RECONSTRUCTING, LABANOTATING AND PERFORMING
LOIE FULLER'S FIRE DANCE

A Thesis
Presented in Partial Fulfillment of the Requirements for
the Degree Master of Fine Arts in the
Graduate School of The Ohio State University

By
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Dance scholarship has only recently addressed the problem of preservation. The challenge to dancers is to preserve an art form that can never be clearly defined in words. My research focused on reconstructing my version of Loïe Fuller's signature work Fire Dance. Few verbal descriptions and visual representations of Fire Dance remain and no full version of the dance exists. As one of the first modern dance pioneers, Fuller's work has not been sufficiently recognized because there is no complete movement record of any of Fuller's performances. Though it has not been performed in 100 years, Fire Dance epitomizes Fuller's dance style. Until recently, it was relegated to mere mentions in dance history classes.

Drawing from critical reviews of Fuller's performances and visual representations such as sculpture, lithographs, paintings, I constructed a movement score of Fire Dance. I will then actively explore Fuller's possible range of movement in my own body through an authentic representation of the costume and I will notate my interpretation in Labanotation, the most commonly utilized notation system. The Labanotation score accompanies my thesis. Fire Dance was performed in the Winter Quarter of 2003 at Sullivant Theater as part of the Graduate Student concert. Thus, I contribute my version of this pivotal work of modern dance heritage to future dance scholarship.
Dedicated to my parents

Bonnie and Roger Lindberg

for the love and support they have always given me
ACKNOWLEDGMENTS

I would like to thank my adviser, Sheila Marion, for all her support and patience. I was amazingly lucky to have an advisor who shared an interest in acknowledging Loïe’s place in dance history.

Thank you to Karen Eliot for the fabulous, caffeine infused intellectual conversations about Loïe and writing. I am so grateful for all the corrections, suggestions, and the alleviations of frustration.

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CHAPTER 1

REFLECTIONS OF AN EARLIER FLAME

I first heard about Loïe Fuller while sitting in an undergraduate dance history class at Southern Methodist University. The professor was beginning a discussion on the historical development of modern dance. The primary focus of the lecture for that day was Isadora Duncan, but the professor took a moment at the start of class to talk about another dance pioneer, Loïe Fuller. Fuller was described as an American dancer who found fame in Europe at the turn of the twentieth century, and haº been an inspiration to Duncan. But no films of Fuller’s work were shown in class that day. The lecture then moved on to address Duncan’s contribution to modern dance.

I continued to be intrigued by Fuller. If she was an inspiration to Duncan, then how could Duncan truly hold the crown of “Mother of Modern Dance”? I began wondering why more visual information was not presented to the class about Fuller’s work. Was it simply a case of limited class time? Had Loïe Fuller, like vaudeville entertainer Maud Allen, simply been sidelined by history? Even so, Fuller’s seeming placement as an underdog in dance history attracted me to her story. I began to look casually into Fuller’s history and discovered that comprehensive dance history books mainly give a general outline of her style and her use of moving fabric and colored lights, but did not include much information about either her choreography, or her life.

1
After my early inquiries into Fuller’s history, *Loie Fuller: Goddess of Light*, a biography by Richard and Marcia Current, was published in 1997. In reading this book, Fuller’s personal and professional life began to unfold for me. I learned more about the dancer as a woman. She was a very organized and creative woman with an all-or-nothing attitude about her creative work. She spent hours in the theater perfecting every moment of her performance with her electricians and still more hours in her laboratory determining just the right colors for each light. But, what did her dancing actually look like? I began to realize I was searching for detailed information about her creative work. Poets wrote about her. Artists reflected her dancing in every medium available. She must have been a powerful and inspirational performer. I started to generate an idea: I wanted to bring back, or reconstruct, one of her works. If I could bring back Fuller’s choreography, maybe her contribution to dance history would be fully realized by others interested in early modern dance. If there was a visual record of her choreography it could be studied and compared to the work of other choreographers.

The idea of bringing back a “lost” dance suggested many new questions. Was there a reason why Fuller’s work did not live on? Was her work not strong enough or exciting enough to capture the world’s attention for very long? Was her work not worth preserving? Only by bringing back one of her dances would I know for sure if her work vanished because of a lack of preservation methods, or for reasons pertaining directly to the choreography itself.

The Currents’ book contains a number of artistic images of Fuller performing *Fire Dance* and I became captivated by the idea of seeing this specific dance. I decided that, should I ever have the opportunity, *Fire Dance* was the work that I wanted to revive. At
first, this decision was based on my own curiosity about the dance work. Eventually, I began to see Fire Dance was the work most associated with Fuller, which made it the perfect candidate for reconstruction.

The start of my graduate work in dance at The Ohio State University provided the perfect opportunity for me to attempt to recreate Fire Dance. Working with the Currents’ book, I planned out three major research trips. The New York Public Library for the Performing Arts was my first stop. There I found the Locke Scrapbook. This scrapbook, created by Robinson Locke, includes newspaper clippings from all over the United States that cover the majority of Fuller’s dancing career. Next, I visited the San Francisco Performing Arts Library and Museum. Here I found a collection of programs from, and articles about, Fuller’s final performances in the United States. This information was organized in three folders, each from a different span of about seven years. In the earliest folder, there were articles about Fire Dance from 1896 and the later folders include some very interesting information about performances given by Fuller and her company. The American information was extremely useful, but Fuller had worked extensively in Paris; I headed to France next. The Bibliothèque Nationale, Bibliothèque de l’Arsenal, and Bibliothèque de l’Opéra each held additional clues to Fire Dance. At l’Arsenal I worked with an original copy of Roger Marx’s La Loie Fuller, a beautiful book with illustrations by Pierre Roche. And l’Opéra housed another scrapbook on Fuller, presumably kept by the library itself, which included articles from French publications on everything Fuller. This scrapbook tended to be heavier in articles published after 1900. I now had nearly every shred of verbal or pictorial description of Fire Dance. I needed a way of putting all these various pieces together.
The method of reconstruction used by Kenneth Archer and Millicent Hodson provided a starting point. In the Archer Hodson methodology (discussed fully in Chapter 2) the music is the backbone of the dance work. In my case, the musical score served as a clothesline to which I could pin each of the verbal or pictorial images I was working with. I realized there were holes in the choreography, or places in the music where I had no suggestion for what action might have been performed at that point. Going into the dance studio, putting on a replica of Fuller’s dress, and just moving with the music was how I solved these gaps in information. Ultimately, I determined Fuller was probably flexible with her movement; as long as she was with the music she may have had a number of variations in the actual choreography for Fire Dance.

The time had come to share my interpretation of Fuller’s masterpiece and, so, on February 20th, 2003, I presented Fire Dance in Sullivan Theater at The Ohio State University. Seven years after being a hopelessly curious student, I answered my own questions on stage. Fuller was more than an inspiring dancer. She was an inventor, a designer and a masterful show-woman. Echoes of Fuller’s free flowing movement style and her inventions in light and color can still be seen throughout history in the work of choreographers and theatrical artists. Fuller may have been a sideline in dance history texts for a number of reasons, but due to the growing interest in revisionist history, her work is being examined and her contribution to the history of modern dance is finally being recognized. (For further information please refer to my bibliography for the works of G. Brandstetter, G. Lisa, S. Sommer, J. Sperling, J. Townsend, etc.)

The document that follows is a detailed description of my reconstruction process and the historical data it is built on. I use the term reconstruction as Ann Hutchinson...
Guest defines it in her article “Is Authenticity to be Had?” from *Preservation Politics: Dance Revived Reconstructed Remade*. Both the article and book came out of a conference by the same name held at the University of Surrey, Roehampton, November 8 - 9, 1997. Hodsen and Archer gave the keynote address for this conference and Guest uses their work as an example of reconstruction. For Guest, reconstruction means “constructing a work anew from all available sources of information, aiming for the result to be as close as possible to the original” (Guest, 1997). The work contained here might also be described as falling in between Guest’s definitions of reconstruction and re-creation. Re-creation is defined as “suitable for a work created on the general story or basic idea of a ballet now lost.” This definition suggests a choreographer might stage a new version of an old work using the original music and idea (Guest, 1997). I feel that I strove to create a reconstruction of *Fire Dance*. The final product has elements of re-creation in it, but in my work my overall aim has been to stay as true as possible to the historical information.

A score in dance is a written document which outlines the choreography of the dance in question. Many choreographers make notes about the movements they create and set on their dancers using their own systems of symbols and words. These notes are considered scores. Labanotation, however, is a codified documentation system which allows notators to record movement in very specific detail. I created a Labanotation score as part of my research project. The choreographer’s score might be unclear about exactly how a movement is performed and the Labanotation score might be unable to communicate elements of style. Thus, it is important to have access to both scores in
attempting the reconstruction project. In the case of *Fire Dance* neither type of score existed. I needed to create a score before I could direct or set my work on a dancer.

Three chapters of this thesis are scores of *Fire Dance*. Since Loïe Fuller’s *Fire Dance* no longer exists, I needed to create both the score for Fuller’s style as well as the score for the choreography of the dance itself. Chapter 3 contains two scores which move towards defining the style *Fire Dance*. The Musical Interpretation Score breaks down Richard Wagner’s *Ride of the Valkyries* from the dancer’s point of view. The Original Sources Score lays out the structure of the dance, based on the musical structure, and overlays points in the dance with critical writings that indicate certain images and impressions.

Chapter 5 is a synthesis of both the Original Sources Score and the organization of the rest of my research. This score is more definitive of specific actions and a specific sequence. It moves towards the codified documentation of Labanotation, yet still tries to infuse a sense of Fuller’s style into the movements. The Reconstruction Score is a melding of the impression created by Fuller’s performances as well as my own solutions to points in the music where the movement was not clearly defined.

Since words are often inadequate for detailing movement, Chapter 6 is a Labanotation score of the work as I performed it in February of 2003. This score provides the information about what is going on underneath the moving yards of silk. A Labanotation score should be viewed as the underpinnings of the dance; style of the choreographer and of the dancer, when appropriate, should be infused to create a fully embodied performance.
Even with all of these scores, Fire Dance, as presented in this work, will never be completely Fuller’s, but neither is it fully mine. Should more information become available I would have no difficulty revising part of the dance in line with the new information. Changes can, and should, be made to this score with the support of historical evidence. Fuller was flexible in her choreography. Each night she might have changed small details based on the individual conductor’s tempo. That kind of flexibility is built into Fire Dance’s history. However, my goal is reconstructing this work is for the Labanotation of the dance and the dance itself to be available as a living example of Fuller’s work. This is my attempt to provide an accessible example of Fuller’s style to fill in one of the missing pieces of modern dance in future dance history classes.

Fuller and Her Art

Loïe Fuller is sometimes called a turn of the 20th Century vaudeville star. In her own time, Fuller was also called the most well known dancer of the day. Both descriptions ring true and yet, in her autobiography Fifteen Years of a Dancers Life with some Account of her Distinguished Friends (1913), Fuller herself privileges her personal connections with famous writers, artists and royalty. So who was this woman who caught the attention of Art Nouveau artists and who would ultimately create Fire Dance?

In her autobiography Fuller presents a version of herself she wants her readers to know; The Currents’ Loïe Fuller Goddess of Light (1997) provides a clear idea of what Fuller’s life was like before and after she became a Parisian star. And Giovanni Lista’s Loïe Fuller: Danseuse de la Belle Époque (1994) imparts magical descriptions of Fuller’s dancing. These three major sources, combined with several articles on Loïe Fuller’s life
and art written by Sally R. Sommer, supply the basis for the following biographical information about Fuller.

Fuller was born in January 1862 as Marie Louise Fuller in Fullersburg, Illinois, a small town sixteen miles outside of Chicago. Fuller never stated the exact year of her birth, but she had a tendency to shave about 10 years off her age in her autobiography and in interviews she granted later in life. Fuller opens her autobiography with her public "debut" at a ball her parents attended when she was six weeks old, and quotes from a statement made by one of the other dancers in attendance: "She has made her entrance into society. Now she will have to stay here."

The Fuller family moved to Chicago when Louie, as Fuller was called for short, was two years old. Here, at two and a half, she gave two recitations, "Now I lay me down to sleep" and "Mary had a little lamb," at the Progressive Lyceum her parents attended on Sundays instead of going to church. Fuller recounts these two events as her dramatic debut and also uses them to indicate her quick-study abilities; she claims to have heard "Mary had a little lamb" recited by her brother only once (Fuller, 1913, pp. 22-24). Her mother Delilah, with whom Fuller was very close, was the one who related all of these early events to Fuller. Delilah, who traveled with Fuller to London in 1889 and then later lived with her daughter in Paris, was undoubtedly very proud of her daughter's success later on in the theatrical world; these stories of natural abilities, shown at an early age, were exactly what Fuller related to interviewers as evidence that her success on the stage was foretold from an early age.

When Fuller was around seven, the family moved again. She joined the local Dramatic Club and Literary Association and, at thirteen, gave a well-received lecture on
temperance (Current, 1997, p.12). Fuller and her dancing partner, Perceval Brewer, won a waltz contest and her father, Reuben Fuller, opened a dancing academy in 1876. Reuben Fuller was a talented fiddler with natural rhythm and graceful dancing abilities, according to Fuller, and he kept his family on the move. They eventually landed in Chicago.

Fuller, now a teenager, began auditioning for acting roles and going by the stage-name Lole Fuller. Fuller was nineteen before she won a significant acting role in Chicago. She was twenty-three when she performed as the lead in Our Irish Visitor (1885), where she sang and earned praise for her “sensational dance” in which she wore no corset and her body movement was thus clearly visible (Current, 1997, p. 17). Two years later, Fuller was Aladdin in Aladdin, or The Wonderful Lamp in New York. The dazzling lighting effects used in this play, such as placing a prism in front of the gaslights to throw a rainbow of light on a curtain of steam, are credited with inspiring Fuller’s later use of color in her dance works. A bit role in the play She, of the same year as Aladdin, 1887, exposed the young actress to still more theatrical stage and lighting effects. The play included a “storm with thunder and lighting, a vast rolling sea, breaking clouds, a lurid sunset” and the “cave of the sacred fire of life” (Current, 1997, p.21). This last image may have been Fuller’s earliest inspiration for Fire Dance.

As she was heavily in debt at the age of twenty-seven, Fuller married Colonel William B. Hayes, a New York stockbroker, to repay her debts to him and to secure his future support of her various acting and producing ventures. Fuller, never taking her husband’s name, traveled to London in 1889 with the play Caprice. She returned to New York in 1891 to star in Quack, M.D. Before leaving London, Fuller recounts a dinner she
attended with two soldiers who were being sent off to India. Some months later she
"received a little casket...it contained a skirt of very thin white silk, of a peculiar shape,
and some pieces of silk gauze" (Fuller, 1915, p.27). For her role in Quack, M.D., she
played a scene in which she danced around the stage, lit with green lanterns, as a
hypnosis patient with the gauzy Indian skirt serving as the perfect costume.

The show closed in weeks, but Fuller herself earned rave reviews for the first time
as a dancer. She was asked to present her "serpentine dance," as it was named by
newspapers, in Uncle Celestin (1892), a touring variety show. When the show reached
Philadelphia, Fuller learned that Hayes had been calling her "his cast-off mistress" and
claiming that he had "filthy" pictures of her. In these pictures Fuller is clad only in a
leotard and tights. Fuller admitted having given the photographs to him prior to their
marriage as collateral for an earlier debt (Current, 1997, p.36). Fuller sued him for
bigamy as Hayes was married to Amelia E. Hayes, and also had a mistress with whom he
had already had three children and promised to wed. The marriage was eventually
annulled and Hayes was sent to Sing Sing prison for perjury. Fuller would eventually
meet an unassuming Parisian woman who was enamored with her dancing, named
Gabrielle Bloch. Bloch would become Fuller's life-long friend and business partner.

Fuller later took part in other lawsuits. In 1892, she attempted to copyright her
dance compositions because of their "originality and extraordinarily novel nature," but
the judge felt that "mechanical movements by which effects are produced on the stage are
not subjects of copyright when they convey no ideas whose arrangement makes up a
dramatic composition" (Current, 1997, p.43). Fuller was trying to prevent the emergence
of impersonators. Before filing the suit, she had accepted a lower price than she had
expected for a dancing engagement at a New York theatre, because a Fuller impersonator was already performing at a nearby theatre. The suit did more than just make Fuller question staying in New York, it actually prevented other artists from gaining copyrights on abstract art for decades to come. Fuller was advised to take her dancing to Paris, where they were said to have more of an appreciation for abstract art, and, thus, she eventually abandoned the New York engagement. "I was going to Paris to succeed there or sink into obscurity" (Fuller, 1913, p. 50).

"Imagine my astonishment when, in getting out of the carriage in front of the Folies [Bergère], I found myself face to face with a 'serpentine dancer' reproduced in violent tones on some huge placards" (Fuller, 1913, p. 53). Impersonators had already brought Fuller's ideas to Paris. However, after watching that evening's performance, Fuller was sure of her own superiority and demanded an on the spot audition with manager M. Marchand (Fuller, 1913, p. 54). Impressed, Marchand agreed to sign her, but Fuller refused to contend with the imitator. The imitator "serpentine dancer" was thus paid off for the remainder of her engagement at the Folies, and Fuller performed in her place for the next four to five remaining evenings. A week later Fuller's debut was formally announced on the playbill as "La Loïe Fuller," the "La" indicating that she was "the" Loïe Fuller and not an imitator.

The night before she opened, she held rehearsal with her electricians until four o'clock in the morning to perfect the five dances planned for her Paris première. The final dance was to be presented with illumination from below, but there was not enough time to perfect the final dance and so Fuller presented The Serpentine, The Violet, The Butterfly, and what was later called White Dance on November 5, 1892 (Fuller, 1913, p.
57). “Not until long afterwards was I able to get the benefit of my fifth dance. Some years later I initiated at Paris the dance of the fire and lily” (Fuller, 1913, p. 58). Her success was assured on opening night and thus her idea of under-lighting for the final dance was put off until the creation of Fire Dance.

Fuller was performing seven nights a week as well as three or four afternoons a week, and began accepting invitations to perform at a number of five o’clock tea parties (Current, 1997, p. 53). She was granted a patent on a “garment for dancers” in France on April 8, 1893 and later secured the same patent in England and America. The garment had a crown with attached fabric that was worn on the head and inside of this fabric were affixed wands of bamboo or aluminum which would help the dancer create the various actions of the dance (see figure 84). This dress was the first of its kind and officially moved Fuller out of the ranks of skirt dancers who were still more interested in showing leg than creating art. She would later remove the headpiece from the design and affix the wands directly to the underside of the dress. Fuller’s swirling images were larger and more impressive than those of any of her impersonators, and by filing patents she intended to keep it that way. After her triumph year at the Folies, Fuller was scheduled to perform in Russia, but her mother fell ill and Fuller returned to Delilah’s bedside. The Russian theatre sued her for breach of contract and so, with the Folies closed for the summer, Fuller performed in London and New York attempting to pay off her debt.

On January 6, 1894, Fuller gave her three-hundredth performance at the Folies-Bergère (Current, 1997, p. 72). But Fuller wanted to be more than just a music hall performer and so considered returning to her acting roots. The story of Salomé was very
popular at the time. In fact, Oscar Wilde had written a play based on the biblical story and sent it to London across Sarah Bernhardt, who had planned to present the play until it was banned for sexual content (Current, 1997, p. 80). Fuller's *Salomé* (1895) was to be completely different from Wilde's play, as it included a pantomime and five dances: *Black, Sun, White, Rose* and *Lily*. In the pantomime Fuller was portraying an actual character, Salomé, and the play was not the ephemeral abstract presentation he audiences had come to expect. Audiences were not used to seeing the woman they had known as a dancer, act, but *Salomé* was not a complete failure. She attracted attention, particularly, with her *Sun Dance*, in which she incorporated her idea of three years earlier, and lit the dance from below a pane of glass set into the stage. In *Sun Dance* she appeared to catch fire and Fuller would soon change the name to *Fire Dance*. The final performance of *Salomé* was April 1895, but Fuller had plans to present the dances to America separate from the pantomime.

In *Salomé*, and her earlier dances, Fuller had begun to display her abilities for stagecraft and invention. While other performers were placing panes of colored glass in front of the theatre lights, Fuller created special paints for her colors making them more rich and striking, or more pale and varied. She worked with magic lantern technology to create slides of clouds, waves, and stars that could be thrown on her moving silks. She also worked to perfect a color changer, a wheel device which could be affixed to the front of the light. The device had a number of panes of glass, each painted a different color which could be placed in a slot of the wheel (see figure 29). As the wheel was turned, the dramatic lighting effects Fuller became known for were created. *Fire Dance* used this wheel technology more than the magic lantern slides. All five of the former *Salomé*
dances, now named *Nigh*, *White*, *Firmament*, *Fire* and *Lily of the Nile*, met with success in their American premiere at 1896 Koster & Bial’s Music Hall. But, judging by the number of newspaper accounts, *Fire Dance* was the most popular.

Fuller toured various American cities in 1896 through 1897. In January of 1897 she presented her dances in Mexico City and expected to go on to Asia, but instead she completed her tour of America and returned to the Folies in Paris. Back in Paris, in 1899, she created more new dances. One dance was performed in a space flanked by mirrors with a large pane of glass downstage sealing the stage off from the audience. Depending on the angle of the lights the audience would see multiple dancers, a single dancer, or complete whiteness from the reflection in the glass. In another dance, *Archangel*, Fuller extended her wands over eight feet and stood on top of a raised platform in order to fully move all her yards of fabric.

1900 brought the Universal Exposition to Paris and Fuller had her own pavilion at the exposition designed by Henri Sauvage (see figure 87). Pierre Roche designed sculptures for the pavilion theatre, which featured Fuller’s dancing and the acting and dancing of Japan-native Sada Yacco. Fuller’s appearance, in her own theatre of whitewashed curves, at the Exposition secured her prominence as a living embodiment of the Art Nouveau movement (Currentt, 1997).

Fuller would go on to cultivate relationships with other artists and powerful friends. Isadora Duncan became one of Fuller’s pupils for a short time. The two women appreciated one another’s art, but did not like each other personally (Currentt, 1997, p. 150). Always trying to improve her theatrical effects, Fuller tried to make paint for her silks so the fabrics would be self-illuminating. Though never tiring of her experiments in
the lab, Fuller shifted her focus to teaching "natural dancing" to her troop of "muses." The cast sizes expanded and various performance tours took her growing company all over the world. The large works, such as the *Ballet of Light*, were presented extensively in Paris and throughout Europe.

Fuller inspired one of her wealthy friends to found the Legion of Honor Museum in San Francisco and another to found the Maryhill Museum in Goldenhale, Washington (Current, 1997, p. 222). She was diagnosed with a breast tumor that was soon removed in January 1923, but she never regained her health. Fuller continued to travel and encourage the introduction of French art in the American market. On January 1, 1928, Fuller passed away and, according to her instructions, her body was cremated. Observers saw the smoke rising in spirals from the chimney as an echo of the ending of Fuller's famous *Fire Dance.*
CHAPTER 2

SIFTING THE HISTORICAL ASHES

Information about Fire Dance is not hard to find. The problem is that the information I was looking for was spread all over the United States and Europe. For this reconstruction I worked with materials housed in five primary sites, the New York Public Library for the Performing Arts, San Francisco Performing Arts Library and Museum, Bibliothèque Nationale (Paris), Bibliothèque de l’Arsenal (Paris), and Bibliothèque de l’Opéra (Paris). Further information on Fuller can be found in the following locations:

- Archives of the City and County of New York, New York;
- Archives of the Cleveland Museum of Art, Cleveland, Ohio;
- Archives of the Maryhill Museum of Art, Goldendale, Washington;
- Archives of the Musée d’Orsay, Paris;
- Archives of the Musée Rodin, Paris;
- Chicago Historical Society, Chicago;
- Hinsdale Historical Society, Hinsdale, Illinois;
- Huntington Library, San Marino, California;
- Newspaper Library, London;
- Theatre Museum, London;
- Private Collections of Richard and Marcia Current, Sally R. Sommer, and others.
The information, on both Fuller and Fire Dance, takes primarily two forms; the first is written material, and the second is artistic representations. Written material includes: books and articles written by Fuller, books and articles written about Fuller, reviews of performances, poems about Fuller, correspondence written by or to Fuller, her personal documents and theatrical patents. The artistic representations include: photographs, film clips, sketches, lithographs, posters, paintings, sculptures, jewelry designs and the architectural plans for her theater at the Universal Exposition in Paris, 1900. Various combinations of these two material types were found in the five locations listed above.

Fuller’s Dancing Style

A sense of Fire Dance begins with general texts I discussed in chapter one and from these texts, I was able to generate an overarching sense of Fuller’s choreographic work. Her dances break up nicely into three chronological and choreographic sections. The first section is her Serpentine period, 1892 – 1896. During this time Fuller created several of her most famous dances, Serpentine, Butterflies, and Dance of the Flowers. She did not begin dancing until 1892. Until this time she made her living as an actress. It was while she was performing a part in the play Uncle Celestin that Fuller discovered her ability to move fabric in space to the delight of an audience (Fuller, 1913). She soon created solo dances and began making short tours to Europe. On one such tour, she reached Paris with no more money and performance contracts. She won her way into the Folies-Bergère and soon was the toast of Paris.
Fuller was a master of vaudeville style skirt dancing. This style of dancing seems to have been a mix of solo waltzing, spinning and can-can style steps or kicks (I. Guest, 1992). Skirt dancing was not as risqué as the can-can, but the overall intention of the dance was to show a little more leg than was deemed acceptable by the morals of the time. While Fuller maintained titillating elements in her performances, she had serious artistic aims too, and introduced characters to each dance. She painted the vast yards of fabric making up her skirts with snakes and butterfly wings. She added adornments to her bodice and head to complete the effect and then, through her dancing, she would become wreathed in writhing snakes or a beautiful butterfly beating its wings.

Painting fabric to guide her viewers to imagine certain creatures or characters was Fuller’s first exploration into stage effects. Subtly her style was shifting. Her dances were not just about showing leg; they were about creating an image on stage that reflected nature. Fuller removed focus from showing off her body and placed it on using her body to portray a creature or natural character. Gradually, she began to look at even larger ideas and moved into her second creative period, what I call her Fire Dancer period, 1896 – 1908.

This creative period begins with the dance it is named after. Fire Dance came from the “Dance of the Sun” in Fuller’s first version of the Salomé (1895). Fire Dance, and the other dances presented with it, Night, White, Firmament and Dance of the Lily, ushered in a new era of Fuller’s career. In her artistic interests, she moved from presenting characters of nature, butterflies and serpents, to representing natural elements such as night and fire on stage.
This period was also the crest of her theatrical inventiveness. During this time she stopped painting the fabric of her dresses with pigment and began to paint them with colored light. Fuller invented the first theatrical gel by painting gelatin onto panes of glass and then placed these panes in frames she designed to fit the front of electric stage lights (Current, 1997). She also invented a circular frame which could hold eight different colored gels. This wheel was placed in front of every lighting instrument and by turning the wheel the light would shine through one color, then smoothly shift to another, and then another (see figures 29 and 49). She also moved the lights off the front of the stage and placed them at the sides of the stage, above her and below her. Fuller was now choreographing the light for her dances as much as she was choreographing the movement. Fire Dance was the highlight of these newly colored dances and used under-lighting to a dramatic effect. Artists, critics and poets alike tried to capture the amazing effects the lights had when interacting with Fuller's newly designed costume.

Typically, the movements of skirt dancing had been partially dictated by the length of the dancer's arms and how much fabric was in the skirts. Around 1896, Fuller extended her reach and her skirts by stitching wands of bamboo to the underside of the fabric. She raised the waists of her costumes, first to empire level, and then all the way to the neck so that she was sheathed in silk. Her costumes of 1896 had openings on either side through which she placed her arms and then reached down to grasp the top portion of her wands in her now longer skirt. While her body was covered with more fabric, her form could still be clearly seen thanks to the power of the lights and the sheer silk of the dress. It was her Fire Dance, and the vision of a woman enshrouded in curving tendrils
of fire, that caught the attention of Art Nouveau artists interested in the merger of humanity and nature.

Art Nouveau was an artistic style prevalent from the 1880's through the 1920's in both Europe and the United States. Painters, sculptors, architects and jewelry designers were interested in crafting works which incorporated the curvilinear designs of plants, trees, insects and natural elements into furniture, building facades, paintings and stained glass. Art Nouveau artists were inspired by the curves of the female body and often depicted women emerging from the center of a natural form, such as grass or wind. These artists also wanted to blur the lines between high art and low art and between the major and minor arts. Thus, mundane metro stops were adorned with winding metal vines created by high art architects and low art vaudeville style dancers, such as Fuller, were immortalized in functional lamps, plates and jewelry. The enveloping curves of Fuller's fabrics transformed the dancer into living flame and the Art Nouveau artists were drawn to her nature inspired work.

Fuller's dances of this time period continued to evolve. Her wands became longer and longer. She experimented with different kinds and colors of silk. In 1904, she added phosphorescent salts and other hazardous, but self-illuminating, chemical compounds to her dresses for an added effect in salons and other small venue performances. The Radium Dance was born. By 1905, Fuller began to form a company of dancers who did not perform with her all the time, but were used in a few group works Fuller created.

In 1908, Fuller opened an academy of natural dancing and her creation of interpretive solo dancing had come to a close (Current, 1997). This third creative period began with the Ballet of Light (1908) and lasted until her death January 1, 1928. During
this time she was primarily choreographing large group works, while still performing her earlier solos on occasion. Her interest in light extended into a use of shadows and she created a whole ballet of shadow hands, feet and figures that would interact with the life-size dancers on stage in *Les Ombres* (1922).

Research and Reconstruction Methodology

Millicent Hodson and Kenneth Archer’s methodology for historical reconstruction formed the blueprint of my approach to *Fire Dance*. Together, Hodson and Archer have published extensive information about their approach to reconstruction, however I worked primarily with three texts. The first is in Janet Adiehead-Larsdale’s *Dance History: An Introduction* (Second Edition) (1994) where Archer and Hodson have entitled chapter 7 as “Ballets lost and found: Restoring the twentieth-century repertoire.” The second is the keynote address entitled “Confronting Oblivion: Keynote Address and Lecture Demonstration on Reconstructing Ballets,” presented by Archer and Hodson, and found in *Preservation Politics: Dance Revised, Reconstructed, Remade*, the proceedings of the conference at the University of Surrey Roehampton. November 8 – 9 1997, edited by Stephanie Jordan. The third source is Hodson’s *Nijinsky’s Crime Against Grace; Reconstruction Score of the Original Choreography for Le Sacre du Printemps* (1996). *Nijinsky’s Crime*, written by Hodson alone, details the choreography of each moment of the dance and is the model for Chapter 5 of this thesis.

Hodson and Archer begin with the theory that every “lost” dance requires “its own method of rediscovery, according to the nature of the extant information and, equally important, according to the unique style of the work itself” (Archer and Hodson. 21
The work on reconstructing a dance is broken up into three, often overlapping, phases. First is the research phase. This is a process of collecting information about the dance as well as the historical context of the work. Second is the preparation of materials. For Hodson this entailed creating scrapbooks to “[log] the choreography measure by measure” (Archer and Hodson, 1994, p. 99). Third is the rehearsal and production phase. This is the point at which the movement is set on the dancers and the other elements for the production, such as costumes and sets, are built.

The “guiding principles” (Archer and Hodson, 1997, p. 2) of the process are what link each of these phases together. Archer and Hodson have five principles. First is an attempt to say that works of “outstanding quality in dance and design” with “contemporary resonance” should be returned to the stage. They then double back on this statement to say that every work they have reconstructed has been a work of interest to both reconstructors. I agree with this first statement and have developed a slightly different interpretation of this principle; the dance must first and foremost be of interest to the reconstructor. The work’s overall significance to dance or design history is important, but is a secondary consideration. The reconstructor will be working with the dance for a long time, and if it is not inspiring to the reconstructor, the project will never make it to performance.

The second principle is that of determining authenticity. Authenticity is a very sticky word in dance history and Archer and Hodson will not commit to a project unless they are “convinced that the ultimate result will be based on at least 50% hardcore evidence.” (Archer and Hodson, 1997, p. 3) They gauge this number based on the amount of evidence behind each area of the dance: choreography and style, costume and sets.
music and lighting. For Fire Dance the percentage of authenticity is right around the
50% mark. While I believe Archer and Hodson make a good point about being certain
they can authenticate a high percentage of the dance's choreography, I also see the value
of a project, such as mine in reconstructing Fire Dance, which may not have an
abundance of concrete evidence, but does have a lot of circumstantial evidence.
Research into Fuller provided me with some clues as to what the dance would have
included in terms of its movement and lighting, but my educated guesses filled in the
remaining 50%.

Clarification of authorship is the third principle for Archer and Hodson. In the
case of early Twentieth Century ballet, this principle is very important. Several
choreographers, designers, and ballet masters may have had a hand in any single final
production. For Archer and Hodson, part of this third principle is a matter of identifying
who all the participants may have been and what role each played. Fire Dance did not
require this kind of investigation. Fuller had difficulty releasing control over any work
she performed. She was the choreographer, costume, set and lighting designer of all her
roles (Cerrett, 1997).

Identifying the original performance is the fourth principle. Archer and Hodson
developed this principle when working on Le Sacre du Printemps. They decided that the
première was the event which caused the most reaction and therefore the original version
would be the one of most historical interest. Fire Dance is likely to have changed even in
its première year as Fuller traveled the United States. The most evident change is the
variation of the number of electricians used in each production of Fire Dance (see
Chapter 3). As I worked with a number of reviews and images of Fire Dance, those from
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1896 carried a greater weight for me than later accounts when I was dealing with conflicting information.

The fifth principle "concerns our intervention as artists and scholars. At certain stages in a reconstruction, scholarship must take priority over aesthetic judgment, but the opposite is also true... we must favor the artistry of the whole production over a singular detail of documentation." (Archer and Hodson, 1997, p. 5) This principle, combined with the possible changes Fuller may have made to Fire Dance for different performance venues, provided me an opportunity to build the dance around Fuller's artistic principles and make aesthetic choices.

Archer and Hodson discuss the issue of contradictions in information sources. For instance, when reconstructing Le Sacre du Printemps, they were able to place the notes of the choreographic assistant over those of the musician. Fire Dance had conflicting critical reviews. The primary conflict in the review information was over the music. For Archer and Hodson, the entire dance reconstruction is constructed upon the music.

The second phase of the reconstruction methodology is preparation of the materials. Hodson laid out the music measure-by-measure and matched sketches and word notes to each measure, and, if possible, to each note. I needed to identify what music Fuller used for Fire Dance in order to begin the reconstruction process.

The Specific Details of Fire Dance

Fire Dance was a turning point creatively for Fuller, but it was also the dance that made critics in Paris and the United States really take notice of her work. There are
accounts of her earlier dances, however Fire Dance captured the imagination of writers like Jean Lorrain, Stéphane Mallarmé, Roger Marx, and Gaston Vuillier. It captured the imagination of visual artists such as Pierre Roche, Jules Chéret, Georges Meunier, Jean de Paleologou, François-Raoul Larche, and Henri de Toulouse-Lautrec. Samuel Joshua Beckett, Eugène Druet, Isaiah W. Taber and Harry C. Ellis took photographs of her dancing and Henri Sauvage designed a theater for her (see FIGURES for examples of all the above).

The artwork and photographs aided in rebuilding the movement of Fire Dance, but the overall structure or form of the dance was mined from the written materials. The first step was to identify the music to which Fuller performed. Researchers state that Fire Dance was performed to Richard Wagner's Ride of the Valkyries. However the first time I found Ride listed as the music was in a 1922 performance of Le Feu, Fire (The Locke Scrapbook, NYPL). An earlier account, February 27, 1907, discusses Fuller's ability to "accompany Wagner" and make the "Valkyries become living." (The Locke Scrapbook, NYPL) The exact dance she performed to this music is not included.

The Sun Dance in Salomé, the origin of Fire Dance, was performed to Gabriel Pierné's music. Finding this piece of music proved very difficult. It is very possible that Fuller would have used Pierné's music in the 1896 premier of Fire Dance. Fuller enjoyed working with Pierné and eventually asked him to serve as her permanent orchestra conductor. However, it is also possible that she changed her musical selections for the New York premier, based on music with which the American orchestra would be familiar. The second possibility is that she chose music which "was composed for her by Basanquet and it is said to be of a most weird nature, exactly suiting the movements she
executes." (The Locke Scrapbook, NYPL) This work, and composer, was even harder to locate. Basanquet was likely a Folies-Bergère composer of popular tunes. Fuller's early serpentine dances were performed to popular tunes of the time. Interestingly, an American critic in an unidentified New York paper specifies the composer Basanquet in his discussion of Fuller's performance at Koester & Bial's Music Hall, in 1896 (The Locke Scrapbook). This unidentifiable musical composition may very well have accompanied the first performance of Fire Dance.

This mention of Basanquet's music holds validity because it is a primary source. However, because Fuller was not including musical citations in her programs, at that time, there is no evidence to confirm or deny this claim. I ultimately chose to construct Fire Dance around Wagner's Ride of the Valkyries for specific reasons. First, I could find neither Pierné's nor Basanquet's compositions. I did find support, though from much later in Fuller's life, of a dance entitled Fire being performed to Wagner's composition. And finally, Ride of the Valkyries is the composition most researchers reference as accompanying Fire Dance. To date, I have not been able to verify this claim, however Ride of the Valkyries proved to be the most accessible of the three possible compositions and is also the historically accepted accompaniment.

With the riddle of the music resolved, if not solved, the next step was to determine which accounts of Fire Dance were written about the first or earliest performances of the work. Articles throughout the Locke Scrapbook (NYPL) and the Opera Scrapbook (Bibliothèque de l'Opéra, Paris) discuss dances entitled Fire Dance, The Dance of Fire, Fire, and Flame. All of these titles are derivations on the theme of fire and each critic may have been writing about the same dance, or about a number of...
different dances Fuller performed throughout her life which all had similar themes. There is also the possibility that an article ostensibly discussing Fire Dance could have been using the title as a general term for her dancing style. In Fuller’s serpentine period she became known as the “Serpentine Dancer.” Serpentine was used as an adjective or adverb and, thus, individual articles did not necessarily include any information on the dance entitled, Serpentine.

La Danse du Feu (Fire Dance) and La Feu (Fire) are often used interchangeably to describe Fire Dance. Further, authors often discussed other dances under the descriptive title of “Fire Dances.” Fuller also continued to change and evolve in her work. Figures 43 and 44 show different movements with Fuller wearing slightly different dresses; one picture is entitled Flame Dance the other Fire Dance. Did Fuller create a slightly different dance and name it Flame? Or are they both referring to the same dance, at different points in the choreography?

Fuller was continuously developing the image of fire throughout her work. A 1909 program from the Metropolitan Opera House (The Locke Scrapbook, NYPL) includes a breakdown of scenes in The Ballet of Light. The second act of the ballet includes: “D. Approaching Fires,” “E. The Volcanoes – Eruption,” “F. The Sweeping Fires,” “G. The Veils of Fire,” and “H. The Cleansing Fires.” A New York Times article from 1910, in the Locke Scrapbook, discusses the “Ballet of Light, in which the older ideas of Miss Fuller were incorporated and manifold.”

It is likely that Fuller had at least two different dances with similar lighting ideas, Flame and Fire Dance. I suspect this name change may have been due to a musical change. There is no concrete evidence for this, but I hypothesize that Fuller attempted to
bill the dance under a new name when she changed to Wagner's music. This new name, Flame, did not catch on because everyone was already familiar with the images of Fire Dance, and Flame may have been the same movement just put to different music. This hypothesis also raises an interesting point about Fuller: her dances were titled, and remembered by audience members by way of the lighting and images created on stage, and not from the actual dance steps or choreography used. She had created her own dance technique which was based on the harmony of fabric and light. Her movement vocabulary may have been interchangeable from one dance to another. Thus, any article that included movement description had to be examined. The date of each article helped me determine which information would carry more weight in the reconstruction.

Archer and Hodson address the possibility of contradiction in research material. To resolve conflicts in information about Fire Dance I created a ranking system. This system extends over written and visual materials. Creative descriptions, or those authors who use detailed figurative language when writing about Fire Dance, such as Jean Lorrain, Stéphane Mallarmé, Roger Marx, and Gaston Vuillier, hold the highest rank. The writings of these four men include information about dance movements and lighting effects created throughout the dance. Each author had time to consider his use of language and present Fuller's work in a descriptive and interpretive manner. The images they created with words became the images I looked for in pictures and sculptures of the movement. Also of greatest importance, are interviews of Fuller discussing the lighting techniques for Fire Dance. It is mandatory to me that the colors and angles she describes in these statements be included in the production phase of the reconstruction.
Articles, photographs, sculptures, and lithographs written about the première of *Fire Dance*, or created in 1896, hold the second highest rank. The visual materials all carry the title of *Fire Dance*, yet there is some conflict between the works, particularly in costume design. My main focus throughout the reconstruction was on the movement, and the costume would have a direct effect upon my ability to bring the images of the figurative descriptions to life. These conflicts were resolved by physically working in a reconstructed version of the costume, based off of photographs, to determine what costume design best facilitated the movement (see Chapter 4). Articles about the New York and Boston premieres of *Fire Dance* are very descriptive of the dances as well as of the audience members who attended. Certain articles paid more attention to the performance and the visual images on stage; these articles are ranked slightly higher than those of critics whose concerns were in enumerating the famous people in the audience. The short *Fire Dance* film from 1905 is also in the second ranking because of the valuable movement information it provides, but it is not placed higher due to the time span between the original performance of the dance and the performance created for the film (see Chapter 4 for further discussion).

After the 1896 reviews and art, come the descriptions of later developments of *Fire Dance*. Since Fuller continued to develop her ideas from *Fire Dance* in other works, it made sense to examine any photograph, sculpture or writing that included the ideas of "fire" and "flame." Descriptions of the movement in the other dances on the concert with *Fire Dance* are placed at this level. Photographs of *Lily and Night* help to inform the movement choices Fuller might have made in *Fire Dance*. Secondary sources are also placed on this third tier. General descriptions and information about *Fire Dance* written
by Richard Nelson and Marcia Ewing Current, Sally R. Sommer, Giovanni Lista, Gabriele Brandstetter, Brygida Maria Ochaim and others were brought to bear at this point.

Movement information in dances performed before *Fire Dance* is on the fourth tier. Parts of the serpentine period were likely carried over into *Fire Dance*. Sketches of these earlier dances and a few critical reviews helped to establish the base Fuller was working from in 1896. Fuller's autobiography, *Fifteen Years of a Dancer's Life*, is at this level because of the information about her creative interests. She talks about her various experiments, tours and famous friends, but also provides some insight into who she is and what she may have been like on stage.

The ground level is general information about Fuller. Anything not related directly to *Fire Dance*, but that still provides perspective on the artist, is placed here. This is the material which has been synthesized into my theory of Fuller's three creative time periods and supports the multiple names of *Fire Dance* discussion presented above. This information forms my base level and fleshes out Fuller as an artist in more general terms.

For the reconstruction, the material with a higher rank was selected over the material with a lower rank. For example, the opening of the dance had two different images, that of a ghost or a bat:

...the dancer circles around the stage waving her arms, as a frightened bat waves its wings, when the curtain first goes up (*New York Blade*, 1896).

In a sea of shadows, a gray form, vague, drifts like a phantom, and then, suddenly under a jet of light, in ghostly whiteness, there is a terrifying apparition (Jean Lorrain).
She holds in her hands a veil which encloses all but shows her eyes (Gaston Vuillier).

The *New York Blade* article carries a lot of weight since it was written about the premiere and, in contrast to many newspaper articles of the day, is very descriptive. However, the conflicting information, by Lorrain and Vuillier, is figurative writing and part of the highest-ranking level. These two men had more time to focus on what they had seen Fuller perform and they each crafted beautifully interpretive impressions of *Fire Dance*. Lorrain see Fuller as a phantom and uses the adjective “ghostly.” Vuillier mentions seeing only Fuller’s eyes while the rest of her body is enclosed and hidden. While not being a direct ghost reference, it supports a more mysterious entrance of the dance. These two descriptions out-ranked *New York Blade* and, thus, I determined that the entrance of the dance was to be more ghost-like, or mysterious, than bat-like.

The research process is all about gathering and sorting data. My preliminary research was focused on finding the locations of all the references need for the reconstruction of *Fire Dance*. After sifting through the raw materials, I began to identify patterns in Fuller’s choreographic work, her three creative periods, and how to sort out the information which would be most relevant to my inquiry. A model of how to structure the sorted information was the next step. I examined my chosen model, Hodson and Archer, and determined what information I still needed in order to fill out the dance, such as the musical work to which the dance was performed. Still using the Hodson and Archer model, I discovered conflicting information about *Fire Dance* and created a ranking system based on evaluation of each source. This ranking system provided
support for the decisions I would have to make in arranging the information to reveal the
dance. I could now begin to connect movement ideas with the musical phrasing and be
able to support why I put each action where it is in Fire Dance (2003).
CHAPTER 3

ORIGINAL SOURCES SCORE

There are many accounts which point to the significance of Lole Fuller’s *Fire Dance* or *Le Danse de Feu*. Any history on Fuller, no matter how abbreviated, seems to include a brief account of the colorful lighting and audience response to her dance of flames. *Fire Dance* appears as *Le Feu* for the first time as a dance separate from Fuller’s production of *Salomé*, in a program from her performance at Koester & Bial’s Music Hall in New York City for March 9, 1896 (The Locke Scrapbook, NYPL).

From the publicity photos and the numerous reviews, the stage design for the work is clear. Interviews with Fuller about her lighting provide further descriptions of what the stage looked like and how the lighting effects were created. A plate of glass through which she shone lights upward replaced a trap door in the center of the stage. This technique of lighting from underneath was patented by Fuller in 1894 (see figure 86):

Standing on a disk of plate glass let into the stage, the dancer... receives from below as well as from above an intense flame colored illumination (*The Critic*, 1896).

The statement above supports the idea of lighting coming from under the dancer and also begins to give an idea about the varied colors used in the dance.
See stood on a plate of glass set in the stage and all the light shone up through the stage and down from above. The result was that the whole stage was in complete blackness, except for the illuminated form of the dancer (The Locke Scrapbook, NYPL).

This critic builds on the idea of the previous one and mentions that there was another lighting source from above the dancer. The idea of the whole stage being in "blackness" except for the figure of the dancer is not unusual in 2003, but in 1896 it was a new staging technique which was very uncommon, and therefore gained mention in the article.

The stage was hung in black curtains which give no hint of set or scene design, but did absorb all excess light. This enclosed space was a change from the other vaudeville acts of the time, which used paired garden backdrops. This neutral background made Fuller appear as a jewel shimmering in a black velvet jewel box:

Heavy black chenille curtains are hung all around the stage and a jet black carpet laid over the entire floor, except over the glass plate which had been sunk into a space about four feet by four feet cut into the center of the stage (The Locke Scrapbook, NYPL).

The dimensions of Fuller's glass floor are clear and I can only hypothesize that certain floors, most likely unpainted varnished wood, reflected too much light and Fuller would have covered the floor with the same light absorbing material she hung around the space. The environment in which Fire Dance was performed begins to take shape:

We hung the walls [at the Universal Exposition, Paris] with dark bronze-green plush and fixed the lights so they could be shut off (Fuller, The Locke Scrapbook, NYPL).
In the previous quote, Fuller herself raised the question of the color and texture of the background hangings. Was it black or was it blue-green? Was it chenille or plush? Here, Fuller described her approach to setting up for the Universal Exposition which took place in 1900. This source carries slightly less importance for me because it was written four years after the première, however, in it Fuller made clear that the stage was dressed to accommodate the lighting effects. Her goal was achieved in the eyes of this critic:

[The lights] of rich and constantly varying colors played upon her. They touched nothing else, apparently, neither the background of black nor the boards on which she waltzed (New York Times, 1896).

The costume design can also be gathered from figurative accounts. Fuller must have had a scarf and must have been draped in several yards of silk. Pictures of the Fire Dance dress are difficult to identify, but there are several accounts of the effects of the dress as well as what she may or may not have worn underneath (see figure 4.5, 7, 43, 44, 80, and 82):

My costumes in all four dances are of the lightest possible silk gauze (Fuller, 1896, The Locke Scrapbook, NYPL).

The dress worn in this dance is a simple full slip made of plain white thin material (New York Blade, 1896).

"Silk gauze" and a "simple full slip" both make it clear that the silk material, in which Fuller was dancing was not at all heavy, and when lights from all angles shone on to it, it may have been virtually transparent. The second quote, from the New York Blade critic, also suggests that the dress is very basic, uncomplicated and unadorned. The only accessory seems to be a scarf:
The dance was in white and carried a long and broad and filmy white scarf (The Locke Scrapbook, NYPL).

... the illuminated form of the dancer and the scarf (The Locke Scrapbook, NYPL).

Hugh Morton's statement below reiterates the idea of the lightweight sheer fabric discussed above, but also raises the question of what Fuller may have worn under all of her silk. To Morton's eye she seems to have worn nothing at all, however he would have been accustomed to the formal dress codes of the Victorian times:

Through it all the young woman is distinctly visible as though she were in her bath (Morton, Hugh, 1896).

No precise lighting cues can be determined. There are also conflicting accounts of the number of lights and electricians used (see figures 4, 5, 23, 26, 29, 49, 50, 72, 78, 81, and 82). In general, though, the dance was performed with the number of electricians and instruments needed for each performance space:

Twelve lights which are stationed at various places (Fuller, 1896, Locke Scrapbook, NYPL).

The following quotes are taken from the same paper, New York Blade, in the same year, 1896, but are not from the same article. They provide an indication of some of the conflicting material about Fire Dance:

Sidelights [were] used almost exclusively (New York Blade, 1896).

In Fire Dance the two principle lights [under the dancer] are used almost exclusively (New York Blade, 1896).
The two claims above are the refuted by Fuller in an interview of the same year:

The light effects of the fire dance are so elaborate and intricate, that the service of 14 skilled electricians are required to manage them (Fuller, Footlights, 1896).

Fuller’s lighting techniques were of major interest to critics, for they would often include some account of how Fuller created her spectacular effects. Some writers would go into lengthy descriptions of exactly what was happening backstage:

Ten feet below this place stands Bert Fuller [Loïe’s brother] guarding his two lamps. Four ladders of different heights are arranged in the left and right wings nearest the audience. Revolving in front of each of these lights is a round piece of pasteboard, from 12 to 16 inches in diameter with a border of gelatin disks of different colors. The two principle lights underneat the stage are of great power and they alone produce more effects than all the sidelights put together (The Locke Scrapbook, NYPL).

Fuller’s creativity was also riding the wave of public interest in the new electric lights being used in theatres, so there was curiosity about all her lighting techniques, especially her use of color. There are a number of accounts of the colors of lighting used and, in most cases, those colors are stated in a specific order. While most impressions of Fire Dance point to the use of vibrant reds, rich reds of lava, scarlet flames, and bright yellows, Fuller balanced these rich hues with greens, purples and blues. The rich play of colors can also be seen in a number of advertising posters:

The woman seemed to be wrapped in towering flames, now vivid scarlet, now streaked with green and purple (New York Times, 1896).

...and when the white and yellow and red and blue lights shone and changed on them their likeness to waving and flickering flame was often most striking (The Locke Scrapbook, NYPL).
Both of the critics above write about the flames, yet one sees scarlet “streaked with purple and green,” while the second sees white, yellow, red, and blue. Below, the writer sees green combined with the colors of flame. Interestingly, each writer has given clues as to where the different colors are coming from off stage. The green is clearly coming from a lower level (under-light or shins) and the purple and blue would also have been lower angle lights so that the reds and yellows could remain dominant:

In one figure, where the dancer envelops herself in helical folds, the upper surface of these folds is lit with flame color, the under with green, resulting in curious mingled tones where the one color shines through the other (The Critic, 1896).

...the changes in color to deep purple and yellow were charmingly accomplished (Feb. 23, 1896. The Locke Scrapbook, NYPL).

The general impressions of Fuller’s Fire Dance provide insight into images that would have been part of the dance (see figures 41, 50, 59, 70, 72, 73, and 80). Sally R. Sommer, one of the foremost researchers on Loïe Fuller, writes that:

...she had no character, she had no plot, she simply produced a startling vision which appeared before the eyes like an impossible dream made real. Dance is fundamentally a visual art, its scenarios so imprecise, so unimportant actually, that it frees the imagination to wander inwardly, and the vision acts as a beautiful stimulus for reverie, opening the personal associations of the viewer (Sommer, 1979, p. 176).

The following critic provides some indication as to how Fuller maintained the movement of all the fabric:

[The dancer, who keeps her clouds of drapery always in motion... by stepping back a few inches the dancer makes her figure entirely invisible, or, bending forward, makes the head alone appear surrounded by a halo of fire (The Critic, 1896).]
The character of the dancer in *Fire Dance* is never really addressed by any critic or by Fuller herself. Staying true to the principles of the Art Nouveau movement, the dance is not about a woman in fire, but about a fire as personified by the woman. While this may raise interesting philosophical questions, as the reconstructor, and ultimately the dancer, I wondered what sense of being I should convey on stage:

Facial expression – requisite to the perfection of dancing and in my dance descriptive of fire, as a delight or as a terror, I endeavor to illustrate the exact conditions of each emotion (Fuller, 1896, The Locke Scrapbook, NYPL).

...those near enough fancy they can see a terrified expression on the dancer's face (New York Blade, 1896).

These two descriptions are difficult to work with. How can one be terrified and delighted at the same time? I think Fuller means she was one or the other with each performance. The New York Blade critic must have seen one of her terror inspired performances. The following statement may have seen one of the "delight" based performances:

All that easy grace, that lithe swing, that curve, that semi-savage abandon, that frenzy of motion which makes the wonderful charm of her performances she effects only often terrible toil (Nov. 16, 1896, The Locke Scrapbook, NYPL).

*Fire Dance* conjured up amazing images on stage and these visual images could only be represented in flowing metaphors:

...she sways and pirouettes (The Locke Scrapbook, NYPL).

In *Fire Dance* she appears to be agitated and hysterical in a torrent of incandescent lava, her long tunic flew out in a fountain of flame, winding burning
spirality, undulating and swirling, radiating suddenly and slowly vanishing into a red inferno. After the terrifying drama of fire... (Gaston Vuillier).

Jean Lorrain describes his experience of seeing Fuller's dancing in this way:

Shaped in the blazing embers, Loïe Fuller is not burned; she filters through and oxides clearly, she herself is flame. Standing in an inferno, she smiles, and her smile takes on the air of a grimacing mask under the red veil which envelops her, the veil which she agitates and makes undulate like a smoky fire along her naked looting body. It is a Herculean shroud under the ash,  it is also the Styx and its infernal banks; and it is Vesuvius as well, and her mouth, half-open, spews forth the fire of the earth, this stationary, bare body and nevertheless she is smiling in the middle of a blaze of fire from the sky with Hell as a veil (Jean Lorrain).

As I discussed in chapter two, although it was difficult for me to determine which music Fuller used in the first performance of the solo, I selected Wagner's *Ride of the Valkyries*. In spite of this musical puzzle, though, Fuller's relationship to her music is very clear. In an interview in *Éclair*, 1914, it is clear that Fuller's dance structure matched the musical structure:

Specialists of the dance do not understand that I aim only to give a harmonious impression, trying to express the spirit of the music... (Fuller, *Éclair*, 1914).

For *Fire Dance*, Fuller needed music which was powerful in its own right, so as to support the power of her movements and lighting cues. Fuller herself noted that she wanted to "express the spirit of the music," not overpower it. In all her dances Fuller sought to complement movement with music. When she performed interpretations of Claude Debussy's *Nocturnes* in 1913, for instance, she composer told her afterwards "it was the first time he had really heard his music played" (Harris, 1979):

...as the waves unfurling on the shore continue to obey the breath of the wind. I try to follow the musical waves in the movements of the body and the colors (Fuller, *Éclair*, 1914).
Fuller developed movement phrases to match the musical phrases she was working with. She would follow the flow, or “waves,” of the musical phrase. For instance, it is my interpretation that when the music was building and growing, Fuller might allow her rippling fabric to increase in size or increase in speed. When the music slowed or softened, the flowing silk might float to a less agitated state:

For this ideal I am drawn most particularly to modern music, where so much pictorial orchestration opens an enormous field to magical lighting… (Fuller. *Éclair*, 1914).

I surmised, from a number of contemporaneous reviews, that Fuller would often assign a given movement to a musical theme and each time the musical theme repeated, she would repeat the movement she had assigned to that theme. This practice allowed her to paint with movement in the same sense as the composer painted with sound. However, this painting idea was probably not limited to the movement, but also may have extended to her use of lighting intensity and color progression. In reconstructing *Fire Dance*, I interpreted this increasing musical intensity with her use of stronger colors in lighting design and her introduction of vibrant colors like dark reds and oranges. During the lighter sections of the dance, yellows, light oranges and even whites might have painted a softer picture:

Music is the joy of the ears; I would wish to make it the delight of the eyes, to render it pictorial. to make it visible (Fuller, *Éclair*, 1914).

Ultimately, Fuller was interested in presenting a unified image. The “joy of the ears” was to be matched with the joy for the eye. For Fuller this joy for the eye was
created when the music and movement functioned in perfect union. This synthesis led many to comment that “[Fuller] renders pictures in music…” (Pacific International Exposition, 1915).

Fuller’s belief in complete musicality and her confidence in her own ability to embody the music in her dancing may have also come from the fact that the Folies Bergère had a full-time orchestra with which she could perform and rehearse regularly. Thus, using her sense of musicality, and my limited knowledge of music, I have interpreted the breakdown of Richard Wagner’s Ride of the Valkyries as follows:

MUSICAL INTERPRETATION SCORE

Richard Wagner’s Ride of the Valkyries was first performed in its entirety in 1865. It is written in 9/8 time, and thus is easily counted by the dancer as three beats per measure.

Musical Introduction:

Measures 1 through 12 are a slow build up of sound intensity. The low strings have repeated 32nd notes which act as forceful pick up notes into each new measure. This constant jump in the beat creates a sense of eminent progression and momentum.

Musical Theme 1:

Measures 13 through 19 introduce the Valkyries theme played by the tuba and trombone beginning with a catch 16th note at the cad of measure 12. This theme is then repeated in measures 20 through 26.
Musical Variation 1:

Measures 27 through 31 introduce a lighter variation on the theme lead by the woodwinds. This same variation repeats for measures 32 through 36.

Musical Theme 2:

In measures 37 through 44, the musical theme repeats again with a pick up note at the end of measure 36 and carried by the low brass. There is an additional measure at the end of this version of the theme which transitions into the Development.

Musical Development 1:

The section I am calling the musical development runs from measure 45 through measure 58. The musical structure for this section can also be further broken down based on the flow of the musical phrase. There are three such phrases in this section. The first, from measures 45 through 48, is repeated in measures 49 through 52. There is then a slightly different phrase from measures 53 through 58.

Musical Theme 3:

The musical theme returns again in the low brass, this time with an increase in volume for measures 59 through 67.

Musical Variation 2:

Measures 68 through 74 see the return of the variation with a tonal link to the Theme that came directly before it. This means that the volume stays at the same level as the increase in the Themas and that more of the low brass continues through to play this variation, instead of dropping out as occurred in previous versions of the variation.
Musical Breakdown:

The section I am calling Musical Breakdown is given that name based on the sense of the phrases that comprise this section (measures 75 through 104). The first phrase begins with a unison chord played by all instruments in measure 75 and is followed by a 32nd note run down the musical scale through measure 78. This same idea of a unison chord followed by a descent of the musical scale is repeated for measures 79 through 82. There are then two measures of transition, 83 through 84, and then a new unison chord is hit in measure 85, then followed by a musical exploration which lasts through measure 90. This idea is repeated again for measures 91 through 95, followed by five unison chords at the start of each measure of 96 through 100, giving a sense of build up, and then shifting to a transition in measures 101 through 104.

Musical Theme 4:

The musical theme returns, calm and quiet in measures 105 through 114, echoing the theme of measures 13 through 19.

Musical Variation 3:

Measures 115 through 119 reintroduce the variation similar to measures 27 through 31. However, from measures 120 through 125 there is a dramatic increase in the number of instruments playing, primarily indicated by the entrance of the trumpets and triangle and an increase in the overall volume.

Musical Theme 5:

Continuing the energy created in the variation just before, the musical theme from measures 126 through 133 comes crashing over the measure line with the pick up note
and the whole work continues to build in intensity until the unison crescendo at the end of the piece.

**Musical Variation 4:**

This variation from measures 134 through 141 maintains the intensity of the prior theme.

**Musical Development 2:**

From measures 142 through 155 there is another musical development. The first phrase, measures 142 through 145, repeats in measures 146 through 149. A more emotionally charged, violently dramatic development comes in measures 150 through 155 and builds to the unison chord at the crest of the crescendo in measure 156.

**Musical Crescendo & End:**

Measure 156 is the height of the dramatic build up of the work manifested in a unison chord. There is a small lull after the chord until measure 160 when the low strings enter with rushing 32nd notes which lead to the final note in measure 164.

Many authors describe their images and impressions of the *Fire Dance* (see Chapter 2). However, the actual structure of the dance piece must be deduced from these authors' metaphoric language. The score that follows is based on my analysis of the musical phrasing as outlined in the Musical Interpretation Score. The Original Sources Score is an assimilation of information from primary sources and photographs that represents the historical base of *Fire Dance*. In Chapter 4, I will discuss how the movement will be layered on top of this source material base. The term "dance phrase"
followed by a roman numeral, indicates how I am looking at the dance from a structural point of view. It also indicates the connection of choreographic and musical themes.

**ORIGINAL SOURCES SCORE**

*Fire Dance*

**Musical Introduction** (m. 1 – 12): Dance Entrance

...the dancer circles around the stage waving her arms, at a frightened but waves its wings, when the curtain first goes up (*New York Blade*, 1896).

In a sea of shadows, a gray form, vague, drifts like a phantom, and then, suddenly under a jet of light, in ghostly whiteness, there is a terrifying apparition (Jean Lornain).

Immobilized in the center of the stage, Loïe is surrounded by clouds of flame. She holds in her hands a veil which encloses all but shows her eyes, then she articulates the undulating movements of flame with rhythmic acceleration of a destructive combustion (Gaston Vuillier).

See figure 1

**Musical Theme I** (m. 13 – 19, repeat 20 – 26): Dance Phrase I

But no sooner does she rest on the glass plate then the horn seems to catch fire...(*New York Blade*, 1896).

**Musical Variation 1** (m. 27 – 31, repeat 32 – 36): Dance Phrase II

In *Fire Dance* she appears to be agitated and hysterical in a torrent of incandescent lava (Gaston Vuillier).

**Musical Theme 2** (m. 37 – 44): Dance Phrase I

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Musical Development 1 (m. 45 – 58): Dance Phrase III

Musical Theme 3 (m. 59 – 67): Dance Phrase IV

Musical Variation 2 (m. 68 – 74): Dance Phrase IV cont.

Musical Breakdown (m. 75 – 104): Dance Phrase V

Musical Theme 4 (m. 105 – 114): Dance Phrase I

Musical Variation 3 (m. 115 – 125): Dance Phrase II

Musical Theme 5 (m. 126 – 133): Dance Phrase IV


Musical Development 2 (m. 142 – 155): Dance Phrase III

Musical Crescendo (m. 156 – 164) & End (m. 160 – 164): Dance Phrase VI

...radiating suddenly and slowly vanishing into a red inferno (Gaston Vuillier).

...until finally she snatches a gauze scarf from her neck and with a look of horror, beats at her draperies until the scarf too catches the glowing color and in an instant nothing but inky blackness is left to tell the tale (New York Blade, 1896).

As she makes her exit, a few folds of the drapery, only, catch the light, and the flames appear to separate and flicker out, one by one (The Critic, 1896).

[The] man at the back had to lean just when to open the curtain and to come in and help me off the stage after I [danced] (Fuller, New York Blade, 1896).
CHAPTER 4

THE HEART OF FIRE

Given the amount of missing or open material at the heart of the dance, why would a reconstructor have confidence about moving forward to complete or fill in Fire Dance? First, examining what is left of the dance structure, and being aware of Fuller's supreme interest in dancing exactly with the music, the gap in movement information is not as large as might be first perceived. Second, the amount of movement information that can be gathered from sculpture, photographs and lithograph posters lend enormous support to the incorporation of specific movements in the dance. Interpreting the critical reviews provides verbal corroboration with the visual images.

The film of Fuller performing her Fire Dance, along with the films of her various imitators, provides a visual example of some of these moving images and sheds light on the overall dance style. Thus, the information for filling in the hole of the reconstruction score exists; the challenge lies in determining the order in which the images appear. For help with this problem, I again turned to the musical structure combined with the order of images discussed in the reviews and, ultimately, tried out the movements myself to determine which actions best matched certain parts of the music. Physical embodiment also enabled me to identify transitions within the dance. Drawing from my general
knowledge of Fuller’s style, as well as some visual images, I crafted transitions that made the most sense to the dance as a whole.

The lighting for the dance was determined in a similar way as the movement. Reviewers spoke of the colors used for certain images. Some writers would include directions the colors were coming from, but ultimately Megan Slayter, the lighting designer, had to “paint with light,” just as Fuller had.

Wagner’s Musical Structure

Wagner’s music makes use of what he called ‘Leitmotiven’ or leitmotiv. Translated to mean leading motives, these are melodic fragments that represent the specific characters, objects, or abstract concepts of the opera (Hickok, 1971). The leitmotiv is connected with a specific character and repeats each time the character appears. *Ride of the Valkyries* is a part of *Die Walkyre*, the second opera in *Der Ring Des Nibelungen*, or *Ring* cycle, completed in 1876. In the opera, *Ride* represents a chase of the Valkyries, or mythical fairy goddess-like creatures, through a wood. The two characters involved in the chase each have a leitmotiv and it is those two musical phrases, what I call the theme and variation, that vie with one another throughout the 5+ minute musical composition. Because a leitmotiv is repeated so often throughout the opera, Wagner would vary it slightly to show a change of context for the character or to suggest added meanings behind the character’s actions or words.

Wagner’s musical structure for *Ride of the Valkyries* provides a similar leitmotiv approach for the construction of the dance. Working through Fuller’s idea of direct emulation of the music, I matched certain movement ideas to certain musical ideas. For
example, the movement image I call the "ruffles," is repeated each time the musical theme, or the first leitmotiv, is repeated. Likewise, during the musical variation, or second leitmotiv, I repeat the movement I call "figure 8s." There are 5 repetitions of the theme, 4 repetitions of the variation, 2 developments and 1 breakdown. Musically, the development and breakdown sections represent the involvement of other characters in the opera. If one movement concept is directly connected to one musical section there are a minimum of 4 movement sections to identify.

The theme, or first leitmotiv, becomes more powerful or impassioned throughout Ride, thus the "ruffles" section of the dance begins as soft ripples that grow larger with each repetition. Also, within Ride there are two points where the theme and variation happen one right after the other. For me, this indicated another movement choice, a variation that would show the unification of two ideas. Thus, in total, I had five sections of movement to identify and define.

The Primary Dance Movements

The movement for the dancer's entrance and exit are fairly clear in historical accounts. However, Fuller's entrance in Fire Dance apparently suggested two different images. There is support for Fuller's entrance looking like a mysterious ghost (Jean Lorrain) or a frantic bat (The New York Blade, 1896). Both descriptions depict the dancer entering from upstage center, through a split in the black curtain, and running in a circle around the stage before stepping upon the glass floor plate. Yet, there is more pictorial evidence to support the ghost-like image that Listu, and others, write about.

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Figure 1 shows Fuller covered by her fabric and is identified as Fire Dance with the date given as 1896. This image, along with 4, are posed publicity shots. Figure 1 is the basis for the entrance of the dancer in the reconstruction. Figure 4 is the basis for the first full image of the whole dancer at the start of the first musical theme. Interestingly, in these images, Fuller is not wearing the same dress, and therefore the photos might not actually be of the same dance. The wands in figure 1 are much longer than those in figure 4. Also, figure 4 shows Fuller wearing a scarf wrapped around her head and this scarf is absent from figure 1. I chose to use figure 4 as a basis for the costume design and figure 1 as corroboration for the ghostly entrance.

There are also 3 images, figures 3, 79 and 82, of Fuller emerging from her mass of silks. The revelation of Fuller’s human, female form at the center of an all-consuming fire draws directly from the ideals of the Art Nouveau movement. Art Nouveau was a turn of the 20th century artistic shift towards curving lines that represented natural elements such as plant tendrils. Artists were fascinated by linking the human, especially female, form with writhing impressions of nature. Like the numerous paintings and posters of the nude emerging from flowers, rivers, and grasses, Fuller’s body was seen to emanate in the center of licking flames. These 3 images are also used to support the idea of Fuller being enclosed in her fabric again at the end of the dance, before her work with the scarf ends the performance.

Figure 2 also supports the burka-like opening. This photograph was not taken at the time of Fire Dance, though it may have been from one of her Salome photo sessions. Throughout her life interviewers commented on Fuller’s bright, vibrant blue eyes and I get the feeling from her autobiography that she was very proud of her eyes. She knew the
power the eyes could have on stage as well as in personal situations and I am struck by the intensity of her eyes in this photograph. Publicity photos for Salome show Fuller looking in different directions, and with different expressions, to give a deeper understanding as to the true intent behind each character. This photograph of her eyes is included to indicate that the ghostly burka image would have correlated with Fuller’s personal taste.

The bat-like image for the entrance comes from a critical review of 1896 (New York Blade), and is also seen in the 1905 film of Fuller performing Fire Dance, where a bouncing rubber bat slowly appears in the center of the frame, then morphs into Fuller performing the “figure 8s.” I determined that the 1896 critic could have interpreted the covered ghost, seen in image #, as a bat. The film was made nearly 10 years after the premier and appears more interested with early special effects than accurate documentation. The film is also less than a minute long, too short for Wagner’s music to have accompanied her dancing. Fuller would have selected only key elements of her dance for inclusion in this film. Most likely, Fuller used both the bat image and the ghost image intermittently. I decided to use the ghost-like image for the reconstruction because I had more visual support for its use and I judged it to be the more dramatic of the two options.

At the end of the dance, the dancer pulls off a scarf and vanishes the same way she entered, through the upstage curtain. The New York Blade review talks of Fuller using the scarf to fan the flames and then describes the strip of white silk being caught in the last flickers of the dying firelight. I had three images which supported this verbal account and which provided clues regarding the working of the scarf. Figure 83 is one of two.
matching table lamp sculptures which show a scarf reaching high into the air. The dancer's hands are both down, suggesting that the dancer released the scarf. Releasing the scarf is also necessary for the audience's focus to stay on the last flicker of flame before people realize the dancer is gone at the end of the performance.

Figure 20 shows the dancer with one hand on the scarf, tossing it behind herself. This lithograph gave me the idea of drawing up or invoking the flames. The *New York Blade* critic, from 1896, talks about Fuller "beat[ing] at her draperies until the scarf too catches the glowing color..." and this, combined with the lithograph, gave me the idea of the scarf moving up and down in space. The scarf is clearly the focus of the ending. To best achieve this effect, the dancer was probably out of the light and off of the pane of glass. *The Critic*, 1896, talks about how "by stepping back a few inches the dancer makes her figure entirely invisible..." I use this quote more specifically in reference to the "pancy" movement in the middle of the dance. But it indicates how Fuller moved in and out of light for dramatic effect. Thus, at the end of the dance, I move off of the glass, remove the scarf from my neck, and wave it up and down above the glass 4 times before releasing it into the air on the final note of the music. After releasing the scarf, Fuller ran backwards to vanish behind the curtain through which she entered.

There are upwards of one hundred images of Fuller performing various dances. There are approximately 20 photographs and lithographs capturing moments and movements from *Fire Dance*. These images carried the most weight in my process of determining where to draw information about the other movements to be incorporated in the dance reconstruction. I also took into consideration dances Fuller performed prior to *Fire Dance*. Therefore, I have included movement information from choreography.
before and circa 1896. The film of Fire Dance and some of the photos are dated significantly after 1896, but deal with Fire Dance and have therefore been included even if the dance may have changed by that date.

Figures 9 and 10 are perfect examples of what I call the "ruffles." The "ruffles" are created in the edges of the fabric by beating the wands in the dress quickly up and down and turning in place at the same time. This movement was carried over from Fuller’s earlier skirt dancing and Serpentine period. Fuller was still using this simple movement in her work of 1896. The most compelling support for the inclusion of the "ruffles" is seen in the film entitled Fire Dance (see below for further discussion).

Figures 11 and 12 show Fuller in what I see as various developments of the "ruffles." Figure 6 has Fuller paused with her skirt outstretched. She looks as though she is about to begin turning. Figure 7 has Fuller turning and her skirt just flying out around her. I see these images linked to figures 9, 10, 11, and 12 because working with the costume taught me that to properly create the "ruffles," you actually need to be turning before you begin the up and down, beating or pulsing action. The "ruffles" provided me with a lot of room for choreographic development once I had made this discovery.

Figure 22 is identified as La Danse du Feu and was taken in 1910. It shows Fuller performing the "figure 8s." I named this action the "figure 8s" because the wands move in the shape of an infinity sign, or an 8 on its side, on either side of the dancer. "Figure 8s" were a very common part of Fuller’s earlier skirt dancing and can be seen in images from her serpentine period. This specific movement, along with the "ruffles," was almost synonymous with Fuller’s Serpentine Dance. Figures 17, 18, 19, 20, 21, 23,
and 24, from various dances of her serpentine period, all show the "figure 8s" in various sizes and at various levels. In some cases, Fuller would keep both of her arms at the same point in space so the audience would have time to see the exact shape she was creating. Figures 17, 20, and 21 give an indication that her arms moved slowly upwards in space resulting in cascading waves throughout the lower part of the costume.

This impression of the waves may have also been created by a variation on the "figure 8s" that I call "bat wings." Taken from the description of a *New York Blade* (1896) reviewer, "bat wings" have the same forward and back motion as the "figure 8s," but without creating the loops. The wands are simply moved straightforward and back. This action cannot stay at one level like the "figure 8s"; the arms must move upwards to create the tipples through the fabric. Figures 25, 26 and 27 may actually be representations of "bat wings" and not "figure 8s."

This forward and back motion can be brought in at a slight angle so that the wands and fabric cross in front of the dancer's face. I discovered, while working in the dress, that by bringing the wands high and slightly forward of my head I could create an impression similar to the sculpture in figure 28 and the painting in figure 29.

The lateral swings were unquestionably a part of Fuller's repertory. She is shown performing swings to both sides in figures 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49 and 50. Two of these, 41 and 50, are lithographs identified as *Fire Dance* or *The Dance of Fire*. Swinging both wands down and then up to the right or left creates lateral swings. A turn in the body, drop of the weight, and slight back bend allow for the freedom and ease of movement described by reviews in the Locke scrapbook. This
movement was clearly a favorite for publicity purposes and so was a primary candidate for inclusion in the reconstruction.

Another publicity favorite was the “lily.” The “lily,” seen best in figure 69, is created by raising your wands and extended arms directly above your shoulders while spinning swiftly to the right or left (also see figures 70 and 71). Fuller performs this movement in the Fire Dance film and at least two of her imitators are on film performing the same action. The “lily” was best known as part of the dance by the same name, The Dance of the Lily, the final dance on the program which also included Fire Dance. Therefore, the “lily” action would have been a part of Fire Dance, but not an overstated part. I would need to find a point in the music that could support the “lily,” but not present it as the main theme of the dance.

In determining the fifth main movement idea, I relied on the Fire Dance film. This movement has two parts. First is the low-to-high swing of the wands on the sagittal plane (see figures 51, 53, 55, 57, 59, 60, 61, 62 and 63). Second is a swoop of the wands down, back and up (see figures 52, 54 and 56). The first action results in a forward reach of the dancer and fabric, while the second gives splayed bird-wing effect. In the film, Fuller turns slowly so that each reach forward is directed towards a different point in space. In her swings back, she always looks out to the audience, and the turning serves to show her bodily shape from all angles.

Interpreting Fire Dance the Film

Fuller performed the film entitled Fire Dance, at age 44. Although the film was originally in black and white, Fuller’s dress was hand colored frame by frame to suggest
her dramatic use of color in the dance. It is my contention that this film cannot be taken as an exact documentation of the theatrical Fire Dance of 1896, but can be used as a starting point. First, the film was made in 1905, nearly 10 years after Fuller first premiered the solo. She may have made a number of alterations to the dance by this time. Another reason to not take the choreography from the film is that it is only 30 seconds long.

Most versions of Wagner's masterpiece run between 5 minutes 8 seconds and 5 minutes 30 seconds. Therefore, the film can at best serve as an example of the main movements performed in the dance.

Third, the film style might not even be a direct link to the Fire Dance in question for reconstruction. Fuller's dance titles had a way of becoming synonymous with her dancing style. For example, one of her most famous earlier dances, The Serpentine, soon became the term used to identify all Fuller's dances of that time period. After Fire Dance, Fuller was called the Fire Dancer, and thus, the title of the film could have been based on her identity more than the original dance. However, I argue that the bat image used in the opening of the film does suggest the film is an effort to represent the Fire Dance in question, and so I worked with the assumption that the movements presented in the film were representative of the large movement ideas used in the dance.

The film begins with a bouncing rubber bat in the center of the screen. This bat slowly fades and Fuller appears to the left of the screen. She is creating "figure 8s" with both arms on either side of her body while stepping, on the balls of her feet, to the center of the screen. Fuller begins to make weight shifts forward and backward on her feet as she increases the size of her "figure 8s." Her right arm sweeps across her body and draws
her left arm in to join it in front of her body. Then both arms sweep from low to high in
the sagittal plane while Fuller turns slowly to face upstage. Once upstage, her arms move
out to her sides and perform sharp "figure 8s" as she slowly lowers into a deep backbend.
Fuller returns to an upright position and continues the sagittal actions from low to high
while completing another half turn to face downstage.

Fuller then brings both of her arms low across her body and swings them out to
one side, then back across her body again to swing out to the other side. From here, she
begins making full "ruffles" in her skirt while making approximately 7 revolutions to her
left. She then faces front and throws out both of her arms, to pause like a bird or bat with
outstretched wings. Fuller drops her wands briefly to sweep them back up into a "lily."
After a number of revolutions, she again ends facing front and brings both of her wands
together in front of her forehead and moves them from right to left quickly. This creates
little waves, horizontal to the stage, throughout the length of the fabric, blocking Fuller
from view, and she slowly fades from screen.

All of the movements included in the film, except for the last image, are included
in the reconstruction. The film may have ended with this final image because it was
easier to fade out with a continuous action versus catching a specific action, like tossing
up a scarf. Fuller does not even wear a scarf in this film. A costume omission like this
might have been due to the fact that the scarf was additional material which would have
to be hand colored. Whatever her reasons might have been, Fuller's solution to the
problem actually supports the up and down action of the scarf at the end, because the
scarf creates waves similar to those seen in the film as it is caught by the air while
moving through space.

58
The *Fire Dance* film supports the inclusion of the "figure 8s," the "ruffles," the lateral swings, the sagittal swings forward and back, the back bend with "figure 8s," the "lily," the outstretched pause, and asymmetrical transitions. The five main movements I selected to match the musical structure included the "ruffles," the "figure 8s," the lateral swings, the "lily" and the sagittal swings forward and back. The supplemental actions I selected from the film included the backbend with the "figure 8s," the outstretched pause and the asymmetrical transition.

**Embodiment: Determining Movement Order and Transitions**

Embodiment of Fuller's movement begins with embodiment of the music. The dancer should select the desired version of the music. Every conductor has his or her way of directing the music. Some orchestras are heavier on the brass section, while others highlight the violins. Fuller would have performed to a live orchestra every night and so there may have been variations in the nightly accompaniment.

Ideally I would have chosen to perform my reconstruction with a live orchestra; however, this was not possible, and so I chose to go with Klaus Tennstedt's direction of the Berlin Philharmonic Orchestra recorded in 1981. I chose this version because of the clarity of the sound and the sense of drive behind the music. I would recommend anyone working with this dance in the future to first take time to listen to a number of different versions of Wagner's masterpiece. If you have the rare opportunity of working with a live orchestra, make a recording of a rehearsal to work with at home or in the studio.

A thorough connection with the music is what is ultimately needed for a wholly connected performance. An internal understanding of the music led my arrangement of
the movement at the heart of the dance. Running eighth notes drew out whirling turns from my body and the cloth. Large crashes needed to be larger turns, such as a full "lily." The two points where the theme and variation are closely connected (measures 59 - 74 and 126 - 141) seemed to be the ideal placement for the two connected movement ideas: the reach forward and swing back.

I entered the studio with a sense of where movements needed to be in the dance. This sensibility came primarily from my familiarity with Fuller's movement and with the music; part of it came from my contemporary choreographic sensibilities. The first action needed to be the most calm, because it represents the starting point for the build-up of the music. I started turning naturally. As this turning continued, little "ruffles" started to happen at the edges of the skirt. The "ruffles" movement begins as smooth turning, then the wands beat up and down, growing faster and stronger, to match the build-up to come throughout the music. Thus, I connected "ruffles" with the musical theme.

From this initially soft turning, I needed to have a way to dive into the variation. The musical variation is the first time the music gives a sense of driving flow and force. The "figure 8s" naturally provide a feeling of continued flow and the "bat wings" variation has a clear feeling of power. The transition between the "figure 8s" and the "bat wings" was inspired by Fuller's skirt dancing in figures 30 and 31. Once the "figure 8s" reached the end of the musical phrase there is a nice transitional shift to the next musical phrase and a rolling of the skirt over and down, then up and back, stayed true to Fuller's style, the music, and set up start of the "bat wings" perfectly. From the height of the "bat wings," I made use of another Fuller skirt dancing image, figures 32 and 33.
Creating this large circle down and to the left, gave me a starting point for the return of the theme, thus the return of the "ruffles."

The second visit of the "ruffles" become much more like figure 9 or 10. The music then goes into swing phrasing, or something clearly counted as 1, 2, emphasis on 3. The lateral swings were a natural fit because of the way the body, wands and fabric all end on count 3 for a reversal of momentum. The running eighth notes that followed brought out simple spinning as seen in figures 7 and 8. A slight arm raise at the end of the spin allowed my body to land smoothly into a deep lateral as seen in figures 38, 43 and 44. This spin idea is different from the deliberate turning of the "ruffles." One idea could definitely blend into the other, but the foot pattern for the "ruffles" has to be more even and placed in order to keep the fabric moving at a consistent speed for even "ruffles" to be created. Spinning is free flow and form. The fabric flings out to expose more of the legs and the arms can be raised together to form a "lily" or one at a time to create asymmetrical images. The lateral swing and spin pattern is repeated again, followed by four more lateral swings, with increased knee bend and weight drop (figure 37).

The reach forward and swing back movement came next with the unified theme and variation. Initially, I was performing these two actions together per each measure while slowly revolving in space. After choreographic consideration, a different pattern was created and dubbed "four corner" by my lighting designer, Megan Slayter. The first and second reach forward and swing back happen in one measure each. For the third, the reach forward takes one measure and the swing back takes another. The reach forward now took more time and was embellished with small forward waves similar to those seen in figure 58, with the wands coming toward one another on counts 1, 2 and 3. The swing
back stayed the same, but I added a slight push forward to give the
cloth a billowing, bird-like look. Thus, in four measures there are three completions of
the movement idea, two regular time and one half time. Each measure-long reach forward
is directed towards a different corner of the glass and there are four sets, giving the
movement the nickname “four corners.”

Measure 75 is the first big crash in the music. This musical crash, and subsequent crashes, needed to be matched with large crash-like movement. The “lily” was an obvious choice. However, as mentioned before, the lilies could not be overused since they would have been the primary action of Fuller’s next work that same evening. The subsequent crashes of this section needed something different, but equally full and crash-like. Figures 64, 65, 66, 67 and 68 inspired the “pansy.” My use of the “‘pansy’” is supported in Fuller’s Serpentine dances, figures 64 and 65. Fuller might have created this movement idea based on the vaudeville barrel roll. In order to create this effect of a halo of fabric around my head, I needed to keep my arms stretched out to my sides while tilting my body forward and turning. The difficult task was training myself to stay in place and not move off of the glass pane while the fabric was spinning all around my body. The “pansy” was also suggested musically. I was trying to match the crescendos, but also had the trailing eighth notes to contend with. A “pansy” can open out on the crash, throwing out fabric, and then continue until brought to rest in a pose like the lateral swings. Another advantage of this choreographic choice is that the pansies can be quickly reversed to give a frazzled, washing machine, effect. This build in momentum is a perfectly dizzying build-up for the audience and matched the successive crashes at the end of the musical breakdown section.
The musical theme returns and the "ruffles" come back for the final time. This variation of the "ruffles" was also a contemporary choreographic decision based on the music. Originally, I presented the "ruffles" exactly the same as the start of the dance. Interestingly, this dropped the energy of the dance too much. After the vibrant energy of the musical breakdown, something more than placid revolving was recommended. Erratic, asymmetrical "ruffles" were the result. Instead of having both arms moving up and down at the same time constantly, one arm will move, then the other, then both in an improvised fashion. The idea for asymmetry came from figures 13, 14, 16 and 32. The improvisational style came from a modern musical sense. I used each action to highlight a certain element of the music and the elements I picked up on might be different for every performance. Would Fuller have included such a section in her own work? I cannot say. I do suspect that her performances were not exactly the same sight after night, year after year. In all honesty, her performances of Fire Dance may have been different every single night. Since her primary focus was on making the music visible, she may have had very little set vocabulary. This section, which I see as a variation on the "ruffles," pays homage to this possibility.

The "figure 8s" and the musical variation return in measure 115. However, this time the trumpets come in for the repeat and suggested that something just a little more dramatic needed to happen. I recalled Fuller's backbend from the film and found figures like 34, 35, and 36 supported the fact that Fuller turned her back on the audience. A backbend action was rather common in vaudeville dancing because it showed off the dancer's flexibility and, depending on the costume, her breast.
Coming up from the "figure 8s" backbend, I crashed right back into the second reach forward and swing back. This movement has the same timing variation as the previous, however the swing back is slightly different. When I was originally working with the action, I discovered there were two ways to create the same image. The first was to simply follow a full 3/4 circle counter clockwise in the sagittal plane, from forward high to back high. The second was to let my wrists break and elbows bend slightly then extend them both to the back. My body was pulled back more in this second version, giving a more dramatic feeling to the movement. The film shows Fuller simply sweeping her arms back in the 3/4 circle version, yet in the photo labeled as figure 52, the arms look thrown back. I determined that I would use both versions in the reconstruction, the 3/4 circle version first, and the pulled back or broken wrist version second.

In the last musical development before the ending of the dance, I worked with a variation on the original movement idea of the lateral swing. The section begins the same as the earlier musical development section (measures 45-58). However, the last four lateral swings are changed for a more dramatic effect. Instead of taking an even amount of time to bring the wands to one side on count three, the left arm moves to the left on count one, the right arm moves to the left on count two, and both arms circle down, right and back behind the dancer's head towards the left on count three. This variation on the lateral swings is based primarily on figure 50, a promotional lithograph for Fire Dance. Echoes of this more frantic idea can be seen in 37, 40, 41, 48 and 49. The bend in the back is more stated, a dramatic flip of the head can be included (figures 46 and 49) and it brings back the idea of the "pancy" from earlier in the dance. The spin at the end of this section grows upwards to become the last full "lily."

64
The "lily" suddenly opens up to reveal the woman inside on the climax at measure 156. Either Fuller or artists, or both, appreciated this moment in her dancing because figures 72, 73, 74, 75, 76, 77, and 78 as well as the Fire Dance film all attempt to capture this moment. For the reconstruction, and for me, it represents the end of the seductive dance and the final demonstration of the dancer's full power. It is a moment of exposed stillness that brings all the whirling to an end. From this point, the dancer pulls back, out of the light, to work with the scarf. A built-in bow was a convention of vaudeville-style dancing. With my wings outstretched, one wand and then the other turn in towards my body to once again enclose me in the silk burka or the opening image (figure 1) proved to be a way to accomplish this ending. In this configuration, I bowed out of the light, dropped the wands, and pulled the scarf from my neck as the silk, weighted by the wands, fell away from my head. I then pulled the scarf off of my body and into the light a total of four times before releasing the scarf into the air and running backwards into darkness.

The Movement Idea Score indicates the basic movement order for the dance. All transitions between major actions are simple and direct. They should not break the flow of the general movement idea, but should blend into the dance as a whole. Familiarity with the music will help to indicate where one movement idea ends and the next begins. The transition between the two should be as fluid and direct as possible.
MOVEMENT IDEA SCORE

Fire Dance:

**Musical Introduction** (m. 1 – 12): Dance Entrance

Enter from upstage as a covered ghost to circle around glass pane

**Musical Theme 1** (m. 13 – 19, repeat 20 – 26): Dance Phrase I

Step on glass and begin movement idea 1: “Ruffles” (first development)

**Musical Variation 1** (m. 27 – 31, repeat 32 – 36): Dance Phrase II

Movement idea 2: “Figure 8s”

Movement idea 2: “Figure 8s”, “Bat wings” variation

**Musical Theme 2** (m. 37 – 44): Dance Phrase I

Movement idea 1: “Ruffles” (second development)

**Musical Development 1** (m. 45 – 58): Phrase III

Movement idea 3: Lateral Swings

Spin

Movement idea 3: Lateral Swings

Spin

Movement idea 3: Lateral Swings

Spin

**Musical Theme 3** (m. 59 – 67): Dance Phrase IV

Movement idea 5: Forward Reach and Swing Back

**Musical Variation 2** (m. 68 – 74): Dance Phrase IV cont.

Movement idea 5: Forward Reach and Swing Back

66
Musical Breakdown (m. 75 – 104): Dance Phrase V

Movement idea 4: “Lily”

Movement idea 4: “Lily”

Movement idea 3: Lateral Swings

“Pansy”

Movement idea 3: Lateral Swings

“Pansy”

Movement idea 3: Lateral Swings

“Pansy” (alternating turning directions)

Movement idea 4: “Lily”

Musical Theme 4 (m. 105 – 114): Dance Phrase I

Movement idea 1: “Ruffles” (third development)

Musical Variation 3 (m. 115 – 125): Dance Phrase II

Movement idea 2: “Figure 8s”

Movement idea 2: “Figure 8s” (facing upstage with backbend)

Musical Theme 5 (m. 126 – 133): Dance Phrase IV

Movement idea 5: Forward Reach and Swing Back


Movement idea 5: Forward Reach and Swing Back

Musical Development 2 (m. 142 – 155): Dance Phrase III

Movement idea 3: Lateral Swings

Spin

Movement idea 3: Lateral Swings
Spin

Movement idea 3: Lateral Swings (variation)

Movement idea 4: "Lily"

Musical Crescendo (m. 156 – 164) & End (m. 160 – 164): Dance Phrase VI

Extend out wingspan, waver in and out of light, pull back out of light and evoke flames with scarf. Release scarf on final musical note.

The Historical and Contemporary Merge

This reconstruction of Fire Dance was first presented at The Ohio State University, in Sullivan Theater, Sullivan Hall, on February 20, 2003. For the performance I did not attempt to be the creator of all the theatrical elements as Fuller had been. Primarily I worked with Megan Slayter as my lighting designer, Nadine Spray as costume designer and Chris Kaczmarek who designed my lighting "box."

Fuller was a masterful designer of lighting. Most of today's lighting techniques are based on her original inventions, many of which she patented (figure 86). For the reconstruction, I focused more on the movement of the dance and gave the task of lighting it to Slayter. I first presented Slayter with images showing the various angles of the lights (figures 23, 29, 49, 78, and 82). We knew there would need to be at least two lights underneath me. Slayter decided to work with two lights directly above me, a high side angle on either side of center, the head, mid, and shin of the booms on stage right and left, as well as two slightly forward side angles, again on stage right and left (see COLOR KEY at the end of FIGURES). All of these instruments created a full ring of light around
me. Four other lights, the shinn of the four other beams, were used to illustrate the entrance.

Secondly, Sluyter and I discussed Fuller’s work with colored gel wheels. These wheels were mounted in front of each light Fuller used and they had to be turned by hand on a certain cue. Sluyter and I originally talked about using today’s modern color scrollers to perform the task which had required the service of twelve to sixteen men in Fuller’s day. We decided against the color scrollers because of the power and number of modern lighting instruments at our disposal. Fuller was one of the first artists to really work with electric lights. These early lights, though, were not as powerful as our theatre lights of today. One light in 1896 would have left too much of the dancer in shadow and so multiple lights, from various angles, were needed. If Fuller wanted to be dancing in one solid color, such as deep red, all of her electricians would have to turn their wheels to the deep red section of the painted glass. Sluyter found that one light, in the three hundred-seat space of Sullivan Theatre, would create the desired effect.

What colors to use was the next question. The film entitled Fire Dance used this succession of colors: Red, yellow, blue and green, yellow and red, purple, green, and finally white. Reviewers talked about “vivid scarlet, now streaked with green and purple” (New York Times, 1896), “...white and yellow and red and blue lights” (Locke, NYPL), “deep purple and yellow” (Locke, NYPL) and “the under with green” (The Critic, 1896). I presented Sluyter with this information along with color copies of eight Fuller lithographs representing how artists saw the colors of Fire Dance. Sluyter searched out other color images from the Art Nouveau time period as well as images of sunlight and fire. Together we compared all of our various images with modern gel
books and selected gel colors (see COLOR KEY at the end of FIGURES) we found to be compatible with both real fire and the 1896 impressions of Fire Dance.

Once in the theatre space, we assigned gel colors to certain instruments. We knew the greens would need to be low and the blue and purple would need to be directly below me. The lava image, "[Fuller] appears to be agitated and hysterical in a torrent of incandescent lava," from writer Gaston Vuillier, resulted in the selection of a very deep red color and Slayter assigned this color to the stage right, slightly forward, high side. This light alone shining on me created one of the most dramatic looks in the whole lighting plot. We decided this would be the lighting cue for the "figure 8s" backbend, pairing together a dramatic lighting cue with a dramatic moment. I feel Fuller would have worked the same way, matching lights to movement and movement to music. Slayter, using her extensive lighting knowledge, continued to paint the rest of the dance with light in the same way (see CUE SHEET and TRACKING SHEET at the end of FIGURES).

The canvas for Slayter's lights was the silk dress reconstructed by Spray. I presented Spray with figures 4, 7, 27, 43, 44 and 85. We primarily worked with figures 43 and 44 because of the given titles "The Dance of Flame" and "The Dance of Fire." Both images showed wands of maybe a foot long, Fuller's exposed arms and hands, the dress which would need to be gathered only at the neck, and the existence of an underdress or slip. Using 8mm weight silk, Spray created a tank top, square necked, A-line slip dress first, but it limited my freedom of movement. Two triangular panels were placed in the sides, from my hip down, resulting a looser fitting skirt so that my legs had more room to step out in the lateral swings. The top dress, also out of 8mm silk, is two
full circles with partially open seams where the circles connect. The seam starts at the gathered neck and runs four inches, then is open for a foot and a half, before closing back up and providing a pocket for the wands. The fabric extends for another foot past the end of the wands. Fuller's wands were made of bamboo. My wands were fourteen inch long, one-quarter inch diameter bamboo rods.

The top dress is placed over the head and over the under-dress. The four-inch seams rest on the dancer's shoulders and her arms come out of the open seams to grasp the top of the wands and the silk of the seams. A full circle of silk hangs in front and in back of the dancer. The scarf is only seen in figure 4. For the reconstruction, a 6mm weight silk scarf was used. The intricate wrapping of the scarf around the head in figure 4 does not allow for easy removal at the end of the dance. Also, no lithographs or other photos show the scarf worn in such a way. Wrapping the scarf around the neck a number of times can cause partial strangulation, so I decided to hang the ends of the scarf in front of my body, bring the edges of the scarf up to slightly above floor level and allow the extra loop of material to fall down my back. I then tucked the scarf material at my shoulders under the straps of my under-dress and flesh colored unitard. This secured the scarf and allowed me to remove it a little more easily for the end of the dance.

Fuller wore shoes when performing Fire Dance (see figures 9, 17, 19, 33, 37, 41, 43, 44, 47, and 55). Some photos, such as figure 5, show a bare footed Fuller stepping onto her glass, but she would not have performed without shoes, in large part because of dirty stages. Fuller's shoes would have had 1 1/4 inch to 1 1/2 inch heels and were tied with inch wide ribbon bows. They were most likely something like those shown in figure
89 (The American Dancer, Jan. 1938). For the reconstruction I worked with shoes shown in figure 90 (Discount Dance Supply, Holiday 2002).

Fuller is described as appearing to be nude under her yards of silk, and she might have been for evening shows. However, for matinée performances, which women frequently attended, and on most of her American tours, she would have had an early version of flesh tights and a flesh or pink tank leotard under her dress. The outlines of her body would still have been clearly seen under the fabric, but she would not have been considered indecent. In 2003, this under covering translates most easily to a flesh colored uniteard with tank shoulder straps and fully covered legs. A dancer could, however, perform with nothing under the under-dress if so desired.

Hair and makeup were another big question in the reconstruction. Fuller often wore blonde or red wigs of long wide curls for her performances. Her natural hair color appears to be brown and photographs show her curls are also natural. I enhanced my own natural curl by setting my hair in pin curls the day of the performance. When unrolled, the curls were the long wide curls desired, which were teased up and out to give a wild Walkyries-like effect. Long curly hair of a light brown, red or blonde color is ideal for this dance. The makeup Fuller would have used is more of a mystery. Figure 88 is one of the only photographs that shows Fuller in stage makeup. Her eyes appear elongated with black shadowing and her lips stand out, likely due to bright red lipstick. Research into makeup techniques of the turn of the 20th century, reveals that “coal eyes”/ “bedroom eyes” or the use of a coal pencil to deepen the shadows of the eyes was common stage practice. To create this effect the face is covered in a white base. Then, starting in line with the iris, dark shadow is drawn out about an inch from above and below the eye. The
top shadow is taken all the way up to the eyebrow and the bottom shadow is 1/4 inch wide. At times the eyebrow was blocked out, using wax, and redrawn higher, above the brow bone. The lips were outlined and filled in with red. For the reconstruction, I also added the modern day development of liquid eyeliner and mascara on both the top and bottom lashes. The result, under the intensity of the lights, is a pale face with deeply set eyes and clearly defined lips. Ultimately, the whole look of the dancer is that of a slightly wild, mysterious woman of amazing power.

The vortex of this woman’s power is the glass plate upon which she stands. Ideally, this pane of glass, or Plexiglas, is set into the space where a trapdoor has been removed. Fuller’s trapdoors were traditionally 4 feet by 4 feet, and below the glass, manning the lights, stood her brother and master electrician, Bert, as well as another electrician. Fuller’s exact set up, how her glass pane was placed into the stage, is unknown and likely changed with each theatre’s trapdoor. For a modern performance the first question is whether to use glass or Plexiglas. Plexiglas was not available to Fuller; however, it is a less expensive, lighter and safer substitute for glass. The second question is whether or not the stage has a usable trapdoor. If a trapdoor is available for use, a bracing square can be constructed to raise the Plexiglas to stage level. Once the Plexiglas is in place, pieces of curved wooden molding can be placed around the edges of the glass to keep it from moving. The molding and any visible parts of the bracing should be painted black. If a trapdoor is not available, a “box” can be constructed for the dancer to perform on top of.

The box used for the reconstruction was two feet tall, to accommodate two lighting instruments, seven feet long and four feet wide. The center of the box is a four-
foot by four-foot pane of 3/4 inch Plexiglas. On either side of the glass is a black, one and 1/2 foot long, wooden panel so that the lateral swings can be performed without fear of stepping off the box. A one-foot high, two-foot long, and one-foot wide step is placed behind the center of the box for the dancer to use in getting on and off the box. If the dancer will be performing on top of a box she may not want to wear shoes. I discovered I felt much more comfortable and secure when I could use my feet to sense the edges of the box. Security on the box is important for the dancer to be able to easily and smoothly drop her weight. If the dancer is not confident, it will be apparent in her performance quality.

Fuller's stage was also draped in black velvet. She had a black curtain hung at the back of the stage. This curtain had an opening in the middle through which Fuller would enter and exit. The rest of the stage had black legs or side panels and at times even a black floor covering. For the reconstruction, a black curtain was not available for hanging at the back of the stage. A black scrim was used to create the black background and absorb light. Because the black curtain was not present, I entered from the upstage left wing and took my three entering steps directly towards stage right, before beginning my circle around the box. For the ending, I moved as far upstage as possible so as to be out of the light. Black wings were hung and extra black curtains were laid out on the stage to cover the white floor being used for other works in the concert. The black floor covering also absorbed excess light and covered the two cables needed to power the lights inside the box. The black floor covering does not need to be used if the stage floor is black, however, the power cables should then be taped down so as not to trip the dancer.
There is nothing written about how Fuller would bow. I believe she would have performed all of the works of the evening and after the final dance she would come out for her bow. In this case, she would have come back on after The Lily and taken her applause. To close Fire Dance, I opted to take a hold of my right wand, use my left hand to hold my dress out of the way, come forward, step on to the box and then have the lights come up. I raised my right wand and brought it down across my body while bending most of my torso forward. After straightening up, the lights fade out. If you have the black back curtain and Plexiglas set into the trap space, the dancer should re-enter through the curtain and the lights come up as she is moving forward. Just behind the Plexiglas, raise your right wand and bring it down across your body while bending forward. After straightening up, take a moment, and then swiftly back out of the light and vanish through the black curtain.
CHAPTER 5

2003 RECONSTRUCTION SCORE

This score represents the integration of my research of available extant materials on Fire Dance (1896) as well as my artistic choices. It is a verbal description of the dance and acts as a transition between the Original Sources Score in Chapter 3 and the Labanotation score in Chapter 6.

I have divided this document into two columns. On the left, following the musical structure measure by measure, is an exact verbal description of the movement. I address how the dancer manipulates her wand, what effect her manipulation has on the fabric, how the lighting enhances the movement and any justification, or useful imagery, I feel are necessary for a performance of my research. The movement information includes dancer's counts. Wagner's music is written in 9/8 timing and a measure is most easily heard, danced and counted in three beats. I have indicated where I am speaking about dancer's counts by labeling them as such, as well as placing the count in quotes: "1," "&," "2 &," etc.

On the right of the two column structure is the evidence. The information in this column consists of quotes and directions to refer to images that represent the movement described on the left. These images are referenced by number and can be found in

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Figures. The lighting descriptions follow the description of the movement that the lights are being used to are highlight. For more information about the lighting design see “The Historical and Contemporary Merge” in Chapter 4.
RECONSTRUCTION SCORE

*Fire Dance*:

**Musical Introduction** (mm. 1 – 12): Dance Entrance

**Measures 1 – 4**

The music begins with the stage dark for the first three measures. On dancer’s count “3” of measure 4, the black curtains upstage part in the center for your entrance. (You can enter from stage left depending on your performing space.) Your right wand will be horizontal to the tip your nose with the fabric falling in front of your body and your left wand will be just above your eyebrows with the fabric falling behind you (like a burka).

**LIGHT CUE 100: Black Out Cue.** If there is already a Black Out cue preceding *Fire Dance* in the concert, this cue is not necessary.

**Measures 5 – 8**

Take a single step on dancer’s count “1” of measure 5, 6, 7 and 8.

**LIGHT CUE 100.5: Brings up the up-stage-left green shin.** This should highlight the dancer’s entrance in a spooky halo of green.

Evidence

the dancer enters from upstage guided by stagehands (*New York Blade*, 1896)

she holds in her hands a veil which encloses all but shows her eyes (Gaston Vuillier)

See figures 1 and 2
On count "3 &" of measure 8, prepare to run in a counterclockwise circle with the pane of glass, or raised box, as the focal point of your circle. The dimensions of the circle will depend on your performing space.

LIGHT CUE 101: This cue follows 100.5 automatically and fills the entire stage with eerie green as the dancer runs around the stage to finish on the box (or over a trap).

Measures 9 – 12

Running in a counterclockwise circle around the stage takes up the greater part of these four measures. On the pick up beat at the end of measure 12, step up on the glass, sweep your wands up and open them out low by your sides.

LIGHT CUE '02: As the dancer steps up onto the box (or over the trap) and opens her dress from in front of her face, this cue brings up the lavender light under the box (or trap). The predominant color is still green, but the lavender begins to glow and add dimension to the dress. This cue also removes the green light from up-stage.

the dancer circles around the stage (New York Blade, 1896)

Is a sea of shadows, a gray form, vague, drifts like a phantom... (Jean Lorrain)
Musical Theme I (m. 13 – 19, repeat 20 – 26):
Dance Phrase I

Measures 13 – 19

As the theme is introduced, begin to smoothly turn to the left. This turning is the first development of the ruffles so your skirts are kept quiet with a wand extending out low on either side.

Measures 20 – 26

Beginning with the pick up note at the end of measure 19, create small fast ruffles in the fabric edges with slight dipping and swelling movements of the wands. This is the second development of the ruffles and they increase in size, while decreasing in number throughout all 7 measures.

LIGHT CUE 103: As the dancer is slowly turning, this cue brings up the red Fresnel down light. This light slowly spills over the dancer’s shoulder, as though pure flame is being poured over her, slowly engulfing her and the dress.

Before the pick up note at the end of measure 26 is a swift, understated transition. From wherever you are facing, speed up or slow down your left turns so you can face front. Drop your wands from your...
sides to reach forward into the sagittal plane and take a single forward step just ahead of the downbeat of measure 27.

LIGHT CUE 104: The green is removed and the dancer is lit from the red top light and lavender under light alone.

**Musical Variation I** (m. 27 – 31, repeat 32 – 36):

Dance Phrase II

Measure 27 (Figure 8s)

From the step and reach forward, bring your wands slightly up and back, then scoop slightly behind you. Next, bring your wands up and forward so the fabric is creating a sideways figure 8, horizontal to the floor, on either side of you. Draw another figure 8 slightly higher in space than your first. These is a wave-like cresting that occurs here as the wands are swooped rhythmically.

Measures 28 – 30

The figure 8s continue with approximately one and a half figures per measure and your arms steadily lifting upwards with each figure.
Measure 31:
This measure begins with your final and
highest figure 8. After the back swing of the figure,
bring your wands forward for the second transition.
This transition is a large realignment of the fabric in
preparation for the next series of movements and you
should feel the swing timing in the music (counted 2,
3, &). From high above your head, plunge your
wands sharply forward, down and low in front of
you. This action will cause the fabric on the sides to
splay out in large, soft circles. Follow the top curve
of the fabric backwards in the sagittal plane with
your wands to end low, and slightly behind you. On
the pick up note at the end of the measure, move your
wands in a straight line forward.

Measures 32 – 35 (Batwings)
Moving both of your arms in small forward
and back motions will cause the wands to whip, and
as your arms slowly rise up the fabric will draw sharp
horizontal zigzags. At the end of measure 35, allow
the whipping motion to come in toward the centerline
so that your wands are nearly touching above, and
slightly in front of your head. The wands are

See figures 19, 20 and 21

See figure 30

immobile in the center of
the stage ... surrounded by
clouds of flame (Gaston
Vuillier).

See figures 25, 26 and 27

waving her arms, as a
frightened bat waves in
wings (New York Blade,
1896).

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moving in the lateral or door plane. Take your gaze up towards the fabric. The fabric will cross your liftechin. I think of this as furious wings beating the air of flame reaching high into the night.

LIGHT CUE 305: As the music builds the yellow down light is added as though the flames are beginning to build around her.

Measure 36

You have two more wing beats before cutting your right wand across your body to the left on count “3.” As your right wand is moving, twist your body slightly to your left. Use your left arm and wand brush back some of your dress fabric and, with your left wand pulled back out of sight, your right wand swoops up and to the right. The fabric will make a large asymmetrical arch in front of you. This action will lead you into the ruffles in the next measure. Make sure to let go of the extra fabric in your left hand before it becomes visible to the audience.

See figures 26, 28 and 29

See figure 33

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Musical Theme 2 (m. 37 – 44): Dance Phrase I

Measures 37 – 44

Start turning to the right. This is the third development of the ruffles. Initiate this up and down movement with your shoulders to create large, full dips and crests.

LIGHT CUE 106: As the dancer begins the first turn, the under light fades and the fiery reds and yellows are increased, engulfing her entirely.

Musical Development 1 (m. 45 – 58): Phrase III

Measure 45

...she sways and piroettes...
(The Locke Scrapbook, NYPL)

Use the momentum of the ruffle turn to end with a slight twist in your body. Reverse your momentum to reach into the first lateral swing. Twist your torso to face stage right and swing your left wand down and out to stage right, just above shoulder level. Your right wand will sweep up behind you, reaching stage left. Your wands will be in the sagittal plane of your body, but will appear to be in the lateral plane to the audience.

The musicality of this movement can be hard to feel, but creating a slight, visible “click” at the end...
of the movement gives a musical emphasis. Stopping the motion of your wands crisply will give you a
pronounced action to catch the dancer’s “3 &.” Do not turn your face with your body. Keep your focus either on your audience or slightly above their heads.

Measure 46
Take the whole measure to perform another lateral swing over to stage left. Let your wands swing down before coming up to reach out in opposite directions.

Measures 47 – 48
This is the first mini-lily. Reverse your momentum from the lateral swing in measure 46 to spin, quickly, in place, to the right. To accomplish this, sweep your wands up to extend your arms out to your sides, just above shoulder level. This action will toss the fabric quickly out, away from your body. Turning quickly will keep the silk extended and floating on air. On the “1” of measure 48, slow your tempo and allow your fabric and wands to slowly lower. On the “3,” your body should slightly twist to the right and pause. This slight pause is not only needed musically, it allows the movement to

See figures 38, 43, 44, and 48

See figure 8

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completely resolve and you to re-connect with the audience.

Measure 49
Repeat measure 45 swinging to stage left.

Measure 50
Repeat measure 46 swinging to stage right.

Measures 51 – 52
Repeat measures 47 and 48 spinning in place to the left.

Measures 53 – 56

Swing right, left, right, left for each of these four measures. On these four swings, whip your wands more strongly from side to side so they snap through the air. For these four swings, drop your weight when you begin to reach out with your wands and increase the natural incline of your back. Keep your focus towards the audience, but the direction of the gaze can be your choice.

LIGHT CUE 107: During the faster lateral swings, the levels of the red, yellow and orange lights build. The blue under light is added.

Measures 57 – 58

Sweep up into a right spinning mini-lily.
On the pick up note at the end of measure 58, step forward and bring your wands forward low similar to the end of measure 26, but with more of a diving impulse.

**Musical Theme 3** (m. 59 – 67): Dance Phrase IV

&

**Musical Variation 2** (m. 68 – 74): Dance Phrase IV cont.

Measures 59 – 74

I have joined these 16 measures in a single movement idea. The support for this is given in part by the music. Instead of having a transition between the theme and variation, the theme leads directly into the variation.

My thought for the movement came from joining two common images of Fuller, the narrow reach forward and up with the toss back and wide. I made an artistic choice to slowly turn this small movement series to create the multifaceted jewel impression that so many writers described in Fuller’s dancing. Use all 16 measures to create a single revolution. This section is nicknamed “four corners” See figures 51, 53, and 55

See figure 52

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by Slayer, the lighting designer, because you turn to face each corner of the stage.

I also chose to vary the timing within the movement series so as to prevent a monotonous series of spins.

Measure 59

Reach your wands up and forward on dancer’s count “2.” The fabric will sweep up and forward, belling out in a semicircle on the sagittal plane. Your focus follows the fabric up. Drop your wands down and swing back taking the torso into a slight backward incline on dancer count “3.” The fabric will fly back behind you, showing the outline of the front of your body. Focus out to the audience, but keep your gaze soft.

LIGHT CUE 108: Fiery red wings with a yellow center. This yellow heart is revealed only as the dancer brings her arms back.

Measure 60

Repeat measure 59.

Measure 61

Face the downstage left corner. Reach your wands up and forward, hitting the crest of the
movement on dancer’s count “3.” The fabric will slowly flow up with you. Keep your focus on the upward moving fabric.

Measure 62

Still facing the downstage left corner, let your wands swing down from the crest and back up behind you. Your arms, wands and fabric reach back and high on dancer’s count “3.” Turn your focus out directly to the audience.

Measures 63 – 66

Repeat measures 59 through 62 and face the upstage left corner on the forward motion of measure 65.

LIGHT CUE 109: Second Corner. The lights shift to a slightly pink flame with yellow highlights.

Measures 67 – 70

Repeat measures 59 through 62 and face the upstage right corner on the forward motion of measure 69.

LIGHT CUE 110: Third Corner. Subtle shifts in levels vary the yellow and orange highlights.

Measures 71 – 74

Repeat measures 59 through 62 with the
forward motion of measure 73 facing the downstage right corner.

LIGHT CUE 111: Fourth Corner. Red flame is introduced, licking the edges of the fabric.

Measure 74

After you hit the musical crest on dancer's count "3," there is another transition. On the dancer's "&" of count 3, with the right wand cut swiftly down to the left and twist your body slightly while dropping your weight.

Musical Breakdown (m. 75 – 104):

Dance Phrase V

Measure 75

In slight anticipation of dancer's count "1," lift both wands directly over your shoulders while spinning quickly to the right. You will be creating a full lily.

LIGHT CUE 112: A red lily with a glowing yellow heart.

Measure 76

Continue the whirling lily through measure 76.

The woman seemed to be wrapped in towering flames, now vivid scarlet, now streaked with green and purple (New York Times, 1896)

See figures 69, 70 and 71
Measure 77

Continue the lily and on dancer’s count “2,”
begin to lessen the intensity of the spin. Your wands
start to slowly fall to your sides as you slow your
tempo.

Measure 78

Bring your lily to a soft conclusion on
dancer’s count “3,” similar to the ending of the mini-
lily in measure 48. Take a slight pause before
erupting again in another lily in measure 79.

Measures 79 – 82

Repeat measures 75 through 78 whirling to
the left.

LIGHT CUE 113: An amber lily with a red
heart.

Measures 83 – 84

Sweep your wands low across the front of
your body, like sweeping the floor, and then lift them
up to about shoulder level on your right. The fabric
will all swing to the right side. Your focus can stay
down on the moving fabric with a forward incline of
your torso. In measure 84, accelerate the action to the
left.

...her long tunic flew out in
a fountain of flame, winding
burning spirals... (Gaston
Vuillier)

In one figure, where the
dancer envelopes herself in
helical folds, the upper
surface of these folds is lit
with flame color, the under
with green, resulting in
curious, mingled tones
where the one color shines
through the other (The
Critic, 1896).
Measure 85 - 88

Keeping your torso in a forward tilt, bring your right wand low across your body to extend directly out from your shoulder. With both wands extending out from your shoulders, turn to your right, performing approximately 6 barrel turns in place. Keep your focus out on the audience as much as possible. You will be creating a very large circle in the lateral plane with the fabric and your head is the center. I call this the pansy.

LIGHT CUE 114: Throughout the barrel turn sequence the lights slowly shift, adding the blue back light and increasing the various side lights to give dimensionality to the fabric.

On dancer’s count “3 &,” allow the pansy to resolve into an exaggerated sweep. Your right wand will end up slightly behind your head and your left wand extends to the right.

Measures 89 - 90

Sweep both wands low and across the front of your body to the left and accelerate into measure 90, sweeping back to the right. In both cases maintain your focus on the moving fabric in front of you.

[The dancer, who keeps her clouds of drapery always in motion... by stepping back a few inches the dancer makes her figure entirely invisible, or, bending forward, makes the head alone appear surrounded by a halo of fire. (The Critic, 1896)]

See figures 64, 65, and 67

and when the white and yellow and red and blue lights shone and changed on [the fabric, its] likeness to waving and flickering flame was often most striking (The Locke Scrapbook, NYPL)
Measures 91 – 94

Repeat measures 85 through 88, performing barrel turns to the left and resolving to the left.

Measure 95

Bring your wands and fabric low across the front to the right in dancer’s counts “1” “&” “2.” Sweep back to the left on dancer’s counts “& 3 &.”

These two sweeps build momentum for the next series of actions.

Measure 96

With your wands and arms extended out from your shoulders, barrel roll once to the right. Hold for a brief catch pause at the end of the turn with your wands across your body.

LIGHT CUE 115: As the faster turns begin the backlight is removed and the dancer is sharply lit with red flame from the top and front diagonal.

Measure 97

Repeat measure 96 to the left.

Measure 98

Repeat measure 96.

93
Measure 99
Repeat measure 96 to the left.

Measure 100
Repeat measure 96.

Measure 101 – 102
Lift your hands high, so they are nearly over your shoulders, while spinning quickly in place to the right. The fabric will make a wide lily around you. This lily will not be as ‘tight’ as the one in measure 75.

Measures 103 – 104
On dancer’s count “1,” give a slight out and over impulse to the wands before gradually lowing them to low at your sides, similar to how you began in measure 13.

LIGHT CUE 116: A dramatic shift in color that mirrors the change in the music gives the eyes a moment to relax from the deep fiery reds. The dancer is now a glowing yellow, almost white in the center, with lavender under tones. Just the slightest hint of red touches the far edges of the dress.

See figure 7, 8 and 12
Musical Theme 4 (m. 105 – 114): Dance Phrase I
Measure 105 – 114

Continue spinning to the right with your wands held low. The fabric will be kept relatively calm and quiet. Throughout these measures, periodically lift and swiftly lower your right wand, left wand or both. The fabric will whip up in asymmetrical waves, maintaining the building energy of the dance.

I first lifted my left wand, then my right, then both, then my right, then my left and finally right followed instantly by the left. The timing of these actions was different for every performance. You will need to use your own sense of the music and highlight the beats that interest you.

Before the pick up note at the end of measure 114 is a swift, understated transition. Complete your last revolution to face front. Drop your wands from your sides to reach forward and take a single forward step just ahead of the downbeat of measure 115.
Musical Variation 3 (m. 115 – 124):

Dance Phrase II

Measures 115 – 118

Repeat measures 27 through 30.

LIGHT CUE 116.5: As the dancer turns front, the lavender under light is removed and the red side light is increased.

Measure 119

Perform your highest figure 8 and on dancer’s count “2 &” drop your wands forward creating soft side circles in the fabric on either side of you. On “3,” swing your left wand out to your left side and on “3 &” turn to face the back. This sweep and turn around is intentionally dramatic. You could play up this moment by bringing your left wand higher up in space or snapping it more severely behind you before you make the turn. (Do not EVER do it.)

Measure 120

Step into a parallel fourth and perform approximately one and a half figure 8s just as you did when facing to the front.
Measures 121 – 123

Keeping the fluid motion of the figure 8s going in your arms, drop your weight either onto your left leg, using your right leg for balance, or onto both legs equally. Slowly lean back for all three measures. If you do not have a flexible back, use the bend of your legs to help you and do not reach the depth of your backbend until the end of measure 123.

LIGHT CUE 117: Deep glowing red for the backbend. The dress itself seems to emit the red light.

Measures 124 – 125

Stay at the depth of your backbend for the length of the whole note held by the trumpets. The fabric will be sweeping all around you, the lighting I used was deep, rich lava-like red at this dramatic pause. At the very last moment, the “3 &” of measure 125, come back up to standing and prepare to dive forward with your body and wands on the downbeat of measure 126.

See figures 34, 35, and 36

...spews forth the fire of the earth, this stationary, bare body and nevertheless she is smiling in the middle of a blaze of fire... (Jean Lorrain)

...torrent of incandescent lava (Gaston Vuillier)
Musical Theme 5 (m. 126 – 133): Dance Phrase IV
&

Measures 126 – 141

These measures are joined for the same reasons as measures 59 through 74 are joined. The movement of these 16 measures is very similar to those 16 as well. This time your counterclockwise revolution begins facing upstage. This is a repeat of the “four corners.”

Measure 126
Repeat measure 59.

LIGHT CUB: 118: First Corner. Deep red wings with a glowing yellow center.

Measure 127
Repeat measure 59.

Measure 128
Face the upstage right corner. Reach your wands up and forward while at the time bringing the wand tips toward each other three times. The fabric will create vertical, front ripples. Hit the crest of the See figures 58 and 59
movement on dancer's count "3." Keep your focus on the upward moving fabric.

Measure 129

Still facing the upstage right corner, let your wands swing down from the crest with a break in your wrists and flex in your elbows. Then, extend your wrists and arms high and back behind you on dancer's count "3." This variation creates the look of a more defined full circle in the fabric. Turn your focus out directly to the audience.

Measures 130 – 133

Repeat measures 126 through 129 and face the downstage right corner on the forward motion of measure 132.

LIGHT CUE 119: Second Corner. Subtle shift to orange and pink in the wings, the yellow center is decreased.

Measures 134 – 137

Repeat measures 126 through 129 and face the downstage left corner on the forward motion of measure 136.

LIGHT CUE 120: Third Corner. Yellow is removed leaving the dancer in deep reds and pinks.
Measures 138 – 141

Repeat measures 126 through 129 and face the upstage left corner on the forward motion of measure 140.

**Musical Development 2** (m. 142 – 155):

Dance Phrase III

**Measure 142**

From facing upstage left, make a smooth turn to the left and go into a left lateral swing. Twist your torso to face stage left and swing your right wand down and out to stage left, just above shoulder level. Your left wand will sweep up behind you, reaching stage right. Drop your weight and increase your incline back. Keep your focus out to the audience.

*LIGHT CUE 12*: As the dancer turns front, the blue and lavender under lights are added while the red is increased from above, resulting in a candle flame effect.

**Measure 143**

Take the whole measure to perform another lateral swing over to stage right. Your wands open

See figures 37, 38, 44, 46 and 48
before spreading up and out in opposite directions.

Measures 144 – 145

This is an asymmetrical mini-lily. Reverse your momentum from the lateral swing in measure 143 to spin, quickly, in place, to the left. To accomplish this, sweep your wands up to extend your right and left arms out at shoulder level. On the “&” of count “2,” bring your left arm up directly above your shoulder. The initial action will toss the fabric quickly out, away from your body. As your arm moves up, the fabric will twist more tightly around your body and allow the audience to catch glimpses of your face. On the “3” of measure 145, your body should twist to the left with your left hand above and slightly behind you, while your right wand drops forward and low. Pause slightly to re-connect with the audience.

Measure 146

Repeat the lateral swing of measure 142 to the right.

Measure 147

Repeat the lateral swing of measure 143 to the left.
Measure 148 – 149

Repeat the asymmetrical mini-lily of measures 144 – 145 turning to the right.

Measure 150

From your ending twist to the right at the end of measure 149, lean your torso side and forward then, on the “1,” sweep your left wand down and to the left. On the “2,” sweep your right wand down and to the left to meet the right one. Allow your torso to twist left. Sweep both wands across your body and all the way around to the left back diagonal on count “3.” Allow your torso to twist right. The effect is that of creating a furious circle around your head. Keep intensely focused on the whipping fabric for the first two counts, then follow the wands back up to the left until they pass your line of vision. Look straight up, and have the sense of tossing your head back.

LIGHT CUE 122: As the dancer moves faster the under light is removed and an equal combination of red, orange and yellow build to engulf her in flame.

In Fire Dance she appears to be agitated and hysterical in a torrent of incandescent lava (Gaston Vuillier)

...that lithe swing, that curve, that semi-savage abandon, that frenzy of motion which makes the wonderful charm of her performances she often effects terrible toil. (The Locke Scrapbook, NYPL)

See figures 40, 41, 42, 46, 47, 49, and 50
Measure 151
Repeat measure 150
Measure 152
Repeat measure 150.
Measure 153
Repeat measure 150.
Measure 154 – 155
Swing your wands up and extend them above your shoulders while spinning swiftly to the left in a full Lily.
LIGHT CUE 123: Repeat of the red tulip with yellow center.

Musical Crescendo (m. 156 – 164) & End (m. 160 – 164): Dance Phrase VI

Measure 156
From the spinning lily, face downstage and drop your wands slightly forward. On the “1,” sweep your wands and fabric out and open, with your arms reaching high to the right and left respectively. The fabric should splay out like large wings. This is the Shaped in the blazing embers, Loie Fuller is not burned; she flies through and exudes clearly, she herself is flame. (Jean Lorrain)
only time you come to a full stop. Focus out beyond the audience. This is the final display of your full power.

Measure 157

Sway gently forward so the down light falls on your back.

Measure 158

Sway gently back so that you move into the shadow behind the light. Allow your arms to move minimally, as if blown by the wind.

Measure 159

Sway gently forward into the light.

Measures 160 – 164

This is what I call the finale. The timing of this last section and movements of this section are both interpretations of the evidence to the right.

Measure 160

On count “1,” bring your left wand horizontally behind your head by bending at the wrist. Swing your right arm in toward your body, placing the wand horizontally in front of your face. This is an echo of the pours in the entrance. On count “2,” move the left wand up, and over your head
as you bend forward and step backward off the glass. The fabric will come over your head and hide your face and body.

LIGHT CUE 124: The lights shift to highlight the evoking of the flames as the dancer steps back off the box (or trap). Using the red top light, side light and blue under light only the scarf is seen, the dancer is in near darkness.

Allow the fabric to fall forward off your head and, using your wands, pull the fabric of your dress toward you and off the glass. This allows more light to shine up without being hidden under your dress. From this slightly crouched position, on count "3," drop hold of your wands, grasp the edge of your scarf, pull it off of your neck and send the edge of it forward into the light shining up from the glass.

Measure 161 - 163

I call this invoking the cauldron. Take hold of the scarf with your left hand. Pull another tail of the scarf directly up into the air above the pane of glass, as if encouraging a tongue of flame to rise in the air. Your left hand guides the scarf so that you can get a hold of another edge with your right. Pull

As she makes her exit, a few folds of the drapery, only, catch the light, and the flames appear to separate and flicker out, one by one. (The Critic, 1896)

See figures 81 and 82

...until finally she snatches a gauze scarf from her neck and with a look of horror, beats at her draperies until the scarf too catches the glowing color and in an instant nothing but inky blackness is left to tell the tale. (New York Blonde, 1896)
that edge up into the air. Repeat this pulling action a total of approximately 4 times. After the fourth time grasp a handful of the fabric in your right hand. Do not wad up the fabric or else it will not open up in the air.

Measure 164

On count “1,” toss your scarf up into the air and move backwards as far, and as fast as you can. The lights catch only the scarf and dwindle to blackness.

LIGHT CUE 125: The lights highlight the scarf in one last moment of red as the dancer tosses it into the air with the final note of the music.

LIGHT CUE 126: Black cut immediately follows light cue 125.

See figures 80 and 83

[The] man at the back had to learn just when to open the curtain and to come in and help me off the stage after I [danced]. (Fuller, New York Blade, 1896)
CHAPTER 6

LABANOTATION SCORE

Labanotation is a system of writing down movement that has been in existence for over 100 years. This method of notating, or writing down, human action is used primarily to record dance.

A Labanotation score, combined with word notes and a videotape, provides the most complete and well-rounded documentation of any dance work. My primary objective in reconstructing Fire Dance was to provide a more complete record of Fuller’s movement style and preserve my findings for future students of dance history. The Labanotation score that follows presents Fire Dance in very detailed terms and it should be noted that artistic embodiment is of paramount importance when performing a work from score. Once the dancer has learned the work, he/she should make it his/her own.

For Fire Dance, the instructions in Labanotation are guidelines and once the movement is in the performer’s body, the performer has both movement and timing liberty, however the overall quality of the movement should be maintained. This score was created so that Loïe Fuller’s Fire will continue to burn in the future.
Notes for the Director

General Timing:
The timing for the entire dance should be read as approximate. Be flexible with the timing and play with the musicality of the dance.

Grip of wands:
The general grip of the wands is an over-hand hold at the end closest to the dancer. The primary balance point of the wand is between the index finger and thumb, with the palm of the hand and the other fingers guiding the hold when needed. The general idea is that the wand follows the line of your arm, lower arm, or hand as required to accomplish each action. (Do not “fist hold” the wands at any time, but do allow the palm and fingers to support in the faster movements.)

Focus:
Throughout most of the dance the focus is out beyond your audience. The dancer is like a sorceress calling forth the flames in her cavernous crypt. You are seeing past the walls to another dimension.

Measures 9 – 11:
The circular path is intentionally flattened out in front of the glass so that the dancer can stay in the light. The lights should be shutter cut to match the dimensions of the dancer on the glass and, thus, a true spiral pathway would take her out of the light.

Measures 27 – 31:
Allow your feet to step when indicated by your own natural shifts of weight.

Measure 45: (and all other lateral swings)
The standing leg drops low as you pour your weight into the leg. The gesture leg will extend as much as possible out to the side with the aim of exposing that leg after the fabric has brushed past it. Ears as your body sweeps around to accommodate the actions of the arms, the focus stays out toward the audience.

Measures 48 and 52:
There is no accent on the arms in these two measures because you are softly returning back from your spin. In measure 48 the turn of your torso is increased due to the momentum of the turn, but it dissipates to 1/6 of a turn in measures 49 and 50.

Measures 53 – 56:
These sweeps are stronger than the earlier sweeps. They indicate your growing power.

Measures 59 – 74 and 126 – 141:
At each corner call up a new element / dimension / color of fire.
Measures 83 - 84, 89 - 90 and 95:
These brushes are performed in the dancer's timing and with the focus following the fabric back and forth, before it spins up into the circle of the Pansy.

Measures 85 - 101:
The arms can move out to your sides slightly while performing the Pansy. The goal is to keep the fabric flowing in a seamless circle around your head.

Measures 105 - 114:
Should almost be marked, "Do not perform as written." The dancer may perform these turns with no accents, with some (similar to what is written), or with constant accents. Start with either arm, alternate arms, stay with just one arm, or perform with both arms. In other words, the dancer must keep turning and must only perform the "type" of accent indicated, but timing and amount should be improved for each performance.

Measures 121 - 125:
This is the most dramatic moment of the dance and the back bend should be gradual, then held, as the lights shift.

Measures 150 - 153:
This is a variation on the later sweeps performed earlier, except that the main objective in these sweeps is to create a circle of fabric around the dancer, similar to that of the Pansy. The timing here is important. All four of these movements have a "1," "2," "3" impulse. The left arm moves on dancer's count "1." The right jumps the left on "2." And together both arms flying back on "3."

Measure 160:
See note in score.

Measures 161 - 164:
The left hand frees the scarf from the left shoulder as the right hand pulls the scarf off into the air. The left hand then stays close to the shoulder to guide the scarf off the dancer's neck while the right hand continues to return to the base of the scarf (in the left hand) and pull more of the scarf free. The softly falling scarf at the end is the last tendril of smoke from the inferno. The timing of this section is up to the dancer. The exact performance of the scarf pull can be adjusted for variations in costume. And should the scarf become "lost" in all the fabric of the dress, the silk of the dress can be tossed up and forward (but the ending will not be as dramatic).
Glossary

Wand. Your left and right hand each hold a wand for the majority of the dance.

G The pane of glass or Plexiglas. If the glass is set into a trap space or built into a box, it should be slightly downstage of center and directly under an electric for the lighting requirements. If your glass is built into a box, the dancer will need to climb up the steps in measure 12 and down in measure 160.

F Indicates fabric (see measures 83 – 84). Follow the fabric with your gaze as you prepare your energy to perform the barrel roll in measure 85.

S Indicates the scarf (see measures 160 – 163).

Gaze is out to the horizon with a sense of strength and power.

Measure 13: All turns which have a number followed by the adlib sign, indicate that the amount of turning is up to the dancer. The exact number of turns will depend on the tempo of the music being used.

All direction symbols are understood to be in the "area of."

• A light snap of the wands created by a quick flick of the wrist.

• A strong snap of the wands created by making a very small half circle with the wrists, or a bigger flick action.

• Emphasized action (Guest, Your Move, 2000, p. 291). In Fire Dance, this is used to indicate slightly impulsive phrasing, such as in measure 13, where the place high action of the wands is emphasized and the lowering is not. (Adjectives – Big, Powerful, Strong, Intense.)

• Unemphasized action (Guest, Your Move, 2000, p. 291). Used to indicate an action which happens as if by result of the previous action. In measure 37, the arms float back up after having been "dropped" down.

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✓ Weighted action (Hutchinson, *Labanotation*, 1977, p. 569). Used to indicate the action of dropping your weight. In measure 37, the arms drop down before floating back up.

Heavy, giving into gravity action (Hackney, *Making Connections*, 2002, p. 220). Used to indicate an action where the weight gradually and completely pours into one part of the body. For example, in measure 45, and all measures with lateral sweeps, the weight is poured into the standing leg, grounding it, and leaving the body free to twist and tilt.
The first step should be at 2. If you use the cistern, the passage continues to the right.

The dresser can enter from the opposite left wing.
These turns have a weighted feeling which makes it

in the way the arms drop and rebound with the body.

Movement: Allow your weight to sink
into the forward sweep.
Breaking the caudron.

(Just let the scarf slide through, and be guided by your left hand while your right hand pulls it high into the air.)
If you extend the ramp left, as far as possible.

Now, come forward and step onto the floor. The dead of sailing would, then, be as high, and sweep it down, across the front of your body In and opposite side, when you move your back. Back to the deck.
APPENDIX A

FIGURES
Figure 1: “La Danse du feu.” 1896. Reproduced from Loie Fuller, Danseuse de la Belle Époque.

Figure 2: “Loie Fuller.” 1907. New York Public Library. Reproduced from Loie Fuller, Tanz – Licht-Spiel – Art Nouveau.
Figure 3: “Loïe Fuller.” Hans Stoltenberg-Lerche, 1897. Photo: Stefan Caspari. Reproduced from Loïe Fuller Goddess of Light.

Figure 4: “Loïe Fuller dans Salomé.” B J. Falk, 1896, New York, Public Library. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.
Figure 5: "Loïe Fuller." B. J. Falk, 1896, Paris, musée Rodin. Reproduced from Loïe Fuller Dansuse de l'Art Nouveau.

Figure 6: "Loïe Fuller." François-Rupert Carabin, 1896 – 1897. Reproduced from Loïe Fuller Dansuse de l'Art Nouveau.
Figure 7: "Loïe Fuller dans *La Déesse Blanche.*" Isaiah West Taber, 1898, New York, Public Library. Reproduced from *Loïe Fuller Danseuse de l'Art Nouveau.*

Figure 8: "Loïe Fuller dansant dans son atelier de Passy." Harry C. Ellis, 1910, Paris, musée Rodin. Reproduced from *Loïe Fuller Danseuse de l'Art Nouveau.*
Figure 9: “La corbeille. La Danse Serpentine. – Mlle. Loïe Fuller et ses transformations.” 1892, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 10: “La corbeille de fleurs.” DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 11: “La ligne serpentine.” DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 12: “Les papillons, La Danse Serpentine. – Mlle. Loïe Fuller et ses transformations.” 1892, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 13: “Loïe Fuller.” Bernhard Hoetger, 1901, Paris, musée Rodin. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 14: “Loïe Fuller.” François-Rupert Carabin, 1896 – 1897. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 16: “Loïe Fuller.” François-Rupert Carabin, 1896 – 1897. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 18: “Loïe Fuller, La Danse Serpentine.” Langfier, 1895. Reproduced from Fifteen Years of a Dancer’s Life.
Figure 19: "Loïe Fuller." George Moynets, 1893, Paris. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 20: Anonymous, 1896, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 21: "Loie Fuller." Holzschnitt von Th. Th. Heine, 1900, Paris, musée Rodin. Reproduced from Loïe Fuller, Tanz – Licht-Spiel – Art Nouveau.

Figure 22: "La Danse du feu." Pathé Frères, 1910, Méliès Films-Jean-Gabriel Tharrats. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 23: “Loïe Fuller dans La Danse du feu.” Anonymous, 1903, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 24: “Loïe Fuller dansant.” Harry C. Ellis, Paris, musée Rodin. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.
Figure 25: “Danse Serpentine.” Jean Garnier. 1893, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 26: “La Danse du miroir.” 1894, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 27: “Loïe Fuller dansant.” Anonymous, 1898, Paris, musée d’Orsay. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 28: “Loïe Fuller.” Raoul-François Larche, 1900, Munich, Bayerisches Nationalmuseum. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.
Figure 29: “Danse Serpentine.” Ewald Thiel, Munchen, Sammlung Brygida Maria Ochaim. Reproduced from Loïe Fuller Getanter Jugendstil.

Figure 30: “Loïe Fuller.” François-Rupert Carabin, 1896 – 1897. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

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Figure 31: "Loïe Fuller." François-Rupert Carabin, 1901 – 1902. Reproduced from Loïe Fuller Danseuse de l'Art Nouveau.

Figure 32: "Loïe Fuller." François-Rupert Carabin, 1896 – 1897. Reproduced from Loïe Fuller Danseuse de l'Art Nouveau.
Figure 33: “L’helice. La Danse Serpentine. – Mlle. Loïe Fuller et ses transformations.” 1892, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 34: “La Danse serpentine.” Ferdinand von Reznicek, 1906, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 35: "Loïe Fuller." Louis Chalon, 1903, New York, Macklowe Gallery. Reproduced from Loïe Fuller Getanzer Jugendstil.

Figure 36: Anonymous, 1896, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 37: “Loïe Fuller.” Eugene Druet. 1900, Paris, musée Rodin. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 38: “Loïe Fuller dansant avec son voile.” Isaiah West Taber, 1900, Paris, musée d’Orsay. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.
Figure 39: “Loïe Fuller. La Danse du lys.” Isaiah West Taber, 1900, Paris, musée Rodin. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 41: “Folies-Bergère. La Danse du feu.” Jules Chéret, 1897. Paris, Bibliothèque nationale de France. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 43: “The Dance of Flame.” Lafitte. Reproduced from Fifteen Years of a Dancer’s Life.

Figure 44: “The Dance of Fire.” Lafitte. Reproduced from Fifteen Years of a Dancer’s Life.
Figure 45: “Folies-Bergère. Tous les soirs. La Loïe Fuller.” Jean de Paleologue, 1897, Paris, Bibliothèque nationale de France. Reproduced from Loïe Fuller Goddess of Light.

Figure 46: “Loïe Fuller dansant.” Harry C. Ellis, Paris, musée Rodin. Reproduced from Loïe Fuller Dansuse de l’Art Nouveau.
Figure 47: “La Loïe Fuller.” Anonymous, 1897, New York, Sally R. Sommers. Reproduced from Loïe Fuller Getanzer Jugendstil.

Figure 48: “La Loïe Fuller reine de la lumière.” René Lelong, 1910, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.
Figure 49: “Serpentine Dance.” 1894, DR. Reproduced from Loie Fuller, Danseuse de la Belle Époque.

Figure 50: “Folies-Bergère. Loie Fuller.” Georges Meunier, 1898, Paris, musée de la Publicité. Reproduced from Loie Fuller Goddess of Light.
Figure 51: “Loïe Fuller.” François-Rupert Carabin, 1896 – 1897. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 52: “Loïe Fuller dansant.” Eugène Druet, 1900, Paris, musée Rodin. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.
Figure 53: "The Dance of the Lily." Théodore Rivière. 1896. Reproduced from *Fifteen Years of a Dancer's Life*.

Figure 54: "The Butterfly." Samuel Joshua Beckett. 1896. Reproduced from *Loie Fuller Goddess of Light*.
Figure 55: “Loie Fuller.” Pierre Roche, 1897, Paris, musée des Arts décoratifs. Reproduced from *Loie Fuller Danseuse de l’Art Nouveau*.

Figure 56: “Loie Fuller.” R. Moreau, 1900, Paris, musée Rodin. Reproduced from *Loie Fuller Danseuse de l’Art Nouveau*.
Figure 57: "Loïe Fuller." Charles Maurin, 1898, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 58: "Loïe Fuller." François-Rupert Carabin, 1897 – 1898, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

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Figure 59: “Folies-Bergère. Tous les soirs. La Loïe Fuller.” Jean de Paleologu, 1897, Paris, Bibliothèque nationale de France. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 60: “Loïe Fuller.” Raoul-François Larche, 1901, Paris, musée des Arts décoratifs. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.
Figure 61: “Loïe Fuller.” Raoul-François Larche, 1901. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 63: "Folies-Bergère. La Loïe Fuller." Jules Chéret, 1893, Paris, Bibliothèque nationale de France. Reproduced from Loïe Fuller Danseuse de l'Art Nouveau.

Figure 64: "Le coquillage." DB. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

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Figure 65: "Les serpentsins. La Danse Serpentine. — Mlle. Loïe Fuller et ses transformations." 1892, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 66: Stoneware by Clément Massier and Lucien Lévy-Dhurmer, 1895. Reproduced from Loïe Fuller, Goddess of Light.
Figure 67: "La Loie Fuller / Vivante Fleur." J. Girard, 1895, New York, Public Library. Reproduced from Loie Fuller Goddess of Light.

Figure 68: "Champs Elysées Music Hall, Les Féeries Fantastiques de la Loie Fuller." Paul Colin, 1925, Paris, Bibliothèque nationale de France. Reproduced from Loie Fuller Goddess of Light.
Figure 69: “Loie Fuller enroulée dans son voile.” Anonymous, Paris, musée d’Orsay. Reproduced from Loie Fuller Danseuse de l’Art Nouveau.

Figure 70: “The Fire Dance.” Anonymous (?), DR. Reproduced from Loie Fuller, Danseuse de la Belle Époque.
Figure 71: “La Loie Fuller aux Folies-Bergère.” Jean de Paleologu, 1893, Paris, musée de la Publicité. Reproduced from Loie Fuller, Danseuse de la Belle Époque.

Figure 72: “Apollo-Theater, La Loie Fuller.” Jean de Paleologu, Paris, musée de la Publicité. Reproduced from Loie Fuller Goddess of Light.
Figure 73: "Folies-Bergère. Tous les soirs. La Loïe Fuller." Jean de Paleologue, 1897, Paris, Bibliothèque nationale de France. Reproduced from Loïe Fuller Danseuse de l'Art Nouveau.

Figure 74: "Loïe Fuller." Koloman Moser, 1900, Vienne, Graphische Sammlung Albertina. Reproduced from Loïe Fuller Danseuse de l'Art Nouveau.
Figure 75: "Loie Fuller." François-Rupert Carabin, 1897 - 1898. Reproduced from Loie Fuller Danseuse de l'Art Nouveau.

Figure 76: "Loie Fuller." Marius Mars-Vallet, 1900, DR. Reproduced from Loie Fuller, Danseuse de la Belle Époque.
Figure 77: “Loïe Fuller,” Louis Chalon, 1894, DR. Reproduced from Loïe Fuller, Danseuse de la Belle Époque.

Figure 78: “Serpentine Dance.” Anonymous (?), reference M. Haile Harris, Loïe Fuller: Magician of Light. Reproduced from Loïe Fuller, Tanz – Licht-Spiel – Art Nouveau.
Figure 79: “Loie Fuller.” Micael-Lévy, 1894, DR. Reproduced from Loie Fuller, Danseuse de la Belle Époque.

Figure 80: “Folies-Bergère. La Loie Fuller,” Jules Chéret, 1897, Paris, Bibliothèque nationale de France. Reproduced from Loie Fuller, Danseuse de la Belle Époque.
Figure 81: “Loïe Fuller.” Jean-Léon Gérôme, 1893, Vesoul, musée Georges Garret. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

Figure 82: “Loïe Fuller.” Jean-Léon Gérôme, 1893, Vesoul, musée Georges Garret. Reproduced from Loïe Fuller Danseuse de l’Art Nouveau.

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Figure 83: "Loïe Fuller," Raoul-François Larche, 1901, Darmstadt, Schlossmuseum. Reproduced from Loïe Fuller Danseuse de l'Art Nouveau.

Figure 84: Reproduced from Loïe Fuller Danseuse de l'Art Nouveau.

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Figure 85: “The Dance of the Butterfly.” Lafitte. Reproduced from *Fifteen Years of a Dancer’s Life*.

Figure 86: Reproduced from *Loie Fuller Danseuse de l’Art Nouveau*.
Figure 87: “Le théâtre de Loie Fuller.” Architect: Henri Sauvage, 1900. Reproduced from Loie Fuller Danseuse de l'Art Nouveau.

Figure 88: “Loie Fuller.” 1914, Paris, Bibliothèque nationale de France. Reproduced from Loie Fuller, Danseuse de la Belle Époque.
THEO TIE
No. 666 Patent Leather
No. 444 Silver Kid

Figure 89: Similar to Loie Fuller's dancing shoes (Selva Quality Dancing Footwear). Reproduced from The American Dancer, January 1938, p. 43.

Figure 90: Shoes used in the 2003 reconstruction (Capezio). Reproduced from Discount Dance Supply Catalog, Holiday 2002, p. 11.
Figure 91: Color Key, from the lighting design of Megan Slayter. Theatrical gel colors and lighting angles used in the February 2003 performance of Fire Dance.
<table>
<thead>
<tr>
<th>Cue #</th>
<th>Time</th>
<th>Description</th>
<th>Go</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>1</td>
<td>Black Out</td>
<td></td>
</tr>
<tr>
<td>100.5</td>
<td>0:00</td>
<td>3/8 follow 3 Key USB SHIN, draw, for instance</td>
<td>After 3rd chord in music.</td>
</tr>
<tr>
<td>101</td>
<td>2:11</td>
<td>10 Add all green shirts</td>
<td>Yellow Cue</td>
</tr>
<tr>
<td>102</td>
<td>2:15</td>
<td>6 Take out US Shins, add LAV under box</td>
<td>Steps up on floor.</td>
</tr>
<tr>
<td>103</td>
<td>3:32</td>
<td>10 Add Red Down, should fall over dancer's left shoulder</td>
<td>Conclusion of first theme</td>
</tr>
<tr>
<td>104</td>
<td>4:50</td>
<td>8 Take Out at Green</td>
<td>First &quot;Strike Down&quot; with Dress</td>
</tr>
</tbody>
</table>
| 105  | 5:59 | 5 Add Yellow | Beginning of Theme after Second "Strike Down."
| 106  | 6:08 | 10/13 Red and Yellow | Start First Turn |
| 107  | 1:38 | 10 Build | First barrel turn |
| 108  | 1:50 | 2 FIRST CORNER | Anticipate first note of Main Theme |
| 109  | 1:57 | 2 SECOND CORNER | Anticipate first note of Main Theme, Call when dancer's arms are back |
| 110  | 2:26 | 2 THIRD CORNER | Anticipate first note of Main Theme, Call when dancer's arms are back |
| 111  | 2:13 | 3 FOURTH CORNER | Anticipate first note of Main Theme, Call when dancer's arms are back |
| 112  | 2:21 | 2 Yellow Down with Red Front Diag, Yellow Tulp | First Tulp - cymbal crash, call on the wind-up before the Tulp |
| 113  | 2:28 | 2.5 Red Down, with Amber Front Diag, Red Tulp | Second Tulp - cymbal crash, ANTIPODATE |
| 114  | 2:39 | 16 Slow shift throughout turns | First Barrel Turn |
| 115  | 2:58 | 5/12 Fade to mostly Red | Begin Fast Barrel Turns |
| 116  | 3:10 | 6/10 Yellow Shift | Brings arms down before nippy turns |
| 116.5| 3:32 | 4 Build Red | End of nippy turns |

Figure 92: Cue Sheet, from the lighting design of Megan Slayer. Cue numbers, build times, descriptions and timing for the call of each cue used in the February 2003 performance of Fire Dance.
<table>
<thead>
<tr>
<th>Cue #</th>
<th># time</th>
<th>Time</th>
<th>Description</th>
<th>Go</th>
</tr>
</thead>
<tbody>
<tr>
<td>117</td>
<td>3.39</td>
<td>7</td>
<td>JUST RED</td>
<td>Turn to the back before receiving</td>
</tr>
<tr>
<td>118</td>
<td>3.52</td>
<td>4</td>
<td>FIRST CORNER</td>
<td>Anticipate first note of Main Theme</td>
</tr>
<tr>
<td>119</td>
<td>4.00</td>
<td>3</td>
<td>SECOND CORNER</td>
<td>Anticipate first note of Main Theme, Call when dancer's arms are back</td>
</tr>
<tr>
<td>120</td>
<td>4.08</td>
<td>5</td>
<td>THIRD CORNER</td>
<td>Anticipate first note of Main Theme, Call when dancer's arms are back</td>
</tr>
<tr>
<td>121</td>
<td>4.23</td>
<td>6</td>
<td>after Fourth Corner</td>
<td>Turn to after Fourth corner</td>
</tr>
<tr>
<td>122</td>
<td>4.39</td>
<td>8</td>
<td>Bullets to Fiery red</td>
<td>Fast Ripples</td>
</tr>
<tr>
<td>123</td>
<td>4.48</td>
<td>2</td>
<td>Yellow tip</td>
<td>Anticipate Tiptoe</td>
</tr>
<tr>
<td>124</td>
<td>4.57</td>
<td>5</td>
<td>Full down, add under sight</td>
<td>Step back and pull off scarf</td>
</tr>
<tr>
<td>125</td>
<td>5.05</td>
<td>2</td>
<td>follow 0.5</td>
<td>Highlight scarf in air and wind</td>
</tr>
<tr>
<td>126</td>
<td>5.06</td>
<td>1.5</td>
<td>Black Out</td>
<td>Last note of music</td>
</tr>
<tr>
<td>127</td>
<td></td>
<td>3</td>
<td>Bow</td>
<td></td>
</tr>
<tr>
<td>128</td>
<td></td>
<td>3</td>
<td>Black Out</td>
<td></td>
</tr>
</tbody>
</table>

4/25/2009

Figure 92: Continued.
Figure 93: Tracking Sheet, from the lighting design of Megan Slayter. Channel numbers and intensities for lighting instruments used in the February 2003 performance of Fire Dance.
APPENDIX B

Alumni Grants for Graduate Research and Scholarship Proposal
THE OHIO STATE UNIVERSITY – GRADUATE SCHOOL

APPLICATION FOR ALUMNI GRANTS FOR GRADUATE RESEARCH AND SCHOLARSHIP

SPRING QUARTER DEADLINE: APRIL 5, 2002

Date____April 1, 2002_____

SUBMIT SIX TYPED APPLICATIONS. Be brief and concise, yet complete. Everything in this application, but especially the description of your proposed research, must be understandable to scholars in other fields.

PH.D. CANDIDATE AND ADVISER:

Name__Jessica S. Lindberg____Social Security No.________
Street_1300 Presidential Dr., #213____City_Columbus_____
State_Ohio____Zip_43212____Phone_292-6642____614-485-1101_____
(campus)____(home)
E-mail__jloidberg.17@osu.edu_____
Degree sought_Master of Fine Arts____Dept._Dance_____
Expected graduation_June 2003_____
Adviser’s Name__Dr. Sheila Marion____Adviser’s Dept._Dance_____
Adviser’s Address: Rm. 038A, Bldg. Sullivan Hall____Phone_4-8893_____
Adviser’s Street Address_1813 North High St.____Advisor’s e-mail_marion.8@osu.edu_____

AREA OF REVIEW: Check the one area in which you wish the AGGRS Review Committee to review your project.

_Administrative Sciences_          _Engineering Sciences_
_Agricultural Sciences_            _Humanities_
_The Arts_                         _Mathematical/Physical Sciences_
_Biological Sciences_              _Professional Biological Sci._
_Education_                        _Social & Behavioral Sciences_

CANDIDACY EXAMINATION: Date Passed__N/A__Date to be taken__N/A__

Short Title of Dissertation or MFA Project_Reconstructing Lois Fuller’s “Fire Dance”_

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HUMAN SUBJECTS: Does this project involve the use of human subjects in any way (including survey documents, interviews, questionnaires, use of humans or human tissue, inspection of records, etc.)?

Yes__ No X

If yes, provide protocol number _______ and date of approval_______.

Lindberg

or exemption _______. Research with human subjects must be reviewed and approved or exempted by the Human Subjects Committee.

LABORATORY ANIMALS: Does your project involve the use of vertebrate laboratory animals in any way?

Yes__ No X

If yes, provide protocol number _______ and date of approval_______.

by the Institutional Laboratory Animal Care and Use Committee. Applicants must comply with applicable regulations.

OSU GUIDELINES: The OSU guidelines for human research subjects can be obtained by calling 292-6950 (projects in social and behavioral sciences) or 292-9046 (medical and biological sciences). Call 292-4494 for guidelines on vertebrate laboratory animals. Although the protocol number and date of review for the use of human subjects or laboratory animals are normally required at the time of application, they may be provided when the award is received.
ABSTRACT: In the space below, provide an abstract of your proposal describing the problem, methodology, expected results and basic and/or applied significance (250 words or less). Some of the reviewers of your proposal will not be specialists in your area, so the statement must be understandable to scholars in other fields.

Dance scholarship has only recently addressed the problem of preservation. The challenge to dancers is to preserve an art form that can never be clearly defined in words. For my Master of Fine Arts thesis I am in the process of reconstructing my version of Loie Fuller's signature work "Fire Dance," other than a few verbal descriptions and visual representations no full version of the dance exists. As one of the first modern dance pioneers, Fuller's work has not been sufficiently recognized because there is no complete movement record of her performances. Though it has not been performed in 100 years, "Fire Dance" epitomizes Fuller's dance style and has been relegated to mere mentions in dance history classes.

Drawing from critical reviews of Fuller's performances and visual representations such as sculpture, lithographs, paintings, I will construct a movement score of "Fire Dance." I will then actively explore Fuller's possible range of movement in my own body through an authentic representation of the costume and I will notate my interpretation in Labanotation, the most commonly utilized notation system. My thesis will accompany the score. "Fire Dance" will be performed in the Winter Quarter of 2003 at Sullivan Theater in a Graduate Student concert. This performance will be video taped and the tape will accompany the Labanotation score. I hope to contribute my version of this pivotal work of modern dance heritage to future dance scholarship.

FUNDING REQUEST: Briefly summarize your research needs by major category and total cost.

I am requesting funding for research travel for a total cost of $2000.00.

I am requesting funding for a research trip. Significant sources containing verbal descriptions of Fuller's work are housed at the Bibliothèque de l'Arsenal and the Bibliothèque Nationale in Paris, France. I have contacted these two non-lending libraries to confirm that their collections contain original reviews from the 1896 première of "Fire Dance" which are too delicate to be photocopied. Therefore, I will travel to Paris to read, transcribe, and interpret these reviews for critically informative description about the nature of the movement in "Fire Dance." The Bibliothèque de l'Opéra, Archives of the Musée Rodin, and Archives of the Musée d'Orsay, also located in Paris, contain further articles, writings, programs, original films, sculptures, paintings, lithographs, sketches, glassworks, photographs, and technical prints of or formerly belonging to Loie Fuller. Investigation of these other methods of recording movement will allow me to deepen the scope of my dance score, thus making a significant contribution to the preservation of historical dance.

For a more detailed breakdown of costs, please see the attached Budget proposal.
RESEARCH OBJECTIVES: (attach no more than one additional page for "objectives")

1. Describe your project and/or research hypothesis.

2. Explain why your project is important in this field, and give some idea of the expected outcomes.

An undergraduate dance history course introduced me to one of the most significant founders of Modern Dance, Loie Fuller. Fuller’s performances in the theaters of Paris and New York were an inspiration to the more well known mothers of Modern Dance, Isadora Duncan and Ruth St. Denis. However, while substantial scholarship documents the work of Duncan and St. Denis, very little remains of the work of this vivacious and brilliant Modern dance pioneer. Loie Fuller was the first of these innovative female choreographers to explore the freedom of movement outside of the classical formulas of Ballet and sparked a shift in dance, which became known as Modern Dance. Dance scholarship is all the poorer because there is no complete or substantial visual record or written of her movement or choreography.

I expressed an interest in rectifying this situation and began to investigate a central area of dance scholarship, reconstruction. A reconstructor’s work takes place in the studio as well as in the library. As a reconstructor myself, I will begin my recreation of “Fire Dance” by coding Fuller’s own writings, critical reviews, photographs, lithographs, sculptures and 2 fragments of film footage, for images of what the movement may have looked like in 1896. Because dance is embodied practice, the historian can discover valuable information from the dance itself, that is, from actually learning and performing the work. It is therefore the central objective of my MFA thesis and project to reconstruct and record in Labanotation Loie Fuller’s signature work, “Fire Dance.” I will also perform the piece to illustrate and emphasize the importance physical embodiment plays in dance research and preservation.

The preservation of dance’s history is a relatively new and increasingly urgent concern in dance scholarship. Most scholars agree that the is a great need to document the work of this ethereal art form, but questions remain regarding the best means for doing so. Written words about the art form can be eloquent, imaginative and evocative. For the recording of actual movement, however the written word is far from adequate. Writings can be overly subjective or worse, vague. The common method of oral history in dance, or the passing on of choreography from one dancer to another, poses problems as well. Memories fade, a single dance only learns one part of a group work, and dancers die taking with them the dances that they alone knew. In all these cases, valuable information is lost forever. Film and video have also proven fragile and inadequate for preserving a three-dimensional art form. Video degrades with viewing and much video footage is recorded from too far away and from a difficult angles which do not show all of the dancers at all times.
Labanotation is a more complete alternative. It provides a form of noting even the most detailed of movements, tracking every dancer throughout an entire dance and creating a score which sets the movement alongside the musical score. LabanWriter, a computer program developed here at The Ohio State University by Lucy Venable, stores dance scores or the computer as well as on paper. Labanotation scores also include verbal information on the costumes, lighting design, set design, original cast members, reviews and the choreographer’s performance notes.

Depending upon just one system of dance preservation, be it the written word, Labanotation, video or coaching from a former dancer is insufficient. In an attempt to capture all we can of the art form of dance a variety of aspects, ideas, illustrations and interpretations enrich our understanding. Once all information gathered is presented and examined, the scholar weeds out what s/he believes to be the most important for a given reconstruction. My research will provide future scholars with the groundwork (Labanotation score, video documentation, and written account of creation process) on which to build further historical knowledge about Fuller’s dance style, contributions to the field, and the birth of Modern Dance.

It is my intention that my thesis, Labanotation score and a digital video recording of my performance will eventually be available for educational use through the Dance Notation Bureau in New York and the DNB Extension here at The Ohio State University. My work will provide dance educators with video footage they can show to a class, a score, which the students can read and embody for a physical understanding of Fuller’s movement style, and a thesis, documenting my reconstruction process and research methodology. I will disseminate my work in a performance of Loie Fuller’s “Fire Dance,” in the Winter Quarter of 2003 at Sullivan Theater in a Graduate Student concert.
DESCRIPTION OF PROPOSED STUDY: (Use no more than three additional pages for methodology, research schedule, supporting data and bibliography.)

1. Describe the problem, methodology, expected results of the research, and its basic and/or applied significance.

2. Provide a critical justification of the research methodology or research instrument to be used in the project.

3. Outline the timetable that you plan to follow.

4. Include any relevant supporting data.

5. Provide a short bibliography of publications with the greatest relevance to your project.

The problem my research seeks to address is the lack of substantial movement and choreographic style scholarship on Loie Fuller, an American pioneer of Modern Dance. I use an empirical, qualitative methodology known as historical research, described by Arthur Efland as "an act of creative interpretation." The sources I examine include written accounts of Fuller’s performances, performance programs, Fuller’s own statements about her work, photographs, lithographs, sculptures, glass works, and the scant film footage which remains. To analyze and interpret this data I will define coding categories such as movement, lighting design, music, time line of the dance, etc. Words and phrases will be highlighted, placed in to one of these categories and compiled into a written account of the dance movement. I will then embody, through dance, my completed score to experiment with stylistic choices and preserve this creative interpretation of "Fire Dance" in Labanotation. This research will result in a Labanotation score, a written account of my research in a thesis, a performance of this important dance, which has not been seen in 100 years, and a digital video tape of this performance. This information will provide a critical missing link in the history of Modern Dance.

The timetable I have established with my committee members is as follows: Winter break 2000, completed my research at the New York Public Library for the Performing Arts at Lincoln Center. Spring break 2001, completed research at the Performing Arts Library and Museum in San Francisco. During the summer quarter of 2002, I will finish my research at the Bibliothèque de l’Arsenal, the Bibliothèque Nationale, the Bibliothèque de l’Opéra, Archives of the Musée Rodin, and Archives of the Musée d’Orsay, Paris, France. During this quarter I will also have a costume made in which I can rehearse and synthesize my research into movement. In the Autumn quarter of 2002, I will be writing sections of my thesis and continue work on creating the movement for "Fire Dance". Over winter break and Winter quarter of 2003, I will begin the notation process, continue writing and receive coaching from faculty members from faculty
members at that Department of Dance at The Ohio State University. In February 2003, I will present a performance of Loie Fuller’s “Fire Dance” as reconstructed by myself for my Master of Fine Arts concert. Finally, in Spring Quarter 2003, I will complete the Labanotation score, my thesis and send these items along with a digital videotape to the Dance Notation Bureau in New York and another copy will be housed at the DBN Extension at The Ohio State University.

Supporting Data: For the reconstruction of “Fire Dance,” I will be utilizing a number of different resources to find images and accounts of “Fire Dance,” personal information about Fuller’s creative process, costumes and information about her technological advances in theater lighting and design:

1. General written accounts of Loie Fuller: Books and articles on her life and creative work including her autobiography (see Bibliography).
8. Books, dissertations, articles and conference presentations (SDHS, CORD) on skirt dancing, Vaudeville productions / performers, Art Nouveau stylistic tendencies, and general histories of the late 1880s through the 1920s (especially focusing on changes in the United States and France).
9. The musical score of Richard Wagner’s “Ride of the Valkyries.”
10. The Ohio State University Faculty members familiar with the process of reconstructing a dance on historical information (Sheila Marion – Notation / Directing from score, Karen Elliot – Dance History / Historical reconstruction), creating a Labanotation score (S. Marion, Valarie Mockabee – Professional Notator), directing a reconstructed work (S. Marion, V. Mockabee, K. Elliot), and
dance of the 1900s time period (K. Eliot, John Giffin – Choreography / Notation / Historical dance).

11. Coursework leading up to this project.

Bibliography


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JUSTIFICATION OF NEED: Explain why you must request funds through AGRRS. Whom did you contact about project support (faculty adviser, department chair, other) and what was the response? Remember: you must have no other means of support in order to qualify for AGRRS funds. Please verify that you have not previously received any AGRRS or GSARA funding.

Michael Kelly Bruce, acting chair of the Department of Dance at the Ohio State University, and Karen Bell, acting Dean of the College of the Arts and former chair of the Department of Dance at the Ohio State University, explicitly stated that the department will not fund a graduate student’s final project or thesis. I have already personally financed a research trip to New York City and San Francisco. Both trips were focused on my thesis topic of Loie Fuller’s “Fire Dance” and confirmed the necessity of my travel to Paris. This research trip is beyond my means, yet it is critical for the successful completion of my thesis research. Therefore, I must request funds through AGRRS.

Is your project part of a funded research project? YES____ NO____ X____

I have not previously received an AGRRS or GSARA award     YES____ X____

Credit-Hour Requirement Exemption? YES____ NO____ X____

If you request an exemption from the requirement to enroll for at least 7 credit-hours per quarter during the funding period, please justify below or on a separate page.
BUDGET: List your specific needs, the quantities needed and unit costs (e.g., 2 boxes @ $25.00 ea. = $50.00); no general requests, please (e.g., “miscellaneous supplies”).

I. CONSUMABLE MATERIALS
N/A

Subtotal: $0.00

II. TRAVEL (itemize transportation and subsistence separately)
(Limits: $.15/mile, personal car; $20/day food; $40/day lodging)

Paris, France:
- Flight – Columbus to Paris (round trip with international tax) $870.00
- Airfare according to the Student Travel Agency Internet site (www.stu.com) as of March 14, 2002.
- Ground transportation – subway @ $10/day for 14 days $140.00
- Lodging - $40/day for 14 days $560.00
- Food - $20/day for 14 days $280.00

Subtotal: $1850.00

III. OTHER COSTS (Itemize)
- Library fees: Bibliothèque de l’Arsenal $30.00
- Bibliothèque Nationale $30.00
- Bibliothèque de l’Opéra, $30.00
- Museum Admission fees: Archives of the Musée Rodin $30.00
- Archives of the Musée d’Orsay $30.00

Subtotal: $150.00

TOTAL REQUEST (sum of three subtotals not to exceed $2000) Total: $2060.00

SIGNATURES

[Signatures]

Applicant Signature

I Support this application.

Graduate Studies Committee Chairperson Signature

We acknowledge that AGGRS awards are based on need. We support this application because no other funds are available from grants, the department, the faculty adviser, or the Development Fund.

Adviser/Dissertation Committee Chairperson Signature

Department Chairperson Signature

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APPENDIX C

Coca-Cola Critical Difference for Women Grants

for Research on Women, Gender, and Gender Equity Proposal
APPLICATION COVER SHEET
COCA COLA CRITICAL DIFFERENCE FOR WOMEN
GRANTS FOR RESEARCH ON WOMEN, GENDER, AND GENDER
EQUITY

Submit 8 copies of the entire application.
Deadline April 8

Application for Faculty Grant _____ or
Dissertation Grant  X  

Name:      Jessica Lindberg

Project Title: Recreating Loie Fuller’s “Fire Dance”

Local Address: 1300 Presidential Dr. #214
Columbus, Ohio 43212

Phone: 614 – 485 – 1101
E-mail: lindberg.17@osu.edu

Department: Department of Dance, College of the Arts

I have never received a Coca Cola grant before  X
I have never received an Elizabeth D. Gee grant  X

Preliminary Budget attached:  X  (must be submitted by deadline)

Human Subjects Approval attached:  (must be submitted before funds disbursed)
Human Subjects Approval Does Not Apply:  X  Explain why:

My research does not involve any human research subject other than myself
embodying movement, dancing.

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Loie Fuller was an American dancer who found popular and critical approval in Paris, France, during the dawn of electricity in the 1890’s. She was the first, in other dance, theater or opera, to turn out the house lights in order to heighten the on-stage lighting effects. She was fascinated with colored light and the visual images they could create in conjunction with yards of silk fabric. The most well known of these images was that of licking flames in "Fire Dance," premiered in 1896. She painted glass wheels with gelatin and attached these to the front of the new electric lights at the Folies Bergère so that as the light shined through, the glass was turned to create the changing hues of fire. Thus, she created the first theatrical gels and first color scrollers (computer operated machines which change theatrical gels in front of stage lights today). Her vivacious performances in the theaters of Paris and New York were an inspiration to the more well known mothers of Modern Dance, Isadora Duncan and Ruth St. Denis. However, while substantial scholarship documents the work of Duncan and St. Denis, very little remains of the work of this most significant and brilliant Modern dance pioneer. Loie Fuller was the first of these innovative female choreographers to explore the freedom of movement outside of the classical formulas / traditions of Ballet and sparked a shift in dance. That shift became known as Modern Dance. Dance scholarship is all the poorer because there is no complete or substantial visual record or written of Fuller's movement or choreography.

The problem my research seeks to address is this lack of substantial movement and choreographic style knowledge of Loie Fuller. Very little is taught about Fuller in Dance History courses, because there is no video of her movement technique and nothing for the students to embody, or dance. Many recent scholars feel that Fuller has been neglected due to her success being earned at the slightly disreputable Folies and the fact that her selected life partner was a woman. I am striving to enlighten the field by recreating the impressive “Fire Dance”, video taping and writing the dance down in Labanotation (a dance notation system similar to musical notation). All of my research will be made available for educational use through the Dance Notation Bureau in New York and the Dance Notation Bureau Extension, here, at The Ohio State University. At last, there will be a version of Fuller’s masterpiece for all those interested in dance to watch and perform. Dancers are visual and kinaesthetic learners and it is my contention that Fuller’s work is not studied as in depth as other Modern Dance founders because of the lack of this type of information.

To conduct my research I am using an empirical, qualitative methodology known as historical research, described by Arthur Efland as "an act of creative interpretation." The sources I examine include written accounts of Fuller’s performances, performance programs, Fuller’s own statements about her work, photographs, lithographs, sculptures, glass works, and the scant film footage which remains. The most informative of all these are the critical reviews written about the first performances of “Fire Dance” (see the one page bibliography). There are a number of valuable secondary sources from which I have drawn further information about her general creative process as well as her method of
creating “Fire Dance.” The most valuable data source I will be working with is my own body, and just as Fuller did I will work within the costume to weave bits of textual research back into the magical dance they once were.

To analyze and interpret this data I will define coding categories such as movement, lighting design, music, time line of the dance, etc. Words and phrases will be highlighted, placed in to one of these categories and compiled into a written account of the dance movement. I will then embody, through dance, my completed dance score to experiment with stylistic choices. The costuming and lighting are critical at this point to unify and fill in the gaps of textual research with internally researched movement choices. A performance of this pivotal dance, which has not been seen in 100 years, will take place in February 2003. I will preserve this final ‘creative interpretation’ of “Fire Dance” in a written dance form, Labanotation. This Labanotation score will accompany a written account of my research in the form of my thesis, and a videotape of the performance to provide a critical missing link in the history of Modern Dance.

The timetable I have established with my committee members is as follows:

- Winter break 2000, I completed my research on Fuller at the New York Public Library for the Performing Arts at Lincoln Center.
- Spring break 2001, I completed research on Fuller at the Performing Arts Library and Museum in San Francisco.
- During the Summer Quarter of 2002, I will finish my research at the Bibliothèque de l’Arsenal, the Bibliothèque Nationale, the Bibliothèque de l’Opéra, Archives of the Musée Rodin, and Archives of the Musée d’Orsay, Paris, France.
- Summer and Autumn Quarter of 2002, I will also have a ‘Loie Fuller’ costume made in which I can rehearse and synthesize my research into movement.
- Autumn Quarter of 2002, I will be writing sections of my thesis and continue work on creating the movement for “Fire Dance.”
- Over winter break and Winter Quarter of 2003, I will construct the light box and gel disks, begin the notation process, continue writing my thesis and receive coaching from faculty members at that Department of Dance at The Ohio State University.
- In February 2003, I will present a performance of Loie Fuller’s “Fire Dance” as reconstructed by myself for my Master of Fine Arts concert.
- In Spring Quarter 2003, I will complete the Labanotation score, my thesis and send these items along with a digital videotape to the Dance Notation Bureau in New York and another copy will be housed at the DBN Extension at The Ohio State University.

The total project cost for my text research trip, embodied research, and production elements for the reconstruction and performance of Loie Fuller’s “Fire Dance” is $3,000.00. $2,000.00 of this amount has been requested from the Alumni Grants for Graduate Research and Scholarship to support my final text research trip to Paris. I am requesting $1,000.00 from Coca Cola – Critical Difference for Women Dissertation Grants for Research on Women, Gender and Gender Equity to support the construction of
a costume and lighting arrangement critical to the embodied research of Fuller’s ground breaking movement and production effects.

Bibliography


Fuller, Loïe. Fifteen Years of a Dancer’s Life; With Some Account of Her Distinguished Friends. New York: Dance Horizons, 1913.


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Preliminary Budget for Research Grants

Name: Jessica Lindberg
Total amount requested: $1,000

Travel: $1850
(Requested from Alumni Grants for Graduate Research and Scholarship, April 5, 2002)
- Columbus – Paris - Columbus (round trip with international tax): $870.00
- Airfare according to the Student Travel Agency Internet site (www.sfa.com) as of March 14, 2002.
- Ground transportation – subway @ $10/day for 14 days: $140.00
- Lodging - $40/day for 14 days: $560.00
- Food - $20/day for 14 days: $280.00
Subtotal: $1,850.00

Personnel: $0

Payment to Human Subjects: $0

Materials and Services: $100
- Silk ‘Loie Fuller’ Costume
  - Fabric, needles, and thread: $200.00
  - Bamboo Rods: $25.00
  - Healed Dance shoes (plus shipping fee): $45.00
  - B. Construction ($50/day for 8 days): $400.00
Subtotal: $670.00

Lighting (Performance) construction
(Based on prices from Home Depot, March 20, 2002)
- Glass Box top (4 x 4 feet): $72.00
- Wood for box (including bracing pieces): $100.00
- Nails and Black paint: $25.00
- 4 Glass disks (placed in front of lights for color effect): $128.00
- Gelatin: $5.00
Subtotal: $330.00

Other: $150
(Requested from Alumni Grants for Graduate Research and Scholarship, April 5, 2002)
- Library reading fees: Bibliothèque de l’Arsenal: $30.00
- Bibliothèque Nationale: $30.00
- Bibliothèque de l’Opéra: $30.00
- Museum Admission fees: Archives of the Musée Rodin: $30.00
- Archives of the Musée d’Orsay: $30.00
Subtotal: $150.00

Project Budget Total: $3,000.00

Total Request of Coca Cola – Critical Difference for Women
Dissertation Grants for Research on Women, Gender and Gender Equity: $1,000.00

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APPENDIX D

Performance Program

February 2003 Concert Introduction
quatrains:
a concert of four dances

graduate projects by
Jeannine Potter  Anne Burnidge  Jessina Lindberg  Vanessa Justice

Thu-Sat, Feb 20-22, 2003
8 pm
Sullivan Theatre, 1913 N Highland St
Fire Dance (La danse du Feu)

Original Choreographer: Loie Fuller
Reconstruction Designer: Jessica Lindberg
Dancer: Jessica Lindberg
Music: Ride of the Valkyries by Richard Wagner
Lighting Designer: Megan Slayer
Costume: Nadiine Spray
Reconstruction Set Designer: Chris Kaczmarek

Jessica Lindberg earned her BFA in Dance Performance with a minor in English Literature from Southern Methodist University in Dallas, Texas, in 1998. Afterward, she went on to New York City to pursue her dance career in the Martha Graham School, the Oma Haimann Dance Company and teaching at CHILDDANCE. A growing curiosity about Labanotation led her to okay State's graduate program where she is completing her degree in Directing from Score. Now certified to teach Labanotation, she is interested in being a professor of notation and dance history after her graduation this June. Reconstructing and restaging "Fire Dance" is the result of an idea sparked over five years ago in a dance history class in which Mr. Lindberg was a student, and after three years of research it has finally come to life. Jessica would like to thank Chris Kaczmarek and Nadiine Spray for their help in figuring out how to build the dress, and the "lost". She would also like to thank and applaud Megan Slayer for being a true collaborator in her creation of the lighting. Thanks to Sheila Marion, Karen Eliot, Valerie moms, John Griffin, Shawn Hove, Susan Chess, Vanessa Justice, Anne Berridge, and Jeanne Potter.

Loie Fuller, born in a suburb of Chicago, Illinois, began as actress who soon realized she had a gift for dancing with cloth and colored lights. She moved to Paris, France and explored "natural dancing" from the 1890s through the 1950s. "Fire Dance", premiered in 1996, was a turning point in Fuller's career as well as in dance history. This dance not only presented her use of technical advancements such as electric lights, colored glass gels, and lighting angles, it was also one of the most well known and significantly documented moves into abstract or natural movement that would later be termed Modern Dance. There is no notation of Fuller's work nor is there a substantial film record, so this presentation of "Fire Dance" is based on critical reviews, paintings, photographs, sculptures and Fuller's own words with the goal of being as true to the original work as possible. This dance has not been seen live in its entirety for over 100 years.

Support provided by the Department of Women's Studies and the Coca Cola Critical Difference for Women Dissertation Grant.
February 2003 Concert Introduction:

Loie Fuller’s “Fire Dance” was first performed in Paris at the Folies Bergère in 1896. La Loie, as she became known, was born outside of Chicago, but moved to Paris at the age of 30 every New York theater manager thought of her as an actress not a dancer. She developed her signature dance style in Paris with yards and yards of silk fabric supported by bamboo rods that eventually grew to reach over 16 feet away from her body. On this fabric she cast colored electrical light. She was the first dancer to turn out the house lights and strip away the stage to the “black box” we are now used to. She felt that lighting for the dancer did not have to come only from the front of the stage. She also didn’t think that light could only be white. Loie was the first (in dance and theater) to use “gels”. For her, this meant a sheet of glass with colored gelatin painted on to it. As she became more advanced, she created glass disks that could be painted with several colors and turned to change colors in succession. She put lights directly below her, shining up through a piece of glass in place of a trap door, above her, and lighting at all angles from the sides. “Fire Dance” became her signature piece because of all of these technical inventions and because of the metamorphic development of her movement. The human body morphing into or merging with nature, was a significant theme of the Art Nouveau movement. And Loie was the epitome of this theme. Her dancing inspired countless painters, lithographers, sculptors, glass blowers and dancers. Namely Isadora Duncan. “Fire Dance” changed a lot over Loie’s lifetime and the title of the piece became synonymous with her dancing style. Therefore, You have been the first to witness this signature work in its most original form in over 100 years.
Jessica Lindberg was inspired to bring this work back to life after realizing there was a gap in our knowledge of Early Modern Dance. Most dance history courses start with Duncan, in part because there is actually footage of her movement. Loie is usually mentioned as a side note, if at all. Jessica researched “Fire Dance” and reconstructed the dance based on Fuller’s own accounts of her dancing, critical reviews and artistic images (posters, paintings, sculptures). She is preserving the dance you saw here tonight by writing it down in Labanotation. This way the dance can be passed on to future audiences (as well as dance history students) can see (or embody) Loie’s beautiful, musical and flowing movement.
APPENDIX E

Edward F. Hays Graduate Research Forum Abstract & Paper
Abstract

RECONSTRUCTING LOIE FULLER’S FIRE DANCE

Dance scholarship has only recently addressed the problem of preservation. The challenge to dancers is to preserve an art form that can never be clearly defined in words. For my Master of Fine Arts thesis I am in the process of reconstructing my version of Loie Fuller’s signature work “Fire Dance.” Other than a few verbal descriptions and visual representations, no full version of the dance exists. As one of the first modern dance pioneers, Fuller’s work has not been sufficiently recognized in part because there is no complete movement record of any of her performances. Though it has not been performed in 100 years, Fire Dance epitomizes Fuller’s dance style and can only be mentioned in dance history classes due to the lack of knowledge about this amazing work. This dance was a turning point for both the artist herself and for the art form.

Drawing from critical reviews of Fuller’s performances and visual representations such as sculpture, lithographs, and paintings, I constructed a movement score of “Fire Dance.” Using a historical research methodology, I was able to discover the original structure of the work and the artistic images mentioned above allowed me to flesh out the shape of the movement. Then, I actively explored Fuller’s possible range of movement in my own body using an authentic representation of her original costume. This final step
of kinesthetic research resulted in furthering my physical understanding of Fuller’s style of dance.

Using this reconstructive research method I have rediscovered, reconstructed, and returned to the stage one of the missing masterworks of dance history. To preserve and pass on my findings I am notating my interpretation of Fire Dance in Labanotation, the most commonly utilized movement notation system. This dance score will be made available to future students and instructors. A performance of Fire Dance will be video taped and the tape will accompany the Labanotation score. Students will be able to watch a full performance of Fuller’s work or embody and kinesthetically learn her movement style by reading the Labanotation score. I hope to contribute my version of this pivotal work of modern dance heritage to future dance scholarship.

Paper presented to Hayes Research Forum

RECONSTRUCTING LOIE FULLER’S “FIRE DANCE”

A ‘masterwork’ is not just a work of art with certain characteristics that indicate a mastery of the specific art form, it is also a work created by an artist considered to be a master in his or her field. The label of ‘masterwork’ indicates that the work of art marks a turning point for both the artist and the art form. “Fire Dance” is a dance masterwork, because its creator, Loie Fuller, is one of the pioneers of Modern Dance, the work itself marks a change in the dance continuum, and, lastly, “Fire Dance” is the most recognizable and well remembered of all Fuller’s choreographic creations.
The problem lies in the fact that, for all intents and purposes, "Fire Dance" was lost. This incredible creation was not lost due to lack of interest in the dance or in Fuller herself, but instead slowly faded because there was not a film or verbal record of a full performance. When one is teaching about a moving art, one cannot show something which does not exist and so Fuller's dancing existed only in frozen poses immortalized in the work of countless Art Nouveau painters, sculptors, poets and other artists. Isadora Duncan, a former student of Fuller, went on to have students of her own who performed Duncan's signature dances long after Duncan's death. Thanks to these students, Duncan's work was soon being filmed frequently, because film technology became more accessible to the public. In 1896, when "Fire Dance" was first performed, film was still in its infancy.

However, Fuller's dancing was powerful enough to capture the imagination of the inventor Thomas Edison, and he not only recorded a short snippet of her dancing style, but he also hand painted each frame of the film to provide a sense of Fuller's amazing new use of colored electric light. This film is where my research started.

The focus of my historical research was to bring this dance masterwork back to the stage, but where would I find all of the missing pieces to this movement puzzle and how would I begin to put all of those pieces together to form the dance? Given that the 30-second film was an experiment for Edison, it only provides a general idea of Fuller's movements, thus the order of her movements and how many times they were repeated needed to be determined another way. I went to Fuller's own words and writings to find the answer.
Fuller wrote extensively about how she worked with music: "I aim only to give a harmonious impression, trying to express the spirit of the music as the waves unfurling on the shore continue to obey the breath of the wind. I try to follow the musical waves in the movements of the body and the colors... Music is the joy of the ears; I would wish to make it the delight of the eyes, to render it pictorial, to make it visible." (Fuller, Éclair, 1914) Fuller was interested in creating music visualizations, dances which fuse music, movement, light and a flowing silk costume into a unified artistic creation. This information not only informed my research into Fuller's style, it gave me the skeleton or basis on which to hang specific movements which would have been a part the dance. The music was the key. The music was Wagner's Ride of the Walkyries.

My research now turned toward reconstructing the dance. With Wagner's score as the clothesline and Fuller's own words about her extreme musicality as the clothespins, I began hang up images at an appropriate place in the music. The images of "Fire Dance" came from a number sources. Primarily among these sources were the verbal images given in critical reviews of the dance's premier at Koester & Bial's Music Hall in New York City on March 9, 1896. These reviews, and the subsequent writings from Boston and Paris critics of the same year, served to form a verbal timeline of the dance. I could now positively pin to the music how "Fire Dance" began and ended.

Comparing the performance reviews to the Edison films made it clear that the order movement for the center of the dance was debatable. The two sources did not agree. What was clear from both was that certain colors were used with certain images. The lily, a movement where Fuller would spin with her arms raised so that the fabric would whirl above her head creating the shape of the flower, was either described, or
shown as, a warm, rich red. The ruffle turns, where Fuller would spin a number of times in the same direction while moving the wands in her dress up and down rapidly, are discussed as looking like flame tinged with blue edges or can be seen in Edison’s interpretation as yellow changing to orange with hints of blue at the bottom of the fabric. Colors could now be connected with dance movements, even if I did not yet know where those movements would be pinned to the music.

Fuller was not just a talented dancer, she was also an effects master. Red colored light, for the image of a volatile volcano, was created by hand painting a pane of glass with red gelatin. She then placed this very first theatrical ‘gel’ into the slot of a large wheel she also created. This first ‘color scroller’ held all of the colors she desired to have shine on her throughout the dance. A wheel was placed in front of each light and was turned by hand, in a specific order, on a cue given by the dancer herself. “Fire Dance” also encapsulates Fuller’s genius in angled light. While her contemporaries were placing the concert hall’s new electric lights in the same place as the former gaslights, along the front of the stage, Fuller placed men on ladders, each with an instrument, so that light would shine on her from a multitude of side angels. She then added one man directly above her and two more directly below a pane of glass set into the space where theраппорт would have been. The stage was hung in heavy black velvet and the gas house lights were extinguished, thus the dancer became an illuminated jewel, suspended in a jewel box.

The staging and costume for “Fire Dance” were critical to its success, and part of its historical significance. For the next stage of the reconstruction, and research process, I needed to work with the costume. Fuller’s dance career began in a Vaudeville style of
skirt dancing. This style usually consisted of taking a hold of the hem of a voluminous skirt and spinning, sweeping, running, swirling or otherwise bounding around the stage. Fuller created actual themes for her dances, “Serpentine”, “Butterfly”, and quickly surpassed her rivals. She then began to raise the waist of her skirts until they became dresses. At this point reaching the hem of the skirt required the addition of wands. “Fire Dance” was choreographed at this time in her career. Her moving shapes could be larger, and the folds of the long dress looked like they consumed her human shape in burning flames. The Art Nouveau movement epitomized.

My embodied research began with putting on a copy of the “Fire Dance” dress derived from photographs of Fuller in her dress. Fuller was very adamant about using the lightest possible silk in the original costume design and so lightweight silk was found for my version. The weight of the fabric becomes very important when you have over 40 yards of it which all has to hit a certain position on a very exact musical cue. Within the dress, I began to bring to life the various images of “Fire Dance” preserved in sculptures, lithographs, paintings, drawings, photographs and other media. Cross referencing the critical reviews with the visual images enabled me to identify which lithograph or photograph best fit with a certain verbal image, such as ‘volcano’. Then, still in the studio, I identified where that movement most naturally fit the music. I went back to the film and took note of the amount of repetition used in the dance. Fuller was thematic in her association of music and dance, meaning that for each musical theme there was a dance theme. When the musical theme repeated, the dance theme repeated, though there would be developmental variations in both the music and movement during each
repetition. Swiftly, movement was falling into place with the music, and this masterwork had come back to life.

This historical based reconstruction and embodiment process resulted in a live performance of Loie Fuller’s masterwork, “Fire Dance”, on February 20, 2003. Other results from my research include a digital video recording of the performances, a Labanotation score of the dance, a marked or movement noted musical score, a lighting plot, design, and cue structure, as well as a thesis detailing my sources, methodology and process. This documentation will hopefully serve as a dance history teaching tool and as the groundwork for future reconstructions of Loie Fuller’s work. A complete work, which can be analyzed for an understanding of Fuller’s choreographic style, has been missing from dance history. I have attempted to fill in this gap by providing a full visual record of one of Fuller’s most well known works.

Delving into “Fire Dance”, the outcome was a complete unknown. Maybe there was a reason this dance drifted out of the body of dance knowledge. I then feared that “Fire Dance” would not hold its power from one hundred years ago with a modern audience used to light and color. After the performance, I knew that this dance was indeed worthy of masterwork status and that its power has not waned. (Show Film)
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