

and queer theory, and musicology for what essentially remains a feminist critique. She argues, "Heterosexuality and its various oppositional positions are reinforced, not disabled, on balance, which, seeking radicalism, I find disappointing" (226). "The conclusion is inescapable," she writes, "that [*Strange Fish*] maintains the social order" (243). With her own interpretations dominated by a feminist agenda, Adshead-Lansdale leaves the door wide open for analyses yet to come.

Harmony Bench

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THE PEOPLE HAVE NEVER STOPPED DANCING: NATIVE AMERICAN MODERN DANCE HISTORIES

by Jacqueline Shea Murphy. 2007. *Minneapolis and London: University of Minnesota Press. 320 pp., illustrations, notes, and index. \$25.00 paper.*

The People Have Never Stopped Dancing is an engaging and enlightening book about the relationship between Native dance and on-stage modern dance in the United States and Canada. Beyond this specific focus, which itself fills an important lacunae, this ambitious work advances our understanding of the many powerful ways in which performative practices, specifically dance, are the means by which human beings shape their society and history. Searching for ways to bridge the gap between modern dance history and Native American dance, Jacqueline Shea Murphy found in contemporary American Indian stage dance productions a privileged access to understanding this relationship. These productions made her pay attention "not to what *looks* Indian, but more so to the stories the dancing tells, the theories of embodiment and enactment the dance work investigates, the familial and tribal connec-

tions, processes, dedication and intention with which the dancing is made" (7). This approach, coupled with extensive field and archival research, makes the book a major contribution to dance, performance, and Native American studies.

The book is well organized in three inter-related sections with three chapters each. The first section sets up the historical and political scenario, looking closely at the period between the 1880s and 1951, when the U.S. and Canadian governments repressed ceremonial dance practices while facilitating certain stage representations of Indians. Scholars of Native American studies may not find the stories told in this section too novel and may think that they could have been further summarized. However, for the larger readership this serves as a crucial element for understanding the significance of dance in Native culture and the reasons why it became so threatening to the colonizers. This kind of tense relationship between controlling colonizers and indigenous people who seek to perpetuate their ways of life through rituals and dances is not unique, of course, in the case analyzed here. However, to fully understand the author's arguments, one needs to pay attention to the specific dynamics of this history in the United States and Canada. Particularly interesting in this section is learning about the shifts in rhetoric and policy that help explain, for example, how displays of "authentic" Indian dance and culture were part of *Buffalo Bill's Wild West* shows during a time of violent repression of Indian dance and culture in general. Native American dancers, and also non-Native artists and intellectuals beginning in the 1920s, would engage with these policies, paving the way for the recognition, even if for nationalistic purposes, of the value of native dance.

Against this backdrop, the second section uncovers many less-known relationships first,

between non-Native dancer/choreographers of modern dance and Native American dance and second, between Native dancers/choreographers on-stage and their publics. In the first decades of the twentieth century non-Native choreographers/dancers Ted Shawn and the much less-known Lester Horton embodied an image of the disappearing “Indian” in search of validation of their work as authentically American. Shawn’s work, with emphasis on the “full-blooded masculine vigour” (114), evaded the cultural and social aspects of Native dance and maintained his physical distance from Native people. Horton, instead, while still entrapped in the predicament mentioned above—that of the disappearing Indian—and searching for innovative techniques, sought to share the experience of Native dance through learning about it in its cultural context and through bringing Native dancers on stage with him. Shea Murphy hypothesizes that Horton’s work was in part written out of the history of modern dance precisely because of the influences that came from “his involvement with Native American culture and people” (145).

Also in the first part of the twentieth century, well-known American choreographer and dancer Martha Graham (as well as other modernist artists) found specific inspiration for her creations in Southwest Indian culture. As the author states, “Graham’s choreography doesn’t seek to represent Indians, but rather to evoke Indianness” (154). The Indianness she evoked, however, was her own construction based on what she conceived to be the mysticism of these “vanishing” true Americans. The popularity of her depiction of the invisible Indian that nevertheless is taken to be a keystone of national American identity should be understood, the author proposed, within the political climate related to World War II.

To end section two, the author analyzes

the careers of José Limón and Tom Two Arrows in the climate of policies of termination set into effect in the early 1950s. These policies sought to cease Indians’ trust relationship with the U.S. government and to assimilate them into the cultural mainstream. Both Native artists—Limón not being recognized as such and Two Arrows promoting a stereotypical recognizable “Indian”—fulfilled in several ways the narrative of the era. However, as Shea Murphy’s analysis shows, more clearly in the case of Two Arrows, this artistic production had positive effects in the Native world. In a racist climate of termination and assimilation and when Native people strove to survive physically and culturally, the work of Two Arrows disseminated a positive image of Indians. Also, Two Arrows learned, practiced, and taught the specific traditional dances of his people, the Onoda’gega. This was instrumental in giving continuity to this particular cultural tradition, which like many others were hard to maintain in an era of assimilation and stereotyping based on the image of the Plains Indians.

While the book works well as a whole, I found section three the most appealing, as it manifests the author’s direct and intense engagement with the actors in the contemporary American Indian stage dance productions. This engagement, in fact, is essential to the author’s substantiation of her main argument: that Native American concert dance creates, rather than portrays, “a historical, political, and spiritual relationship to land; redirecting a history of compulsory Christianity, and enacting spiritual and physical connection across generations” (24). With its exquisite narrative, detailed analysis and descriptions of the work, and personal and cultural experiences of these contemporary artists, this section successfully connects the reader with this world. Here Shea Murphy demonstrates the power of Native American

performance practices and the intricate ways in which specific performances interact with history and society.

In this final section Shea Murphy explores the contemporary on-stage Native scene in the United States and in Canada. For the case of the United States, Shea Murphy looks at the pow-wow-based Native American stage dance troupes, the Thunderbird American Indian Dancers and the American Indian Dance Theater, and at the dance-based company Contemporary Dance-Drama of Indian America. For Canada she looks closely at the work produced by choreographers working at the Aboriginal Dance Program, established at the Banff Centre for the arts in Alberta. Through this comparison, Shea Murphy shows how the Canadian scene is more vibrant than its U.S. counterpart, even though the repeal of antidance regulations in Canada occurred nearly twenty years after it did in the U.S. (1934 in the United States and 1951 in Canada).

The author effectively links this flourishing field to strong Canadian governmental support of Aboriginal dance and to successful Native land claims. In Canada, aboriginal dance has also gained recognition as a performative archive that tribes have used to document their history and culture, therefore linking dance and politics in a more obvious or direct way. On the other hand, Native artists in the United States continue to struggle for their economic survival and to gain a recognized place in the stage performance world and society in general. This recognition would allow them to move beyond the stereotypical embodiment of Indianness that is expected from these Native artists within the dominant U.S. imaginary. Into the twenty-first century, the author affirms, Native dancers and choreographers are not only making a place for Native dancing in the history of modern dance, but they are also “articulat-

ing particular Indigenous understandings and ways of knowing, and in the process shifting understandings of the political and spiritual limits that staging has been seen to impose” (240).

Shea Murphy’s book is extremely readable while still theoretical and complex: a notable example for academic books in the humanities, arts, and social sciences. It is also a model of the kind of respectful and engaged scholarship that one wishes to see more often. The text is highly recommended not only for graduate and undergraduate courses in dance, performance, ethnic, and Native studies but also for a wide public interested in the history and contemporary reality of Native Americans and the place of performing arts in the social world.

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NAVIGATING THE UNKNOWN: NOTES FROM A LONELY PLANET

edited by Christopher Bannerman, Joshua Sofer, and Jane Watt. 2006. London: Middlesex University Press. 304 pp., photographs, and illustrations. £25.00 paper.

A friend once suggested to me that there are two kinds of dancers: tourists and explorers. Tourists desire recreation, treating travel as a glorious distraction from everyday life, an avocation to be enjoyed for its salubrious qualities. Explorers seek meaning, embarking on journeys of discovery without guide or predetermined destination. In his view, dancer-explorers strive to learn the languages of dance; they dance as a vocation. Dancer-tourists, on the other hand, drop in and out of our world, accumulating movement vocabularies like frequent flyer miles but only skimming the surface of the culture, the art of dance. Dance-makers are no different, he opined;