company/Riverbed), Around One (Paulo Henrique); faceted interface - Structure (Cathy Weis/LIPS), CO3's (Company in Space/Hellen Sky and John McCormick), Australia; and reflexive interface - Telematic Dreaming (Paul Sermon with Susan Kozel), UK, Whisper (Thecla Schiporst, Susan Kozel, Kristina Andersen and others), Canada. Other artists/companies not featured but established are: K. Dance Company (Jean-Marc Matos), in France, Le corps indice (Isabelle Choiniere), in Canada, Troika Ranch (Dawn Stoppielo and Mark Coniglio), Yacov Sharir, Richard Lowenberg, USA; Palindrome Intermedia Performance Group (Robert Wechsler, Frieder Weiß and Helena Zwiauer), Frankfurt Ballet (William Forsythe) in Germany; Dumb Type (Teiji Furuhashi, Toru Koyamada, Yukihiro Hozumi, Shiro Takatani, Takayuki Fujimoto and Hiromasa Tomari) in Japan; Motherboard (Amanda Steggel and Per Platou), Random Dance Company (Wayne McGregor), Half/Angel (Richard Povall), Blue Haptic (Kirk Woolford), Lisa Naugle and John Crawford, Numerous younger dance-tech companies and artists working independently and on project-based teams conglomerate in cosmopolitan centers like London, Paris and Amsterdam, Tokyo, Montreal, Melbourne, or dispersed

throughout. Some examples are Igloo (Ruth Gibson, Bruno Marteli, and Kirk Woolford), Company Kunstwerk-blend (Sophia Lycouris), res publica (Wolf Ka),Kondition Pluriel (Marie-Claude Poulin and Martin Kusch), Lali Krotozynski and Luiz Camara, Dual Dance Project DDP (Maria Ines Villasmil), Dance Company XYZ (Isabel Skibsted), and Altroteatro Dance Company. Several are also the individuals and organizations playing an important role in promoting and funding the development and projection of this trend. Among those are Shinkansen's Future Physical, the Monaco Dance Festival, Arizona State University, Ohio State University, School for New Dance Development, Scott deLahunta, ZKM, and Anomos. Activities include workshops, laboratories, symposia, forums, conferences, festivals, email lists, chat rooms, and publications.

2. Ph.D. in Dance History and Theory, Department of Dance, University of California, Riverside, August 2004.
3. This acknowledges the transition from print culture to image culture, dominated by the evolving-yet-limiting eye/hand/brain (screen/mouse) closed-circuit coordination of graphic user interfaces (GUI). This vision that I elaborate of the impact and role of technologies in the performing arts and how artists have been exploiting them as aesthetic and social endeavors within the recent epistemological shifts to the information age and biological age, derives from an array of sources, including: contact with projects, artists and their statements, key philosophical and critical theoretical approaches, and my own experience as cyborgized performer and choreographer.
4. This drive can be compared to other modernist interdisciplinary moves, particularly those after the 1960s, such as the emphasis on the performative experience and process versus end-product in painting and photography.
5. This ambiguous danger is based on technology's tendency to a complete ordering — a ruling and controlling of nature, reality, and our lives — and at the same time it allows for economic and knowledge development, as well as the subjects' freedom and agency. In Heidegger, Martin, The question concerning technology, and other essays; New York: Harper & Row, 1977.
6. In Screening the Body: Tracing Medicine's Visual Culture (Minneapolis: The University of Minnesota Press, 1995), Cartwright — offering vital insight into the recent proliferation of art genres, in particular dance, applying digital technologies — argues about the entanglement of the medical and scientific imaging with other cultural and representational practices during the first half of the twentieth century. A neglected field within film/art studies and sociology, she shows how medical imaging has been used both as a strategy of control and domination of bodies and subjects, as well as a constructive pursuit in the acknowledgment and fostering of cultural and individual (and gender) differences. The pertinence of her argument about an interdisciplinary origin of science and art through body-imaging technology comes in handy when trying to bridge a gap in historical and social contextualization of the role of body-technology interfacing), caused by the short cultural memory regarding technological and mass media's recent developments. The similarities between past and contemporary technological progress and impacts within the medical and artistic realms are: 1. the cross-disciplinary nature of the visual mode of representation (computer graphics), 2. the dominance of techniques of surveillance and control, 3. the fascination with technological novelty, and 4. the interweaving of body and technology. For a detailed analysis of this and other tropes please see the complete dissertation at http://home.earthlink.net/~isaval/data/enter.html
7. Whitman, Simone (Simone Forti) "Theater and Engineering: An Experiment – 1. Notes by a Participant" Art Forum, Feb. 1967. Note from her Journal 10/07/1966 after talking with Rainer about her work Carriage Discreteness.
8. In my analysis of dance-tech interfaces, the major problems found in these works were related not so much to the application of technologies (the interface as it is commonly perceived) but rather what determined them: dance artists' and technologists' underlying notions of body, dance practice, and aesthetic creation in this hybrid work situation. Existing conceptual notions inform artists-technologists' approach to digital technology, identifying their initial purpose and shaping their mode of experimentation.
9. These are the new tactics of social critique for the demarginalization of the body in information society. Susan Leigh Foster, "Introducing Unnatural Acts, 1997," in Decomposition: Post-Disciplinary Performance, Sue-Ellen Case, Philip Brett, and Susan Leigh Foster eds., (Bloomington, IN: Indiana University Press, 2000).

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Inverse Contextualization: Writing about Dance from the Inside Out

M. Candace Feck

Somewhere along the line in my cumulative practice of teaching, I began to think and speak of my relationship to dance as one in which I regularly meet the whole in the part: dance is the part, and in it I make contact with the whole. In this imaginary, dance serves as connective tissue: my engagement with it informs a host of other thoughts and actions, and the rest of life filters back into my involvement with dance. I had been unaware of the source for the motif of "the whole in the part." The image of a drop of water and all that it contains and suggests about its larger ecosystem often accompanied this phrase in my mind, and I assume that I had absorbed it by means of that similarly watery process known as the 'collective unconscious.' In any case, I think it is another way of speaking about dance as a kind of center, a point from which other phenomena radiate and are reflected. Dance functions as a primary lens – a central place through which other elements are brought into focus — and I have found in this conceptual relationship a significant source of personal satisfaction, constituting a profound sense of integration between my life and my (life's) work.

In that marvelous process of reciprocity that is at the heart of teaching — in which student inquiry pushes educator learning — I was asked at some point to expound upon this idea in the context of an address to graduate students in our annual department commencement exercises. My quest to substantiate what it was I meant took me on an interesting intellectual journey, including a foray into the world of physics, where I was introduced to the ideas of American quantum physicist, David Bohm. Here, I encountered a provocative body of work, conceptualized as "wholeness and the implicate order."[1] In dialogue with the work of both Einstein and Niels Bohr, Bohm posits a meta-construct of reality drawn from quantum theory, and perhaps best represented in the comparison between a hologram and a photograph. Whereas in an ordinary photograph made by a lens, there is a one-to-one correspondence between each point in the object and a point in the image, in a hologram, the entire object is contained in each of its regions through a pattern of waves — every part thus containing some information about the object. A given object is thus *enfolded* in each one of its parts. Bohm describes the nature of reality in terms of *enfoldment* on the one hand— which he refers to as the *implicate* order— and *unfolding* into what he calls the *explicate* order, or the separation of elements in the world (Wijers 129). In Wholeness and the Implicate Order, he contrasts a mechanistic view of reality, in which entities are regarded as existing "outside of each other" (173), with what he theorizes as ". . . the unbroken wholeness of the totality of existence as an undivided flowing movement without borders" (172). Bohm's work addresses both "the nature of reality in general and of consciousness in particular as a coherent whole, which is never static or complete but which is in an unending process of movement and unfoldment" (*Wholeness* ix).

My own research has been directed toward the production of and teaching about dance writing. In my doctoral work, I utilized the methodology of content analysis to carry out a close reading of student papers written during my dance criticism course, in response to a particular concert of dance.[2] The study entailed a microscopic view of these writings, and many of the findings have become the seeds of new research interests. Among these has been the recognition of the role played by association when a viewer is attending to a dance performance. Defined as "a state of being connected together, as in memory or imagination," association emerged in my analysis in a variety of ways — a subject to which I shall return in this paper. What is significant to note here is that although I found the presence of associative references within the student writings to enrich the papers substantially, I unearthed no literature that actively promotes or even identifies this aspect of critical writing. I was likewise interested to find that the conventional rubrics of art criticism, which vary from one practitioner to another, while eminently useful, are inadequate to account for the *complete* and *complex* task of critical writing. Edmund Feldman's well-known formula of description, analysis, interpretation and evaluation (28), for example, finds supplementation in art critic and educator Terry Barrett's approach, through the added critical operation of *theorizing* (*Photographs* 2). Also noteworthy is Barrett's inclusion of what he identifies as intrinsic and extrinsic information (*Art* 22), pointing to a category characterized by Sally Banes as the critical operation of contextualization.

Banes defines this aspect of dance writing as a process through which the writer "explains where a work comes from, aesthetically or historically" (Banes *Writing* 25), pointing out that contextualization can be "biographical, historical, political or artistic"(32). It is this function of critical writing that brings me to the heart of this paper. My analysis of student papers led me to theorize about another property of critical writing, which I am positing here as *inverse* contextualization.[3] If Banes' concept of the contextual can be summarized as the act of placing a given dance experience against a larger landscape so as to understand it (the dance) more fully, then inverse — or reverse — contextualization — would place dance in the center, as the point of departure, and articulate the ways in which it reaches out to engage with or comment upon the world beyond the performance. Taking up the conference theme of center as a conceptual point, I have sought examples of criticism in which dance serves as the center, from which multiple ideas radiate outward, like spokes of a wheel, toward the world — an activity which would more closely match the experience of dance that I described in my opening statements. Where Banes importantly delineates the critical function of situating dance within a larger landscape, my analyses have led me to be curious about the act of using dance as a baseline from which one might launch a discussion of other ideas. I am arguing here that the pursuit of such a writing strategy is, in fact, an enactment and a manifestation of Bohm's articulation of locating the whole in the part. Furthermore, I contend that such an approach to criticism would stand to create much needed bridges that have their foundations in the land of dance but reach outward and beyond into some of the other territories to which they also belong.

The world of concert dance remains so particularly insular! My teaching places me weekly in direct contact with two parts of the dance world: the artists — represented by the one foot I keep in my department — and the audience, represented by the other foot on which I stand in a general lecture course which brings students from multiple disciplines across the campus. What I see again and again is that those in the "audience" group have little to no prior sense of their connection to dance; and that those in the dance world encounter frustration and confusion about the apparent lack of understanding about and interest in their work. In looking at various ways to address this problem, I propose that one way would be to use the critical means available to fuller effect — that is, through public acts of speech and writing which make explicit the links that connect dance to other events and ideas in the minds of readers and listeners.

Two critics, from the worlds of popular entertainment and sports writing respectively, serve as exemplars of the kind of approach to writing that I am advocating. Frank Rich, whose weekly column, formerly featured in the Arts section of the New York Times and recently moved to the Op Ed section, is perhaps the better known of the two figures. Rich, who began work as a theatre critic, now writes about television and film as a means to comment directly on larger social issues. He will take as a point of departure, for example, the televised cartoon serial *South Park* and from it discuss political interventions in the Terry Sciavo case (*Conservatives*); or launch a critique of Homeland Security initiatives by foregrounding the weekly television series *24* — with stopovers in the prison scandals of Abu Graib and Guatanomo Bay — then he'll wind his way back to national security (*Real*). Consider the opening paragraphs of Rich's May 15, 2005 column, which discusses the film "Advise and Consent" and is entitled "Just How Gay is the Right?"

> The screen's first official gay bar," as it was labeled by the film historian Vito Russo, appeared in the 1962 political potboiler "Advise and Consent." Its most prominent visitor was a United States Senator.
>
> As sheer coincidence would have it, Otto Preminger's adaptation of Allen Drury's best-seller about a brutal confirmation fight was released on a sparkling new DVD last week just as the John Bolton nomination was coming to its committee vote. (14)

In the writing which ensues, Rich deftly interweaves historical fact and journalistic commentary spanning such topics as the nomination of supreme court justices, judicial activism and the filibuster issue, the thirty year "Declaration of War" on homosexuality that emerged from Falwell's invention of a "Moral Majority," gay marriage initiatives and their role in the 2004 election, and AIDS education, while continuously returning to insightful discussions of the film's plot, scenic devices and cast. Along the way, he also invokes Tony Kushner's *Angels in America*, *The Manchurian Candidate* in both its original and remade incarnations, and historian David K Johnson's 2004 account of Washington's anti-gay witch hunts during

the cold war era, The Lavender Scare. This is typical of his column, continuously telescoping in and out of the film or television program he is discussing to connect it — and his readers — to the world of politics, history and the everyday.

Frank Deford began as a writer for Sports Illustrated magazine, appearing on those pages from 1962 to 1989 and returning as senior contributing editor in 1998. He provides weekly commentary for National Public Radio's *Morning Edition*, serves as a correspondent for *Real Sports with Bryant Gumbel* on HBO, and has authored several novels and a pair of screenplays that have led to film productions.

In a 2002 address to the National Press Club, entitled "Sports — the Hype and the Hypocrisy," Deford begins with athletics but quickly and effectively expands outward to include commentary on women's rights, the economy, "the little business of Iraq," and race relations, among others. In his June 1st radio commentary, entitled "U.S. Fans: Look at the 'World' of Sports," Deford takes on American self-absorption and unilateralism, contending that sports fans in the U.S. have no real interest in foreign athletes. On more than one occasion, he has taken up issues of appropriation by framing discussions of Native American nicknames for sports teams such as the Washington Redskins or the Atlanta Braves (*Redskins, Rhyme*). Consider the way in which he situates a discussion of Nascar racing in this February 16 2005 piece by invoking both his personal experience and references to the world of film:

> Like most little boys, what I hated in the movies was when the story would just stop and there would be a lot of mushy kissing. Now that I'm a big boy, what I hate is car chases. . . .can't they put anything in movies but car chases? — and they're so ridiculous. Even in movies that are reasonably true-to-life, the car chases are unbelievable. Cars fly through the air, they ricochet, they screech through alleys going 100 miles an hour, sometimes they even zip the wrong way down highways, and of course the hero driving the chase car never gets caught or even gets hurt. Car chases are to dramas like songs are to musicals: you have to suspend belief when people break into song in the middle of a street, just as you have to suspend belief when cars chase each other down the street. Okay, okay, I know: what's this go to do with sports? Plenty. You see, I'm convinced that there's a direct correlation between the number of stupid car chases in movies and the popularity of Nascar. What is Nascar but an organized car chase? [4]

In another example, recent press about doping practices in a variety of athletic activities allows Deford to comment on American culture and economic issues in his Sports Illustrated article, "Heroes and Gods: Steroids Scandal Starting to Feel like Greek Tragedy."

> Sometimes, as I reflect on steroids, I think it is nothing more than the last gasp of the excesses of the '90s. Just the athletic version of the dot-com run-up. Both, after all, were about hitting home runs day after day and believing that the bubble would never burst. Other times, taking the longer view, it seems to me that the athletes who were blown up by steroids star in our modern version of Greek mythology. From Arnold Schwarzenegger on down to Jose Canseco, aren't these brawny creatures our Minotaurs, our 20th-century half-men, half-bulls, swaggering around and about us mere mortals? . . . Nowadays, we're used to spectacular miracles of technology, but steroids strike of antiquity -- witches' brew. Why, steroids seem as magic as all those fantastic elixirs of lore, which, with but one taste, could make us wiser, lovelier, stronger. Drink this, my pretty. When you think about it, enhancing drugs are really our connection with fairy tales. And we've all been raised on fairy tales. No wonder steroids are so seductive.

Inspired by these writings, I have spent the last six months, along with a pair of dedicated graduate students, Colleen Leonardi and Karen Ivy, combing through hundreds of published pieces of dance criticism, including texts by Siegel, Jowitt, Croce, Acocella, Johnston, Zimmer, and others for examples of this kind of practice in dance writing. Though the journey was rich and rewarding — what dance lover could fail to enjoy the pleasures of revisiting the texts these writers have penned — we found few exemplars that met the criteria of "inverse contextualization." Indeed, we widened our search for these excerpts by including any writing that stepped outside of dance itself to speak directly about the world beyond it — whether political or personal. Before providing some

of those that we did uncover, I want to point out that the scarcity of material is in itself significant: dance writers, it appears, rarely step outside of an approach to writing that *begins* with a specific dance performance, rigorously unpacks it, *and does not diverge.* It seems obvious that this kind of writing presupposes a readership already interested in the art form, a kind of writing that would be appropriate for a discipline-specific journal, but perhaps not the best way to woo a general audience. Meanwhile, there is ample evidence that we live in a culture in which the public has little awareness about dance as an art form. Chuck Helm, performing arts director of the Wexner Center, flatly states that if he so much as uses the word "dance" in the press materials he develops to advertise the Wexner season each year, he will already have reduced his potential audience for the event by fifty percent.[5] Dance is an art form in search of an audience. How often do we attend a dance concert only to find the same people in the audience that we saw the last time we attended a performance — and the time before that? From the research we completed, it seems that the practice of writing about dance mirrors this reality. Dance writing formulaically starts with dance — and ends there. Certainly, there are good reasons for this: increasingly limited newspaper space for dance coverage; an enormous sense of obligation on the part of writers to document an ephemeral and under-represented form; historical convention. But if I — who have little interest in or connection to the world of sports — find myself riveted to Frank Deford's radio commentary each Wednesday morning on NPR, then perhaps dance writing can take a cue from the kind of robust and outward-reaching practice in which he and Frank Rich participate.

What follows are several exemplars that we did find in our analysis of dance writing. In her 1973 article about William Dunas' piece, "I Went With Him and She Came With Me," Marcia Siegel departs from the actual dance at hand to ruminate as follows:

> The narrative suggested exile and war to me, specifically Vietnam, and I thought about the thousands of homeless Vietnamese people who will still be adrift in their country long after the bombs stop falling and the soldiers withdraw. I also thought that Dunas was making me feel something about the tedium of a very long march or other repetitive task--about the way you conserve your energy and maintain your feelings at a very low intensity, and the way you occupy your mind with the minute detail in order to keep from going crazy; the prisoner who counts the tiles in the floor of the cell, the assembly line worker who follows a patch of sunlight all day in its progress across the room. (*Watching* 313-315)

Joan Acocella, writing for The New Yorker, offers extended commentary about different war-time experiences between Europe and The United States in her piece on *tanztheater*, "Razzmatazz; Europe does BAM":

> While all that was coalescing over here, people in Europe were voting huge subsidies for the arts, which were part of their national pride. They were also living lives different from ours. In the First and Second World Wars, the Europeans saw their universe laid waste, as we did not. Consequently, I believe, many of them could not give up representation, narration. They had to keep talking about the modern world, trying to figure out how it turned out the way it did. A good example is Pina Bausch's Wuppertal Dance Theatre…Bausch's shows are basically assemblages of skits in which, amid elaborate stagecraft, old beauties and hypocrisies are contrasted with the frank predations of modern life. (104)

A 1980 article, originally published in the Soho Weekly News by Marcia Siegel speaks about the death of John Lennon by way of introducing a work by the Wallflower Order. Entitled "Love Isn't All We Need," the writing begins like this:

> Of course it was only a bizarre coincidence that the murder of John Lennon took place on the same night that the Oregon women's dance collective Wallflower Order began a series of performances. Of course it was. A coincidence that I was reminded of the Beatles several times during their performance, and that all the way up town I kept thinking how much I liked it in spite of what struck me as a confused and possibly irrelevant political pitch. And that an hour later on the news I heard about this Beatle-maniac who could legally buy a gun, carry it on a plane, hang out in a permanent crowd of celebrity-ghouls until he

> got his chance to effect some ultimate, sick consummation of hero worship by assassinating the symbol of peace and love who's found happiness in New York as a semi-retired super-capitalist.
>
> It will take us a long time to digest the implications of the Lennon murder: at least I hope it does. This may be the event that finished the sixties, but what a mess the sixties have left behind, what a tangle of contradictions and ambivalence about how to solve our problems. I'm not even sure if we're living in the aftermath of a revolution or the prelude to one.
>
> Wallflower Order looks more like the aftermath. (*Tail* 131).

In a 1981 piece, also published originally in The Soho Weekly News, entitled "Slings & Arrows & Runaway Escalators," Siegel discusses her viewing of a work by Yoshiko Chuma, *Champing at the Bit*, framing it within her everyday experience as a writer.

> Friday the 13th began at 6:45 AM with a car crash. I didn't get out of bed to look. I could follow the crash scenario over the ruins of my sleep. The ambulance arrived. Large pieces of metal were pried off and clanked to the pavement. Chains rattled. A winch squealed, stopped, squealed again. Finally the tow truck moved off. Quiet. 8 o'clock. Time to get up. By the time I got to Yushiko Chuma's performance, it had turned into just another day in New York — a couple of spasms of paranoia, a perfunctory argument or two, no needle-threaders to be had at he sewing store, entertainment on a bus provided by four lady tourists from Toronto. New York. You know. Yoshiko Chuma knows.
>
> *Champing at the Bit* was a long movement piece. . . (*Tail* 141)

Perhaps unsurprisingly, we found several examples in writings that followed the events of September 11. "Dances From the Gone World" is the title of a piece by Eva Yaa Asantewaa of The Village Voice:

> Sitting in the shadow of the World Trade Center in early September, I cheered Ron Brown's wondrous dance troupe, Evidence, on the plaza. Amazed and proud, I thought as I often do how excellence in art makes me grateful to be alive. Two nights later, in midtown at the Graduate Center, the musicians and dancers in "The Facts and Artifacts of Korean Dance" celebrated a culture far different from Brown's and mine, in a city where their people and ours have often been at odds. These exhilarating shows were the last I saw before tragedy broke all our hearts—two distinct companies united by discipline, beauty, and spirituality. May we find these virtues within ourselves, and answer murderous hatred with something finer than war.

In an extended excerpt from a later piece by Acocella, entitled "Double Takes," she also makes reference to these events.

> Taylor is seventy-two, and he has made more than a hundred dances, but one dance keeps reappearing. It goes like this: The dancers are a kind of community (we're not sure what kind), and they perform maneuvers that they are very earnest about, and which look like rituals. This is somewhat comic – they think they've found an explanation of life. It is somewhat tragic, too, for the same reason. Also, amid the cryptic goings on, Taylor will often insert a painful little scene that we recognize: someone trying and failing to get someone else's attention, someone in trouble and no one caring. The drama is brief; it is quickly submerged in the group activity. Still, Taylor makes his point, or points. First, life is mysterious; everything has some sort of weird underside. Second, life in groups – a matter that dance-company directors are especially attuned to – is more mysterious. It is the group that performs rituals, and enforces them. Personal dramas may surface, but they are soon absorbed into the collective action. We are all grist for a great big mill that we don't understand but that keeps on turning.
>
> September 11th followed that pattern. It is hard to think that so huge an event could be swallowed up, but it was instantly, by the public commentary on it: the anchors' new tone of voice, the words that passed from mouth to

> mouth. Even before you had time to figure out how you felt about those people jumping off the towers, or the stoical firemen, they were framed, padded, upholstered by socially enforced statement. So we walked around trying to square our actual experience – including not just sorrow and fear but curiosity, excitation, guilt – with the experience we were told we had.
>
> 'Promethean Fire' is like that. The piece does seem to be about death – indeed, murder. The epigraph, 'Fire "that can thy light relume,"' is taken from the speech Othello gives just before killing Desdemona…[describing more of the dance]…And Taylor gives them all to us in Stokowski's big, soupy orchestrations. I can't think of a better metaphor for the private-to-public conversion of the events of September 11th. (86)

Similar to Deford's approach, many of the examples we were able to find make the connection to the world beyond dance in the opening paragraph, and sometimes by way of a self-reflexive situating of themselves in the moment of witnessing the dance or writing about it. Less frequently, the writer returns to the world beyond the theatre *after* giving us the dance, allowing us access to some of the thoughts or associations the dancing has provoked, such as the following Soho Weekly News excerpt by Siegel (1981):

> Johanna Boyce is really into recapturing the enthusiasms of youth, but she doesn't want to spoil them with the skills of maturity. *Waterbodies*, for the audience, is vicarious regression. You watch the nine performers doing their group bouts of blowing bubbles, falling in with a splat, splashing and ducking each other, doing the dead-man's float. I could relate to it: it made me want to go into the pool. (*Tail* 154)

To be sure, other connective incidences occur through interpretive writing, or even in the titles of articles. To return briefly to one of the earlier components of dance writing that I mentioned, association also provides a means of connecting the subject of dance to disparate interior and exterior experiences. Most frequently emerging through metaphor, simile, analogies or other literary devices, association provides countless opportunities to make connections to the world beyond the dance. When writers employ associative references, they are pointing to the rich and multiple ways in which dance links to other forms of experience. This is a more subtle approach, and one of the hallmarks of great writing. But to rely on such devices alone to connect dance to the world in which it is performed presupposes a reader who is already interested in the form.

In closing, if not in conclusion, what I am calling for is no less than a repositioning of dance in public discourse: our art forms have intricate connections to our lived experience — and perhaps even implications about how we act in the world we inhabit. As dance professionals, we know that dance bears these connections to the world. As a dance is ticking by, the viewer experiences memories, associations, thoughts, ideas – all of which bear traces of the dances they are observing. I think it's time these threads of connection became more apparent in dance writing — threads which might strengthen through representation into life-saving cords, tethering an essentially earthbound practice more firmly onto a larger planet in need of its illumination and inspiration.

Endnotes

1. Bohm's book by this title, Wholeness and the Implicate Order, was published in 1980.
2. Feck, M. Candace. "Understandings about Dance: An Analysis of Student Writings with Pedagogical Implications." The Ohio State University, PhD dissertation, 2002.
3. I use this term in a way that is similar to its role in compositional practice: to turn something inside out.
4. These opening remarks constituted approximately 98 seconds of this 3:51 commentary
5. As a guest in my course Dance 801: Current Issues, Helm has made regular visits, and has repeated this statement on numerous occasions.

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- - - . “Love Isn’t All We Need.” The Tail of the Dragon: New Dance, 1976-1982. Durham: Duke U P, 1991. 131-133.
- - - . “I Went With Him and She Came With Me.” Watching the Dance Go By. Boston: Houghton, 1977. 313-315.
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Allegory, Parody, and a Taste for the Undesirable in Jean-Philippe Rameau's *Platée*: Poor "Thing," Why aren't you laughing?

Susan Tenneriello

Le jeu, the game, pricks at the heart of amorous intimacy found in painting, drama, dance, and music of the French Rococo (1700-1775). From Watteau to Marivaux, from court to fairground, from the idyllic "theatrical" animation of the *fête galante* to the picturesque movement of *ballet d' action*, the spirit of play, the pursuit of pleasure, emboldened a fleeting fluttering world of delicate grace and fictitious freedoms. The comic impulse coursed throughout social spheres in an eclectic mingling of popular diversions. Miniature and minor forms of art and theatre: divertissements, parades, pantomime, burlesque, and private theatricals, favored by court, aristocracy, and intellectual and artistic circles, "provided a refuge for the comic spirit at a time when the official drama was growing increasingly sentimental and didactic."[1] In this environment, dramatic short forms became a source of cultural rejuvenation and self-invention.

Jean-Philippe Rameau's (1683-1764) lyric comedy *Platée* (1745) reflects this playful romp into make-believe with a frivolous tale of woman too ugly to wed. Scored for a male countertenor, the role of Platée, highlights prejudices and assumptions toward normalcy embedded in history—carried within ourselves—and reiterated through conventions of narrative toward different bodies. In the case of the vain, unappealing swamp goddess Platée, whose mere appearance is cause enough for being made "the joke" among gods and mortals, comic distortion foregrounds how physical differences become fair game for ridicule.

Two recent productions of Rameau's comic allegory use parody to probe crueler impulses within the fabric of the original work. The New York City Opera's revival last fall of *Platée*, directed and choreographed by Mark Morris, reconstituted a most enchanting vixen of dubious identity in this rarely seen ballet-opera. A production by the National Opera of Paris in 2003 invested the musical narrative with dark overtones. From such encounters, I attempt to bring into view past and present through these two productions of *Platée* that attempt to unsettle the spatial, temporal, and experiential encounter of the ugly, the comic, and the taste for cruelty.

Platée tells the tale of an unsightly swamp goddess, who is, most willingly, led to believe the god Jupiter wants to marry her. The mock courtship and marriage that follows is merely a means for Jupiter to lighten Juno's jealous tantrums over his incessant dalliances. For when she discovers the object of his desire, everyone has a laugh, except Platée, who curses all present and runs off to "hurl herself into her swamp."[2] Of course, Platée is purely an entertaining diversion. Indeed, the whole plot is a fantasy, a play within a play, an allegorical feast on infidelity dreamed up in the prologue, "The Birth of Comedy." While Bacchus—god of wine and tragedy—sleeps in his vineyard, Thespis—inventor of comedy—and his coterie of playmates conjure ways to amuse themselves.

Written for the festivities surrounding the Dauphin Louis's marriage to Maria Theresa of Spain, *Platée* was among seven works performed at Versailles in 1745.[3] Famed countertenor Pierre Jélyotte played the role of Platée; the soprano Marie Fel performed Folly. *Platée* was Rameau's first full length *ballet bouffon.*[4] However, the work was not his first comic composition. One under examined aspect of Rameau's dramatic development is his early association with the popular theaters—he did not begin writing opera until the age of forty. In 1723, after his arrival in Paris, he was active writing incidental music for burlesques and pantomimes at the fairground theatres and the Théâtre des Italiens.[5] He composed the music for the dramatic dances in *Les Sauvages* (1725), which was inspired by the "exhibition" of two Indians from Louisiana at one of the Fair theatres.[6] He collaborated on numerous comedies with playwright and poet Alexis Piron, notably the scandalous *La Rose, ou les jardins de l'Hymen* (1744) that was performed at the Opéra Comique.[7] Dancer Marie Sallé came out of retirement to perform in *Platée.*[8] Sallé choreographed "expressive" dances for several of Rameau's ballet-operas, beginning with *Les Indies Galantes* (1735), and was well acquainted with comic pantomime from her early years in England and the Paris fairground theatres. The libretto,

adapted by Adrien-Joseph Le Valois d'Orville, was based on the play *Platée, or jealose Junon* by a rather colorful playwright Jacques Autreau, whose own legacy is largely defined by the topical comedy *Le Naufrage au Port-à-l'Anglais* (1718), which reputedly saved Luigi Riccoboni's Italian commedia troupe from extinction after their return to Paris in 1716.[9] A painter for most of his life, Autreau began writing for the fairground theatres at the age of 60! His plays—many of which remain untranslated—tapped into the expanding taste for exotic subjects and cross-cultural interplay with his satiric depictions of contemporary customs.

Scant evidence remains of the first performance of *Platée* and those following, but the homely looks of Platée may have been inspired by Maria Theresa herself. She was, according to contemporary accounts, sorely lacking in looks. It is more probable that Rameau had another model in mind, that of the King's new mistress, the Marquise de Pompadour. He had recently brought her to live at Versailles. The presence of the Queen's rival at court falls more in line with the comedy's mockery of jealousy, inconstancy, and unrequited desire—the rules of the game among the gallant.[10]

Platée parodies the mythic/heroic conventions of lyric tragedy of which Rameau's own first creations C*astor and Pollux* (1737) and *Dardanus* (1739) are considered masterpieces of the form. Italian opera introduced castrati to portray female leads; travesti roles in heroic operas of Rameau's contemporaries, Giovanni Battista Pergolesi and George Frederick Handel, were written for famed castrati, such as Farnelli and Caffarelli.[11] Castrati roles were not incorporated into French musical tradition. Female roles in France were usually sung by women, as one commentator noted: "women are always women."[12] Platée is the first major travesty role scored for a male singer in French Baroque Opera. Jélyotte appeared in female dress, following conventions of eighteenth century cross- dressed roles. At the same time, contemporary fascination with the "art" of artifice, exemplified in Marivaux's comedies, not only mark the erosion of classical orthodoxy, but granted imaginative license to reinvent courtship, test fidelity, expose character, explore sexuality, and subvert gendered roles.

The mocking treatment of the heroine conveyed in the musical narrative and burlesque dance entrees engenders a novel type of comic allegory.[13] *Platée* is one of Rameau's most physically sensual characters. Musically humorous, physically ludicrous, Platée is a luscious French delicacy, a fairy-tale of ephemeral consequence. The "infectious vitality" of naïve charm and erotic innocence find voice in Rameau's harmonic conception, evoking the sensate rhythms of nature.[14] Such musical sensitivity tinges the comic mode with melancholic pangs of rejection.

In 1749, Platée was staged at the Opéra, and revived again in 1754 and 1759—its last performance in the eighteenth century. It was not seen again until 1901, much altered, in Munich. In the twentieth-century there have only been three productions: Monte Carlo, 1917; Milan, 1921; Aix-en-Provence Music Festival, 1956, until recently.[15] Two new visions of Platée have appeared within the last ten years, signaling a fresh investigation of this overlooked transitional composer. Mark Morris's production of *Platée* was originally presented by the Royal Opera Festival Theatre in Edinburgh in 1997.[16] In 2000, it was presented to sell-out audiences at the New York City Opera. I attended the revival this season. The second new production was staged by the National Opera of Paris in 2003.[17]

In different ways, these two productions contemporize the fanciful wit of Rameau's allegorical tale, while revealing crueler tones in the "modern" sensibility toward his unwedable, overreaching goddess. Both play on appearances—illusions of the "divine"—and force us to check our own apathy and intolerance. As directed by Laurent Pelly and choreographed by Laura Scozzi, the National Opera of Paris's production featured a floridly ridiculous Platée, portrayed by Paul Agnew. Painted marshy green with a skirt of pink petals, Agnew is a walking lily pad of organic, watery absurdity. The goddess in this production is truly a phenomenon of nature; ugliness lies elsewhere in the composition of celebrity-like gods, divas, and their spectators.[18] The allegorical treatment launches an unworldly innocent into the teeth of image makers and spectacle hounds. Those who lead; those who follow are the ones being ridiculed. Set in the decay of a theatre with the chorus often perched across rows of red velvet seats mirroring in costume and behavior the audience they face, the self-conscious theatrics of the performers refract irregularities, disproportions, and sometimes grotesque exaggerations of a cultural appetite in the pursuit of witnessing pain, humiliation, and an almost sadistic pleasure in destroying those who fail to meet the current image of attractiveness.

The Paris production, in the conception of *Platée*, retains features of traditional drag in performance, a man in woman's clothes. For the wedding, Agnew gid-

dily appears in white dress and veil. The festivities turn gruesome once the trick is up. The mob of spectators drag the traumatized bride by the arms around the stage with agonizing glee to which Platée responds with venomous bite and suddenly vanishes—down a trap. In shifting sympathy to the "other," the figure of Platée becomes a victim of unjust social patterns. The performance attempts to heighten sensitivity toward difference.

Morris's goddess, with the help of Issac Mizrahi's costume, as performed by Jean-Paul Fouchécourt, is a creature of mythological fancy, a stranger to our sensibilities, a fabrication, a completely befuddling illusion. "If Rameau had conceived Platée for soprano," Anthony Tommasini mused in his review of Morris's production, "the meanness in the story might have been untenable . . . We are more willing to laugh at a woman being made fun of for her ugliness if we know she is really a man."[19] *Really*? The comment suggests more about the reviewer's preconceived notions of taste than the performance. Morris's mythology gorges on the ridiculous, while tackling comic conventions which lampoon appearances—particularly exaggerated caricatures tied to transvestite roles—by humanizing the role of this outcast.[20]

His Platée, drawn from cartoons and product merchandizing of instant pets—brine shrimp—popularly known as Sea Monkeys, is from the start a sublime organism.[21] This amphibious mirage flouncing around on wobbly legs and webbed feet, with waterlogged breasts and sagging tummy veiled in a clingy swamp-washed gown, inhabits a paradise—an aquatic terrarium actually—of reeds and lily pads and an enormous bowl, where she is attended by a quirky lizard (Lisa Saffer) and entertained by an array of dancing snakes, toads, alligators and frogs, satyrs and nymphs and assorted birds in brilliantly colored costumes, who hump and slither in and out in perfect harmony. In Adrianne Lobel's fish-bowl setting, Platée is "oddly beautiful" because she is not at all strange; she belongs to a fantasy world.[22] One shares her desire to be loved, and so the humor is enchanting and ironic rather than aggressive and farcical.

The aquatic wonderland, of course, is an illusion. The prologue has been updated. The terrarium sits on a downtown bar, where "Ideas" are exchanged. Thespis sings a love song to sleeping Bacchus, while the inebriated from all walks of life change partners and change partners and change partners. Infidelities are exposed; appearances are not what they seem; a plot is hatched to reunite King and Queen and we are transported to an unearthly haven where exotic beings frolic and play without intimacy, communion, or empathy for the one among them that dreams of being different. In the end, Platée is exposed—literally—stripped her sheer pinky-green veil of decorum, the fish-bowl world of exiles shatters. It is a harsh, bizarre nakedness, a less than ideal body we see. The *thing* that bodies cannot conceal when uncovered. The moment excretes not humor, but horror. The theatrical fiction is ruptured. We are all exposed. The game of love, the entertainments enjoyed onstage now seem spiteful and mean. Once the transitory delight of the theatrical event dissolves, at that moment, one experiences the humiliation with a sense of outrage and compassion for Platée. Morris's reimagining of the tale enlivens one's sensibilities to present circumstances; his *Platée* enlightens.

Endnotes

1. Gallant and Libertine: Eighteenth-Century French Divertissements and Parades, ed. and trans. Daniel Gerould (New York: PAJ, 1983), 8. See also Robert M. Isherwood, Farce and Fantasy: Popular Entertainment in Eighteenth-Century Paris (New York: Oxford University Press, 1986).
2. Jean-Philippe Rameau, Platée, Act III, Libretto (1745; reprint, Arles: Théâtre de Caen, 1999). For musical analysis of Platée, see Cuthbert Girdlestone, Jean-Philippe Rameau: His Life and Work, (New York: Dover, 1969), 400-442.
3. Voltaire's comedy-ballet La Princess Navarre, with music by Rameau, was also performed during the celebration.
4. The second was Les Paladins, which premiered at the Opéra in 1760. For a musical analysis of this lyric comedy, see R. Peter Wolf, "Rameau's Les Paladins: From Autograph to Production, " Early Music 11:4 (1983): 497-504.
5. Nicholas Anderson offers a compelling argument that the burlesque treatment of Platée is rooted in fairy-tales and in the genre of "bouffonerie" popularized by the Comédie Italienne. These farces often parodied mythological subjects and featured travesty figures. The tradition of burlesque, allegorical ballets extends, as well, from French court entertainments. Nicholas Anderson, "Rameau's Platée: Burlesque or Grotesque?" Early Music 11:4 (October 1983): 505-508. See also Margaret M. McGowan, L'Art du Ballet de Court en France: 1583-1643 (Paris: Centre National de la Recherche Scientifque), 133-153.
6. Les Sauvages was presented by the Comédie Italienne. For a description of the piece, see "Danses des Sauvages," Mercure de France, September 1925.
7. Rameau continued to collaborate with Piron (1689-1773) after he achieved success at the Opéra. The majority of Piron's comedies were scintillating allegories involving the loss of virginity. In addition to La Rose, Rameau composed music for Piron's L'Endriague (1723), L'Enrôlement d'Arlequin (1726), La Robe de dissension (1726), and Les Courses de Tempé (1734). Girdlestone, 8-9, 578-579. For an account of

Piron's success at the Opéra Comique and the controversy surrounding the sexually provocative La Rose, see Isherwood, Farce and Fantasy, 69-73.

8. Sallé (1707-1756) also performed in The Princes of Navarre. She created interpretive dances for Rameau's Castor and Pollux (1737) and Dardanus (1739). Her wide-ranging interaction with various forms of popular dance and ballet exemplifies the cross-cultural circulation among dance and dramatic genres in the eighteenth century. For an overview of Sallé's career, see Parmenia Migel, The Ballerinas: From the Court of Louis XIV to Pavlova (New York: Macmillan, 1972), 15-30. Gennaro Magri's choregographic theories also demonstrate the hybrid relationship among pantomime, theatrical dance, and ballet in the eighteenth century. See The Grotesque Dancer on the Eighteenth-Century Stage: Gennaro Magri and His World, eds. Rebecca Harris-Warrick and Bruce Alan Brown (Univeristy of Wisconsin Press, 2005). For an examination of cultural currents springing from popular theatre in eighteenth-century England, see John O'Brien, "Harlequin Britain: Eighteenth-Century Pantomime and the Cultural Location of Entertainment(s)," Theatre Journal 50:4 (1998): 489-510.
9. Autreau (1657 -1745) lived until the age of eighty-nine. Like Rameau, little is known about his early life. He wrote ten comedies and six librettos. The source for Platée is from Greek legends recounted by the historian Pausanias. The return of the Italian comedians to Paris in 1716 met with short success. They quickly discovered that French audiences did not understand the Italian farceurs. The public attending the Palais Royal, and Hôtel de Bourgogne where the troupe settled was not as versed in Italian as seventeenth century audiences. Autreau's fateful collaboration with the Riccoboni troupe played on the contemporary mood. The prologue to Le Naufrage au Port-à-l'Anglais, a play within a play, depicts the conditions of the newly arrived Italian comedians, who despair over appealing to their French audience, knowing little French themselves. The ensuing plot uses the novel premise of stranding the commedia characters in a tavern outside of Paris where they meet and mix with assorted French "characters." The Italian-French fusion would permeate further in association with Marivaux. In 1752, the Comédie Italienne merged with the Opéra Comique. For an overview of Artreau's life and plays, see H. Stanley Schwarz, "Jacques Autreau, a Forgotten Dramatist, PMLA 46 (1931): 498-532; Richard Waller, "Jacques Autreau and the Problems of Experimentation," in Essays on French Comic Drama from the 1640s to the 1780s, eds. Derek Connon and George Evans (Bern: Lang, 2000), 99-115; Jacques Autreau, Le Chevalier Bayard, ed. Richard Waller (Liverpool: Liverpool University Press, 2000, available by Liverpool Online Series http://www.liv.ac.wk/www/french/LOS/. On Autreau's collaboration with Riccoboni, see Richard Waller, Le Naufrage au Port-à-l'Anglais and the Nouveau Thèâtre Italien," in Essays on the French Theatre from the Renaissance to the Enlightenment, eds. Alan Howe and Richard Waller (Liverpool: Liverpool University Press, 1987), 210-225.
10. Although Rameau was held in favor by Louis XV, and was granted a pension, along with the title of Compostioneur du Cabinet du Roi following this production, the Marquise de Pompadour was said to dislike both his music and his person. Girdlestone, Jean-Philippe Rameau, 483.
11. See The Work of Opera: Genre, Nationhood, and Sexual Difference, eds. Richard Dellamora and Daniel Fischlin (New York: Columbia University Press, 1997); En Travesti: Women, Gender Subversion, Opera, eds. Corinne Blackmer and Patricia Juliana Smith (New York: Columbia University Pres, 1995).
12. Jean Laurent Le Cerf de la Viéville, quoted in Barbara Garvey Jackson, "Musical Women of the Seventeenth and Eighteenth Centuries," in Women and Music: A History, ed. Karin Pendle (Bloomington: Indiana University Press, 1991), 71.
13. Girdlestone, Jean-Philippe Rameau, 404. Natural textures are central to Rameau's theory of polyphonic harmony. See Jean-Philippe Rameau, Treatise on Harmony, 1722, trans. Philip Gossett (New York: Dover, 1971). For contextual examinations of Rameau's operas, see Thomas Christensen, Rameau and Musical Thought in the Enlightenment (Cambridge: Cambridge University Press, 1993); Charles Dill, Monstrous Opera: Rameau and the Tragic Tradition (Princeton, N.J.: Princeton University Press, 1998).
14. Girdlestone, Jean-Philippe Rameau, 438.
15. Ibid., 438-439, 441.
16. The production was also seen in 1998 at Berkeley. For a photo-documentary of that performance, see Tom Brazil, "Platée," Ballet Review 26:2 (Summer 1998): 43-58.
17. I viewed the video of this production. Jean-Philippe Rameau, Platée, Opéra National de Paris, Marc Minkowski, Kultur 2004, DVD.
18. Costumes were by Pelly; the sets were designed by Chantal Thomas.
19. Anthony Tommasini, "Platée Gods Are Catty to the Swamp's Miss Piggy," New York Times, 30 September 2004.
20. Morris's recompositioning of repertory and gender "roles" has received extensive critical attention. The underpinnings of his "theatrics" strike me with the spirit of the ridiculous as deployed by Charles Ludlam and his Ridiculous Theatrical Company. Morris, like Ludlam before him, thwarts perceptual order (preconditioned cognition) by revaluing tradition and reshaping conventions, using parody to challenge normalizing associations and to recast past models with new meaning by changing the original context. The role of Platée is that of the outsider. Morris inverts the aesthetics of conventional male comic drag by realigning transgressive features with the beautiful. For further examination of the work of the Ridiculous Theatrical Company, see Charles Ludlam, Ridiculous Theater: Scourge of Human Folly, The Essays and Opinions of Charles Ludlam, ed. Steven Samuels (New York: Theatre Communications Group, 1992); The Complete Plays of Charles Ludlam (New York: Perennial Library, 1989); Theatre of the Ridiculous, eds. Bonnie Marranca and Gautam Dasgupta (Baltimore: Johns Hopkins University Press, 1998). For discussion gender and performative identity in Morris's choreography, see Joan Acocella, Mark Morris (New York: Farrar Straus Giroux, 1993), 90-116; Gay Morris, "'Styles of the Flesh': Gender in the Dances of Mark Morris," in Moving Words: Re-Writing Dance, ed. Gay Morris (London: Routledge, 1996), 141-158; Lynn Garafola "Mark Morris and the Feminine Mystique" Ballet Review 16:3 (Fall 1988): 47-54, reprinted in Lynn Garafola, Legacies of Twentieth-Century Dance (Middletown, Conn.: Wesleyan University Press, 2005), 205-209; Sarah R. Cohen, "Performing Identity in The Hard Nut: Stereotype, Modeling and the Inventive

Body," Yale Journal of Criticism 11:2 (1998): 485-505. Thanks to Helena Hammond for directing me to Sarah Cohen's article.
21. Lisa Curtis, "Designing Woman," Go Brooklyn, 9 October 2004.
22. Deborah Jowitt, "Affairs of the Gods," Village Voice, 12 October 2004.

Upside Down and Inside Out: Ted Shawn's *Gnossienne* as *Avant-garde* Art

Elizabeth Drake-Boyt

When Ted Shawn performed *Gnossienne* as part of his 1921 New York concert, he was surprised to receive a back stage visit from Dr. Arnold Genthe. Dr. Genthe, as Shawn records in his autobiography, One Thousand and One Night Stands, was known to him as "the eminent and hypercritical photographer" who told Shawn that, "It's very difficult nowadays to add anything really new to the vocabulary of the dance, but I think you have done it with *Gnossienne*. It's a genuine contribution" (Shawn: 101). Time here does not permit investigation of the comparative relevance of Vaslav Nijinsky's landmark 1912 *L'Apres-Midi d'un Faune* to *Gnossienne*. But Dr. Genthe's comment provides a point of departure to examine Shawn's quirky, short, and intensely self-referential solo.

Gnossienne provided Shawn with a vehicle to explore an ambiguous and ironic artistic landscape that was the unsettling province of *avant-garde* art. This uneasy domain spread between the serious and popular; the sacred and profane; and the organic and mechanistic. Appearing first in Europe and then spreading into the United States, the *avant-garde* reversed conventional relationships among the artist, the art created, and its viewer. It may be argued that one function of *Art Deco*—with its symmetrical, geometric pairing of the familiar with the exotic—was to effect artistic resolutions among these qualities. A fresh look at *Gnossienne* and the way in which it evolved from a Denishawn class exercise into one of Shawn's long-standing solo performance pieces brings into renewed perspective the intertwined dynamics of American identity and its unique responses to European *avant-garde* modernism through *Art Deco*. These dynamics are reflected not only in subsequent American visual arts developments, but also in the evolution of American modern dance. Especially in this discussion, *Gnossienne* indirectly refers to long-standing clichés of gendered couples dancing of the time to literally turn them upside down and inside out.

Characteristic of initial reactions to any avant-garde work, contrary descriptions surrounded *Gnossienne*. The solo male dancer seems to revel in the "quizzical quality of flat gestures; he thinks he's hot stuff, dancing for himself" (Clark: Interview, 1 January, 2003). This curiously restricted, internal, and intensely self-referential feature of *Gnossienne* was cited in an uncredited review of the dance for the St. Galler Tagblatt dated 29 April 1931:

> This [*Gnossienne*] dance creation is without question a perfect one: strict carrying through of motive, unbroken development of the idea, keeping to essentials. The end flows back into the beginning.

Although *Gnossienne* was sometimes billed as a "music visualization" in Denishawn programs according to former Denishawn student and dancer Jane Sherman, Shawn was encouraged by St. Denis to explore its potential for narrative. The music Shawn chose for the piece was the first of a trio of eccentric piano pieces titled *Gnossiennes* (1889) by a then little-known French composer Erik Satie. Taking the title from the music, Shawn searched images of frescoes from the ancient Palace of Knossos in Crete and chose one known as The Cup Bearer[1] to serve as his model (Shawn: One Thousand and One Night Stands: 70). From this he fabricated a story around the image; that of a priest offering his devotion to his Snake Goddess (whom the audience never sees, but who seems to be stationed Down Stage Right[2]).

Following to its ritualistic theme, *Gnossienne* drew its audience into the rarified geography of its dual exotic event; an American male dancer in expressive performance of an ancient Cretan ritual dance. Shawn was acutely aware of the American public scorn for male dancing. But by adding a touch of the popular and familiar to his dances; encouraging audiences to relax, and even laugh, he succeeded in a way his competitor Paul Swan[3] could not. Shawn's pragmatism in educational entertainment evinced in *Gnossienne* and his other early Denishawn dances also provided welcome relief to the seriousness of St. Denis' exotically-remote mysticism in their programs:

> Shawn had the great gift of creating and teaching movement that was original, yet immediately understood by an audience, powerful and athletic, yet expressive. His intuition told him that men's dancing should be based on familiarity with male physical limitations and abilities as well as with the work and ide-

> als considered "masculine" at the time (Sherman: 101).

Although Shawn's priest goes through the elaborate motions of his devotion to the Snake Goddess with the utmost seriousness, something of an ironic joke is also shared with the audience:

> . . .it [*Gnossienne*] was danced with a straight face, [but] there was more than a hint throughout that the priest and his Snake Goddess were secretly amused by a ritual in which they no longer found deep significance. . . Children, more quickly than adults, recognized the suggestion of fun in the unusual movements. They often giggled freely, while grownups seemed unsure if they should enjoy the laugh hidden in the dance. . .Not until the dancer took his first bow did they realize that it was "safe" to be amused (Mumaw: 253).

Former Denishawn student and dancer Doris Humphrey stated that *Gnossienne* could not be taught[4]; however, the dance initially evolved out of a challenging class exercise Shawn had devised for his Denishawn students. Dance historian and reconstructionist Ann Hutchinson Guest characterizes *Gnossienne* as:

> . . .a good springboard for discussion of parallel movement . . . [demanding]clear spatial placement of torso and limbs, and quick, separated action of the knees, ankles and feet. It features sharpness of movement and clearly established positions (Guest: 1K Gnossienne Movement: 16).

Like the double-image of the Cup Bearer fresco upon which it is founded, the dance maintains a dual-faced function in that it has persisted as both a teaching tool and male solo performance piece. After its premiere in 1919, *Gnossienne* remained in Shawn's repertoire for more than thirty years. He taught it to his protégé, Barton Mumaw, and Mumaw in turn taught it to his dance student, Jack Clark[5]. With Clark's 1995 reconstruction (the version used for this study) *Gnossienne* spans more than seventy-five years in performance[6]. According to both Clark and Mumaw, the process of learning it demanded close attention and an immediately responsive body able to produce the crisp, clear changes of direction and movements contrary to "normal" human gestures and postures. As Mumaw noted to Jane Sherman: "I think Ted was surprised when I was able to learn the Gnossienne movements. . ." (Mumaw: 252). The closed intensity matched with the flow of movement in the dance produced a remarkably stylish tension:

> This brief dance appeared deceptively easy to do. In reality, the strict geometrical body positions, the persistent bent-knee steps on half-toe, and the precise control of balance demanded tension in every muscle as well as an exact rhythmic response to the accented grace notes and chords of Satie's weird melody (Mumaw: 252).

Clark also struggled to master the dances' strange movement lexicon. He reported that he had to laboriously build the dance into his body by continuously repeating each short section of movement in order to perfect its execution before stringing them together as a contiguous whole:

> Barton [Mumaw] had me practice the simplest of the movements of armsover and over until I could snap into those positions instantly (Clark: Interview, 1 January, 2003).

This building block approach to learning the dance clearly reflects the principles of modular construction, which influenced form and function in expressive Early Modernism (1900-1920) from skyscrapers to photographs and early cinema[7]. While a full account of this design approach is not possible here, the point highlights one of the dance's most striking *avant-garde* reversals. *Gnossienne*'s audience is presented with a vision of a stationary image from the wall of an ancient, abandoned palace. Through dance, it has been forced into uncomfortable animation, but at the same time, this image is unable to completely relinquish its two-dimensional identity. This kind of unanticipated collision between form and function anticipates Shawn's interpretation of Delsartian movement principles, by which he quotes Delsarte's *avant-garde* declaration that, "Art is an act by which life lives again in that which in itself has no life" (Shawn: Every Little Movement, 59).

The modular construction of the dance also visually refers to design principles of *Art Deco* which, in every object from mass-produced table lamps to one-of-a-kind handcrafted sculptures suggests a stream-

lined, efficient modularity with symmetrical geometric components. Even when an *Art Deco* figure suggests movement, it is an arrested moment carefully arranged for the benefit of the eye of the beholder. This is particularly true of *Art Deco* dance figures, whether in popular or art dance frames[8].

Denishawn student and dancer Jane Sherman, who saw Shawn perform this dance many times, points out the stylish efficiency of its movements, which also characterized popular and art couples dancing of the time:

> This [sequence of reversals [of direction and arm movements in *Gnossienne*] is done with swiftness and precision. It becomes an oft-repeated theme, with all gestures as controlled and exact as the moving of a fine watch (Sherman: 33-4).

As a result, it deceptively difficult to perform in part due to the way in which it was matched to the music. As Mumaw described it, the music has:

> . . .no time signature, contains no bars, and has none of the conventional markings. . .Instead, Satie's musical instructions read, "With absolutely unchanging rhythm throughout. Monotonous and white", "Far away" "Step by step" and even "On the Tongue." They suggest a quality difficult enough to translate from page to instrument, let alone from melody into movement (Mumaw and Sherman: 251-2).

Gnossienne's circular, seriously internal, and expressive self-referential quality closely mirrored Satie's *avant-garde* music, another way of stating that: "the purpose of art is to serve art". But the match with Satie's music also seems to have suggested to Shawn that he could turn the performer/audience relationship inside out with humor in very much the same way Satie had with his music. Still, Shawn may not have been aware of the extent to which *Gnossienne*'s inside joke appealed to audiences until after he began performing it:

> Ted Shawn had not expected the laughs this class dance got when costumed and put in the spotlight. But showman as he was, he very soon encouraged them-laughs-where appropriateand he always milked the 2nd bow for a final laugh (Sherman: letter 6 September, 2003).

In keeping with *avant-garde* characteristics in *Art Deco* and even its predecessor, *Art Nouveau*[9], both Satie and Shawn explored expressiveness in ways that seamlessly crossed artistic/popular, entertainment/education, and high/low class distinctions. Shawn toured the Santa Fe circuit in partnership with Norma Gould, first on film and then in person, with *Dance Through the Ages*. Together, Gould and Shawn held tango teas, and taught popular dance styles such as the waltz and the maxixie (Shawn: <u>One Thousand and One Night Stands</u>: 13-4). In a comparable fashion, Satie had been a habitué of *Le Chat Noir*, in the last years of the Nineteenth Century's *Belle Epoque*. A locus for artists, dreamers, and malcontents on public display, *Le Chat Noir* was a small, intimate Parisian café that was, as Shattuck colorfully puts it, ". . .a salon stood on its head" (22). Satie's compositions were neither classical nor popular while taking part in both musical worlds, as if he were trying to, "fly like a fish and swim like a bird." Satie worked hard to appear careless. A noisy recluse who spent as much energy writing letters and lampooning traditional religious institutions, Satie generated a cubist approach to music that ". . .suggests permanent movement and permanent rest" (Shattuck: 141).

This *avant-garde* attitude compliments Shawn's meticulous iconographic development of *Gnossienne*. His priest may be said to "move by standing still"; engaged in an exercise of ritual the sole purpose of which is to serve itself. The tactic also strongly recalls Shawn's iconographic references to popular and art dyad dance conventions of the time with the invocation of sacred ritual in *Gnossienne*. Whether or not this was a conscious connection for Shawn remains a matter of speculation, however: ". . .Shawn was able quite amazingly to sense the sly, ironic intent of the music and to incorporate it into a Cretan ritual of distinct originality" (Mumaw: 252-3).

Precision of timing between iconographic poses, isolations of parts of the body demanding great physical control, and rapid, abrupt (yet never hurried) movements with this stylization suggests an *Art Deco* timeless essence in *Gnossienne*, a feature it holds in common with earlier *avant-garde* visual arts movements such as Futurism[10]. *Gnossienne* can be read as a futile exercise; the priest exaggerates his ritualized performance, suggesting the unresolved torment of dancing on the "horns of his dilemma" between the exercise of his free will and the absolute demands and

judging eye of his goddess (whom the audience never sees). This kind of nonproductive movement in circular referentiality stands opposed to progressive, linear time and calls to mind the alienation of factory workers who, although "productive", in their repeating gestures have no psychological connection with the finished product of their labors.

It also by implication defies clichés of progressive era dyad dancing that assume visual dominance of the female supported by her male partner. *Gnossienne* was not the first solo Shawn created for himself; from 1911 to 1918 he had created jointly with Ruth St. Denis and on his own no less than sixty-one dances, of which twenty were solos for himself (Dreier: 43-6). Although his students and dancers were all women in the early years of Denishawn, there were signs of revolt in the ranks against the preponderance of dances in the traditional feminine style[11]. Shawn responded with experiments in "non-feminine" movement on female bodies, one of which was the class exercise that became *Gnossienne*:

> Gnossienne was a dance in flat, two-dimensional style movement that didn't come off when the class tried to do it for Ruth who dropped by the practice studio. I jumped in and did the exercise solo. . . (Shawn: One Thousand and One Night Stands: 70).

Shawn struggled to make himself "seen" as a male dancer independently from the women. This was a nearly impossible task, given that American male dancing was a nearly unheard-of activity in the first decade of the Twentieth Century. The public performance of American masculinity at the time Shawn was growing up was cultivated in young boys with care; for example:

> Boys were to avoid dancing, sleeping on feather beds, warm rooms, and reading books: these last because they were "artificial," providing only "second hand information" compared with "completely natural experience," the real instructor of manhood (Kimmel: 161).

Suspicion of male dancing was furthermore quite specific; the reaction of one of Shawn's friends from school allowed that dancing might be all right for ". . .aborigines and Russians, but he contended vehemently that it was hardly a suitable career for a red-blooded American male" (Shawn: One Thousand and One Night Stands, 102). In response, Shawn maintained a dual missionary goal of educating the American Public. Not only was dance a sacred action ("Praying and dancing are the same thing.") but it was also "the right of a boy or man to dance as an independent artist, not merely in the roles of comedian and acrobat" (Palmer: 36).

Shawn might also have included the accepted role of male dancing with the purpose to display the female partner in couples dancing. Recognizing that her repertoire would benefit from the infusion of popular dyad dancing, St. Denis invited Shawn to join her in 1914 (Shelton: 112). His first dance task was to quickly train Hilda Beyer in the tango and maxixe so that they could perform together. Shawn reports that one reviewer stated that: "Miss Hilda Beyer danced divinely ". . .ably supported by Mr. Shawn" (Shawn: One Thousand and One Night Stands, 28). Shawn sums up the issue by declaring that:

> . . .men were the minority in every [dance] company, including Denishawn, and the public eye had not really been focused on the problem of men dancing. I hoped. . .when people saw young American athletes going through masculine dances, prejudice would be overcome and dancing as a career would take its place with other legitimate professions (Shawn: One Thousand and One Night Stands 241).

Given this state of affairs in the extreme gendering of expressive dance to favor women, *Gnossienne* may be read under its exotic veneer as a wry comment on the male dancer struggling for a presence of himself in the (absent yet domineering) presence of the female "dance" Goddess. That St. Denis herself was the chief American example of this gigantic domination is indicated in the adoration the younger Shawn had for her, and in their professional and personal relationship. "I vaguely fancied myself as a sort of acolyte to an unobtainable high priestess who might be worshipped from afar", Shawn comments in his description of his pursuit of marriage with St. Denis (One Thousand and One Night Stands, 38). A publicity photograph (possibly 1914 by Nickloas Muray; Shelton: 78) of Shawn and St Denis has her perched literally up on a pedestal with Shawn standing at her side. This image presents St. Denis as the center of visual focus with Shawn "framing" her very much as male dancers framed their partners in both art and popular dance venues pre-

sented to the public's eye:

> . . .St. Denis satisfied contemporary thirsts for "culture" in its nineteenth-century sense of things aesthetic and noble. . .Here were laid foundations for the gendering of modern dance as female. . .[and] Female spectatorship wedged open the domain of meanings and gazes. . . (Tomko: 77).

A similar kind of framing of feminine domination is implied in *Gnossienne*; the priest's every movement can be read in reference to the idea that in this dance especially, Shawn also "wedged open the domain of meanings and gazes" to the male expressive dancer. There is also the implication that Shawn's priest has been "feminized" in his partnership with the (evidently large and invisible) deity. This suggestion is carried in the way the priest habitually bends far backward with his head held high throughout the dance; almost as if he is being "dipped" by an invisible partner. This stance offers several other possible meanings; the priest may be trying to look up at a gigantic statue, or he may also be looking down his nose at everyone in an expression of arrogance. He even turns his back to the audience, suggesting that his pride is archetypal; a condition endured by all mankind:

> Seeing only the back, and not my individual face, it had stronger suggestiveness towards indicating that this is what happens to mankind. . .not just what happened to one individual (Shawn: Every Little Movement, 77).

That *Gnossienne*'s goddess provides a maternal element to her worship is further suggested by her priest. Each position of the priest's arms in a deep, stop-action bow of supplication corresponds to a Delsarte arm position diagram from Every Little Movement indicating in turn, "it is improbable, it is doubtful; it is; it is certain; it is absolute". But in a remarkably *avant-garde* way, Shawn reverses this order of progression, suggesting that the priest can't make up his mind exactly what he wants to project. Each pause seems to indicate the priest's hesitation, hoping for some divine sign of approval at the minimum possible degree of self-surrender. This suggestion of "wheeling and dealing" with the divine recalls the negotiations of a small boy with his mother for privileges.

The idea that the Goddess is a veiled reference to St. Denis becomes further plausible as *Gnossienne*'s priest often looks up and kneels when he gestures stage right, where the goddess is supposedly located (Clark). Certainly the priest's final act of falling rapidly to his knees and bowing his head in the direction of down stage right (acknowledging the gendering of performance space which traditionally positions the female to the left of the male[12]) suggests he has at last come to acknowledge his mistress' supremacy and seeks her approval. And even in this final supplication the outward bending of his elbows as the palms of his hands press against the ground give a peculiar angularity and staginess to the surrender. It is as if in bowing to the Goddess the priest is also calling attention to the gesture self-consciously and in ostentation. If she, and by association the audience, is watching, this priest wants to make sure everyone knows he is yielding under protest.

That protest is more emphatic as an act of defiance in the priest's lunge away from the supposed location of the deity's statue. At this the priest may be fooling himself into believing his devotion is absolute and sincere, but the audience begins to wonder. Given the context of worshipper and Goddess, the disturbing switches of direction from stage left to right suggests the horns of a dilemma and provides a comment on the diminutive male dancer confronted with the overwhelming divine feminine of expressive dance itself (i. e. St. Denis).

The dance also lends itself to a decidedly *avant-garde* reading as a "non-performance", particularly if the narrative of *Gnossienne* is interpreted as both an appeal toward-and a "partnering" of the unseen Goddess located off stage right. The priest extends his arms to her as if offering to clasp her in an embrace, bringing to mind male/female positions in popular dyad dances of the day. The role of the man in these dances—whether social or concert art—is to display his female partner to the audience as an object of its gaze. In this reading of the dance, then, the priest expertly advances as a man should, clearly signaling changes in the planes along which the flattened locomotion takes place.

At the same time, the female in dyad dance dominates her male partner in the gaze; it is she the viewer looks at, not her partner. The priest's deep lunges often end in iconographic poses, and may be read as a visual connection to photographs of Shawn partnering both Wallack and Gould[13]. When dyad dances are put up on stage (art or popular), the male is usually positioned upstage of his female partner. The view the audience has of him in these posed, iconographic images

is what can be seen of him around his partner. He is visible mainly by being somewhat larger than she.

As has been noted, Shawn had plenty of experience before *Gnossienne* with the dynamics in partnering Wallack, Gould, and St. Denis. But if Shawn's priest were to actually partner a gigantic goddess under these conventions, the diminished priest would be all but invisible to the audience; She would appear to be dancing alone. Appearing with St. Denis, Shawn may have felt invisible. If St. Denis as the Snake Goddess is visible while the Shawn/priest is not, *Gnossienne* suggests yet another kind of joke-a kind of *avant-garde* "non-performance" that takes place only in her perpetual "shadow".

This idea invites comment on the difference between Shawn's priest and St. Denis' *Incense* worshipper. Both characters make offerings to an off-stage deity. But while the *Incense* deity is located in the audience, *Gnossienne*'s Goddess is off-stage right. And while St. Denis presents a public performance of a private ritual, Shawn presents its mirror opposite; a priest performing a public ritual as if it were a private (absentee audience) event. In this reading of the dance and pushing it to its absurd extreme possibility, it is the Goddess/St. Denis who is really on stage, visibly dancing for her audience. The priest is off-stage, his ritual dance invisible and unacknowledged.

But it wasn't in Shawn's nature to end on a note of pessimism. His Gnostic priest flirts with his own willfulness under the requirement of submission to the will of his all-powerful Goddess, and he struggles manfully to partner Her through the hollow gestures of a lost ritual. The battle won in favor of the will of the Goddess, Shawn's priest stands to regain his dignity before the audience, and he bows in a way to suggest that he may have lost this battle, but not exactly the war. With this concluding gesture, *Gnossienne* offers a portrait of American masculinity at once "invisible" and palpably present. Shawn's priest eventually "knows himself" through humor and a ritualized imagery centered in the masculine force of art as an *avant-garde* gesture. The dance fits well Shawn's *Credo* on what art should do and be in modern society:

> It [art] can be so challenging and so stimulating that it arouses anger, making us reassess all our accepted values. All true beauty has an element of strangeness in it. . .I believe that dancing is a man's art form as much, or more, than it is a woman's. . .The great choreographic works yet to come can only be performed by a company with balanced masculine and feminine choirs (Shawn: *Credo*)

Endnotes

1. It is interesting to note that reconstruction of the fresco named "The Cup Bearer" is actually a double image of two men (one of whom stands slightly behind the other as if a kind of shadow) bearing large urns posed in identical positions. Another fresco from the Palace of Kronos called "The Prince" appears in an outfit that more closely approximates Shawn's for the priest.
2. The terms stage left and stage right produce some confusion, because some theatrical traditions maintain that it refers to the actor's left or right, and others that it refers to the audience's left or right. For the purposes of analyzing audience/performance references, and in accord with her own theatrical training, the author chooses to refer to the actor's position.
3. Paul Spencer Swan (1883-1972) was, like Shawn, a Midwesterner male who wanted to present himself as an expressive artist. Swan studied painting, sculpture, and dance (http://www.paulswan.net/ 1 May 2005). Although he was billed as "the most beautiful man in the world", Swan's dance performances seemed to suffer from a lack of humor that might have saved him from ridicule when he failed to engage audiences at Hammerstein's Victoria Theatre in the late 1910's. Shawn was evidently annoyed by comparisons between his dancing and private life and Swan's when newspapers mistakenly stated that Ruth St. Denis had married Swan (Shelon: 125). A 2006 biography about Swan by Janis and Richard Londraville is pending.
4. According to Jane Sherman in her book, The Drama of Denishawn (34) Barton Mumaw told her that Shawn had heard this statement from Doris Humphrey. Mumaw took the statement to mean that what could not be taught was Shawn's particular nuances of performance. In a letter to the author (6 September 2003), Sherman stated that she had seen Shawn perform Gnossienne many times, and that her impression was that he had a certain physical "weightiness" or "a slower rate" in performance of the dance than did Mumaw, though she adds that she never saw Mumaw perform it. The dance was evidently further accelerated in the video reconstruction of it by Jack Clark, who learned the dance from Mumaw. Clark stated in interview (16 September 2003) that the pianist unexpectedly played the music for this performance faster than originally intended, giving Clark's execution a slightly startled, rapid, almost "unbalanced" sense of transition between poses and movements. Clark's Gnossienne priest could be described as "nimble" and "agile"; he felt that this speedier rendition was appropriate to the tastes of current audiences.
5. Professor Jack Clark of Florida State University Department of Dance teaches Labanotation, Repertory, and Contemporary Dance for non-Majors. In addition to his personal studies with Mumaw, he has served as featured soloist with the Denishawn Repertory Dancers, and participated in the Kennedy Center retrospective of American Contemporary Dance.
6. Former Denishawn student and dancer Jane Sherman stated in a letter to the author dated 6 September 2003 that she thought

Gnossienne was the longest-running modern dance of the Twentieth Century.

7. Modular construction in vaudeville certainly influenced the accommodation of Denishawn programs to a series of short, related, yet independently self-contained dances that could easily be rearranged into a series of "new" configurations according to economic, physical, and artistic needs. The same quality of modular construction also dominated early cinema, vaudeville's "runaway child".
8. It is interesting to view a photograph of Shawn and Gould in a dance pose that is nearly identical to a publicity pose by Mordkin and Pavlova.
9. For the purposes of this discussion, these design movements had in common the feature of distinctively appealing to the potential of both artistic industrialization (i. e. objects of aesthetic design that could be mass produced) and unique handcraft expression. Class distinction breaks down in reference to these design styles because ownership of a well-designed object did not have to be restricted to only those who could afford it. A similar breakdown in class ownership of performing arts takes place when sleek design characterizes dyad dancing in both popular and art (ballet) venues.
10. Futurism (1909-1914) was the first modern art movement to self-consciously style itself as avant-garde. Its concern was altering constructs of presentational space and time. Collisions between perceptions of form and function expressed in Futurism directly influenced Art Deco and the outer fringes of aesthetic anarchy. The movement started with a small band of Italian artists living in Paris determined that the perception of realism in art set down ages past was not real in any absolute sense, but man-made; that it didn't capture the immediacy of experiential time and space; that ultimately, classical art was and should be, dead. Futurists offered images that gestured in the midst of moving, rather than captured objects in stasis. The effect produced a quite different iconography, whereby the object represented is recognized only through familiarity with similar objects in "real life" time and space. expressing transient states of mind, appearances, or internal spiritual convictions (Kramer, Lista, et. al).The consequences of this avant-garde construct are evident in early modern dance and cinema.
11. As early as the summer of 1915, a few stalwart female students requested dance roles designed for them by Shawn that were not feminine. Shawn records in his book, One Hundred and One Night Stands that one of his less-willowy female students during the summer of 1916, Mary Caldwell, told him that she was tired of "skippy dances" and asked him to create for her "a really fierce one". The resulting solo set to music by Sousa, became one of Shawn's most popular dances, Invocation to the Thunderbird and was kept in his solo repertoire from its first performance in 1918 to the early 1950's. The New York City Library Performing Arts Collection Denishawn photo album includes a series of photographs of an unidentified young woman in aggressive, "unfeminine" poses performing what was called a "Savage Dance". A dance of the same title was one of Shawn's solos in 1912 (Dreier: 43).
12. Iconographic convention established as far back as Ancient Egypt places the feminine principle to the left of the viewer's eye, and the male principle to the right. Both Gnossienne and Nijinsky's Faune seem to follow this traditional ordering of gendered space. The Denishawn logo (designed by Mary O'Neill) and a photograph of St. Denis and Shawn in poses evoking this logo both preserve this "correct" alignment of male and female relative to the eye of the beholder.
13. These photographs are included in Shawn's autobiography, One Thousand and One Night Stands.

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Unpublished Manuscripts, Notes and Letters:

Letter, Jane Sherman. 6 September 2003
Conversation with Professor Jack Clark. 30 January 2003 and 16 September 2003.
Conversation with Professor Patti Philips. 16 September 2003.
Email Communication with Nancy Reuter. 16 December 2002.

Video Resources

Gnossienne Re-creation by Barton Mumaw. Choreography by Ted Shawn (1919). Music for Piano by Eric Satie (1889). Piano Accompaniment Lyudmila Mclerud. Dancer Professor Jack Clark Performed and videotaped at Florida State University (1994-5) 2 min
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Finding the Margin in the Center: The Dance Sensibility of Peter DiMuro

Sherrie Barr

Peter DiMuro is a Catholic, white, gay dancer and choreographer whose performance roots are in theater. Growing up outside of Chicago in Round Lake, Illinois, he now lives in Washington, D.C. where he is in his second year as Artistic Director of the renowned Liz Lerman Dance Exchange. DiMuro has been involved with the Dance Exchange for a little more than a decade. The company is dedicated to engaging voices from diverse communities, whether they be inside or outside the traditional dance environment. The projects emerging from the company invite those who are ordinarily thought of as marginal to dance-making to join and occupy its center, and so to find their voices. Collaboration, community engagement, diversity, and multigenerational define the Dance Exchange in its vision as well as its artistic output.

DiMuro, like that of the Dance Exchange more generally, seeks to examine emotions and ideas that emerge out of, and fully express, aspects of everyone's life. Like Liz Lerman, he engages choreographic strategies and humanistic qualities of postmodern dance. His group works incorporate a movement vocabulary ranging from pedestrian to virtuosic, a mingling of text and movement, a blurring of boundaries between audience and performers, and the sense of the everyday. However DiMuro's sensibility also recuperates the legacy of modern dance and romantic expressivity within the postmodern framework. Born in 1959, he came of age as a dancer and choreographer in the 1980s, a period when content, emotion, and narrative were re-emerging and re-invigorating postmodern dance.[1]It was also the era of gay activism and the initial onslaught of AIDS. Dance makers were exploring relationships via the personal and the political. As part of this generation, DiMuro, too, was delving into investigations of relationships and identity, especially in his solo works. *Significant Others*, a suite of solos created in the early 1990s, highlights these endeavors while acknowledging his heritage from the postmodern breakaway period. These solos also address a related trend from the period of the late 1970s and early 1980s -- the autobiography in performance.[2] *Kitchen Corners*, (1993) the last choreographed segment of *Significant Others*, reveals why and how DiMuro's voice is very much a part of the generation that affirms dance as storytelling. The following discussion of *Kitchen Corners* will hopefully enhance this idea.[3]

Through an overlay of text and movement, DiMuro informs us that we are about to see/hear a letter he will be writing to his family. For each performance of *Kitchen Corners* he references the actual date and venue of the occurrence. This simple detail gives the work a spontaneity and sense of inclusion for all present. DiMuro invites us to participate in his unfolding story/letter from its outset. Physically beginning from the audience, he stumbles through rows of seats and, in turn, apologizes for bothering seated audience members. Making his way to the stage, DiMuro tosses out words and movements to introduce what is about to occur. He converses with an unseen lighting technician to insure that the necessary imagined kitchen on the stage can be built. A rectangle of light eventually appears center stage, the hot spot of the illuminated rectangle being marked by a simple chair. It is only when this decor is fully established does DiMuro leave the audience house to enter into the house in which he grew up. Beyond the theatricality of the 'set,' to inform us of the room size, DiMuro's moving body demarcates the four corners of his family's kitchen. More relevant to the room's specifications are the people we will soon get to know -- a father, a mother, a brother, a sister, and even the family dog. We get to know these people more by gestural motifs and body attitudes than by their given names. The father, chief of police in their hometown, becomes synonymous with the purposeful gesturing of directing traffic. DiMuro had previously introduced this movement while making his way to the stage but now we recognize its importance in specifying his father. The mother, we learn through her movement signature, smokes. The aloof brother stands in the back of the kitchen with arms crossed over his chest trying not to care about the secrets being shared, or hidden. The sister is DiMuro's television viewing companion. *General Hospital*, *One Life To Live*, and *Dark Shadows*, soap operas, are remembered. More family history emerges as the memories contained in this kitchen become as defined as the many decorations hanging on its walls. We learn how the 1960s Christmas plates were arranged on a certain wall; which wall the cabinet was moved to in which the wine was kept until Dad changed to hard liquor; and how Dad would

emerge from the bathroom off the kitchen wearing his green bathrobe imitating Flip Wilson imitating Geraldine. The audience laughs at this show within a show. The high camp image of Dad wearing his version of all-American masculinity while imitating a popular entertainer doing drag, portrayed by his son, is not lost on the audience. DiMuro responds to the humor by flipping the collar of his plaid shirt.

The kitchen, often the heart of a home, becomes DiMuro's metaphor for warmth and safety. Within this safety net, he wonders why he does not fit in; he questions why he did not belong. His sweeping back attitude leg turn reverses direction as if to fold in on himself to close out hurt. He tells Mom he is gay. "I know, I know," she/he says in a screechy high-pitched voice as she/he pantomimes fixing her eyeglasses in order to best see her son. Of course she knows about his sexual orientation -- she is his mother. She holds him too tight, and DiMuro wants to scream his need to escape from an embrace that is only intended to reassure. DiMuro does escape by returning to the audience's house. Family tensions are dissipated as the boundaries of theatrical time and space are disrupted.

Through his dance-making, DiMuro has found that rhythm can establish safety.[4] DiMuro, the craftsman, weaves humor and poignancy together to help us be comfortable. We are now ready to see departures from our expectations about this midwestern, middle class family. DiMuro again moves through the seated audience. He alerts us to the fact that he is 'seeing' his family and house from above. The phenomenon allows him to 'see' six dried spots of blood left by the carpenter fixing the guardrail outside their house. The blood spots result from an accident occurring when the carpenter's wife declared that she is having the baby, no matter what. When performing this letter-cum-dance in Nebraska, DiMuro 'sees' the local priest having a rendezvous with the parish organist. At ADF in North Carolina, he sees the wedding site where Jesse Helm's ancestors visited to experience real love. Returning to his on-stage house, he recalls sensually dancing with a young woman at his sister's wedding in Mexico even though both know nothing will happen between them. The Latinized jitterbug accompanying this memory is interrupted when DiMuro recognizes someone in the audience house. "We share a common secret," he says to a person in the second row but quickly averts his gaze to the third row to avoid embarrassing anyone. He quietly speaks to the front rows, "Someone here has a secret from his spouse" and in the next beat humorously and loudly pronounces, "The truth will set you free."

DiMuro does not want to alienate the audience or his family. He intentionally creates the safe haven of the kitchen as a locus in which tensions arising from secrets can hopefully be understood, or at least accepted, rather than skirted or hidden. Getting ready to introduce his first lover to his dad, DiMuro-as-Dad prepares by expansively sweeping into the center stage chair to sit hunched over, thoughtful, ready to consider the news. Dad says, "He is a handsome boy." The response underscores his matter-of-fact behavior even though the statement offers some degree of unspecified support. Along with Dad, we learn that this first boyfriend is a writer, a poet. We accept DiMuro as gay, sweet, well mannered, and, like the writer, good looking. As his heartfelt desire to be a family surfaces, the image of our storyteller-dancer as a romantic takes form. DiMuro is caring while being virile, and believes in love, all types. Before the work closes, we learn that Dad died and now there is a new kitchen in which he and Mom will talk, sharing or avoiding, more secrets during his next Christmas-time visit. This kitchen too has corners; we are again comforted by the way in which DiMuro's body movements demarcate the four corners of our safety net before he closes his letter, "love, Pete."

This letter-as-story-as-dance, similar to other autobiographical storytelling by choreographers engaged in this format, explores social relations in ways that are intentionally left ambiguous.[5] For instance, there are the semantic incompletions of the aborted, fragmented movement, and the abstracted gestures that do not stray from content but rather magnify content within context. The same intentional ambiguity offering multiple readings can be observed of his use of text. Text can be heard as fully formed dialogue as if in conversation, or more softly as if articulating inner dialogue. Text can also be inserted to provide accents in juxtaposition to the dancing body. As the boundaries between spectator and performer become blurred, the spectator is invited into the performance more as a collaborator than as a detached viewer. What is public, what is personal, what is now, and what is remembered continually shift to intensify this autobiographical narrative.

DiMuro's artistry is a postmodern pastiche, threading strands of dance and theater history that widens possibilities of vocabulary, performance site, and subject matter. Yet, DiMuro is stalwart when referencing himself as a modern dancer.[6] His movement vocabulary has that weightedness, sense of strength

and use of space which brings to mind the modern dance pioneers.[7] His dance-making evolves as much as from current trends as to his commitment to humanistic concerns, concerns akin to those of early modern dancers. Although the cultural climate of today's world distinctly differs from that of the pioneers, DiMuro's solos squarely situate him in the grand traditions of modern dance. The universal, generalized and somewhat sanitized emphasis that the pioneers assumed in displaying gendered distinctions is as much a part of the development of western theatrical dance as it is of the broader culture within which those choreographers were situated.[8] DiMuro's work locates the wisdom of his lived-experiences within the movement vocabulary as well as sensibility of modern dance, invigorating both. To more fully participate in DiMuro's storytelling, one needs to examine aspects of masculinity created by the heroes of early modern dance in terms of their world.

The masculine tradition initiated by Ted Shawn in the 1930s echoed society by repressing any inkling of controversy that might arise from his men dancing.[9] Once Denishawn dissolved, Shawn's commitment to the emergent art form of modern dance was thoroughly entwined with his dedication to all that men could offer it. To support his mission, Shawn needed his dancers to be associated with men's work and ideals, on and off stage. When not performing, the men worked in the fields, constructed buildings; they toiled. This mythology was intentional; there could be no contradictory message regarding Shawn or his dancers' masculine sensibilities. Modern dance needed their heroes to advocate this new form of dancing but the American public demanded the heroic male be center stage in order, in part, to conceal the possibilities of otherness.[10] The ruggedness of American individualism became part of the virile, athletic representation of the male dancer in synchronicity with the nature of the American spirit. Explosive jumps, the attack of gesturing arms spoking into space, the physical perseverance needed to create changing spatial formations was critical to Shawn's choreography and to the dominant and symbolic white, heterosexual, religious male hero of the day. The exoticism of the manly American Indian, the purity of religious belief, and the valor of labor were 'safe' choreographic themes that could not possibly give rise to dispersions of femininity or homosexuality. To further proselytize his body of ideas, the muscular and toned torsos of Shawn's dancing men were often bare in performance as exemplified in *Labor Symphony* (1934) and *Kinetic Molpai (*1935). At times, the costumes were even scantier. Shawn invited us to gaze, to revel in the spectacle of male body as an inroad for endorsing respectability of men dancing.

Shawn's cultural hegemony to the acceptance of modern dance is significant. His monolithic depiction of men was in accord with masking the multiple identities that each individual has -- male or female. The ideology of modernism driving modern dance supported such a universal approach to subject matter and its accompanying generic heroes. The increasing abstraction of modern dance, that dance was about nothing other than the movement, was also driven by the pioneers' rejection of the ballet's mimetic form of narrative.[11] The choreographers of the 1930s and 1940s were explorers, searching for expression within movement. Even as characterization and narrative emerged as natural extensions to explore expression, choreographic explorations focused on delving into the potential of the movement itself. This was enough for modern dance to prosper. Indeed if modern dance was to thrive, the disruption of accepted social norms could not also take center stage.

It is with such an historical sensibility that DiMuro, in order not to affront or alienate, places family, the purported fabric of the ideal American life, center stage. Purposefully opting not to use his body as a locus to promote an otherness of self that could be viewed as marginal, DiMuro chooses to have the diverse personalities he captures in movement and text be seen as 'good folk'. The idea is reminiscent of Charles Weidman's familial sketches, *On My Mother's Side* (1939). Rejecting balletic pantomime, Weidman brought his family to life through what he came to call kinetic pantomime.[12] The rhythmic and movement designs created through the abstraction of family members' resolute stances and gestures also addressed Weidman's commitment to modern dance as a means for expressive communication. It was through kinetic pantomime that Weidman could best explore what was most dear to him -- the mysteries and foibles of mankind, the individual secrets each person possesses. Like the distinct sketches contained in *On My Mother's Side*, DiMuro's reflective assemblage of family sketches in *Significant Others* reminds us that there are aspects of otherness we all possess. As DiMuro uncovers the idiosyncrasies of the people he intimately knows, we experience differences, ranging from silly habits to philosophical outlooks. While unraveling the mysteries and foibles of his father in *Dad's Letter* (1990-1991), we experience the multi-

plicity of Dad's voices and get to know DiMuro a bit better.[13]

Once more DiMuro's juxtaposition of talking and dancing comforts us even though hints of discord now hang in the air in *Dad's Letter*. We learn that after dinner, Dad either reads the newspaper or rolls quarters. His favorite television shows focus on family feuds; *Dallas*, *Falcon Crest*, and the historical civil war epic, *Blue and Gray* are mentioned. He complains that each time he asserts his desire to go to Italy everyone laughs - particularly Mom. What speaks to the traditions of modern dance in this vignette is the way in which expression erupts from the movement vocabulary. The attack of spoking arms to form a wide resolute body shape morphs into a stance of clenched fists ready to box any foe, real or imagined. The gesturing arms directing traffic forms an assertive full body design only to become a concave shaped torso addressing Dad's depleting strength of will. The trembling of a leg, perhaps remnants of a war wound or simply the family dog nipping at his heel, expands to a lusciously long back-ball-change lunging action which is followed by a deep second position plie capturing the power of horizontal space. There are no virtuosic jumps or inverted cabrioles in this postmodern work; instead there are Humphreyesque side falls recalling the weightedness of modern dance. Through the range of this expressive vocabulary, society's changing attitude towards masculinity as a multidimensional identity is suggested. This cultural background permits Dad to express his uncertainty about a neighbor not wanting to enter a fistfight. He hesitantly offers an explanation, the man sketched drawings. Dad wonders "why no one loves us anymore" after writing/telling DiMuro that George, a neighbor, hung himself without leaving any explanation. Dad closes his letter sitting on the floor, becoming more concave, more sensitive yet withdrawn to the world's anguish, as he slowly lowers himself to be fully prone.

The way in which DiMuro engages, in construction and performance, a gesture's inherent physicality in order to establish expression holds to the traditions of modern dance. In discussing his ongoing interest in performing *Significant Others*, DiMuro emphasized his fascination with human foibles.[14] He readily acknowledges that he is as much a creature of psychology as he is of theater. The letters from his family underscore each person's strength and frailties; equally important, he finds their content, from a creative point of view, more interesting and meaningful than abstract artistic structures. DiMuro amusingly remembers his dance composition courses in graduate school and his continual need to know the purpose of any requested abstraction. If he did not understand the why of it, he would feel detached from the movement as a performer. It is a feeling that still resonates for DiMuro. He speaks of performing as being in a place of honesty with every movement; his ongoing objective as a performer is to be a human being. Such thoughts are reminiscent of Weidman's remarks. "The artist must not run away from himself, from his center of being." [15] The musings also bring to mind statements of Jose Limon's. "I want to dig beneath empty formalisms, displays of technical virtuosity, and the slick surface; to probe the human entity for the powerful, often crude beauty of the gesture that speaks of man's humanity." [16] The association to Limon extends further.

When conjuring the powerful figures Limon played in such works as *The Moor's Pavane* (1949), and *The Traitor* (1954), it is difficult to imagine that he is not embodying the emotional state of his characters. As a performer and choreographer, Limon had *gravitas*.[17] Limon argued that a man dancing reveals himself for what he is and thus expresses the 'truth' about masculinity. It is this truth that led to his lyricism as well as virility as a performer. One could see his strength and vitality through his weighted and expansive approach to dancing. For Limon, male dancing had to be distinguished. The performing accolades awarded him carried significance beyond their artistic import as the status of the male dancer was an issue in Limon's early years. He came of choreographic age in the 1940s when dance makers were examining the human psyche, exploring human relationships as means to tell stories in new ways.[18] In accord with this cultural climate, Limon affirmed his belief in the male dancer mystique through his psychological dance dramas. He cast himself as the outsider in these expressive narratives. Each character sought acceptance, to understand his outsider status while disclosing his solitude. Although the different characters offer glimpses into Limon's private world, their distilled essences also reveal the broader global humanistic concerns of the world in which Limon lived. It is in this way that Limon advocated tolerance. DiMuro too advocates tolerance, and acceptance, of foibles and differences with drama as well as with humor. However, the world in which DiMuro lives is faster paced, more chaotic, complex, and technological than Limon's world. To help better build his safety net, DiMuro rather than creating archetypes, distills his characters to have them be familiar and personal. In

DiMuro's world, the need for separation between the private and public persona no longer exists.

DiMuro's links to the heroic traditions of male modern dance are as vibrant and relevant as is his postmodern lineage. He seamlessly layers these ideologies and in so doing, qualities of romantic expressivity are also evoked. Six feet one inch tall, his chiseled features are set off by his black hair and a complexion that tells of his Italian heritage. Even though we learned that his own feelings of disenfranchisement seemed to be echoed by others -- an impassive dad, a confused neighbor, an aloof brother -- the care and love he holds for others is real. We believe in the truth of what he is saying/dancing through his performance. It is a love that we all want to experience. For, like DiMuro, through these performances we get to experience something grounded in reality even though we know these experiences do not fully exist. Such a romantic sensibility is evident in *Waltz* (1990).[19]

The gravitas of *Waltz* is immediately experienced through the layering of theatrical and production elements. A video image of DiMuro playing chess alone gives way to DiMuro in the flesh flinging his arms with his back towards us. The recording of a man reciting a poem is heard; the poem is also seen through the movement of a sign interpreter. The projection of sound is eventually replaced by the sound of DiMuro mumbling. There is uncertainty in what DiMuro is trying to tell and show us; gestures never fully settle into a shape design. Wearing a ripped, shredded t-shirt and biker shorts, the chaos of his running back and forth, laying bare his physical exhaustion, reminds us of the deep frustrations held in life. We too often have to start over again. DiMuro and the signer walk side by side to the edge of the stage. They never acknowledge one another, even when DiMuro takes hold of his hand as if asking for help to get off the floor. Physical exhaustion is now matched by emotional exhaustion. We see the emotion in DiMuro's face; we hear the emotion in his accumulation of mumbled phrases - "I wanted, I wanted to tell you -- I wanted, I wanted to tell you you were funnier -- I wanted, I wanted to tell you, I wanted to tell you you were funnier dying than in living." He arches to gaze upwards amidst the weightedness of his flinging arms. With each repetition, whether abstracted, in text, or movement, the mingling sensations of sadness and hope feel quite real. There is no postmodern irony here even though, true to many postmodern works, the ambiguity is intentional. Yet, DiMuro carefully guides our meaning making. As he and the signer stand side by side, the possibility for future meaningful relationships becomes plausible.

One way to understand DiMuro's choreography is that he is mining ground first explored by the great pioneers of modern dance. Following Shawn, his dances explore the nuances of masculinity going further down the same road as Shawn first set upon. Like Weidman, DiMuro's choreography intentionally employs wit and humor in the service of romantic expressivity. Like Limon, he celebrates the virility of the masculine. However, unlike these pioneers, and in a way that differentiates postmodern dance from modern dance, DiMuro's dances shy away from the archetypal and instead use the particularity of recovered autobiographical experience to deal with themes that are universal in their specificity. If modern dance is fundamentally concerned with symbolism and abstracted human themes, postmodern dance shows itself to be its offspring by refining its focus from the universal to the particulars while recuperating the expressivity and celebration of real people dancing. In so doing, DiMuro relocates the marginal at the center, and so humanizes both margin and center.

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Re-centring the Centre: Nagrin's Experiments in Interactive Improvisation

Diane Wawrejko

1. Introduction

The introduction to and application of Joseph Chaikin's work was the foundation for the subsequent formation of Daniel Nagrin's The Workgroup. It bridged portions of two socially and politically dissimilar decades, the years from 1969 to 1974. Ironically, Sally Banes singled out the years 1968 to 1973 as a "transitional period" in American culture which "suggested new models for dance forms" (Banes in Docherty, 1999:161). Nagrin's "new model" was interactive improvisation which centered in, or focused on, the other (Nagrin, 1994). This paper historically, contextually, and analytically probes this creative experimentation. Nagrin's redefinition of centre through group improvisation is argued as are notions of both modernism and postmodernism threaded throughout his works. The analytical model on stylistic characteristics used was drawn from those of Janet Adshead (1988), Angela Kane (2003), and June Layson (1987), featuring dominant themes. Repeated viewings of the DVD of *The Duet (1971/1973)* (Nagrin, 2004) was used as a representational prototype.

Show headshot (Noble, no date given)

2. Stylistic Treatment

Several dominant themes emerged in the analysis. These are interactive improvisation, group work and existentialism, non-codified movement, the de-centred 'other,' and social agency. Each is treated in length.

2.1 Interactive Improvisation

Nagrin emphasized solely improvised works, what Chaikin (1977) referred to as 'pure improvisation,' during this Workgroup period. Anatole Chujoy noted the long-standing use of improvisation in performance by Isadora Duncan, Mary Wigman, and Helen Tamiris, who was using it when Nagrin met and began to work with her in 1941 (Fuller-Snyder and MacDonald, 1991; Nagrin, 2001; and Chujoy cited in Van Camp, 1982). Thus, whilst improvisation was not new to the 1960s and 1970s nor to Nagrin's work, he created a new aesthetic which he termed "interactive improvisation" (Nagrin, 1994:*ix* and Schlundt, 1997:70). Nagrin's experimental aim through improvisation was to give a distinctively fresh quality of unexpectedness in performance as opposed to set choreography (Nagrin, 1994). He believed this permitted greater diversity within the movement and signalled a departure from his former, modernist way of working with improvisation:

> improvisation has always been there from the very beginning, but never as a central focus. . . I would improvise until something 'felt right' and then try to remember and pin down what that was . . . In the late sixties . . . brief contact with Open Theatre opened my eyes to a breathtakingly different way of working in the theatre and in art. Improvisation was the source from which all else flowed.
>
> Nagrin, 1994:3 and *ix*

His choreographic and performative uses and treatment of this appropriated Africanist concept (Dixon, 1991; Dixon Gottschild in Gere, 1995; Jonas, 1992; Manning, 2004; and Welsh Asante in Dils and Albright, 2001) were unique. He diverged from his earlier use of improvisation as well as those of Wigman, Tamiris, Martha Graham, several of the Judson dancers, Meredith Monk, Steve Paxton, and Deborah Hay.

Situating the artist within the socio-cultural context determines artistic theory, practice, and styles. It can be argued that Nagrin achieved his new aesthetic by fusing Africanist-appropriated improvisation and Stanislavski-based theatre techniques with modern dance improvisation. Many Africanisms within avant-garde 'postmodern' dance have been illuminated by several scholars (Dixon, 1991; Dixon Gottschild in Gere, 1995; Jonas, 1992; Manning, 2004; and Welsh Asante, 2001).[1] Some of these elements are improvisation and verbal elements as in *The Edge is Also the Circle (1973)*; embracing conflict or Nagrin's 'obstacle' instead of resolution distinctive of Romantic ballets; polycentrism and polyrhythms whereby different body parts do different movements and rhythms simultaneously, particularly inherent in his Dance Portraits; radical juxtaposition which omits transitions between movements resulting in surprise and irony, evident in *Peloponnesian War (1968)* and the Workgroup; emphasis on the 'cool' or *"dwo"* (Jonas, 1992)

exemplified by the cigarette-smoking gangster in *Strange Hero (1948)* and the narcissistic fop in *Indeterminate Figure (1957)*; attention to the performer-audience relationship, especially in *Peloponnesian War, Ruminations (1975),* and Workgroup performances; and nonlinear or curvilinear patterns and shapes, particularly in the circular floor patterns and curved spines of the Workgroup. Nagrin fused these concepts into various works throughout his career and arguably crossed definitive boundaries between modernism and postmodernism. Cultural theorist Allegra Fuller Snyder stated that blending various cultural elements leads

> to 'fusion' and the creation of new genres . . . linkage of understandings that does not negate cultural values but rather evolves into a new aesthetic.
>
> in Dils and Albright, 2001:90

Thus, Nagrin's cross-cultural fusion of American dance, Russian theatre methods, and Africanist characteristics resulted in a new interdisciplinary aesthetic within the genre of improvisation. His choreographic and performative treatment of improvisation was unique, giving him a distinctive performance style.

Show picture (Mann, 1994)

2.2 Group Work and Existentialism.

Nagrin's departure from solo work to forming and working with a company emerged as a dominant theme which laid the foundation for this new aesthetic. His experimentation came shortly after Judson dancer Yvonne Rainer's experiments with "'spontaneous determination'" that blended chance methods and improvisation (Banes, 1987:17). A multiplicity of concerns and methods were used by dancers at this time to create and explore new territory (1987). Concurrent were the improvisational works of Paxton's contact improvisation and Hay's Circle Dance, which both centred on the dancer's physical sensation and awareness as did Nagrin's; Anna Halprin's experimental human movement potential work on the west coast[2]; and the 1969 *Esquire* magazine article which declared, questionably, the "collapse" of American avant-garde dance (Ross in Banes, 2003:24).

Nagrin's personal philosophy shaped his group work. He declared he was a sceptic since his high school Depression days of the 1930s, believing no one could be certain of anything as many ideologies were present (Nagrin, 1997). By the late 1940s and 1950s, he embraced the Marxist existentialists, particularly Albert Camus and Jean-Paul Satre (Laing, 1978), who offered what he called a "lovely gift" of confusion (Nagrin, 1997:*xvi*). Nagrin grounded his thinking in doubt and uncertainty which were "exciting" ways to live; listening to differing voices was important as everyone was "floundering"; and since he was "*sure of nothing,"* each "should be all the more ready to think, choose and reformulate for him.herself" (1997:*xvi*). Undoubtedly, his personal philosophy transferred to his professional work, evidenced by the ambiguous and thought-provoking natures of *Indeterminate Figure, Path, Peloponnesian War, Poems Off the Wall,* and experiments with the Workgroup. For Nagrin, dance was full of unknowns and mysteries which unveiled human character and increased sensitivity and awareness within the viewer, causing one to think and ask self-reflexive questions to gain personal understanding, or "our own poem" (Nagrin, 2001:15). Nagrin's ambiguous attitude of no fixed absolutes coupled with scepticism, which are postmodern concepts (Banes, 1987; Docherty, 1999; Foster, 1990; Kirk in Jenkins, 2001; Jencks in Docherty, 1999; and Sarup, 1989), were included in the philosophical statement below for his first audition that spanned two weeks. It is descriptive of postmodern characteristics of the time (Banes, 1999 and 2003; and Morris, 1996).

> Dance now is in a beautiful state of flux and indeterminacy. Just as audiences are learning to expect anything as they enter today's dance theatre, so the choreographers approach each new work with less predetermination and certainty than at other periods. . .
>
> The plan of the Workgroup is no plan. It takes its shape from those dancers who participate in the exploration of the new challenges. The Workgroup is open to choreographers, intermediate and advanced dancers. Also, musicians, composers, film-makers, playwrights are invited to participate.
>
> Nagrin, 1994: *ix-x*

He used the term "Workgroup" for the first time and ceased creating solo works. Susan Foster (2002) labelled this his "manifesto" because she felt it demonstrated his recognition of and adherence to the postmodern. Even though her label parallels the mani-

fest(o)s of Tamiris (1928/1989) and Rainer (1965), it is not similar in content. Thus, her ascription is challenged as Nagrin later produced his own textually similar "ground rules" (Nagrin, 1994:125), or what I term his 'no manifesto.'

Show Picture (Anonymous, 1994b)

2.3. Non-Codified Technique is another dominant theme that marked this period. Nagrin noticed and selected those who improvised freely without resorting to clichés and theatricalities, had little performing experience, and lacked a highly codified technique (Nagrin, 1997). He wanted those who "could surprise themselves" (1994:68) by refraining from "enact[ing] the obvious or most spectacular responses to one another" (Foster, 2002:78). It is argued that this was one of the ways he presented a freshness and unexpectedness in performance, which was one of his performative skill developments in presenting improvisation to an audience (Nagrin, 1994). At the same time, it contributed to his marginalisation. These dancers/participants/improvisers were not tempted to rely on movement conventions resulting from years of formalised training, evident in viewing the DVD (2004) of *The Edge is Also a Circle (1973).* Characteristics featured were non-codified, non-virtuosic, unspecified jumps, kicks, backbends, and deep forward contractions by the group within the modern dance genre to convey meaning and give character identity but without the technical exhilaration of pushing the physical limits as in Nagrin's Dance Portraits. Because Nagrin chose dancers whose technical-skill levels were not highly developed, the range of movement overall was limited and sometimes pedestrian, as seen in the DVD (2004) of *Steps (1973)* in which the prosaic actions of climbing stairs and walking were used. Nagrin did use some "traditional dance movement and vocabulary" (Matheson in Cohen [ed], 1998:447). His use of non-codified technique is another identifying marker of this period that, along with non-virtuosic, pedestrian, and prosaic movement, overlaps with postmodernism.

Show DVD clip of *Steps (1973)* (Nagrin, 2004)

2.4. The De-Centred 'Other.'

The 1960s had a democratising effect on both the Judson group (Jowitt in Banes, 2003) and arguably Nagrin's work, which was evident in the manner in which he engaged the Workgroup. According to Nagrin, an important progression was the realisation that group work was founded on interconnectedness, interchange, and an intense focus on the other, or *"what the other person was doing"* (Nagrin, 1994:13). "The group dances together, the members are always sensing one another, and they respect individual space, approaching [each other] cautiously" (Kahn, 1972:79). Thus, one can argue that the essence and core of Nagrin's work incorporated an awareness of what was happening with and possessing the quality of the 'other.' This differed from the ethnographic use, which was applied to his work by Cynthia Rosas-Thema (2003) and is challenged. Rather, it is similar in ideology to Halprin's "interpersonal explorations" (Ross in Banes, 2003:35) which featured another person, but not necessarily an 'outsider' or 'stranger.' The Workgroup was Nagrin's creative, interactive exploration into this 'other' which arguably concurred with later postmodern thinking with its emphasis on multiple voices (Hutcheon, 1988 and Jenkins, 1991). Nagrin realized the 'other' existed and recognized that attention must be "given for these voices" (Chambers in Jenkins, 2001:78), or what is a post-egalitarian process of heightened kinetic awareness. He firmly believed if the

> hunt for the reality of the 'other' is pursued with the greatest rigor possible, *with a minimal focus upon self,* one gains an unexpected gift, a deep insight into our own mysterious selves [which is] the very spine of Workgroup.
>
> Nagrin, 1994: *xii* and 128

It is argued that Nagrin wanted to de-centre the material with notions of the self and re-centre it onto 'the other' to find material for structured works. The postmodern, but not ethnographic, notion of 'otherness' parallels Nagrin's work with its multiplicity of voices and de-focused centre on the non-dominant (Hutcheon, 1988; Jenkins, 1991 and 2001; and Munslow, 1997). Nagrin, until this period, embraced Stanislavski's embodiment of the role through improvisation in the rehearsal process to find one's "physical expression for feeling, thoughts, actions, and images," or the 'X' (Stanislavski, 1961:96).

Nagrin believed this re-directed focus through the distinct use of improvisation based in partner observation was foundational to interpersonal commitment or relationship; this process demanded attention and receptivity on all levels; and he developed specific "exercises, games, and structures" or "EGAS" designed to

increase awareness of one another during practices (Nagrin, 1994:15). Nagrin used the word *practice* rather than *rehearsal* since it was an "oxymoron" to rehearse what would not happen exactly in performance (1994). By first clearing and then probing into the 'other' within the self through his EGAS *Hub Meditation*, one was ready to relationally re-direct his focus to and engage with the other outside the body. This notion of focusing outside the body, but yet influenced by it in the now, corresponds to the postmodern theory of performative contextualisation (Franko, 1995 and Thomas, 2003).

Some of his performances developed from these other-focused exercises, such as the insightful partner observations in the exercise *The Other*. He then developed these observations one body part at a time as in *Each Alone* until the 'core of X,' what he termed his specific image, was reached. These ended with the interpersonal physical engagement of the *Duet* EGAS. He juxtaposed several exercises together, not with the typical movement phrase transitions, but through seamless shifts of focus or what he called clarity and internal logic (Nagrin, 1994). For instance, the above three exercises and two others were linked together and with subtle changes became the performative work *The Duet (1971)*. In the 'Wind II' group exercise later performed as a section of *Sea Anemone (1973)* pictured here (Anonymous in Nagrin, 1994a), *reading* the other's body and physically absorbing the space, time, and movement from moment to moment was emphasized, producing another postmodern characteristic of sensed or "*felt* awareness" and response from which each dancer worked (Nagrin, 1994:93). Based upon the description in Nagrin's writings and from the photograph (Moore in Nagrin, 1994b) of *Recognition Ritual (1973)*, it appears that, at times, these works intersected with Paxton's contact improvisation when the dancers lifted one another over their heads.

Nagrin's new aesthetic of a de-centred and re-centred centre is paradoxical superficially. It is somewhat similar to Roland Barthes' post-structuralist "death of the author" de-centred, reader-focused text (Barthes and Foucault in Jenkins, 2001; Foster, 1990; Hutcheon, 1988; Jencks, 1992; and Kirk in Jenkins, 2001). It is possible to maintain from the analysis of Nagrin's writings, the very few performance reviews, and personal experience with his work that he re-positioned or re-centred the centre onto other co-participants which then was to be read or viewed. Whereas Barthes' is a two-party approach, the author and the reader, Nagrin's approach involved three: the performer, the co-participant, and the viewer. The self, or centre, was re-discovered ironically through a loss of self by re-directing it to the unknown qualities of the 'other,' albeit object, person, or task at hand, and involved the purposeful observations and improvisations of a specific image (Nagrin, 1994).

2.5. Social Agency.

With this new aesthetic, it is argued that Nagrin transported his social agency message, typically referred to as 'the human condition,' begun in his Dance Portrait period to another level. From reviewing his writings and the DVD of Workgroup improvisations (Nagrin, 1994 and 2004) noted are the thematically difficult and sometimes sensitive social issues he tackled, characteristic of postmodern choreographers from the 1980s onward. Examples are the injustice of hierarchy and power in *The Spine of Style (1973);* living with disabilities in *Ham and Clove (1973)* based on Samuel Beckett's *Endgame*; the "dark, troubled places" encountered with loss of freedom and racism in *Prison (1972)* (Nagrin, 1994:102); and the domestic abuse in *The Duet (1971)* which precursed American public acknowledgement by approximately twenty years. By bringing attention and immediacy to these issues, his work blurred the boundaries between art and life and was, as critic Judy Kahn wrote, "one step closer to real experience" (Kahn, 1972:79). Theoretically, this was similar to the way Monk's Grand Union attempted to dissolve art/life boundaries through "'improvisatory dance/theatre'" (Rockwell cited in Van Camp, 1982:84 and Banes, 2003). Monk's dance/theatre style combined singing, musical compositions, theatrical fables, and sparse movement elements (Jowitt in Banes, 2003) that differed from Nagrin's 'interactive improvisation' dramas. His empathetic commitment to social agency through the 'other' was stated in the following announcement, positioning the Workgroup as

> a fresh approach to the creative process of dance: improvisation, as a source for material, concept and structure, all with one underlying focus, the engagement and search of human beings for one another.
>
> Nagrin cited in Schlundt, 1997:73

Nagrin's credo that "the essence of the experience cannot come from any individual; it must come from those around him" (Nagrin, 1994:33) is paralleled to Marxist "'collective individualism'" (Zollar cited in

Banes, 1994) or Soviet socialist realism. This, along with its underpinning Russian Jewishness, is a continuous thread woven into Nagrin's social agency message. It contradicted the individualism of the dance formalists and embraced reflection and popular culture (Franko, 2002 and Laing, 1978). During the Workgroup period, Nagrin arguably developed this into a post-Marxist, post-egalitarian, or post-"American Realist" position (Hutcheon, 1988; Sarup, 1989; and Laing, 1978:129) in which he had the final voice as director (Nagrin, 1994). This is evidenced in the following philosophy statement included in the Workgroup's programmes, and this position shaped the group work by revealing its risky and post-egalitarian nature:

> The results are the product of the creative energies of all. For us, in improvisation, the director usually plays the major role in setting the structures and problems of each piece. The dancers have the creative responsibility of working out the problem. Why do we divide the responsibilities? Since each of us has only a partial vision, in order to make a bit of sense out of a common experience, we have to see/hear everyone . . .
>
> If one is to do more than simply recognize the existence/ache of alienation, then the improvisation with its strongest focus on the other is one of the ways to develop the capacity to learn/guess a little about each other. If we look at/probe/dance off each other, you who look at us sensing each other may learn as we may learn. If this task is deeply futile, it is a mystery before which it is worth risking failure – again and again.
>
> Nagrin, 1994:x

This was a socially and politically disruptive and transitional period in American culture, and Nagrin's work thematically reflected the radicalism within the 1960's and early 1970's. An example is pictured here of *The Duet (1971/1973)* (Moore in Nagrin, 1994a) section from the larger group work entitled *The Edge is Also a Circle (1973),* performed by five women and four men. From viewing the DVD (Nagrin, 2004), the circled group commenced immediately to frame the relational context of each participant to the male soloist in the centre. Through the soloist's actual speaking and movement dialogue with each, it was learned that his mother was absent emotionally whilst his father was absent physically from childhood; his friendships with others were strained; and he feared abandonment by his female lover. Each character's relationship to the male was defined through these movement interactions, such as the mother's back always facing her son; and an independent 'duet' with the father who was oblivious to the son's presence. The underlying thematic context of domestic abuse is assumed universal and transcends time, culture, and status with relevance to audiences in the here and now.

Show DVD clip of The Duet.

3. Summary and Conclusion

A contextual and stylistic analysis of Nagrin's Workgroup highlighting key features from the DVD of *The Duet (1971/1973)* from *The Edge is Also a Circle* was undertaken. The dominant themes illuminated were interactive improvisation; group works; non-codified technique with non-virtuosic, pedestrian, and prosaic movement; and a de-centered focus on the 'other' based in partner observation. These arguably produced a new aesthetic, his choreographic and performative style of 'interactive improvisation' (Nagrin, 1994 and Schlundt, 1997). The continuation and further development of three former aspects were seen: his existentialist beliefs embracing doubt and uncertainty translated to ambiguity in his work; the immediacy of Nagrin's social agency message which blurred the boundaries between art and life/reality; and his post-democratic, post-Marxist, and post-egalitarian working style in which he had the final voice.

It was argued that a postmodern line was threaded alongside modernist characteristics throughout Nagrin's Workgroup period, particularly in the degree of experimentation with this new style and method of interaction improvisation. In addition to those mentioned in the previous slide, emergent in the analysis was his use and intersection of characteristics considered postmodern in others (Banes, 2003; Hutcheon, 1988; Jenkins, 2001; and Munslow, 1997). These were the fusion of genres, contact improvisation-like works, ambiguity, flux and no fixed absolutes, a multiplicity of responses within the work, exploration, open-ended plan, and viewer's self-reflexivity. Also emergent were the postmodern characteristics of a non-codified and non-virtuosic technique, pedestrian and prosaic movements, de-centring the focus onto the 'other,' a post-egalitarian approach to creating dances through "death of the author" and the multiple voices

of others. Further characteristics were the engagement outside the body, felt awareness within the viewer, blurring the boundaries between art and life, embracement of popular culture, and a social agency approach of post-American Realism (Banes, 2003; Hutcheon, 1988; Jenkins, 2001; and Munslow, 1997).

Endnotes

1. Brenda Dixon Gottschild was a member of Chaikin's Open Theatre (Dixon, 1991).
2. It is interesting to note that Halprin is also the daughter of Russian-Jewish immigrants (Ross in Banes, 2003), as were both Nagrin and Tamiris.

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