



Dancing Fulbrighters

60 years of dance exchanges on the
New Zealand Fulbright programme

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Published by Fulbright New Zealand, November 2008

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ISBN 978-1-877502-04-0 (print)

ISBN 978-1-877502-05-7 (PDF)

Sixty years of Dancing Fulbrighters

A handsome volume, *Fulbright in New Zealand*, published in 1988, marked the 40th anniversary of the Fulbright exchange programme's operation in this country. The author, Joan Druett, herself a Fulbrighter, affirmed what other participants already knew, namely that a Fulbright award for a visit to or from the United States, whether for a year's teaching exchange, an extended research project, or a short-term intensive visit, could prove an influential milestone in professional career and personal life.

For many, those influences have continued for decades, not recalled merely for sentiment or nostalgia, but for the wider context developed for one's field of study, and as an energizing reminder of the potential for goodwill in "inter-national" projects. These include continuing correspondence, collaboration in publications, return visits, relocations to live in the "other" country (not all one way), and even marriage in some cases!

An exchange visit can in the short, medium or longer term, maybe all three, offer ways to make the world a better place. The programme's founder Senator J. William Fulbright's own courageous and pragmatic words cannot be improved upon:

"Education is a slow-moving but powerful force. It may not be fast enough or strong enough to save us from catastrophe, but it is the strongest force available."

His enduring belief was that, despite complex constraints and tensions in international relations, there must continue to be exchange programmes of education and communication organized outside political control or administration. His carrying through US Congress in 1946 of the Fulbright Act ensured that surplus monies from World War II budgets should be spent on an educational exchange programme that worked towards a settled peace.

It is moving to note that Major-General Howard Kippenberger was appointed as a trustee on the original Fulbright New Zealand Board, so as to retain that link with postwar forces and resources here. The recently published biography by Denis McLean profiles Kippenberger as an outstanding leader though of unassuming personality, an insightful man of clear thinking and vision. At the time of my own Fulbright grant in 1985, I could without exaggeration say that the then Executive Director, Laurie Cox, brought similar qualities to his role.

In 1989, two further publications shed light on the New Zealand Fulbright programme's achievements. Jointly published by the New Zealand-United States

Educational Foundation (Fulbright New Zealand) and New Zealand Council for Educational Research were *Coming and Going: 40 years of the Fulbright Programme in New Zealand* as well as conference proceedings – *The Impact of American Ideas on New Zealand Education, Policy and Practice*. Dance has clearly been one of the subject areas to benefit from the introduction of American ideas in New Zealand education, both in policy and practice, even if it took some time to come to fruition.

To help mark the 60th anniversary of the Fulbright Programme here, I proposed profiling some of the many fellows across 60 years whose projects had been in dance, whether as choreographers, teachers, performers, writers or educationalists, either New Zealanders or Americans.

The Chairperson at the time, Suzanne Snively, responded warmly to the idea, no doubt because of her personal interest in the art (her first visit to New Zealand as a Fulbrighter in 1972 was primarily for study in economics, but included a strong interest in dance, which had featured in her undergraduate studies). Suzanne subsequently settled in New Zealand, and later became Chairperson of Fulbright New Zealand, and also of DANZ (Dance Aotearoa New Zealand).

As Executive Director, Mele Wendt, with a natural awareness from her own Pacific heritage of the close integration of dance into the life of Pacific communities, agreed that a composite profile of these selected Dancing Fulbrighters would contribute positively to the celebrations planned for November 2008.

All of us were curious to learn about the Dancing Fulbrighters and the range of their original projects. Who were they? Would we be able to locate everyone? Would they respond to requests for updates of subsequent work? Would we glimpse interesting features of New Zealand and of American dance history? Would a cross-cultural interest in Māori dance manifest itself? Had any publications resulted? Would any performances be remembered?

*Jennifer Shennan, Fulbright alumna
November 2008*



Margaret Erlanger

1953 Fulbright US Visiting Lecturer/Researcher
University of Otago

Margaret Erlanger was the first Dancing Fulbrighter to visit New Zealand.

Head of the Dance division and Professor of Physical Education at the University of Illinois, she came here in 1953 on the invitation of Professor Philip Smithells, head of the School of Physical Education at the University of Otago. "PAS", as Smithells was affectionately known to colleagues and students, had in 1948 founded that school, which thus marks its 60th anniversary in the same year as the Fulbright Programme.

In proposing Margaret Erlanger's visit, Smithells stated his hope that she might help drive the introduction of dance into the New Zealand school curriculum. This would be initially through Physical Education, though PAS had from the start a far-sighted view of the related arts and historical perspectives combined in the scientific and expressive aspects of dance. Thus began the stalwart contribution of many educationalists to a fifty year quest that has only recently seen dance in its own right introduced to the general school curriculum in New Zealand. PAS was right, Erlanger could share the American experience of how to begin this process.

Smithells was a remarkable and inspirational teacher. It has been said that "in his work lay the seeds of all the ideas we call new in the 20th century." He encouraged early initiatives to introduce games and dances of Māori into the curriculum, and these in fact proved of particular interest to Erlanger who made a special study of them during her year here.

Erlanger gave lectures as well as practical classes to students ("despite the freezing winter temperatures in the studio") but also gave generous press interviews and talks to many interest groups. One of these was entitled "How I started in my professional career" – with a moving account of her years of service with the Red Cross in Europe during the last years of World War II and its aftermath. Back in USA, and with no jobs available, Erlanger had volunteered to mind children in a community crèche in a low decile neighbourhood centre. Using her musical ability she played the piano while the children were to sit on chairs and play percussion instruments in accompaniment. Of course

it soon became clear that the children could not resist the rhythmic drive in the music so they jumped down from their chairs and moved about the room. Although untrained in dance, Erlanger could see that this was such a natural response to the music, so she followed where the children led her – eventually to a lifelong career in dance pedagogy. Her father had been a Nobel Prize winner in Science for achievements in Physiology, and this interest in the way the body works seems to have been inherited by his daughter.

After Margaret Erlanger's death in 1974, her many boxes of archival material were deposited with the Library at the University of Illinois. Amongst them is correspondence with the Fulbright Foundation and with Smithells commencing in 1952, her lecture notes from Otago, numerous scrapbooks and photographs from her time travelling throughout New Zealand – Mt. Cook, McKenzie country, Rotorua, Tarawera, Waikaremoana, Waitomo, Taranaki. She also visited Samoa and Fiji on the way home, and some years later travelled to Japan. It is clear that Erlanger took genuine interest in the cultural context that feeds dance practice in different countries.

Erlanger also kept extensive clippings and correspondence with luminaries of the dance world in America – with Martha Graham, Hanya Holm, José Limón, Doris Humphrey, and particularly with Merce Cunningham for whom she arranged a residency at Illinois, and a following honorary doctorate.

Other correspondence, with Mary Wigman and Harald Kreutzberg of Germany, was deposited in the Dance Collection at the New York Performing Arts Library at Lincoln Centre – all of it evidence that Erlanger had brought to her colleagues and students at Otago a rich awareness of dance as an expressive activity for all to participate in, as well as an inspirational art form for all to appreciate. The divides between educational, recreational and professional dance were just not interesting to her. It is sweet coincidence that in this same year, 1953, Poul Gnatt, celebrated Danish dancer, had arrived in New Zealand to form a national ballet company. In touring the company throughout New Zealand, he received stalwart support from the Community

Arts Service based at each university college. Thus tertiary education support for Dance, whether in Physical Education training and curriculum, or through administration of a touring ballet company, were in place from the early years.

In one of Erlanger's archival boxes is listed the title of a play script – written in 1941, presumably by Erlanger herself, entitled *The People with Light Coming Out Of Them*, words which could describe the luminous contributions of Erlanger and Smithells themselves.





Robin Turnbull (née Newick)

1956 Fulbright New Zealand Graduate Student
University of Utah

Robin Newick, now Bobbie Turnbull, was the first Dancing Fulbrighter from New Zealand to visit the United States. As an undergraduate student in Physical Education at the University of Otago, she was an enthusiastic sportswoman and keen to work in dance education. (At the time of her graduate studies in USA, her father was headmaster of a primary school in Apia, Western Samoa.)

Robin successfully completed a Masters degree, with a thesis on dance in the secondary school curriculum. Upon return, her report stated she had found Americans kind and generous in their hospitality, but she found the universities' sorority and fraternity organizations were expensive to join and therefore exclusive, encouraging spectators rather than participants in sports. The dedication of American students to their studies however was unmatched, and she remembered trudging with classmates through snow at 6am to get to school. She made special appreciation of Orchesis, the student-run dance performance co-operative at Utah. (Following the original initiative of Margaret d'Houbler back in Wisconsin, Erlanger had also formed a branch of Orchesis whilst at Otago in 1953 and Robin had been a member of this chapter.)

In 2008, Bobbie recalls:

"In June 1957 I graduated with a Master of Science in Physical Education, majoring in Dance Education, from the University of Utah. This is just over fifty years ago. My original interest had been sparked, while an undergraduate at the University of Otago's School of Physical Education, by the Fulbright visiting lecturer, Margaret Erlanger. I remember her as a tall, imposing, charismatic teacher.

I was then nurtured by another lecturer, Annette Golding (who has remained a good friend all these years since), and I also stayed in contact with Elizabeth Hayes, my Professor at Utah, until her death in 2007.

My thesis was very practical – entitled *A Creative Dance Programme for Secondary Schools*. On my return from Utah, I was invited to join the Head Office of Physical Education in the Department of Education, based in Wellington. The first Director in

that office had been Philip "PAS" Smithells who was appointed to the position by Dr Clarence Beeby. PAS had subsequently gone south to open the School of Physical Education in 1948.

Thus began for me five years of travelling around New Zealand working with Physical Education teachers and students in schools, Teachers Colleges and with Area Advisers. Reactions were varied – sometimes derision, mainly from males, sometimes a total acceptance, often with great enthusiasm. I like to think that my work at this time, plus the inclusion of my lesson plans in both the Secondary and Primary School handbooks, sowed the seeds for the vibrant dance programmes we see in many schools today.

The Fulbright award also enabled me to develop as a person and during my time in the USA I became much more confident and found it easier to relate to people. Most certainly the Fulbright has had a huge effect on my life. Recently I met a new graduate from the School of Physical Education at the University of Otago. A copy of my thesis has always been held at the University Library and we were both excited to find that she had used it extensively as a student, and that she was now meeting its author fifty years later. I am indeed fortunate to have been a Fulbright scholar."





Annette Golding

1959 Fulbright New Zealand Graduate Student
Wayne State University

Annette Golding, Lecturer in Dance at the School of Physical Education, University of Otago, had met Margaret Erlanger there in 1953. In 1959, Annette, herself now on a Fulbright fellowship, attended Wayne State University in Detroit, where she completed a Masters degree, taught and lectured in a range of situations – sometimes to classes of 600 students, sometimes performing to audiences of 2,000 spectators, or in the case of a television programme, to an estimated million viewers.

Later, in 1964, Annette was appointed to a one year position as Assistant Professor in Women's Physical Education at Purdue University, Indiana. After her return Annette was again on the staff at Otago, but later became Lecturer in Dance at Wellington Teachers College, where many students appreciated her commitment to an inclusive communication and her impeccable administrative skills. In retirement Annette has lived in Riccarton, Christchurch, where she remains active in community work, and still hosts visitors she met in her year as a Fulbrighter.

Annette's report at the end of her Fulbright term attracted comment from the Executive Secretary of the Fulbright office in Washington: "This is one of the best reports we have received. Please use it as widely as possible." So in reproducing it here, we are simply doing as requested:

The generous and unsurpassed hospitality of American friends provided a host of rich experiences. Through countless individuals I gained insight into domestic, social and family life, from visits to their residences. In over 100 homes I was guest for at least one meal, and in many of these I received overnight and longer accommodations. Indeed, without these generous invitations, much of my travel would have been out of the question for financial reasons. On all statutory holidays, such as Thanksgiving, Christmas, Memorial Day and 4th of July weekends, friends extended more invitations than I could accept. Always there were friends introducing me to social customs, local highlights and then to more friends. Through many people I inspected motor plants, modern buildings, a radio and television studio, and places of historic and sporting interest. Through the efforts of

one good colleague, I became the privileged guest of the Detroit traffic police on a morning patrol flight by helicopter over the city.

I doubt if I have ever lived through a more exciting, enjoyable and enriching year than the one I have spent recently in the USA. For certain, the eleven pleasure-packed months provided experiences as numerous, new, rich and colourful as any I had had in thirty other countries of previous acquaintance, and in thirty odd years (for which my memory holds good!). For certain, there was never another year in which I met as many warm-hearted, generous and lovable people as are the Americans. For certain, it was a year of unforgettable and cherished experiences.

With headquarters in one of the largest industrial cities, and the greatest automobile centre, in the country, I was to learn quickly the extent to which domestic, social and work a day life was geared to the main local product, and to the machine generally. In Detroit there were more automobiles than families, and to walk on empty sidewalks beside a traffic-jammed street was really confirmation of this fact. The entire landscape evidenced all sorts of amenities for automobile and motorist. Parking lots, above, below and over hundreds of acres of ground, took charge of those automobiles which were not still packing the many miles of expressways, or which had yet to be turned into the hundreds of secondhand car lots. There were Drive-In Restaurants for the snack-needy motorist; Drive-In Banks for his business convenience; Drive-In Theatres for his recreation. Clock-towers registering time and temperature changes supplied him with this ready information, as he drove in the comforts of a heated car to any given destination. Special mail boxes with projecting slots facing the road side of a kerb afforded quick and effortless posting of letters.

On campus, in stores and in homes, I was forever fascinated by the variety of machines at one's service. A button pushed (and perhaps a coin inserted simultaneously), and the machine on hand would feed you, warm you, inform you, or convey you. In one automated plant I visited, there were even machines to check the workmanship of machines! While I

delighted in the novelty and convenience of these many products of a technological era, and marvelled at the minds which had created them (and the many magnificent structures in steel, asphalt and glass on the landscape), I was not blind to the problems arising from automation. For instance there is curious irony in the fact that an age providing man with all manner of labour-saving devices in home, office and factory does not necessarily give him more time for leisure activities. As residential areas have spread further out from the industrial and business centres, many men are having to travel further in distance and longer in time to their work. Often therefore, time saved through automation in the home is utilized in sitting at a car wheel. The machine gains man time, and then claims it!

For all their machine-dominated environment, the people themselves had none of its coldness, austerity and impersonality to their nature. I warmed immediately to Americans, who possessed some of the finest human qualities, showing towards each other, as well as to foreign guests, extreme generosity, warm-heartedness and beneficence. In buses, planes, locker rooms, restaurants and stores, they were quick to spot a newcomer, and to give spontaneously of their friendship. At social gatherings they had a charming confidence and ease in meeting and mixing with others in the customary manner of self introductions and extensive "visits". At Wayne State University I enjoyed teaching and learning beside the American student, in whom I found a pleasing naturalness, and an unconfused attitude to authority. Similarly, I approved of the teenager's social confidence, and those I knew well were most engaging personalities to talk with in their homes.

Contrary to general opinion, I thought Americans were as ready to listen and learn as they were able to talk and tell. Faculties, students, cloakroom attendants, shop assistants, all manner of friends and acquaintances, showed intense interest in New Zealand, and gave me endless opportunities to contribute information about, and on behalf of, my country. As a people, they seemed to be more self critical than New Zealanders. On many occasions I

would be asked for a "completely honest" viewpoint on an issue, no matter whether my views were favouring or opposing. The Americans in my company as often as not would level self-critical remarks in pursuing the discussion. This willingness to criticize themselves in a foreigner's presence was a characteristic I liked in them, and one which I thought more rare in comparable groups in New Zealand. Certain friends were anxious that my final impression of the United States would be truly representative and complete. I admired and appreciated the way they would inform me on problems and less commendable practice, as often as they brought praiseworthy achievements to my notice.

I was impressed by the breadth of knowledge and cultural interests of most professional women I knew. Admittedly, I lived and worked with women of specially high calibre. My colleagues would spend long hours at professional work, and for chosen leisure activities they seemed to capitalize on time which a New Zealander is forced to devote to domestic routine (and often, drudgery). I must say I approved of this practice of engaging the labourer rather than engaging in the labour oneself.

The year in the United States of America has been of great value to me both personally and professionally, and I am exceedingly grateful to the promoters of the Fulbright programme for making the visit possible. I hope that I have served the programme effectively, and that my future contributions within the Physical Education profession and the community will justify the honour and privileges I have received as a Fulbright grantee.

Reviewing the above report in 2008, Annette writes:

"A recent reread of my Fulbright report has revealed how much New Zealand has changed since I took up studies in Educational Dance at Wayne State University in Detroit 49 years ago. For instance in 1959 Dunedin was without shopping malls, expressways, dense traffic, parking buildings, drive-in theatres, television and food machines. Few schools had gymnasiums or halls. Little wonder that living and studying in the automobile capital of USA where those innovations were commonplace, was an "other world" experience

for some time!

Likewise in half a century New Zealand dance has made considerable advances. Television and film media, improved indoor facilities in many schools, devoted teachers and leaders, and attitudinal change particularly with regard to dance for males, have all contributed to its development in education and theatre.

I left for Detroit knowing just one American, Margaret Erlanger, Fulbright friend and colleague at the University of Otago School of Physical Education in 1953. However, thanks to hospitable and helpful contacts during the study year I made countless friends, at least 13 of whom visited me in New Zealand afterwards, one from the Wayne faculty five times! Similarly I have returned to USA on five occasions.

For 23 years I continued to teach dance at tertiary level, at Otago University and Wellington Teachers College. I was visiting lecturer at Purdue University Indiana in 1964-65. Since retirement my interests beyond home and garden pursuits have centred on

computing, photography, occasional tutoring with SeniorNet Mac in Christchurch, and overseas travel.

Now in my mid-eighties I am amazed that I had such abundant and seemingly endless energy and confidence to carry out the full and activity-packed programme outlined in my report! Nevertheless the year's pleasures and enrichment remain unforgettable and greatly valued. I continue to be grateful to the Fulbright organisation (and the visionary Senator) for making it all possible."



Ruby Shang

1982 Fulbright US Cultural Development Award

Royal New Zealand Ballet, New Zealand School of Dance, Limbs Dance Company

Ruby Shang, a freelance New York-based performer, teacher and choreographer made a whirlwind three week visit to New Zealand where she worked at the Royal New Zealand Ballet and New Zealand School of Dance in Wellington, and with Limbs Dance Company in Auckland. A lively personality whose tiny stature belied her phenomenal energy, Ruby wrote in her report after the visit:

The first week in Wellington was divided between the company and then school. Every morning I taught company class then drove over to the school and taught another class. In the afternoons I worked on a repertory piece for the students which they were to perform at the Graduation concert. Six rehearsals of three hours resulted in a short piece of under ten minutes, for nine students accompanied by a percussionist.

The company, although having had little modern training, was a delight to work with. They were an eager, quick and bright group of dancers under the excellent direction of Harry Haythorne. My experience with the students was similarly rewarding. In particular I enjoyed teaching the Māori students who, through their ethnic dances, have a naturally kinesthetic understanding of weight. Ms Anne Rowse, director of the School, was extremely helpful in co-ordinating my activities and everything went very smoothly. Staying at the Belltara Motel, with its lovely view of the bay and the sky, was a pleasure, and a welcome change from the gray cityscape of New York.

There were two interviews, one for The Dominion newspaper, another for a women's magazine, and the National Film Unit shot some footage during a class at the school.

In Auckland I worked solely with Limbs Dance Company. Another excellent group of dancers, Limbs worked very well every day in class and long rehearsals. I set a previously choreographed piece, Three Boxes, and also began a new piece, both of which they performed beautifully. There was also a nice exchange between us, as they showed me some of their current repertory and talked about the differences in our lives as dancers in New Zealand and New York. I had lengthy discussions with the

artistic director, Mary Jane O'Reilly, and the company manager, Sue Paterson, exchanging ideas on mutual areas of concern such as the difficulties of maintaining a group of dancers together, the search for new images, building an audience and fund raising etc.

In the course of my travels I have found that choreographers often feel quite isolated in smaller cities where the population of professional choreographers is small, and that I serve as a sounding board for them, in addition to the work that is accomplished physically in the dance studio. There were additional interviews and reviews concerning my work so I felt that my visit met with optimum exposure for the Fulbright Foundation, the dance companies and for dance in New Zealand. Thank you for the opportunity.

The New Zealanders matched Shang's enthusiasm. From Harry Haythorne, Artistic Director of the Royal New Zealand Ballet:

"How very pleased we all were with the modern dance classes given to The New Zealand Ballet by Ruby Shang. Not only was she a delightful person and an excellent teacher but her style of class was exactly suited to the needs of the classically trained dancer expanding his or her technique into the modern field.

The classes were well structured and fast moving while their technical level extended the dancers in just the right way. Our only regret was that her time with us was so limited. Should there ever be an opportunity to invite her to this country again, we would welcome her most warmly as a guest teacher."

Anne Rowse, Director of New Zealand School of Dance:

"Such was the enthusiasm and vitality of Ruby Shang that by the end of the week she had choreographed a work for Graduation. The students benefited a great deal from her visit and we would welcome her return."

Mary Jane O'Reilly, Artistic Director of Limbs:

"It has been extremely refreshing and stimulating to have Ruby Shang working with Limbs Dance Company. She is a brilliant teacher, who with few

words and much movement can bring a class alive with joy and energy... Ruby has made us feel less isolated as dancers and brought us closer to New York... Limbs feel proud to have this piece by Ruby in our programme.”

Liz Davey, at New Zealand School of Dance:

“Ruby’s first words to Tai (Tairaroa Royal), Willie (Thomson) and Warren (Douglas) were ‘Show me some Māori movement.’ A light in her eye and she went straight in to creating a fast, fabulous energized

work, along with our resident percussionist KK, a Zulu musician who had arrived in the country with the stage show *Ipi Tombi*. Ruby crossed cultural boundaries. Tai, Willie and Warren later took a trio reduced version of the work to the Māori Artists & Writers hui.”

Tai remembers: “Oh, Ruby Shang was fabulous – her classes showed us many new things, and really blew us away. It was very special for Willie, Warren and me to perform at the Māori Artists & Writers hui at Rātana Pā. The reception they gave us there was phenomenal. After that we never looked back, really.”





Jon Trimmer

1983 Fulbright New Zealand Cultural Development Award
American Ballet Theatre

The country's legendary performer of ballet, Jon Trimmer, first joined The New Zealand Ballet company in 1958, under the founding director, Poul Gnatt.

In 2008, after a career of remarkable longevity, Jon remains the company's leading character dancer, and has brought a deep though quiet sense of leadership to the company's dancers all those 50 years between.

Jon has been knighted for his lifetime of achievement and service to the arts in New Zealand. He is the first to acknowledge that his wife, Jacqui (née Oswald), dancer and former ballet mistress of the New Zealand Ballet, has been at his side throughout those years.

As a Fulbrighter, Jon travelled to the United States in 1983 where he and Jacqui were guests at the American Ballet Theatre of New York. They both found that the opportunity of working in such a large repertory company was invaluable, giving many points of comparison as well as contrast with the situation back in New Zealand. Although on a vastly different scale in terms of company membership, repertoire, audiences, personnel, funding etc., there are always issues such as standards of technique, heritage of training, maintenance of repertoire, production values, venue management, audience rapport and outreach education that are of mutual interest and relevance to ballet companies everywhere, regardless of size.

Jon recalls:

“Outstanding memories from our time at ABT include working with Mikhail Baryshnikov who was artistic director – he was such a welcoming personality to us. Then there was Marianna Tcherkassky. These two danced together, such limpid quality in their *pas de deux* – she seemed to move like liquid (I'm told you can see them on YouTube dancing *Les Sylphides*!). Another standout performer was Cynthia Harvey. Then there was the ballet master, Jurgen Schneider.

It was very interesting for Jacqui and me to compare our previous experience with the Royal Danish Ballet, another very large company, and to then compare these with our relatively tiny company back at home. We came home refreshed to start a new period with The New Zealand Ballet, and Harry Haythorne was

appointed artistic director at about that time.”

The (later Royal) New Zealand Ballet is a company of unique origins in that Poul Gnatt established a wide touring base and maintained rapport with all the supporters in all the country's towns. In later years this proved a crucial source of support which rallied at times when the company might well have otherwise been closed down in one or another funding crisis.

This has led to the claim that the New Zealand Ballet is the longest established dance company in the southern hemisphere. It is recognised as an accomplished achiever in world ballet, and Jon Trimmer's contribution to that status is clearly unparalleled.







Jennifer Shennan

1985 Fulbright New Zealand Cultural Development Award
Juilliard School of Performing Arts

“My visit to America as a Fulbrighter in 1985 was a most stimulating experience and I maintain many contacts still from that fruitful time.

I visited Lou Harrison in California (Lou had been a Fulbrighter at Victoria University of Wellington's School of Music throughout 1984 when I choreographed his composition, *Solstice*. Jean Erdman, Erick Hawkins and Mark Morris had all choreographed to Lou's music, so I had felt privileged by his invitation). I was fed pumpkin pie then pointed towards International House in New York, a fine cross-cultural meeting place established by the Rockefeller Foundation. I adored staying there and believe I met someone from every country on earth.

Manhattan's architecture was just as the photos promised, and the Chrysler building was an instant joy. I studied Baroque Dance with Wendy Hilton, on the faculty of The Juilliard School, combining private lessons in those hallowed halls with weekends spent at a beautiful house in Long Island that Wendy was housesitting. Her tuition demanded high standards and total concentration, and I couldn't get enough of it.

The bonus of visiting the Juilliard was to be invited by its enthusiastic director, Martha Hill, to watch classes or rehearsals by Hanya Holm (who was intensely interested in my studies of Pacific dance), Anna Sokolow, Indrani, Alfred Corvino, and Billie Mahoney, whose Notation classes I joined. Billie interviewed me for her Dance On cable TV series. (I would view that programme years later, and be thrilled at so many reminders of my and my colleagues' work. The value of recording interviews was always something I had believed worthwhile, but it was never more forcefully brought home to me than on this occasion).

I took flamenco classes from Mariquita Flores in Carnegie Hall, so that the Spanish flavour of baroque *sarabandes* and *folies d'Espagne* would feel more secure. I attended memorable performances by numerous companies and was most impressed at the welcome offered to a visiting dance critic.

American society accepts dance as an intrinsic part of cultural life. It was a memorable moment when, on a bus making its way downtown from Harlem, I was

studying a dance notation script. The woman beside me peered over my shoulder and said 'O my Lord, that's the same dance notation my daughter studies'. In New Zealand I'd have been lucky to find anyone of any colour or class, in public or in private transport, then or now, who even knew what a dance notation looked like, let alone that more than one system existed.

I soaked myself in the city rightly reputed to be the mecca of the dance world. I snatched every waking moment in the Dance Collection at Lincoln Centre, and was pleased to gift them various materials on New Zealand dance. The Metropolitan Museum (exhibiting *Te Māori* at the time) and The Cloisters became favourite haunts.

I met the renowned Selma Jeanne Cohen who was heroically editing the *International Encyclopedia of Dance*. Selma Jeanne had commissioned me the previous year to write the New Zealand articles on Māori dance, on the Royal New Zealand Ballet, and on independent artists. Her editorial comments were the most helpful I have ever received (and I also owe her for tuition as a chocaholic. She taught me how to say that in Russian, but I never did check the spelling so cannot write it here).

In 1990 and 1992 I arranged for Wendy Hilton to give two intensive summer schools in Wellington, under the administration of Bruce Parkinson at Victoria University of Wellington Continuing Education. I have returned to the United States for further studies on five subsequent occasions, and, with several colleagues and students, attended Wendy's summer schools at Stanford University in Palo Alto and at Goucher College in Baltimore. Wellington violinist Bronwen Pugh later went on a Fulbright grant to be resident accompanist at a Stanford summer school in baroque dance.

Through her editorship of the *Music & Dance* series at Pendragon Press, Wendy arranged to publish several historic dance manuscripts – including the Kellom Tomlinson 18th century Workbook which I prepared, together with photographer John Casey, for a facsimile edition. (These original manuscripts are housed in the Alexander Turnbull Library, as part of the Lowe Collection of dance materials deposited by the

family of Pamela Lowe, née Trimmer).

The enthusiasm from so many newfound colleagues to discuss mutual interests and to share resources gave me a new respect for the generosity of spirit amongst the Americans I met. The mighty six volume Encyclopedia was eventually published (in 1998), to welcoming reviews. It glows on my bookshelf and I still consult it more days than not.

Both Wendy and Selma Jeanne have since died, but by the brilliance of their work, and the memory of their friendship, they have cheated death. I was privileged to perform at the memorial concert for Wendy held at the Juilliard School in 2003, and chose the *Minevit for a Woman*, from the Tomlinson Workbook. Jane Woodhall made the gown I wore, and I have never looked at it since without remembering that occasion.

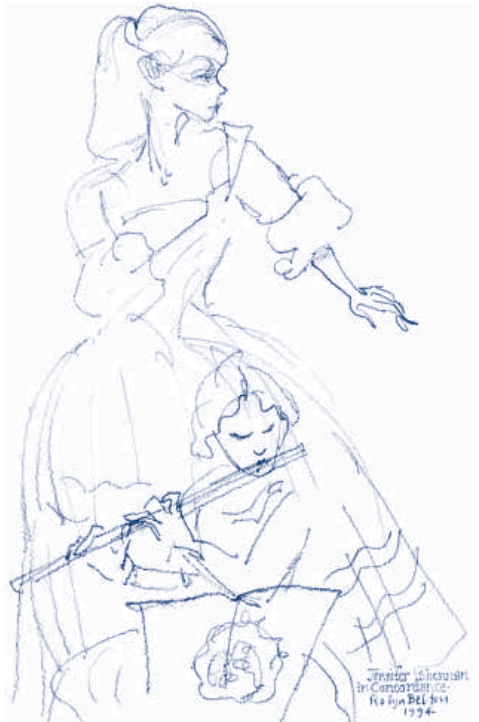
The Dance Collection in the New York Performing Arts Library at Lincoln Centre is a fabulous resource. There is old silent film of the flamenco master in Spain who taught Diaghilev and Massine the dances for *Le Tricorne* (this story has no happy ending); a glimpse of Pavlova in *Le Cygne*, and of Isadora Duncan dancing at a garden party; footage of Rudolf Laban, of Kurt Jooss' masterwork, *Der Grüne Tisch*, of Ted Shawn's choreographies "after Māori haka"; of Margot Fonteyn as Princess Aurora in the Royal Ballet's fabled production of *The Sleeping Beauty* in New York in 1946; and of the extraordinary Gelsey Kirkland performing in *Don Quixote* with Mikhail Baryshnikov.

It was special to meet Genevieve Oswald, the Collection's founding Curator, and also Millicent Hodgson researching *Le Sacre du Printemps*, Nijinsky's original choreography. The Dance Collection's catalogue is now available online, so anyone interested can at least see here how rich the resources are there (even if it's a frustrating reminder of the little value placed on dance history in New Zealand).

Heading the Dance Notation Bureau was Patricia Rader, a most helpful colleague, and fellow pupil in baroque dance. Patricia is now curator at the Dance Collection, responding promptly and graciously to my every query. Another colleague, Constance Old, at the Metropolitan Museum of Art, introduced me to her

register of dance items in the museum's collection. Tiptoe-ing around with Constance after hours viewing fabulous exhibitions by torchlight, and on to late night dancing at The Balkan Café, were experiences not easily forgotten. Adrienne Kaeppler, anthropologist of Pacific Dance, was a welcome contact to renew as she lectured at The Asian Society.

Manhattan may be a teeming metropolis, but it is at the same time just a village – at least as far as the dance community is concerned. Everyone knows someone who knows the person you are trying to find. My sense of gratitude for the richness of opportunity offered by the Fulbright Programme has only increased with passing years."





Jan Bolwell

1993 Fulbright New Zealand Cultural Development Award

Various institutions

“My plan was to look at cross-cultural dance education programmes in different contexts in the United States. I visited the ‘Four Corners’ (where Arizona, Utah, New Mexico and Colorado converge), and it proved to be a life changing experience being in this unique environment and meeting the local indigenous people. I met and talked with many fine Native American artists and teachers, attended Pow Wow and watched and participated in their arts programmes.

Partly as a result of these interchanges I decided to experiment with cross-cultural dance theatre works on my return to New Zealand. With Keri Kaa and Sunny Amey, I co-directed and choreographed *Wahine Toa*, *Takitoru* and *Sing Whale! He Apakura Tohora* during the 1990s. *Takitoru* received a Chapman Tripp Theatre Award in 1995 for Most Original Production of the Year.

I also developed a firm friendship and collegial relationship with Jannas Zalesky who headed the dance education programme at City Centre Theatre in New York. As a result, Jannas Zalesky has since visited New Zealand twice on lecture tours providing professional development for local dance educators. She has also facilitated my presenting performances and papers at international dance conferences in the United States.

Dance as a form of cultural expression and cultural difference remains an abiding interest, and one which has taken me down the path of exploring its place in the lives of mature women. I am director of the Crows Feet Dance Collective which enables both trained and untrained older women dancers to experience dance and to present works on stage. The group will be ten years old in 2009, has twenty members and a faithful and growing audience that support the public performances.

The Fulbright was a highlight in my professional life. I regard it as a great privilege to have been given the award, and it continues to reverberate in my theatre work, my writing and my teaching.”



Norman Walker

1994 Fulbright US Cultural Development Award

New Zealand School of Dance

Norman Walker was a visiting Fulbrighter in 1994. He came to teach for a short period at New Zealand School of Dance. The recently appointed Director there, Rochelle Zide-Booth, had been a long-standing colleague of Walker's at the Adelphi University Dance Department.

The visit was mutually enjoyed and successful, and resulted, after his return to the United States, in Norman's relocating back to New Zealand to take up a position as Head Tutor in Contemporary Dance at New Zealand School of Dance.

Walker's own career had been influential in American modern dance, with the company he directed, Norman Walker Dancers, performing over a number of years, including many appearances at Jacob's Pillow Dance Festival.

Louis Solino, who was Head Tutor in Contemporary Dance at New Zealand School of Dance at the time of Walker's visit, recalls:

"I had known Norman in New York many years before I came to New Zealand. He had been one of my teachers at the May O'Donnell-Gertrude Schurr School in Manhattan. Both of those teachers had previously been dancers in the Martha Graham Company, though not both at the same time. Norman was particularly close to May O'Donnell and had a good understanding of her technique and teaching. He later returned to a position for three years at the School.

Most of the students at New Zealand School of Dance reacted very positively to Norman's teaching, though the classical students were typically not as eager to learn modern techniques. The staff liked him and were stimulated by his experiences. Norman's choreography suited the students well and he had the rare ability of being able to make them all, even the somewhat weaker performers, look fantastic.

Norman would start the first class of the year by saying 'My way of teaching is not the only way. There are many ways for you to get where you want to go technically – but this is one way that does work.'

Norman's big contribution was not only to give the students a strong grasp of the Martha Graham

technique but to help them understand what was going on in the wider world of dance outside New Zealand. He put many graduating students in touch with people in Europe and USA for possible dance work.

On vacations, Norman loved travelling through New Zealand and visited many places in both North and South Islands during his three year time here."

Norman writes in 2008:

"After returning to the US I taught for five years at Butler University in Indianapolis, Indiana and performed character roles with Ballet International. I then semi-retired to Tuscon, Arizona where I teach and choreograph at a private studio. During these past five years I have been to China six times where I have choreographed for two ballet companies."



Garth Fagan

1996 Fulbright US 50th Anniversary Distinguished Visitor
New Zealand School of Dance

Garth Fagan is a Jamaican modern dance choreographer. After early exposure to dance in Jamaica, he then studied at Wayne State University in Detroit, and moved to New York in 1970, to a position at the State University of New York at Brockport. Fagan also taught in inner city Rochester and formed a dance company with raw but talented and motivated youngsters. The company was first known as the Bucket Dance Theatre (as in "We may be the bottom of the bucket, but you just wait!") and later made a huge impact in the Dance Black America television production.

The company was later renamed Garth Fagan Dance and came to Wellington for the International Arts Festival in 1990. The first thing Fagan asked when he arrived in Auckland was "Where's Limbs Dance Company?" When told the company had closed down for lack of funding he was flabbergasted. "But they were your best modern dance repertory company – I can't believe it!" He was still bemused in Wellington a week later.

The company gave two different programmes and the dancers impressed audiences here with their rhythmic vitality and spirited commitment to their performances. Hallmark pieces from the repertoire were included – Fagan took obvious care of the dancers' welfare and education in related arts; they would meet over breakfast to discuss the previous night's performance, and as a group study any published reviews. Fagan then communicated to the

reviewer his appreciation for the interest taken in their work, remarking on the quality of dance writing in general here (not a frequent occurrence in a dance critic's life, believe me!).

After the season Fagan auditioned Tairaroa Royal and offered him a job in the company. Tai had recently begun to choreograph, so thought long and hard (as Fagan's dancers didn't get to choreograph) and eventually decided against joining, but he surely was thrilled to be asked.

Fagan's choreography takes elements of modern dance, ballet, Afro-Caribbean dance and social dance, combining all styles into a unique synthesis, adhering to no particular school. Themes range from spiritual, soulful, autobiographical to humorous. Fagan has also choreographed for other companies including Dance Theatre of Harlem, and the Alvin Ailey and José Limón companies. He holds several honorary doctorates, from the Juilliard School and University of Rochester, and has won numerous awards for his choreography, including the colossally successful film and stage show *The Lion King*.

Fagan's second visit to New Zealand was in 1996 as a Fulbrighter, hosted by Executive Director Jennifer Gill who arranged workshops at New Zealand School of Dance and elsewhere, as well as meetings with dance practitioners in several cities. Many were stimulated by his artistic focus, and wide worldview informed by a career rich in multi-ethnic experiences.





Joan Acocella

2000 Fulbright New Zealand Masterclass International Festival of the Arts

Joan Acocella, celebrated dance writer and, since 1998, critic for *The New Yorker*, was brought by Fulbright New Zealand, in tandem with The British Council, to the 2000 International Arts Festival in Wellington – as part of the Masterclass! duo with Michael Billington, the theatre critic from *The Guardian* newspaper in London. In addition there were addresses and seminars given in Dunedin and Auckland. The aim of Masterclass! was to bring together the movers and shakers from the local arts community with the cream of their international counterparts in Britain and the United States.

It was heartening that the contacts made with the Dance Critics' Association in New York during my own Fulbright visit back in 1985 led, 15 years later, to my suggestion to the Fulbright director, Jennifer Gill, that an eminently suitable dance critic for the Masterclass! programme of the Arts Festival would be Joan Acocella – and how it did prove so.

Acocella's acclaimed publications include the biography of Mark Morris, profiles of Mikhail Baryshnikov and Suzanne Farrell, and the unexpurgated edition of *The Diary of Vaslav Nijinsky*. She has written on psychology (*Creating Hysteria*), art appreciation (*Twenty-eight Artists and Two Saints*), literary analysis (*Willa Cather and the Politics of Criticism*), as well as numerous reviews and insightful analyses of popular culture – ranging from *The Invention of Children*, *The Neapolitan Finger* (gestures in everyday Italian life and conversation), and acceptable standards of public behaviour in post offices in America!

When approached for the Masterclass! project in 2000, Acocella responded: "I have never been to New Zealand before, and apart from the work of some of your celebrated countrymen, such as Douglas Wright, I know nothing of New Zealand dance." A good start then for her to arrive in Dunedin in time for the Royal New Zealand Ballet's triple bill season there which included Mark Morris' choreography, *Drink To Me Only With Thine Eyes*, Douglas Wright's compelling new work, *Halo*, and Eric Languet's poetic *Drifting Angels*.

Many New Zealanders, audience members, dancers,

teachers, students and writers who heard Joan's addresses during that visit in 2000 have since become avid readers of her numerous articles and reviews in *The New Yorker*, and recognize her as quite simply one of the finest dance writers in the English language.

The writing of arts criticism at the highest level is itself something of an art form, and in several seminars, workshops and public addresses Acocella was swift to identify the particular challenges facing a dance critic: personally knowing the artist whose choreography or performance is under review is one such challenge, and separating interviewing from review writing is another. A critic needs to respond to a performance with opinions expressed with clarity, in the belief that they will be stimulating, even though not agreed to by all. One can worry that one is too harsh, or equally, too sentimental in an evaluation.

In *Critics Have Feelings Too*, a later interview with Acocella by Tim Wilson published in *The New Zealand Listener* in 2003, she admitted "The way other people feel about their home town, I feel about ballet... Artists are wholly identified with what they do. If you prick their work, they bleed."

Her workshop in dance criticism in Wellington was attended by a dozen of the country's dance writers who seized the opportunity with alacrity. We all attended a Festival performance by the Compañía Nacional de Danza visiting from Spain, of *Multiplicity*, choreographed by Nacho Duato to the music of Bach. Each of us wrote a review immediately after the performance, these were collected and delivered to Acocella at her hotel for previewing early the next morning, before an afternoon workshop where her comments and the ensuing discussion proved a most stimulating and affirming exercise. Agreeing with each other's opinions was not the point. Having opinions and expressing them was altogether the point.

Ann Hunt remembers:

"I attended Joan Acocella's dance writing workshop in 2000 and found it to be insightful and inspiring. I had never attended a workshop of this kind before, and prior to going had felt quite intimidated. I was concerned that she would not like my writing or think

it was not 'up to scratch'. As dance critics we get so little feedback about our work, and when we do, it is usually adversely critical. But she created an extremely positive and safe atmosphere during the workshop, where we did not feel intimidated at all from offering our opinions. Her sense of humour and encouraging comments relaxed everyone and made them feel at ease.

The review that I wrote of *Multiplicity* was well received by her and her feedback was invaluable to me. It gave me a terrific sense of validation, something I had rarely felt up to that time. But equally importantly, she gave excellent analysis of the kinds of reviews people write: styles of writing, different ways of beginning a review – good, practical, helpful suggestions and information. Her suggestions have often fed my reviews since and I would dearly love to repeat the exercise.”

Acocella wrote about Baryshnikov for a book of the photographic record of his career, which was then reprinted in *The New Yorker*. Her opening and closing paragraphs are graphic demonstration of the skill with which she relates context to subject:

“It is raining, and Mikhail Baryshnikov is standing in a courtyard in Riga, the capital of Latvia, pointing up at two corner windows of an old stucco building that was probably yellow once. With him are his companion, Lisa Rinehart, a former dancer with American Ballet Theatre, and two of his children – Peter, eight, and Aleksandra, or Shura, sixteen. He is showing them the house where he grew up. ‘It’s Soviet communal apartment,’ he says to the children. ‘In one apartment, five families. Mother and Father have room at corner. See? Big window. Mother and Father sleep there, we eat there, table there. The other little room, mostly just two beds, for half brother Vladimir, and me. In other rooms, other people. For fifteen, sixteen people, one kitchen, one toilet, one bathroom, room with bathtub. But no hot water for bath. On Tuesday and Saturday, Vladimir and I go with Father to public bath.’

I open the front door of the building and peer into the dark hallway. ‘Let’s go up.’ I suggest. ‘No,’ he says, ‘I can’t.’ It is more than a quarter century since he was here last.”

And 14 pages later, Acocella concludes the article:

“Baryshnikov took his curtain calls with the members of the Latvian National Opera Ballet, they in their dirndls and harem pants, he in his Isaac Mizrahi jerseys – messengers of the two worlds created when Europe broke in half. It will never wholly mend, any more than Baryshnikov, child of that break, was ever able to find an artistic home. But it is hard to regret his fate. Homelessness turned him inward, gave him to himself. The dance, the substitute home, turned him outward, gave him to us.”

Acocella sets brief yet telling contexts which make her discussions of dance accessible to a wider readership than just dance followers. In 1990: “When Judith Jamison, the artistic director of the Alvin Ailey American Dance Theater was notified that she was going to receive the Kennedy Centre honour, she said that the first thing she thought was how proud Ailey would have been: ‘I was in tears, looking at Alvin’s picture.’ I think she should have looked in the mirror instead.”

After tracing the history of European dance in a couple of succinct paragraphs, Acocella continues: “Among Africans, so far as historians can tell us, no such break between dance and the soul ever occurred, even after the journey to the New World. Dance remained a primary artistic language, one that addressed the deepest questions. And if today religion is sometimes associated with sentimentality in black companies, it is also a source of strength. Black dancers dance beautifully, I think, because lives are on the line.”

But Acocella’s writing about other subjects than dance is equally perceptive. In 1998, in a major article on changing fashions in children’s literature:

“Twenty years have passed now since Bruno Bettelheim, in *The Uses of Enchantment* pointed out the therapeutic function of fairy tales. In those days, fairy tales had fallen out of fashion. Educators didn’t want children to know what the big bad wolf did to those pigs after he blew their houses down. The educators were wrong, Bettelheim said. Fairy tales didn’t frighten, they comforted, by ministering to



the infant unconscious. The wolf helped children to identify their own oral aggression and cope with it. As for the fate of those two no-account pigs who threw their houses together with inferior building materials so that they could go out and play, this just showed children why they ought to give up the pleasure principle in favour of the reality principle, as embodied in the third, brick-using, play-postponing pig. Children have terrible struggles, terrible fears, Bettelheim wrote. They needed stories about these things, not about how Billy goes to the fire station.”

Acocella is probably the best contemporary advocate for dance as a theatre art, reflecting its times and mores, to be taken as seriously as conventional literature. She intuits a great deal about the commitment dancers bring to their performances, and her writings illuminate just how that happens, and what it means.

Writing, again in *The New Yorker*, in 2007, Acocella discusses Mark Morris’ new work, *Mozart Dances*. (This work incidentally was brought to Auckland for a season at the Civic Theatre in August 2008).

Asking herself the question ‘Why is Mark Morris so popular?’, she answers: “One reason, I think, is that he gives people the modern pleasure of seeing abstract work without leaving them scratching their heads over

what it was about. Though he may not have a story on the surface, he always has one underneath, in the form of movement motifs... Here and in every dance, Morris has a kind of savings account, and keeps adding to it. Finally he spends it on something big.”

To a further question, ‘How does Morris get his dancers to perform so unaffectedly?’: “I don’t know the answer and I almost don’t want to know – I want to believe they’re just that way – but here’s something Morris told me when we talked last summer: that, in making the women’s dance in *Eleven* (the first section of the three-part work) he was trying to extend them. When women put on pretty dresses and dance to Mozart, he said, they tend to go into ‘a group hug’. He didn’t want that; he forced them to be sharp and hard. With the men it was the opposite. They’re used to being hard so he made them ‘dance in circles, nourishing, nesting.’ Both sexes resisted. ‘I had to push them,’ he said. ‘But that’s how dancers become great, by doing what’s difficult for them, by dancing against their grain.’ They did become great. You walked out of the theatre feeling that it was good to be alive...”



Emily Cross

2001 Fulbright US Graduate Student
University of Otago

“When I was packing for New Zealand, I paused for a moment when grabbing a handful of leotards and tights that were destined to be shoved into a corner of my rapidly dwindling luggage space. I asked myself whether I should even bring my dance things, since I was heading to New Zealand to work on a cognitive psychology project investigating gestures and language, not to spend half of my waking hours in a dance studio as I had done while an undergraduate. I decided it was impossible to imagine starting a new life without dance, so the leotards and tights came with me.

Shortly after arriving in Dunedin, I found my way to the dance studios and into modern classes. As my research project took off, my dance experience flourished in equal measure. I was invited to join a hip-hop/modern dance company and perform in the Dunedin Fringe Festival. The dancers and faculty in Dunedin provided a much-needed physical and artistic counterpoint to my lab work. It was nothing short of

exhilarating to be pursuing dance and brain research in tandem at Otago, and I spoke about this at the end-of-year Fulbright report-back sessions.

Keeping this in mind during my PhD studies at Dartmouth College, I danced for the Dartmouth Dance Ensemble and explored new avenues for weaving together my passions for dance and brain science. This led to a series of exciting studies to characterize neural activity in dancers’ brains as they learn and observe dance.

The importance of my dance experiences in New Zealand was underscored again this past March (2008), when I worked with my Otago dance contacts and Fulbright New Zealand to coordinate a New Zealand tour for the Dartmouth Dance Ensemble.

In short, my Fulbright experience galvanized the significance of dance in my personal and professional life, and I attribute my success in both domains today to my time in New Zealand.”





Andrea Olsen

2003 Fulbright US Senior Scholar
Whitireia Community Polytechnic

Andrea Olsen, longstanding colleague of Gaylene Sciascia, Head of School of Performing Arts at Whitireia Polytechnic in Porirua, was invited to take a residency at Whitireia in 2003. The students there were particularly impressed with the awareness of the environment that Andrea uses as context and theme for her dance-making. Personalized reference is always her starting point, somewhat after the line of pioneering Californian dance-maker, Anna Halprin. At the same time, Olsen makes her own fresh and original connections by translating experiences of nature and the environment, specifically by writing exercises, journals and the like, to clarify and develop motivation for choreography. A strong ecological message resonates through her work.

Gaylene Sciascia recalls:

“Andrea was the first Fulbrighter to come to a New Zealand Polytechnic. She taught in the creative areas and was also continuing research for her new book. Whilst here she wrote an article, including an interview with me on Whitireia, for *DANZ Magazine*. With help from DANZ, Andrea also spent time in Auckland and Dunedin.

Andrea is really interested in looking at the importance of “place” in our psyche, and she has conducted research on this theme elsewhere in the world as well. Her various books, especially *Body and Earth: An Experiential Guide*, are testament to that.

After her time here, Andrea helped one of our students, Frank Kalolo, to apply for a Creative New Zealand grant to travel to the United States, to study and perform with the group at Middlebury College in Vermont. They also performed at the American Dance Festival. Since returning Frank has continued performing, and was recently in the Bats Theatre season of Cathy Livermore’s choreography – *Don’t Feed the Manfish*.”

Reviewing Olsen’s book *Body and Earth: An Experiential Guide*, Bill McKibben wrote:

“A simple look around will suffice to show that the human body – and the human spirit – were given without instruction manuals. Now that oversight has been corrected. This is an essential book for people

who want to do more than simply exist in their bodies and in their places. It is a book about thriving.”

In her typically direct style of reporting, Olsen writes in the book’s introduction:

“The book spans my seven years as a stepmother. Meeting boys of nine and thirteen and accompanying them through adolescence, with few community rituals supporting the process, is humbling. Parenting journeyed me through my own development, finding the cracks and places of resistance and exposing them to light. Engaging with teenagers reminded me of the deep vitality, optimism, and potential of adolescence. It also highlighted the way in which our entire culture is adolescent in its resistance to the process of maturation that could move us toward a new way of living with the land. As the boys ventured off on wilderness trips or their own creative explorations, I was invited to experience beyond what I had known. My view of life had been to survive adventure; now it was to grow a heart large enough to encompass what came.”

Jannas Zalesky

2001 Fulbright Distinguished American Scholar
Dance Aotearoa New Zealand

Writing in 2008, remembering her lecture/seminar visit to New Zealand, Jannas says:

“A question that I have had in the back of my head came forward and got answered. I have always questioned why all the New Zealanders that I have met over the years, all seemed to possess magic qualities, i.e. a sense of individuality, risk-takers, team players, self-motivators and generally extremely happy (most of the time). Hands down it is your incredible education system. Meeting your education communities and especially seeing your kindergarten program in operation says it all.

I kind of knew that these experiences were going to transform me and put me onto a new pathway. That pathway has led me to develop a new company,

Together in Dance, with this mission: ‘Through dance and movement, we empower individuals to find their creativity and work collaboratively to connect to the world around them.’

This company is a true collaborative effort. We have and continue to work in New York City with early childhood trainers, dance educators, administrators and classroom teachers, helping them understand how to place dance within all children’s education. I also serve on a number of boards helping to move in healthier directions within arts education.

And of course my New Zealand dance friends and I are in ongoing dialogue. Thank you Fulbright New Zealand for all you have done and continue to do in support of dance.”

Karen Barbour

2006 Fulbright New Zealand Travel Award
Congress on Research in Dance 38th Annual Conference

“I presented a paper at the Congress on Research in Dance 38th Annual Conference in Arizona, on *Continuing dance culture dialogues: Southwest borders and beyond*. Many presenters were dance anthropologists; keynotes by highly regarded researchers Joann Keali’inohomoku and Allegra Fuller Synder provided a rich review of the field. The conference connected with my own work in autoethnography, feminist phenomenology and anthropological research.

A panel, *Dancer-researchers interpreting themselves: Moving towards an anthropology of contemporary “art” dance*, responded to Keali’inohomoku’s 1970 paper *An anthropologist looks at ballet as a form of ethnic dance*. I was pleased to discover that an appreciation and respect for the cultures from which dance springs is still

integral to the work of dance anthropologists. There is a move towards sharing dance experiences of researcher and communities. We panellists are now also chapter authors for a forthcoming book on contemporary dance ethnography.

I also presented a paper addressing methodological issues in autoethnography entitled *Dancing across the page: Representing research findings from interviews and journal entries*, and have maintained continuing dialogue with those present. I met Judy Mitoma, Director of the Centre for Intercultural Performance at UCLA, whose research has been of great interest to me and colleagues at The University of Waikato. These discussions greatly enhanced my knowledge, recognition of and respect for cultural diversity in processes as well as performance.”



Georgina White

2007 Fulbright New Zealand Graduate Student
New York University

"In 2002 I graduated with a Bachelor of Arts in Social and Cultural Anthropology and a Bachelor of Performance and Screen Arts in Dance. Drawing from both disciplines, I devised, proposed and delivered a series of exhibitions and publications on themes of social dance and courtship in New Zealand – *First Dance* at the National Library Gallery (April 2005); *Dancing down the decades* published in the *New Zealand Geographic* (September 2005); *No Wallflowers* at the New Zealand Film Archive (September 2006); and my book *Light Fantastic: Dance floor courtship in New Zealand* (HarperCollins, May 2007), which I wrote while holding the 2006 Caroline Plummer Fellowship in Community Dance at the University of Otago. Oral histories and personal stories were essential to each of these projects.

In 2007, I moved to New York to complete my Master's in Museum Studies at NYU and while here, I am pursuing my interest in the inclusion of first-person narratives in museums and public spaces. I am curious about the ways that history museums can be public forums; able to stimulate and provoke discussion and debate. The topic of my thesis is *Our Space*, the interactive multimedia installation recently opened at the Museum of New Zealand Te Papa Tongarewa to which members of the public contribute imagery, film, sound and text. As I focus on *Our Space*, I consider the crossovers between dance choreography and museum curatorship – dynamic design and the sensory experience of space.

While completing my Master's degree, I am working for Local Projects, an independent exhibition design development company based in New York. The firm's major clients include the National September 11th Memorial Museum, the National Museum of American Jewish History, and the Museum of Chinese in America. It was Local Projects' ever-present emphasis on personal narratives in public spaces which drew me to the firm. New York is the ideal home for a lover of museums and dance. The city itself is a complex improvisation, and orientating oneself through it is an adrenaline rush."



Coda

Dance in all societies at some time or other fulfilled functions ranging from religious or spiritual intercession, rituals of fertility in subsistence economies, of courtship, for physical healing or emotional well-being, to boost morale, to mark victory, to divide age grades and demarcate the younger generation from the older. Through thematic expression and story-telling, with the mutual enhancement of music and design arts, dancing has continued throughout history as both ephemeral event and enduring activity. For entertainment and recreation, to express emotion sometimes of celebration, sometimes of frustration, dance is used to mark and validate marriages and anniversaries, to mourn and acknowledge the dead, in short, emerging afresh to demonstrate and communicate identity through many stages and aspects of human social life.

To Dance is Human is the book title of a seminal study of the social context of dance, written by Judith Lynne Hanna. To create a dance, teach it, learn it, write or speak about it, to study its history, to encourage appreciation of this distinctive behaviour are all logical sequiturs which value that notion. Every one of the Dancing Fulbrighters mentioned in this booklet has one way or another affirmed it.

Margaret d'Houbler, great 20th century American pioneer of Dance in Education, was a strong influence on Margaret Erlanger, the first Dancing Fulbrighter, who visited New Zealand in 1953. That's the same year incidentally that Poul Gnatt came from Denmark to found a national ballet company here. (A vintage year for New Zealand dance indeed.)

30 years later Jon Trimmer, celebrated dancer with The New Zealand Ballet, spent time as a Fulbright fellow with American Ballet Theatre in New York. 30 years later again, it is heartening to see that dance in the theatre and dance in education are no longer considered domains apart. The Royal New Zealand Ballet has a vigorous outreach education programme in tandem with its national touring schedule, and there are many thousands of school children country wide performing in student-choreographed festivals and stage challenges. DANZ as the national networking agency offers stalwart support to teachers developing dance programmes which are now a part of both primary and secondary school curriculums.

We should celebrate Senator Fulbright's determined vision of the possibility of peace between nations. Dance has a role to play in realising that vision, since it offers ways to balance better minds in better bodies – and the striving for excellence which is its hallmark demands competition only with one's own better self.

To learn about the dances of others is to learn about others.

And so, a toast for Senator Fulbright to celebrate his achievement and thank him for his vision. Properly speaking, we should seal those thanks with a dance. Perhaps a *menuet* – that “slow moving but powerful force”, a courteous couple dance sealing the relationship between two people. The form was invented by the same nation that invented champagne – French gifts that the world now expects to share.

Perhaps a *haka Māori* should follow, then an American square dance as a chaser? At that point a Scotsman might ask “Are ye dancin’?” You would reply “Are ye askin’?”, he would reply “Yes I’m askin’,” and you would reply “Then I’m dancin’!” We could expect an exquisite *alarippu*, a dance of blessing from Indian tradition which is now well established in New Zealand, a *taualuga* from Samoa or Tonga, a *fātele* from Tokelau, or a *mazurka* from the little Polish dancers, grandchildren of the 733 orphans accepted into New Zealand from war torn Europe in 1944.

W. B. Yeats, Irish poet from that famous dancing nation, might have the last word –

“O body swayed to music, o brightening glance,
How can we know the dancer from the dance?”

The answer is of course, you can't know a dancer from a dance, you can only get at the one via the other. Fortunately we don't need to know the difference. We only need to ensure that the dance is good.



Photograph captions and credits

Front cover: (left) Senator J. William Fulbright as University of Arkansas President, ca. 1941. Courtesy of Special Collections, University of Arkansas Libraries, Fayetteville; (centre) Annette Golding conducting dance class at an elementary school in Detroit, 1960. Courtesy of Annette Golding; (right) Willie Thomson, Taiaroa Royal and Warren Douglas performing a choreography by Ruby Shang, 1982. Photo by Martin Stewart, courtesy of New Zealand School of Dance.

Page 3: Margaret Erlanger teaching University of Otago School of Physical Education students in ANZAC Square, Dunedin, 1953. Courtesy of Annette Golding.

Page 4: University of Otago students performing in Orchesis, the student dance co-operative formed during Margaret Erlanger's visit. Courtesy of Annette Golding, who comments: "Remember these students were rank beginners in dance. They included footballers and hockey players. There had been no contemporary dance training at the University of Otago up to this time."

Page 7: Annette Golding's students at Wayne State University, Detroit, performing Māori *tī rākau* stick game *Hoea Te Waka* in a lecture demonstration entitled *Dances of the Māori People*, 1960. Courtesy of Annette Golding.

Page 9: (from left) Willie Thomson, Warren Douglas and Taiaroa Royal performing a choreography by Ruby Shang, 1982. Photo by Martin Stewart, courtesy of New Zealand School of Dance.

Page 10: Jon Trimmer portrait, 2008. Photo by Stephen A'Court, courtesy of Royal New Zealand Ballet; A young Jon Trimmer dancing. Photo by John Ashton, courtesy of Royal New Zealand Ballet.

Page 11: (top) Jon Trimmer as The Jester in *Carmina Burana*, 1970, choreographed by Bernard Hourseau. Courtesy of Royal New Zealand Ballet; (bottom) Jon Trimmer and Sonya Behrnes in *Dark Waves*, 1993, choreographed by Ashley Killar. Courtesy of Royal New Zealand Ballet.

Page 13: Pencil drawing of Jennifer Shennan in *Folie d'Espagne* with the ensemble Concordance in Dunedin, 1993, drawn during performance by Robyn Belton. Courtesy of Jennifer Shennan.

Page 14: Dancer Terri Ripeka Crawford in *Takitoru*, choreographed by Jan Bolwell, 1995. Courtesy of Jan Bolwell.

Page 17: Garth Fagan teaching at New Zealand School of Dance, 1996. Photo by Alan Knowles, courtesy of Alan Knowles.

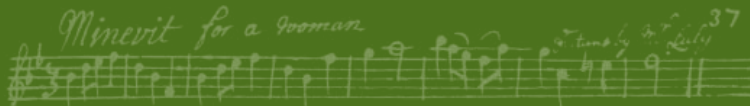
Page 19: Joan Acocella in Manhattan, Fall 2008. Courtesy of Joan Acocella.

Page 20: Emily Cross and members of Dartmouth Dance Ensemble preparing to perform in Civic Square, Wellington, March 2008. Courtesy of Emily Cross.

Page 23: Images from *Light Fantastic: Dance floor courtship in New Zealand* by Georgina White (HarperCollins, 2007) – (top) US Marines and local girls dancing at a Marine camp in New Zealand, April 1943. Courtesy of National Archives and Records Administration, photo no. 127-GW-468-55275; (bottom) Young Māori doing the latest American dance craze The Twist at the Māori Community Centre in Auckland, 1962. Photo by Ans Westra, courtesy of Ans Westra.

Page 24: (from left) Willie Thomson, Warren Douglas and Taiaroa Royal performing a choreography by Ruby Shang, 1982. Photo by Martin Stewart, courtesy of New Zealand School of Dance.

Back cover: Notation for *Minevit for a Woman* from *A Work Book by Kellom Tomlinson: Commonplace Book of an Eighteenth-Century English Dancing Master, A Facsimile Edition* edited by Jennifer Shennan (Pendragon Press, 1992).



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