

Editors' Note

Our Summer 2005 issue begins with a letter from Pallabi Chakravorty in response to our Winter 2004 issue, "Re-presenting Indian Dance." We are grateful for Chakravorty's analysis of the issue's contents and appreciative of her call for the investigation of a wider scope of Indian dance forms in contemporary scholarship. We hope *DRJ* can play a role in that broader investigation.

We begin the Articles with Ramsay Burt's *Against Expectations: Trisha Brown and the Avant-garde*, in which the author investigates three Brown works: *Trillium* (1962), *Roof Piece* (1973), and *Newark* (1987). Burt believes that Brown, by exceeding audience expectation, opens up a "neutral aesthetic space" in which audiences can realize new, "previously imperceptible" movement qualities, supplied by Brown's improvisational and ideokinetic strategies for movement invention.

In the following articles, authors explore dance styles, dance communities, or choreographic works in relationship to national interests, identities, or mythologies. Debra Sowell, in "A Plurality of Romanticisms: Italian Ballet and the Repertory of Antonio Cortesi and Giovanni Casati," moves beyond French Romanticism to discuss Italian choreographers also working within the Romantic tradition. Karen Eliot, in "Marking Time: The British Danseur and the Second World War," explores positive and negative developments in English ballet during the 1940s. While ballet gained popularity as a wartime diversion, the development of ballet was impeded because British male dancers were not allowed the deferment available to others in the arts. Eliot describes the thinking behind this decision, especially the need to have male dancers fit in with the stereotype of the athletic, patriotic, upstanding British man.

In her "Limón's *La Malinche*: Negotiating the In-Between," Shelley Berg investigates José Limón's personal history and the historical and symbolic relationships between La Malinche (the mother of Mexico) and Limón's work *La Malinche*. Limón creates an "in between" space in his dance in which the tensions, ambivalences, and intersections in his personal identity and in the story of La Malinche are revealed. Karen Mozingo explores Pina Bausch's treatment of the Bluebeard story in her, "The Haunting of *Bluebeard*—While Listening to a Recording of Béla Bartók's Opera 'Duke Bluebeard's Castle.'" Mozingo builds on Marvin Carlson's concept of "the haunted stage" to investigate Bausch's subversion of the Bluebeard canon, turning the tables on a tradition in which Bluebeard is often seen as blameless in his violence against women.

Our final article is Liz Schwaiger's "Performing One's Age: Cultural Constructions of Aging and Embodiment in Western Theatrical Dancers." Through interviews of

male and female dancers from a number of countries, Schwaiger investigates ways in which dancers perform through the life-span. The issue continues with Reviews and Reports.

With this issue, we welcome new members of the *Dance Research Journal* staff, Julia Edwards and Madeleine Reber, and thank Emily Quinn for her expert work on this issue. Former staff members Julie Mulvihill and Lacy James have graduated or moved on to new duties at UNCG. We thank them both for their work. Beginning in January 2006, Ann Dils will become editor of *DRJ*. While our address and email will remain the same, the *DRJ* office number will become 336-334-3047.

DRJ will begin printing critical investigations of performances with the Winter 2006 issue. We expect that these investigations will be something less than fully realized works of scholarship (although meeting scholarly standards for citation), and something more than performance reviews. We especially hope that your submissions surprise us with their inventive formats. With the Winter 2006 issue, *DRJ* will no longer print conference reports. Please look for conference reports in the *CORD* newsletter.

We look forward to your letters, comments, articles, and your critical investigations of performance.

Ann Dils and Jill Green