

## Editor's Note

This double issue of *Dance Research Journal* (Summer 2006 and Winter 2006) celebrates our new relationship with the Journals Division of the University of Illinois Press. Our move to UIP brings a new look to the journal, along with improved services for our readers and advertisers. I look forward to this new relationship and hope that you enjoy this initial issue. While this issue has no theme, the articles fall into three groups: investigations of dance and politics; writings celebrating Marcia B. Siegel's 2005 Congress on Research in Dance Outstanding Contribution to Dance Research award; and writings exploring dance about and in India and about dance in the Middle East. This DRJ marks a number of additional transitions for the journal.

Mark Franko wrote "Dance and the Political: States of Exception" as a keynote address for the international colloquium, "Discourses of Dance: Keywords for Research Methodology" (Les discours de la danse: mots-clés pour une méthodologie de la recherche), sponsored by the Centre national de la danse in 2003. In his text, Franko establishes, and then answers, a set of questions regarding when and how dance can be considered political, what methodologies can reveal dance as political, and the possibility of dance having a "political unconscious." In exploring this final possibility, Franko discusses dance studies methodologies. The questions and possibilities Franko presents enrich the reading of the research that follows.<sup>1</sup>

In "Oh, You Black Bottom! Appropriation, Authenticity, and Opportunity in the Jazz Dance Teaching of 1920s New York," Danielle Robinson reconsiders appropriation. While she makes clear that appropriation of African-American dance forms by Euro-American producers and dance stars was regrettable, she also argues that widespread interest in jazz dancing provided opportunities for African-American dance teachers to establish themselves as professionals. Dominique Cyrille, in "The Politics of Quadrille Performance in Nineteenth-Century Martinique," investigates the appropriation of quadrille by people of African descent living in Martinique as means of asserting parity with European planters. Juliette T. Crump, in "One Who Hears Their Cries': The Buddhist Ethic of Compassion in Japanese *Butoh*," explores how *butoh* artists employ compassion as a means of expressing sympathy with contemporary political causes.

The next papers were delivered as part of a panel honoring Marcia B. Siegel at the 2005 CORD conference in Montreal. The published papers retain some of the energy of the panel, as writers make clear Siegel's personal influence on professional critics, choreographers, and scholars, her contributions to institutions that train new generations in the dance professions, and her own remarkable productivity as critic and scholar.

Authors include Selma Landen Odom, "Travel and Translation in the Dance Writings of Beryl de Zoete," Peggy Phelan, who graciously agreed to publish a letter that was read as part of the award panel, and Gay Morris, "The Institutes for Dance Criticism and the Emergence of an Alternative Critical Writing." Missing from this collection is a presentation by Elizabeth Streb who paired Siegel's reviews about her work with images and videoclips of her choreography. Deborah Jowitt's interview with Marcia B. Siegel ends this collection of papers.

The next writing, "Yearning for the Spiritual Ideal: The Influence of India on Western Dance 1626–2003," is an adaptation of a speech and slide and video presentation by Vincent Warren. Illustrated with holdings from the Collection Bibliothèque de la danse de l'ÉSBC, Montréal, which Warren curates, the lecture was presented in India, Canada, and the United States. While Warren focuses on Indian dance as a classical tradition that has been misrepresented in Western ballet, Pallabi Chakravorty, "Dancing into Modernity: Multiple Narratives of India's Kathak Dance," discusses Kathak as continually adapting, first within a colonial context and then within mobile, media-saturated modern India. The final articles are by Anthony Shay, "The Male Dancer in the Middle East and Central Asia" and by Azardokht Ameri, "Iranian Urban Popular Social Dance and So-Called Classical Dance: A Comparative Investigation in the District of Tehran." Both works gesture toward new developments in dance scholarship about the Middle East. Shay contends that Middle Eastern solo improvised dancing, often considered a female form, was and is also a male form and explores the dancers' lives, dancing, and social positioning. Ameri (as translated by Shay) tackles the difficult task of establishing descriptive and analytic groundwork for urban social and classical dancing in Tehran. A collection of diverse book reviews follows.

On a personal note, I would like to recognize a number of people important to *DRJ* who are also making transitions. It's been a privilege to work with Julie Malign over the past several years. Julie served as *DRJ* editor from 1999–2003 and then Editorial Board Chair beginning in 2004. Her intelligence, diligence, integrity, and kindness have made our association a pleasure. Julie stepped down as editorial board chair in December 2006. Among her accomplishments is our move to UIP.

Michael Huxley became editorial board chair in January 2007. Michael is lecturer of Dance in the School of English, Performance, and Historical Studies at De Montfort University and a former member of *CORD*'s board of directors. I look forward to working with Michael.<sup>2</sup>

I will miss working with co-editor Jill Green, who leaves *DRJ* to pursue her own research. Jill's knowledge of somatics and dance education helped broaden *DRJ*'s scholarly profile. I will also miss working with Chris Crochetière and BW&A Books, Inc., of Durham, North Carolina. Chris designed the beautiful issues of *Dance Research Journal* produced in the past four years. Many thanks to Julie, Jill, and Chris for their important contributions to *DRJ*.

Ann Dils  
Editor, *Dance Research Journal*

## Notes

1. Franko's article also serves as an introduction to two upcoming *CORD* events. In June 2007, *CORD* will join the Society of Dance History Scholars at the conference, *Rethinking Practice and Theory*, sponsored by the Centre national de la danse in Paris. Later in 2007, Franko will finalize the papers for a guest-edited theme issue of *DRJ*, "Dance, the Disciplines, and Interdisciplinarity." Franko's call for papers is included in this issue.

2. In addition to his work with the editorial board, Huxley will host the 2008 Congress on Research in Dance Conference in Leicester.