

Dance Research Journal

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17/2 & 18/1

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Special Section on Dancing Into Marriage: Jewish Wedding Dances



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Manuscripts will be considered at any time; deadlines for Research Materials Reviews, and Reports are September 1 for the Spring issue and April 1 for the Fall issue. Please send Research Materials directly to the Research Materials Editor, book reviews to the Book Reviews Editor, and all other manuscripts to the *DRJ* Editor.

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Letters

Although scholars long engaged in the study of communication (such as Ashley Montagu recognized for exceptional contributions to anthropology at the 1984 annual association meeting) praised *The Performer-Audience Connection* and *Choice* both applauded and named the work as one of the outstanding academic books, it is a reviewer's prerogative to give negative commentary, trivialize a serious work, and pretend to erudition.

What is unacceptable and calls for a response, however, are errors of fact and omission that discredit an author before a reader without expertise in the contents of the book or knowledge of the author's other work. A few illustrations will suffice.

In John Forrest's first paragraph (*Dance Research Journal* 16/2, 1984), he states without references that I was "at last count, in the anti-emotion camp." Drawing upon current scientific research, I have written in *To Dance Is Human* (1979) and in numerous articles on the cognitive aspect of dance to say that dance is more than merely emotion and thus redress an imbalance in perception of dance as emotional that has existed from early human history and persists today. Furthermore, in the same work I have written about the affective, emotional aspects of dance.

Forrest disapproves of my devoting in a brief survey of attitudes toward dancing only "nine lines to the Middle Ages, an era which spanned one thousand years." Yet he omits reference to relevant theory or literature. Perhaps the epithet of "the dark ages" for the Middle Ages also pertains to dance.

Forrest charges me with "an excursus into the many metaphorical uses of the word "dance" in proverbs, newspapers [sic] headlines, literature, and the like" and "no attempt to relate this segment to the core of the book, nor is any implicit relationship apparent." Yet he fails to state my purpose as noted in the introduction (pp. 23-25) and in the "Postscript" to the book, the last chapter called "The Punch of Performance: Re-creation": "Dancing often generates electricity and reflection about it that linger long after a performance in the theatre or informal setting" (p. 197). "Because

(con't pg. 86)