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INTERNATIONAL  
CONFERENCE ON  
DANCE  
RESEARCH

85

2

SEP



International Conference on Dance Research



International Conference  
on Dance Research

1985

Organizing Committee

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December 6-8, 1985

Museo Nacional de Antropología  
México, D.F.

The propose of these Proceedings is to make known experiences and information on dance research that were shared at this event

Each author is responsible for the contents of his or her paper.

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RESEARCH

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## Presentation

*The response of our guild to the First International Conference on Dance Research surpassed our expectations.*

*Eight hundred and thirty participants from 16 countries attended the Conference and convived during days of hard work, being at the same time witnesses to the most varied up to date manifestations of dance in Mexico.*

*Part of the accomplishments of this Conference are presented here. The Proceedings of the First International Conference on Dance Research presents a positive stimulus for dance research and to strengthen the friendly and cultural links among Nations that persue a same goal: the development of dance at an international level.*

*During the academic events held during this Conference, fifteen committees were organized, with 93 research papers, each discussing different topics related to dance and the dance world. For technical and budgetary reasons, these Proceedings does not include all of the material. We decided to edit the least broadcasted material in the dance media, and in their original language.*

*These Proceeding are divided in 15 parts, each one correspond to a committee in which an specific theme was discussed. Each part includes a list of research exponents, a brief abstract of the research papers presented, and the conclusions of that committee. One or several complete research papers are edited, these were choosen according to their contents for total reproduction.*

*At the end of the Proceedings we included additional information about cultural and artistic events held during the Conference, facts on the Meeting of the Americas, celebrated at the same time, and our very sincere grateful for the donations given by participants and non participants that will enrich our bibliographical, informative and photographical dance record.*

*We are sure that this Conference was a positive experience for all and we wish these Proceedings may be useful in the development of Dance Research.*

**Patricia Aulestia de Alba**



## *Opening Ceremony\**

*Claire H. de Robilant*

The importance of research is basic for the development of a ballet history. The researcher has an enormous responsibility and compromise with future generations that are going to obtain their information from his work. In Latin America the history of ballet has often been ignored, the researcher has here the duty to discover and rediscover information and facts that with imagination can become important documents of transcendental value.

Since 1850 when the first Ballet Company of French origin arrived at Chile, Latin America has been the site of important dance performances and phenomenons, among them the performance of the Diaghilev Ballet, Anna Pavlova, Olga Preobrajenskaya, Tamara Karsavina, and Elena Poliakova.

The organized and serious research on this material is fundamental for dance students, teachers and student-researchers.

Researching is a very delicate matter, it is an enormous duty and responsibility that must be faced with professionalism, veracity and ethics.

\* Synthesis and translation from Tulio de la Rosa's text: Fernando Bermúdez.



# I

## *The Multiple Aspect of Dance*

1. *The Status of Dance Scholarship Today*  
Selma Jeanne Cohen, PhD  
Researcher, writer, editor of *The International Dance Encyclopaedia*,  
New York, USA.\*\*
2. *The Importance of the Artisan Manufactures in Traditional Dances*  
Maria Teresa Pomar  
General director, Museum of the National Indigenous Institute.\*
3. *The French Revolution in Dance during the last 21 years*  
Paul Bourcier  
Professor in dance courses, Sorbone University, Paris, France, Dance  
historian.\*
4. *The Art of Expression*  
Joseph Lazzini  
Choreographer, National Dance Committee, France.\*
5. *A Magic Field: Corporal Images in the Creation of Movement*  
Waldeen  
Pioneer of the modern dance in Mexico, choreographer, teacher,  
researcher, INBA.<sup>s</sup>
6. *Dance and Society*  
Gloria Contreras  
Director, Taller Coreográfico de la UNAM.\*
7. *The Body's Aura*  
Alberto Dallal  
Author, critic, researcher at the Institute for Aesthetic Research of the  
National Autonomous University of Mexico.<sup>s</sup>

### Coordinator

Josefina Lavallo  
Researcher, CID-DANZA

- \* Complete in vol. 1 (Spanish)
- \*\* Complete in vol. 2 (English)
- \*\*\* Complete in Spanish and English
- <sup>s</sup> Abstracts
- <sup>d</sup> Demonstration



## *The Status of Dance Scholarship Today*

*Selma Jeanne Cohen*

Today everyone is talking about the dance explosion. Most often they are referring to the many performances given by many companies in many countries for large audiences. But there has also been an explosion of interest in dance scholarship. In the United States, where not a single course in dance history was offered thirty years ago, more than 100 such courses are taught now. We are writing and publishing serious articles and books on dance; there are conferences and seminars for dance scholars; there are organizations for them to join. The enthusiasm is exciting and it is growing.

Because of this surge of interest, we have been able to start work on the first multi-volume, international dance encyclopaedia. Reading the articles as they come in from all over the world. I have often been thrilled by the extent of the research that has gone into them; so many people have been working in so many places to discover such marvellous treasures of the dance legacy. I have learned a lot. I have learned that in ancient Peru each province had its own dances, and in fact a nation could be identified by its dances; I have learned that the first action of the ballet union in Norway was to abolish the tax on pointed shoes. So many interesting people did so many interesting things, and so few of us have known anything about them.

Sometimes I am delighted by an author's treatment of his subject, with the manner in which he has perceived the relationship of dance events to one another and to the society in which they occurred. More often, however, I find that the author has given me lists of names and incidents, but has made no attempt to find any relationships among them. The long-loved folk dances of a certain region suddenly are performed no longer. Why? A ballet that had been a triumph in one country turns to be a failure in another. Why? The choreographer's marriage nearly ruined his career? Why? Such questions remain unanswered.

The problem is a lack of methodology. Few dance writers today understand the importance of providing evidence for their conclusions, of constructing sound historical arguments, of defending their assertions of causation and significance, of considering dance as something more than an isolated phenomenon. I read that "undoubtedly Mr. X had the greatest

influence on Mr. Y." No reasons are given, I have my doubts. I read: "During the war there was a new production of *Giselle*." But there has been no mention of a war. Who was fighting who? Did this event have no effect at all on the production of *Giselle*? Few writers recognize the existence of a world outside of the studio and the theatre. Yet that world determines much of what goes on in the studio and the theatre.

A converse problem exists, too: the tyranny of a system. Some writers, who have been trained in other disciplines, have fallen victim to procedures which assume such importance that they make the dance events seem a mere excuse for the display of a set of logistical exercises. Terms that were so meaningful in the hands of a practiced anthropologist or phenomenologist become confusing, even mystifying. We read about the "lived body" and about arts that are "allographic", but their special, philosophical meaning is never defined and their relationship to dance is never clarified. All too often, mention of a real person or event is carefully avoided; the writing is full of jargon; it lacks substance.

Yet systems drafted in other disciplines can be wonderfully useful to the study of dance. They can provide ways of seeing forms and developments, can suggest questions that need to be answered, offer clues to the discovery of important, related information. The true scholar needs facts and methods to deal with history.

And, yes, he needs enthusiasm too. For without caring, the long hours of searching and questioning and comparing and weighing the evidence become a boring and bitter task. The resulting article or book is tedious where it should have been an exciting adventure. Both labor and love are needed.

Are we producing any true dance scholarship today? Oh yes we are. I think, for example, of Erik Aschengreen's fine analysis of ballet romanticism, escapist because it was fleeing from the materialism that had been propagated by the Industrial Revolution. I think of Richard Ralph's meticulous research on the sources used by John Weaver and his sensitive analysis of the way in which Weaver used the ideas of the ancient Greeks and Romans to create the innovative ballet d'action. I think of Kapila Vatsyayan, showing how the aesthetic of dance in India grew out of a culture that conceived of the individual souls as constantly aspiring to merge with the universal, of the artist as one who embodies in his work a heightened state of consciousness that evokes for his audience an experience liberated from distinctions of time and place. How I wish we had more writers like these!

What should we do? First, and most obviously, we need not just more, but better training. Although I am pleased that some 100 colleges are teaching dance history, I wish they were teaching it more rigorously. The cause of the inadequacy is not hard to find: most of our teachers are self-taught and lacking in guidance. We need to do much, much more for them. Research organizations, with their conferences and publications, have begun to help by providing outlets for communication, but as yet their eagerness to demonstrate the popularity of dance history has frequently led them to accept papers that were not ready for presentation to the public. The time has come to get tough. We have pleaded the step-

child status of dance scholarship long enough; now we need to work harder to change that status.

As students, as teachers, as writers, as editors, we all need to be more demanding. The essay is good. But could it be better? Have all possible resources been investigated? Have primary sources been used or has the writer relied on secondhand informants? (A knowledge of foreign languages may be necessary for this—a factor that should not be forgotten in educational planning.) Has every possible objection been anticipated? Has adequate evidence been presented? (If the evidence justifies only a probability rather than a certainty, this should be admitted; this is no place for exaggerated claims.) Have the cultural, social, and political contexts been adequately explored? Has the methodology been used as more than 'window-dressing'? And still with all this, does the author's love of dance shine through, involving and exciting the reader? We should demand no less.

I welcome this opportunity offered by my Mexican colleagues to open discussion of our situation on an international level. While each of us works in isolation, our progress is bound to be slow. Working together, we can soon begin to see results. Let's make the world acknowledge dance scholarship as the major academic discipline that it deserves to be.

## ***Abstracts***

### ***The importance of the Artisan Manufactures in Traditional Dances***

*Maria Teresa Pomar*

Traditional dance is one of the most complete cultural manifestations. Its execution uses objects which in themselves require specialized work for the production of costumes, musical instruments, masks and other objects such as puppets, crowns, religious images, etc. In consequence, the intervention of the artisans of each region has great importance.

### ***The French Revolution in Dance during the last 21 Years***

*Paul Bourcier*

The revolution for a new dance in France has had its own historical battle. It began in March 1964 at the Paris Opera with the premiere of Maurice

Bejart's production of *The Condemnation of Faust* (Berlioz). With the final curtain, a battle of bravos and whistles broke out: from the stage Mephistopheles himself shook a fist at the opposition in the balcony and invited them to settle the matter with blows. The new dance had made its entrance into the academic temple and it was being torn to pieces. Bejart was forced to exile himself in Brussels. The revolution was on its way. Michel Descombey, a French dancer, played a role whose importance would be seen in time. It came as a surprise when he was elected Dance Director of the Opera. He founded a small group, the Opera-Studio, whose influence was felt at a later stage. It was he who invited Bejart to produce the *Rite of Spring* at the Opera in 1965. The traditional audience was overwhelmed with the massive presence of young people in jeans and open collars. France had known real poverty after World War II and now it reassumed its industrial leadership: socialization of the car industry, democracy in education. The cultural centers were created between 1963 and 1967. In ten years a new society was formed: higher incomes, higher levels of education, more interest in culture and better means to satisfy this interest. New dance groups appeared: in ten years contemporary dance performances tripled. The dance revolution has not ended yet: academic dancers are no longer privileged. Excitement is everywhere, in Paris and in the provinces new groups are appearing, frequently with great financial difficulties. It is not possible to speak of a specific French technique, as there is an influence of Graham, Limon... will the new dance in France produce a general evolution in the French spirit?

*Translation from French: Felipe Segura*

## *The Art of Expression*

*Joseph Lazzini*

The need to dance is as ancient in Man as his life in society. Virtuoso, precise, precious ballets as useless, meaningless diversions have not the slightest sense today.

Independently of the technique being used, all ballet has to be essentially an harmonic reflection of a person, an idea, a sentiment, a dream, a reality. That is... anything human. What is the dance then? A complete universe, a rhythm in accord with life, a ritual in a sacred space, a faithful copy attentive to the ebb and flow of Nature, the stylised archetypality for those who dance and for those who through their eyes, emotions and heart watch us dance.

## *A Magic Field: Corporal Images in the Creation of Movement*

*Waldeen*

More than create plastic images, one must achieve "corporal thought" which is contained in the unconscious "knowledge" found in the centers of the body, deeper than the head or the eye. When man reconciles himself with his body he becomes a divine human. True dance is the fusion between intuition and creative mind, the unconscious and the knowledge-science of technique and form. Technique is more than a neutral bridge between reality and abstract man. Without knowledge of his cultural past, the artist has no present or future. The dance artist must search for his roots in his own culture and his past.

### *Dance and Society*

*Gloria Contreras*

Social reality is the most important nutrient for the choreographer's creativity. The reality that surrounds us has an effective charge full of meanings and interpretations. The choreographer must be able to use all of his instruments (movement, music, scenery) to create a form of art that not only links his audience to catharsis, but that at the same time helps them to perceive social reality in a more complete way.

### *The Body's Aura*

*Alberto Dallal*

The aura is a luminous extension of the biological volume that in TV taping permits the impression of the image in space, without taking in consideration that the body continues in movement throughout space.

It is said that the technician, the editor, the movie or TV maker, saw the image to the luminous atmosphere. You have to locate not only the body aura, but the bodies themselves. Human bodies share a spacial and atmospheric reality and when they enter into contact, the mutual glaze brings a register and simultaneous interpretations, the body aura does exist, there is no point on classifying it in many ways but it exists on one individual and on a groupal basis.

## *Conclusions*

There was no moderator in this committee. A varied number of themes were discussed. The principal characteristic of this committee was its diversity. Several questions were made: Which is the role of dance as an artistic expression of society? Which is the compromise of dancers, which their creativity? The themes discussed included Gloria Contreras' research paper on the political compromise and the link with reality that a dancer must have; Dalia's paper on the luminous phenomenon of the aura, photography and its relation to dance; Ma. Teresa Pomar explained the important work of the artisans in the parafernalia and the popular dance context. Waldeen, pioneer of Mexican dance, talked about creativity. Paul Bourcier and Selma Jeanne Cohen explained varied aspects involved in the development of dance. Joseph Lazzini talked about the expressiveness of dance as an art.

## II

### *Reconstruction and Repertoire*

1. *Video as a Tool for Reconstruction*  
Naomi Benari  
Teacher, Laban Center, Artistic Director, *Dance for everybody*, London, England.\*\*
2. *Bournonville, a Main Source for French Romantic Ballet*  
Knud Arne Jürgensen  
Musicologist, Royal Library, Copenhagen, Denmark.<sup>§</sup>
3. *The Importance of Research into the History of the Dance and the Reconstruction of Historical Dances*  
Alan Stark  
Dance researcher, Professor, AngloMexican Institute of Culture.<sup>§</sup>
4. *The Reconstruction of the JIG (PECOUR) through Feuillet's Notation*  
Nancy Bodenstein  
Professor, Head of the Music Department, Salem State College USA.  
Demonstration.<sup>d</sup>

#### **Moderator**

Bodil Genkel

Choreographer, teacher, director of the Choreography Workshop of the National Dance Company, INBA.

#### Conclusions

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

§ Abstracts

<sup>d</sup> Demonstration



## *Video as a Tool for Reconstruction*

Naomi Benari

The International Congress on Movement Notation which took place in Israel in August 1984, dealt mainly with the issues inherent in the notation of a work, and its reconstruction from an existing score. Many speakers stated that they did not consider video to be an adequate means of documenting a dance.

I do not intend here to address this question, as I am concerned with the wealth of works choreographed at a time when notation and video were not widely used. If these pieces are not recorded in some way now, it will one day be too late, and a large important piece of ballet history will be lost completely except for the descriptions of the critics of the time.

In this article I will relate the steps taken in reconstructing, with the consent of Paula Hinton the choreographer's widow, Walter Gore's *Winter Night*, created for the Ballet Rambert in 1948, to *Rachmaninou's Second Piano Concerto*, for three soloists—two girls and a man—and a *corps de ballet* of eight girls and four men.

It is a dramatic work on the theme of the eternal triangle, in which the soloists convey their feelings and the events which prompt them, while the *corps de ballet*, in a more stylised way reflect the emotions of the three main characters.

Although I knew of the existence of part of a film I did not have an opportunity to see. The work was not notated and the ballet was not performed after 1966 when the Ballet Rambert ceased to be a classical company; in fact I could find no record of its performance after 1962. Cyril Beaumont described the ballet in his book *Ballets of Today*. Claire de Robilant kindly let me have copies of material from the Victoria and Albert Museum, and Jane Pritchard, the Ballet Rambert archivist supplied press cuttings, photographs, and programmes. This was all very helpful in conveying the style of the piece to my new cast, but for the actual reconstruction, I had to rely totally on the memory of former dancers of the work. I was able to contact several early performers of the roles of the *Black Girl* and the *White Girl* (these names refer to the colour of their costumes), as well as a member of the *corps de ballet* who remembered the movements of all twelve.

An important feature of the work was the positions held by the *corps*—every one different—while the soloist danced in front of them. These poses were not remembered, though photographs were very useful in

reconstructing some of them. All former dancers of the role of the Man were abroad, and the work has been undertaken without once being able to consult anyone who danced the part.

I encountered four major problems: difficulty in obtaining a suitable recording of the music, lack of finance, the fact that initially former casts did not remember very much, and difficulty in reproducing the style.

The Ballet Rambert usually performed the work to the accompaniment of a live orchestra. When a recording was used, it was that of Moiseyevich, which has now become a collectors item and has so far proved unobtainable. In more modern recordings, great differences in speed and dynamics caused problems for the new cast. Because of lack of finance and shortage of time I was obliged to find a way of recording what the previous dancer remembered in the shortest possible time and in the course of the work. I evolved a method which not only did this, but so stimulated their memory, that I was able eventually to record almost all of the 35 minute work, and in addition, acquired several different versions sometimes only stylistically different but in other places, with very different choreography.

My final problem was one with which anyone, who has tried to reconstruct an old work must be familiar: my new cast found it very difficult adequately to reproduce the style of the piece. The reasons for changes in style have been written about many times: different social backgrounds, ways of thinking, dressing, training of dancers, physique.

Because of the dramatic nature of the work I decided that my prime objective must be to preserve above all the choreographer's intention, even if this meant that today's dancers would convey these differently from those of 1948. I found this was also the approach of the former dancers of the ballet who helped in the reconstruction.

The main feature of the work, and in fact of many ballets of that period, was that, as Gillian Martlew (without whose help the reconstruction could not have been achieved) said, "every movement has a meaning". Every action denoted an emotional state.

It is this attitude towards performance which Marie Rambert developed in her artists and with which many of today's dancers are unfamiliar. This may be due in part to the fact that many of their teachers no longer feel the need for this approach, for example, a Director of one of London's major ballet schools said to me after seeing a video of *Winter Night* — "The emotion is in the dynamics", a point of view which cannot be argued with, but for Madame Rambert's dancers it was not enough.

In a discussion on the style of works in the Rambert repertoire in April 1985. Noreen Sopwith, a former ballerina of the company recounted how Madame Rambert would "chip away" at her dancers after every performance, perfecting and improving not only their technique, but above all, their interpretation until a ballet was completely transformed.

Choreographers' intentions are also often very different today. For them the dance itself is enough reason for dancing, the communication of emotion or narrative being considered unnecessary. So it is not surprising that young dancers now have a mental approach which is not in keeping with such pieces as *Winter Night*.

The difficulty was not in getting the new cast to execute the choreography with precision but to achieve the emotional state which would produce movements to convey the appropriate feeling. I found that videos of the dancers of 30 years ago to be of tremendous value in overcoming this problem.

My method evolved as I worked, and consisted of several stages:

1. I videotaped Gillian Martlew (who had danced the role of the *Black Girl* from 1956 to 1961) and Thelma Litster (who had danced in the *corps* from 1952). They danced what they could remember, marked the partnering work, and stood still when their memory failed them. I had half a day only in a small studio for this.
2. I videotaped June Sandbrook (who danced the role of the *White Girl* from 1961). I then showed her the video of Gillian Martlew and Thelma Litster, after which she was able to remember more of her own part.
3. I began teaching my new cast from the two videos.
4. As June Sandbrook had not been able to remember all of the role of the *White Girl* I invited Noreen Sopwith who had danced the part from 1952 to a rehearsal in the hope that she would remember more. She did not, but she did recollect the style and the choreographer's intentions, and contradicted much of what June Sandbrook had done. For example, floor patterns were different: Miss Sopwith was sure that it was essential that the *White Girl* move mainly on the diagonal from Right to downstage Left, and that the *Black Girl's* path was mainly from upstage Left to downstage Right.

This symbolically emphasised the conflict of the man as he moved first white one girl then with the other. However, June Sandbrook's floor patterns were much more diverse. She also raised her legs higher on many occasions and her positions were often more akin to pure classical ballet than were Noreen Sopwith's. I also videotaped Sopwith's demonstrations.

On all three occasions, due to shortage of space, I was obliged to videotape from the upstage Right corner. This caused problems for the dancer learning from the tapes until I put the monitor in the downstage Left corner, thus approximating a live situation when a dancer learning a part stands behind the dancer she is learning from.

5. When the new *Black Girl* and *Man* had learned all they could from the video, I took them to Gillian Martlew for two rehearsals of about four hours each. I first showed her the video of herself, Sandbrook and Sopwith, and was very happy that this caused her to remember further sections of her own part and that of the *corps*. I then videotaped her dancing her role almost throughout with the new *Man*, as she explained the "meaning" of the movements: "here you are thinking this", "on this, you are feeling that". Similarly, describing Stanislavsky's *Method of Physical Action*, Litvinoff writes: "There is no physical action without involving the inner".

It was difficult for the new dancers to adopt this way of looking at their work, as they preferred to learn the "steps" first and then to add the meaning. Gillian Martlew stressed that in works of this style this

could not be done as the movements and the positions reached were not necessarily in the classical vocabulary but were modifications caused by the emotional state and the thought process.

6. I videotaped the new cast of soloists, mainly from in front to give an idea of the choreographer's intentions, but some section from the upstage Left and upstage Right corners, as I now saw that it would be easier for dancers in future to learn from these angles. This led me to believe that if a work could be videotaped from the four corners simultaneously, and then learned by another cast watching four monitors placed in the appropriate four corners, the dancers' task would be greatly facilitated: they would be able to see a video in front of them, showing the back of the dancer they were learning from, whichever way they turned.

The cost of this is obviously prohibitive at present one video camera and recorder is more than some companies can afford. However, in a conversation with the video expert at Samuelson's video hire department in May 1984, I learned that this may become a possibility within a few years as work is now being done to reduce the amount of space needed to record an action on video tape, thus making possible the storage of several pictures on one tape. He also felt that the reduced size would result in lower cost of equipment, as has happened with sound recording tapes and the resulting advent of cassette recorders. In an article entitled *Dance Video* Ulrich Tegeedor reached a similar conclusion and reported:

Amsterdam's Tropical Museum... have developed a film technique which involves shooting with four synchronised cameras... all four angles... projected simultaneously on a four-part screen... the same technique should be applied to video.

A few sections of difficult timing and footwork were also filmed in close up.

7. I notated the *corps* work, after two sessions with Thelma Litster, who explained to me the floor patterns, and danced her old part in the *corps* for the video.
8. Gillian Martlew spend about four hours working with the four boys in the *corps de ballet* on sequences in which they lift the *Black Girl*.
9. Finally, all parts: the three soloists, the *corps de ballet*, and the lifts were put together for the first time. On seeing the whole work, Martlew was again able to remember movements previously forgotten, not only of her own part, but also that of the *White Girl*, the *Man*, and the *corps de ballet*. A video recording was made of the ballet, complete except for 16 bars in the first movement.
10. I obtained a copy of a recording made by the Canadian Broadcasting Corporation of the Canadian National Ballet's performance of *Winter Night* in 1957, and showed it to Noreen Sopwith. She said it showed many inaccuracies, but it did remind her of the missing 16 bars, which she said were not performed correctly on the recording. It also showed clearly the poses of the *corps de ballet* during their moments of rest. There now exists enough video recordings of the work at various stages

of reconstruction for a new revival to be mounted, and produced by former casts.

I found the technique of using video to have many advantages:

- a. I was able to enlist the help of dancers of 25-30 years ago without having to take up more than a few hours of their time;
- b. By showing them videos of each other, their memories were stimulated to remember more than they otherwise would have done. In fact, the project would not have been possible without the use of video, as before work was begun they all were convinced that they could remember nothing. I consider this to be most beneficial aspect of this method of reconstruction.
- c. By allowing the dancers to learn directly from the videos of former casts, they were able to observe and learn the style of the piece together with the choreography. Owing to the very expressive nature of the work, had I only notated it, I would have felt the need to add very many verbal notes to the score. The new cast found it very interesting to see how the work had been performed, and to hear the mental processes that accompanied the movements. This knowledge certainly helped them in their interpretation, even if they did not always subsequently move in the same way as early performers.

There is of course the danger that the new cast learned the interpretation of the former casts rather than the original intention of the choreographer, but because of the verbal instructions of the former dancers which accompanied their actions, this danger was minimised.

- d. By videotaping from upstage, and in close-up, I made the learning of the soloist parts much easier than would have been possible had the work been videotaped from in front. They were able to learn directly from the tape, without having to impose too much on former casts who had little time.
- e. I can continue to show the videos to former dancers of the ballet when the opportunity arises, in the knowledge that it will probably stimulate their memory too, so that more and more details will gradually be filled in on how the work was once danced.

Whether a producer will then try to mount the work as the choreographer originally intended, or whether he or she will decide that today's audiences need another approach, and that today's dancers should be allowed to dance it in keeping with their different bodies, training, background, and outlook is a different matter. Alternatively, there are former dancers of this beautiful work who believe that as it can never be performed as it once was, it should never be recreated.

The experience of attempting to revive *Winter Night* has shown that one of the most important elements in a reconstruction is the ability of the new cast to understand and adopt the approach to dance and the performance of the dancers of the period in which the work was created. To the extent that this is achieved, a valid revival will result.

During the course of the reconstruction, an opportunity arose to show a few sections of the soloists' parts to some students at the Laban Centre.

The new cast expressed trepidation at the possible response of dancers who were being trained with very different goals, but many were excited and moved by the work showing that the choreographer's intention had communicated itself to them even though the dancers moved differently from them and from the original cast.

Many major ballets of the last century and of the Diaghilev era have been passed on from one dancer to another, and many of those created today are notated or videotaped as a matter of course, but the masterpieces of the early Ballet Rambert had neither of these advantages and their works are in danger of being lost forever, if similar efforts are not made to record them.

It may be that dance company directors will decide that these ballets should be remounted in accordance rather with the aesthetic values of their own period, or that they would not interest their audiences at all, but for the sake of history, an authentic a record as possible should be made of them before it is too late.

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## Abstracts

### *Bournonville, a Main Source for French Romantic Ballet*

*Knud Arne Jürgensen*

*Robert le Diable*, the first white ballet, was reconstructed in 1895 from Bournonville's notes, which had been written after he saw the production at the Paris Opera in 1841. For the first time a complete survey of Bournonville's notes of ballet and dance in opera was made and after studying his terminology, abbreviations and shorthand signs, an authentic reconstruction of his notation was attempted (as opposed to an interpretative production).

# *The Importance of Research Into the History of the Dance and the Reconstruction of Historical Dances*

*Alan Stark*

For a better understanding of the currents of the dance an investigation into the forms of the dance is necessary. Historic documents allow us to reconstruct choreographies and accompany them with suitable music. In different parts of the world research workers have discovered treatises and manuscripts to help us in this task. Therefore it is possible to trace the historic thread which helps us to understand the origins of classical ballet and the styles of contemporary dance as well as popular and folkloric dance.

## *Conclusions*

Most of the research papers presented in this committee talked about the needs of forming well prepared and conscious dance researchers in order to be able to rebuild dance history, choreography, music, etc. Two main subjects were proposed: 1. Dance reconstruction by recording choreographical notes written in the musical notation. 2. Choreographies must be reconstructed putting special attention to music and educational programs must be taught by phrases instead of steps.



### III

## *Notation*

1. *GRAMMATICA: a Tool for Computer-Aided Treatment of Human Movement Structures*  
Peter Rajka  
Choreographer, researcher. State College of Dance, Stockholm, Sweden.\*\*
2. *Dance Notation: Symbols and Onomatopoeia*  
Elsie Cota Ramos  
Dance teacher, Autonomous University of Sinaloa (USA).<sup>5</sup>
3. *Feuillet Notation: an Introduction to the Symbols*  
Charles Garth  
President of the Historical Dance Foundation, Inc., USA.<sup>5</sup>

#### **Moderator**

Haydee Martinez de Rios

Choreologist of Taller Coreográfico de la UNAM.

#### Conclusions

- \* Complete in vol. 1 (Spanish)
- \*\* Complete in vol. 2 (English)
- \*\*\* Complete in Spanish and English
- <sup>5</sup> Abstracts
- <sup>d</sup> Demonstration



# *GRAMMATICA\* a Tool for Computer-Aided Treatment of Human Movement Structures (Theoretical Considerations)*

*Peter Rajka*

## Introduction

My fundamental goal in the development of the system GRAMMATICA was to produce a tool for a more controlled type of choreographic creation, through which the choreographer receives a better overview of his material and its structures, comparable to a composer's working. This means that one acquires a more analytical view of movement, not only on the fundamental level, which directs itself mainly to analysis of the angles, time and space, referencesystems etc. of separate positions; but also in the wider connection between the movements of different body parts / dancers plus connections between those form units separated in time. This puts many special demands on a notation system, which are difficult to combine with other traditional demands: the first is the ability to give a very detail reproduction of positions in all kinds of body movements; the second is to be able to give a graphically compressed expression.

These demands are rightful in many applications, and each functioning system needs possibilities both for general and detailed expressions, but these are in themselves demands which are difficult to join. The question is how these should be integrated with an analytical expressive basic system and its fundamental principles.

Richness of detail without uniform graphic structure hinders understanding on a purely practical level, and the compressed expressions can make it difficult to visualise the continuity in changes of individual parameters.<sup>1</sup>

\*GRAMMATICA = Graphic Analysis Tool based on Information-treatment with Computer Assistance.

<sup>1</sup> examples of compressed expressions:

LABAN, GRAMMATICA: conventions for steps

E/W MOVEMENT NOTATION: the size of the movement's path (at plane movement) expressed by amount passed units, and not by indicating positions),

However, a large stock of rules for interpretation, which are used to combine an optimally reduced number of signs, supports both clarity and the speed of the (system's) learning process. An increase in the number of sign TYPES can have the opposite effect and weaken the system's uniformity.

The major notation systems solve these problems within very different means. What they have in common is a compressed graphic and/or symbolic<sup>2</sup> surface, and that the expression of structural qualities and larger structural units is often unclear.

My first goal was to develop a basic system so that it could support the details and general expressions which through patient experimenting, will be joined on, step by step.

The system GRAMMATICA is now so far developed that practical application attempts can begin. These are necessary for the further development and standardization of the system.

A first test has already been made in the form of instruction in the system for students of dance pedagogy (State College of Dance, Sweden) where the computerized treatment of different notation exercises is a promising application: corrections and versions of the study material can be produced and used quickly, in direct contact with the screen or as printed material.

That the system's primary application should be compositional work makes it none the less applicable for many other functions. One such field is movement analysis, or perhaps better expressed, "dance analysis", where the analytical principles named above have a large and till now rather unexplored field of application.

## Problems Involved in Processing Movement Information Particularly Human Movements

### *Source of Information*

Most notation systems have developed from attempts to describe human movement and with an emphasis on dance movement.

The properties of the human body, such as its symmetrical construction, the upright carriage, weight distribution in different positions, mobility of the body parts, etc., are examples of factors which influence movement possibilities. If these factors are not taken into consideration in the development of the notation system, the process of reconstruction (reading and performing) will be cumbersome.

<sup>2</sup> I want to call the *EW* movement notation a more symbolic than graphic system which is often achieved through a series of rules of interpretations and supplementary symbols.

In the development of GRAMMATICA, I tried not only to follow these properties, but also to utilize the body's limitations.<sup>3</sup>

Most of human movement's outer physical properties, such as angles, directions, speed, etc. are clearly measurable and mathematically definable.

Thus we can set clear limits for mobility of the different body parts, and with this determine the construction of the scales which reflect the parameters in a movement, if notation's main function is only a determination of exact coordinates of body parts in time and space.

### *Processing of Movement Information*

This occurs in its simplest form with numerical expressions by which the scales for different parameters are graded after the smallest producible/usable unit. But the question presents itself immediately: who/what shall use this information and to what purpose? For a computer or a robot which simulate human movement, this type of representation is excellently suitable. Even a human receiver can interpret this type of notation, but if the flood of numerals is not sufficiently structured, the procedure becomes hopelessly ineffective. (E/W notation, which uses mainly numerical expressions, works with different basic measures of its scale for indication of amount degrees between two position on a spheric coordinate, since it would be unreasonable to use the smallest producible unit as standard.)

The effectivity of the human information treatment is dependent upon being able to form shorter periods of the long series of parameters and separate the information into hierarchical patterns.

In the shaping both of the computer system and the notation-graphics, it is important to take the above-mentioned into consideration. The use of computer can even delay certain processes if the interfaces works "un-humanly".

### *Computer Assistance*

Theoretically speaking, we could transfer all steps of the information processing to a program system with one exception: the reading of the

<sup>3</sup> This resulted in many similarities to the basic ideas of LABANOTATION despite the fact that the intention from the beginning was to test solutions completely different from Laban's. In the end, LABANOTATION became a source of inspiration and a frame of reference on many points in the development work. The most characteristic difference between GRAMMATICA and LABANOTATION became the reduction of amount of sign types and the use of a visual, graphically located scale system for angular expressions.

notation graphics. Optic input and reading are in themselves not still superior to the computer's in many respects, as for example, in interpreting a large amount of information simultaneously, and drawing analytically complex conclusions, assuming that the information is structured in a graphically expressive way. The computer is a great help in such a structuring process.

The computer system's basic task is to prepare the movement material for different types of final representation (for example, for abstracts graphics, animated pictures, numerical/verbal expressions) within an interactive and fast communication process between the computer system and the user.

A computer aided notation system consists of two cooperating inf. proc. systems: the human, whose basic properties can only be formed within narrow limits, and the computer system's where there are possibilities for shaping the information processing according to our needs.

### *Selection and perception*

An important reason for the differences between human and computer processing is that our perception functions so that we select from our mental impressions, according to our hereditary, and prelearned "program", which is difficult to change. We can teach ourselves to choose among many complicated patterns, but we cannot turn off our perception of many types of information, which can result in overloading or misinterpretations in all steps of the information processing: perception, analysis, writing and reading. In all these steps there is a general pattern:

We select and complement the original information according to certain predetermined laws.

- In the actual comprehension of the movement, we can only influence the perceptual instabilities to a small degree. Experience in movement analysis can eliminate some of the misinterpretations, but
- even an (personal or general) analysis system can be influenced by false movement comprehensions.
- In these processes (even in perception) we often have the possibility of simplifying or complementing the material with visible or invisible details of the movement.

According to my theses, misinterpretations and instabilities can be reduced by the following measures:

1. transfer the information processing steps to computer systems as far as possible.
2. separate the analysis system from the immediate visual impression
3. separate the analysis process from the visual impressions as far as possible. This presupposes that: the notator has a very thorough knowledge

of the movement material. In the ideal situation, this means that the score is made by the one who creates or preserves the movement material (choreographers, instructors, pedagogues etc.)

Such an information system could open up completely new paths within the fields of dance and movement. We could imagine only one of the many possible examples:

to be able to seek notated material, accompanying text and photographic or video material, from data bases via telecommunication.

### Functions and form of Selection for Information Processing

The development of a notation system is influenced or should be influenced most by two fundamental factors: the source of the movement and the purpose of the notation.

The source of the movement information can be an endless number of phenomena, from the movement of matter, to the movement of machines. If we confine ourselves to the part of the world we can describe in Euclidean or Newtonian terms, we still have a very great number of varied forms of movement. That which varies are the structural and dynamic properties of the source of the movement, which in their turn determine the characteristic and structure of the movement. One can, of course find the smallest common denominators such as the three dimensions of space, time, and energy flow. It is also possible to construct the notation system to be able to express movements on a very elementary level and thus reach a high degree of generality (Ew notation, for example).

This type of notation becomes effective in fields of great complexity or where the parameter limits of the movement lie outside the ordinary scope of human perception. Such movements cannot be described with relatively quickly comprehensible graphics, and in such cases, the demand for uniformity and general expressions becomes more prominent. I would call this type of notation "low level language", a borrowed expression from computer terminology, which is not negative, but indicates that one works with the smallest building blocks in the programming. A highlevel language, on the other hand, works with a code structure, in which the codes are written in a more or less human language. These codes are translated in their turn into units of the lowlevel codes. What is interesting for us in comparison with computer language is that the large number of these languages has arisen as a result of the accommodation to different fields of application and user categories, despite the fact that a computer language is somewhat more general than a movement notation.

## Selection Principles

All forms of notation (verbal language, music, etc.) are a storing of certain types of information. We store parts of the original amount of information according to selection principles which are dependent on the analysis system and functional demands.

I would like to point out two fundamental functional demands, more important than the "traditional demands", mentioned in the introduction.

1. that the notated information is interpreted in the same way (within certain anticipated limits) by its users. This varies depending upon the demands for precision and richness of detail. The chances for a uniform interpretation virtually increase the more rich in information the notated material is, but practically it increases the chance even for errors and can obstruct the reading process.
2. that the interpretation process gives optimal access to the type of information which the notation system is intended to supply.  
We can form two categories of information types according to complexity:
  - a. Clearly limited, non-complex and well-defined types of information, such as a stroke of the clock or a metronome number.
  - b. Several units of information which must be interpreted in combination with each other: for example, word and their combination, music notation and movement notations, which use any form of modification symbols.

These compound notation forms can be divided further into two groups depending on whether or not the combinations reflect even such structural relationships which do not have a direct connection with the production/reconstruction of the notation/movement.

- I. In a typographically undivided text, we comprehend only the nearest connection, that is, (aprox.) one short sentence at a time.  
The structure of the context and/or form can only be discovered after reading several sentences (with eventual rereading).  
Example of form structure: in rhymed text without line division we comprehend the rhyming words only through the reconstruction (reading) of the entire text, whereas in a typographically divided text we can find these words directly.
- II. The time and number of operations which are necessary for the comprehension of information that is not always produced and experienced in a conscious way at the time of notation / reconstruction, are different, depending on the structural characteristics of the notation form. In music notation, for example, we can see if two voices move in a mirror image of each other even if we do not hear it.  
The important thing is that we do not need to reconstruct the melodies themselves to see the mirror image. This means a fast access to just this sort of information. According to the same principle we can

make quick comparisons between the location, speed, etc., of body parts or the same body part at different times, if the body parts are graphically placed continuously and the parameters (angles, time) build any pattern, easy to identify as larger units.

### Relation between Field of Application and Functional Demands

Functional demands vary from one field to another, and even within the same field, depending upon the movement-material and the type of information we want to get from the notation.

We can take an example: In folkdances (very generally), certain body parts are used more often and in a characteristic manner (dynamic, rhythm, amplitude etc.). That makes several functions of a high-generality notation system unnecessary or clearly limitable. At the same time, we perhaps need a central and detailed indication of more unusual factors for other dance styles.

Stage dance, however (especially modern dance in all its forms), has a more complete, evenly distributed, and less predictable use of all body parts, in addition to a high visual effectivity.

It is in modern dance where a conscious structural orientation has begun and can develop further with the application of notation. It is possible that GRAMMATICA's standard version can be applied most advantageously in this field.

The development of different specially adapted versions of GRAMMATICA is included in the system's developmental planning. Thus one could apply GRAMMATICA to other fields, with the same effectiveness as to compositional functions. More advanced structural analysis is certainly an important need even in fields such as folk dance research, anthropology, medicine, etc.

GRAMMATICA's standard version can be very useful within all dance styles, if the frequency of use of subordinate body parts (hands, fingers, eyes, etc.) is not high. Some special functions, are already developed. For instance, expressions which are suitable for very small parameter changes and can be used together or alternating with standard functions.

Adjusted versions are needed in the above — mentioned special cases of the use of body parts. The adjustment consists to a large extent in finding an optimal redefinition / extension of body parts indications. All parameter treatment is otherwise unchanged and additions of new symbol types is minimal.

### Conclusion

In the end, one can ask oneself if there is any use in working for years with a new system, when there are already three or perhaps a few more well-developed systems with international circulations and organizations.

If we look at the work with computer adaptation, it is easy to see that GRAMMATICA's model can be applied to most notation systems, and it is among my goals to do so in the near future. As far as GRAMMATICA as a notation system in its entirety is concerned, I see it as —if nothing else— food for thought for all who work with or are interested in movement notation.

I believe, that the degree of use and circulation which the verbal language or music notation have, would never have been achieved solutions. They had a few thousand years to develop, of course, but we can comfort ourselves with the thought that everything goes faster nowadays. Especially with computers. In the computer field we can even find, beyond the assisting instrument itself, a model for the development of notation: the great number of competitive/complementary programming languages have an important part in the dynamic and accelerating development in the field, even if lack of standardization is a constant problem. One can object that movement notation is a much narrower field, where standardization should have a larger importance. But even computer technology was a narrow field in the beginning. Let us hope that through development and the spreading of a great variety of both new and established notation systems, to all categories of dance people and researchers within the fields of movement, movement notation can be a field, if not as wide as computer technology, then perhaps comparable to music notation.

Table

The table shows some examples of fast and slow accesses to different types of information in different notation systems. The systems are placed on a scale, according abstraction level, from the moving pictures to the purely abstract symbolism (*EW* movement notation).

NOTATION FORM	FAST ACCES	SLOW ACCES
PURELY PICTORIAL		
a. moving	movement impression	pictures (positions) non-adjacent in time
b. static	the visual relationship between body parts, one picture at time	the relation between body parts in time: separate parameters
BENESH M.N.	patterns of level changes in space; separate positions	patterns of parameter changes

LABANOTATION	patterns of positions in space and time. in shorter movement series	patterns of parameter-changes in longer series: movement impression
GRAMMATICA		
a. graphics	patterns of several parameter changes and positions even in longer movement series	movement impression
b. computer treatment	relation between parameters and positions separated in space and time; analytical conclusions in very large movement material	movement impression (as long as an animated picture program is not connected to the system)
E/W MOV. NOT	the separate parameters	relation between body parts; patterns in general

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## **Abstracts**

### ***Dance Notation: Symbols and Onomatopoeia***

*Elsie Cota Ramos*

This paper talks about a notation system of Mexican folkloric dance. In this system is used the symbol of the naked foot print. They also use onomatopoeia and they have elemental and composed choreographic symbols. The notation also has the music, descriptions and observations.

### ***Feuillet Notation: an Introduction to the Symbols***

*Charles Garth*

Feuillet Notation is a graceful, concise system for notating Baroque dance. It was developed by Pierre Beauchamps at the instigation of Louis XIV but was first published by Feuillet. Feuillet Notation is a mnemonic device. It can be used to learn new dances but not to learn how to dance. Dancing masters are still necessary to teach one how to dance.

The symbols. Ten slides are used each of which shows either an actual page of Feuillet Notation or none or more individual symbols. The speaker points out as each slide appears how the notation system is built. The slides and discussion cover all the usual uses and symbols of Feuillet Notation. The specific points covered are: the relationship of the dance and music notation to each other and to the page on which they are notated; the floor plan; how the dancers are distinguished from one another on the notated page; the usual steps and leg gestures and their variations; the foot positions; the lack of notation for the torso and head; the notation for arms and hands; the timing of the steps; and quality or style.

Feuillet Notation clarifies, records, disseminates, and preserves Baroque dance. It fell out of use as the conventions of Baroque dancing changed beyond its ability to adjust.

## **Conclusions**

All the papers presented in this committee raised great interest from the audience due to the fact that all of them were related to the different notation systems existing in the world, as well as the new advances in computers for this purpose.

With the paper of Charles Garth, we were informed of the origins, basis and uses of the Feuillet Notation System. Through graphics and slides, Garth explained the relation between this system and music, the moving pattern that dancers performed in the scene, some of the steps are used, the identification of men and women in the note, as well as their relation with dance.

Elsie Cota explained a new notation method similar to the code, this method uses the drawing of the feet contour. The step will mark the weight and the position of the feet. The elevation in air of the dancer is given by different syllables that help to interpretate the note. Professor Cota explained the relation between this system and the musical notation, this method is on research and has been used especially in folkloric dance.

The paper of Peter Rajka explained a computerized notation system. This system uses some basis of Laban Notation but it proposes a series of new signs. This computerized system is new and its results are being tested. Rajka, the creator of it, explained that first you put in information to the computer and later you work with the human body.



## IV

### *Research and Criticism*

1. *Cross-Cultural Dance Research: Rational and Applications*  
Joann W. Kealiinohomoku, PHD  
Director and Pres. Board of Directors, Cross-Cultural Dance Resource, Inc., Professor of Anthropology, Northern Arizona University, USA. \*\*
2. *Issues of Style in Movement and Dance Research and Practice*  
Vera Maletic, PHD  
Researcher, professor, Dance Department of the Ohio State University, USA. \*\*
3. *A Bibliography for all of Dance*  
Nancy Lee Ruyter, PHD  
Professor of Dance, Associate Dean of Fine Arts, University of California, Irvine, USA. \*\*\*
4. *The Voice and the Dance*  
Elisa Ramirez Castañeda, Sociologist  
Researcher at the INAH, teacher of the CID-DANZA.\*
5. *Criticism of the Dance: Investigation and Creation*  
Orlando Taquechel Mederos  
Dance Critic and Researcher, Cuban Television Institute.\*
6. *An Attitude to change Life*  
Patricia Camacho Quintos  
Reporter, Notimex, Information Agency, Sociology student.<sup>5</sup>
7. *Contributions for the Organization of Dance Research Projects*  
Luz del Carmen Vilchis  
Researcher, National School for Visual Arts, UNAM, teacher at the Iberoamericana University and at the CID-DANZA.\*
8. *Dance Criticism and Research*  
Brazilian Dance Council.<sup>5</sup>

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>5</sup> Abstracts

<sup>d</sup> Demonstration

**Moderator**

Selma Jeanne Cohen, PhD

Researcher, writer, editor of the International Dance Encyclopaedia.

Conclusions

## *Cross-Cultural Dance Research: Rational and Applications*

*Joann W. Kealiinohomoku*

### Theory

Anthropologists are committed to discovering those cultural attributes that are present universally within all human societies. They are committed, also, to discovering the unique expressions of those universals within each human society. They study both the universals and their unique expressions by investigating four sets of cultural manifestations: the artefacts, the mentifacts, the phenomifacts, and the socifacts. Artefacts are objects; mentifacts are concepts (Bidney, 1967: 27, 130); phenomifacts are phenomena that are cultural existential entities or products (Kealiinohomoku, 1976: 19, 20); and socifacts serve to regulate conduct of individuals and groups (Bidney, 1967: 27, 130).

By examining cultures from all over the world, anthropologists have discovered that dance or dance-like activities occur in all human societies (Herskovits, 1950: 238, 347). Dance, then, is a universal, with many social heritages that can be researched from its artefacts, such as costumes, and musical instruments. Likewise, dance can be researched as a mental concept, or mentifact. Indeed, although dance is a mental concept at all times, it becomes a phenomifact only when it is activated in performance. The socifacts regulate the conduct of the activators and the social organization of the phenomifacts, according to cultural rules.

Dance is both a noun and a verb.<sup>1</sup> As a noun, the word "dance" can be used in a sentence such as "The dance will be tomorrow." As a verb, it can be used in a sentence such as "He will dance tomorrow." These examples show clearly that dance is a product (the dance) and that the product requires a producer (the dancer). Implicitly we know that there must be a mental concept in order for there to be either a product or a producer. The complex of concept, product, and producer sets dance apart as a human activity.

Thinking about dance implies that there can be a decision to dance or not. This element of choice reflects the fact that some persons, but not

<sup>1</sup> A discussion of dance as noun and verb, the relationship of product and producer, and other concepts expressed in this paper are discussed more fully in Kealiinohomoku (1976).

all persons, will be dancers, even though the availability of dance is evident in all human societies. This element of choice sets humans apart from other animals. Dance-looking behaviour among other animals is instinctive to each species. All members of a species of non-human animals perform their dancelooking behaviour because they are programmed genetically to do it. Such behaviour is *species specific* and there is little, if any, variation from one individual to another individual, and from one generation to another generation.

Another element that sets human dance behaviour apart from non-human animal dance-looking behaviour is the diversity of the human dance phenomena. Among humans there may be solo dances, group dances, or couple dances. The groups or couples may be women only, men only, or men and women together. There are dances unique as to gender, or unique as to social roles, or unique as to training. The reasons for human dancing vary greatly, also. Dances may occur for ritual, or for courting, or for fun, or for aesthetic reasons only. Dances, then, occur according to the values of a culture. One must conclude that human dance is universal among all human societies, but its manifestations are *culture-specific*.

With the above ideas in mind, the logic of the dicta by the ethnomusicologist, Alan P. Merriam, become clear.<sup>2</sup> That is, dance, (as well as music) must be studied holistically for the following three reasons:

1. For its own sake, as a universal human phenomenon
2. In order to understand human beings because dance is created by humans for humans
3. In order to understand human cultures, as part of a holistic investigation

These three reasons can be turned upside down so as to state that dance must be studied holistically because:

1. Dance *cannot* be understood unless studied as a universal human phenomenon
2. Human beings *cannot* be understood without an understanding of their dances
3. Human cultures *cannot* be understood apart from their dances because dance is part of a holistic understanding of cultures

In order to fulfil these reasons, the researcher must discover and analyse the artefacts of dance, the mentifacts of dance, the phenomifacts of dance, and the socifacts, while always distinguishing clearly the product (dance) from the producer (dancer), and the dance as noun from the dance as verb.

The anthropologist/folklorist William A. Bascom, in writing about folklore, noted that folklore can be studied as any other aspect of culture (Bascom, 1953). Doubtless this statement was meant to reassure anthropologists and other scholars in order to encourage them to plunge into the

<sup>2</sup> Merriam's 1963 article focussed on the reasons for studying music, but he agreed that the three suggestions are applicable, equally, to dance (Personal communication 1964).

studies of "expressive culture" rather than avoid them, hesitant because of their own lack of expertise about "expressive culture." But his assertion over-simplifies the situation because folklore, music, and dance, have special characteristics that set them apart from other aspects of a culture.

The most noteworthy characteristics that set dance and music apart is that they occur at special times, in special places, with special uses of energy. In other words, forms of "expressive culture" are not ordinary cultural occurrences that the persons within a culture take for granted. To the contrary, when events of expressive culture occur, they are extraordinary events that call attention to themselves by the very fact that they happen. Because they are extra-ordinary, they are bound with the heartfelt and emotional mentifacts of the people within a society. They become the special events around which persons can orient their lives and time, because they are both anticipated and remembered. In short, these events are affective; they are the punctuation marks within an otherwise humdrum existence. Furthermore, these extra-ordinary events are at the pivotal point in cultural dynamics because they reflect the values of a society, and they influence the values of a society.

The extra-ordinary, the expressive culture of a society, exemplified by dance and music, make up the area of human life that can be called "affective culture". Although "affective" does imply an emotional connection, of course, affective culture is more than emotions. Affective culture is dynamic both as a carrier of traditional continuity and the creator of change. Affective means to cause to happen. Affective culture, then, "affects" a people. It does not occur in a vacuum. Totally enmeshed within the heart of a culture, affective culture is a distillation of a given society — a "microcosm" for the values of a society. The expressive event is the essence of some aspect of the total culture. Clearly, then, dance and other forms of expressive culture must be recorded and analysed in a holistic study of any society. Indeed, the study of the affective event, as a complex, reveals more about a society than perhaps any other single complex. By the same token, any aspects of affective culture must itself be given a holistic analysis.

## Methods

There are several methods for studying dance, for recording it and analysing it. Techniques for filming, video-taping, and transcribing through notation are very essential, but these techniques cannot fully record or analyse dance. As stated above, just as dance is part of the holistic understanding of a culture, so must the scholarly study of dance be holistically achieved.

There must be participant/observation of the entire dance event. The dance event begins with its history, then with the planning of a specific event, and finally it continues through the memories and reflections about the event. It requires interviews with all the participants in a dance event.

Participants, not restricted to dancers only, include numerous non-dancing participants (Kealiinohomoku 1976: 238-245). In order to understand a dance event, there should be interviews of non-dancing participants such as the families of the dancers, the musicians, the choreographers, the costumers, the food providers, and the audience. In other words, all persons who are in some way associated with the dance event, are necessary for analytical inclusion, such as priests, entrepreneurs, sponsors, and the like.

Dance phenomena occur only when human bodies are moving in culturally appropriate ways. In order for dance to be studied holistically there must be studies by physiologists, kinesiologists, and physical anthropologists studies of the dancing bodies as well as studies of the dance cultures. Furthermore, because only some individuals dance within each culture, there must be studies into dance psychology, and into the social organization and values of a society to determine which individuals are considered candidates for becoming dancers. Finally, dancers always demonstrate the characteristics of musicality, except, possibly, the acoustic element. However, sometimes dancers do participate acoustically, also. When dancers sing, play a musical instrument while they dance, or include sound-producing objects carried or attached to the dancing body, such as bells or rattlers, the acoustic elements of music are added to the dancer. Because of dance's inextricable relationship with music, music must be part of the holistic study of dance.

I suggest that a good team for recording and analysing dance, both in the field and in the laboratory, could include at least six experts. A good team could comprise a cultural anthropologist (or sociologist or folklorist), a physical anthropologist, a psychologist, an ethnomusicologist, a movement notator, and an audio-visual technician.

A study of dance should acknowledge the dance and dancer as being part of a "process". The process includes dance history, transmission of dance, new developments in dance from outside influences, inside creativity, or adaptation. Change and developments, and the agent of change, must be understood for a holistic study of dance. Those of us who are working today must provide the documentation and analyses of our contemporary dance worlds for the scholars and performers of tomorrow.

## Applications

Scholars in most academic fields are not aware of the values of dance studies. This omission undermines any attempt for a truly holistic study of human beings and their cultures. Neurobiologists, as well as psychologists, need to study dance/dancer phenomena for such things as the processing of endorphins by the neurotransmitters, the effect of dance upon the changing modes of lateralization within the brain, or the implication of the willingness of dancers to sustain physical and mental stresses for the sake of dance; these are a few examples of studies that need systematic investigation (cf. Kealiinohomoku 1981). Among all animal

species, human beings, only, deliberately seek to either overstimulate or understimulate themselves in their drive to seek the extraordinary, to require affective culture. Dance and related activities are nearly untapped by physiologists, psychologists and other scientists, for the information that can be yielded by studies of dance as a significant human universal. An important challenge to dance scholars is to awaken all disciplines to the value of applied dance studies.

A promising application of the scholarly studies of dance and their artistic spin-offs is to find ways of sharing among cultures, to develop appreciation for one another's dance cultures. Because dance is affective, because it is extraordinary, most societies believe their dances are special and precious. Indeed, when persons from one society share the flower of their culture with persons from another society, the expected sharing includes music and dance —the dance artefacts (things of dance), the dance mentifacts (concepts about dance), the dance phenomifacts (existential dance events), and the dance socifacts (that regulate dance conduct). Many contemporary nations realize the power of dance, as shown by the cultural exchange programs from one country to another.

J.Z. Young, the British biologist, asserts that we ignore the arts at our peril (Young, 1974: 12, 360). Perhaps we ignore one another's arts at our peril, also. Just as dance is adaptive within a society, it may be adaptive for the world's survival in the global community in which we all live. We must presume that because dance is a universal that occurs within every society, it is also a human imperative. We realize that the world must and will dance. We have learned, also, that there can be as many differing reasons for dance as there are societies. A healthy world should appreciate and promote dance-culture plurality and transcultural appreciation.

Dance has already proven its power as an emissary for good will with resulting appreciation and transcultural understanding. There is nothing absurd to suggest that we might dance our way to the peace and love all of us need to survive.

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## *Issues of Style in Movement and Dance Research and Practice*

Vera Maletic

It may be comforting to learn that Meyer Shapiro, the renowned historian of art, contends that styles are not usually defined in a strictly logical way and that characteristics of style vary continuously and resist systematic classification.<sup>1</sup> Such a state of affairs certainly holds true for the field of dance, this ancient and ubiquitous phenomenon which is increasingly becoming literate, and for the area of body movement where research has been constantly growing since the 1930's. Because the use of the term "style" in dance practices, dance criticism, and movement and dance research varies a great deal, I will address some recent variants in its usage and briefly discuss their implications.

Writing about the startling new works from Germany, France, and Japan (in the current New York season), dance critic Anna Kisselgoff argues that "angst has been out of style in dance for some time. It is no longer so."<sup>2</sup> We can interpret this in several ways: Is she intending to say that the subject matter of angst-fear is a component of style, or does she use the word "style" here as a synonym for "fashion" or "being in fashion"? It appears that she means the latter because she states that the examination of the human condition is again in vogue in contemporary dance. This also brings to mind some popular views of style which George Beiswanger observed as a general tendency in identifying style with stylishness in fashion of with a slick polished surface. Style is not added to make the work attractive, he maintains; style is present from the beginning, animating the work throughout.<sup>3</sup>

With regard to Kisselgoff's comment, my speculations that she may have referred to subject matter as a component of style are not so far fetched. Philosopher Nelson Goodman in his article "The Status of Style", questions the accepted notion that subject is what is said, and that style is how it is formulated; he suggests that style is a complex characteristic consist-

<sup>1</sup> Cf. Shapiro Meyer. "Style" in *Anthropology Today An Encyclopaedic Inventory*, ed. A. L. Kroeber. Chicago, University of Chicago Press, 1953, p. 288.

<sup>2</sup> Anna Kisselgoff "Dance that Startles and Challenges is Coming from Abroad" in *The New York Times*. Sunday, October 13, 1985, p.1.

<sup>3</sup> Cf. George Beiswanger. "Fashions and Styles in Dance" a presentation for the School of Dance, Connecticut College. August 1, 1955.

ing of those features of the symbolic functioning of a work that are characteristic of author, period, place or school.<sup>4</sup> Dance anthropologist Anya Peterson Royce demonstrates a similar posture when describing style as the whole complex of features that people rely on to mark their identity. It is comprised of symbols, forms, and underlying value orientations. She further maintains that dance is one of the most significant features of style complexes because it has a great potential to communicate something about how people feel about themselves.<sup>5</sup>

Between these complex views of style as a manifestation of culture (Royce) and as an integral aspect of the understanding of works of art and the world they represent (Goodman), and the simplistic views of styles as fashion of surface polish, there are also additional usages of the term. For instance, most university dance curricula include laboratory courses in ballet, modern, historical, folk, ethnic, and jazz dance styles, and we think we have a common understanding about stylistic implications of this classification. But if for instance we take a look at ballet as does dance anthropologist Joanne Kealiinohomoku, viewing it as a form of Western ethnic dance, a cultural awareness is added to this subject.<sup>6</sup> Or of we see classical ballet style as does Edwin Denby—as an attempt by professionals over several hundred of years to catch the technical method behind the elements of dance steps, thus establishing some preferred ways of performing them—the subject gains a historical perspective within the universal problem of human mobility.<sup>7</sup> A heightened cultural and historical awareness coupled with the view of style as a combination of spatial vocabulary and a distinctive pattern of kinesthetic motivation held by Adina Armelagos and Mary Sirridge,<sup>8</sup> may bring additional dimensions to the teaching of historical, ethnic and folk dance steps, as well as jazz routines. John Martin's elaborations of style as historical and personal crystallisations stemming from deeper racial and geographical influences and selective processes which tend to shape the dancer's practices are of particular interest when discussing modern dance courses:

Methods of movement which an individual dancer may have discovered to be expressive and logical for his own body with its particular conformations and for his own temperament and mental attitude, are frequently transformed into standard techniques and superimposed upon pupils whose temperaments and bodily conformations they have nothing in common.<sup>9</sup>

<sup>4</sup> Cf. Nelson Goodman, *Ways of Worldmaking*. Indianapolis, Hackett Publishing Comp., 1978, pp. 23-40.

<sup>5</sup> Cf. Anya Peterson Royce, *The Anthropology of Dance*. Bloomington, Indiana University Press, 1977, pp. 157-158.

<sup>6</sup> Cf. Joanne Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance" in *Impulse*, 1970, pp. 24-33.

<sup>7</sup> Cf. Edwin Denby, "Forms in Motion and in Thought" in *Dancers Buildings and People in the Streets*. New York, Horizon Press, 1965, pp. 165-190.

<sup>8</sup> Cf. Aduna Armelagos and Mary Sirridge, "The Identity Crisis in Dance" in *Journal of Aesthetics and Art Criticism*, 37, 1978, p. 131.

<sup>9</sup> John Martin, *Introduction to the Dance*. New York, Dance Horizons, 1965, first published in 1934 by Norton & Co. p. 91.

Although written in the late 30's, such a view may still contribute to current curricular concerns when selecting a modern dance technique, such as Graham, Horton, Cunningham, or an eclectic one.

In the area of dance aesthetics and criticism, we find that several explicit issues of style are currently under discussion. For example, the interpretative styles of dance principals in notorious roles, such as Odette/Odile or Hagar may be reviewed, or the matter of a choreographer's style versus the style of his/her performers may be analysed. While in the former example we can continue questioning with Selma Jeanne Cohen the identity of particular dance works, such as the *Swan Lake* or *Pillar of Fire*, the latter issue is fraught with related problems of the constant and changeable components of a dance work.<sup>10</sup> Here the distinction of autographic and allographic art forms as referred to by psychologist Howard Gardner may be of interest: While an autographic art form, such as a painting, preserves without alteration the direct behaviour of the artist, an allographic art form, such as a song can be recreated in numerous equivalent forms from the written score or text.<sup>11</sup> Goodman elaborates on this notion, referring to the problem of dance where the ways of developing an adequate notation are still matters of controversy. He suggests that where the works are transitory as in singing and reciting, or require many persons for their production, as in architecture and symphonic music, a notation may be devised to transcend the limitations of time and the individual. This involves establishing a distinction between the constitutive and the contingent properties of a work. He maintains that the dance, like drama and symphonic and choral music, qualifies on both scores. The constitutive properties demanded of a performance of a symphony are those prescribed in the score; however, the performances that comply with the score may differ appreciably in such musical features as tempo, phrasing and expressiveness.<sup>12</sup> This brings us to the following question: are the qualitative features of dance, such as tempo, phrasing, and expressiveness, part of the choreographic style or of the performer's interpretation? When describing the unifying factor in Merce Cunningham's work, Jill Johnston writes.

His own style as a dancer —the lightness, the leveled gaze, the taught concentration, the relaxed confidence, the clean delineation, the comic absurdities, the nervous tension, the slow sustained qualities, the roughedged nonchalance, the hard thrusting qualities— partially defines the unity of his work.<sup>13</sup>

She further observes that a large part of Cunningham's complete stylistic consistency is the result of the special action exerted on his chosen material by chance, the material being a cool breakdown of the qualita-

<sup>10</sup> Cf. Selma Jeanne Cohen. *Next Week. Swan Lake*. Middletown, Conn., Wesleyan University Press, 1982.

<sup>11</sup> Cf. Howard Gardner. "The Development of Sensitivity to Artistic Styles" in *Journal of Aesthetics and Art Criticism*, 29, 1971, p. 518.

<sup>12</sup> Cf. Nelson Goodman. *Languages of Art*. Indianapolis Bobbs-Merrill, 1968, pp. 113-121.

<sup>13</sup> Jill Johnston. "The New American Modern Dance" in *The New American Arts*, ed. by Richard Kostelanetz. New York: Collier Books, 1967, pp. 174-175.

tive possibilities of movement of all parts of the body, in place or getting from one place to another. "The choices are clear in what you see." Johnston comments. "The chance operation tends to make a rich complexity out of the choices. From this point, coherence is a problem of performance".<sup>14</sup> Describing Cunningham's dancers, Johnston remarks that they rarely look as individual as he does but that they execute the same rightness of continuity in their own ways. Although Johnston's description is facilitated by the fact that the choreographer and performer are the same person, she seems to suggest that there is a fluid relationship among Cunningham's choreographic vocabulary, his compositional manipulations, and its performance, all of which contribute to his "complete stylistic consistency." Thus, in Goodman's terms, the constitutive properties of Cunningham's work override the contingent ones.

Analyses of style in the fields of psychology, anthropology, and sociology of body movement are also central issues in nonverbal communication research. Stylistic features, such as details of human movement and positions which are maintained or repeated throughout the behaviour, are observed as significant indicators of cultural styles, social role and individual styles. Major research emphasis includes studies in expressive movement by Allport and Vernon (1930's), concerning individual patterns in motor speed, pressure and range of movement<sup>15</sup>; studies of national styles such as David Efron's investigation of spatio-temporal aspects of gestures of Italians and Jews in New York City (1940').<sup>16</sup> Ray Birdwhistell's "kinesics" research of cultural patterns of body motion communication precipitated a renewed interest in movement research in the 50's.<sup>17</sup> The study of cross-cultural styles is exemplified by the Lomax-Bartenieff-Paulay choreometric investigation of types of body attitudes, movement transitions, and the level of complexity of shape and movement dynamics (1960's).<sup>18</sup> Psychomotor styles are researched by Martti Takala as an interface of group and individual interaction (1970's).<sup>19</sup> Martha Davis maintains that despite differences in focus, future movement research has the potential to determine all those levels (i.e. cultural, social, individual) by observing an individual's movement over a limited period of time: "An individual may be seen to possess all of these movement characteristics because movement is itself so complex and multifaceted"<sup>20</sup>.

An analogy could here be made with a particular choreographer and/or a single choreographic work which when analysed may yield multiple

<sup>14</sup> *Ibidem*.

<sup>15</sup> Cf. Gordon W. Allport and Philip E. Vernon. *Studies in Expressive Movement*. New York, The Macmillan Comp., 1933.

<sup>16</sup> Cf. David Efron. *Gestures and Environment*. New York, King's Crown Press, 1941.

<sup>17</sup> Cf. Ray Birdwhistell. *Introduction to Kinesics*. Louisville, Ky, University of Louisville Press, 1952.

<sup>18</sup> Cf. Alan Lomax. *Folk Song Style and Culture*. Washington, DC, American Association for Advancement of Science, 1968, pp. 222-273.

<sup>19</sup> Cf. Martti Takala. "Consistencies of Psychomotor Styles in Interpersonal Tasks", in *Scandinavian Journal of Psychology*, 16, 1975, pp. 193-202.

<sup>20</sup> Martha Davis. *Towards Understanding the Intrinsic in Body Movement*. New York, Arno Press, 1975, p. 72.

dimensions of style. Also addressing future issues in dance, Marcia Siegel argued in the midseventies, that

the definition of style, one of the most fascinating subjects in all of dance scholarship, is in its rudimentary stages too. Rudolf von Laban, the inventor of Labanotation, did outline a systematic way of looking at and talking about many of the elements that contribute to style —the individual quality of any movement phenomenon, whether it is a person moving or a patterned movement sequence like a dance.<sup>21</sup>

In conclusion, one may suggest that although the significance of style has been widely recognized, those who are creating it and/or describing it are not always interested in formulating the theory behind it, and those who have elaborated theories rarely provide actual exemplifications. The three panellists are in my opinion rare exception in bridging such dichotomies.

Considerations: First, those who are describing style are not always interested in formulating the theory behind it, and those who have elaborated theories rarely provide actual exemplifications. Therefore descriptions and studies on style frequently lack both a wider context, such as the sociocultural milieu and the artistic tradition of a choreographer, and also a thorough description of its constituent elements. With regard to choreographic style this author believes that the style of a particular choreographer is formed in the compositional structure of the whole piece, as well as in its movement vocabulary. The compositional structure, or the *macrostructure* of the whole piece, is designed through the choreographer's:

- a. Use of the performance space (he/she may or may not observe the significance of the centre stage versus the periphery)
- b. Organization of time (such as one or several events occurring at the same time or following each other; further, the relationship to the aural partner which may be contrapuntal or supportive)
- c. Structuring the dynamics of the piece (climatic or nonclimatic)
- d. Overall approach to interaction (such as expressing relatedness, aloofness, or alienation)

The choreographic vocabulary or *microstructure* of a piece is created by the artist's choice of:

- e. The articulation of bodily movement (such as body parts moving as a whole or in isolation)
  - f. Its spatiality (such as the extension/size, level, and direction)
  - g. Temporal rhythm (such as duration of movement related to musical meter or clock time)
  - h. Dynamic rhythm (including nuances of energy or weight performance associated with flow, time and spatial attitudes)
- Relationship aspects (among body parts or partners, groups, or with props, etc.)

<sup>21</sup> Marcia B. Siegel, "Waiting for the Past to Begin" in *Arts in Society*, Vol. 13, no. 2, Summer-Fall 1976, pp. 233-234.

Both, the macro and micro structures are to be viewed against the sociocultural background including current views on gender and social interaction, space-time theories, artistic trends, and the choreographic tradition.<sup>22</sup> Because, as Laban contends "each style represents a special selection of movement originated from racial, social, period and other characteristics."<sup>23</sup> All of these components have to be taken into consideration.

## *A Bibliography for all of Dance*

*Nancy Lee Ruyter*

What I am going to present is not really a research paper, it is a report on a bibliography project, a project that proposes great possibilities in our working field. For a long time dance researchers had noticed the need for a data collection that reunited all types of dance material, this kind of collection must include all aspects of research and must limit itself to what one or another institution may offer.

In April 1983, we discussed with professor Allegra Fuller Snyder from UCLA, Professor Benito Ortolani, Irving Brown and Rosabei Wang, their material on a bibliographical project for drama initiated by the American Society for Theater Research. Our discussion referred to the way we could establish a similar project on dance. We decided to plan a dance researcher's and librarian's encounter in order to form a bibliography and a data bank for the dance field.

This encounter took place in march of 1985 in the Library of Congress in Washington, DC the sponsor was the National Found for the Humanities. The idea of a data bank for dance was not new, in the last years many others had discussed this idea and important steps have been taken on the project, in the University of Waterloo in Canada, in a British University, and in New York Public Library, which have dance material collections.

Our goal is that the data bank and bibliographies can include world wide material in various languages. The data bank will have all kind of material; it means books, articles, periodical publications, videos, movies and music. In the Washington meeting we worked on three aspects of the project, first the need to establish the project, probably it will have to be done in a University, and money to establish and maintain the project. The second world wide because it is impossible to have an international bibliography without the cooperation and contribution of many persons.

The third aspect of our work was the development of a system to put

<sup>22</sup> Cf. Vera Maletic. "On the Aesthetic and Aesthetic Dimensions of the Dance. A Methodology for Researching Dance Style" In *Dissertation*. The Ohio State University publication no. 81-07, 1981.

<sup>23</sup> Rudolf Laban. *The Mastery of Movement*. London, Macdonald and Evans, 1960, 2nd. edition, p. 53.

in order all the material, in other works a taxonomy. This was the most difficult part of the work since each one of us has his own ideas on the aspects of the relations in dance.

The taxonomy was divided in five columns. The first one is: Reference materials, basic dance documents, dance general, theatrical/presentational (including "pure dance" and "Dance-drama"), health, dance in Media and other arts, social functions, other (miscellaneous and mixed categories).

The column 2 is: bibliographies, catalogues, chronologies, collected materials, data banks, descriptions of resources, dictionaries, encyclopaedias, guided/directories, indexes, lists yearbooks: choreographies, notated dance scores, unedited audio visual items, instruction books, librettos, misc. texts/production texts, music scores; comprehensive multiple application; (insert any genre name, i.e. ballet, Kathakai, etc.) mime/pantomime, dance for camera, other; body mechanics, body-mind, integration, exercise, fitness, medicine, nutrition, therapy, other; drama, media (including films, slides, video, etc.) music, non-dramatic Literature, Visual Arts, other; sacred secular, other.

The column 3 is: choreography/choreographers, librettos/librettists, music scores/composers, dance scores/notators; audience/ design technology; financial operations; institutions; notation/documentation: sponsorship; performance management; performance/performer; performance spaces; personnel; public relations; staging; training; critics/criticism.

The column 4 is: subset each as follows: charactera/roles, plot/subject/theme, structure/movement vocabulary, style, adaptations, translations, reconstructions, restaging; composition, health/safety psychology/behaviour, economic behaviour, logistics; camerawork/camera operators, costuming/costumers, health & safety, lighting/ lighting designers, machines/equipment, makeup, masks/wigs, properties, scenery/scene designers, sound, technicians/crews; earned income, fundraising/gifts/grants, government funding/subsidies, fiscal management; producing/performing, research, service, social, special, training legal aspects, licensing and regulations, copyright; notators, reconstructors/directors, systems of notation, (film/video/still cameraperson); commercial, educational, private assn., government; artistic direction/decision making, house management, performance, coordination, performance documentation, stage management, technical direction: acting/actors, dance/dancers, music/musicians singing/singers; amphitheaters, audience areas, construction/renovation, found spaces, halls, musicians' areas, planning/design, rehearsal areas, religious areas, stage, support areas, theaters; health & safety, labour relations, middle management/agents, top management/producers; advertising and development, audience relations, community relations, press relations; artistic director/impresarios, choreography/choreographers, conducting/conductors, directing/directors; informal training, teachers, teacher training, teaching methods, training aids/textbooks/materials, training institutions: dance companies/theater schools, private dance studios/schools secondary school training, university/college training.

The column 5 is: studies of criticism/critics, studies of history/historians, studies of research/researchers, studies of theories/theorists; anthropological studies, bibliographical studies, biographical studies, critical stu-

dies, economic studies, educational studies, historical studies, linguistic studies, political studies, philosophical studies, political studies, psychological studies, religious studies, scientific studies, sociological studies, technical studies, textual studies; autobiographies, biographies; review essay of performances, review essay of publications; textbooks/manual guides, report of study to lay audience.

The project is now in search of a place, a director and a sponsorship from the National Fund for the Humanities. We have the plan and the support of more than a hundred persons; researchers, teachers, and librarians are very interested in the project and want to participate in it. Nevertheless we do not have any material yet, we are decided to establish the project because all of you and us need this for our work, we must realize that things are being published all around the world, not only in our home countries.

The Dance Theatre Bank Project, our project, is conceived as an international enterprise, that why we are in search of contacts with other countries, with organisations, publications and institutions interested in dance, as well as persons interested in this project that will like to receive further information.

## *Abstracts*

### *The Voice and the Dance*

*Elisa Ramirez Castañeda*

Oral records in research into the history of the dance can give us a rich multiple vision of the different moments in the development of this art. They do not interest us so much as individual evidence, but as part of a corpus that reveals an ebb and flow in the dance, its struggles, affiliations, tendencies and experiences valid for its reconstruction. Through story telling, interviews and chats a stream of creation, life, and of context can be recovered beyond the performances, choreographies and works themselves. Together with other sources they give a vital and tangible vision of the history of the dance and its creators to new generations.

## ***Criticism of the Dance: Investigation and Creation***

*Orlando Taquechel Mederos*

Critics of the Dance, like all other scholars of art, find themselves in the special position of the person who not only enjoys satisfaction in the process of research, nor the mere result of the same, but the very object of study: Theatrical Dance. The analysis done from the point of view of the scholars of the dance spectacle is preceded and accompanied by the act of aesthetic perception. How can we make a true collaborator of the artist? How can a new relation between the artist and the critic favour the conquest of the theoretical reasons for the dance phenomenon?

## ***An Attitude to change Life***

*Patricia Camacho Quintos*

If dance offers the opportunity for human beings to be freed both in body and spirit, dance research should follow the same line. The sociological orientation of certain aspects of dance implies work both for the researcher as for the dance choreographer, in the sense of living with an open heart, to be able to overcome prejudices and try to transcend experience, to cross the threshold of the "natural"-"antinatural" which has been imposed on him.

## ***Contributions for the Organization of Dance Research Projects***

*Luz del Carmen Vilchis*

Group and institutional research must be organized research with its general determinations, understandable and linked to the researcher reality. For this reason, and as a result of the investigation done with the help of the CID-DANZA researchers, I propose a program based on the moments: research, production and broadcasting, as necessary elements for the research activity.

From this areas, other will come out. From the research we will have specific projects for further development that can help us to build a doc-

umental production and a file that can be published and/or broadcasted in publications, events or consultancies.

This include a proposal that contributes to the initiation of a dance research method.

## ***Dance Criticism and Research***

### *Brazilian Dance Council*

Criticism is one of the most difficult labors a journalist has to face. To know the mechanism of dance and the attitudes of the dancer is a basic requirement for the creation of a positive criticism that can help the dancer as well as the audience.

## ***Conclusions***

Nancy Lee Ruyter proposed a data bank, this proposal is very important in the dance research world, because it reflects a specific need of this world. The data bank pretends to give information for research and creates an organized system for its use.

Elisa Ramirez, sociologist, and Luz del Carmen Vilchis, anthropologist, talked about varied ideas related to the different dance contexts and their discussions.

Orlando Taquechel's paper referred to the important role of the dance critic, which have two important options: to help the choreographer or to help the audience to understand the choreographical work.



## V

# Popular Dance in non Traditional Contexts

1. *The Performance of Traditional Dance in nonTraditional Contexts*  
Spider Kedelsky  
Professor, Amherst University, USA.\*\*
2. *Indian Dances and its Transmission to Western Audiences*  
Eliane Beranger  
Indian Dance specialist, Manager for dance companies, Paris, France.\*\*
3. *The Popular Dance in its Place of Origin and its Adaptation for a Theatre Stage*  
Guillermina Peñalosa  
Choreographer, Professor, Dance advisor INBA.<sup>5</sup>
4. *Folk Dance and University*  
Cesar Delgado Martinez  
Researcher, editorial coordinator, CID DANZA.<sup>5</sup>
5. *Scenic Treatment of Folk Dance in the University*  
Miguel Angel Rivera Gonzalez  
Dance Teacher, granted to a scholarship by the Peruvian Government, collaborator, Dance Department UNAM.<sup>5</sup>
6. *Folklore and Education*  
Haydee Palacios  
Sandinist Association of Culture Workers (ASTC), Nicaragua.<sup>5</sup>
7. *Traditional Dance in Public Schools*  
Teacher Folklore Unit  
Secretariat of Public Education.<sup>5</sup>

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>5</sup> Abstracts

<sup>d</sup> Demonstration

**Moderator**

Amparo Sevilla

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Conclusions

## *The Performance of Traditional Dance in non-Traditional Contexts*

*Spider Kedelsky*

This paper reflects what began as curiosity associated with my work as producer of dance festivals, and has over the last several years become an increasingly formalized inquiry into the process and dynamics of change in the performance of traditional dance in non-traditional contexts. These contexts include tours out of traditional homelands; regional, national and international festivals and competitions; the teaching of traditional dances to non-traditional groups as part of educational or cultural preservation projects; the presentation of performance for tourist groups; and in other places, situations and times different from those normally accepted, experienced and standardized by a traditional community. My interest is not just in understanding this process, but through its analysis to assist in my comprehension of the essential nature and qualities of performance and movement within both the dance, and the larger ritual/social framework, and in turn their relationship to the world-view of a community.

I first became interested in this material as producer of the Los Angeles International Dance Festival, which presented a variety of troupes annually, among them traditional artists resident in LA, many among them recent immigrants to the city. Some of these artists had little prior stage experience, and it was fascinating to watch the process of reshaping and restaging the material for a proscenium theater. When I produced an American tour by twenty-nine Australian Aboriginal performers in 1981, my previous experience was greatly enhanced, as I watched dancers, most of whom with limited or no experience outside of their home communities, struggle with the myriad obstacles and complexities the tour presented. I was consistently surprised by their flexibility, imagination and graciousness under very trying circumstances. Watching them caused me to ponder a number of questions: How the performance material was selected, edited and rehearsed; the involvement and impact of the home community, particularly of the traditional leadership, on the tour group; the "demystification" and "rationalization" of the selected material that allowed for performance outside of the ritual/social matrix; the mutually shared agreements and consensus reached by performers; and the post-experience impact on the home community. Since 1980 I have had the opportunity to observe out-of-context performance in a variety of situa-

tions, each lasting six weeks or less: In Mali among Dogon, and during the Biennale in Bamako, the capital city; at the 1985 South Pacific Arts Festival in Tahiti; among religious cults in Brazil; with the National Theater Company of Papua New Guinea; and in several Aboriginal communities in the Northern Territory of Australia. After this exposure I now feel in a position to begin creation of a theoretical framework for future research, and today would like to share with you some thoughts, observations, experiences, and some clips from filmed documentation.

I have begun to define four stages that a group passes through as part of the participation in non-contextual performance. Each group will approach the sequences of activities within a stage differently, according to their varied durations and values, eliminating certain sub-stage activities, reordering and merging together others. Groups also appear to offer a number of alternate solutions to a similar range of problems and decisions confronted within these stages.

### The Initiatory Stage

An outside cultural broker (usually an individual representing a government cultural agency) extends an invitation to a community for participation in an event. This invitation is extended to a community representative — the inside cultural broker. The community discusses participation, and reaches some initial decisions as to participants, performance material and organizational structure. The latter aspects of this stage can tend to merge with the next, *PREPARATORY*, stage.

Anthony Wallis, manager of the Aboriginal Artists Agency, Australian government sponsored producers of Aboriginal tours, has indicated in interviews that he no longer desires to work out in the field, but rather is building a network of contacts (inside cultural brokers) within Aboriginal communities who can organize their own local groups and deliver them to Sydney ready for national or overseas travel. Arthur Jawodimbari, director of the National Cultural Council of Papua New Guinea was petitioned by the National Theater Company at the behest of one of its members, to allow five old men from Tovi village in the Central Province to become part of their country's delegation to the South Pacific Festival. The member of the company advocating this participation was the son of the chief of Tovi village. When Lawrence Foanaota, the head of the Solomon Islands delegation to the South Pacific Festival had funds only to bring artists from the capital of Honiara, he extended an invitation to Harry Mama-ta, leader of a cultural group originally from Rennel and Bellona Islands, in the Solomons, but now resident in Honiara, and participants in the Festival of 1980. Lucia Olivera, a Brazilian dancer and singer, when asked to present some authentic Umbanda cult dances at a conference on psychiatry and mysticism held in Rio de Janeiro, consulted her mother, a leader of a prestigious local temple. I have offered these examples to demons-

trate that the initial contacts to a community are made through a complex series of familial, clan, political and social lines that cross between traditional leadership and modern definition of roles. As more and more of these invitations are being extended and the opportunities for out-of-context performance grow, we see the increasing need for the intermediary role supplied by cultural brokers. Dance performance, when seen in this context, begins to shift away from its original role as part of ritual/social events and assumes the characteristics of a cultural commodity to be manipulated by a variety of forces for a number of purposes.

A community that has little experience with out-of-context performance tends to take the entire process very seriously. Maurice Juppurula Luther, the leader of the Walpiri people of the Central Desert community of Lajamanu in Australia, told me that there had been a great deal of debate as to whether a trip to America was of benefit to the community. A similar debate was provoked when another Central Desert community was invited to perform at the large and untraditional gathering of tribal groups at Groote Island in 1980. In Salvador, Brazil, this past January, I attended a Candomblé ceremony, but was not allowed to film due to its sacredness. When I later queried my informant about filming of such ceremonies, he told me that one project had been started a year or two previously in another temple, but under enormous pressure from traditionalists had been eventually cancelled. Real or apocryphal, the story indicates the influence that community can bring to bear on the question of participation in non-traditional events, even after they have commenced and been sanctioned by traditional leadership.

Once a community has decided to participate in the new context the question of leadership of the performances group arises. It is only logical that these roles are assumed by those high in power and prestige in the traditional hierarchy of the community. However, the blurring of lines between tradition and modernity in this context offers opportunity for a fluidity in roles. Golila Pepe, son of the chief of Tovi village had inherited authority, but it was enhanced by the prestige that his modern role as a member of the National Theater Company offered, as well as by the knowledge that he afforded the older men as to how to deal with the mysteries of out-of-context performance. Leadership of the three Aboriginal groups touring America was assumed by traditional chiefs, but their authority to be on the tour was established in their roles as regional vice presidents of the Aboriginal Cultural Foundation, a distinctly non-traditional organization. Nandjiwara Amagula, the leader of Groote Island, came on the tour in his capacity as president of the Foundation, and played no role as a performer. An excellent cultural broker, he was widely recognized for his ability to deal with whites, and acted as the spokesperson for the entire company. However, on at least one occasion, and I assume others, I saw him use his considerable traditional authority to discipline an unruly younger member of the tour group.

Selection of the participating performers could be entirely pragmatic, or based on the dynamic tensions and balances within the community. As I mentioned earlier, the group from the Solomons was chosen for the South Pacific Festival because there was no money to bring in people from

rural communities on the other islands. Harry Mamata used the senior men in his social club, adding to them two younger ones from the home islands, who were brought to Honiara at community expense. Raphael Apuatinio, leader of the Aboriginal Tiwi from Bathurst Island, a community with several experiences in out-of-context performance, chose different participants each time, thereby allowing the experience to many community members. Participants in the Biennale in Bamako, Mali, were selected for their performance expertise, as the event was a national competition among the country's eight regions and capital district. The mechanism for participation at the local and regional level is through the national educational system, leaving those young people not in school at a distinct disadvantage. At the regional level, a troupe was formed for the national competition, affording boys and girls the opportunity to learn some new dances not of their traditional culture. In general, dancers seemed to be selected because of lineage associations and political position, for ritual knowledge (leading to the inclusion of older people), to have community-wide representation, as multiple-role participants (often those skilled in crafts were required for demonstrations), or for dancing excellence. It's interesting to me that dance skills, perhaps the prime indicator for inclusion in Western dance groups, was only one of the criteria used. In some cases, skill level seemed secondary to some of the other considerations, but was encouraged as a criteria by outside cultural brokers, event producers, or government administrators.

Selection of the material to be performed presents a formidable task, especially to the community inexperienced in out-of-context performance. Choosing often from among hundreds of possible dances of a wide variety, a group can rely on the cultural brokers to establish some parameters early on in the process, usually in relation to number of performers, kinds of dances and performance duration. Certain dances can be eliminated because they are of an extremely sacred nature, and not available to viewing by the uninitiated. Others will be eliminated from consideration because of length, preparation time, number of participants, or the complexity of costuming, props or sets, although these present much less of a problem when the group performs in its own community, as for visiting tourists. Even with these dances eliminated it is still difficult to select material whose very nature is within a ritual/social complex, that is highly charged with symbolic and transformational qualities, that in structure, form and practice is intervallic, cyclical and episodic, and in-context is performed with an intensity and involvement reflective of the functional nature of the danced and ritual event. As we will later see, these same values can present difficulties in performer approaches to the material in the out-of-context experience.

What then are some of the criteria that groups use in selecting appropriate material, especially if it is to be performed outside of the community? First, some dances are simply of the right length, can be easily adapted for the correct number of performers, and are easily portable. Some groups, such as that from the Northeast Arnhem Land Aboriginal community of Yrkalla, participants in the American tour, selected a large number of brief dances to be brought to the States, representing a "sampler"

of the public sacred material the community owned. Over a period of a month I saw a few dozen dances performed by them, with some done only once, and others danced at each performance. Similarly, the Papa dances of the Solomons group were large in number, but only a few were presented at each performance as dictated by the rhythmical structure provided by dancers alternating as musicians. The Dogon of Tirelli chose to perform for tourists, who had been only recently coming to the village, the masked dances associated with the great Dama festival. I think they were influenced by other villages, particularly Sanga, which had been performing these dances to tourists for years, by the spectacular nature of the masks, costumes, and movement, probably at the encouragement of SMERT, the government agency that trucked in the tourists for a hefty fee, and because they enjoyed an opportunity to perform. In connection with this, some communities seemed to indicate, as did Luther from Lajamanu, that material was selected with at least some awareness that it would be correct for the out-of-context audience. This imposition of an alien aesthetic may have been imparted by the cultural brokers, by those in the community with outside experiences, or by a general community sense of what outsiders (often read Westerners) like to see. This kind of thinking reinforces the notion of dance as commodity, and is another step in the process of rationalisation and demystification of them.

Choosing dances can also parallel political and lineage complexities within the community. Performers chosen by lineage associations will naturally perform those dances associated with their clans, and conversely, dances chosen for inclusion on a program will naturally be danced by those most familiar with them. These proprietary rights are always of paramount importance in the selection of dances and performers.

Australian Aboriginal clans own particular groups of dances, and are the only ones with the right to perform them, though this right can be transferred through negotiation. Lajamanu chose to bring on tour a piece dreamed in 1967 by a woman, Liddie Nakamara. Negotiations by the eight men representing Lajamanu on the American tour took place to allow them to perform this dance about the place called Jundu. I was told that at the time of the tour, Lajamanu was in the midst of a community conflict between Luther and his followers, and another grouping concerning the introduction of new ritual material from Western Australia. It is conjecture on my part, but perhaps the motivation for use of a recently dreamed piece, though still traditional by virtue of it being dreamed, was that by its contemporaries it offered less of a possible conflict situation in the selection process and would not exacerbate the already tense conditions within the community.

A last question about the Initiatory stage: Why do groups participate? Many of the invitations extended to them are made through government organizations. Some communities can see this as a great honor, others are aware of implied consequences should they choose not to participate. Some performing groups become involved, such as the members of Lucia's mother's Umbanda temple, out of respect for family, others doing so because of the obligations inherent in lineage relationships. For certain out-of-context events, such as the Aboriginal Artists of Australia tour

of America, a specific fee was offered to the performers, and though small, it represented a large amount of money to the home community. As I alluded to with the Dogon, people enjoy the opportunity to perform, and this possibility, at least for a limited time, is for interest to certain groups. To the five old men from Tovi village, their appearance at the South Pacific Festival allowed them to show off their feathered costumes and make-up in the formal display that is so important to their culture. For many, especially young people, the out-of-context experience can offer that rare opportunity to have their existence removed from ordinary day-to-day life, into an adventurous new world — especially if travel is involved. Paralleling this is the possible elevation, albeit temporary, in community status that may result in participation in such extra-community activities, which also give participants the opportunity to regale the homebodies with wonderful stories of other places, and the display of material goods acquired. All groups, to a greater or lesser degree, displayed interest in the use of out-of-context performance as a tool of cultural preservation — to display to outsiders the vigour of the traditional way of life, and to reinforce it within the community, particularly among the young people. Finally, the most concise response to the question of participation was offered by Raphael Apuatino of the Bathurst Island Tiwi. His answer: "Because Anthony asked us". Anthony being Anthony Wallis, manager of the Aboriginal Artists Agency.

### Preparation

Performance groups seemed to approach preparation for out-of-context activities in a manner commensurate with prior experience. The more experienced the group, the less intense and shorter would be the involvement. The eight men from Lajamanu, as related by their leader, Maurice Jupurrula Luther, spent a great deal of time rehearsing for the American tour, as this was their first large out-of-context experience. Costuming, usually a mix of Western and traditional garb, was kept strictly traditional, and I can personally attest to climbing eucalyptus trees on the UCLA campus to insure enough authentic foliage for costumes to be used during the rest of the tour. Lucia Olivera recounted to me the rehearsal time she spent with Umbanda dancers, getting them ready for their conference appearance. She had to restage the dances to fit within the assigned room, choreograph entrances and exits, and limit the duration of the dances, which can go on for hours at a time. In addition, she presented them in a suite that had little relationship to the normal order and intervals at which they would be danced. Dogoloo, my Dogon informant in Tirelli, described to me the rehearsal period leading up to the performance of a Dama. Each man, upon selecting the mask with which he would dance, could spend up to a month or more getting ready for performance. This rehearsal time coincided with a whole complex of ceremonies culminating in the masked

dances. This structure does not exist for the dances done for visiting tourists, and thus an important impetus for both performance and rehearsal involvement has been removed.

This removal of the dances from the ritual/social matrix is a crucial element within the process of de-mystification and rationalization, which makes the dances safe and sensible for performance out-of-context. There would appear to be mutually arrived at agreement among performers, beginning in this stage, that while recognizing the importance of the dances, also perceives them as no longer charged with the same meanings as in context. This allows the group a certain latitude to make adaptations and alterations that would normally not be permitted, and that might be punished by supernatural figures. This suspension of one kind of reality for another begins a process I will call "performance shift", in which the dancer's performance perspective is altered by removing the material from a sacred realm and placing it within a more mundane one. When I asked Raphael, the Tiwi leader, if the dances his group performed were important ones, he responded affirmatively, but he smiled when I asked if they were just as important when danced at the South Pacific Festival as when danced in Bathurst. He subsequently described them as "fun" when danced away from home. He was making a clear distinction between the dances functions and performer perspective in the two different performance situations.

This preparation period also allows a group to make alterations in dances that may assist out-of-context performance. This implies a knowledge of what the new context may demand, and cultural brokers and experienced performers can provide some necessary information. Golila Pepe actively assisted the five old men from Tovi village in making changes in their dances for its performance at the South Pacific Festival. As far as I can reconstruct from several cross-interviews, the original dance was done in lines by men and women, was part of a longer grouping of dances celebrating animal spirits and ancestor figures, and was done, at least some of the time, on stilts, possibly with guiding bamboo "barres". In performances I witnessed at the Festival the dance had been restructured so that the performers made large circles around the theatrical space using only shuffling steps imitative of birds. I was also told that the costumes were incomplete. Tovi was participating because delegation leadership had made the decision to include them as representatives of "living" Papua New Guinea culture, with the rest of the delegation consisting of one other traditional dancer and two theatrical troupes which performed traditional dances in highly organized presentations. The men of the village had not performed their traditional dances for some thirty-five years, possibly under pressure from Mormom missionaries, and this dance had been revived for the first time in 1984. Golila claimed the men did not need to rehearse it because they already knew it, but admitted to taking the key role in its re-staging — which probably required some rehearsal time. The process of transforming the old dance to the one that I saw must have been fascinating, though I have little information as to how it was done. I suspect the stilts were done away with because of the age of the men, or the difficulty of transporting them to Port Moresby. The circle replaced lines be-

cause it was the simplest formation for a small stage and the number of participants.

## Performance

This stage, the last I will discuss today, concerns itself with the actual out-of-context experience. Groups are faced with a large number of extremely complex decisions, interactions and alterations to their usual lifestyles, especially when they are away from home. Many of these activities are outside of the actual performance events, but contribute substantially to their effective implementation. The disorientation and fatigue of moving long distances can be considerable, as can new kinds of food and housing. Adding further to this plethora of new information is the energy required in making cultural contacts, often large in number, such as at the South Pacific Festival, and in relating to the dynamic tensions created within the group as a result of the altered circumstances. Participants viewed these activities as stimulating, exciting and of benefit to them, but often felt irritated, confused, fatigued, even amused by the absurdity of them. That the people I have had the pleasure of working with and observing react as well as they do to these circumstances is a measure of their adaptability, goodwill, selfconfidence (in some, but not all, groups), and the understanding of the specialness and temporary nature of their involvement. From my observations it would appear that groups with prior experience, of one age group or sex, with strong and effective leadership, and with limited cultural fragmentation in the home community, fare best in such situations.

Effective leadership and the role of cultural brokers become of great importance in leading the group through this exciting, confusing and contradictory time. During the Aboriginal American tour the group from Aurukun on the Cape York Peninsula, had strong internal dissension and problems with alcoholism which seriously affected at least two public performances and disrupted the harmony of the entire group. Conversely, Lajamanu, under Luther's dynamic and steady leadership, had a powerful sense of purpose, direction, and cohesiveness lacking in Aurukun; one that carried over, at least for this observer, into performance. I should also point out that the problems among the people from Aurukun did not begin in America, but were deep-seated in the homelife of the community. The hothouse atmosphere of the out-of-context experience can work to deepen these divisions, or where effective leadership is present, smooth them over in recognition of common purpose and responsibility.

One other mitigating factor easing the confusion and anxiety of the out-of-context environment is the awareness by the participating groups of the eccentricities of character and the dualities in dealing with Westerns, who can make up a substantial part of the audiences, researchers, and

management at such events. This helps them to rationalize why things are the way they are, though I suspect this wariness is often extended to those from outside the home community, Western or not.

The process of demystification and rationalization of the performance material, allowing for separation from the ritual/social context, begins in the Initiatory stage, is intensified in the Preparation stage, but only fully manifests itself in the actual testing ground and transformational atmosphere of the out-of-context performance event(s). Performers are now faced for the first time with unconventional theatrical spaces, film and video crews, new and often large, audiences, multiple appearances of limited duration, and out of normal performance cycles, shared programs, interviews by journalists and researchers, and all the other complexities and hooplah of such events. I would like to now focus on six transformational aspects of this stage.

- a. Retention of Traditional Mind Set: As I mentioned earlier, part of the transformational process is the reaching of some agreement among the performers recognizing a reduction in significance in the material to be performed. A performance "void" is thus created for the dancers, allowing them to approach material in alternate fashion. Yet for dancers inexperienced in the out-of-context arena, this performance shift may prove difficult at first, causing them to still rely on traditional perspectives as the only available referential landmarks. Lucia Olivera's Um-banda dancers were extremely nervous before the performance I witnessed, not really knowing how to approach this new situation. As possession is essential to the traditional dance, many, if not all, of the performers appeared to enter into trance states prior to, or during performance, though the alien environment made it difficult for them to remain so. The men from Lajamanu approached each of the five performances they gave in America with dramatic intensity and involvement. A number of audience members commented on the power of their dance and how it seemed to alter the physical space in which they appeared. It is my firm belief that in order to perform, the eight men had to recreate, to visualize, the sense of the place called Jundu, and it was this transformational act that so moved sensitized members of the audience. At this stage the performance material is still highly charged for these dancers, though with repetition in this context it can tend to be less and less so.
- b. Adaptation of Traditional Performance: When facing problems posed by new performance situations, groups may rely on adapting traditional performance elements to provide solutions. Typical difficulties involve entrances and exits, stage size, and audience interaction. Use of traditional material is not only functional, but supplies a social acceptability and familiarity for the dancers. When the Solomon Island group had to travel a long distance from dressing area to stage they would sing a song reserved for walking from one ritual event to another during traditional ceremonials. According to Harry Mamata, this song can only be used if groups are traveling certain distances, and thus was not employed at every performance at the South Pacific Festival.

- c. **Alteration of Traditional Performance:** Dances were often altered in structure and form to accommodate new performance situations. The Dogon of Tirelli, shifted a speech in a secret mask language to an earlier position when they performed stop to the traditional exit. I have mentioned the alterations made by the Tovi villagers. Also at the South Pacific Festival were a group of extraordinarily powerful male dancers from the Wallis and Futuna Islands. One of the dances they performed had eight dancers cross the stage towards eight others who in turn would re-cross the stage and return, wherein the original group would cross again, this being repeated a number of times with the tempo of the music increasing at each crossing. After several viewings I conjectured that it was a war dance in content, a challenge dance in form. In interviewing I later learned it was indeed a war dance, but not a challenge Done in straight lines on Futuna, limitations of stage size had caused the men to divide themselves in half and go back and forth across the stage as the best solution in retaining the sense of the dance in its original form. It is interesting to note that the problem of linearity was solved by Tovi by going in a circle.
- d. **Response to Audience:** All dancers were aware of a new audience watching them, but certain groups and individual performers, more vivacious in nature, responded to the audience, "playing" to it when proximity allowed. Audience response was most often generated by athletic displays of virtuosity, rapidity and intensity of music and movement, massed groupings, brilliant costumes, outgoingness of performance, and humor, broadly played. In America, I watched the younger dancers from Yrkalla grow more and more emboldened in their audience interaction, to the point where at least one performer in the last program seemed to allow the performance to dominate the material being presented. In contrast, Gumbali, a great dancer of Yrkalla, and a major ritual leader, never approached the audience, preferring to allow his enormously skilled and committed performance of the material to speak for itself.
- e. **Response to Cultural Stimulation:** Proximity to new cultural influences also may have an effect on the performance quality, and cause alterations in the dances. At the huge gathering of Aboriginal dance groups on Groote Eylandt in 1980, I saw the great David Gulpillil dance. David, raised traditionally, has achieved success as an actor in films and has had consistent experience with urban Australian life, and has been overseas several times. At Groote he performed in traditional dances, but unlike the other participants completed each with what I can only describe as a turn in the attitude position, done with great panache and very likely picked up while watching or participating in a ballet class. Another manifestation, combined with that of the influence of audience response, was the intensification of performance by Aurukun in reaction to the audience approval accorded to Yrkalla ukun's dances, initially done in a tight formation, facing inward, more and more opened out to the audience as the tour progressed.
- f. **Creation of New Performance Material:** Facing circumstances where traditional material does not offer an adequate response, some groups

create new performance structures. Not satisfied with entering and exiting the performance spaces during their American tour by simply walking in and out, both Yrkalla and Aurukun fashioned circular dances in response to this need. The entrance, a simple walkaround, used traditional songs, music and calls, and featured occasional stops along the way for audience interaction. A similar "farewell" dance was fashioned by all three groups as the concluding event of the performance. I suspect that these two "new" dances were created with the encouragement of outside cultural brokers from the Aboriginal Cultural Foundation and the Aboriginal Artists Agency.

At present I will not speak on the final of the four stages, return to context and community, wherein the impact on the community of an out-of-context exposure is examined, as I have not yet had adequate experience with it.

When I assess the material I have so far gathered, I realize the task before me in developing both a theoretical framework and a methodology to serve it.

Although it centres on an inquiry into dance, studying non-contextual activities must include analysis of ritual, performance theory, lineage, inter- and intra- group dynamics, ethno-musicology and visual arts. My future fieldwork should include an extended stay in a community with a strong traditional culture, and some experience in out-of-context performance. I am hoping that next summer and fall I can live for several months in the Wallis and Futuna Islands. I will also be offering a proposal to the soon to be appointed directorate of the South Pacific Festival, to be held in Townsville, Australia, in 1988, to document the participation of one or two Aboriginal communities over a two year period, both before, during and after the Festival. The research would be conducted by a team consisting of a social anthropologist, dance ethnologist, ethnomusicologist and film/video documentarian.

One last story: Maurice Jupurulla Luther was being interviewed on National Public Radio's *All Things Considered*. He was asked why he had come to America, what he hoped to achieve, and what he thought the reaction would be of the people back home in Lajamanu. Pausing dramatically, the air redolent with anticipation, technicians, interviewer and guests waited for the wisdom of the ages to come their way. Luther shifted his massive frame in the chair, took a deep breath, looked Sanford Unger straight in the eye, and answered simply, in a quiet but firm voice made strong by traditional authority,... "I don't know".

Although he really did, as the remainder of the interview demonstrated, this anecdote illustrates the complex, challenging, and often overwhelming nature of the out-of-context experience. For me, to study it, represents no less a challenge and I look forward to presenting you with the results of my next research project.

# *Indian Dances and its Transmission to Western Audiences*

*Eliane Beranger*

Theme of the "Conservation" of These Dances and Dance Theatre

The hindou tradition is a good example of longevity (more than 200 years) resulting from a fundamentally mystical and ritualistic function.

Basically, there is a "text" called the *Natya Shastra*. It was later finished by the *Mirror of Gesture* a human compilation from divine orders. This text is considered as the Fifth Veda, The Sacred Book, containing everything pertaining to the sacred hindou dance: the fundamentals to be followed for the emplacement of a temple, how it should be built, the purification rites of its architects, even down to the slightest blinking of the eye, all is codified in this book. This text was written down, but was actually orally transmitted from Master to disciple.

Why an art form lasts so long? This can be broken down to certain points: the hindou religion has never changed; it has always managed to protect its fundamental principles. Taking part in sacred ritual, the styles were kept far from monarch's caprices, but they knew however how to exploit this as a means of keeping the masses under control.

The social tissue that underlie the system has also managed to stay intact over the centuries and has therefore not left open a gap. When a dance form has evolved or has been newly created, it is always in close harmony with the evolution of the philosophical way of thinking or the religious attitude.

The hindou dance is in perfect concordance with the human milieu, from that it extracts its force and its ability to adjust following the same motions as the whole socio-cultural structures.

This is already the reply to "How" these dances were conserved. One must add that evolution factors and transformations were initiated by those who were living their art: the Masters and the dancers. By participating, at the same moment, both to eternity and to day to day life, they could manage to find the necessary solutions for smooth evolution without decadence.

## Theme of "Reconstitution"

Even though there were no brutal chocks during the first 18 centuries, one must however point out some advances during its history. In the North, the Moghul invasion almost totally and definitely swiped out the sacred arts of its regions. In the South, however, its survival is proof of its opposition to all outside influences.

The XVIII century saw a period of decline due to the greater evolvment of princes who, becoming patrons, brought about profane pressure. But

the essential was maintained. It was a hard blow when the temples were brutally closed by the invading British. But the Masters managed to withdraw to remote villages and to keep alive their art. The young artists and intellectuals (trained, by the way, in British Schools) were dependant on these masters before and after independence to reconstruct what was the basis of the Indian civilization. This work in depth was already bearing fruit in 1930; some of these masters are still alive and are continuing to transmit their art, forever going deeper.

But it was not (it is not) only a question of RE-CREATION: one must strip off the coatings of bad habits, of the easy way of execution to please court entertainments, the aim was to find again the lost meaning of movement, always carried out, to find again the true expression camouflaged under the Victorian taste. And above all, this research was carried out, once again, by the artists themselves, by the people who came from the same eternal culture: by those who lived in the same context of civilisation, following the same goal as their ancestors.

What was actually to reconstitute? Texts known and respected by all; commonly shared bodylanguage (the Mudras are identical to daily movements).

But above all, the real reconstitution is something that is done every day. At each performance, the artists questions all his physical and intellectual knowledge to go even deeper into the inside of the texts. It is this that has made the strength of tradition: always in individual motion, then unattackable.

But all this is true "up to yesterday". Today the conditions are different on the practical side. And, if the essential still exists, we cannot know what will be the influence of these new compulsions:

- The temples have not taken up again the role of protectors of artists, gathered in vast schools centred round venerated masters guiding at the same time the spiritual and ordinary daily life.
- These masters are rapidly disappearing, their place being taken by teachers payed by the local government.
- They are gathered in Institutions (which could be compared to our Academies) often far away from the necessary mode of function of ancestral methods that have so proven their efficacy.
- Great Festivals are still alive but the gigantic religious manifestations —open to all— have become paying theater festivals.

The greatest artists still hold a sense of profound meaning for their roles and maintain it whatever the conditions and place of the performance; but they are more and more caught up by the world of entertainment... and foreign parts.

### The Transmission of These Dances to a Western Audience

The first exchanges between India and the West, besides the warriors values and the religious influences I have already mentioned, were made through political and economical exchanges that were often destructive.

But the greatest damage was no doubt done by the work of the tourists, the extent of which cannot yet be measured.

I feel that the best way to minimise the disastrous effect would be to prepare the westerner in his own country. By favouring these cultural exchange on a high standard of quality we can expect to bring a better knowledge, and make both parts more familiar to each other.

There are, of course, many young westerners who devote themselves totally into the study of various Indian disciplines. They could be used as "bridges" between the two cultures.

An important element of these exchanges consists in giving the artists (or even to certain styles of dance) via the reception that they will get from western audiences, more (artistic) value in the opinion of the local authorities and also the actual eyes of the artists who find themselves stimulated by this. It is the role of a PATRON that is left open to us.

### The Preparation of the Invited Artists

I would like to underline the fact that there is no "Reconstitution" (or adaptation to suit our habits) of traditional performances. As far as I and the people I only want to work with are concerned. All the essentials are analysed and submitted to the artists who then finds for themselves the solution. (This concerns for instance the length of the play: how to shorten a full night performance into a two or three hours one; or we have to be careful in not giving more place to the spectacular sequences by cutting the more difficult to follow parts...)

The adaptation must also be done, temporarily, on the level of the way of life, on the level of life on stage: the role of the public, its number, its reactions. A certain demystification of the appearance of our world is also indispensable to favorise the perception that the artists have of their new public.

### The Preparation of the Western Audience

A circle of initiated people is of course indispensable, and it is getting bigger everyday.. We must be careful of the charmes of easy exotism and demand a great deal of the public who is usually quite at home with these demands.

It is however essential to give a few basic hints so as to heighten the "listening" and to give a form to what is to take place.

I feel it is also important to do a poetic plus aesthetic reading of the texts to be performed. This makes a bridge between the intellectual needs which are Western and the purely poetic and emotional approach which are Asian.

Also necessary are presentations of these works by appealing the Heart, the deepest soul of each individual, going beyond his intellect. One must try and catch that which is most universal in him, in order to be able to communicate with this real dimension of Hindou art, which goes much further than its geographic locality leads one to believe.

In this way, I feel it is important to replace our collective habits that are in a more analytical perspective and stand back a bit in order to approach in depth those which are proposed during a performance.

This research is mine, and I am passionate about it as well as those who deal with... And is not my paper today an aspect of this?

That Saraswati should have "danced in my words" as is often evoked in the beginning of a recital, Protector of Knowledge, she is shown holding a musical instrument in a gracious but firm position.

## Abstracts

### *The Popular Dance in its Place of Origin and its Adaptation for a Theatre Stage*

*Guillermina Peñalosa*

Setting popular dances for the stage has always been a controversial theme in all the world and especially in Mexico, although in many places the controversy has been mainly how to do it. In general terms there are three currents of opinion: The dance should remain *in situ* and should not be staged at all as they lose their ambience and intention; they should be staged as an entertainment and spectacle, without any restrictions; finally the idea that if they are staged, it can be with the necessary reductions and a careful adaptation, making sure that they do not lose their style or intention.

Personally I agree with the last opinion as I consider it the only way for the popular dance of a country or region to have world diffusion. This is done almost all the countries of the world, sometimes better than others, depending on the care, knowledge and advice given when carrying them out.

### *Folk Dance and University*

*Cesar Delgado Martinez*

The folk dance in the Universities of the country exists on two levels: one, the "folk ballets", also called groups, companies, etc., and the other in the dance schools. The "folk ballets" help reinforce the idyllic image of what is Mexican and are used by the universities for political and ideological reasons. This paper refers to the "folk ballets" of the Universities of

Guadalajara and Veracruz. To illustrate the dance school in the universities it will be made mention of the Popular School of Fine Arts of the University of Michoacan San Nicolas.

### ***Scenic Treatment of Folk Dance in the University***

*Miguel Angel Rivera Gonzalez*

The author, mentioning the existing discussion on the scenic treatment of folk dance, proposes specific aims for the folk dance university groups, their research and creative methods.

### ***Folklore and Education***

*Haydee Palacios (ASTC)*

The folkloric studies must be included in the academic programs at school. Folklore is a cultural phenomenon that must be studied in order to fight against the foreign negative influence that can alienate our people not allowing them to establish real contact with their national identity. The only solution to stop this cultural invasion is to strengthen our national identity, our traditions and culture, and our folklore.

### ***Traditional Dance in Public Schools***

*Teacher Folklore Unit*

The Teacher Folklore Union emerged in 1963 with the goal of teaching all the richness of our past and present culture to schools. The Unit has developed a considerable amount of folkloric dance research and its membership is open to everyone interested in the study, research and broadcast of our folkloric culture, specially in schools as a form of supporting other academic subjects and strengthening our national identity.

They propose for folkloric study and ethnographic research which includes the study of geographical situation, ecology, physical anthropology, linguistics, economical structure, political, and social organizations, sociocultural manifestations and ideological and religious processes.

## Conclusions

Guillermina Peñalosa's paper explained the need to present folkloric dance in theaters with the required modifications this scenic projection implies, being this the only way to broadcast this kind of dance.

Cesar Delgado analysed critically the role played by the folkloric ballets of different universities in the social and political contexts of Mexico, making special emphasis in the fact that there are some folkloric groups that realize that dance and its interpretations can help in one way or another their home communities.

Miguel Angel Rivera gave important ideas and suggestions on how to montage traditional authentic dances on scene. First, he made clear the importance of the scientific research of popular dance that links this to the productive relations of the community that created that dance. Second, there is a need for interdisciplinary work because to analyse only the choreographical aspect will lead us to only one division in arts, separated from popular culture.

Third, development of a critical analysis of contents and beliefs expressed through folklore, and at last, that the folkloric dance theatrical montage —our main concern— must show the most essential aspects in the life of a community and not reproduce rituals or ceremonies, but show the folkloric fact as linked to history and all the particular and collective life issues of the members of a certain community.

The Teacher Folklore Unit of the Secretariat of Public Education explained details to be considered in a systematical research of traditional dances.

Spider Kadelsky talked about an analysis of the transformations that traditional dance had suffered when they were traspased from their original context to other one. He explained that this process can be divided into three stages; the third stage will be the montage of the dance in a scenery.



## VI

### *Movement and Expression*

1. *Laser Dance: Collaboration in the Visual and Performing Arts (Dance/High Technology/Spectacle)*  
Maida Withers  
Choreographer, professor, George Washington University, Washington, DC, USA.\*\*
2. *A Theatre that dances, a Dance that becomes Theatre*  
Fernando de Ita  
Researcher, critic.<sup>s</sup>
3. *The Principles of Pre-Expressivity*  
Patricia Cardona  
Reporter, Cultural Section *Uno más uno*, writer.<sup>s</sup>
4. *The Language of the Body*  
Vicente Torres  
Cultural Promoter, ISSSTE Cultura.<sup>s</sup>
5. *The Semiotics of Dance*  
Alejandro Sanchez G.  
Cultural Promoter and Researcher, Dance Department UNAM.<sup>s</sup>
6. *The Body's Image in Contemporary Mexican Dance*  
Javier Contreras Villaseñor  
Professor CCH-UNAM, researcher granted by the University of Guadalajara.\*
7. *Dance as a Bodily Art rooted in the Spiritual World*  
Claude Perrottet  
Director of Laban Dance Theatre.<sup>s</sup>

#### **Moderator**

Emilio Carballido

Playwright, teacher, theatre director and critic.

#### **Conclusions**

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>s</sup> Abstracts

<sup>d</sup> Demonstration



## ***Laser Dance: Collaboration in the Visual and Performing Arts (Dance/High Technology/Spectacle)***

*Maida Withers*

During the past twenty years, it has been my pleasure to create several large-scale performance works in a collaborative process with other visual and performing artists specifically involving "new technologies."

To collaborate, for me, is to work together, in a joint intellectual effort, to create, through experimentation, a work of art. In these projects, each artist and arts discipline carries equal value. No one art is subservient to another. An appropriate image would be a clean canvas or empty stage, void of intention, on which a work of art is created by the collaborators.

"New technology" or "high technology", for me, refers to the application of science, methods and materials, to artistic objectives. Recent work of this choreographer includes collaborations with artists working with ultra-sound and laser, rotating loudspeaker sets operated by computers, and composers working with synthesizers.

The problems and prospects of performance works created in a collaborative process with visual and performing artists specifically involving "new technologies" is the topic of this presentation. *Laser Dance*, an immensely ambitious and technically complex work pioneering the integration of dance, laser sculpture, and electronic music, will serve as the frame of reference.

### **Description of Laser Dance**

*Laser Dance*, a full length performance of laser/music/dance created over a two year period, premiered June 6 and 7, 1985 in Lisner Auditorium, a 1500 seat theatre, in downtown Washington, DC. Maida Withers, choreographer and artistic director for the Dance Construction Company of Washington, DC, Rockne Krebs, world renowned laser sculptor, and Bob Boilen, composer/musician for the Synclavier II synthesiser were the principal collaborators.

Using nine members of The Dance Construction Company, Maida Withers created a contemporary space odyssey, a five-part ballet subtitled: *Quest, Domain, Rites, Dialogue II, and Departure*. The dancers were travellers exploring a new world born of technology.

Using an argon laser and an intricate system of mirrors, Rockne Krebs created three-dimensional structures of light consisting of pure green and multi-coloured beams. The laser beam sculptures encompass the entire auditorium with the stage as the vortex. The structures, visible in the dark and in full stage lighting, change instantaneously. The laser sculptures create a unique, starkly theatrical, set for dance, a set which the dancers can move through and alter.

Using a Synclavier II, state-of-the-art, synthesizer, Bob Boilen created an original musical score, in six parts, for *Laser Dance*. Light sensitive devices, attached to four laser sculpture mirrors mounted in the orchestra pit, respond to the movements of dancers by activating auxiliary taped sound scores, as dancers interrupt and block the laser beams.

### Artist/Collaborators

In regard to *Laser Dance*, Maida Withers, the choreographer, initiated the project in 1983, by meeting with her friend and associate, Rockne Krebs, to propose a collaborative laser/music/dance project. Together they approached Bob Boilen, a musician who had previously composed music for The Dance Construction Company.

The three artists experience with collaboration was varied. Ms. Withers has worked with poets, musicians, and sculptors for over twenty years. Mr. Boilen, for the past six years, has been the musician for Impossible Theatre, a collaborative theatre group located in Baltimore, Maryland. Mr. Krebs had limited experience as an artist/collaborator with dance or music.

### Research / Laser Dance

Research and development of Laser Dance will be described in five phases.

#### *Phase One*

In 1983, the artists began meeting occasionally for open ended discussions. Samples of previous work were presented. The specific needs of each artist and the specific discipline were addressed, identifying areas of mutual compatibility and confrontation. Artists discussed at length the potential content of the new work.

Meetings facilitated communication and familiarity. In the beginning, the artists views seemed incompatible. Mr. Boilen was primarily interested in works making social/political comment; Mr. Krebs perceived the laser sculptures as non-political, purely abstract in content; Ms. Withers was committed to content that emerged from the collaboration of the artists and the disciplines involved.

The project would require significant time for experimentation and research to ascertain if the work was possible and how it would be accomplished.

Meetings provided opportunity to making critical decisions. The project would require considerable time to complete, acknowledging the artists commitments to other projects, fund raising plans, and time to find a capable producer. When lasers are used in public performances, the Bureau of Radiation Health must approve the specific use of the laser. This would take considerable planning time. The full project would require a minimal budget of \$100,000.00. in-kind and in-cash. The artists agreed the work would be site specific for the premiere, but would be planned to have touring capability.

### *Phase Two*

A two-week on-site residency was arranged for July 1984 in Lisner Auditorium, a 1500 seat union theatre, for the purposes of experimentation and research. During the residency it was determined the argon laser would be located upstage center. Mirrors on movable mounts were installed in the theatre on the rail of the orchestra pit, on the walls and ceiling in the auditorium. Laser structures were created by splitting the upstage center beam and sending two beams toward the audience and through a grid of mirrors. The sculptor was limited to designs achievable with one argon laser.

Dancers on the stage in the vortex of the laser structures could alter the sculptures by blocking one or more of the beams, the resulting structure based on which beam in the grid was intersected. When dancers moved in the beams directed at the light sensitive devices, they could listen to their movements in and out of the beam as their movement turned audio tapes on and off.

The sculptor preferred dancers interrupt specific beams, generally those moving toward the audience rather than those coming from the direction of downstage. These preferences were for aesthetic and safety reasons.

Theatre lights were installed in the wings and overhead to explore the relationship of the laser light to theatre lighting. The sculptor was attracted to blue and red washes. If the lighting was too dim, the dancers had difficulty in knowing where they were in space, balancing, and seeing where the exits were located. The lighting designer wanted to work with light fragmentation.

### *Phase Three*

In the fall of 1984, the choreography, music, and laser for Part I, a twenty-minute segment was completed in preparation for a one-week residency in Lisner Auditorium in January 1985. During the residency the artists began to adjust to and understand each others work. The sculptor and musician felt the dancers were dancing too much without interacting with the laser; the sculptor created a structure so large and dominant above the audience that the stage choreography was totally overwhelmed. When

dancer interacted, "in dialogue" with the laser beams, it effected their timing in dancing with the music.

The laser sculptor constructed plexiglass goggles to protect the dancer's eyes. These curve-shaped goggles altered depth perception and distorted the floor, making the dancers have difficulty balancing. The goggles blocked the blue and green spectrum, purposely blocking the laser beams to protect the eyes. Dancers could not see the laser beams to interact with them. The dancers refused to participate further without changes in the goggles and theatre light levels. The artists sensed the need to define the content or at least the structure of the planned work.

#### *Phase Four*

The artists moved into the full development phase for the final four months preceding the premiere.

Dancers began devoting full rehearsal time to the new work. The composer and sculptor frequently attended rehearsal presenting laser designs and musical materials. The choreographer and sculptor worked with two-dimensional drawings of laser designs attempting to comprehend them as three-dimensional entities in the stage space. Choreography was videotaped for use by the composer in the studio. Dancers rehearsed in new, federally approved, laser goggles while dancing the choreography which included dancing on stilts. Costumes were designed that conformed to Bureau of Radiation Health standards with the body covered, including gloves, shoes and a head band. Artists worked closely together to resolve differences.

#### *Phase Five*

The artists and production crew had three days to put-in and adapt the work to the theatre site prior to the premiere, June 6 & 7, 1985.

The sculptor began the complex task of installing the laser and mirrors and refining their intricate focusing to create the sculptures. The technical schedule had not been properly planned to accommodate his need for large blocks of time in a dark theatre to test the installation. The production director had not prepared the sculptor for the realities of the fully "dressed" stage. Curtains were rehung to accommodate laser designs and drastically effected dancers exits and entrances. The laser sculptor and lighting designer and choreographer came to lighting resolutions due to the time necessity. Laser Dance opened to enthusiastically large audiences.

### **Summary**

Collaborations involving new technologies project us into the future, challenging artists, audiences, and critics. There is "idealism" in the notion

that two or more artists can establish working relationships and collaborate to create a new entity joining diverse disciplines. These "high risk" works are experimental in nature and do not always satisfy the interests of the general populace attracted to entertainment art. Frequently the art created poses new critical questions by challenging the definitions and boundaries of established art forms.

1. In collaborative productions involve more than one discipline, what is the art form? Collaborations intentionally defy traditional definitions posing new opportunities for artists and critics.

*Laser Dance* was billed as a laser/music/dance collaboration. Because the dancers were the on-stage performers, it may have been perceived as a dance with laser and music. The choreography was held primarily accountable to make the content clear to the audience.

If collaborators are not clear about what the performance is, serious problems arise as the work develops. Artists may feel they are being used by one art or another.

2. What is the ideal relationship for collaborators? Selection or determination of the principal artist/collaborators is the first and most significant decision. Ideally, artists are of equal stature; are equally committed to the project in both time and money; and share a common aesthetic.

A long-term working relationship with one or more collaborators can be desirable. However, the independent demands of mature artists generally makes this impossible. It is helpful if artist/collaborators are familiar with each others work; have experience in collaboration; and have previous experience in the theatre if that is the performance setting.

3. Are the collaborators equally responsible for all aspects of the project? Artistic and financial roles must be determined in advance. Often there is an unstated feeling that the individual or organization initiating the project bears more responsibility and has a larger vested interest in the work. If a producer is involved from the beginning, some problems may be reduced in this area.
4. How does the term "collaborator" effect other artist participants? This can be a delicate matter of art and power. Sometimes auxiliary artists are placed in difficult roles between the collaborators. Costume designers, lighting designers can feel left out or excluded. With funding from NEA interacts, where the interest is in confrontation of disciplines, typical theatre arts are not considered primary collaborators. It is important to plan from the beginning who will be collaborators and not discover half way through there is another need.
5. What are specific problems relating to making with high tech artists? The artists must all become literate in what is usually a new discipline. Special demands are placed on theaters burdened by years of established roles, schedules of the union crews, and theatre use policies that do not necessarily accommodate new technologies. In *Laser Dance* the required involvement of the Bureau of Radiation Health did effect artistic aspects and the production schedules.
6. How do dancers respond to working with "new technologies?" Dancers

are collaborators in my work and enjoy the relationship of other artists and have worked this way for many years. Because dancers are human, however, they are often perceived as the easiest point for adjustments to be made. On the other hand, because they are a group and the choreography can be intricate, they can also be the last to make changes and adjustments.

*Laser Dance* was an intense and exciting experience in copying each moment in rehearsal and performance with the technology. It became very clear to me early on that the content of the work was this honest, on-going, confrontation of the dance as a human expressive form with the advancing impact of technology.

7. What are the problems for the visual creating for the performing arts setting? The involvement of sculptors with choreography has been of great interest to me for over fifteen years. Adaptation of the visual artist to the theatre setting is a complex and exciting process. It is a challenge for the artist unaccustomed to working in the theatre space and with theatre schedules and personnel. In the union house, it is especially true that time is money. The production director must work closely with the visual artist. On-site residencies become a necessity for some projects. Installation artists accustomed to creating on location must prepare for theatre by preproduction planning and construction. Technical schedules in the theatre must be altered to accommodate the special needs of high-tech artists.
8. Why are collaborations frequently large scale spectacles? Known artists have limited time schedules. Interaction and interfacing with other artists can consume large amounts of time which is costly. Once a project is begun the costs will demand it be completed even though it may not be of a scale that has little potential for restaging.
9. Who owns the finished product in a collaboration? Write the program, agree on titles and roles before beginning the work, it will simplify some potential problems.  
Each artist owns his/her work, but the ability to continue to produce the combined work must be determined in advance. If the work is to enjoy a life after premiere, decisions along the way and contract agreements will have to be made to insure touring capability.
10. Who should review a collaborative project? Collaborations do provide opportunity for more than one critic to respond. For *Laser Dance*, a music critic and a dance critic wrote pre-concert articles. Two art critics and three dance critics reviewed *Laser Dance* for major newspapers and art publications. All critics dealt with the work from their background. Since most critics represent specific disciplines, that is what occurs. Just as artists must become literate when working with high technology arts, so must critics.
11. Who is the audience for collaboration in new technology? These high risk projects, experimental and costly by nature, are thought to have limited audience appeal. With the specific technology of laser, this would appear not to be true. Teen-agers associating laser with rock concerts, adult patrons evenly representing interest in dance, visual arts and music, and the general public curious about the laser attend-

- ed the performances. American's fascination with technology was evident in our audiences at the lecture demonstration and performance. With a longer run and more commercial advertising, shows of the nature of *Laser Dance* could attract a broad general public.
12. Is collaboration with visual and performing arts achievable? With a broad definition of "collaboration", especially. Where each art is of equal weight in the work it does require a certain compatibility. Otherwise, artists could come to a basic agreement on the length, number of sections, general content and then each artist works separately until the work is staged for performance. This process is not of particular interest to me, but it does avoid the more convulsive process of more interactive collaboration.
  13. What is the future of laser and the performing arts? Certainly it is not new. However, the frequency of use has been limited. The laser light is so incredibly beautiful, so magical and pure. It defines space as set but can be moved through, altering the definitions of traditional stage sets and light. There has been a dreadful lack of innovation in the technology of theatre lighting. The current innovation in light in the visual arts may spill into theatre lighting as well bringing about a needed revolution.

## **Abstracts**

### ***A Theatre that dances, a Dance that becomes Theatre***

*Fernando de Ita*

The beginning is the end. This Toltec saying can be applied today to the arts of the stage, which like Dance and the Theatre, draw nearer and nearer to their common origin. One day man discovered that his body seemed to produce the order of the Universe. Then he looked at the sky in wonder and the gesture was born. He moved an arm towards the Infinite; he raised a leg towards the stars: so began the ritual of the body, that is Dance.

In this paper I wish to share the experience of the Theatre Research Workshop of the National University, of which I am an advisor. The workshop has been in existence for ten years investigating theatre ritual in different parts of the world, fundamentally the initiation rites that flourished in Meso America thousand of years ago. Here we find that theatre and dance were one. At present, some tendencies of contemporary stage art blend the dramatic gesture with body discourse to achieve a greater freedom of expression. Using Meso American sources and these ten years of research within psychophysical and participatory theatre, the aim is to analyze some of the discoveries in the Theatre and Dance of our days. That is all and that is more than sufficient.

## ***The Principles of Pre-Expressivity***

*Patricia Cardona*

All stage life is the moment when a person begins to radiate energy at a level that is different from the every day. Thus these people automatically attract, fascinate. The secret consists in radiating energy without dispersing it, concentrating it in a sort of resistance. Training can create this resistance. Exercises aim at the continual transformation of the energy to achieve a common aim to break the chain of automatic reactions that are typical of daily behaviour so creating a new culture of the body.

## ***The Language of the Body***

*Vicente Torres*

Aesthetic criteria are listed. A picture of the development of the dance in Greece and ancient Rome is given. Ending with a statement of the factors of communication in the dance.

## ***The Semiotics of Dance***

*Alejandro Sanchez G.*

The Dance, as with any other Cultural phenomenon, can be analysed as a phenomenon of communication. Semiotics is the accumulation of structured knowledge that allow us to analyze culture as communication. The dance, as a cultural expression is supported by other arts, because of their aesthetic articulation, which is carried out in space immersed in time. So at the dance level it is a language of multiple articulation, whose elements are icons (symbols), the same ones that produce the cinema, that is images with movement, images that when articulated produce a message with a code system that depends on the message itself, and which within its greatest articulation presents a narrative structure, discursive figures, etc. Based on these elements this paper attempts to analyze a choreography as narrative structure, and the symbols of which it is composed as elements of discourse with their respective semantic fields. Finally it will be attempted to define as a concept a language of the dance.

## *The Body's Image in Contemporary Mexican Dance*

*Javier Contreras Villaseñor*

The dancer's body is a social fact and there is a conflict between his material body and the symbol he is expected to embody, between his body's presence and expression and his conventionally idealized image. The classification of "male" and "female" activities will be discussed.

## *Dance as a Bodily Art rooted in the Spiritual World*

*Claude Perrottet*

As human beings we danced by moving our bodies. In dancing, however, you do not intend to perform acrobatic feats. Also, dance is not really apt for expressing purely intellectual concepts of sentimental fantasies. Dance is composed of *movements* in Time, with Force and in Space. A movement of the body appears to be sensed by the performer as well by an onlooker, as opposed to the mechanical operation of a machine. I hold that this sense or *feel of movement* is somehow connected to our ideals and emotions and, therefore, to religious values, too. In Sacred Dance this religious, or *spirit delight* of the dancer has found permanent forms and expression.

## *Conclusions*

This committee discussed the theme Movement and Expressions. Some of the papers talked about Mexican contemporary dance and the corporal image that the dancer must have, another paper referred to the expressive moment, a very important moment in dance. Other subjects explained were; the relation between body and spirit, dance and theatre, semiotics and body language in the dance movement.

A project done by various artist, sculpture, music and choreographer that uses laser to create *Laser Dance* was discussed.



## VII

### *Popular Dance: Tradition and Change*

1. *Dance and Cultural Tradition: Active and Passive Roles*  
Wilhelmina O. Sarai-Clark, PhD  
Professor and Dance Coordinator, Washington State University, Pullman, WA, USA.\*\*
2. *Creation and Presentation of Traditional African Dances (A Review of Basic Attitudes)*  
F. Nii-Yartey  
Researcher, University of Ghana, Artistic Director of the Ghana National Company.\*\*
3. *Dong De Road: Trinidad Carnival Dances. A Partial Taxonomy*  
Nina de Shane-Gill  
Researcher, Dance Teacher, University of Waterloo, Dance Department, Ontario, Canada.\*\*
4. *The Tibiris: the Real "Cream" of the Urban Dance in Mexico*  
Rosario Manzanos  
Professor and Coordinator of the Dance Workshop UNAM  
Jorge Pantoja  
Impossible Association<sup>§</sup>
5. *The Japanese Bon Dancing in Hawaii: Servant of many Masters*  
Judy Van Zile  
Professor, Dance (Ethnology) University of Hawaii, Honolulu, USA.<sup>§</sup>
6. *Group Improvisation as an Instance of Traditional Afroamerican Knowledge*  
Rafael Figueroa Hernandez,  
Ethnomusicologist, Sociologist  
Fellow of the Toluca Writers Center, Researcher.<sup>§</sup>
7. *Popular, Rural and Urban Dance*  
The Brazilian Dance Council.<sup>§</sup>

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>§</sup> Abstracts

<sup>d</sup> Demonstration

**Moderator**

Jesus Jauregui

Professor and Researcher, National School of Anthropology and History.

Conclusions

## *Dance and Cultural Tradition: Active and Passive Roles*

*Wilhelmina O. Sarai-Clark*

A cultural trait may be defined as a specific aspect of a culture that is representative of the peoples among whom it is found. It is a cluster of selected elements bound together by tradition. Such commonalities may include large groupings as religious beliefs and practices, political and social structures, the primary economic basis, history and traditions, language, and cultural values. (Weaver).

The arts: music, dance, literature, sculpture and painting, drama, may also be considered as cultural traits. Their distinctive forms represent cultural selections and commonalities (Aschenbrenner, Ellfeldt, Hanna, Huet, Kurath: 1949, Marti, Sachs). Dance, as a body art, is peculiarly suitable for representing movement choices of a people. Biologically and anatomically, the human body is the same. A culture values and selects movement elements from all the possibilities of space, time, the utilization and application of force, the body parts emphasized, and whether the movement is internally or externally motivated. There are additional associated non-movement elements such as the purpose, occasion and duration of performance, characteristics of the performer or performers, the organization in terms of accompaniment, costumes and area of performance.

Dance is such a carrier of all aspects of a culture that its study can lead to a total understanding of group that possibly can be obtained through no other art form (Ellfeldt, Hanna, Lekis, Wooten). The cultural representation is so specific that groups can be identified by an analysis of their dance forms. Conversely, identification of movement and non-movement elements of dance may be utilized as predictors of other cultural traits (Weaver). Dance may be seen to be a reflector of culture possessing elements that illustrate its history, institutions and values. The development of ballet from court dances of France illustrate a concern by the Sun King, Louis XIV, for both noble participation and skilled performance for entertainment: a reinforcement of the social and political control of a royal figure (Cohen, Hilton). Similarly, one may see this reinforcement of a political and social structure in dances of the Inca Empire (Weaver). Representations of the role of the majority of the people in a culture are found in folk or ethnic dance forms (Boas, Kurath: 1960, Lekis). Another example of cultural traits reflected in dance is seen in those associated with magic-religious beliefs and practices (Daniels, Ellfeldt, Hanna).

Although the primary concern has often been to ascertain other cultural elements to be found in dance, it is as important that it be realized that dance also has an active role. In itself, it can change institutions and affect values, as well as reinforcing them. This role may be found within a specific culture, based on its own history and traditions, or may be seen through acculturation — the influences of a different culture. This role, of course, is not unique to dance. Other factors may similarly effect change, e.g., the conquest of Middle and South America by the Spaniards, influencing language and other customs. However, this discussion is limited to the specific influences of dance.

Examples of influences through acculturation include the effects of ballet, developed in France with influences from Italy, spreading throughout the world, setting artistic standards for theatrical performance and levels of cultural values (Chujoy, Sorrell). Modern dance, born in the United States in a rebellion against the fantasies and regimentation of ballet, has also spread throughout the world, returning dance to its basic human values, extending even to influencing contemporary ballet (Brown, Sorrell).

I should like to focus, however, on more specific examples of dance influence, on a smaller scale. In a class concerned with history and philosophy of dance, we have culminated our explorations with the analysis of contemporary dance in the United States. One of the areas is that of popular social or recreational dance: its forms and influences. I have selected two movement elements for this specific historical exploration: individual-group relationships and the body part(s) emphasized. Individual-group relationships are considered to include the individual as a solo performer by choice in a recreational situation, the relationship to a partner (contact or non-contact), and a group of three or more. Body part emphasis is categorized as peripheral (arms, legs) or axial (body center). Other body part categories not utilized in this analysis would be locomotor, because all forms use this emphasis; and manipulative (control of the environment), which is included in relationship (Stearns). Six jazz dance recreational forms are used for this discussion: Ragtime dances of the 20's, Swing (30's - 40's), rock and roll (50's - 60's), Disco (70's), New Wave (late 70's, early 80's) and contemporary Break Dance or Street Dance.

1. Ragtime Dances of the Flapper Era: A time between global wars, increasing economic prosperity, female suffrage.
  - *Relationship*: partner relationships, touching in accepted fashion, maintaining independence
  - *Body Part*: emphasis on peripheral movement
  - *Role*: accepted vehicle for expression of new freedom for women, reinforces a more equal relationship between the sexes, while retaining individual impersonality of expression.
2. Swing: A time of global conflict, necessity for close social relationships and personal sacrifice for the success of the group
  - *Relationship*: close partner relationships with male dominance and control; individual exhibitionism, primarily male with some circle formations and individual performance
  - *Body Part*: primarily peripheral with some individual axial movement

- *Role*: reinforcement of group focus on a single national cause, return to basic biological male-female roles of interdependence.
3. Rock and Roll: Post-war era, return to existentialist individual philosophy, prosperity based on war economy.
    - *Relationship*: individual with no need for partners
    - *Body Part*: axial emphasis
    - *Role*: assertion of individual freedom without structure; acceptable vehicle for establishment of generational differences (shock value) with a return to personal desires and expressions.
  4. Disco: A period following social and economic rebellion of the individual, of tightening economic pressures
    - *Relationship*: coordinated male-female movements for overall partner effect; occasional male exhibitionism.
    - *Body Part*: peripheral emphasis with partner; axial and peripheral in male solos.
    - *Role*: expression of biological male-female relationships for security of a society; return of the male to interest in dance as an expression of self and courtship rituals.
  5. New Wave: A time of uncertainty, fears of nuclear annihilation, economic insecurity.
    - *Relationship*: isolated individual
    - *Body Part*: limited peripheral, almost completely locomotor, with rigidity.
    - *Role*: a representation of feelings of isolation and depersonalization, allowing for withdraw from social contacts and self-stimulation.
  6. Break Dance/Street Dance: A time of inner-city turmoil and fears, violence and social upheaval
    - *Relationship*: male individual with some female group background and/or interaction.
    - *Body Part*: acrobatic use of total body.
    - *Role*: a resolution of conflict (gang wars) through dance competitions rather than the use of weapons; a recognition of essential humanity and a need for survival.

In the United States, the resurgence of dance in theatrical and recreational forms can be seen as an indicator of a return to the recognition of the importance of the human being, the body as well as the mind. There is increased personal participation as well as an interest in dance as entertainment: the concert stage, movies and television. Dance has existed in both its active and passive roles in all cultures, decreasing and increasing in its occurrence according to cultural needs. It remains a cultural necessity.

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# Creation and Presentation of Traditional African Dances

## (A Review of Basic Attitudes)

F. Nii-Yartey

Africa has undergone tremendous changes since Europeans and other foreigners first set foot on her soil several hundred years ago. These changes have in many ways affected not only the political and economic lives of the people but quite significantly the cultural and artistic traditions, and indeed the very fundamental values of many African peoples.

The subsequent emergence of modern facilities such as aeroplanes, telephones, television and motor cars, for instance, have helped to accelerate the pace of interaction and "development" within the African continent as well as paving the way for the foreigners and their descendants for their own development.

This interaction again, has provided other avenues of artistic and cultural expressions as well as economic and political diversions in addition to the needs and facilities provided by the indigenous African circumstances.

In the light of the above, many people, Africans as well as non Africans, hold different views on how the African should project his artistic and cultural image, among other things, to the outside world. One school of thought maintains that "the presence of foreign influence in African traditions is a healthy evidence of the African's ability to respond to his changing world", therefore the influence must be totally reflected in his artistic and other cultural expressions. Another school of thought insists that the African must be *African* and therefore, must discard all that is alien to his culture.

One area of traditional African culture that finds itself in this current of change and controversy is African Dance. This paper is therefore, an attempt to shed some light on some of the attitudes and values Africans share and cherish in their dances using Ghana as a model.

It is common knowledge that traditional Arts form an integral part of everyday life of the African. He sings, dances and dramatises his joys and sorrows; he expresses his inner feelings in sculpture, costumes of different colours and styles and in many other symbolisms. Throughout this paper therefore, the dance and the other forms of cultural expression will be used interchangeably.

The key question is, what are the general attitudes to dance in traditional African societies? It is not an uncommon practice to see individuals coming together to dance either in an organized form such as at funeral or a spontaneous response to situations of leisure created by events in the community. It is the individual, and in some cases, a small group of people who are the creators of art forms. Their creations are only accepted by the society if they justify their existence by conforming to the accepted norms of the society in which they live. Such groups, when formed,

come together where and when it is convenient to its members to ensure proper practice of the movements, the songs, etc. Apart from the artistic satisfaction, sometimes these groups are formed to satisfy social needs such as group support and participation in activities concerning the individual members; an outdooing of a new baby in a member's family or even a funeral involving a member of the group. The life span of such groups, other than the one's controlled by the State, lasts so long as the members continue to enjoy and accept their performances. The organized form of dance which is represented by dances like the Akan Fontonfrom and Kete or the Ga Kple which are controlled by the State through the religious and political leaders have a much longer life span.

In most cases the membership of State performing groups is not automatic and spontaneous as in social dance groups mentioned earlier. It is the responsibility of special "houses", specialists and parents to train their wards to take the place of say, a retiring dancer or drummer. Such training starts early in life to ensure that the new performer does not only perform well, technically, but also understands the meaning of every gesture of the dance and every sound of the drums and of course, the history of the society; whether it is an organized or a spontaneous occasion it is the communication and expression of the individual's joys and sorrows, attitudes and community feeling that are important.

Apart from the formal training given to State performers, the general attitude to dance training in African societies is generally that of informality. Movement habits acquired from infancy which later become the individuals unique style of dancing or singing, begins with the mother. Carrying the baby close to her body while attending music and dance performances affords the child the opportunity to respond to rhythm through the vibrations and bodily motions of the mother when she dances, claps or sings and of course the visual and audio impressions the baby receives at such gatherings. When the child is old enough to play by himself, there are special games such as "Aboo Asimensa" and "Nteewa" to further help him to develop his rhythmic perception and to recognize phrases through the songs.

A single medium of traditional system of instruction that employs almost all the art forms effectively is perhaps story-telling.

Generally the African's notion of beauty in figures is expressed in curves in sculpture and in the dance and so on. Most of the dances are performed with the body slightly rounded; the knees relaxed and the weight of the movement is earth bound. The characteristics of the individual dances are however dictated by historical, religious and other factors. *The Agbekor Warrior Dance* of the Anlo Ewe of Ghana for instance portrays the experiences of the people. Through wars they had to fight in search of a peaceful place to settle from Notse in Dahomey (now Benin). Among the experiences are western military drills encountered at the hands of the German colonial army, with stiff and upright bodily posture, from Togo-land which was at one time a German territory.

There are also dances which have taken on the characteristics of the particular social groups that perform them. There are dances which may only be performed by young men and women such as the Kpanlogo of

the Ga people of southern Ghana. The movements of Kpanlogo are strong, light hearted, and sometimes rough. Most of the time however the dancers maintain the relaxed posture of the body and introduce elements reflecting the "boy meet girl" kind of situation which the dance is basically about. There are dances set aside just for girls and others just for boys, especially in dances connected with coming of age. The movements of the girls are subtle and feminine while that of the boys are strong.

In dances associated with particular deities, the dancer, in this case the priest or priestess, is expected to impersonate the god he or she is representing correctly by meeting the aesthetic merits of integrating the elements of drama of the occasion — dance, music, expression, the proper routine and gracefulness of movements and so on.

Then there are the special royal dances most of which are reserved for the exclusive use of the king and members of the royal lineage. The movements are sometimes restrained but can be quite aggressive. These dances are basically regal and full of symbolic gestures and a lot of facial expressions. An example of this is the *Fontonrom Dance* mentioned earlier. Each member of the royal family dances in a way that projects his or her position on the royal ladder. The king plays about four different roles all rolled into one. He is the military head, the religious and political head but most of all he is the father and protector of the people. When he is dancing he is expected to be aggressive, serious, solemn and break into his role as the benevolent father with gestures indicating his love for his "children" and asserting his authority as the political head.

Choreographically most African dances follow one or more of the following spatial formations. There are solo dances in which outstanding dancers are given every scope to demonstrate their dancing abilities; to show their sense of the use of space and above all, to interpret the dance in their own particular way.

There are other dances performed by two people, a male and a female and *Kpanlogo* is an example. The dancers tend to relate to each other by co-ordinating their movements in such a way that they create beautiful patterns both in space and on the dance floor appealing, as it were, to the aesthetic sensibilities of spectators without actually conveying any intelligible message to each other or to the spectators.

Thirdly dancers perform in teams from about four to a large number, but all of them follow a set pattern. The dancers are usually controlled by either a lead dancer or the master drummer. Examples of these are *Agbekor* and the *Bawaa Harvest Dance* of northern Ghana. A variety of visible floor patterns are often displayed in team dances — serpentine or snake-like, semi circular, circular formations or moving in columns in forward and backward or sideways progressions are just a few of the paths the dancers chose to follow. The circle, incidentally, represents creative power among the Dagarti people of northern Ghana.<sup>1</sup> The right, which represents the male among the same people is believed to give and protect while the left which represents the female receives. Therefore, in a

<sup>1</sup> Dikpe D.C. *Music and Dance of Koblé Festival of the Lobi*, Unpublished thesis, Institute of African Studies, University of Ghana, 1970, page 75.

dancing situation, this affects the spatial arrangement to some degree. For instance, the musicians who are all men and are believed to receive special energies from the spiritual world through their music, are placed in the centre of the circle. The dancers perform in a counter clockwise direction in a circle around the musicians so that the left side of their bodies are towards the direction of the musicians to receive the energy that the musicians generate.

In other team dances where a slightly different arrangement is preferred, the dancers perform facing the musicians not necessarily to receive energy from them but to communicate through sound and movement.

In the *Adowa* and *Kete Dances*, for instance, a good dancer is considered in terms of how she uses the various parts of her body to pick up specific rhythms from specific drums in the orchestra while the feet are moving regularly in duple beats, the body may be tilting sideways in similar or shorter durational units with the hands or arms perhaps moving at a different pace-all in a relaxed and flowing manner.

The last category is where a whole lot of people dance together with very little room for the dancers (and sometimes the musicians) to demonstrate the details of the movements of the dance. In this form of dance, referred to as mass dancing, dancing together with bodies touching and the feeling of togetherness are the essential elements the people look for. What is also important is that the people dance regardless of age, sex and social status. One does not need to be an excellent dancer either. It must be pointed out, however that some of the above categories overlap.

The physical setting for a dance performance may be any part of the village or town where a social or ceremonial event is taking place. It may be the shrine on the outskirts of the town; a special meeting place or even the market place; the king's courtyard or the beach or a scene of communal labour. Sometimes special structures are constructed to accommodate the performers and the spectators, but generally, all performances take place in the open air, depending entirely on natural lighting.

In the dancing arena costumes become part of the movement complex. An example of this is found in the *Takal Ceremonial Dance* of the Dagomba people of northern Ghana. The dancers wear big flowing smocks over long and baggy trousers and as they move and turn the smocks swell and twirl creating a beautiful umbrella shape in space while the big trousers form balloon shapes under them; emphasising as it were, the path which the turning movements travel.

The use of make up and masks in Ghanaian dances is not as elaborate as one finds in places like the Ivory Coast, Mali and Guinea. There are few dances however, that employ the use of make up. The *Ashanti Akom* and the *Ga Kple Religious Dances* are typical examples. Sometimes the whole face, torso, arms and legs smeared with "ayelo" (white clay) in purification ceremonies. However specific markings on certain parts of the body with "ntsuma" (red clay) are used in rites connected with funerals and wars. Generally the following basic parts of the body are marked with short vertical lines, usually in pairs about the size of the finger:

- a. The upper arms

- b. The back of the wrist
- c. The lower legs (in some cases longer lines covering the whole area)
- d. On top of the feet
- e. The forehead
- f. Sides of the face near the eyes
- g. Various parts of the torso and so on.

In addition to the appropriate use of costume and make up, the traditional African looks for other elements which influence his aesthetic values — his notion of what constitute *Feefeo* beauty and *TAM* ugly in his dances. This differs from place to place; what is acceptable as a beautiful movement in one dance may be deemed useless in another.

"In general the male dances of northern Ghana, with a few exceptions, tend to be the 'athletic' type while those of the south tend to be of the 'close' type".<sup>2</sup> Generally emphasis on forward and backward thrust of the hips by dancers is considered unsavoury in most parts of Ghana. Female dancers however strong they may be, are considered better dancers, among other things, if their movements are rounded and flowing as against the sharp and angular movements of their male counterparts even if they are doing the same dance together.

We cannot conclude our review of traditional attitude to the dance without throwing some light on the use of gestures in the dance. Gestures form part of the movement aspects of African customary behaviour.

Gently touching one's chest with an open palm indicates femininity but pounding one's chest with a fist shows manliness. To express admiration of someone's beauty or handsomeness, the index finger usually of the right hand, is put in the mouth. But if one wants to make sure if that beautiful lady he just admired is married or not he forms a closed ring with the thumb and the middle finger. If she is not married she replies with the same gesture but with an opening in the ring. To cross both arms over the shoulders means "death has made me gone cold". The two hands placed on top of the head means "my load is heavy — my troubles are many". The thumb stretched over clenched fingers is a gesture of insult. It means all the dirtiest things you can think of directed at the whole line of your ancestors. Finally if the dancer wants to ask or beg for a favour he hits the back of the right hand against the palm of the left hand, fast or slow depending on the urgency of the situation.

The foregoing review is by no means adequate to account for what the overall Ghanaian, and for the matter, the African dance situation is, but I hope, at least, we have created the basic background against which we are going to view African dance in terms of creation and presentation. I also hope that we have been able to bring to the fore that dance emanates from deep emotion and it is inner motivation that is important from the African's point of view. This motivation is the manifestation of the dancers own ethnic cultures, cultures within which their ancestors lived their lives. Cultures, as we know, define set social norms and behavioural forms which

<sup>2</sup> Nketia J. H. GHANA — *Music, Dance and Drama*. Information Services Department, Ghana, 1965, page 20.

through constant affirmation give its members a certain assurance<sup>3</sup> of peace, knowledge, confidence and to some extent liberty to continue the creative process of the arts in the society.

African dances ought to reflect the experiences of the people of Africa. But as we know there are two main cultures on the continent today. That which is practiced by the so called villagers or rural folks on one hand and the one which is being created by the so called urban or city dwellers on the other. The attitudes discussed above are essentially the attributes of the rural dwellers and not so much that of the urban folks. The urban folks have easy access to outside influences fortunately most of them are not completely out of touch with the culture. Happily the indigenous African culture, which the village dwellers represent allows for new ideas and changes in the art forms. The creation and presentation of new African dances as well as the existing ones must therefore, be based on selection, emphasis and use of new and "foreign" movements and other cultural elements which are compatible with the indigenous African artistic and other cultural values, for as Prof. Kwabena Nketia aptly put it.

We are placed in a complex cultural situation characterized in the main by a duality of old and new, African and non African. This duality runs through the organization of our societies: there are literates and non literates, educated and non educated, urban and rural, industrial and pre-industrial communities. This is the totality of the cultural and social environment which may mirrored in our work along with its conflicts and tensions as we see them. While we need not confine ourselves to the kind of subjects that interested our predecessors, we have to remember that much of the past still lives with us in the present.<sup>4</sup>

The awareness of existing indigenous dance forms and movement variations and their historical, geographical, ecological, social and political background, should be of paramount importance to us as students of African culture, choreographers, producers and directors aspiring to be part of the crusade to present African dance as a living art form.

<sup>3</sup> Hagan G.P. *The Affirmation of Cultural Identity and Development of National Awareness in Contemporary Africa*, paper presented at UNESCO Conference Congo (Brazzaville) 13-17 February 1978, page 1.

<sup>4</sup> Nketia J.H. "The Artist in Contemporary Africa", *Okyeame* vol. 2 no. 1, 1964, pages 60-61.

<sup>5</sup> Nii-Yartey F. "Choreography in Traditional Dances", *The Legon Observer*, Ghana 23.3.73.

## *Dong De Road: Trinidad Carnival Dances A partial Taxonomy*

*Nina De Shane-Gill*

The dynamic cultural life of modern-day Trinidad has undoubtedly been shaped by the many diverse ethnic groups that have lived in Trinidad throughout its turbulent history. The result of this long-term cultural intermingling is an annual festival calendar that marks a wide range of sacred days and social events that are meaningful to the various religious and ethnic groups that populate the nation. At the centre of this wonderfully rich heritage of cultural events, ceremonies and competitions is Carnival the undisputed monarch of Trinidad festival days. The history of this extraordinary season of celebrations is far more significant than a mere reflection of the history of the nation, in fact it is likely that Carnival has helped to shape that history.

For more than two hundred years Carnival has been part of the annual Trinidadian life cycle. (Although there are undoubtedly African antecedents there are no written records of Carnival prior to the century.) (Anthony, 1975: 57-61). During these two centuries Trinidad evolved from an unimportant Spanish Colony through British Colonial rule finally gaining independence in 1962 and most recently assuming the status of republic. Throughout these years of dynamic political change Carnival has remained an integral part of Trinidad's cultural fabric. Carnival has evolved an kept pace with the demands and needs of its increasingly multi-racial participants. At its inception Carnival existed as a sophisticated and exclusive season of elite balls and private *fetes* for the plantocracy. Gradually Carnival developed into a folk festival celebrated by all races and classes, eventually emerging in the late 20th century as one of the most spectacular ritual events on Earth. Carnival in Trinidad now involves hundreds of thousand of local participants and attracts visitors, social and cultural anthropologists, folklorists, ethnomusicologists, dance ethnologists and film crews from all over the world.

This paper focuses on the Carnival celebrations in Port of Spain although the festival is celebrated through the Republic of Trinidad and Tobago.

The Trinidadian press frequently proclaims Carnival as "The world's most colourful festival". However this reference to the visually spectacular nature of Trinidad Carnival is a modest claim indeed when the entire complexity of the ritual event is considered. Trinidadians recognize the multi-faceted nature of their national festival and the habitual diversity revealed through the various competitions, performances and *fetes* which are a traditional part of the festive season.

During the past 40 years Trinidadians have become increasingly concerned with the far-reaching social and political significance of Trinidad Carnival. They are astutely aware of carnival's implicit relationship to the development of a national identity. In addition, the study of carnival has

revealed the role of the calypsonian as an accurate monitor of rising aspirations and changing social attitudes.

Trinidad social scientists and carnival devotees spend a great deal of time and energy analyzing and criticizing the various creative aspects of Trinidad Carnival. They are as concerned with challenging the ideas and images projected by calypsonians and designers, into the collective social consciousness of Carnival revellers, as they are to castigate political and economic developments within Trinidad society through the year. The importance of calypso lyrics and Ole Mas' (satirical masquerade presentations) performances are scrutinized with regard to their political and social pertinence. Recognition of the multiplicity of perceptions and viewpoints held by Trinidadians of their own national fete it is not surprising that academicians have formulated a broad spectrum of theories which attempt to address the function and structure of Carnival and the significance of the use of the performing arts within the context of a ritual process that in some way disrupts the normative social organization. Any single theory must be considered at, as providing only a partial answer to the question of the total function or meaning of Carnival and its relationship to the Trinidad cultural, socio-economic and political milieu.

Social scientists whose work is conducted in the Caribbean are adamant in their insistence that in order to study any one feature of the West Indian social system, a holistic attitude must first be assumed. The alternative is to achieve a final conclusion based on a partial truth (Lowenthal, 1973: p. 1-25). Carnival can be seen as a ritual process which grows naturally out of a day to day reality; it is not simply a festival which spontaneously erupts once a year. It becomes quite easy to demonstrate that the changes occurring within the ritual process of Carnival are indeed clearly and intrinsically connected to the transitions taking place within the social and political framework of Trinidad life as a whole. The demands for social change, language rights, and political autonomy, as well as racial equality, have been articulated at various times by different groups. These demands, which are incorporated into the traditional social protest performance aspects of Carnival such as calypso and Ole Mas' bands, do not simply spring-up at Carnival time; on the contrary these demands evolve out of the day-to-day realities of the people. Nor do these demands become obsolescent at the end of Carnival proceedings.

Trinidad Carnival does present some clear indications of subverting, if not inverting the normal power structure. Carnival does promote "communitas", whether or not everyone experiences this heightened state of brotherhood during the liminal time frame of the festival. However the philosophical ideas of brotherhood and equality outside of the ritual event are not given sufficient attention.

In Trinidad the implications of the societal transition from Colonial rule to political autonomy and the concomitant cultural changes are exceptionally important. This political transition resulted in a complete re-evaluation of those African based performing arts related specifically to Carnival and historically considered to be of lower-class derivation. The conscious projection of society ideals promoting racial equality was always ventured by the calypsonians, yet the basic surmise of the function-

alists is that the social system returns or reverts to its usual hierarchy upon the completion of Carnival. Yet this hypothesis appears too rigid to allow for the facts that calypso music is now played throughout the year (this also includes the lenten season). The ideal of equality now rests, settled for every school child, in the closing words of the national anthem sung daily ("Where every creed and race take an equal space..."). In this way the calypsonian has been a participant activist, if not a catalyst in bringing about social change.

The sort of cultural transition which has occurred in Trinidad since the end of the Second World War is, of course, complex, still occurring and incomplete. Yet my research presents a picture of a newly independent country which has attempted to embrace both the festival of Carnival as the "People *fete*", and the ideas of brotherhood and true equality which the calypsonians articulate as part of their demands for a just society.

Another rather problematic aspect of the functionalist theories concerning ritual of reversal is the assumption that the ritual process acts as an effective release for tensions which accrue to, among others, groups who do not have an adequate voice in the normative power structure. In the case of Trinidad Carnival especially with the recent example of the 1970 Carnival celebrations and the exceptional *Ole Mas'* presentation of the year, and the consequent riot and demonstrations that followed Carnival it would appear that, at least sometimes, it is not always catharsis which is achieved through the ritual festivities. The ethnographic material documented in my thesis clearly indicates that we must question the concept of Carnival as merely a ritual process of reversal, equivalent to a release of tension and reinforcing of the existing status-quo.

Peter Weidkhuns's (Weidkhun, 1976) on the Carnival in Basle presents a more complex view of the structure of the ritual process. He suggests that it is possible that festivals like Carnival function simultaneously to reinforce the status quo while criticising and challenging the existing political institutions aspects of Carnival. My own research on Trinidad Carnival suggests that in addition to reflecting positively some aspects of the society and criticizing others Trinidad Carnival also projects the possibility for change and transition through the imagery of its artists.

Weidkhun concludes that rituals of reversal are extremely effective ways of freeing a given society from the shackles of conventional morality, thereby obtaining, in image forms, freedom and justice for those underprivileged groups within the community. He claims that ritual of reversal are efficient, not so much in effecting freedom, but in presenting the idea of its structure. Weidkhun further concludes that a ritual of rebellion acts as a provocation to revolutionaries because although not all rebellions end in revolutions all revolutions have their seeds in rebellions. This does not concur with the functionalists' theories of the ritual of reversal as catharsis, but does apply directly to the Trinidad experience as discussed in this study.

So where do these theoretical considerations leave the claim so enthusiastically made by Trinidadians that a Carnival everyone regardless of race or creed or class is one? The evidence is mixed. At the level of human experience there is reason to claim that everyone is equal, yet

despite the myth of equality, the social and economic make-up of the community does imply some class distinctions. However, regardless of class, everyone moves and dances in the same way. Not only does everyone move in the same way at Carnival but the Carnival style of dancing has steadily increased in popularity outside of the festive season during the past 20 years.

Theories and analyses aside, anyone who has participated in Trinidad will testify to the fact that the festival is synonymous with calypso and steelband music, spectacular masquerade costumes, 'plenty-plenty grog', (any tape of alcoholic beverage) and lots and lots of seemingly non-stop dancing.

Dance figures prominently in the subject matter of calypsonians, consider for instance the recent example of Sparros's 1984 road march *Doh-Back-Back* with its graphic description of the sensuous movements of a woman at a carnival fete, and her deliberate attempts to drive Sparrow crazy. Dance has been effectively employed both descriptively and metaphorically by many West Indian authors, such as novelist Garth St. Omer (1927), poet Derek Walcott (1969), dialect story teller Paul Keens Douglas (1975) and writer Earl Lovelace (1979).

Dance exists as a dynamic and complex Carnival axiom, inseparable from the festival itself. Certainly dance has been effectively employed as a subject motif by calypsonians. So what is the reason for the scholarly neglected of such an important and prevalent form of Carnival behaviour?

In part this reluctance to view dance seriously is due to the relatively recent and somewhat begrudging acceptance of dance: an oral tradition, into the academic fold; a literate world. However, for many scholars and intellectuals dance remains a somewhat dubious topic for rigorous contemplation. The transcendent nature of dance, which exists simultaneously in time and space, makes accurate transcription into a written form extremely difficult. In fact, dance transcription is a highly specialized process which requires a thorough theoretical grasp of a particular notation system as Benesh or Laban (Royce 22) and a first hand experiential knowledge of the Carnival genre of dances.

Of course it is possible to study dance from a variety of social science perspectives. A functional approach will provide us with particular sorts of answers with regard to the social organization of the dances, and their relationship to the cultural mainstream (Hanna 1980: p. 56-83). Likewise, it is possible to examine dance from the perspective of a language in which we can isolate movement phrases and eventually arrive at discrete units or phonemes (Williams, 1978). Any of these theoretical approaches will produce valid partial answers with regard to the complex structure, content and function of dance. However, these approaches imply a high level of expertise in the area of anthropological and notation theory. In the end these studies will produce a series of transcriptions which can be read by a few experts capable of checking the notation for accuracy or discovering whether or not particular linguistic theories have been aptly applied to a genre of dance that remains disconnected and far away.

In fact I would prefer to endorse the theory that if you have two feet you can dance, and that if you dance you already think about it, and there-

fore are perfectly capable of talking about it also. Some provided by non-dance specialists (Thompson, *African Art in Motion* (1963) and Schieffelin, *The Sorrow of the Lonely and the Burning of the Dancers* (1979)). So I am here to solicit your assistance in thinking, talking and writing about Carnival dances. To begin with, for the purposes of this presentation I have developed a working definition of dance and a tentative taxonomy of Carnival dances.

### Dance Definition

Dance consists of a series of consciously selected movement patterns which are rhythmically organized and based upon a set of culturally bound aesthetic considerations. Dance is a form of human behaviour. It does not merely reflect society or culture because it exists as an intrinsic part of the culture that creates, supports and sustains it.

### Tentative Taxonomy of Trinidad Carnival Dances

- I. Traditional Masquerade Dances — Bats, Red Indians, Demons, Jab-Jab, Minstrels, Robbers, Dragons, Sailors, etc. These masquerades usually have specific dances as part of the portrayal.
- II. Ole Mas' Presentations — Carnival Fetes, C.D.C. Competitions, Calypso performances, J'ouvert Morning Bands. Satirical presentations by groups of frequently masked players. The criticize politicians, social and sexual norms.
- III. Dancing at Fetes — Carnival Fetes, On the Road at both junior and senior Carnivals. This is the social dance form at Carnival.
- IV. Dances as Icon — Kings, Queens, and Individuals. at both Junior and Senior levels of fancy mas'.

#### I. Traditional Masquerade Dances

This category includes a series of traditional forms of masquerade: King Sailors, Sailors, Bats, Demons, Jab-Jab, Minstrels, Robbers, Dragons and Red Indians, which frequently demand a particular style of movement behaviour. In most cases these masquerades incorporate distinctive costumes, particular musical accompaniment and/or text development of some sort which may be either sung (Minstrels) or recited (Robbers) or manufactured (Indians). The combination of these unique stylistic features of costume, movement, music, and text allow for their immediate identification by most Trinidadians.

During the past 20 years these traditional masquerades have steadily waned in popularity. As the tempo of the calypso has moved into the era of soca, the dynamic energy and speed with which these large bands move has continuously accelerated to keep pace with the musical accompaniment. The result has been constantly forced to forfeit their perfor-

mance rights in order to accommodate the fast moving large masquerade bands.

It is interesting to note that many of these traditional choreographic motifs have been incorporated into the repertoire of several professional and semi-professional dance groups for inclusion in the performances not only at Carnival time but outside of the season itself.

## II. Ole Mas' Presentation

These satirical presentations can be seen in the Ole Mas' bands prior to the commencement of the dancing at Carnival fetes. Participation in Ole Mas' bands insures either a free or reduced entry to Carnival fetes. This involves a particular form of mimetic movement portrayal that develops text lines either spoken by an *mc* or carried on placards by the participants. There are several such performances each year in either *The Clash of the Giants* or at *Dimanche Gras* to choose the Calypso Monarch.

At first glance these calypsonian performances seem fairly straightforward. They are familiar to us and for this reason we tend not to notice the complex polymetric type of movement performance that is actually occurring. The centre of focus is on the calypsonian who constantly moves accenting the text lines, or rhythmic accents with extraordinary movements. (See notation example "Blue Boy"). The introduction of the mimetic character is an additional illustrative device which satirizes or acts out a small portion of the text line (see notation example "Drunken Woman"). In addition, in the background there is a constant movement pulse being marked by the chorus at the side of the stage. So we have three different sets of dance interpretations occurring simultaneously to the same piece of music, polymetric dance. Indeed most of these dancing participants share the responsibility for creating the musical sound.

The importance of movement during these competitive calypso performances seems to be accentuated by the musicians who compensate for the subdued activity of their audience members who are more or less confined to chairs and must mark the beat in some way without jumping-up. (There are exceptions, and having spent several evenings in the North Stand viewing calypso competitions I'm here to testify that there are so many people moving simultaneously to the calypso pulse in the stands, not to mention those on the roof, that the entire structure marks the beat in a shuddering response).

## III. Dancing at Fetes

Dancing at Carnival Fetes, either public or private, is perhaps the most important and prevalent form of Carnival dance behaviour. This is the form of dancing that cycles itself onto the road on the two days of Carnival proper. (See notation example, "Harim").

Again there appears to be a discernable preference to maintain the beat in a movement form. In this way the pulse is made visible. (See notation

example "Basil Chipping"). Through movement the musical beat becomes a three dimensional form, seen and felt as well as heard, the pulse now moves through time and space in a visual form. The beat is usually transferred into a basic chipping motion which is carried out by someone at all times. This presents a particular sort of movement tonic or constant that provides a baseline and thereby presents enormous possibilities for group interaction and individual improvisation.

This particular form of dancing also provides an effective means of socialization for the children of Trinidad of even very young demonstrate great proficiency in this dance form.

In 1984, I observed an increased number of schools participating in the cdc Children's Carnival. The adults with these school children dispensed sno-cones and cool drinks. The adults accompanying these children frequently encouraged their charges to keep moving by demonstrating the preferred dance and performance ideals. The children responded positively to this urging and usually picked up the pulse very quickly in a movement form that easily emulated the movement pattern of high energy and joy exhibited by their elders.

#### IV. Dancer as Icon

The dancer is central to the development of all major costumes, without them the costume is lifeless and useless. If adequate provision has not been made for the human occupant the costume itself fails in effect. It is only when the major costumes are united with their human centre piece that the designer's vision quest for aesthetic perfection is finally completed.

Movement here in these very large structures becomes a marvellous choreographic extension of the costume itself. Although it is more obvious in these very large costumes it is certainly true of all masquerade movement. Trinidadians are expert in manipulating movement motifs which accentuate and extend the costume they wear in complementary ways. These choreographic creations are based in part upon the kind of character being portrayed, the lines and colour of the costumes and the flexibility of the structure and associated costume props. All of these factors must be taken into consideration by the dancer. Trinidadians are highly skilled at improvisation within these types of physical constraints. This ability to move so freely and easily with a wide variety of carried items is not to be taken for granted.

#### Conclusions

Carnival dances project enormous energy, vitality and as a genre they promote a sense of power through cohesive and repetitive movement. It is here in the area of dance, in the danced world of Carnival that we find the greatest validity for the claim made by calypsonians that everyone is equal throughout the duration of the festival event. Differences between

sexes, classes, and races disappear in the choice of a common movement vocabulary. The choice of the "chipping" style of dance (a development and stylization of a basic walk-allowing for endless possibilities for improvisation within certain culturally bound expectations) is becoming increasingly prevalent throughout the year. The dances of the people of Trinidad, as elsewhere, are indicators of social change. They are barometers of social attitudes and psychological aspirations of the people themselves.

According to Betty Stedman of Goldsmith College a frame-by-frame movement analysis of carnival dance film footage shows the movement is always perfectly balanced, within "bound-flow" patterns. In this way the dancers' movements are always under the control of the dancers themselves, they are *not* making moves which place them at risk. This is an important point to remember as it is an indication that the performers are in control of their bodies rather than hysterical behaviour as some psychologists would suggest when they classify Carnival as a form of mass hysteria.

Dance in Trinidad Carnival represents a fairly wide range of choreographic motifs, yet all of those mentioned in this tentative taxonomy can be comfortably placed within an overall genre of Carnival dances.

In 1984, I travelled home to Trinidad for Carnival. I sat next to an expatriate Trinidadian woman who currently resides in New York. She explained to me that the excitement of Carnival would be clearly visible to me once we left the Barbadian airport and all of the "deluded fools left for sea and sand", because "they have no idea what a really good time is all about". As the plane pulled out the airport and turned to taxi for take-off she trust her hands forward and said, "Now there's no one left excep' us Trinis". As we began our ascent she trust her hands forward and began to shift laterally back and forth in her seat. "Ah gawd, now ah can feel it", she sighed, she turned to look at me, "C'mon" she urged, sliding into my right shoulder every time she shifted towards me, as I picked up the shifting motion, she turned a radiant smile on me and said "Yuh see? Yuh feel it? Ah gawd, Carnival! We in the swing already! See?" Yuh can feel the beat right? Right".

When we touched down in Trinidad, the Trinis on board all began chipping to the immigration lounge. Each hand their own internal beat; there was no audible music anywhere, but everyone was in sync. From the moment their feet touched the ground they were capable of moving together to an inaudible carnival beat. Carnival had begun in Piarco Airport with the quick-paced shuffling of chipping feet.

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## **Abstracts**

### ***The Tibiris: the Real "Cream" of the Urban Dance in Mexico***

*Rosario Manzanos and Jorge Pantoja*

Since the 50's the City of Mexico and its Metropolitan zone entered a phase of urban growth which, thirty years later, is a social, economical, political and cultural phenomenon of great magnitude. Migration from the country to the city and the centralization of political power services made the city of Mexico a center for cultural expressions, including the dance.

Whatever the day or the place, the type of party, the Tibiris where the street is closed off, were born and in spite of other styles and periods, they survive as the only style, at times indefinable, of dancing.

### ***The Japanese Bon Dancing in Hawaii: Servant of many Masters***

*Judy Van Zile*

Bon dancing originated in Japanese Budist religious observance to honour the dead known as O-bon. Japanese immigrants brought bon dancing to Hawaii in the late 1800s or early 1900s, where it was performed in a manner similar to that aspects of the dances performed as well as in some of the occasions for dancing. Bon dancing became not only part of a religious observance, but an activity where on a variety of occasions. While the predominant reason for Bon dancing in Hawaii has clearly remained that of the O-bon celebration, Bon dancing has come to serve a number of other masters as well.

While some of the masters Bon dancing has come to serve in Hawaii are close in spirit to the original Bon celebration, others are substantially removed. The masters of socialization, celebrations other than O-bon, commercialization, ethnic identity maker, and politics are explored to show how Bon dancing has been both modified and preserved in a local from its native homeland.

## ***Group Improvisation as an Instance of Traditional Afroamerican Knowledge***

*Rafael Figueroa Hernandez*

The orientation of this paper is mainly towards achieving interdisciplinary collaboration between the music and the dance using as a vehicle collective improvisation; for this it is necessary to go back to a tradition in which these two artistic practices are closely linked from their very conception: the Afroamerican tradition. Thereby a balance can be achieved between formal "vanguard" experimentation and the necessary contact with the conquests of the past, whether cultured or popular.

### ***Popular, Rural and Urban Dance***

*Brazilian Dance Council*

This paper presents an analysis of Brazilian culture and its relation to dance. Dance is defined as a cultural phenomenon, that has been enriching the culture of Brazil since precolonial times. The paper explains the different influences that the Brazilian dance culture has received from immigrants of different origin. Among them, Polish, Japanese, Libanese and German immigrants.

### ***Conclusions***

The subject discussed in this committee was Popular Dance. The paper of Wilhelmina O. Sarai-Clark recognizes the active and passive roles that dance has had through out time; Rosario Manzanos and Jorge Pantoja studied one of the varied manifestations of urban popular dance in Mexico. Judy Van Zile talked about Bon Japanese dance its importance in the domination of Hawaii; Nina de Shane explained carnival dance in Trinidad with a legendary cultural tradition, but at the same time with singular changes provoked by the context were this festivity develops. Rafael Figueroa explained the African elements in the Mexican dance culture. F. Nii-Yartey's papers discussed several important facts of African dances.

All the papers opened new perspectives in the research of this traditional kind of dance.



## VIII

### *Folk Dance in Latin America*

1. *La Danza de los Tastoanes de San Juan de Ocatan*  
Susan V. Cashion, PHD  
Choreographer, Dance teacher, Stanford University, USA.\*\*
2. *The Dance of the Little Black Man in Tingambato, Michoacan, Mexico*  
Gaston de Saavedra Anguiano Mendoza  
Researcher in Mexican popular dance, General Division of Physical Education, Popular Dance Section, Secretariat of Public Education.<sup>5</sup>
3. *A General View of the Son Jarocho in the Country Seat of Tlacotalpan*  
Itzel Valle Castañeda  
Folk dance teacher, National Folk Dance School, SNEPD INBA.<sup>5</sup>
4. *The Dance as an Expression of Bolivian Folklore*  
Magaly Fuentes Gutierrez  
Folk dance teacher, Oruro, Bolivia.<sup>5</sup>
5. *The Huapango of the Riverside of Rio Verde in San Luis Potosi*  
Leopoldo Palencia Salas  
Folk dance teacher UNAM, DIF, IMSS.<sup>5</sup>
6. *Folk Dance in the State of Tamaulipas*  
Norma Martinez  
Director of Mexican Folk Dance Company, University of Tamaulipas.<sup>5</sup>

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#### Conclusions

- \* Complete in vol. 1 (Spanish)
- \*\* Complete in vol. 2 (English)
- \*\*\* Complete in Spanish and English
- <sup>5</sup> Abstracts
- <sup>d</sup> Demonstration



# *La Danza de los Tastoanes of San Juan de Ocatan*

Susan V. Cashion

## Prologue

The following article is the result of a field-library research project on the Tastoan Santiago festival of Jalisco, Mexico. I observed, photographed and filmed the festival on five occasions: 1968 and 1977-1981. My principal informant was Don Tereso Huerta, one of the *mayordomos* of the festival. Profr. George Collier of the Anthropology Department of Stanford University provided the direction for many of the resource materials.

## Introduction

In Mexico, the word *danza* usually refers to a ritual movement expression of the indigenous population. Gertrude Kurath further divides this domain into *danzas* of secular and sacred nature,<sup>1</sup> as well as prehispanic and post-conquest expressions which she calls "native rituals" and "blended ritual dramas".<sup>2</sup> Whereas the actual *danza* is clearly recognizable from its characteristic features, the classification of *indigena* or those who perform the *danzas* is not so easily designated. James Lockhart points out that even in the *Nahuatl* texts of the colonial period, one cannot find any derivation of the Spanish word *indio*. Each indigenous person or group was referred to by the name of the local ethnic— political entity: *Atlahtecatl*, person of Atlahtla, etc. The only term that was used for overall indigenous ethnicity was *macehualli*, which might be translated as "commoner" or "vasal".<sup>3</sup> Even today, as Arturo Warman points out, *indigena* does not imply prehispanic, nor a concept that acquires a different significance in each epoch or from each point of view. It is a means of naming a particular society or mode of life within Mexican culture.<sup>4</sup> *Danzas indigenas* may be the dance expression utilized in celebrating the Catholic saints, or in an

<sup>1</sup> Gertrude Kurath and Samuel Marti. *Dances of Anahuac*. Chicago, Aldine, 1964.

<sup>2</sup> Gertrude Kurath. "Drama, Dance, and Music" in *Handbook of Middle American Indians*. Vol. 6, 1967, p. 164.

<sup>3</sup> Lockhart James. "Views of Corporate Self and History in Some Valley of Mexico Towns", (unpublished paper presented at Stanford University, 1978), p. 24.

<sup>4</sup> Arturo Warman, *La Danza de Moros y Cristianos*. Mexico Secretaria de Educacion Publica. 1977. p. 165.

earlier epoch, the ancient Gods of Mexico; but perhaps more significant, they become the vehicle for collective ethnic identity and individual recognition.

This paper uses the *Danza de Los Tastoanes* as an example of blended ritual drama in Mexico set within the religious *cargo* system of the town of San Juan de Ocotan in Jalisco, Mexico.

## La Danza de Santiago

### *Blended Ritual Drama*

Post-conquest *danzas* exist in many forms throughout Mexico, but all are related to the general theme of conquest and dominance of one group over another: The Christians over the Moors (*Danza de los Moros y Cristianos*), the Spanish over the Indians (*Danza de la Conquista*), the Mexicans over the French (*Espectaculos de Masas*).<sup>5</sup> Kurath suggests that both European *Mortsca* dances, as well as Aztec ceremonial combat furnished the roots for these battle-dance dramas.<sup>6</sup> The conquest itself often featured struggle as its principle motif. Even in conversion, many Spaniards believed that outright force was necessary to Christianize the natives. The secular chronicles and eye witnesses also left many accounts of the various forms of violence employed to compel submission of the Indians to some modicum of respect for Christianity.<sup>7</sup> The development of New Spain continued to be subject to violent fluctuation and conflict involving land ownership. At one period in the 1600's, Indians were working in mines, earning wages, owning horses and dressing as Europeans. With the *hacienda* system of the 1700's, the Indians were stripped of their rights (including the wearing of European dress and riding of horses). Many Indians were driven to occupations on the margins of the law, such as smugglers and *revolucionarios*.<sup>8</sup> It is not surprising that the main dance expression of the post-conquest period contained battle as its most common theme.

### *Santiago*

One of the major characters in the *Danzas de la Conquista* is the Christian apostle Saint James, who was the patron saint of Spain. In the ninth century, a relic of the apostle was said to have been found in Asturia, Northern Spain. Soon after, the Spanish Christians began their battle with the reconquest of Spain (1031-1492); Spanish lords began to call upon Santiago for assistance in fighting the Moors. Those who were victorious often

<sup>5</sup> *Ibidem.*, p. 141.

<sup>6</sup> Kurath, *op. cit.* "Drama, Dance, and Music."

<sup>7</sup> J. Jorge Klor de Alva, "Christianity and Aztec Teolism: Spiritual Conflict and Accommodation" (unpublished paper presented at Stanford University, 1978).

<sup>8</sup> Eric Wolf, *The Mexican Bajío in the Eighteenth Century*, New Orleans, Middle American Research Institute, Tulane University, 1955, p. 181-189.

said that during battle, the image of Santiago on his white horse appeared in the sky as an omen of supernatural support.<sup>9</sup> *Santiago Mata Moros* (Saint James, killer of Moors) became the symbol of the reconquest effort, and was the natural champion of Christianity in the New World. The image of Santiago as a strong and merciless warrior must have fit in particularly well with the Aztec code of not showing weakness or mercy in battle. The following passage demonstrates the impact of Santiago's image as a superior force.

When the battle of Cholula was finished, the Cholultecas understood and believed that the God of the White Man, who were His most powerful sons, was more potent than their own. Our friends the Tlaxcaltecas, seeing themselves in the very thick of that battle and massacre, called upon St. James the Apostle, shouting his name in loud voices: "Santiago". And from that day to this, when they are in some difficulty, or danger, the Tlaxcaltecas invoke the saint.<sup>10</sup>

### *La Danza de Santiago*

All over Mexico, on or near the date of July 25, villages celebrate the day of Santiago with *danzas indígenas*. The figure of Santiago is portrayed by a dancer on a horse, being either real or simulated of cardboard and leather which is stretched on a wooden frame and hung around the dancer at waist level. The horse can be viewed not only as a factor of fighting advantage during the Conquest, but as a symbol of status during the colonial period. As mentioned earlier, the horse was often forbidden to the Indian as a precautionary measure of subjugation. The horse, then, becomes the representation of power and prestige and Mexican folklore, especially music and dance, has a large repertoire of material based on horse themes.

### *La Danza de Los Tastoanes de San Juan de Ocotan*

#### *Origin*

*El Día de Santiago* is celebrated near the city of Guadalajara in the form of *Las Danzas de Los Tastoanes*. May Diaz, in her book *Tonala* gives us the historical origin of the dance.<sup>1</sup> The kingdom of *Tonala* (territory between Guadalajara and Lake Chapala) was ruled by Queen Tzapotzintli and a body of captains or leaders called *Tastoanes* or *Tacthuanes*. When the Queen received the news of the approaching Spanish conquistador Nuño de Guzman, along with the horror stories of his butchery in the state of Michoacan (Tarascan kingdom) she decided to welcome him with the hope he would spare the lives of her people. Many of the *Tastoanes* refused to

<sup>9</sup> P. Arsenio Fernandez Arenas and P. Pablo Huerte Arana. *Los Caminos de Santiago* Barcelona. La Poligrafa. 1965. p. 27.

<sup>10</sup> Miguel Leon-Portilla. *The Broken Spears*. p. 48.

<sup>11</sup> May Diaz. *Tonala*, Berkeley: University of California Press, 1966. p. 21-22.

accept what they saw as cowardly decision and plotted in secret to oppose de Guzman's army. The Spanish were warned of the plot and were able to defeat the *Tastoanes*. Many Tonaltecs believed that the image of Santiago appeared in the sky at the height of the battle, frightening the *Tastoanes*, and allowing Spain and Christianity to be victorious.

*Interpretation by the Villages of San Juan de Ocotan*

Many villages around Guadalajara annually reproduce the battle of *Los Tastoanes* against the Spanish (represented by the figure of Santiago). The village of San Juan de Ocotan has a particularly stunning display. The *Tastoanes* are played by 40 to 60 men dressed in French and Spanish styled soldier jackets, they wear grotesque masks made of leather and matted horse's mane for hair (the padding must be very thick to protect their heads from the *machete* blows of Santiago). They are led by three royal figures who have similar masks, but wear crowns and robes of satin and velvet and represent the royalty of Spain. One figure takes the role of Cirineo, or the Moor, who pretends to be the friend and interpreter of Santiago, but who secretly sells him to the monsters. The leading figure is Santiago, who rides a horse and uses his machete to strike down the hideous monsters. Finally, there are the *capitanes*, who are the watch— dogs for the drama, keeping the *Tastoanes* in line and taking care of them if they get hurt. They also monitor the crowd of spectators and try to keep them at a safe distance from the action.

The festival lasts for three days. On the first morning, all the *Tastoanes* go to church taking out the idol of Santiago and parading him through the streets. They return to the central *plaza* where the priest blesses the festival and instructs the participants not to become too drunk or wild. The priest's role is reminiscent of the conversion philosophies that J. Jorge Klor de Alva brings to light in this paper. There seemed to be a conviction on the part of the church that the indigenous were like children in need of parental guidance and benign correction. There was also the commonly held belief that Indians were prone to drunkenness and needed the Spanish to guide them.<sup>12</sup>

Next, the Moor meets with the *Tastoanes* to decide on the price for his delivering Santiago. The group gathers on one of the corners of the church and the *reyes* discuss the price with the Moor. The Moor wants the land of the *Tastoanes* and he marks off with his measuring stick how much land he wants. The *Tastoanes* object, but finally they give in and a case of beer is brought to toast the agreement. The transaction repeats itself three more times on each of the corners of the church. The elders say that the sale of Santiago represents the sale of Indian lands to "foreigners". Santiago is captured by the *Tastoanes*, who slay him. The Moor repents and weeps, taking branches and angrily whipping the *Tastoanes* who dance their joy of victory. Santiago resurrects, mounts his horse and is off to crush his enemy. The dancers say that the *Tastoanes* represent those sinners who

<sup>12</sup> Klor de Alva. *op. cit.* p. 3.

Santiago had to chastise by decapitation. When they went to find their heads, they could only find the heads of animals to set upon their shoulders. One might suppose that the *Tastoanes* represent the pagan forces who resisted Christianity, yet their costumes are those of the Spanish and French soldiers and their leaders represent the king and queen of Spain. So who are these sinners who Santiago must keep in line? In this case, could the slaying of Santiago be a statement of the defeat of the churchmen in the New World in their attempt to protect the Indians from the butchery and corruption of the *Conquistadores*? The *Tastoanes* counter-attack against Santiago does not seem so much to be a denial of Christianity (although that is a possible explanation), but more an attack against "those who took our land". It might be that the killing of Santiago is the symbolic act of the people's over-throw of Spanish and elite control over Indian land.

The second day, the festival participants travel from *barrio* to *barrio* (various areas of the village) and engage in 20-30 minute skirmishes. Santiago rides to one end of the street and the *Tastoanes*, the Moor, and the two musicians (flute-*chirimia* and drum-*tambor*) set up "camp" at the other end. The *Tastoanes* collect in the center of the street in an oval and begin the battle by ceremoniously walking and hitting each other's weapons as a vote of solidarity. When they are ready, they line up near their *reyes* (kings) and begin to jump and yell, shaking their heads and dancing a simple *pas de basque* step. The king selects one of his monsters, grabs him by the hair to give him directions, and sends him out to antagonize Santiago. Santiago meets the foe and begins to push his horse against him. The *Tastoan* tries to side-step the horse and the swings of Santiago's *machete*, meanwhile continuing to dance and yell and show-off. The *Tastoanes* are not allowed to hit Santiago with their weapons, but hold them in front of their masks to deflect his blows. They speak in a nonsensical language which resembles *Nahuatl* and are punished if they revert to Spanish. The attacking *Tastoan* may try to infuriate Santiago by calling him names, taking the reins of his horse, or snatching his hat. Santiago pursues him, trying to pin him against a house and beat him to the ground. The battle is real; injury is indeed possible. The *Tastoan* is recalled by the *rey* and another one is sent out in his place. The ending of the skirmish is signaled by the same *Tastoan* circular walk and touching of blades.

During the rest period, most of the dancers remove their masks and smoke or drink. They say drinking is the only way to stand the physical pain and endure the exhaustion. The *Tastoanes* will often substitute for each other, changing costumes and masks during the breaks. Santiago is not spelled, unless he literally drops from exhaustion. If this occurs, one of the *capitanes* will mount his horse and act in his place.

On the last day of the festival, the Santiago for the following year is chosen. Following the afternoon meal, the participants and spectators gather in front of his house. He is carried through the streets by two *mayordomos* while sky rockets are shot off and the band marches behind him. Some of the people take this opportunity to make *mandas* (sacrificial promises) and a few do penance by walking on their knees to the church. The new Santiago is carried into the church where he is installed by the village pri-

est. The *Tastoanes* enter the church, pushing their masks up on top of their heads. From the back, it looks as though all the monsters are looking to heaven for guidance. The final battle takes place on the soccer field with all the *Tastoanes* in mass attacking the new Santiago. Soon he disappears and the exhausted dancers, by their families, walk home with the blessings of Santiago to keep them safe.

### Mayordomia Festival System

Exhaustion and battered bodies are not the only sacrifices the dancers make. The man who is chosen Santiago must work especially hard during the year to accumulate enough surplus wealth to provide food and drink for the participants and anyone else in the town who wishes to accept his hospitality during the three-day festival. He selects a house and his wife and/or mother directs the preparation of the meals, which are open to all. Thus, surplus wealth, which has been accumulated throughout the year, is converted into prestige by the taking of a position (in this case the part of Santiago) in a graded system of ritual office known as the *Cargo System*. The higher the rank in the system, the higher the prestige, as well as the more elaborate the economic investment. Decorations for the church, candles, flowers, incense, fireworks, the payment of the musicians, liquor and food are all provided by elders and *mayordomos* who accept the expense in exchange for the prestige it will bring them. Waldemar Smith helps us understand the importance of the *cargo* system in a society where discrimination against the indigenous peoples has been so marked:

Because of discrimination and exclusion from cosmopolitan Spanish society, the Indian had few opportunities for mobility or personal gratification outside their villages. This isolation and village dependence their villages. This isolation and village dependence enhanced the importance of local prestige and local reputation, making the validation of community status a vital personal need.<sup>13</sup>

Even in pre-conquest Mexico, where the essence of religious ceremonies was to avert evil,

there was a positive sentiment that most ills in the world could be overcome by communal and individual self-assertion centering on self sacrifice to induce fortunate events to take place and to prevent evil from triumphing.<sup>14</sup>

*El Dia de Santiago* in San Juan de Ocotan brings all the people together in a common religious celebration. Close relatives to Santiago and the *Capitanes* are asked to help with the preparation of the food. Each *Tastoan* dancer spends many hours working on his mask so that the celebra-

<sup>13</sup> Waldemar Smith. *The Fiesta System and Economic Change*, New York, Columbia University Press, 1977. p. 16.

<sup>14</sup> Klor de Alva. *op. cit.* p. 9.

tion in their *pueblo* will be more striking than any other of the *municipio*. The elders are given public acclaim as they act as advisors and directors of the festival. When one asks a *Tastoan* the meaning of a gesture or symbol, he will say, "You will have to ask one of the elders."

The festival offers a vehicle to unite the energies of the village in preserving and creating its mode of life within the larger Mexican culture. It is something felt more than conceptualized. To be present at the festival of *Tastoanes*, one feels the statement of group unity and positive solidarity. In the state of Jalisco, during political celebrations or private fiestas, liquor flows and the threat of real violence is always present. During the Festival de Los Tastoanes, liquor is consumed for three days and weapons are displayed; yet, when the assistance are the tone. Whatever it is to feel an ethnic or group identity is experienced during those three days in July.

## ***Abstracts***

### ***The Dance of the Little Black Man in Tingambato, Michoacan, Mexico***

*Gaston de Saavedra Anguiano*

This paper offers a short history and description of the music and the dance as told by an informant.

### ***A General View of the Son Jarocho in the Country Seat of Tlacotalpan***

*Itzel Valle Castañeda*

This study is mainly concerned with the dance aspects as follows: Ubication, antecedents, social context of the *Son*: character; footwork and choreographic movements.

The *Son Jarocho* is important as a choreographic, musical and lyric type, that it possesses a triple morphology: the body movement, a text to be sung and instrumental music, the fundamental factor being the rhythm which produces not only a body rhythm but also affects the text and the music. Learning the *Son* in its context is mentioned and using the musicologist Jose Antonio Robles-Cahero as a reference, the triple content of the memory of this apprenticeship is related:

The body and the visual element, listening and the verbal element. Reference is made to the structure of the footwork in the *Son*, the types of *Sones* and the description of the basic movement units, as well as the possible combinations to form the steps. The importance is emphasized of interdisciplinary studies between ethnomusicologists and ethnochoreographers so that they study the cultural expressions of a more complete form, since the dance and the music complement each other and always exist together.

### ***The Dance as an Expression of Bolivian Folklore***

*Magaly Fuentes Gutierrez*

The author classifies the Bolivian folk dance according to its origins, message, costume, choreography, length and music. These dances, which have been preserved with certain purity, have gone through the country's socio-political process, making the dance reflect the complex diversity of reality.

### ***The Huapango of the Riverside of Rio Verde in San Luis Potosi***

*Leopoldo Palencia Salas*

Based on research, direct observation and interviews with informants from San Luis Potosi, this paper deals with the artistic value of the *Huapango*, a *mestizo* dance and music form which can be found in an extended area of the Huasteca region. A description of the festivities in which this dance appears and its historical origins is included.

### ***Folk Dance in the State of Tamaulipas***

*Norma Martinez*

A description of the beginnings and development of dance in the State of Tamaulipas is offered. For study purposes the dances are divided according to geographic regions. North, Central or Sierra, South and Huasteca. There are descriptions of the music and the musical instruments, the dances, the costumes and the particular characteristics of each region.

## Conclusions

Enriching papers about dance in Latin America were presented in this committee. The concept of folklore was the reference for the discussion, using different meanings, classical and Latinoamerican of this term. The committee tried to analyze the different places of expression of this type of dance and the inner organization of folkloric dance.

The different ideas and criteria about the limits of characteristics of folklore were given by the researchers that were presenting diverse studies on concrete dances and Indian and *mestizo* dances.

It is important to mention two disciplines that help us study folklore: the Dance Anthropology and the Ethnochoreology. With these two social sciences we can research and interpretate easily the different aspects of folkloric dance, helping ourselves with other disciplines, too.



## IX

# *Creativity and Dance*

1. *The Language of Movement*  
Barbara Mettler  
Dance artist and educator, Director, Tucson Creative Dance Center,  
Arizona, USA. \*\*
2. *A Choreography Class: First Step in Research*  
Aanya Adler-Friess  
Teacher, dance writer, student, University of New Mexico, USA.<sup>§</sup>
3. *The Study of the Human Body and Mathematical Combinations: an Approach to the Organization of a Creative Instrument for Movement*  
Kena Bastien van der Meer,  
Teacher, researcher, CID-DANZA.<sup>§</sup>
4. *Development of the Creative Capacity Through Sensorial Motivation*  
Hester Rose Martinez Nardea  
Teacher, choreographer, artistic director, Contemporary Dance in Concert, teacher, Superior School of Music and Dance, Monterrey, Nuevo Leon, INBA.<sup>§</sup>
5. *Choreographic Improvisation: a Proposal on Objectives, Teaching Methods and Results*  
Anadel Lynton  
Researcher, CID-DANZA.<sup>§</sup>

### **Moderator**

Raul Diaz

Cultural reporter and critic.

### Conclusions

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>§</sup> Abstracts

<sup>d</sup> Demonstration



## *The Language of Movement*

*Barbara Mettler*

There is a universal language in which all people everywhere can express themselves and understand one another. It is the language of movement.

We are all using this language all the time. Whatever we are doing, the movements of our bodies express something of what we are feeling. Movement expresses feeling better than words. For babies, movement (sometimes accompanied by sound and touch) is the only language. Human beings and animals often communicate with one another through movement. Even plants respond with movements of growth or decay to the gardener's movements of care or neglect.

The language of movement cannot be translated into words. It must be sensed in the muscles. We have a muscle sense, technically called the kinesthetic sense. It consists of nerve endings in the muscles and joints which send messages to the brain telling us exactly how we are moving.

Try this: close your eyes, then raise one arm slowly forward. How do you know that you are raising an arm instead of a leg? ... How do you know that you are raising one arm and not two? ... That you are raising the arm and not lowering it? ... That you are raising it forward, not sideways? ... Slowly, not fast? You cannot see your movement. It is your kinesthetic sense that is telling you. We make use of this sense unconsciously whenever we move. Learning to use it with awareness and control can enrich all our movement experiences.

The language of movement, like all forms of expression, can be cultivated on the aesthetic level and become an art. The art of body movement is dance. It is the primary art because everything we do involves movement.

Art means creating beautiful forms for the pure joy of creating them. Beauty is order, wholeness, truth, perfection — a perfection which is impossible for us to achieve in daily life but which is possible in the art work. Art is not an escape from daily life but a dimension of experience without which human life is incomplete.

The art of body movement, like all art, is primarily something to do and only secondarily something to watch others do. Although movement can be seen, it is not a visual art. It can sometimes be heard, but it is not an art of sound. Dance is motor art. Unless sensed in the muscles, it is not dance, for either the participants or the spectators. I believe that the increasing tendency today to separate dancers from spectators, so that

only a few persons dance while the majority watch, is a distortion of the true nature of dance which is essentially a group activity.

I have always believed that dance is a basic human need and that all people should have an opportunity to do it. When I look back on my professional work over the past fifty-two years, I see it as a kind of research, a continuous effort to find basic principles, common denominators and a way of work which can make dance immediately available to anyone who wants it. I have danced and taught dance not only in my own studio but in many parts of the United States, and in Canada, Central America and Europe. I have worked with young and old, male and female, including those with handicaps.

Much has been revealed to me about dance and about people. I have found that the average person longs to dance but considers dance an activity out of reach for all but a few. When I hear someone say "I wish I could dance" and I ask "Why don't you?", the answer is always "I am not graceful" or "I don't have a good body" or "I am not creative" or "I am too old to dance". This means that the average person is deprived of something he or she longs to do, can do and needs to do. Anyone can be graceful, all bodies are good, everyone is creative, and no one is too old to dance.

As a result of my continuous experimentations with materials and methods, I have developed a kind of dance which has come to be known as "creative dance" because it can liberate and cultivate the natural creative movement resources which are in everyone. In creative dance we each create our own movements, expressing our own feelings. No two people are expected to move in exactly the same way because no two people are exactly alike.

Creative dance is a free approach to the art of body movement. It differs from other kinds of dancing in a number of ways. Some kinds of dance emphasize theatrical techniques and audience entertainment. Others perform traditional cultural patterns. Some tell stories or interpret music. Creative dance stresses natural body movement and free expression. Its purpose is to enable each one of us to create movement forms which express our individual feelings and together to create movements which express the feelings of the group.

We improvise. This means that we make up our movements while we dance. Instead of practicing learned movements, we practice improvisation. Improvisation is the freest form of dance. It opens the doors of dance actively to everyone. At the same time it challenges even the most advanced dancer because it calls forth maximum skill in the spontaneous creation of satisfying movement forms. It is not a preparation for some dance which will be performed in the future. It must be a satisfying dance now.

Although each one of us is unique body structure and temperament, we can all share the same movement feelings. While improvising, we can sense the movements which are going on around us and, by relating our movements to the movements of others, together create group movement forms.

Group improvisation is the most satisfying of all creative dance experiences because it enables us to participate in the creation of movement

experiences that are greater than any we could create alone. We learn to recognize and develop movement themes as they occur, every individual contributing as much as he or she can to the movement of the group body. It is like a conversation. We do not know what we are going to say until we start talking and then we find things to talk about.

A group body, like an individual body, consists of various members, all moving differently but able to move together as a unified whole. Members of an individual body are hands, arms, feet, legs, head, and many other parts. Members of the group body are people. An individual body can make movements such as stretching, bending, twisting, running and jumping. A group body can form circles and lines, divide, come together, follow a leader, and so forth. In our study creative dance we explore basic movements of both the individual and the group body.

Creative dance is the pure art of body movement, undiluted from any other art and undiluted by non-dance elements. Like every art, it uses a certain material and a certain instrument. The material of dance is movement. The instrument is the human body. Although it is impossible to separate the material from the instrument of dance, we must learn to analyze them separately in order to devise studies to develop skill in the use of body— instrument and craftsmanship in the creation of meaningful movements forms. Studies in the use of the body as expressive instrument include exploration of basic body movements, movement of separate body parts, tension and relaxation. Studies in the use of movement as expressive material include improvising with movement qualities of force, time and space such as forceful, forceless; slow, fast; large, small.

The meaning of creative dance is the feeling inherent in the movement, which begins as a sensation in the muscles, then travels throughout the entire nervous system, involving the whole person — body, emotions, mind. The dance form is organic, which means that the dance grows out of itself like any living thing. Every movement has a life of its own, growing out of the preceding one and, at its conclusion, giving birth to another.

Creative dance form may be abstract or representational. In representational form the movement represents an action derived from a specific life experience, while in abstract form the movement expresses a generalized feeling abstracted from many life experiences. Abstract form is more universal than representational form because it expresses feelings which can be understood by anyone, while representational form requires familiarity with the specific actions from which the feelings have been derived.

The art of body movement is the central art, leading us into all the others. Movement is audible, so it can lead into the arts of sound. We sometimes improvise our own accompaniments while we dance, using sounds of breath, voice, hands, feet or a musical instrument. We can accompany ourselves, or some members of the group can improvise in sound while others improvise in movement.

Movement is visible and can provide access to the visual arts. Through the movements of our bodies we can create beautiful visual designs. As action, movement can become the art of action, drama. Creative dance can integrate all the arts.

We can establish a creative relationship to our environment through

movement. Indoors we can shape our movements to express for the ceiling, floor, walls, windows and furnishings. Outdoors we can dance with the sky, earth, sun, clouds, rain. We can relate our movements to plants and animals.

When my groups dance we are happy to have people watch us, but the average spectator would rather be part of the dance. Our performances are not show business. Their purpose is to demonstrate the beauty of creative dance to persons who would not otherwise know of its existence. Spectators are always welcome if they are willing to try to sense in their own muscles the feeling of the movements which we are making.

Many people today are not prepared to understand the language of movement because they have never consciously tried to express themselves in this medium. Activities such as competitive sports and theatrical dance techniques, which are stressed in our world today, sometimes more for the benefit of spectators and commercial interest than for the enjoyment of the participants, do not give an opportunity to cultivate movement as the language of feeling. Creative is a new kind of experience with which people need to become acquainted.

Creative dance requires creative teaching. The teacher creates movement problems to be solved creatively by individuals or groups. The word "create" means, as a little child once told me, "To make up something all by yourself". The teacher must become sufficiently at home in the language of movement to make up something all by himself and to help the students do the same.

It is possible to dance to develop creatively without a teacher by practicing individual and group improvisation, trying continuously to make ever more satisfying dance forms. I have published a number of books for the purpose of providing teachers and students with study material.

In the countries where I have taught I have found that teachers on all educational levels are becoming interested in creative movement and dance because it can further the healthy wholeness of individuals and groups.

Creative movement can be adapted to persons of all ages. It may begin in the home where members of the family improvise together. It can become an area of basic learning in elementary schools, and a serious study in secondary schools and universities. It is to be hoped that someday there will be whole colleges offering research and complete study programs in body movement both as science and art.

Two years ago I invited to my studio in Tucson, Arizona, a group of people from Costa Rica, El Salvador, Switzerland, Italy and the United States to study creative dance and to demonstrate the universality of the language of movement. They could not communicate in words but they could understand one another in movement. Members of the group affirmed that the experience of creating together meaningful movement forms made them "feel like brothers and sisters".

My work in different countries has made me realize that people everywhere are the same in their natural ability to dance when given an opportunity to create their own movements, and in their joy of communicating with one another in the language of movement. I believe that if this lan-

guage, practiced as a creative art activity, were recognized for its universality and power it would be widely used to break down barriers between people who speak in different tongues. Creative dance is a new kind of folk dance which can unite a group as no other activity can. It can become a factor in furthering international good will.

## **Abstracts**

### ***A Choreography Class: First Step in Research***

*Aanya Adler-Friess*

The process and content of teaching choreography are analyzed. A class taught by Lee Connor at University of New Mexico (Spring 1985) is contrasted with material from Elizabeth Waters and from the writings of both Louis Horst, Doris Humphrey (the author was student of both of them) and from Blom and Chaplin (*The Intimate Act of Choreography*, Pittsburg, 1982). The process analysis derives in part from Creative Behavior, a process taught at the Institute of Creative and Artistic Development in Oakland, California, and in part from Peter Elbow's approach to teaching (*Writing, Without Teachers*, Oxford, 1973). The summary identifies some important aspects of teaching choreography and suggests one possible outline of a University program in creative dance.

### ***The Study of the Human Body and Mathematical Combinations: an Approach to the Organization of a Creative Instrument for Movement***

*Kena Bastien van der Meer*

After analyzing different dance styles and their pedagogic techniques it becomes apparent that the study of a dance style is itself rather limiting when it comes to improvisation and/or research for new movements. Style is so strongly linked to form and technique that there doesn't seem to be much alternative for young students that long to find new ways of expressions. Aided by the study of articular physiology and through the application of mathematical combinations we are able to develop new motor options.

## ***Development of the Creative Capacity through Sensorial Motivation***

*Hester Rose Martinez Norder*

The desire to improvise a Choreography through the stimulation of the senses, experiment by means of a stimulating source and a group of receptors are mentioned. The development of the experiment and its results are explained as well as the conjectures and conclusions obtained.

## ***Choreographic Improvisation: a Proposal on Objectives, Teaching, Methods and Results.***

*Anadel Lynton*

The traditional method of teaching academic dance technique where the pupil tries to imitate as exactly as possible the movements which the teacher proposes, trains the body physically to reproduce forms. The intensive use of structured improvisation from the moment the pupil begins his dance studies would favour a great connection between physical technique and expression, would foment creativity and group interaction and would give him a greater ability to analyze movement, design and organization and its possibilities for communication. An experimental program for choreographic improvisation which emphasizes group observation and oral and written analysis and the creation of "scripts" or proposals for group improvisation, is analyzed. The use of this program with five very different student populations is discussed. The conclusion is that this type of work gives the student the opportunity to gradually explore non-stereotyped movement, to interact more freely with his own body, with his fellow students and with the surroundings and to develop and experiment with expressive propositions, receiving feedback from the group. The applicability of this program with widely heterogeneous groups is emphasized.

## ***Conclusions***

Personal experiences in the creative field were presented in this committee. Kena Bastien expressed her opinion on the need of changing the study methods and of finding new ways for the creative surge.

A good informative level was registered in this committee, this was very enriching for the audience because new methods for creative urge were explained as well as their use in concrete contexts.

## X

### *Dance Companies and Cultural Policies*

1. *Urban Arena: a Cultural Alternative*  
Conradanza  
Contemporary dance company, formed by Cecilia Appleton, Diana Appleton, Cesar Arvizu, Norma Batista, Raymundo Becerril, Sergio Gomez, Jaime Leyva, Ricardo Najera, Jaime Ortega and Laura Rocha.<sup>5</sup>
2. *A Letter to Independent Groups and Artists*  
Arturo Garrido  
Choreographer, independent teacher, Artistic Director of Barro Rojo, contemporary dance company.\*
3. *Towards a Mexican Dance with Roots*  
Fanny D'Argence  
Dancer, teacher, choreographer.<sup>5</sup>
4. *To be an Independent Group*  
Juan Jose Islas  
Choreographer, artistic director, Contemporary Dance Company Quinto Sol.<sup>5</sup>
5. *Professional Contemporary Dance Companies in Mexico city: Survival Strategies, Independence and Cultural Policies*  
Anadel Lynton  
Researcher CID-DANZA.<sup>5</sup>
6. *Government, non Lucrative, Private and Independent Policies related to Dance*  
Brazilian Dance Council.<sup>5</sup>

#### **Moderator**

Fernando de Ita  
Researcher, critic.

#### **Conclusions**

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>5</sup> Abstracts

<sup>d</sup> Demonstration



## ***Abstracts***

### ***Urban Arena: a Cultural Alternative***

*Contradanza*

Beneath the transforming dynamic of society which generates new forms of artistic expression, within the dance there is a need to create new forms as the only option to integrate within the social movement. This is reflected in the proliferation of independence contemporary dance groups in Mexico during this decade, groups which are prepared to take over new spaces, creating an urban forum (streets, parks, esplanades), and that seek an encounter with the people to generate together a cultural alternative which aims towards the integration of all spaces and all forms of artistic expression.

### ***A Letter to Independent Groups and Artists***

*Arturo Garrido*

In the last few years a large number of independent artist groups have appeared and flourished in Latin America, within the framework of the economic and political problems that are growing daily. The term Independent is questioned and labour conditions and the characteristics of the production of these groups is reviewed. Work in relation with popular organizations and labour groups in the country is proposed as well as the organization of independent artist.

## *Towards a Mexican Dance with Roots*

*Fanny D'Argence*

This paper deals with modern dance in Mexico as the result of its circumstances. There is disdain towards its Mexican context which seems to be a historical, cultural and artistic amnesia. The problem of artistic policies that have prevailed in the dance institutions as part of the general cultural state programmes is examined. This dissertation emphasizes the need for a Mexican dance.

## *To be an Independent Group*

*Juan Jose Islas*

The integration of an independent group through affinity and common interests is posited, the difficulties of organization and starting off; the principal aspects for the search for a style are enumerated. Finally, the problems of the lack of space (for rehearsal), of work and the need for union and perseverance as a way to maintain the group active.

## *Professional Contemporary Dance Companies in Mexico City: Survival Strategies, Independence and Cultural Policies*

*Anadel Lynton*

The responsibility of the post-revolutionary Mexican state in the development and promotion of scenic dance has been declared by functionaries and in official documents over the years. However, more specific aims, concepts on the way to carry out this development and promotion and the organizations in charge, has varied. The functionaries, appointed from above, try to apply their own ideas at the same time as they try to conciliate vested interest of organized groups to avoid obvious conflicts. Due to the individualism and the lack of academic education and organization of most dance professionals and the hierarchical and authoritarian nature of the cultural bureaucracy, the dancers as a group have not achieved a mechanism of direct insertion in the policies of dance promotion. The contradictions between declared purposes and concrete reali-

ties are evident. Through an investigation on the activities of various professional contemporary dance companies in Mexico City, during 1985, it was found that almost all of their performances were presented under government auspices. The company members cannot live on the low income thus obtained. The few attempts to perform outside the government circuits have produced little income or were free. The members of the companies divide the chores of management, public relations, costume and prop making, recording and so on, along with their rehearsals and performances. They have to dedicate themselves to other remunerative activities or depend on their families to live. They dream of living from dancing along with the maintenance of their independence and artistic identity as a group with a stable nucleus of members and characteristic style.

The conclusion is that the goal of living from dancing is utopian and frustrating. Dancers need to prepare themselves for a wider range of activities related to dance. The active organization of dance workers is indispensable in order to achieve greater influence in government policies related to dance. On the other hand, it is urgent that contemporary dance groups increase their search of alternative ways to insert themselves in society

### ***Government, non Lucrative, Private and Independent Policies related to Dance***

*Brazilian Dance Council*

Government policies related to dance vary from one country to another. In Brazil, dance is supported by the Scenic Arts Institute (IMACEN) which only gives 11% of its budget to this field. Other organisms such as the National Institute for Dance (IND) and the Brazilian Dance Council (CBDD) are working on the goal of developing proper conditions for the dance field.

### ***Conclusions***

Independent contemporary dance groups in Mexico participated in this committee. This way we can understand new alternatives for dance at the present.

Anadel Lynton's paper explained the problems faced by the dancer in our society and the need for State cultural policies that support and help the development of dance.



# XI

## *Therapy and Dance*

1. *Dances as an Alternative in the Rehabilitation of Children with Down Syndrome*  
Leticia Dominguez Rocha  
DIF.\*
2. *Demonstration of Dance Therapy with Children with Down Syndrome*  
Ana del Castillo.<sup>d</sup>

### **Moderator**

Ana del Castillo

Teacher, director of the Ballet Academy of Coyoacan, dance therapist.

### **Conclusions**

- \* Complete in vol. 1 (Spanish)
- \*\* Complete in vol. 2 (English)
- \*\*\* Complete in Spanish and English
- § Abstracts
- d Demonstration



## **Abstracts**

### ***Dance as an Alternative in the Rehabilitation of Children with Down Syndrome***

*Leticia Dominguez Rocha*

Dance has been experimentally used as a form the therapy for persons with psychological problems as well as in case of blind children. The results of a systematic and programmed physical activity are evaluated and finally the possibility of using dance as therapy for Down's Syndrome is examined, taking into account their specific symptoms.

## **Conclusions**

This committee discussed the biological roots of dance in human beings, the need to express emotions through movement, ritual dances and their use in therapy, and dance therapy for physical disorders, such as schizophrenia, blindness, deafness and specially, the Down Syndrome.

The report demonstration given on children affected by the Down Syndrome reflected the therapeutical qualities of dance and the help it can give in the integral formation of the child.



## XII

### *Education and Dance*

1. *Learning to Learn. Awareness through Movement, Feldenkrais Method*  
Jacqueline Ogg  
Choreographer, Professor Emeritus, Feldenkrais Practitioner, Department of Drama, Fine Arts Center, University of Alberta, Edmonton, Canada.\*\*
2. *Learning and Applications of Aerobic Techniques based in Dance*  
Alejandro Zybin  
Choreographer and teacher, ISSSTE, Ballet Academy of Guadalajara, Jalisco.<sup>§</sup>
3. *Elements for a Better Preparation of the Professional Dancer*  
Jorge Piña Williams  
Student in the Theatre Branch of the University of Veracruz.<sup>§</sup>
4. *Dance and Physical Education*  
Ma. Leticia Rioja Medina  
Physical education teacher, SEP.<sup>§</sup>
5. *Professional Dance Education and Dance in the Educational System*  
Brazilian Dance Council.<sup>§</sup>

#### **Moderator**

Tania Alvarez Garin

Director, National System for the Professional Teaching of Dance, SNEPD,  
INBA.

#### **Conclusions**

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

§ Abstracts

d Demonstration



## *Learning to Learn*

*Jacqueline Ogg*

"Awareness Through Movement". Workshop will include: an explanation of how the work functions, practical activity to achieve release of constricting tension, and demonstration of its application to developing the dancer.

In dancer training one objective should certainly be to develop an individual's capacity to learn. "Learning to Learn" is a fundamental precept of the Feldenkrais work. Once this approach is appreciated, knowledge can be assimilated and skills perfected more readily for future development. Learning can serve as a vehicle to stimulate thought and creativity, another focus of Feldenkrais work.

Feldenkrais uses movement as a matrix for his work because movement is the stuff of life. However, his work should not be thought of in terms of physical education or physical therapy. To Feldenkrais, movement is the best indication of the activity of the nervous system. Movement for a given activity occurs when the nervous system is induced to send impulses that will result in contraction of the appropriate muscle fibres in the proper patterns or assembles, and in the necessary sequence.

There are two components to the work, *Awareness Through Movement* (ATM) and *Functional Integration* (FI), the former involving a class/teacher situation, and the latter a one-to-one relationship of practitioner and client.

In ATM, Awareness means a somatosensory knowing, an awareness of the self-image and self-possibilities, such that the person has the capability to feel and know how he/she is moving in a given action, that is, what he/she does in the act of doing. ATM is a group teaching situation in which students increase awareness through self-exploration within the framework of structured movement progressions. The achievement of this capability through ATM also leads to a reorganization of the neuromuscular system (and therefore of skeletal and other connective tissue structures), such that there is inhibition of the generally unrecognized useless muscular effort component present in most actions, and reduction of general body tension in all postural positions.

The key to Awareness and to reorganization is learning, Feldenkrais has demonstrated in his work that when one thus properly understands

the cybernetic principles with which we all operate, that each one is capable of enormous powers of self-correction and self-transformation.<sup>1</sup>

*Functional Integration*, the second component of the Feldenkrais method, is a unique, non-verbal teaching method in which the practitioner's hands guide the client to greater awareness and self-image. This method is indicated when a person needs added input to the nervous system beyond what can be achieved with self-exploration and where there is pain or other disability. FI is an extremely gentle manipulative technique designed to guide the nervous system in releasing constrictive tensions which impede efficient movement, in overcoming blockades to potential movements, and in discovering hitherto unexplored to-ordinations in the range of movement.

In summary of the above, the Feldenkrais method works by two different means (ATM and FI) towards the same goal of improving the function of the organism. This function is not simply one of the motor system. It is not enough to say that the Feldenkrais method rejects the segregation of mind and body; it must also be stressed that Dr. Feldenkrais emphasized the union of movement and thought and the structure and function of the nervous system as the self-integrated integrating system of all body functions. The nervous system is the integrating component of the organism, and precisely because its function is integration, the nervous system is continuously in communication with itself. Each part of the nervous other parts are engaged in, that is, each part of the nervous system has input to and from the other parts, either directly or via ganglial or nuclear integration centres.

The Awareness which Feldenkrais seeks to increase is awareness of oneself as a human being/biological organism. A human, like all biological organisms, is a living *process* of organized energy in a sphere of physical entropy. Awareness in the introspective insight, if you will, into oneself as this living process which moves, senses, feels and thinks. But a note of caution must be exercised here. By Awareness is not meant a superficial inspirational glow. Rather it is a specific awareness of the potentials of the human biological energy process, of the capabilities of nervous integration and co-ordination, of the workings of the body/mind, of the possibilities of movement, sensation, feeling, and thought, and how to actualize these potentials with the most efficient energy process.

The human biological process does not work without integration, and the nervous system is the integrating component. Increasing Awareness of this integration and its cybernetics allows a person to more efficiently use his/her nervous system, and to do more with it. (The level of activity at which the vast majority of people operates is far below what it could be.) But this awareness is not something which can be taught by a course in neuroanatomy and neurophysiology. Knowledge of the numerous central nervous system nuclei and their connecting tracts, the ganglia and nervous of the peripheral nervous system, and their cellular electrochemical activity certainly enables one to understand how the nervous system

<sup>1</sup> Carl Giusberg, Ph. D. Taken from brochure of the Feldenkrais Guild.

<sup>2</sup> *Ibidem*.

integrates the body. But it cannot enable one to understand how to use the nervous system to integrate his or her own body. The latter can only be understood by actually using the nervous system, by living through integration processes, Awareness as taught by the Feldenkrais method is this latter kind of understanding Awareness of how to use the nervous system, what it can do, and how to do it best.<sup>3</sup>

By increasing awareness one increases function of the nervous system, i.e., of integration. Since the nervous system integrates many body functions, it can be approached in many different ways. Feldenkrais chooses to use movement since, as mentioned above, movement is the stuff of life, and it is a facet of the living process which readily lends itself to the development of Awareness. (Whereas mental exercises are regarded by many as a chore, though they should not be, movement is associated more with play than with work though in because of the integrative nature of the nervous system, the Awareness does not remain restricted to that of the motor system, but rather will include all parts of the nervous system and thus affect all aspects of human activity. This applies not only to observable physical efficiency but to all phases of learning, and can be of enormous assistance in both artistic and academic disciplines.

Facilitating an increase in muscular flexibility and co-ordination promotes a parallel intellectual mobility. It is intriguing to discover in what conjunction the mind and body work, and of what extraordinary learning one is capable with Awareness of potential abilities.

According to the principles of the Feldenkrais approach, we act in accordance with our self-image. The self-image is made up of four components which are involved in every action, namely movement, sensation, feeling, and thought. The dancer comes to know himself and to extend this awareness to a style or characterization.

The contribution of each of the components to any particular action varies, just as the persons carrying out the action vary, but each component will be present to some extent in any action. In order to think, for instance, a person must be awake, and know that he is awake and not dreaming; that is, he must sense and discern his physical position relative to the field of gravity. It follows that moving, sensing, and feeling are also involved in thinking.

In order to feel angry or happy, a man must be in a certain posture (or position) and in some must use at least one of his senses, consciously or unconsciously, which involves feeling and thinking... instinct, feeling, and thought being linked with movement, their role in the creation of the selfimage reveals itself together with that of movement.<sup>4</sup>

This development is conditioned to varying degrees by three factors, namely heritage, education and self-education.

Education largely determines the direction of our self-education, which is the most active element in our development in more frequent use socially than elements of biological origin. Our self-education is acquired, as well as the selec-

<sup>3</sup> *Ibidem.*

<sup>4</sup> *Awareness Through Movement.* New York, Harper & Row, 1972, p. 10-11.

tion of the material to be learned and the rejection of that we cannot assimilate.<sup>5</sup>

Heritage (which is understood to mean genetic endowment) "confers" a certain range of potential self-images to an individual. Education and self-education select out a specific self-image. Education is understood in the broad sense of environmental stimuli, while self-education embodies the Socratic concept of education, namely, a process of discovery with guidance. ATM and FI are thus methods of self-education where the teacher or practitioner guides the student or client to both enlargement of the self-image and awareness that the self-image can be expanded. The self-image undergoes continual change, but these changes gradually become habits, the actions taking on a fixed, unchanging character, and over the years a specific and comparatively stable self-image develops. The rate of change of the self-image, the adaptability of the person in how he/she moves, senses, feels, image which develops is usually smaller than it could be, and since the self-image is likely to become encased in habituation. The self-image such that it can fulfill greater potentials. There is no limit to improvement, a direction for the dancer.

The above discussion has emphasized limitation of the self-image with respect to its potential. But it is just as important to realize that the self-image can include developmental errors. The tremendous ability of the human to learn also means that he/she can learn mistakes which are then incorporated into the habitual self-image. These mechanically wasteful executions of movements, inappropriate sensations, misguided feelings, and inefficient thinking processes, that is, these "parasitic actions" (as Feldenkrais would say) hamper the functioning of the organism and interfere with further enlargement of the self-image. Awareness, as well as expanding the self-image, also helps clear the self-image of these restrictive inclusions, which all too often hamper the dancer impeding his/her expression and projection.

ATM is a joyous experience. It is exciting for a dancer to discover new flexibility and release of previous holding patterns. It's fun to find new coordinations previously not conceived of or thought impossible.

In Moshe's words, "you are making the impossible possible, the possible easy and the easy elegant."

<sup>5</sup> *Ibidem.*, p. 3.

## **Abstracts**

### ***Learning and Application of Aerobic Techniques based in Dance***

*Alejandro Zybin*

Suggested program for a ballet class to include techniques on aerobic movement and specially designed breathing exercises.

### ***Elements for a Better Preparation of a Professional Dancer***

*Jorge Piña Williams*

The need for a theoretical and practical study of the current forms and techniques is established. The relationship between the dance and the theatre is analyzed. The need for the teaching of criticism as a sources for the professional dancer is started. The development of investigation is stated as elements for the evolution of dance.

### ***Dance and Physical Education***

*Ma. Leticia Rioja Medina*

The education of the body as awareness, development, and mastery of the physical qualities of the human being carried out conscientiously, serve as a necessary foundation in the teaching of any kind of dance. The importance of this lies in the economization of time and energy; improving the quality of the movement and truly fomenting creativity.

### ***Professional Dance Education and Dance in the Educational System***

*Brazilian Dance Council*

The importance of dance as a subject inside the educational system is stressed by this paper. Dance allows the correct development of the artis-

tic expressive and physical potentialities of children during their formation period.

## ***Conclusions***

Education in the dance field was the specific subject treated by this committee. Several aspects of this theme were discussed: dissociation between the physical and intellectual development of children, importance of the application of dance, as a form of corporal expression, to the school programs, among others. The committee stressed the need for dance teachers to know anatomic and human physiological information in order to be able to teach a more scientific artistic knowledge and this way avoid injuries in dancers. The importance of the aerobic technique for dance and theatre were also discussed.

## XIII

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Alan Stark

Researcher in dance, professor Anglo Mexican Cultural Institute.

**Conclusions**

## *The Power of Mute Persuasion or the Art of Pantomime during the French Revolution*

Judith Chazin-Benahum

The subject of my article deals with the surprising popularity and profusion of pantomime performances during a tumultuous and politically heated period, that of the French Revolution, which traditionally begins just before 1789, and ends at the turn of the century with Napoleon's rise to power. Historically, pantomime in France has been a curious blend of theatre, dance, and music. Today we often do not know where the dance ends and pantomime theatre begins; I'm sure that it was no different during the French Revolution. Particularly in light of the fact that mixed performances with many sorts of movement styles, as well as dialogue and music, became popular with the freeing of the theatres in 1791.<sup>1</sup> Though certain aristocratic stages continued to play the fare of the court, it was the Boulevard Theatres and their pantomimes that catered to the middle and working classes. These audiences were full of a desire for action and new adventures in storytelling as well as scenic techniques.

I shall begin my discussion with a brief exploration of the tradition of pantomime at this time, mentioning some of the commentators of the period. Then I will focus upon two scenarios or *livrets* by the writer Arnould Mussot. They are stories of some amusement and interest. One is called *Dorothy*,<sup>2</sup> the other *The Death of Captain Cook on his Third Voyage to the New World*.<sup>3</sup> Both of these *livrets* were performed one year before the Storming of the Bastille. I found these *livrets* in the Bibliotheque de l'Arsenal in Paris. In conclusion I shall recapitulate and suggest some discoveries and consequences of pantomimes during the Revolution.

Full evenings of pantomime were common fare in England and France of the 18th c. They were performed at Fairs and 'popular' theatres. Commedia artists, who were beautifully-trained, presented stories of characters or 'types' well known to the audiences. They often used dialogues in

<sup>1</sup> In January 1791 the National Assembly ratified the decrees permitting any citizen to establish a public theatre and to present plays of any kind.

<sup>2</sup> *Dorothee*, livret written by N. M. Audinot and Arnould, a pantomime heroique performed in 1788 at the Ambigu-Comique.

<sup>3</sup> *La Mort du Capitaine Cook a son Troisieme Voyage au Nouveau Monde*. Pantomime, October 1788. Ambigu-Comique.

local dialects for heightened. There was a common acrobatic technique, in conjunction with a universal language of gesture in cadence to music. Pantomime had its own discipline, its own cultivated standards.

In France, the pantomime was played also at Fairs, such as those of Saint Germain, and of Saint Laurent, as well as the popular theatres. Its origins were rooted in several sources. As a hybrid category of theatre, it became the favourite of the Boulevard du Temple, or the Boulevard du Crime<sup>4</sup> as it was later called. These pantomimes had concerns that did not try to evade daily life (in spite of some of the fantastic scenarios), but rather to reproduce it by means of parody. According to Marian Hannah Winter, this parodying of more realistic characters was nourished by a new language for deaf-mutes as developed by Abbe de l'Epee, a finger vocabulary that was able to express more conceptual ideas.<sup>5</sup> In addition to the sign language, the tradition of the Italian Comedians in Paris continued in the Theatre de la Foire. It emphasized physical agility and improvisation. They had come to France with the 16th c. court of Catherine de Medici, and remained despite a brief exile in 1697 ostensibly for indecency until 1716.<sup>6</sup> They specialized in Comic Opera, and it is interesting to note that the *Opera Comique* because of their popularity. When the Italians performed with their stock characters, the audience could find a gamut of unexpected tricks executed by fascinating machinery or acrobatics. Diderot, the Encyclopedist extols their virtues in an article on Pantomime and Acting.<sup>7</sup> The great Servandoni, in the middle of the 18th c., produced extraordinary designs and machines for these pantomime spectacles: effects of *trompe l'oeil*, perspectives of precise and unusual quality, decors that reproduced places undreamt of in the imagination of the Parisian shopkeeper. Servandoni's magical machines prefigured the fairy ballets of romanticism.

Was spectacle and a lack of social realism always integral to the art of pantomime? The article on Pantomime in the Encyclopaedia,<sup>8</sup> by Jaucourt points out that the people who performed pantomime during the late Roman Empire participated in frivolity and were nothing but indecent individuals who contributed to the corruption of morals and ultimately to the destruction of the Roman Empire — a somewhat overstated observation. The article assists the historian of the period by offering a definition of Pantomime as "Actors who played in all kinds of theatre without saying one word; they were able to imitate and explain many subjects by means of gesture, either *naturel* (naturally) or by *institution* (academically). It goes on to say that it is necessary to watch many pantomimes in

<sup>4</sup> See Maurice Albert. *Les Theatres des Boulevards* (1789-1848). Paris, Societe Francaise d'Imprimerie et de Librairie, 1902.

<sup>5</sup> Marian Hannah Winter. *Le Theatre du Merveilleux*. Paris, Olivier Perrin, Editeur, 1962, p. 42.

<sup>6</sup> The Italian Comedians were expelled in 1697 for ridiculing Mme. de Maintenon, Louis XIV's consort in a piece called *La Fausse Prude*.

<sup>7</sup> Denis de Diderot. *Oeuvres Esthetiques*. Paris, Garnier, 1964.

<sup>8</sup> Encyclopedie ou Dictionnaire Raisonne des Sciences, des Arts et Metiers (Facsimile Stuttgart Bad Cannstatt: Frederick Frommann Verlag, 1966) p. 827.

order to understand them. This fellow Jaucourt was not a fan of pantomime.<sup>9</sup>

However, the tradition of pantomime became highly respected, and although a pirate genre, represented an important aesthetic development in the 18th c. ballet and theatre. The formalized classical drama of the 17th c., with its three unities, advocated the use of one plot around which all the scenes and actions were to revolve. During the 18th c., these plots also offered a moral message in the hope of touching or profoundly moving the spectator. But how to move the spectator without words? First of all, the new plots must deal more authentically with natural feeling in more real situations. The use of gesture, *tableaux-vivants* and specially pantomime would heighten moments of strong dramatic meaning. One recognizes here these thoughts of Noverre.<sup>10</sup> Having seen the remarkable work of David Garrick, the English actor, and his dedication to gesture and pantomime, Noverre wrote that genius must determine the true art of pantomime, that grand emotions could only be revealed through an intimate understanding of nature, not a distortion of, nor a servile image of what was already there. Thus pantomime had a complex influence on the art of the new action ballet, or the ballet with a plot. In his *Idees sur le Geste*<sup>11</sup> written in 1785 in German and published in 1795 in French, Karl Engel emphasizes that verbal expression, even when one speaks the language, remains a pathetic means of communication. Men move and talk with gestures for spontaneous expression; emotions must impel a gesture. Speech only uses the mouth, whereas gesture uses emotion and demands feeling. Pantomime brings feelings to the surface by means of natural body responses. Engel insists that stories for the dramatic pantomimes should be culled from widely understood folklore and mythology — tales easily grasped by the spectator. Pantomime theatricals, according to Engel, provide diversion, social levelling and relaxation. Thus, pantomime, one of the oldest art forms, served as a hope to reinvigorate the theatrical and ballet techniques of the late 18th c. A maverick craft, unrelated to court behavior and etiquette, and unencumbered by the rules of French theatre, it brought humour, skill and a breath of fresh air to the frigid regions of neoclassic tragedy the convention ridden mythological ballets.

One of the more important figures in the history of pantomime in France was Jean-Francois Mussot,<sup>12</sup> better known as Arnould, and the literary creator of the pantomimes which follow in this discussion. Arnould escaped from his profession of lawyer in order to go to Paris and to become an actor, but he had to give up his family name so as not to offend them with his new rapsallion profession as an actor. Arnould rebelled against the stock characters of Italian *commedia del arte*, such as Pierrot and Harlequin, and wrote pantomimes that were serious, based upon historical

<sup>9</sup> Alfred Oliver. *The Encyclopedists as Critics of Music*. New York, Columbia Univ. Press, 1947.

<sup>10</sup> Jean Georges Noverre. *Letters sur la Danse et Les Arts Imitateurs*. Paris, Edition Lieutier, 1908, 1952.

<sup>11</sup> Karl Engel. *Idees sur le Geste 2 vols*. Paris, H. J. Jansen, 1795.

<sup>12</sup> J. F. Mason. *The Melodrama in France from the Revolution to Romantic Drama*. Baltimore, J. H. Furst Co. 1912.

events often set in France that had a clear plot, that did not wander nor were they filled entertaining but unrelated divertissements. It was said at the time that Arnould was the first to follow in the footsteps of Noverre, to give to the art of pantomime a scenario with a beginning, middle, and end. Arnould was able to endow his pantomime dramas with elements of serious theatre, creating a new form that was exciting, suspenseful, startling innovative and moneymaking. (By the way, he too wrote a *Belle au Bois Dormant* in 1776 as a pantomime.) In a prologue to another work, he stated that the current pantomimes of his time were empty and full of nonsensical farce, with a multitude of scenes and incidents piled one upon the other, with an infinity of gestures often unintelligible, or that led absolutely nowhere. Everyone on the boulevards flocked to these pantomimes and screamed "Bravo." If anyone would ask why, Arnould responded that he had not the vaguest idea.

However, we can answer that it is well known that the young idealistic creators of the French Revolution revered Roman society and Roman practices.<sup>13</sup> Pantomime was but one of the important activities that represented a respected and favourable continuity of Roman civilization. Perhaps the most compelling reason for its popularity was that pantomime could be understood by everybody. It is no secret that the French and many dialects and that people were not always capable of understanding one another. Pantomime provided a kind of Esperanto that also satisfied the new democratic notions of equality.

I would like to examine a *livret* in some detail by M. Arnould, (*La Mort du Capitaine Cook a son Troisième Voyage au Nouveau Monde*, Pantomime, October 1788, theatre de l'Ambigu-Comique.) In *La Mort du Capitaine Cook*, the story derives from the travels of Capt. Cook on his third voyage when he was killed by a tribe in the Sandwich Islands, now Hawaii. Arnould seized upon an event close to revolutionary times, creating a hero out of Cook who died tragically in 1779. Cook was known as a tolerant, unacquisitive and educated man who kept to his work as an explorer and surveyor, and did not harass the Polynesians. In fact, his death was due to a dispute about theft of a boat, an argument which he was judiciously trying to resolve when he was hit over the head and killed. However, in this *livret*, the tragic ending lies in the tormented and jealous native lover of a beautiful Polynesian girl who causes a tumult and kills Cook. In his Preface, Arnould suggests that they are putting on stage something new and unique, as well as interesting to the public. He excuses himself from the rigorous historical truth, pleading theatrical expediency. Yet he attempted accuracy in costumes, manners and dances of the savage peoples of the South Seas, as well as a sincere picture of the circumstances, if not the details, of Cook's tragic death. The practices of the natives and their religious ritual are meticulously described: the manner in which they sit on their heels, the songs they sing as prisoners before they are killed, the constant use of circular formations, etc. With an attempt to bring the

<sup>13</sup> Harold Parker. *The Cult of Antiquity and the French Revolutionaries*. Chicago. University of Chicago Press. 1937.

true anthropological information into the theatre, the stage becomes an important forum for real events in the past or occurring at the time.

The pantomime begins with an internecine rivalry for a girl Emai's hand in marriage. Rituals of gift-giving and prayer point up that even though Emai's choice rests clearly with a young man, Oki, another suitor, Etoe does not give up easily and brings her a large shell which she has to reject before her marriage to Oki. For the wedding, a tree trunk is erected with a dog's hide for the altar; the King, Prince, priests and a large group gather in a circular area. Each for the couples is carried to the altar where they execute the rites of marriage that end in the breaking of a white branch. Again Etoe enters on a discordant note, threatening to kill Oki. Both men fight and just as Oki raises his arm to kill Etoe, Emai runs and takes his arm to stop this action while Etoe runs away. During their struggle, nature participates in the drama — the sky begins slowly to cloud, thunder roars and thick fumes shoot out of the volcano in the distance. Cannons, firing from a ship, warn the people that strangers have arrived near the shore and must be met. The ships have brought Capt. Cook and the English Navy bearing shining gifts. The natives reciprocate with fruit, and dances typical of their land, "which show surprising agility and vitality." This pleasant encounter between the English and the natives in no way forecasts the sad events soon to come. During another feast the sailors are shown giving the young women of the tribe mirrors and glass beads. Even Emai displays a new necklace from Captain Cook. The omni-present villain, Etoe, returns with a small army of soldiers from a neighbouring isle to steal Emai away. Cook stops this dastardly act by fighting Etoe and his men until they run off. In yet another fight between Cook and the insurgents, Etoe is finally taken prisoner. A large pyre is set up with pots and celebration songs and dances that accompany the ritual. Cook is profoundly shocked by what he sees: "Men and women rejoicing in anticipation of the pleasure of eating the insurgents their enemies". He reproaches the King and requests that they desist from this barbaric practice. Foolishly he asks that the prisoners be freed — which the King agrees to do. Etoe runs off only to reattack and to kill Capt. Cook before being captured. The last act of the pantomime is given over to an elaborate funeral processional, and dances, eating, and mourning ceremonies. The theory of the goodness, naivete and innocence of the bold '*bon sauvage*', so beloved by Rousseau, and the Philosophers, is disproved.

The next pantomime, *Dorothee*, though set in Milan, reflects the new vision of the French woman as liberated and heroic. Milan of the early 16th c. had been liberated and acquired by Francois premier, King of France. The evil tyrants here are the Italians, the heroes are, of course, French. Though exaggerated dangers threatened the lives of pantomime heroes, it was the heroine who overcame the obstacles, the malevolent villains. French Revolutionary women became an important political force and theatrical symbol. (With the fury of a lioness, and the steadfastness of a 'man', the female protagonists conquered and survived in these pantomimes.)

The *liuret* for *Dorothee* (N. M. Audinot and Arnould, *Dorothee*, Pantomime heroique, performed in 1788, Ambigu Comique), intrigues the ballet

historian because Dauberval restaged this pantomime in 1788 in Bordeaux after having seen it several times at the Ambigu-Comique.<sup>14</sup> Dauberval states in his preface that he saw the novelty and the popularity of this pantomime which had played in *tout Paris et plusieurs provinces*. He proclaimed that he had great pleasure in remounting the drama because of the possibility of painting the sentiments of love and maternity, brought to desperate limits. He explained that his Bordeaux theatre was far larger than the Ambigu, and that he initiated some needed changes in the *tableaux* of *Dorothee* which he had seen but three times in Paris. Dauberval placed his wife, Mlle. Theodore, in the lead role, knowing that her talents as an expressive dancer would win the audience.

Dorothee's husband is a General in the French army but his existence is kept secret from Milanese society. Dorothee's son, Benjamin, absorbs more of her coddling attentions. Together with a portrait of her husband, Trimouille, there is a portrait also of the villain of the piece, Dorothee's uncle who is Viceroy of Milan and who cruelly threatens her life when she rejects his incestuous sexual advances. As a powerful man, he orders his soldiers to put her in prison and to apprehend her son Benjamin. While captive, her innocent beauty and charm are not lost upon a sympathetic jailor whose role in these *livrets* often takes on interesting turns. When the Viceroy enters the cell and once again asks Dorothee to marry him, she rejects him and requests that her son be brought to her in order to assuage her misery and fury (shades of Andromaque). Benjamin cannot watch his mother's unhappiness and throws up his hands to the sky in prayer. In Revolutionary *livrets* the child is often a suffering hero. However, she is condemned to die and takes out the portrait of her husband which brings her some solace. Portraits were key accessories in 18th c. dramas and operas. Before the last act, there is a *tableau* of the jailor holding little Benjamin tenderly as he watches his brave French mother go to her death. And what a death! She is to be burned and watched gloatingly by her uncle, the loving Viceroy. An inscription in front of the pyre reads: *La belle Dorothee, au feu sera jetee, Si la valeur d'un Chevalier loyal ne la recourt de ce brasier fatal.* (Beautiful Dorothy, in the fire you will be thrown if the valour of a loyal chevalier does not save you from the pyre.)

A joust is arranged in order to make the execution even more spectacular, with an *aide-de-camp* to her husband agreeing to fight a giant knight called Sacrogorgon, a name worthy of the comic strip Tin Tin. The evil Viceroy seizes Dorothee when he sees that Sacrogorgon has been killed and that she might be released. He ties her to the pyre, lights it, and the flames begin to enclose her. Suddenly, her husband, Trimouille, rushes in to save Dorothee from her captor whom he kills. The family is reunited and all rejoice at the homecoming of the General of French Army. Trimouille, overcome with emotion caresses his son Benjamin, the leaders of Milan and the people are delighted to be rid of the tyrant, and general festivities terminate this pantomime.

Thus we have seen that pantomimes in France found sources from many

<sup>14</sup> *Dorothee*. Remis Par Dauberval. Decors by Lesperance and Gonzales. Grand Theatre, 1788, Bordeaux.

streams — the English influence from across the Channel, from John Weaver, to John Rich to David Garrick, the Italian tradition with its tendency to spectacle, commedia characters and comic acrobatics, the deaf-mute language system, and the typical stories of the time that nourished the comic opera, the opera, the theatre, and the ballet. In addition, we remarked upon the more serious pantomime theatre of the masses promoted by Arnould, with its recollection of events in history, and a more dramatic presentation of emotions. This supports the theory that pantomime is the father of the genre melodrama,<sup>15</sup> which was a kind of silent film soap opera, (as you have already noticed), where the story is straightforward, the villain is clearly identified, end settings are novel and diverting. The flowering of revolutionary pantomimes led to melodrama, the most popular form of theatre in France at the beginning of the 19th c. Though melodramas began with few words and lots of music, gradually in the 19th c., the music was abandoned, and dialogue became paramount. The Boulevard du Temple was renamed the Boulevard du Crime because of all the acts of violence seen in melodramas.

It may also be noted that theatrical pantomimes were one of the most important influences on Romantic Ballet in France. The taste for exaggeration, violent death, prisons, funeral ceremonies, and morbidity were the stuff of revolutionary pantomimes. The desire for the strange and the peculiar, for stories decorated with lonely bridges, water-mills and eerie people was carried on by the choreographers of the Romantic ballet.

We may well mourn the demise of this extraordinary art form, for its flexibility, its grandeur, and its importance as a popular art.

## ***Anna Sokolow and the Foundation of Modern Dance in Mexico***

*Larry Warren*

Anna Sokolow is known as a choreographer of great distinction, as an inspiring teacher and as an innovator in the theater. Her influence on several generations of dancers and choreographers here and in Israel is part of modern dance history. Less well known, perhaps to those outside of that country is her contribution to the development of modern dance in Mexico. This paper, part of a larger study, is addressed to a better understanding of that facet of her many faceted career.<sup>1</sup>

In late February, 1939, Anna Sokolow and her Dance Unit appeared in a concert at the Alvin Theatre in New York City. A Mexican friend of

<sup>15</sup> *Op. cit.*, J. F. Mason.

<sup>1</sup> The writer would like to express his sincere appreciation to Susan Carnochan and Eugene O'Keefe for their invaluable translation work. Anna Sokolow has been most gracious with her assistance.

Anna's, Emilio Amero, came to the performance with Carlos Merida, the well-known Mexican painter, as his guest. Merida had a deep personal interest in dance: A few years earlier he had been the first director of the Dance Department of Mexico City's School of Fine Arts; dancing figures were often incorporated into his cubist paintings, and his teen-age daughter was, in fact, studying to be a professional dancer. He was deeply moved by the Sokolow concert, recognizing in her work a spirit and consciousness very close to his own and that of his fellow artists in Mexico.<sup>2</sup> He came backstage after the performance and was introduced by Amero to Anna, who later remembered:

He was very complimentary. Then he asked if I would like to come to Mexico. I said of course I would. I thought he was kidding me. But he was not kidding. A short time later I received an invitation from the Department of Fine Arts of the Mexican government to perform in Mexico City.<sup>3</sup>

The offer did not include transportation of the group to the Mexican border, but stated that if the dancers could get themselves there, they would be cared for from then on. Several of the performances would be scheduled for the Palace of Fine Arts, Mexico City's great performance center.

Sokolow was in a quandary. The company included nine other dancers, her composer/accompanist Alex North, and the singer, Mordecai Baumann; twelve in all. There simply was no money for transportation for that many people in those late Depression years. She took the letter to Rita Morgenthau, one of the patronesses of the famed Neighborhood Playhouse in New York City, who had taken a special interest in Anna's work through the years. Miss Morgenthau felt that it was too important an offer to pass by and agreed to pay for coach tickets to the border in Laredo, Texas.<sup>4</sup> What had started out as an unlikely dream was about to become reality.

In 1939, Sokolow was a young artist of outstanding reputation and accomplishment. Nine years earlier, Martha Graham, her principal teacher at the Neighborhood Playhouse, had invited Anna to join her company. For eight years she was a valued member of that historic group, participating in the creation of such masterworks as *Primitive Mysteries* and *American Provincials*, and she was featured in a number of others. Louis Horst, who first taught his acclaimed dance composition classes at the Playhouse, found Anna to be his outstanding student, and for several years she was his assistant in those classes.

She ventured to Soviet Russia with Alex North in 1934, and was perhaps the first American modern dancer to perform in that country after Isadora Duncan. In 1936, *New York Times* dance critic, John Martin, writing about the "...first-rate talents of the younger generation. . ." of modern dancers in his book *American Dancing*, described Anna Sokolow as "...the most

<sup>2</sup> Taped interview with Ana Merida, 26 May, 1981, Mexico City.\*

<sup>3</sup> Transcript of interview: "Lucille Rhodes and Margaret Murphy with Anna Sokolow", 27 December, 1975, New York City, p. 8.

<sup>4</sup> Phonotape: "What It Means to Be a Dancer-One Generation to Another," 10 February, 1975, New York University.

conspicuous talent among them."<sup>5</sup> In 1937 she received a choreographic fellowship from the Bennington School of the Dance and in 1939 was the choreographer of the Federal Theatre's production of *Sing for Your Supper*.

She started giving solo recitals in 1933 reflecting her deep social and political convictions and in that year was invited by the Theatre Union to form a dance unit, *The Theatre Union Dancers* (later *The Dance Unit*) was to survive for nearly a decade.

The following quote from the April, 1939 *Dance Observer* helps to illustrate her concerns as an artist and her standing in the profession at the time of the invitation from Mexico:

For many years Anna Sokolow has undoubtedly led that coterie of social content dancers for whom the projection of political meanings is the motivation and primary concern of all art. She has led because she actually achieved her purposes through dances that were compelling in content and choreographic clarity. At the same time her ranking in the openfield of concert dancers is enviable.<sup>6</sup>

At the age of 29, Anna Sokolow was about to embark on an adventure which would change her life and have a profound effect on the development of dance in Mexico.

On a morning in April of 1939, laden with food for four days and four nights, the dancers set out on their journey. When they arrived, tired and dishevelled in Mexico City six days later, they were greeted with cheers and flowers. On the way to their hotel they were quite surprised to see large billboards announcing the coming performances of "Anna Sokolow, *La Gran Bailarina Rusa*." An over-zealous publicist had neglected to find out just what kind of dancing Sokolow was bringing to their city: and with the Russian name, they assumed that it was Russian ballet. When the dance group was driven past the majestic Palace of Fine Arts there were lights spelling out ANNA SOKOLOV Y SU CUERPO DE BALLE. Both the Mexicans and Americans who recall that season remember, with amusement, one evening when a part of the electric sign went out and it simply read: ANNA SOKOLOV Y SU CUERPO.: "Anna Sokolow and her body."<sup>7</sup>

Typical of the works she brought with her to Mexico was *Facade-Exposizione Italiana*, an indictment of fascism. Another work, *The Exile*, was described by Margaret Lloyd:

The verse was spare and simple the dance strong and clear. The first part, *I had a garden*. . . , was a tender reminiscence of the flowering of Judaic culture, Oriental, almost Biblical, in atmosphere. The second part, *The beast is in the garden*. . . , was turbulent with the age-old story of persecution climaxed by the destroying beast of Hitlerism.<sup>8</sup>

<sup>5</sup> John Martin, *America Dancing*. New York, Dodge Publishing Co., 1936, p. 279.

<sup>6</sup> Mary P. O'Donnell, "Anna Sokolow and Dance Unit", in *Dance Observer*, April, in 1939, p. 202.

<sup>7</sup> Taped interview with Sasha Spector Pressman, 20 March, 1981, New York City.

<sup>8</sup> Margaret Lloyd, *Borzoi Book of Modern Dance*. New York, Alfred Knopf, Inc., 1949, p. 19.

Other works on the program included *Slaughter of the Innocents* and *Strange American Funeral*. The Mexican audience, familiar with such themes understood and strongly identified with them.

One of the many enthusiastic reviewers summed up by saying: "Anna Sokolow is neither classical nor folkloric. She is, rather the true expression of modern art. . . an expression of our century which takes a noble and loyal stance celebrating life itself. . ."<sup>9</sup>

Originally there were some half dozen performances scheduled for the company over a period of four weeks, two of which were to be in the Palace of Fine Arts. The two performances grew to six, and the six to twenty-three, all of them in the Palace of Fine Arts. Some of them were sponsored by trade unions and were bought out in advance, some were free to students and to the general public as part of the government's program of cultural activities for the workers. According to a letter reprinted in the *New York Times* from the writer Emmanuel Eisenberg to John Martin, more than half of the performances were a result of popular demand. "What was amazing" wrote Mr. Eisenberg "was that nothing seemed amazing. Audiences were able to accept the idiom of this kind of dancing without effort and without adjustment."

The dancers were experiencing success on a personal level as well. They found themselves much sought after by young and not-so-young Mexican gentlemen who admired them as artists and as attractive young women. In particular, a group of artists who worked together as *El Taller Gráfico* (The Graphics Workshop) seemed always to be there with flowers, a gift of the Workshop, was to become a close personal friend of Sokolow's — a friendship which lasts to this day.

A few weeks after the close of the season at the Palace of Fine Arts, Sokolow was invited by the Secretary of Public Education, Gonzalo Vasquez Vela to remain in Mexico City to teach and work toward the foundation of a modern dance company. She accepted an eight month contract to work with Mexican dancers at the *Casa del Artista*. Fifteen dancers were chosen at an open audition. Most of them were graduates of the government's Fine Arts School of the Dance, and most were between fifteen and twenty years old.<sup>10</sup>

The fee Sokolow was being paid for the work was tiny, and the work was difficult, but she was quite content, for something was happening to her in this new country which was affecting her very deeply. She said many years later remembering this period:

I was introduced to all the great artists — Rivera, Orozco, Siqueiros. . . they accepted me as a fellow artist and were interested in my work. Somehow what they did in painting and what they felt was important to put in painting related very much to what I was doing in dance. They have a tradition of respecting the art and whoever is involved in the art is respected. For the first time in my life I knew what it felt like to be an artist.<sup>11</sup>

<sup>9</sup> *La Danza Moderna de Ana (sic) Sokolow*, in *El Popular*, Mexico City, 17 April, 1939.

<sup>10</sup> "Lo dara la bailarina Norteamericana Ana Sokolov (sic) contratada por la Secretaria de Education Publica". 28 May, 1939 (publication unknown).

<sup>11</sup> Transcript of Rhodes and Murphy interview with Sokolow, p. 9

In the Sokolow tradition, the classes at the *Casa del Artista* were gruelling and sometimes, when rehearsals were under way, they lasted from late afternoon until well into the evening. There was always at least one pair of watchful parental eyes at rehearsals. With the exception of Carlos Merida's daughter, Ana, who had been accepted into the group, most of the girls were from conservative, middle-class Catholic families. It wasn't that the parents didn't trust Anna; the whole business of modern dance worried them more than a little. But their daughters were devoted to their *Norte Americana maestra*. One writer in a feature article referred to the diligent workers as *Las Sokolovas* and the name stuck. To this day some of the will still proudly say, "I am a *Sokolova*," meaning I am one of the original ones.

Sokolow was learning Spanish rapidly but her primary means of communicating with her Mexican dancers in the early months was through the tone of her voice, her eyes and the power of her body to communicate. In 1981 one of her dancers remembered:

At first we could only understand a few words. We followed what she did. . . watched her body and gestures. Then a few more words. Finally, we understood. She told us that you have to feel your whole body, all of your energy, your blood, flow through your pores, through your fingers, through space, and project into the atmosphere filling it with *your* way of being, with *your* personality. These concepts were very novel for us. We were a little frightened but we had strong personalities and were dying to be dancers. It was the most important thing in our lives at that time. Anna found a group that was well prepared for her and with fire inside.<sup>12</sup>

Frequently Anna's new artist friends from the *Taller Grafico* would come to watch classes, bringing others with them. In this way she met the writers Jose Bergamin and Constanca de la Mora, who were to close friends. The composers Silvestre Revueltas and Carlos Chavez were among other notables who came to see her at work. Within a year she was involved in artistic collaborations with both of them.

While Anna Sokolow was preparing her group of young professionals in the summer of 1939, Mexico City was bristling with artistic activity. The great painters and muralists, Rivera, Orozco and Siqueiros were adorning canvases and the city itself with their brilliant colours. The composers Carlos Chavez, Blas Galindo and Silvestre Revueltas were creating a Mexican sound in contemporary music, and writers and film makers were all working, often closely together, to create a twentieth century culture out of the ashes of colonialism and despotic leadership. And there was fresh blood.

Many Spanish artists, writers and composers, who were openly against Franco and knew their lives were endangered when the Loyalist cause was lost, fled to political asylum in Mexico. In those years it was Spain's loss and Mexico's gain, for among those gifted expatriates were Jose Bergamin and the composer, Rodolfo Halffter.

In Spain they had collaborated on the creation of a ballet, *Don Lindo*

<sup>12</sup> Interview with Rosa Reyna. 24 May, 1981, Mexico City.

de Almeria, inspired by scenes of Andalusian life. Years earlier Pablo Picasso had agreed to do the sets and Juan Miro had expressed interest in doing costumes for the work, but because of the political turmoil Spain it had never been staged.<sup>13</sup>

Halffter, was introduced to Sokolow — and after watching several of her classes, he told her about his dream of producing *Don Lindo* in Mexico. He asked her what she knew of Spanish and Flamenco dancing, and her honest reply was that she knew very little. It was just the answer he had been hoping for. Halffter and Bergamin were envisioning a production which would be untainted by and preconceptions about Spanish art, music or dance. Anna agreed enthusiastically to do the choreography. The gifted artist, Antonio Ruiz, was enlisted to do the scenery and costumes. Within weeks the search was on for production funds. It was difficult enough to find support for basic production costs, but the major problem was finding a theatre that they could afford. *Don Lindo de Almeria* became something of a "cause" in the artistic community and finally Antonio Palacios, Director of the Spanish Lyric Art Company agreed to allow the work to be performed at the *Teatro Fabregas* on the evening of January 9, 1940, between two of his Zarzuela productions. The performance was a resounding success with *Revueltas* leading the enthusiastic, cheering audience.<sup>14</sup>

Anna Sokolow's contract with the Ministry of Public Education was completed by the end of January and, after an absence of over nine months, she returned to the United States, having promised to return to Mexico for at least one more season. Before leaving she had created two new works for the group which had been christened, *The Fine Arts Ballet: Los Pies de Pluma* (*Feathered Feet*), a suite of preclassic dances, and *Entre Sombras Anda El Fuego* (*The Fire Walks Between Shadows*), a technique demonstration performed to the music of Blas Galindo.

In March of 1940 a group of close associates felt confident enough in the work Sokolow had left behind to present the formal debut of the Fine Arts Ballet or *Ballet Bellas Artes* at the Palace of Fine Arts. The program, which was performed to live music, included a repeat of *Don Lindo* and the two new dances. There is, in the program notes, a dedication to Anna Sokolow for her contributions to the development of modern dance in Mexico.

From all accounts the short season was highly successful. So successful, in fact, that it led to the idea of the formation of a new group — one which would include not only dancers but artists and musicians as well. It would embrace all of the arts with dance as the primary focus.

The artistic collaborators on the project were Halffter, Bergamin, and the painters Manuel Lozano and Antonio Ruiz. Anna Sokolow was, of course, the choreographer. The idea was brought to the attention of the wealthy socialite Adela Formoso de Obregon Santacilia and her architect/husband, Carlos. In addition to having wealth and connections, they were

<sup>13</sup> Program: "Ana (sic) Sokolow y su Grupo Mexicano de Danzas Clasicas y Modernas", Teatro Fabregas, Mexico City, 9 January, 1940.

<sup>14</sup> Arturo Perucho. "Ballet Moderno en Mexico", in *Nuestra Musica*, año II, num. 8, October, 1947, p. 180.

known for their sincere interest in developing new vistas in the arts. The Santacilias agreed to be sponsors.

The name chosen for the group, *La Paloma Azul* (*The Blue Dove*) is the title of a traditional Mexican folk song. It was also the name of the *cantina* where the artists involved in the project liked to meet. The name was a good choice for the group/ it was familiar to and loved by the Mexican people. A motto, too, was chosen to appear on all programs and advertisements. The words are from a poem by Lope De Vega: *Las Artes Hice Magicas Volando*.

In the three months between Sokolow's return to Mexico in the summer of 1940 and the first performance of *La Paloma Azul* in September, she created a total of four new choreographic works for the company. *Lluvia de Toros* (*Bull Rain*) based on the drawings of Goya, was subtitled "Scenes of caprice, disaster and madness." *The Dawn of the Baker*, another collaboration between Bergamin and Halffter was similar to *Don Lindo*. *The Wandering Tadpole*, set to music by Revueltas was adapted from a popular children's story.<sup>15</sup> Carlos Merida designed highly imaginative costumes, settings and masks for this production. Sadly, Revueltas was destined never to see the results of the collaboration. He died of a lung infection on the very evening that the work was premiered, October 5, 1940.<sup>16</sup>

The most ambitious undertaking of the season was a staging of Carlos Chavez' 1933 *Antigony Symphony* with Sokolow dancing the lead. Carlos Santacilia designed costumes and a majestic set for the work and the composer conducted the orchestra. The critic, Carlos Pena, wrote:

The stately beauty of Chavez' music and the choreography of Anna Sokolow left a deep impression of grandeur. . . It is very simple, without rigidity, noble, without opulence-eloquent and full of emotion. It is an accomplishment of uncommon mastery."<sup>17</sup>

The entire season received the highest praise from Mexico City's critics. Reviewers in *El Nacional*, *El Universal Grafico*, *Redondel*, and *Jueves De Excelsior* wrote that Anna Sokolow and *La Paloma Azul* deserved the fine ovations they had received —that high expectations had been exceeded, and that this fine company must not be allowed to fall apart and disappear into thin air.<sup>18</sup> It was a brief but intense and triumphant season.

With such an auspicious beginning, one would expect that the group would have continued on beyond the first season, but that was not to be the case. Problems had developed between some of the painters which made it impossible for them to continue to work together. Adela Santacilia decided to direct her resources and energy to the foundation of a university for women in Mexico City, and she and her husband withdrew their patronage. *La Paloma Azul* was disbanded.

<sup>15</sup> Program: "La Paloma Azul", Palacio de Bellas Artes, 20 September, 1940.

<sup>16</sup> Interview with Ignacio Aguirre, 14 May, 1981, Mexico City.

<sup>17</sup> Quoted in: Antonio Arroyo. *Ana Merida en la Historia de la Danza Mexicana Moderna*. Mexico City, Publicaciones De Danza Moderna, 1959, pp. 94-97

<sup>18</sup> *Ibidem*.

Moreover, Anna Sokolow understood that she would have to become a fulltime teacher and choreographer in Mexico in order to sustain a group there. This she was unwilling to do, although she was sorely tempted. Her roots were in New York, and for personal and professional reasons, she could spend only a part of each year in Mexico.

For the next several years, whenever Anna would visit, *Las Sokolovas* worked with her in any space they could rent or borrow. They performed together on an irregular basis and in a variety of circumstances. One year it was a dance version of the opera, *Carmen* (1944), another time they did a film, *The Court of Pharaoh* (1945), and there were concerts and operas; although they never again used the name, *La Paloma Azul*, like the name *Las Sokolovas*, it became identified with any of their undertakings. They were a legend in their own time and continue to be one to the present day.

The young women, themselves, found work as teachers and choreographers, and several of them went on to become important figures in dance, not only in the Capital, but throughout the country. In later years, whenever Sokolow was invited to choreograph in Mexico City, she insisted that those dancers be invited to perform with her. There were *Sokolovas* in the world premieres of two Sokolow masterworks: *Lyric Suite* (1953) and *Dreams* (1961), both of which were given their first professional performances in Mexico.

Today, when Anna Sokolow makes one of her frequent visits of Mexico City to work or to visit with friends, she is often interviewed by the press and *Le Gran Bailarina Rusa* of 1939 is now often referred to as *La Fundadora de la Danza Moderna de Mexico*. The founder of Mexican modern dance.

More significant, perhaps, than her accomplishment of training a generation of dancers in a new idiom, is the fact that *La Paloma Azul* and the modest groups that preceded it in 1940 had shown the Mexican people that they had the talent and the wherewithal to create first-rate modern dance art a prototype had been established, and it was one of very high quality.

<sup>19</sup> Perucho. *Nuestra Musica*, p. 185.

\* Citations which appear with missing author, date, publication or page numbers are from press clippings in Misa Sokolow's personal Scrapbooks. Many of them are, unfortunately, incomplete.

# *The Classic Japanese Dance, Nihonbuyo, and Dancing in Japan Historical and Personal Notes on the Bugaku, Noh, and Kabuki*

*Lonny Joseph Gordon*

In 1967, I came to Japan on a Fulbright-Hays Grant, with an introduction to meet Kanzaburo. I spent almost three months going daily to the Grand Kabuki — to sit, to watch, to observe the preparation of wigs, application of makeup, construction of costumes, building of the set, rehearsals of the actor's voices and movement classes. Finally, I was very anxious and eager to begin the actual movement lessons for myself. At that time I approached Kanzaburo and said, "I would like to really begin formal training and have lessons for myself". It was such an interesting moment when he turned to me from his makeup mirror, looked me directly in the eyes and said, "I am your teacher, tomorrow you will return at nine o'clock." I returned the next day at nine o'clock to be greeted by a roomful of Kabuki apprentices ready to dress me in my first formal kimono in order to begin my studies. This led to what became two wonderful, unique years of study in the Grand Kabuki Theater under the direction of Kanzaburo Nakamura xvii.

My first lesson in classic Japanese dance was truly a disaster. Within one lesson I dropped my fan and stepped on it, caught my foot in the hem of my kimono and tore it, and when turning, my obi became untied and slid to the floor about my feet. Throughout all of this Kanzaburo sat absolutely impassive no emotion registering on his face. Finally, two months later during a lesson at his home, he smiled and I knew I had begun to learn to dance.

Twelve years later, I received the Japan Foundation Professional Fellowship for 1979 enabling me to return to Japan to again study, observe and perform.

In 1980, I was granted a Doctor of Fine Arts degree in Classic Japanese dance choreography and performance from the Nishikawa School of Classic Japanese Dance. During this time I became a student of the Umewaka Noh Theater. In 1982, I returned to Japan to study in the Imperial Court's private theatre school for Gagaku and Bugaku or Imperial Court Music and Dance.

In 1983, I held my third Fulbright Grant to study the roots of classic dance forms in Korea through Shamanism.

## **History**

As a Japanese saying goes, "at the beginning was the Dance," and the history of the dances runs back as far as the history of the island nation. The early primitive dances had their origin, not in the desire to be seen and admired, but in a basic need for survival; the hunting tribes wanted

to lure beasts toward them, the fishing tribes danced to bring a big haul. Sometimes dances were to exorcise evil spirits or stamp out epidemics. Originally the dances were performed in groups not individually.

Japan was a land of fields. The people danced on the fields at the beginning of the rice planting season and at the end of harvest time. This mystic faith was in gods of the sun, rain, and earth who would be charmed by the dance into yielding a good crop. These stomping dances would hope to awaken the good spirits and drive the evil spirits deep into the ground.

Tradition has it that the first Japanese dance was performed by a goddess, Ame-No-Uzume-No-Mikoto, in front of the rock door of a heavenly cave. According to Japan's mythology, the Sun Goddess, Amaterasu — Omikami, hid herself in this cave because her brother's rude behavior displeased her. When Amaterasu shut the rock door to the cave, the outside was cut off from her light and became a dark world.

All the other gods deliberated in front of the cave over this dilemma. It was decided that Ame-No-Uzume-No-Mikoto (a shaman — a spiritual medium) holding a spray of bamboo grass in her hand would dance on an inverted tub in front of the cave. She kicked and stomped on the tub in a dance of thunder and lightning, a forerunner of the lively tap dances of our day. All the gods' laughter and the noise made Amaterasu so curious that she peeked out the rock door. The strongest gods were waiting and rolled the cave door open. Thus sunshine was restored to the world.

The Kojiki (Record of Ancient Matters) written in 712 and the Nihon Shoki (Chronicles of Japan) written in 720 contain this mythic story. They are the oldest records of literature we have about the Japanese dance.

The story of this enticing dance is only legend, and we can hardly credit the origin of the Japanese dance to a myth of a goddess enjoying herself in joyful abandonment. I would suggest that this story was recorded in the eighth century when the solo stage dance was first being performed by the Shamans.

### Shamanism

Even in 1983 in Korea, I saw mediums become possessed of divine inspiration and deliver oracles. Such a person first performs a dance to invoke a deity in preparation for communion. The medium falls into a trance that sometimes seems to be deranged. Once possessed of supernatural power a metamorphosis into an oracle occurs, and in this form the god's messages are announced in identical words. There is no doubt that the historical fact is that the early Shamans who served the gods exclusively were forerunners of the professional dancers. It is from this belief in the world of the spiritual (religion) that the dancers developed and later separated when degeneration in later centuries became prostitution. Some dances were brought into the Imperial Court and remained. They lost their freshness, simplicity, and vigor characteristic of the lives of commoners, and gained ritualism and elegance in the court manner.

In the seventh century a Korean musician Mimashi brought the gigaku dance which had its origin in Wu of Southern China to Japan. This dance was adopted by the Imperial Court as a type of ceremonial dance for the Buddhist temples. This admiration by the Japanese for the culture of the Asian Continent led the artists to import the Bugaku. The Japanese did not treat the Bugaku with blind admiration. The Bugaku was appraised — strong features accepted and weak points ignored or dropped. Modifications were freely made and entire new compositions produced between 794-1185, the Heian period. It is indeed a phenomenon, without world parallel, that a dance over a thousand years old should exist almost in its original musical and movement forms with its masks and costumes only in the country to which it has migrated — Japan.

Among the music and dance of East Asia, Japanese Gagaku and Bugaku hold a truly unique position. They are the two related forms with a tradition which has been documented since the eighth century in many notations, descriptions, surviving instruments, and through illustrations on scrolls and paintings. Together these two forms have actually been performed without interruption throughout the last 1,500 years. There has existed a conscious effort to prevent alterations in this Imperial heritage and treasure.

The beginnings of Japanese Gagaku (Imperial Court Music) and Bugaku (Imperial Court Dance) have been traced back to the ancient music and dance styles of India, China and Korea with a trace of Manchurian influence. Gagaku flourished during the ancient and middle ages in Japan among members of the Imperial family, nobles, and the upper circles of society. The aristocratic taste between the native and continental Asian music and dance created Gagaku and Bugaku as the most elegant, refined, and exotic of Japan's performing arts. The word Gagaku literally means "elegant and authorized music." One of its great fascinations is its ability to evoke the tradition and brilliance of Asian music and dance from remote times.

The music which makes up Gagaku as it exists today in Japan has three classifications: 1. ancient original national dance and music; 2. pieces brought into Japan around the seventh and eighth centuries from Indochina, India, China and Korea; 3. Japanese pieces composed after the foreign style of this imported music. Obviously the classical music and dances of foreign origin have in the course of time gradually been modified to fit the traits and tastes of the Japanese people, and as a result a truly Japanese form of classical music and dance has been created. In 701 the Gagaku-Ryo (Imperial Music Department) was established to make these "importations" official and to insure their continuation and cultivation.

At today's performances, magnificently costumed musicians weave a mysterious fabric of sound with woodwinds, percussion and string instruments that date back 12 centuries. The woodwinds are the *sho*, which is a small pipe organ with seventeen bamboo pipes; the *hichiriki*, a kind of primitive oboe; the *ryuteki*, a long flute with seven finger-holes.

The percussion instruments are the *taiko*, a large bass drum; the *shoko*,

or small gong; the *kakko*, a small kettle drum; and the *sanno-tsuzumi*, which is a kind of side-drum. Included in the chief string instruments are the *koto*, a long plucked zither with 13 strings, and the *biwa*, a kind of lute with four strings. Ordinarily the stringed instruments are not employed when the orchestra accompanies dances.

The dancers are costumed in greater brilliance than the orchestra, and often are masked to represent figures from the world of legend and myth as they perform in unified and regal concentration. A priceless legacy of cultural aesthetics, these great arts are at the same time contemporary in their musical harmony and manipulation of pattern.

From the beginning, Bugaku was developed and presented with an audience in mind. The open grounds of the palaces, the courtyards of shrines and temples, and the gardens of aristocratic estates were places for performance. Only professional performers were allowed to learn and dance Bugaku. As a result of this custom, techniques were handed down in families in a manner similar to that of the other traditional performing arts of Japan. There are two major divisions, the Left and Right schools. Dances of the Left are accompanied by the Chinese-originated *Togaku*, and Dances of the Right are accompanied by the Korean-originated *Komagaku*, encompassing style, entrance and exit, and use of large vertical drums.

In a formal presentation, a Bugaku program always begins with *Embu*, a piece performed by one dancer of the Left and one dancer of the Right. This is said to represent an ancient Chinese warrior-emperor in the act of worshipping performed by the oldest dancers or heads of the troupes of dancers of the Left and Right schools. The two different schools are called *Samai* and *Umái* according to the styles characteristic of the countries where they originated. The *Samai*, or Left dances include those imported from China, India and Indo-China as well as dances composed in Japan in a similar style. *Samai* are generally slow and gentle, with a restrained carriage of elegance. The robes are reddish in color. The *Umái* or Right include classical dances imported from Korea and those composed on this mostly humorous and spirited movement for which the performers wear robes in a greenish color.

The Bugaku stage is seven meters square and has an inner square (5.5 × 5.5 m.) which is covered with green damask. The stage is surrounded by red-lacquered railings and parapets. There are black-lacquered steps both in the front and in the rear. Just behind the stage there are two large drums, each decorated with a flame design, one placed on each side, left and right. For the Left, dancers enter the stage from behind the large drum on the left; the same corresponds for the Right.

The poses and gestures of Bugaku were originally literal, realistic movements. Over the centuries they have become abstracted to the nature of complex geometric patterns for the choreography of pieces today. The movements are so highly refined in the details of hands, head and feet that the performers enter a deep state of concentration in order to weave the intricate patterns and not reveal to the audience the tremendous amount of physical coordination required to produce the exact timing and phrasing for the rhythms. Movements and rhythm cues are taken from the beats of the large drum. Solos begin center stage, and group dances

begin from the dancers' first position on the stage. Solos are set according to the ranks of dancers participating. Dance notation for Bugaku consists of the ranks of simple directional marks and positions, along with the names of the poses and sequences to be executed.

An ancient book of Bugaku instructions picturesquely describes the ideal posture of the dances of the Left school as being "like tinted leaves blown about in a storm on a mountain in autumn;" and for dances of the Right school as being "like a willow waving in the spring breeze."

## Noh

The Noh is a symbolic mask theater that consists of dancing, singing, and sometimes a story to tell, with instrumental music — all of which belong to a genre of its own. Established as a stage art in early Muromachi period (1393-1427). The Noh had grown of the Sarugaku players in the Kamakura period (1193-1392). They had come to belong to large temples where they did chores on ordinary days and performed on festive occasions. They were attired like priests with their heads shaven in order to be exempt from tax levies. The founder of the Noh is Ze-ami from one of the four families that performed Sarugaku in Nara province. The Noh was always patronized by the ruling class during the feudal regime and was therefore free from commercialization. Today Noh is supported by the intellectuals and the moneyed class and is presented in a form original to its founding over 600 years ago.

Distinct to the evolution of the Noh were the many dramatic texts of high literary value. Viewed from the perspective of its dance, the essential features of the Noh are the character of its masks and its unreality. Most plays deal with the invisible work of the gods, the unknown regions, or the world beyond the grave. The Noh rarely concerns itself with the daily lives of a mundane world. Phantasy is the essence of Noh and this is expressed in the word *yugen* (a simplified elegant expression of phantasm). *Hana* (flower) is the aesthetic effect of charm and interest characterized by novelty and grace.

It is a theatre art that emphasizes dance. However, the dance is sometimes omitted when the words are so full of meaning and the melody is attractive. The presence or absence of dance distinguished two Kuse styles *mai-guse* (sung while dancing) or *i-guse* (sung while seated). As a rule Kusemari is placed in the most important part of this epic drama.

Comic arts are necessary in a play meant for the general populace, and thus Noh had its relation Kyogen. The actors in each are rigorously distinguished from each other and interchange. The Kyogen stands lower in rank as in the medieval farce of Western Europe. Sometimes only the broad outlines of plot are determined, and the actors are free to improvise often using poignant and sarcastic language. The Kyogen interludes are somewhat like the newspaper comics in that they give momentary laughter and relief to the lengthy of the ongoing drama the horrors of daily headlines.

The Noh stabilized into a dance drama of gravity, solemnity, dignity,

grace, gorgeousness, valor, celebration, with the ideas of *Yugen* and *Hana* into the supreme symbolic drama form. There were over 3000 plays written by the middle ages and today a repertory of about 200 pieces exists of which about 100 are frequently staged.

With the collapse of the Tokugawa lords in 1867, Noh lost its major patronage and was on the verge of extinction. At this time Umewaka Minoru of the Kanze line guarded the tradition and helped establish the hereditary family line into which I was welcomed as a student. Today the Noh theater has been crystalized into a form of corporate art-religion-social position with support from the wealthiest corporations, largest department stores, and oldest families. The significance of the drama is seen in the contemporary and *avant-garde* arts. The relationship of Noh and Kyogen is highly significant in the polarity of idea, subject matter, and expression:

- elegance versus vulgarity
- classic versus realistic
- dance centered versus conversational
- poetic versus prosaic

Since 1700, the conventional stage measures six by six meters and eighty five centimeters high. The rear of the stage is of unchanging design with a huge pine tree and some bamboo under which the musicians are seated to the right is a small entrance and space for the chorus, and on the left oblique to the main stage is the bridgeway by which the actors enter. All of the stage is constructed of unpainted Japanese cypress. There are pillars at the corners of the stage — but no curtains. Under the stage in a strategic location are huge half-buried earthenware pots used to increase resonance. The content of the plays on a program is staged in program order of god — man — woman — lunatic — and demon. Until World War II in the 1940's, a conventional program with Kyogen interludes lasted seven or eight hours. In keeping with the changing world, performances of this length are rare but you should expect to view a program of from three to five hours length.

The Noh mask is called *Omote*, and these are hand carved in exquisite quality. Noh masks have always been regarded as having spiritual, mystic properties. The masks are exaggerated portrayals of a momentary emotion and capable of an infinite variety of expression and conceal a phase of eternity. There are 450 kinds of masks within 8 categories.

1. holy old man
2. supernatural being
3. old man
4. man
5. boy
6. woman
7. old woman
8. special roles

Kabuki had a modest beginning among the common people of feudal Japan about the seventeenth century. A long period of civil wars had just ended and there existed a popular demand for a robust entertainment. An enterprising group of young women performed a few crude dances dressed as men. They were attached to the Grand Shrine of Izumo and were called *miko* — maiden in the service of the shrine generally known as courtesans, as their entertainment extended beyond the stage.

Side by side with the women's Kabuki was the young boys' Kabuki made up of good looking "sister boys." The scandals of these troupes came to overshadow the art of entertainment, and they were banned by the Tokugawa Government in 1624.

In order to survive, a new start of a theatrical drama evolved that led to the actors playing stylized feminine roles and developing the art of impersonation to a level unique in the world of theater. Azame Yoshizawa is the first actor to codify that an *onna-gata*, woman impersonating actor, must live the part of a woman in his private life 24 hours a day and 365 days a year in order to portray "a womanly woman more than any ordinary woman."

This world of escape and fantasy appealed to the emerging merchant class and patronage evolved in an elaborate subculture of wig makers, weavers, fan makers, and ink stone grinders. Anything that was used within the Kabuki stage was elevated to the level of a fine art or craft, and the arts flourished in style and created a sensibility that was adapted into the public life. Today the Japanese audience love the Kabuki not so much for the story that unfolds on the stage as for their love of spectacle. People go to Kabuki to become lost in a peculiar atmosphere of decadence; a world of make believe; a refuge the world of atomic wars and space shuttles.

Unique to the Kabuki stage is the *hanamichi* — a raised platform running from the back of the hall to join the stage on the audience's left at a right angle. Actors make important entrances and exits along this passageway and stop the dramatic progress on the stage proper. Any conversation or monologue delivered on the *hanamichi* is carried over to the stage hands dressed all in black that become invisible to the audience.

The stage proper is a huge revolving turntable upon which an entire house can be rotated to show front or back door action and changes of season. A complete change of scene can be made as the acting continues without curtain or fade out. Under the *hanamichi* and main stage are elevators (*seri*) that enable actors to appear and disappear. These are most effective for the ghost and supernatural scenes.

The stylized acting is punctuated by the *mi-e* and corresponds in many situations to a movie close-up. The *mi-e* comes at the end of an action of culmination of events — emotions — high dramatic point — and the stage freezes in *tableau vivant* for a few seconds of posed exaggerated gesture while the audience releases its pent-up energy and often loudly yells out the name of the actor in frozen action.

Walking is also highly refined into many different forms for each role

and different social strata. The ability to dance, perform gymnastics, sing, play musical instruments, and manipulate multilayered costumes are but a few the arts demanding highly technical skills.

*Ka*-song, *Bu*-dance, *Ki*-acting are the three Chinese ideograms that define the art. Of these three the study of classical Japanese dance, *Nihonbuyo*, starts from a very young age in the families of the Kabuki's hereditary lineage. As a Japanese, you are born into this theater or silently adopted and you grow up to succeed your father as the head of the troupe. The acting is learned as a strenuous part of the stage dancing and the training is relentless in its use of flamboyant techniques and sheer endurance. *Kabuki Odori* reflects a dance that is the newest in fashion and social life and uses the newest of song. It is of the senses — sensational and in comparison the Western ballet is rather dull and simple minded. Associated with the dance is the kimono which were made in exaggerated design and color to attract to the beauty of costume.

### Nihonbuyo

My first memories of Japanese dancing go back to my childhood on our family ranch in Texas and a few figures painted on an imported tea set. As a graduate student at the University of Wisconsin, I had the chance to attend a course in which I learned to appreciate something of the richness of Japanese dancing, enough at least to draw me to Japan time and again to study the classic dance forms of *Bugaku*, *No*, *Kabuki*, and *Nihonbuyo*.

The story of the goddess *Ame-no-Uzumé* dancing on an inverted wooden tub to lure the Sun Goddess, *Amaterasu*, out of her cave to enlighten the darkened world is to be found in Japan's oldest written document, the *Kojiki*. This Shinto religious dance, the *Kagura*, may be considered the mythical prototype of all Japanese dance — man's way of communicating with the gods.

As a result of the evolution of *Kabuki*, the various traditions of Japanese dance that had existed prior to the seventeenth century were brought together. Thus *Nihonbuyo* blends the slow moving techniques of the *Noh* dance with the leaping and stomping of the more lively folk dances and the restrained, repetitious patterns of the *Bugaku* brought to the imperial court from *China* and *Korea*. These various elements in turn are bound together by mimetic elements that have helped make the Japanese dance the popular cultural art that it is.

Training in *Nihonbuyo* begins traditionally with the simple dances and proceeds to more complicated pieces as the student builds up a better vocabulary and understanding. The deeper one goes into these dances, the more one finds them a key to the rich resources of Japanese culture, its geography, history, morality, religion, myth, and ritual. The physical understanding and interpretation of this kinetic art furthers one's development of contained and expressed emotion. Both poetic sentiment and robust passion are expanded through the complex rhythms and technical control needed to perform the broad range of subject and idea captured

in these dances. As a social refinement the study of Nihonbuyo opens the heart to traditional Japanese sensitivity. Performance leads to the core of realizing values of entertainment as deeply rooted social custom and art.

Of all the hand props used in the Japanese dance, the folding fan (*sen-su*) — developed and perfected in Japan — is the most comprehensive. Its expressiveness begins with the preparatory stance and passes on to the simulation of natural phenomena (waves, rain, snow, flowers), cultural objects (sword, umbrella, sake cup, letter), and even to abstract metaphors. In the hands of an expert the fan can be tossed, flipped, and spun to perform feats of stunning impressiveness.

Though the aesthetic beauty and popularity of Nihonbuyo have carried it around the world, I find it continually bringing me back to Japan, where this timeless celebration of movement reflects not only the traditions from which it originated but the aspirations of a people growing into the twenty-first century.

## ***Abstracts***

### ***A Short History of Dance in Finland: Finding the Balance between National Character and International Trends***

*Tiina Suhonen*

Finland has an interesting history in dance development. The importance of dance in the Finnish culture did not acquire prestige until recent years, when new expressive forms of dance were developed taking the influence of many dance currents that visited Finland since the XVIII century. Since the sixties a new form of dance has been surging more related to the expression of national character and identity.

### ***The Ballet in Latin America from 1804 on***

*Claire H. de Robilant*

It is done a reference about the topics which were developed during the opening ceremony. These topics were illustrated with slices from the author's collection.

## *The Role of the Capezio Dance Foundation in American Dance History*

*Renee Renouf*

The Capezio Dance Foundation was founded in 1951 to create a legal, taxdeduction base for the Capezio Award, first giving in 1952. This Foundation was incorporated under the provisions of Federal legislation enacted in 1935 which permits (U.S. based corporations to deduct up to 5 per cent of net income from taxable profits for charitable purpose. The Capezio Foundation was one of the first 24 such corporations to be so established, and the first to be exclusively focused on the performing arts, specifically dance. It anticipated foundation becoming interested in dance as a result of the enactment of the enabling legislation for the National Endowments by 14 years.

Records indicate that national corporate giving to dance and cultural support did not begin to emerge clearly until 1947, nine years after the creation of the NEA. Prior to that time dance was not considered significant enough to warrant statistical entry. Paradoxically, in the dance world. As recognition has increased, so has the activity. Walter Terry stated that "The Capezio Foundation was always approachable; it did not have to convince in triplicate". Adam Pinsker said, "You could always go to Ben Sommers for funding something difficult that had to be done". Ben Sommers likened the Capezio Foundation as "The Good Housekeeping Seal of Approval in the dance profession".

## *Critical Analysis of Dance in Ecuador*

*Carlos Argüello Lopez*

This paper (taken from the Thesis-Notes for a Sociology of the Dance in Ecuador, Quito, 20th Aug. 1977) studies theatre dance in Ecuador from 1933 to 1977. 1933-1944 Dance practice is a faithful reflection of the circumstances. 1945-1950 The Dance is institutionalized. 1950-1960 The institutionalization of the dance reaches its best period. 1960-1965 A break seems to occur. 1965-1970 The institutionalization of Folk Dance is important. 1970-1977 With the passing of the Cultural Law the Dance Institute and the National Company of Dance is created.

*synthesis: Cesar Delgado Martinez*

## *Photography and Dance in Mexico*

*Fernando Maldonado*

Statistic and archival research document the scarcity and improvisation of dance photographers in Mexico. The problems of dance photography in general are discussed and concrete proposals for the development of this speciality are presented.

## *The Fandango in Mozart's Nozze di Figaro*

*Sarah Bennet Reichart*

The Fandango that appears in Mozart's *Nozze di Figaro* was a tune traditionally used in the theatre for local color in popular tales set in Spain. These included *Don Juan*, and the two Beaumarchais comedies — *The Barber of Sevilla* and the *Marriage of Figaro*. The tune can be found in ballet, theater, and opera from 1761 on, in slightly differing versions. A few contemporary descriptions give an idea of its figures, its musical accompaniment, and especially of its lascivious character. Mozart incorporated a popular piece that his audience would have recognized and to which they would have responded with appreciation.

## *Conclusions*

Renée Renouf's research paper explained the importance of the different foundations that help the dancer, the choreographer and the teacher to do their work. Fernando Maldonado talked about various problems faced by the dance photographer and suggested a closer collaboration between the photographer, the dancer and the dance companies. Tiina Suhonen gave us a report on the impulse given to dance in Finland. Slides illustrating classical Japanese dance were presented. Claire de Robilant stressed the need for proper scientific and methodological research and urged the audience to protect research papers done in the past that are found in files.



## XIV

### *National Identity and Dance*

1. *Basque Dance as National Identity*  
Candí Harrington Gonzalez de Alaiza, PHD  
Researcher, Spanish and Portuguese teacher, University of California,  
Los Angeles, USA.\*\*\*
2. *Beyond the National Ocean or the Identity of the Dance*  
Marco Antonio Silva  
Teacher, choreographer, director Utopia, teacher CCH-UNAM,  
Marcela Sanchez Mota  
Dancer, teacher CCH-UNAM.<sup>5</sup>
3. *The Provinces in the Rescue of Cultural Values*  
Leticia Rivera Virgilio  
Researcher, Cultural Institute of Tabasco.<sup>5</sup>
4. *Dance and National Identity*  
Alejandro Sanchez G.  
Cultural promoter and researcher, UNAM.<sup>5</sup>
5. *Nationalistic Dance and the Nationalistic Concept of Dance in Mexico*  
Rocio Fuentes Heredia  
Choreographer, teacher, researcher.<sup>5</sup>
6. *Towards a Mexican Methodology of Artistic Education*  
Jorge Eduardo Young Muciño  
Musician, researcher.<sup>5</sup>
7. *The Problem of Nationalism in the Modern Dance in Mexico*  
Matilde Tania Aroeste Konigsberg  
Cultural promoter, Jewish Sports Center, teacher, UNAM.\*
8. *Dance and National Identity*  
Helba Nogueira  
Brazilian Dance Council.\*
9. *Dance and National Identity in Venezuela*  
Elizabeth Perez Liehti  
Diplomat and reporter, Venezuela.\*

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>5</sup> Abstracts

<sup>d</sup> Demonstration

**Moderator**

Elisa Ramirez Castañeda

Sociologist, researcher and professor at the National Institute of Anthropology and History, INAH, and CID-DANZA.

**Conclusions**

## *Basque Dance as National Identity*

*Candi Harrington Gonzalez de Alaiza*

In situations where the cultural expression of a people's sense of ethnic unity is threatened, either by the overwhelming presence of another culture, or by conscious control and domination by a hostile group, dance can provide an outlet and an accepted form of expression for feelings and a way for the group to maintain its sense of unity. Dance can be extremely useful in the establishing and maintaining of a national identity, as it readily incorporates so many of the elements a people use for self definition; music, iconography, color symbolism, history, poetry, and social structure, to name a few.

Urban dancers in the Spanish Basque Country under the Franco Regime (1939-1975), especially in the early 1970s, experienced this phenomenon. In the Franco government's attempts to centralize Spain in both a political and cultural sense, and to limit especially separatist movements in areas of the Peninsula which had been on "the other side" in Spain's Civil War during the 1930s, the expression of many types of regional cultural difference was prohibited. For many years the Basques were not allowed language was discouraged, especially in schools and in the military. Publication in Basque were limited, and the use of the Basque flag, a symbol of separatism, was illegal and severely punished, as was the use of some of the other symbols of Basque identity.

In their search for a way of expressing their feelings about their Basqueness and the history of their people, many urban young people turned to dance. Basque dance, in turn, underwent certain modifications to serve the needs of the dancers in the many urban performing groups.

There had, however, already been a process of change in Basque dance, a process which made the changes of the post-Civil War years more acceptable to the Basque people. This process began in the industrialization and urbanization,<sup>1</sup> and realized that many of the old, arcaic customs of the countryside were dying out.<sup>2</sup> They began to see these customs as a part of their past which should not be lost. In the 1920s there was an interest in seeing Basque dance performed on stage. Since many of those interested in dancing were women, and there were relatively few traditional

<sup>1</sup> Candi de Alaiza. in press "The Basque Competition Jota." New York. CORD Annual.

<sup>2</sup> Violet Alford, "Le Folklore", in *Eusko-Jakintza* 3(2-3), 173-179, 1949.

dances for them in the Basque area, some of the more sedate men's dances were adapted for women, most notably *Sagar-dantza* (Apple Dance) from Navarre's Baztan Valley, performed by women in 1925 and 1930,<sup>3</sup> and dances from the Guipuzcoan sword dance suite: *Little Stick Dance*, *Big Arch Dance*, *Ribbon Dance*. Social dance such as the Basque *fandango* and *ariñ-ariñ*, of relatively recent origin (19th century), and not considered traditional by many Basque purists, permitted the participation of women on more or less an equal basis with men. These also had become very popular by the 1930s.<sup>4</sup>

Since women in most areas of the Spanish Basque Country, unlike the men, do not have a specific local costume (they did not participate in ritual dancing very often, and the costumes that have been preserved are ritual, not social, apparel), a performing costume was created for the urban groups before the Civil War, based on a portrait of a woman from the province of Vizcaya: a red skirt with two black stripes, a white head-scarf, white stockings and *abarkas*, Basque moccasin-type shoes.<sup>5</sup>

After the Civil War, the Franco government encouraged the use of regional dance as a recreational activity, and sent out groups of teachers from the Franco youth group (the Sección Femenina of the JONS) to teach regional dances in the cities and towns. The results were mixed. Many young people were introduced to the dances of their province, at least to a rendition of them. Protests by Basques interested in dance and somewhat knowledgeable about Basque dance included the fact that dances were being taught by strangers who had learned only the steps and who did not hesitate to make changes based not on research, but on their own personal preferences.<sup>6</sup> There were also complaints that the dances of each region were forced into a certain mold, making them like the regional dolls sold in department stores the same doll for all provinces, only the clothing being different or the series of Spanish postage stamps which came out in the early 1970s depicting regional costumes, all girls of similar age in similar poses, again only the costumes changed.

By the 1960s there were a number of people interested in working with urban groups from within the Basque provinces, establishing Basque "ballets" and other groups which had a performance, rather than a ceremonial or social intent. These groups performed inside the Basque Country, and also toured, but there was much resistance to performing within Spain, outside the Basque areas.<sup>7</sup>

As a new generation grew up, and the economy of Spain improved somewhat, there was a strong resistance to what was felt still to be a totally repressive regime. Performing groups proliferated in all the province capitals and in some of the larger towns throughout the Spanish Basque Country. The young people danced because they were Basque, because

<sup>3</sup> Maria Elena Arizmendi de Iribarren, "Una rehabilitación necesaria: La Sagar-dantza," in *Txistulari*. San Sebastian, Spain 1964, 37:1

<sup>4</sup> Miguel Angel Astiz, "Dindari: Breve Historia."

<sup>5</sup> Ballets Basques de Biarritz "Ballets Basques de Biarritz." San Francisco. Gery Theatre.

<sup>6</sup> "A famous artists series extra: Ballets Basques de Biarritz." New York (?): Lincoln Auditorium, 1957.

<sup>7</sup> Gaizka Barandiarán, "Basque Music," in *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, 1980.

that was one thing that could not be taken from them, they felt. By joining a "group," they proved that they were Basque, not Spanish, and within the limits tacitly agreed upon by the dancers and the police, they did all they could to express their position.<sup>8</sup>

Their resistance was expressed in a number of ways; use of color symbolism and iconography in costume and paraphernalia; the introduction of so-called "traditional" Basque cultural elements, such as musical instruments or farm implements not previously found in the dances; introduction of new dances based on "Basque" themes; the modification of older (pre-Civil War) dances to include expression of Basque nationalism, and emphasis on dances and music with special nationalistic significance.

The most visible change was that in color symbolism and iconography, and the most omnipresent representation was that of the *ikuriña*, or Basque flag. The Basque flag, created in 1895, is red, white, and green, and has the form of the British flag.<sup>9</sup> By the early 1970s everything that could reasonably be red, white, and green, was. Very little costuming was in red and yellow, the colors of the Spanish flag, even when that was accurate for the area portrayed. The women's skirts, varying from the earlier red, could now be either red or green, and there were attempts at choreographing so that the group would look as much as possible like the Basque flag. When the group from Victoria, Alava did the dances from the twon of Elciego, to the south, in pro-Franco territory, the multi-colored ribbons carried by the Elciego dancers were changed to red, white and green. There were similar changes made by the urban performers in costumes from other villages and towns in the Basque Country. For *Big Arch Dance* arches are usually covered with flowers and greens. In the city, these were often replaced by paper garlands. They nearly always were and are red, white, and green.

The use of the flag itself was a sensitive issue. The Basque dancers refused to use the Spanish flag in dances where a flag was required, and for performances in Spain a local village flag was used, or the group created a new flag representing the organization. When performing groups traveled to France to perform, as they often did, the Basque flag was used, especially in the *Vizcayan Flag Salute* and the *Banderadantza* where the dancers form the flag from strips of red, green, and white cloth.

Costumes were decorated with the *lauburu*, the Basque fourheaded cross, a familiar symbol in different cultures and one often chosen to represent Basqueness. This symbol appeared painted on musical instruments and on banners carried by the dancers, and could even be noted in the choreographies, especially that of the women's version of *Big Arch Dance*.

Some of the Basque dances include farm implements, such as the hoes carried in the Guipuzcoan *Jorrai-dantza* or the wineskins in the Vizcayan *Sagi-Dantza*, and in the late 1960s and the 1970s dances were choreographed around such "traditional" Basque occupations as harvest (girls car-

<sup>8</sup> *Danzas de Euskalerrri*. San Sebastian. Ediciones Vascas, 1980.

<sup>9</sup> B. Estornes Lasa. *Estética Vasca*. Buenos Aires, Editorial Vasca Ekin, 1952.

ried sicles), spinning (the use of spinning wheels), sardine selling (with flat baskets), and so forth. All these represented an idealized view of the way Basques were thought to have lived in the past, often very distant from the lives of the dancers in the urban groups. It might also be noted that these elements, although used to represent the Basque peasant, did not differ significantly from instruments used by peasants throughout Spain, or indeed in many rural areas of the world.

The urban groups fomented interest in a number of "old" Basque musical instruments: the *txistu*, a three-hole pipe; the *dulzaina*, an oboe-like instrument; and the *alboka*, a double-reeded pipe using cow horns as resonators. These instruments were used to accompany dance and were even introduced into areas where they had not appeared historically (for example, the *tristu* in Ochavavia, Navarre, where the *dulzaina* had been common). By the 1960s many towns were actually using modern orchestra instruments, some since the 1860s, or accordion, to accompany their dances, but the urban groups did not think these were Basque enough, and many used *txistu* to accompany all dancing, for all areas.

The societies of musicians and dancers sponsored contests for new choreographies of Basque themes, and dances, mostly couple dances or dances for groups of women, began to appear on the programs of the urban groups: *Girls and Boys*, *On the Mountain*, *San Prudencio*, and so forth. All were intended to depict "traditional" Basques having fun at their celebrations. Another popular dance at this time was the sword dance from the opera *Amaya*, first performed in Bilbao in 1920.<sup>11</sup> Based on steps from the Vizcayan sword dance suite, *Amaya* depicts Basques in prehistoric times, dancing in costumes made of skins, with an elaborate and strenuous choreography made expressly for the stage. New *Amaya*-like dances appeared as well, such as one representing the killing of a bear, also by prehistoric Basques.<sup>12</sup>

The dance *Tree of Guernika* from the Vizcayan town of Garai presents some questions. There is a great deal of debate about where the dance, performed on St. James's Day, is of ancient or recent origin.<sup>13</sup> The music was composed by Iparragirre in the nineteenth century, but sources do not agree on the age of the dance. The tree of Guernika, as is well-known, has long been a symbol of Basque national identity, even more so after the bombing of Guernika by the Germans on April 26, 1937, and Iparragirre's hymn is often used as a Basque national anthem.

The town of Valcarlos in northern Navarre has a series of dances called *jautziak*, or jumps. On of them, *Seven Jumps*, where the dancers begin by jumping once and gradually build up to seven, was perhaps the most

<sup>10</sup> J.L. Etxebarria y Goiri, *Danzas de Vizcaya-Bizkaiko Dantzak*. Bilbao. La Editorial Vizcalna, 1966.

<sup>11</sup> Henri Lamarca, *La danza folklorica vasca como vehiculo de la ideologia nacionalista*. Balona, Elkar, 1977.

<sup>12</sup> Stanley G. Payne, *Basque Nationalism*. Reno, Nevada, University of Nevada Press, 1975.

<sup>13</sup> Javier Maria Sada, *Gozaldil XXV Aniversario*. San Sebastian, Caja de Ahorros Municipal de San Sebastian, 1974.

<sup>14</sup> Miguel Angel Sagaseta, *Danza de Valcarlos (Navarra)*. Pamplona, Diputacion Foral de Navarra, Institucion Principe de Viana 1977.

popular dance done both socially and on stage to represent Basque sentiment. There are seven Basque provinces, three in France and four in Spain, and the dance represented the unity of all of them, on both sides of the border, into one Euzkadi, or Basque Country. This followed the Basque call to nationalism, *Zazpiak Bat*, the seven, one. This was sometimes the only dance (besides the *jota*) known by the urban dancers from outside their province and performed by them all in the streets and at festivals as well as on stage. The melody could be heard, usually played on a *txistu*, at any hour as a repeated message "we are one people, we will not be divided".

In the last years of Franco's rule,<sup>15</sup> although political control remained firm, there were more chances for a varied cultural outlet. Publication in the Basque language increased, and the *ikastolas*, or schools which taught in Basque, were popular. Urban youth (and some not so young) whose native language was not Basque attended classes in Basque, and family is who could do so brought Basque-speaking girls from the countryside to care for and speak Basque to their children.

Although by the late 1970s the situation had changed considerably, with the major performing groups basing much of their material on careful field research instead of the use of specific color combinations, designs, melodies or choreographies carefully put together to say "we are Basque, not Spanish or French", there remains an interest in an idealized Basque past, a past that the members of the urban performing groups see as a part of their national identity, albeit romanticised.<sup>16</sup> As other aspects of national expression opened: publication, language, radio, TV and newspapers in Basque, free use of the Basque flag and signs, and so on, many of the elements which I have described here became less prominent in the dance; they are still seen in urban dance performances, but no in the same way and with the same intent as ten or twenty years ago. Today costumes are based on historic photographs, and colors are varied. Men's costumes attempt to duplicate those of the area the dances are from, if possible. There is an attempt at "authentic" instrumentation; although the *txistu* is still very popular and widely used, it is not considered to be appropriate accompaniment for all dances.

The "Basque" choreographed dances of the 1960s and 1970s are seen less frequently, and although there are new made-up dances expressing some of the same ideas, they do not attract the interest they once did. Groups look more and more for different, but historically possible, if not certain, material worthy of presentation to a paying audience, an audience which wants to be entertained, but is increasingly demanding of material which gives them more than a sense of resistance of the surrounding culture.

The urban groups of the 60s and 70s served a definite purpose both for the dancers and for their audience. Through the use of dance and the manipulation of cultural elements, some authentic, some fantasized, as-

<sup>15</sup> Viltis, *Viltis* Denver, Colorado, USA. 16 March-April, 1957. (Entire issue dedicated to the Basques.)

<sup>16</sup> Extensive field work and interviews conducted by the author between 1972 and 1982.

sociated with it, the performers were able to respond to a socio-political environment which they found to be otherwise unbearable, their dance helped them maintain a sense of Basque unity, of resistance, and of national identity through some very difficult years.

## *Abstracts*

### *Beyond the National Ocean or the Identity of the Dance*

*Marco Antonio Silva and Marcela Sanchez Mota*

Can we speak of a national identity on the field of art? When we mention cultural frontiers and common historical roots, we forget the difference of classes and the existence of a culture of minorities and a popular culture which has a different strength in the face of the processes of conformation that communication media favor and the process of cultural penetration. We wish to delve into the lower layers of a common language. The "national" dance is today a mythological hero that monopolizes a space.

We would have to identify national as an exceptional posture of creation, risking oneself over the abysses to find new points of union, a dance truly in accord with the times. Utopia, A.C., in its work with young students and workers tries to integrate a dance and a form of life, to take up again a collective memory, a creativity, for the recovery of a space denied to it.

### *The Provinces in the Rescue of Cultural Values*

*Leticia Rivera Virgilio*

Research at the regional level is indispensable to trace local cultural policies. In Tabasco the Cultural Institute has worked exceedingly hard to rescue traditions, dances and oral tradition collection of information that requires codifying and sistemization; a parallel task of diffusion of this material is also necessary. To be able to outline the particular regional idiosyncrasy it is important to link it with a wider national culture. The research has had the support of the State Government. Now continuity should be given to the project independent of the circumstances of politics.

## ***Dance and National Identity***

*Alejandro Sanchez G.*

Based on the concepts of culture and identity, factors such as cultural penetration and the myriad problems revolving around classification and concepts such as ideology, alienation, etc., this a reflection on the situation of the dance in this country and the alternative towards the creation of a formula for resistance and a cultural consciousness.

### ***Nationalistic Dance and the Nationalist Concept of the Dance in Mexico***

*Rocio Fuentes Heredia*

The difference between a historic stage in the cultural ambience and the ideological concept of nationalism derive from concrete cultural policies. Analyzing the meaning of the period when the different artistic disciplines were expressed including the dance— when the nationalistic current came into being and the socioeconomic context which favored it. Taking those two lines of analysis, we can see how this has affected the development of the dance linked in its creative structure and education to the creative spirit of the people.

### ***Towards a Mexican Methodology of Artistic Education***

*Jorge Eduardo Young Muciño*

When faced with the flow of our history, we can say that our cultural heritage is multiple and plural. In the search for our roots, for our national being, we can understand that we are a *mestizo* people, with a rich and complex culture. The revaluing of the native within our past makes research into prehispanic sources of vital importance to be able to reconsider present —day artistic education in our country. Nahuatl ideology offers us basic concepts about the role of the artists, the formation of new generations and the philosophical direction to be given to this education. Regenerating and rescuing such concept allows us a mobility and reaffirmation at theoretical levels and the construction of new methodologies in the teaching of the arts and of the dance in particular.

## *The Problem of Nationalism in the Modern Dance in Mexico*

*Matilde Tania Aroeste Konigsberg*

In the 50's modern dance had without any doubt a strong impact on Mexican audiences. It appears as the virtual continuation of the Mexican muralist movement and entered an artistic and cultural movement in accord with the nationalistic ideas that had gained force with the Mexican Revolution and which had continued to the end of this decade. Although at that time the muralist movement already had strong opposition from certain artistic expressions, there was no such things in the dance.

Mexican economic nationalism never implied a break with the dominant power but tried to find the best conditions for negotiation with it. Paradoxically a cultural nationalism was advocated normally based on our artistic tradition implied an obstinacy and protection of our values, while the flow of foreign capital into our country continually increased. The cultural nationalism announced by the State was transformed into the justification of the revolutionary ideals of the Institutional Revolutionary Party (the PRI) and promoted a social art whose aim was to glorify the State. Within this panorama, the dance suffered complications: it had accepted the proposals of an official art, having recourse to props, music and all kind of elements which made it a profoundly nationalistic art, following questions: if we remove the title, the music, the costumes, the plot and the scenery, can we still say that the dance is peculiarly Mexican?

The answer is probably no: without these elements it would be difficult to identify it as such, because the dance had become "distinguished": in the face of the lack of a systematic and solid technique, in the face of the proper procedure, it had become overloaded with cartridge belts, *sombreros*, petticoats and *rebozos*. When these elements had been used up, when at the end of the 50's there was no longer any budget to pay the musicians, the painters and designers, the dance with this contents was also finished. However the so-called Golden Age of moderns Mexican dance which reached its peak in the 50's was very rewarding both for the creators of the dance as for the audience. The creative task of the choreographers and dancers focused nationalistically, had different facts, and often choreographies of great value were created which were of importance for the development of the modern dance in Mexico.

### *Dance and National Identity*

*Helba Nogueira*

Dance is one of the most rich art expressions, it is like a spiritual state of conscious that lead us into personal and groupal satisfaction. Accord-

ing to our physical and mental state, we can choose one or another form of dance, as a nation we express our identity through it. Argentina expresses themselves through the *tango*, Cuban through *Mambo* and in Brazil, we express ourselves with *Samba*. The *Samba* is like our identity card.

## ***Dance and National Identity in Venezuela***

*Elizabeth Perez Liechti*

*Dance and National Identity in Venezuela* gather opinions that on the subject of national identity, have some of the most important dance group directors of Venezuela. The diversity of ideas and opinions show us the rich dance reality of Venezuela.

## ***Conclusions***

In this committee which was the most interesting were two different currents: one headed by the foreigners who told us about a very specific version of the Basque resistance and their fight against the *franquistas* through dance and of the creation of new dances symbols using national emblems, and the dance panorama that we see in Venezuela.

Regarding the Mexican research papers, several issues were explained; among them: context where national dance takes place, what is being done in the provinces to preserve the local and national culture, at the same time several terms, such as nation, culture, popular culture, political compromise, were defined.

One of the conclusions to which this committee arrived was the need of interdisciplinary interchange to develop a more broad understanding of reality that can lead us to a real political compromise.



## XV

### *Dance and Medicine*

1. *A Call for Anatomically Sound Ballet Technique*  
Judith B. Alter, PHD  
Researcher, dance teacher, University of California, Riverside, USA.\*\*
2. *Preventive Medicine and Bodily Consciousness and Preventive Medicine and Dance*  
Dr. Marco Antonio Zazueta and Lic. Sonia Fernandez Molinar  
Researchers in Anatomy Movement, co-directors, Bodily Consciousness Center.<sup>§</sup>
3. *Anthropometric and Somatoscopic Observations in the Dancer*  
Dr. Ma. Eugenia Arciniegas Ceballos  
General doctor, sub-director for research, Scientific Center for Health.<sup>§</sup>
4. *The new medicine based on dance*  
Ricardo Alvarado  
Acupuncturist, natural medicine and Yoga teacher,  
Dra. Ma. Eugenia Ayala  
Gynecologist.<sup>§</sup>
5. *General Aspects of the Dance: Medicine and Dance, Heating up and Flexibility*  
Jorge Espinosa Duarte  
Dancer, National Folk Ballet of Mexico, dance student, SNEPD-INBA.<sup>§</sup>
6. *Pathological Curves of the Spine and their Relation with Postural Problems*  
Dra. Ma. Luz Posadas Solis  
Dentist surgeon, anatomy teacher, National Classical Dance School, SNEPD-INBA.<sup>§</sup>
7. *Beauty and the Beast: Woman, Ideology and Illness*  
Alma Concepcion  
Teacher Princeton Ballet, New Jersey, USA and School, Puerto Rico.\*
8. *Dance and Medicine*  
Brazilian Dance Council.<sup>§</sup>

\* Complete in vol. 1 (Spanish)

\*\* Complete in vol. 2 (English)

\*\*\* Complete in Spanish and English

<sup>§</sup> Abstracts

<sup>d</sup> Demonstration

**Moderator**

Dr. Juan Lopez Taylor

Researcher, University of Guadalajara, Jalisco.

Conclusions.

## ***A Call for Anatomically Sound Ballet Technique***

*Judith B. Alter*

Traditional ballet techniques are used all over the world for training professional and recreational dancers. Though they appear to accomplish the aim of enabling students to become skilled ballet dancers, several questions must be asked. Do these techniques develop dancers' bodies efficiently and in an anatomically sound manner? Are there better ways to train dancers' bodies to achieve the goals of ballet? And how is it possible to prevent the high rate of injury that we accept as just a "professional hazard" of being a dancer?<sup>9,11,20,24,27\*</sup>

### **Background**

Before suggesting answers to these questions, some background is necessary. The techniques of training a ballet dancer are highly tradition-bound. The five positions of the feet and some other of our basic ballet steps were codified and written down in 1712 by Beauchamp in the time of Louis the xiv. About 100 years later, Carlo Blasis wrote his *Elementary Treatise Upon the Theory and Practice of the Art of Dancing*<sup>6</sup> and then the *Code of Terpsichore*.<sup>7</sup> These books are the basis of most of today's ballet techniques. Other masters: Bournonville,<sup>23</sup> Cecchetti<sup>5</sup> and Legat/Vaganova<sup>28</sup> developed and refined these practices but the tradition goes back almost 300 years. Since then the costume, the shoe, the corset, the wig, have been considerably modified or discarded altogether and the age, size, physique, and stamina of the participants have changed. Yet most of the traditional technique practices have remained the same (though we do not repeat the exercises as many times as in Blasis' time.)

We know from experience that students compete with each other to see how much pain they can endure during classes.<sup>12</sup> We have all heard stories of how dancers become seriously injured while rehearsing and performing and that they continue to dance making the injury worse and eventually chronic.<sup>15,29</sup> And we now know more stories of how seriously impaired their physical lives may be after they stop dancing. Many of these

\* The references are at the end of this text.

injuries can be prevented.<sup>1</sup> And now we have become familiar with the disastrous consequences of the eating disorders which plague the members of many dance schools and companies.<sup>15,30</sup> This type of physical and emotional destruction is unnecessary. In order to preserve the world of ballet and professional dance in general, we must question these practices.

Whether or not the techniques were anatomically sound was never an issue until the advent of the academic study of kinesiology, sports medicine and now dance medicine in this half of the 20th Century. Now it is possible to analyze dance movements using methods of research from physics,<sup>18</sup> anatomy, kinesiology, physiology, and psychology.

### Origin and problems in ballet technique

The vocabulary of steps and techniques to train dancers to carry out these steps came directly from dancing. Skilled and talented dancers who were able to do these special steps showed other dancers. Sometimes, in showing these steps, they broke the complex movements into their component parts. These techniques were first invented and carried out by people already trained, so their bodies probably already had the balance, flexibility, strength, coordination, and litheness necessary to execute these movements skilfully. That is, these movements do not necessarily, in and of themselves, enable the untrained dancer to carry them out because these complex movements embody prerequisites that untrained bodies do not have.

So, ballet techniques are usually made up, perfected, and taught by advanced dancers. That means that unless the dancer is also skilled in teaching and analyzing these advanced movements so that beginners can learn them, the techniques will be too advanced for beginner dancers to do properly. (Properly is the key word here.) In spite of this, there is no doubt that repetition of any action will eventually yield positive results. For the most part I think that is how most of us learned to dance.

Let me illustrate this idea by discussing the *plie*. *Plies* are movements that are necessary to do when we jump and land. Simultaneously bending the legs at the hip socket, knees, and ankles when leaving the ground and returning to it uses the hinging action of the leg joints and positions the leg muscles to lift the body into the air and then handle the impact as it lands back down on the ground. If students don't know why they are doing these movements, then they are unable to practice them with understanding. For instance, it is useful to deliberately tighten (a slight "tucking under") the "jumping" muscles in the gluteal area when straightening the legs because these muscles naturally tighten when you jump. Training students to use these muscles also helps them hold their legs in turnout and keep their pelvis's from going out of alignment causing hyperextension of their low backs. It is also useful to train students to press (not grip) their toes while executing a *plie* because the toes help to stabilize the ankle and also keep the knee aligned over the foot properly.

Contrary to popular understanding, *plies* do not stretch the ankle mus-

cles, the calf muscles or the thigh muscles. These muscles must be stretched first because a plie is a series of concentric and eccentric contractions; and contractions tighten muscles. If muscles are to work in a coordinated way, they must be stretched as well as strengthened, not just one or the other.<sup>2,4</sup> Therefore, to do a plie properly, students need to have their leg, ankle, and foot muscles stretched, a knowledge of their own alignment needs, strength in their toes, an awareness of the muscles they need to use, and an understanding of why they are practicing plies in order to benefit from this ubiquitous and valuable ballet technique.

### Harmful Ballet Techniques

This discussion assumes a rudimentary knowledge of anatomy. Especially important is the fact that it is muscles that move the body parts at the joints and therefore techniques should develop muscles and not strain, lengthen or tear ligaments, tendons or cartilages.<sup>31</sup> Also important is the fact that, because muscles only shorten on their own, that other and opposite action provides the same muscle an opportunity to stretch. In order for muscles to contract efficiently, they must be in a lengthened and flexible state. Very tight muscles that have not been provided with a balance of stretch and strength become immobile, bulky, and unable to coordinate body parts effectively.

Harmful techniques include the following:

Excessive turnout strains the ligaments and tendons in the hip sockets, knees, ankles, and feet.<sup>14</sup> It prevents the pelvis from being maintained in proper alignment. The leg muscles cannot easily locomote the body when the foot is turned out so the joints receive extra strain and movement is executed inefficiently.

Hyperextension of the knee is increasingly common because choreographers require this "line." Legs can be straight but not locked (as we commonly describe this action) and still present an aesthetically pleasing line. Locked knees put excessive strain on the cartilages in the knee and stretch the ligaments as well.<sup>17</sup> Stretched ligaments do not unstretch. Dancers often have inherited loose ligaments (statistically 70%,<sup>16</sup>) so locking their knees makes their legs even more unstable than they were to begin with. Locked knees prevents the entire body from being aligned properly so balance is much more difficult than it need be. The low back and neck receive excess strain from the resulting crooked posture that standing with locked knees creates.

Relieve too high stretches the metatarsal arches and therefore weakens the foot. The position creates a false sense balance by suspending the body weight on the bones too far forward, rather than creating real centered balance using the muscles of the foot, ankle, and lower leg.

Excessive arching in port a bras is easy to do for most ballet dancers because of their loose ligaments. The forward position is done with knees locked and the body weight shifted back. This position stresses the insertions of the hamstrings instead of providing an adequate stretch to the muscles themselves. The back position when done with excess low back

arching creates permanent damage to the spinal discs and sometimes to the vertebrae also.<sup>3</sup> This, like the other harmful techniques, can be corrected. Keeping the pelvis vertical and only bending back at the bottom of the thoracic spine requires very strong abdominal muscles but this way of executing the *port a bras* is anatomically sound.

*Arabesque* or *attitude* to the back when both hip bones are kept forward can cause permanent damage to the discs the same way that improperly done *port a bras* can. Discs have very few pain sensory nerve endings and so dancers cannot feel the excessive pressure that these positions cause. When the hip is allowed to lift as in Legat/Vaganova style of ballet, the lumbar spine is not arched and so this position is not harmful. In fast action film analysis of professional dancers dancing, the hip always lifts because that is the way the leg can actually both push and lift backward.<sup>25</sup>

*Grand plies* can be executed correctly if dancers only bend their knees and lower their weight to the point where their thigh muscles are still controlling the lowering and rising. When the weight drops below that point, the ligaments and cartilages in the knees receive and hold the weight and experience enormous strain.<sup>22</sup> Correctly done *grand plies* should not be done without adequate stretching of the quadriceps muscles and should be followed with another time of stretching the thighs. Proper alignment of the knee over the foot must be maintained. Most dancers cannot maintain proper alignment with their feet in the excessive turnout they insist on taking. Each of these harmful techniques contributes to and compounds the harm the others. Correcting one of them will help correct the others.

*Battement en avant* can be harmful if carried out incorrectly. John Wilson explains,

The fact is that repeated, ballistic execution of *grand battement en avant* runs a high risk of producing paradoxical action that is both adverse to the desired postural form and potentially injurious to the dancer; for the insertion of the iliopsoas in the lesser trochanter is so proximal to the fulcrum of the femur during the extension phase of the action, and the momentum of the leg so great at the initiation of the flexion phase, that the origin of the prime mover articulates the lumbar vertebrae percussively, thus stressing interconnective tissues, irritating the sciatic nerve sheath, and compressing discs.<sup>32</sup>

Thus again the low back is in danger. The most important idea to remember here is that the damage to the discs is permanent. Bones, muscles, ligaments, and tendons heal and are stronger (and tighter) than before they were injured. Discs do not regenerate so techniques must not damage the low back.<sup>6</sup>

Stretching at the bar does not adequately stretch muscles because the muscles being stretched are at the same time holding the body weight. They are being asked to contract at the same time as the action is attempting to produce a stretch. This double message can give the little circuit breakers at the ends of the muscles, the Golgi tendon organs, an overload signal and so muscles can tear. There are very effective ways of stretching muscles which can take the place of bar stretching in class.

Standing and floor sitting positions, correctly done, are necessary before and after doing traditional ballet techniques.

Use of the bar can be counterproductive if students depend on it for balance. Most bar techniques can be carried out in the center where students learn that the support leg works just as hard if not harder than the gesturing leg. Learning to prevent the hyperextension of the knees and low back is critical to proper ballet dancing and is best taught in the center also. Many techniques first learned at the bar must be unlearned and then relearned in the center. This wastes class time. The bar is certainly useful for some techniques, but many of the traditional ones can be done free standing and moving.<sup>33,34</sup>

This list only suggests the most seriously harmful techniques traditionally done in ballet classes. Many commonly used teaching cues are anatomically misleading and thereby invite injury also. But there is no time for enumerating those here. Though there are recent improvements in the design of the point shoe, the permanent changes to feet which they cause must also be addressed but that too is beyond the scope of this paper.<sup>13,19,21,26</sup>

Let me suggest ways to change and improve this situation. Students need to study anatomy and kinesiology and then apply their study directly to their dancing. Students need to choose anatomically informed teachers. Teachers need to be willing to question, experiment with and revise techniques. Choreographers need to choose movements that will not hurt their dancers' bodies. Dancers, teachers, students, and choreographers must assume responsibility for themselves, their bodies and ultimately, the long term well being of the field.

Self inflicted pain is unnecessary and inhumane. Dance inflicted pain changes dance from a self expressive art into a self negating form of devoted suffering. Sacrifice, energy, involvement, commitment, dedication can be positive but need not be accompanied by innocently created self destruction. That is beyond the call of duty and is in a basic sense, immoral.

(The first draft of this paper was given as a public lecture on July 11, 1985 as part of an intensive workshop for people "Concerned about the Future of Ballet Dancers" on debilitating injury, anorexia and bulimia and impaired self-confidence at Loretta Heights College, Denver, Colorado, with Jim Clouser, Director, Suzanne Gordon and Dr. Steven Gross guest lecturers. I taught my stretch and strength techniques daily for three weeks.)

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<sup>2</sup> Judy Alter. *Stretch and Strengthen*. Boston, Houghton Mifflin Comp., 1986.

<sup>3</sup> R.M. Bachrack. "Diagnosis and Management of Dance Injuries of the Lower Back An Osteopathic Approach" In *The Dancer as Athlete*, edited by Shell, Caroline G. Champaign, Ill. Human Kinetics Publ. Inc., 1986.

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## Abstracts

### *Preventive Medicine and Bodily Consciousness*

*Marco Antonio Zazueta and Sonia Fernandez Molinar*

This paper deals with the practical work carried out in the Center as an alternative to health of the body in the technical movement of the dance through Body Awareness. Our practice is a link between the technique we decide to train our body in a technique of no-routine movement, in this case the dance, implies that we are going to submit our work instrument to physical demands that are much more intense than those we come up against in our daily dynamics. This means evaluating the physical conditions previously acquired through our ambience and our heritage, since these factors form in each individual a body with possibilities and its own limitations. Which are not always ideal for embarking upon intense physical training. Body awareness of a person unused to physical training is very limited and it is difficult to control the disassociation of articulatory segments to carry out movements that are purer and more precise. It is important that such a person should educate his body with *adequate preliminary conditioning* which will prepare his body before submitting it to a technique of the dance. Unless we take this previous evaluation into account, the education of movement technique of the dance could cause in the body incidences that are prejudicial rather than formative.

### *Preventive Medicine and Dance*

*Marco Antonio Zazueta and Sonia Fernandez Molinar*

The Center for the Creation of Corporal Consciousness has been carrying out research since 1981 both in theory and practice on the biomechanisms of the body that affect the different techniques of the dance. In this time we have observed that in all stages, both formative and professional, the dancer runs the risk to his health especially in muscular skeletal aspects. The lack of objective knowledge about his work instrument —the body— through a partial focusing on the relationship of anatomy and function by both the dancer and the pedagogue (teacher, trainer, choreographer, etc.) brings about a work at the level of form, and not according to the natural laws of the body within all its potential and individual specifics. This situation favours the development of body deformations and considerably increase the incidence of inexplicable traumatismos and erroneous concepts with regard to the rehabilitation for lesions.

## ***Anthropometric and Somatoscopic Observation in the Dancer***

*Ma. Eugenia Arciniegas Ceballos*

Observations begun in 1980 with dance groups of semiprofessionals, professionals and amateurs, using many different techniques have revealed somatoscopic and anthropometric alterations. These alterations have been found in different degrees in all the different groups studied, especially in amateur dance groups. It was suggested that these resulted from genetic disorders as pathologically inherited. These could not be so noticeable since birth. They could also be technical defects originating in the dance due to defects in the methods of teaching. More than 700 dancers with ages ranging from six to forty were found to have alterations. The Center for Research in Applied Sciences of the Ministry of Sports made diagnostic examinations of 6,000 children in Primary schools in the Federal District finding different degrees of alteration leading to the belief these are congenital and hereditary in the Mexican, requiring a correcting study on a national level.

## ***The New Medicine based on Dance***

*Ma. Eugenia Ayala and Ricardo Alvarado*

Two principles that create a balance in human activity are ethics and aesthetics. The first one refers to the moral aspect and the second one to the body functions. The artist who achieves the mastery of both principles reaches a sacred and secret level. This can be done with study, practice and magic. The authors give suggestions on how to become a magician of dance using respiration, psycho-physical exercises, yoga and meditation.

## ***General Aspects of the Dance: Medicine and Dance, Heating up and Flexibility***

*Jorge Espinosa Duarte*

The author points out the importance of medicine for dance given the great amount of injuries that a dancer suffers. These injuries are caused by a deficient training, anatomical impossibility to perform certain movement,

exhaustion and poor eating habits. Ways to avoid and treat injuries are suggested. Warm-ups and suggestions to make a better use of them.

### ***Pathological Curvatures of the Spine and their Relation with Postural Problems***

*Ma. Luz Posadas Solis*

The correct posture, based mainly on the functional curvatures of the spine, both from front to back and lateral. The different forms of curvature are referred to and the reasons for them. By avoiding curvatures that are out of the normal in the spine, the greater part of the deformations of the lower and upper limbs can be avoided.

### ***Beauty and the Beast: Woman, Ideology and Illness***

*Alma Concepcion*

This paper deals with the relationship between illness and social structure. It studies two illnesses of woman, the *Chlorosis* of the XIXth century and the *anorexia* in the world of ballet today. Chlorosis can be seen as a result of Sexism and Anorexia/bulimia can be studied in relation to the concepts of family and competitiveness. The world of the dancers illustrates specifically the relationship between sickness and work, between dependence and competition. These conflicts lead to a contrast between the traditionally liberating forces of the dance in the life of the village and the deforming forces that can lead to the annihilation of creativity and life.

### ***Dance and Medicine***

*Brazilian Dance Council*

New dance schools and academies are being founded in Brazil, sometimes with dramatic lacks for the good development of the dancer. This fact stresses the importance of medicine in the dance field. The dancer needs, physically and emotionally, the support of a medical group to develop his capacities.

## *Conclusions*

This committee stressed the importance of a dance education based not only on empiric knowledge, but on dance techniques supported by anatomical, physiological, biomechanical, nutritional and psychological knowledge. One of the issues discussed was the need for correct body posture in order to avoid injuries.

Ample information on structural problems in dancers, including children, was given.

The need for a medical-biological test before entering the dance world is a requirement, all steps taken to develop a preventive medicine will be beneficiary for the dancers.

## Artistic Events

Homage "A Life in the Dance"  
December 6th, 1985.

### *The Pioneers*

Nellie Campobello  
Luis Felipe Obregon  
Marcelo Torreblanca  
Waldeen

Tessy Marcue  
Anna Sokolow  
Enrique Vela Quintero

### *The First Generation*

Socorro Bastida  
Guillermina Bravo  
Josefina Lavalle  
Magda Montoya

Martha Bracho  
Amalia Hernandez  
Ana Merida  
Rosa Reyna

### **Nellie Campobello**

Prominent dancer, choreographer and writer. Precursor of the dance in Mexico. Driving force and Director of the National Dance School and teacher of many generations of dancers. Creator of mass ballets and Director and choreographer of the Mexico City Ballet.

### **Luis Felipe Obregon**

Collector of native dances, has formed part of the Cultural Missions Teacher of Physical Education, of the National Dance School and the Academy of Mexican Dance. Choreographer for the theatre of the masses, adviser for a choreography of Leonide Massine. Coordinator of investigation for FONADAN. Author of several books.

### **Marcelo Torreblanca**

Teacher of the Cultural Missions, has taken part in the theatre of the masses. An important link between the educational system and the Mexican dance. Promotor of the Academy of Mexican Dance. Head of Dance of

the IMSS and the National University. Teacher and Investigator for FONADAN, the National Institute of Fine Arts and the National University.

### **Waldeen**

Her formation included classical ballet and central European modern dance. Presented her choreographies in tours of the United States, Canada, Japan and Mexico. Came to Mexico in 1939 to direct the Fine Arts Ballet. Her work *La Coronela* marks the beginning of a new era in national modern dance. Her work in creation, formation and theory, as well as with her mass ballets, is very important.

### **Tessy Marcue**

Studied in Mexico and then abroad, sponsored by her sister Celia Montalban. Danced in her sister's company and in different shows in Mexico, Europe, the United States and South America. Teacher of the National Dance School. Inspector of Dance for the Secretariat of Public Education.

### **Anna Sokolow**

Following an active professional career in the United States, founded the group "The Blue Dove" in Mexico. Has formed important figures in Mexican dance. As a frequent guest in Mexico, has created choreographies for different groups and companies. Her international activity is well known and continuous.

### **Enrique Vela Quintero**

Dancer, musician and actor. Teacher of many generations of dancers, teaching folklore, classical ballet and acrobatics. Founded his own academy, and later is founder-teacher of the National Dance School, where he is still teaching. Author of Dance histories.

### **Socorro Bastida**

Debut at the age of seven in the opera *Aida*. Graduated from the National Dance School in 1944. Dance with the Ballet of the City of Mexico, the Original Ballet Russe, with the companies of Nana Gollner and Paul Petroff, and with Alicia Alonso. *Prima ballerina* with Ballet Concert of Mexico and the Chamber Ballet. Founding member of the Folkloric Ballet of Mexico. Currently Contemporary Dance Coordinator of the IMSS.

### **Guillermina Bravo**

Dancer, choreographer and teacher. Studied at the National Dance School. Formed part of the Fine Arts Ballet directed by Waldeen. Founder and Director of the Academy of Mexican Dance and the National Ballet of Mexico. She has travelled the world with this company. Promoted the use of Graham technique in Mexico. Formed a great number of dancers and mounted many choreographies. Received the National Arts Prize in 1979.

### **Josefina Lavalle**

Studied in the National Dance School. Concert artist and graduate in Foreign Affairs. Formed part of the Fine Arts Ballet directed by Waldeen. Founding member of the Academy of Mexican Dance, which she directed for fifteen years. Has danced in and has choreographed innumerable works. Founder of FONADAN, adviser to CEDART and many workshops. Investigator in Mexican folklore, and with CID-DANZA.

### **Magda Montoya**

Studied classical ballet and modern dance in Mexico. Professional debut with Sergio Franco. In 1950 founded the National University Ballet. Created the group Quintet. Dancer, and choreographer of many ballets; teacher and promotor of dancers and schools. Teachers summer courses and has collaborated in the creation of several regional institutions. Currently is dance adviser for the National University.

### **Martha Bracho**

Graduate of the National School of the Dance. Studied music. Member of the group "The Blue Dove", directed by Anna Sokolow. Part of the Company of Mexican Dance of the National Institute of Fine Arts as a dancer and choreographer. Founder of the Academy of the Dance of the University of Sonora, which she has directed for more than thirty years.

### **Amalia Hernandez**

Teacher, choreographer and dancer. Studied classical ballet, folklore and modern dance. Formed part of the official Company of Mexican Dance. Creator of the Folkloric Ballet of Mexico, which has presented Mexican dance throughout the world. She has received many national and international prizes.

### **Ana Merida**

Studied in the National Dance School. Member of the group "The Blue Dove" directed by Anna Sokolow. Danced with Katherine Dunham, as guest artist with Ballet Concert of Mexico, and with the Fine Arts Ballet, Ballet Waldeen, and Quintet. Cofounder and codirector of the Academy of the Mexican Dance. Head of the Dance Department of the National Institute of Fine Arts, host for television dance programs, coordinator of the Cervantine Festival and choreographer of many ballets.

### **Rosa Reyna**

Architect, dancer. Studied in the National Dance School, member of the group "The Blue Dove" directed by Anna Sokolow. Danced with Contemporary Ballet, Quintet and the modern dance companies of the National Institute of Fine Arts. Adviser for the construction of the Academy of Mexican Dance and for its reorganization. Choreographer of many ballets, and adviser to various organizations. Coordinator of the Cultural Events of the 19th Olympics and of the Folkloric Ballet of Mexico. Researcher with CID-DANZA.

## ***Program***

### Dance Performance Companies of Dance

**I**  
cico-Contemporary Dance  
Coordinator: Lin Duran  
*Why do I need feet if I have wings!*  
Choreography by Marcela Aguilar  
Music by Xenakis, traditional popular, Juventino Rosas, B. Marcello.

**II**  
Danza Libre Universitaria  
Director: Cristina Gallegos  
*If at Least*  
Choreography by Cristina Gallegos  
Music by Gustav Mahler.

**III**  
Ballet Independiente  
Director: Raul Flores Canelo  
*Inner Room*  
Choreography by Silvia Unzueta  
Music by Keith Jarret.

**IV**  
Compañía Nacional de Danza  
Director: Guillermo Arriaga  
*Zapata*  
Choreography by Guillermo Arriaga  
Music by Jose Pablo Moncayo.

**V**  
Ballet Teatro del Espacio  
Directors: Gladiola Orozco and Michel Descombey  
*Pavane for a Dead Love*  
Choreography by Michel Descombey  
Music by Maurice Ravel.

## VI

Taller Coreografico de la UNAM

Director: Gloria Contreras

*A leg for Neruda*

Choreography by Gloria Contreras

Music by Dimitri Shostakovich.

Coordinator: Felipe Segura.

## Dance Performance of Independent Groups of Contemporary Dance

December 7th, 1985.

### I

Ballet Danza Studio

Director: Bernardo Benitez

*Creation*

Choreography by Bernardo Benitez

Music by Klaus Shultze.

### II

Andamio

Director: Collective Direction

*Harem*

Choreography by Cristina Mendoza

Music by Erik Satie and Lee Oskar.

### III

Contradanza

Director: Cecilia Appleton

*In the Snake's Nest (1984)*

Choreography by Cecilia Appleton

Music by Humberto Alvarez.

### IV

El Cuerpo Mutable

Director: Lidia Romero

*Coup de Grace*

Choreography by Lidia Romero

Music Selection by Theatre of Movement.

### V

Alternativa

Director: Luis Fandiño

*Reflex, Suite for women*

Choreography by Luis Fandiño

Music by Ernest Bloch.

## VI

Barro Rojo

Director: Collective Direction

*The Road*

Choreography by Arturo Garrido

Music by Adrian Goizueta and Experimental Group.

## VII

Quinto Sol

Director: Juan Jose Islas

*The Dinner*

Choreography by Juan Jose Islas

Music by Franz Schubert.

Coordinator: Tulio de la Rosa.

## *Exhibitions*

"Dance in Mexico"

National Museum of Anthropology.

"Taller Coreografico de la UNAM"

Miguel Covarrubias' Gallery.

## **Performances**

Choreography workshop of the National Dance Company, INBA

Direction: Bodi Genkel.

Performance of Popular Mexican Dance with the Group Yalalog, Oaxaca

Music by La Banda Filarmonica de Yalalog, Oaxaca

National Museum of Anthropology.

Pastorela and Posada (Mexican Christmas Party)

Mexico Company National of Folkloric Dance

Direction: Nieves Paniagua.

## **Videoteca**

*Danza Hoy*

from Venezuela

*Brazilian Carnaval 85*

*Xingu dances, Brazil.*



## *Gratefuls*

The Organizing Committee of the I International Conference on Dance Research thanks the valuable contribution of bibliographic material we received instead of paying of registration to the event. This material will increase the collection of the Mexican Archives of Dance.

The contributions were: 254 books, 79 magazines, 51 brochures, 6 catalogues, 23 dance articles, 9 dossiers, 16 informational bulletins, 16 posters, 19 programs, 9 cassettes, 17 records, 11 videos, 1 film, 1 newspaper, and 7 scores of choreography notation.

## *Meeting of the Americas*

Simultaneously to the works of International Conference on Dance Research was realized the Meeting of the Americas in order to increase communication and collaboration between national and international dance organizations in the Americas.

Presiding over the meetings Mr. Andre-Louis Perinetti, the Secretary General of the International Theatre Institute UNESCO; Helba Nogueira, Vicepresident of the International Dance Council for Latin America, and President of the Brazilian Dance Council; Rolf Garske, Board Member of the Dance Committee of the International Theatre Institute; Josefina Lavalle, Member of the International Dance Council; Patricia Aulestia de Alba, Board Member of the Dance Committee ITH-UNESCO and Director of CID-DANZA.

In addition to count with the participation of several representants in Mexico and Latin America of the Dance International Organizations as: Institut de Danse et d'Art Choréographique International (IDACI); Conseil International Organisateur du Festival Folklorique (CIOFF); Conseil International de la Danse (CIDB); Mexican Dance (DAMAC); International Dance Alliance (IDA); Congress on Research on Dance (CORD); British Society of Dance Research (BSDR); The National Resource Centre for Dance (NRCD); Society of Dance History Scholars (SDHS); International Organization of Folk Art (IOFA); participating 30 representants of the 90 attendances.

We edited the Conference in Spanish and English in 1986.



## Organizing Committee

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*Javier Nava*

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*Raul Sosa*

Promoters  
*Vicente Torres, Miguel Angel Ceron*

General Direction of Physical Education, Popular Dance Section

SEP  
Operations and technical coordination  
*Gaston de Saavedra*



## ***Participating Institutions***

### **INBA**

Subdirección General de Educación e Investigación Artísticas.  
Dirección de Investigación y Documentación de las Artes.  
Centro de Información, Investigación y Documentación de la Danza,  
CID-DANZA.  
Subdirección de Servicios Culturales.  
Departamentos de Relaciones Internacionales.

### **UNAM**

Dirección General de Difusión Cultural.  
Departamento de Danza.

### **ISSSTE**

Subdirección de Acción Cultural.  
Departamento de Enseñanza Artística.

### **IMSS**

Prestaciones Sociales.  
Coordinación de Danza Contemporánea.

### **DDF**

Dirección General de Acción Cívica y Turística.  
Departamento de Danza.

### **UNESCO**

Comisión de los Estados Unidos Mexicanos para la UNESCO.  
Instituto Internacional del Teatro *ITI*.  
Comité de Danza del *ITI*.  
Centro Mexicano del *ITI*.  
Sección Nacional de Danza del Centro Mexicano del *ITI*.  
Comité Mexicano del *CIDD*.

### **Museo Nacional de Antropología**

Dirección General de Promoción Cultural, *SEP*.  
Dirección General de Educación Física, Sección de Danza Popular, *SEP*.  
Escuela Superior de Educación Física.  
Consejo Británico.  
Instituto Goethe.

Embajada de los Estados Unidos.  
Embajada de Cuba.  
Embajada de Brasil.  
International Dance Alliance.  
Congress for Dance Research.  
Instituto de Danza y Arte Coreográfico Internacional, IDACI.  
Performing Arts Collection, Library of Congress, USA.  
Universidad de Guadalajara.

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