

Dance Research

JOURNAL

Congress on Research in Dance



Summer & Winter 2006

38 / I&2

All rights reserved
Copyright © 2007 by the Congress on Research in Dance

ISSN: 0149 7677
Library of Congress Catalog Card No. 76-1217

Copyediting
Barbara Palfy

Proofreading
Julie Gay

Graduate Assistants
Julia Edwards and Madeleine Reber

Newsletter Editor
Freya Vass-Rhee

Proceedings Editor
Ninotchka Bennahum

Published twice yearly by the University of Illinois Press on behalf of the Congress on Research in Dance (CORD), *Dance Research Journal (DRJ)* carries scholarly articles, book reviews, reports of archives and other projects of interest in the field, and reviews of performances and dance media. Contributions for publication consideration are open to members and nonmembers of CORD and will be accepted at any time. Views expressed in *DRJ* are the authors' and not necessarily those of the editors, CORD, or CORD officers.

The *DRJ* editorial office is at the Department of Dance, 323 HHP Building, P.O. Box 26170, The University of North Carolina, Greensboro, NC 27402-6170. For all editorial inquiries contact Dr. Ann Dils, telephone (336) 334-3047, fax (336) 334-3238, drj@uncg.edu.

For submission of book reviews contact Dr. Rebekah Kowal, Dance Department, University of Iowa, 114 Halsey Hall, Iowa City, IA 52242, telephone (319) 335-2180, rebekah-kowal@uiow.edu.

Membership and individual subscription information as well as orders for back issues from volume 37 and earlier should be directed to CORD, Dept. of Dance, State University of New York, College at Brockport, Brockport, NY 14420, telephone (585) 395-2590. Institutional subscription information and orders for back issues from volumes 38 forward should be directed to Journals Circulation Manager, University of Illinois Press, 1325 South Oak Street, Champaign, IL 61820, journals@uillinois.edu.

Special thanks to Dean David Perrin, The School of Health and Human Performance, and Jan Van Dyke, Department Head, and faculty of the Department of Dance, The University of North Carolina at Greensboro.

Front cover photo: Dancers from AVAZ International Dance Theatre perform a court dance from the ancient city of Samargand. Used with permission.

Title page photo: John Michael Doyle. Photo by John-Paul Bourdier. Used with permission.

Section break photos (in order of appearance): "Shadi"—Urban Dance. Choreographed by Anthony Shay, AVAZ International Dance Theatre. Photo by D. Young. Used with permission.

AVAZ International Dance Theatre performs *shateri*, a popular dance from Tehran, Iran. Used with permission.

Urban Dance—Tehran, Qajar. Period (1785–1925). AVAZ International Dance Theatre. Photo by D. Young. Used with permission.

Mlle. Morando in the ballet from *l'Africaine*. Lithograph by Ch. Ferriquer, 1865. Collection Bibliothèque de la danse, de l'ESBC Montréal. Used with permission.

Dance Research Journal

CONGRESS ON RESEARCH IN DANCE

38 / 1 & 2 • Summer / Winter 2006

Editor

Ann Dils, University of North Carolina at Greensboro

Reviews Editor

Rebekah Kowal, University of Iowa

CORD Executive Committee

Ray Miller (President), Cara Gargano (Past President),
Barbara Sellers-Young (Treasurer), Deidre Sklar (Secretary),
Julie Malnig (Editorial Board Chair)

CORD Board of Directors

Barbara Browning, Ananya Chatterjea, Judith Chazin-Bennahum,
Candace Feck, Joan Frosch, Cara Gargano, Michael Huxley, Fred Lamp,
John O. Perpener III, Julie Malnig, Janice Ross, Nancy Lee Ruyter,
Paul Scoliar, Barbara Sellers-Young, Deidre Sklar, Nina Spiegel,
Kista Tucker, Freya Vass-Rhee

CORD Editorial Board

Julie Malnig (Chair), Ninotchka Bennahum, Ann Dils, Mark Franko,
Michael Huxley (Chair-elect), Tricia Henry Young,
Rebekah Kowal, Ray Miller (Ex-Officio), Freya Vass-Rhee

DRJ Advisory Board

Sally Banes, Lynn Matluck Brooks, Barbara Browning,
Jane Desmond, Kent De Spain, Mark Franko, David Gere,
Brenda Dixon Gottschild, Randy Martin, Sally R. Sommer,
Susan W. Stinson, Helen Thomas, Judy Van Zile, Phillip Zarrilli

Congress on Research in Dance Office Administrator

Ginger Carlson

GUIDE FOR CONTRIBUTORS

Articles: Manuscripts should be submitted to the DRJ editor. DRJ is a refereed journal, using a blind review process. Article manuscripts must be accompanied by written assurance that they have not been published, submitted, or accepted for publication elsewhere. They will not be returned unless accompanied by return postage.

Manuscripts should contribute original material. They may be discussions of contemporary or historical dance, theory and methods, critical syntheses, or evaluations of the state of knowledge or methods in the different disciplines involved in dance research. The editor and at least two outside readers evaluate articles. Every attempt is made to notify authors regarding acceptance within three months. The editor reserves the right to reject or return for revision any material on the grounds of inappropriate subject matter, quality, or length.

An author must prepare manuscripts for blind review by putting his or her name on a separate title page only, and by submitting three clear copies of the manuscript. The entire manuscript, including notes, bibliography, and indented long quotations, should be double-spaced. Notes and bibliographies should follow the *Chicago Manual of Style*, 14th ed. (author-date citation system). Illustrative materials, such as graphs, maps, and graphic notation, should be done in black ink and should be camera-ready copy. Photographs should have a glossy finish. Illustrative materials may also be submitted in digital form: 1200 dpi for line art and 300 dpi for photographs; TIFF is the preferred format. Authors must obtain permission to publish illustrative materials if by individuals other than themselves. All manuscripts must be accompanied by an abstract of 50–100 words and biographical information of four–six lines that includes current evidence of expertise in the topic of the article.

Reviews: Book and media reviews are assigned by the Reviews editor, but individuals wishing to review a particular book may submit an inquiry to the Reviews editor. Reviews in the current issue are the best guide to correct format. The heading should include name of

author(s) or editor(s), book title (italicized), place of publication, name of publisher, year of publication, number of pages, cloth or paper-bound, and price. Reviews should be scholarly in orientation and approximately 1200–1500 words in length. A parallel format should be used for film and other material.

Criticism and Reports: Individuals wishing to submit performance criticism or report on an archive or project are encouraged to submit an inquiry. DRJ prints performance criticism, especially commentary enlivened through theoretical or historical analysis and presented in an innovative format. Reports should include what, where, when, who, and how, and should specify the relevance of the activity to dance research. Related literature should be cited, if relevant.

Final Manuscript Approval: Authors of articles will be consulted before editorial decisions are made final. Page proofs will be sent during the production process and should be examined by authors and returned within the specified time.

Copyright: DRJ publishes previously unpublished original research. CORD copyrights each issue of the journal as a collective work; individual authors retain rights to their individual works. Authors of individual works published in CORD have the right to republish their own work in whole or in part, and in identical or modified form. As the original publisher, CORD requests a letter to the Chair of the CORD editorial board notifying of any republication. All republications, in whatever form, must be credited with one of the following statements:

This article was originally published in
Dance Research Journal, Vol. (number), No.
(number), (date).

or

An earlier version of this article appeared in
Dance Research Journal, Vol. (number), No.
(number), (date).

Complimentary Copies: Contributors of major articles will receive three complimentary copies of the issue in which their article was published; authors of reviews and reports will receive two complimentary copies.

Dance Research Journal

CONGRESS ON RESEARCH IN DANCE

38 / 1 & 2 • Summer / Winter 2006

Editor's Note v

Articles

Dance and the Political: States of Exception

Mark Franko 3

“Oh, You Black Bottom!” Appropriation, Authenticity, and Opportunity in the Jazz Dance Teaching of 1920s New York

Danielle Robinson 19

The Politics of Quadrille Performance in Nineteenth-Century Martinique

Dominique O. Cyrille 43

“One Who Hears Their Cries”: The Buddhist Ethic of Compassion in Japanese Butoh

Juliette T. Crump 61

Papers Honoring Marcia B. Siegel: 2005 CORD Outstanding Contribution to Dance Research Award Panel

Introduction

Deborah Jowitt 75

Travel and Translation in the Dance Writings of Beryl de Zoete

Selma Landen Odom 76

Letter on the Occasion of Marcia Siegel's Award Panel

Peggy Phelan 86

The Institutes for Dance Criticism and the Emergence of an Alternative Critical Writing

Gay Morris 89

Marcia B. Siegel, Interviewed by Deborah Jowitt 93

Postscript: Siegel's Response to Streb's Presentation 96

**Yearning for the Spiritual Ideal: The Influence of India
on Western Dance 1626–2003**

Vincent Warren 97

**Dancing into Modernity: Multiple Narratives of India's
Kathak Dance**

Pallabi Chakravorty 115

The Male Dancer in the Middle East and Central Asia

Anthony Shay 137

**Iranian Urban Popular Social Dance and So-Called Classical Dance:
A Comparative Investigation in the District of Tehran**

Azardokht Ameri, translated by Anthony Shay 163

Reviews

Modern Dance, Negro Dance: Race in Motion by Susan Manning

JOHN O. PERPENER III 183

Legacies of Twentieth-Century Dance by Lynn Garafola

MARCIA B. SIEGEL 186

*Social Choreography: Ideology as Performance in Dance and Everyday
Movement* by Andrew Hewitt

MARK FRANKO 188

Liebe Hanya: Mary Wigman's Letters to Hanya Holm, compiled
and edited by Claudia Gitelman; and *The Makers of Modern Dance
in Germany: Rudolph Laban, Mary Wigman, Kurt Jooss* by Isa
Partsch-Bergsohn and Harold Bergsohn

TRESA RANDALL 193

Kazuo Ohno's World: From Within and Without by Yoshito Ohno and
Kazuo Ohno; translated by John Barrett

JUDITH HALEBSKY 196

The Lure of Perfection: Fashion and Ballet, 1780–1830 by Judith Chazin-
Bennahum; *Dance and Dancers in the Victorian and Edwardian Music
Hall Ballet* by Alexandra Carter; and *The Grotesque Dancer on the Eigh-
teenth-Century Stage: Gennaro Magri and His World*, edited by Rebecca
Harris-Warrick and Bruce Alan Brown

GRETCHEN ALTEROWITZ 199

In Other Scholarly Journals 203