



## **Katherine Dunham and Lincoln Kirstein: American Critics and Creators**

33rd ANNUAL DANCE CRITICS ASSOCIATION CONFERENCE

June 16-17, 2007

Dance New Amsterdam

280 Broadway (entrance on Chambers) • New York, NY

### **KAMIKAZE WRITING WORKSHOP**

*Friday, June 15, 4:00-5:30 p.m.*

*Saturday, June 16 1:15-2:30 p.m.*

*Sunday, June 17, 12:15-1:30 p.m.*

Elizabeth Zimmer's Kamikaze Writing Workshop, a crash course in overnight review writing, is open to novice and experienced writers who want to tone and tighten their work. Registrants must attend all sessions, and two performances, and turn in 11 copies of 300-word reviews for both classes. The workshop meets Friday afternoon to practice movement observation and writing before attending performances Friday and Saturday evenings. Participation is limited and is first come, first served. Interested participants: note "Kamikaze" on the registration and include a current email address for confirmation and further instructions.

**Elizabeth Zimmer** was the senior editor at the *Village Voice*, handling dance, from 1992 through August 2006. She has written for the *Voice*, *Metro*, *Dance Magazine*, *The Philadelphia Inquirer*, and other publications. She edited *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane* (Station Hill Press, 1989), and was text editor of *Envisioning Dance on Film and Video* (Routledge, 2002). She has studied many forms of dance, and performed in the work of Joshua Fried, Jamie Cunningham & Tina Croll, Christopher Williams, Krieta Willberg, and other artists. She wrote and performed her own show, *North Wing*.

Dance Critics Association  
C/O Anita King, 1826 Pioneer Drive,  
Sewickley, PA 15143

Katherine Dunham and Lincoln Kirstein were major influences on dance and the arts in the 20th century.

Join us for a weekend of insights, conversations, films and lec/dems related to these luminaries' lives and the ways they created new standards for thinking about dance. The Dance Critics Association looks at two giants of American dance whose influences continue to resonate in the 21st century.

**CONFERENCE SCHEDULE**

**Friday, June 15, 2007**

5:15 – 6:45 p.m. – Reception, open to pre-registrants only, location TBA.

**Saturday, June 16, 2007**

8:00 a.m.: Registration and Coffee

9:00 a.m.: Welcome, Kena Herod and Lisa Traiger, DCA Co-Chairs

9:15 – 10:15 a.m.: Keynote Address: "Mythologies, Archival Realities, and Other Current Issues for Dance Critics." Elizabeth Aldrich, Curator of Dance, Music Division, Library of Congress

What is a critic or historian to do when faced with the obvious embellishment of an artist's resume or, worse, the ongoing creation of a mythology that increases over the decades. What are the archival realities? And what of digitization of dance? While more critics and researchers demand online accessibility, libraries are expending huge sums to keep up. Who decides which materials will be digitized? The librarians? The historians? The companies? The individuals? Will "bad histories" be written if we rely only on digitized materials? With the introduction of online resources such as YouTube, Wikipedia and

blogs, how do we uncover the "truth"? Where can the critic stand in this shifting landscape?

**Elizabeth Aldrich**, internationally known for her work in period dance, has provided choreography for nine feature films, including *The Age of Innocence*, *The Remains of the Day* and *The Haunted Mansion*. Aldrich was responsible for the Library of Congress's American Memory Internet project, An American Ballroom Companion, c.1490-1920 and served as project director for the Library's Katherine Dunham website. Executive director of the Dance Heritage Coalition for seven years, Aldrich was appointed Curator of Dance, Library of Congress in July 2006.

10:30 – 11:45 a.m.: Dunham Technique: Lecture/Dem. with Marcea Daiter

Marcea T. Daiter is a Certified Katherine Dunham Instructor, Pilates Mat Trainer, and a teacher of the Zena Rommett Floor Barre technique. Her field-study trips to Africa, Cuba, Mexico, the Caribbean, and in the United States to the Katherine Dunham Centers for Arts, Humanities, and Intercultural Studies and to Jacob's Pillow have influenced her methodology and inspired her as an educator and choreographer. Currently she is an adjunct professor at New York University.

Name \_\_\_\_\_ Title \_\_\_\_\_

Publication/Affiliation (for badge) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_ E-mail (for confirmation) \_\_\_\_\_

CIRCLE ONE:

DCA Member: \$95 Non-member: \$150 Single Day Member: \$55  
 Single Day Non-member: \$75 Student: \$50 (must include photocopy of current ID)

**Early Bird Discount:** Register before April 15, 2007, and take \$10 off your registration. All pre-registrations must be postmarked by June 4, 2007, to ensure proper registration for the conference. If you are unable to make that deadline, registration will be available on site.

**Lunch Orders:** You may order a box lunch catered by Housing Works for \$13 each.

**Choices:**

- 1) Vegetarian: Portobello Mushrooms, Purple Onion, Mesclun Greens & Red Pepper Spread
  - 2) Roasted Turkey Sandwich with Brie Cheese and Cranberry Relish
  - 3) Honey Roasted Ham with Swiss Cheese and Thousand Island Dressing
- Indicate your choice(s) and day(s): Saturday Sunday

**Not a member or need to renew? Join today.**

Voting Member*:	\$50	Associate Member**:	\$50
Senior Voting Member***:	\$25	Senior Non-voting Member:	\$25
Student:	\$25 (Please include a photocopy of your current ID.)		
Institutional Member:	\$75	Benefactor:	\$100

*Non-U.S. residents: Please add \$12 to cover international postage.*

*We regret that we are unable to accept credit cards.*

\*The DCA Bylaws define a voting member as someone who is currently or who has in the past published or broadcast dance criticism in a professional publication.  
 \*\*Associate membership is open to those interested in the DCA.  
 \*\*\*Senior membership is open to senior members of our organization. While we are happy to offer senior discounts, please keep in mind that senior membership does not cover the cost of an annual membership.

at Lincoln Center and a trustee of the City Center of Music and Drama.

**Peter Kayafas** lives in New York City where he is the director of the Eakins Press Foundation, a not-for-profit publisher of exceptional books on art, photography, history, classical dance and literature. He has traveled and photographed extensively in the United States, Europe, Cuba and Romania and his photographs have been exhibited, published and collected widely. He is also an executive director of the Corporation of Yaddo, and an adviser to the Committee for the Dance Collection at the New York Public Library for Performing Arts.

#### 4:15-5:15 p.m.: Pulling It All Together

As we depart for home, what have we learned that will be woven into our work as critics and dance writers? Robert Johnson helps us draw together the disparate threads we've unpooled,

**Robert Johnson** is staff dance critic for *The Star-Ledger* in Newark, N.J., and reviews editor for *Pointe* magazine. He has written about dance for daily papers, trade magazines and scholarly journals. He has taught and lectured on dance history and criticism. A member of the Dance Critics Association since the mid-1980s, Robert has served twice on the board.

## PERFORMANCES

**Invention: Merce Cunningham & Collaborators**, Donald and Mary Oenslager Gallery, The New York Public Library, 40 Lincoln Center Plaza. Co-curated by DCA 2007 Senior Critic Honoree David Vaughan. Those registered for the conference will be invited to a pre-opening reception at the NYPL on Monday, June 18, 2007.

**9th New York International Ballet Competition**, Rose Theater, Home of Jazz at Lincoln Center, Broadway at 60th Street, June 20-24, [www.nyibc.org](http://www.nyibc.org) or email Ilona Copen at [nyibc@nyibc.org](mailto:nyibc@nyibc.org)

**American Ballet Theater's Spring Season**, includes *The Sleeping Beauty* and *Othello*, Metropolitan Opera House, Columbus Ave. & 64th St., [www.abt.org](http://www.abt.org)

**New York City Ballet's Spring Season** includes "Balanchine and Robbins" and "Tradition and Innovation" programs, New York State Theater, June 15-19, [www.nycb.org](http://www.nycb.org)

**Cedar Lake Contemporary Ballet** in Ohad Naharin's *Decadance*, 547 W. 26th St. [www.cedarlakedance.com](http://www.cedarlakedance.com)

**Neta Dance Company**, Neta Pulvermacher's *Gotta Go*, June 14-17, Dance New Amsterdam, [www.dnadance.org](http://www.dnadance.org)

Check our Web site, [www.dancecritics.org](http://www.dancecritics.org), for updates on performances.

#### Noon – 1:15 p.m.: Katherine Dunham in Hollywood

Although Katherine Dunham has been celebrated for her choreography for Broadway revues, the concert stage, and cabaret, little attention has been paid to her choreography for film and to her work in Hollywood, between 1939 and 1964. Conyers will screen and comment on dance sequences from *Pardon My Sarong* (1942), *Stormy Weather* (1943), *Casbah* (1948), *Mambo* (1955), *Green Mansions* (1958), and *The Bible* (1964) and *Star Spangled Rhythm* (1942), which shows Dunham at her glamorous best.

**Claude Conyers** had a dual career as a professional ballet dancer and a publishing executive. Now retired, he is the founder of Hillbrow Publishing Services, specializing in scholarly and professional works in the humanities, the social sciences, and the performing arts (<http://www.hillbrowpubserv.com>).

#### 1:15-2:30 p.m. - Lunch break. Lunches available for advance purchase.

#### 2:30 – 3:45 p.m: Dunham and Her Critical Writings: Kaiso! to Minefields

Dunham's critical acumen as a chronicler of dance practice including dance of the Caribbean and the U.S. is as noteworthy as her choreography. Three dance historians offer insight regarding her output and her prescient points of view that will be useful for dance critics working today.

**Richard A. Long**, a former board member of the Society of Dance History Scholars, authored *The Black Tradition in American Dance* (1995), *Afro-American Writing: An Anthology of Prose and Poetry* (1991), *African Americans: A Portrait* (1993), *Grown*

*Deep: Essays on the Harlem Renaissance* (1998). His most recent book, *One More Time: Harlem Renaissance History & Historicism*, will debut this fall. Long is the Atticus Haygood Professor of Interdisciplinary Studies at Emory University.

**Thomas F. DeFrantz** attended Yale, CUNY, and NYU where he earned his PhD in Performance Studies. He is Associate Professor of Music and Theater Arts at MIT. His published work includes *Dancing Many Drums: Excavations in African American Dance* (University of Wisconsin Press, 2002), *Dancing Revelations: Alvin Ailey's Embodiment of African American Culture* (Oxford University Press, 2004) and, in progress, "Black Beauty: Concert Dance in the Africanist Grain," a book-length manuscript exploring the choreography of Donald Byrd, Ulysses Dove, Bebe Miller, and Abdel Salaam. He writes Book News for *DCA News*.

**Constance Valis Hill** is a jazz dancer, choreographer and scholar of performance studies whose writings have appeared in *Dance Magazine*, *Village Voice*, *Dance Research Journal* and *Studies in Dance History*. Her essay, "Katherine Dunham's Southland: Protest in the Face of Repression," appears in *Dancing Many Drums: Excavations in African-American Dance*, ed. Thomas DeFrantz; "Cabin in the Sky: Katherine Dunham's and George Balanchine's (Afro) Americana" in *Discourses in Dance*. She was the SDHS volume editor for *Kaiso! Writings By and About Katherine Dunham* (2006). Her book, *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers* (Oxford University Press, 2000) won the ASCAP Deems Taylor Award. Recipient of a 2006 John Simon Guggenheim Fellowship, she is writing a cultural history of tap dancing in America since 1900. She is a

Five College Associate Professor of Dance at Hampshire College in Amherst, Mass.

**4:00 – 5:45 p.m.: Future of the DCA and General Membership Meeting, Moderator to be determined**

Is the business of writing dance criticism getting harder as newspaper budgets contract and mostly unpaid web opportunities expand? Where does that leave the DCA? Last year we were asked for more time for our annual meeting. Here it is: a 100-minute block scheduled to gauge the interest and examine contributions DCA members can make to shaping an organization that serves dance critics in the 21st century. If you have an interest in the viability of dance criticism, this conversation is for you.

**Sunday, June 17, 2007**

**8:30 a.m.: Registration and Coffee**

**9:00-10:15 a.m.: Ask Our Ethicists: Randy Cohen & Marvin Hoshino Reply to Your Ethical Dilemmas**

The DCA's illustrious panel answers the tough ethical questions dance critics face.

**Mindy Aloff**, moderator, is the author of *Dance Anecdotes* (Oxford University Press, 2006). Her reviews, essays and profiles on theatrical dancing and other cultural subjects have been published widely. An adjunct associate professor of dance at Barnard College, she is at work on *Hippo in a Tutu*, a study of the dance sources of historic Disney animated films, for Hyperion.

**Randy Cohen's** first professional work was writing humor pieces, essays, and stories for newspapers and magazines (*The New Yorker*,

*Harpers, the Atlantic, Young Love Comics*). His first television work was writing for "Late Night With David Letterman" for which he won three Emmy awards. His fourth Emmy was for his work on "TV Nation." He received a fifth Emmy as a result of a clerical error, and he kept it. Currently he writes "The Ethicist," a weekly column for the *New York Times Magazine* syndicated throughout the U.S. and Canada.

**Marvin Hoshino** is an associate editor and the designer of *Ballet Review*, edited by Francis Mason and published by the Dance Research Foundation.

**10:30-11:45 a.m.: In Search of Lincoln: A Conversation with Kirstein Biographer Martin Duberman and Nancy Goldner**

**Martin Duberman** is Distinguished Professor Emeritus of History at the City University of New York and the author of *The Worlds of Lincoln Kirstein* (Random House, 2007) and 20 other books. They include *Charles Francis Adams* (winner of the Bancroft Prize); *James Russell Lowell* (Finalist for the National Book Award), *Black Mountain: An Exploration in Community*, *Paul Robeson* (winner of numerous prizes, including the New York Public Library's George Freedley Memorial Award for the best book of the year), *Cures: A Gay Man's Odyssey*, and the novel, *Haymarket*.

Nancy Goldner's book on 20 ballets by George Balanchine, *Balanchine Variations*, will be published by the University Press of Florida this year. Goldner has written dance criticism for *The Nation*, *The Christian Science Monitor*, *Dance Now*, *Philadelphia Inquirer*, and other publications. She lectures across the United States under the auspices of The George Balanchine Foundation.

**11:45 a.m. – 12:15 p.m.: Commence to Dancing, David Vaughan, Senior Critic**

The DCA is honored that David Vaughan has accepted its 7th Senior Critic's Honor. "I have always wanted to use the title of the song Laurel and Hardy sing and dance to in *Way Out West*: 'Commence to Dancing,'" David told us in deciding on a title for his remarks. We think that sounds perfect.

**David Vaughan** has danced, sung, acted, and choreographed in London, Paris, on and off Broadway, in American regional theaters, in film, television, ballet and modern dance companies, and cabaret. Archivist of the Cunningham Dance Foundation and the author of *Merce Cunningham: Fifty Years* (Aperture, 1997) and of *Frederick Ashton and his Ballets* (revised edition, Dance Books, 1999), he was a member of the editorial board of the *International Encyclopedia of Dance* (Oxford, 1998). At the Dancing in the Millennium Conference in July 2000, he received the Congress on Research in Dance Award for Outstanding Leadership in Dance Research, and in September 2001 he received a New York Dance and Performance Award ("Bessie") for sustained achievement.

**12:15 – 1:30 p.m. Lunch Break. Box lunches available for advance purchase.**

**1:30 – 2:45 p.m.: Getting to Know Him: The Real Lincoln Kirstein. Robert Gottlieb in conversation with Nancy Dalva**

**Robert A. Gottlieb** — author of the biography *George Balanchine: The Ballet Maker*; former editor-in-chief of Alfred A. Knopf (where he edited Kirstein's *Nijinsky Dancing* and *The New York City Ballet*) and former editor of *The New Yorker* -- also programmed the New York City Ballet's performances for a decade. He will discuss his experiences with Kirstein.

**Nancy Dalva** is senior writer for *Twice Magazine* and has contributed to *The New Yorker*, *The Atlantic Monthly*, *The New York Times*, *Dance View*, *Dance Magazine*, the *International Encyclopedia of Dance*, and *Merce Cunningham: Dancing in Space and Time* (Richard Kostelantz, ed.) among other publications. She is the author of texts for *Dance Inc: Photographs* and *Dance Twice*.

**3:00 - 4:15 p.m.: The Many Lives of Lincoln Kirstein: The Bibliographic Record**

Lincoln Kirstein was a man of wide interests, especially in the arts – poetry, painting, music, literature as well as dance. Our panelists will examine aspects of this remarkable man on the occasion of his centenary and the publication by Eakins Press of *Lincoln Kirstein: A Bibliography of Published Writings* and *Lincoln Kirstein: the Program Notes*.

**George Dorris**, co-editor and co-founder (with Jack Anderson) of *Dance Chronicle*, contributes regularly to *Ballet Review*, *Dance Now* and *The Dancing Times*, and edited *The Royal Swedish Ballet 1773-1998* (1999). He was an associate editor of *The International Encyclopedia of Dance* and a senior researcher on the *Popular Balanchine Project* of The Balanchine Foundation.

**Randall Bourscheidt** is president of the Alliance for the Arts, a non-profit arts advocacy organization in New York. His long-time professional involvement in the arts in New York has included serving as Deputy Commissioner of Cultural Affairs in the 1980s and as chairman of the New York City Advisory Commission for Cultural Affairs in the 1990s. A trustee of the George Balanchine Foundation, he has been the chairman of the committee for the Dance Collection of the New York Public Library for the Performing Arts