The Humanities Center in the New Year

2012 was a memorable year for the Washington University Center for the Humanities. Under the vigorous leadership of Director Gerald Early, the Center reached a number of high points. In May, we moved into our lovely new space in the gorgeously renovated Umbrath Hall. The Center also successfully navigated the process of external review, a rigorous evaluation by a panel of directors of humanities centers at leading universities. We expanded our Faculty Fellows program to a full year, with Fellows in residence in both the spring and fall semesters, and we instituted a Graduate Student Fellows program for Ph.D. students completing their dissertations. We had our first Fellow from the National Institute for Advanced Humanistic Studies at Fudan University in Shanghai, China, who spent a month at the Center conducting research and interacting with faculty. The year 2012 also saw an increase in the number of faculty seminars (4) and faculty and graduate student reading groups (6) active at the Center, and our Kling Undergraduate Honors Program and Children’s Studies Program remained robust. Along with other local universities, we participated in the first annual St. Louis Humanities Festival. The Center also hosted its 11th annual Faculty Book Celebration, featuring a keynote address by the Princeton philosopher and renowned public intellectual Anthony Appiah. But, of all our many activities in 2012, perhaps the most exciting was the presentation of Washington University’s International Humanities Medal to the renowned documentary filmmaker Ken Burns, an event at which Mr. Burns introduced his newest films (The Dust Bowl and The Central Park Five) and gave us a glimpse of his forthcoming work. Whew! It has been a busy year, one that certainly won’t soon be forgotten by the staff of the Center, and hopefully one that will also be remembered positively by the greater community we serve.

It should thus perhaps not come as a surprise to our readers that, after a year of such varied and productive activity, which follows nearly a decade of hard work creating and building the Center for the Humanities, Gerald Early is ready for a long-overdue and well-deserved break. Beginning in the spring semester 2013, Gerald will take a year of sabbatical, his first research leave in over 11 years. I’ve been given the opportunity to serve as Interim Director in his absence. As the Center’s Director of Research and Grants for the last 2½ years, I’m not a newcomer to the Center and its activities; in fact, I’ve been involved in some way in almost every program we run. In my new role, I’m eager to become even more engaged with every aspect of the Center’s mission. Taking Gerald’s model as a guiding principle, I’m committed as Interim Director to the following diverse goals:

- To foster academic research in the humanities on the WU campus.
- To encourage intellectual collaboration among various departments and disciplines in the humanities and beyond, and to demonstrate how the humanities can not only benefit from other academic disciplines but also contribute significantly to them.
- To contribute to the humanities education of WU undergraduate and graduate students.
- To develop a greater awareness of the humanities at the university and in the St. Louis community.
- To articulate the critical role the humanities play in contemporary society and culture.
- To reflect on the role of the humanities in helping to shape the public’s critical media literacy and in considering the implications of new technologies for political, social and cultural life.

These are of course ambitious aims, and if I were starting the Center for the Humanities from scratch, as Gerald did in 2004, I’m not sure I would have the courage to openly declare them. But I’m fortunate enough to inherit the imaginatively conceived, carefully constructed and well-oiled machine that Gerald designed and developed. His far-reaching vision of what the Center for the Humanities could become, his enterprising and enthusiastic work realizing this dream, and the outstanding role that he continues to play as an exceptional scholar and distinguished public intellectual have inspired me to think in broader terms about what we—both humanities scholars and humanities fans—can do to increase the visibility, import and impact of the humanities. This is an exciting moment for the Center, and for me. I look forward to seeing what we’re able to accomplish in 2013.

Erin McGlothlin
Interim Director
The Center for the Humanities
About two weeks into rehearsals, it became obvious to me, and to everyone, that I was hopelessly out of my depth as Eliza Doolittle.

I watched the original film of Pygmalion with Wendy Hiller and Leslie Howard a couple of times, searching for clues that would help me with this character. I still had not mastered the cockney accent, and I’m not sure I ever got it completely right. I adapted to the songs easily, and if it hadn’t been for them, I honestly think I would have been dismissed and sent home. I had heard of people being fired on the spot and replacements being brought in, and I dreaded that mortification.

I got the feeling from [Rex Harrison’s] cold and ungenerous attitude that I wasn’t making any inroads with him and that he was, quite rightly, making a stink about this silly little English girl who couldn’t manage the role. Apparently he once said something like “If you don’t get rid of that c—, you won’t have a show.” Thank God, it was many years before I knew of that remark.


Part I: “Lots of Chocolate for Me to Eat”

It should hardly come as a surprise, for those who may not have been aware of it, that one of the most commercially successful stage musicals in history—Alan Jay Lerner and Frederick Loewe’s My Fair Lady—was recorded by the leviathan of record companies, by the most commercially successful record company in history, Columbia Records. But since CBS bought the show in July 1955, Columbia Records, which CBS officially purchased in 1939, would inevitably record the original cast album. In fact, Columbia recorded two cast albums of the show, a monaural version in 1956 and a stereo version in 1959. My Fair Lady was the first album to sell over two million records, and the first to sell over three million. It stayed on the charts for 480 weeks. Columbia grossed over $15 million from the sales of the mono and stereo versions of the album. This, of course, is quite apart from the profits CBS made from backing the show itself, whose original Broadway run lasted for six years and 2,717 performances, overtaking Rodgers and Hammerstein’s Oklahoma! as the longest running show of its time.

The fact that Julie Andrews, who was barely twenty when signed to do the show and had only one major stage musical to her credit, should have found herself in over her head, should also come as no surprise. Eliza is not an easy part; her transition from “guttersnipe” to “lady,” from the simplistic morality of being “a good girl, I am,” to a complex self-awareness of both her worth and the precarious nature of her “place,” requires real acting skill to bring off convincingly. In the face of this challenge, and the meagerness of her professional and artistic resources at this stage of her career, it is slightly surprising that Andrews didn’t simply quit the show, instead of waiting to be fired. As it stands now, her being nearly dropped from the show has become the stuff of show business legend, her own and the show’s. Moss Hart, the director of
the original show, saved Andrews, canceling cast rehearsals for several days to work one-on-one with her to get the part down, to understand the character. As she writes in her autobiography, “[there] has hardly been a day since that era of my life when my thoughts haven’t turned to dear Moss…At times I have invoked his name aloud, asking for his guidance.” So, with My Fair Lady, a star was born, even if Audrey Hepburn replaced Andrews in the film version. Marni Nixon, who briefly played Eliza on stage to mixed reviews, dubbed Hepburn’s voice and, because of this, the public has never quite seen Hepburn as authentically Eliza in the way that it saw Andrews as the character because Andrews sang the songs. For Andrews, My Fair Lady was the first of her extraordinary musical trifecta that defined the early part of her career, concluding with Walt Disney’s Mary Poppins (1964) and Robert Wise’s The Sound of Music (1965), both of which made her a huge film star. In the short run, Jack Warner was right to cast Audrey Hepburn as Eliza, although in the long run, the reputation of the film would have been even higher with Andrews. Just as Warner was right to hire George Cukor to direct the film, although, in hindsight, Lerner’s preference, Vincente Minnelli, would have made an even better choice.

My Fair Lady was one of those instances of a perfect marriage between the captains of commercialism and the lords of art, a very popular show that was based on highbrow source material—Bernard Shaw’s play Pygmalion—a very coherent, witty, sophisticated, book-driven musical with highly literate songs many of which became staples in the Great American Songbook, a show that produced one of the leading stars of her generation and that rivaled the best work of Rodgers and Hammerstein. Some, like composer Andrew Lloyd Webber, believe My Fair Lady to be the best musical ever written. For most critics of and performers in musical theater, it would clearly rate among the top five. My Fair Lady, like Eliza’s favorite food, was a big box of exquisite chocolates, a bravura, done-up confection, and very rich.

Part II: “But the Pavement Always Stayed Beneath My Feet Before”

—Children’s Nursery Rhym

Dominic McHugh’s Loverly is an account of the making of My Fair Lady, from its inception to the various incarnations of the show, including the film version. We learn that Bernard Shaw was never much of a fan of having his play Pygmalion made into a musical, although he was not opposed to having it done as a film, which it was in 1938 to very good effect. One reason Shaw opposed the play’s becoming “an operetta,” to use his term, was artistic. He thought no one could produce a good musical of the work. The other he stated as commercial. He thought a musical version would diminish the value of the play and eventually eclipse it. Pygmalion was Shaw’s biggest source of income. But his estate would continue to make money from a musical version of the play, so this objection, in the end, had to be, in truth, artistic. He did not want his play to be overshadowed by a cheap musical knockoff of it. (In 1962, movie mogul Jack Warner paid Shaw’s estate $5.5 million to make My Fair Lady into a film, an incredible sum at the time.)

Lerner and Loewe were not the only composing team interested in writing the musical. Rodgers and Hammerstein were actually preferred and for years tried to so with no success. Hammerstein could never get his mind around Pygmalion sufficiently to adapt it as a musical. For him, as much as he liked the play and his concept, Pygmalion was impervious to becoming a book or to being translated into song lyrics without being weighed down by its source. Lerner and Loewe had written several shows before My Fair Lady, the most successful, artistically and commercially, was Brigadoon (1947).
the thing a romantic play about Higgins and Eliza without there actually being a romance between the two characters; he also learned how to balance how much Shaw he needed to convey the basic message of the play with how much the show had to obey the conventions of Broadway theater.

_Loverly_ tells in great detail about the book’s construction in its various stages, about how the music came together and the ways that both Lerner and Loewe brilliantly used certain motives to unify the show, how and when the various actors were hired. (Rex Harrison was the most difficult as he had to be bought out of his contract for _Bell, Book, and Candle_ in which he was appearing in 1955.) We are told about the hiring of Moss Hart as director, Cecil Beaton for costumes, and the other major stagecraft persons. In this respect, a good portion of the early part of the book is told from the point of view of the producer. The middle chapters dealing with the making of the book and the creation of the music are more analytical and deeply descriptive of how the content of the show shifted over time, how Lerner trimmed a lot of Shaw from the musical while still retaining the essence of his language and his texture. Freddie’s character was changed to be a better foil for Higgins, and Doolittle, the father, was changed to downplay some of the social satire of “the undeserving poor,” still, for this reviewer, among the most hilarious lines in the original play. But the changes worked for the musical without slighting the intellectual and political implications of Shaw’s work. (Harrison was a stickler for following Shaw precisely and complained loudly when changes were made but ultimately approved of those changes. He shouted so much for his “Penguin”—his edition of Shaw’s play—that Moss Hart bought a stuffed penguin and offered it to him the next time he shouted for the text.)

_Loverly_ also provides the reader with an account of the critical reception of the show, how Lerner and Loewe were, in some respects, shortchanged, despite the ecstatic reviews. _My Fair Lady_ was seen as brilliant, not because of Lerner and Loewe, but because Shaw was the source material or because Rodgers and Hammerstein had invented the model for the sort of musical _My Fair Lady_ was. McHugh rightly points out that this was unfair to the originality of the achievement of _My Fair Lady_.

_Loverly_ is a solid book and is certainly a must read for fans of _My Fair Lady_, _Pygmalion_, or the American musical theater. Because it is part of a series on the American musical theater, the book feels a little constrained and formulized. It is not as much fun to read, nor as rich about the life and times, as, say, Hollis Alpert’s _The Life and Times of Porgy and Bess_ (1990). For an insider’s view of the making of the original stage production of _My Fair Lady_, Lerner’s _The Street Where I Live_ (1978) and Julie Andrews’s _Home_ (2008) remain indispensable.

Richard Wright, African-American Modernism, and the FB Eye


William J. Maxwell is Associate Professor of English and African American Studies in the Department of English at Washington University in St. Louis. Professor Maxwell was a Faculty Fellow at the Center for the Humanities during Spring 2012, where he worked on a book project entitled “FB Eyes: How J. Edgar Hoover’s Ghostreaders Framed African-American Literature.” Inspired by the post-9/11 return of state surveillance, Professor Maxwell examines how federal law enforcement surveyed and stirred up twentieth-century African American literature.

Try to imagine a world in which a national police force collects and dissects African American literature, a strange world in which the U.S. federal government not only shadows the leading lights of black criticism but also commissions its own variety. Black novelist Richard Wright could imagine such a world, since he suspected he was living in one beginning in 1942. Late in that tense wartime year, FBI director J. Edgar Hoover, agitated by Wright’s WPA-style photo-history _12 Million Black Voices_ (1941), ordered the Bureau’s New York desk to review the author’s collected works for signs of subversion. “If your inquiry develops information of an affirmative nature,” Hoover directed, “you should of course cause an investigation to be undertaken as to the subject’s background, inclinations, and...”
Richard Wright...FB Eye, continued

current activities.” Inevitably, information of an affirmative nature was developed, and a thorough investigation undertaken, leaving Wright openly wary of the G-Men who seemed to track his literary and romantic itineraries around greater New York. Wright’s flight to France, launched in 1947 with unspoken encouragement from his Bureau pursuers, initially delivered on the promises of expatriation. Even before disension in black Paris brought his paranoia to a boil, however, Wright was troubled by the hunch that G-Men also lurked around foreign corners.

Consider Wright’s voyage from New York to Buenos Aires aboard the SS Uruguay in 1949. A snapshot taken on deck captures a healthy forty-year-old adopting the Ernest Hemingway brand of office casual, working bare-chested on a punching bag to slim down enough to play his most vivid character, the teenaged Bigger Thomas, in the Franco-Argentinean film version of Native Son. Yet this willfully anti-intellectual Wright interrupted his rejuvenation in international waters long enough to compose a poem whose satirical take on U.S. espionage incompletely masked its anxiety. In “The FB Eye Blues” (1949), completed at sea, Wright turned the tables on Bureau espionage incompletely masked its anxiety. Here, as in thousands of pages of FBI files, the interaction of the FBI and the African American writer is imagined as action between men. Maybe as a result, Wright’s male speaker is less confident than Johnson and Smith’s spied-on “folks” of his righteous difference from the snoops who leave him “sick and tired.” Living under Bureau scrutiny, Wright suggests, comes awkwardly close to sleeping and co-writing with the brother-enemy. The no-longer-transparent eye of the Bureau seems to share his speaker’s experience of lovemaking (“Each time I love my baby, govern’ment knows it all”) and to inhabit his verbal unconscious along with him (“Told me all I dreamed last night, every word I said”). In several respects, then, Wright’s FBI spy—an eye that hears even better than it sees—refuses to skulk on the side of the door Johnson and Smith reserve for eavesdroppers only. The seer and the seen, the overheard and the listener able to recite “every word I said.” For as quiet as it’s kept, the leading edge of the FBI’s spyglass. The unsung, privately published poem “The FB Eye Blues” indeed ranks as an emblematic piece of Afro-modernist writing, in some respects as typical of its surrounding set as the canonical prose of Native Son. A bit paradoxically, it is the extraordinary openness of the poem’s rendezvous with the FBI that underlies its representativeness. Like the nine volumes of Laurence Sterne’s experimental novel Tristram Shandy (1759-67), an exceptionally meandering heap of self-conscious narration that just may qualify as “the most typical novel in world literature,” the somewhat shorter nine stanzas of “The FB Eye Blues” bare a generic trait generally restrained elsewhere. The spy-versus-spy clash of Wright’s poem, this is to say, is a pronounced case of a tacitly common drama, on the lower frequencies, and this clash is as symptomatic of Afro-modernism as Sterne’s self-reflexive tale-telling is of the world novel. For as quiet as it’s kept, the leading edge of Afro-modernism sharpened itself against the specter of FBI surveillance.

Thanks to disclosures forced by the U.S. Freedom of Information Act (or FOIA), we now can see that the FBI kept an eye peeled on the Harlem Renaissance. And that it trained on the builders of this movement, the laboratory of Afro-modernist writing, its legendary system for archiving and exploiting the results of intelligence work. Gwendolyn Bennett, Sterling Brown, W. E. B. Du Bois, Langston Hughes, Georgia Douglas Johnson, Alain Locke, Claude McKay, George Schuyler, Walter White: all were eventually favored with personal FBI files, the nation’s highest medal of radical honor, some thin (Douglas Johnson’s is all of six sheets) and some as thick as windy literary biographies (Du Bois’s scales 756 pages). While the Bureau’s vogue interest in Harlem’s New Negroes faded with the Great Depression, its survey of Afro-modernism persisted from World War II through the Black Arts movement formally declared in 1965. In the early 1940s, the FBI began compiling dossiers on early Barack Obama mentor Frank Marshall Davis, Katherine Dunham, Chester Himes, and Richard Wright. In the depths of the Cold War, a busy season of FBI ghostreading, no fewer than twenty-two African Ameri-
Dancing With the Stars: the Story of Hermes Pan

Review of

Hermes Pan: The Man Who Danced with Fred Astaire
By John Franceschina

The life of choreographer Hermes Pan reads like many a Hollywood success story: modest beginnings, lucky breaks, constant work, a glamorous social life. But Pan’s position behind the scenes—making musical numbers at several different studios, helping movie stars look their best, never bearing the burdens of fame—sets his journey off from those of classical Hollywood’s better-known actors, directors, and producers.

Pan was born in 1909 to a Tennessee-born mother and a Greek immigrant father, Richard Wright...FB Eye, continued

black authorship, an institutionalized fascination stretching from the heat of the Red Summer of 1919 to Hoover’s death in the Bureau saddle just weeks before the Watergate break-in. Especially unhelpful in the search for knowledge is the recent destruction of Margaret Walker’s file and other unique historical records under a misnamed federal Records Retention Plan. For all this, a number of meaningful conclusions about the collision of black letters and Bureau surveillance can already be reached. My 101 FOIA requests, supplemented by the detective work of prior researchers, reveal that the Washington, D.C., national headquarters of the FBI opened a minimum of forty-seven files on individual African American authors and critics active during the Hoover years, 1919 to 1972. Measured more narrowly, precisely half of the forty-six historically relevant writers featured in the most recent edition of The Norton Anthology of African American Literature were previously canonized by the FBI. Comprising more than 13,000 pages in all, the sheer throw-weight of these files outweighs the Bureau’s assurances that it hatched no dedicated programs of reader response. Taken together, their contents demonstrate that modern African American writing repeatedly and disproportionately sparked high-strung federal scrutiny, a byproduct of the New Negro Renaissance that ranged into the “Renaissance II” of the Black Arts movement.

Not everything, then, can yet be known about the FBI’s half-century of spying on literary intellectuals were first tracked by Bureau paperwork, among them Alice Childress, Harold Cruse, Ralph Ellison, Lorraine Hansberry, Bob Kaufman, Willard Motley, and William Gardner Smith. Three Cold War files created in the 1950s—James Baldwin’s, Amiri Baraka’s, and Hoyt Fuller’s—looked forward to the last great wave of FBI book-clubbing, an elaborate counterintelligence program to outwrite the Black Arts movement able to draw from dossiers on Addison Gayle Jr., Pauli Murray, and Larry Neal—and likely many more. FOIA rules sanely stipulate that third-party historians may receive copies of FBI files only after their subjects’ deaths. Absent self-requests made public by living Black Arts veterans (Amiri Baraka, for one, has deposited part of his file at the Howard University library), we can thus only guess at the existence of dossiers on Nikki Giovanni, Haki Madhubuti, and the rest. When the full tally is accessible, it will shock if Bureau “filings” of Black Arts writers did not top the presently documented high point of the Cold War nadir.

Within a few years of arriving in Hollywood, Pan found himself in a rehearsal room at RKO assisting Fred Astaire on the star’s first film solo. Pan and Astaire were remarkably similar in appearance and in musical instincts. Both created dance steps and routines in direct response to music; both favored a heavily syncopated jazz tap dance style; both drew inspiration from black dancers. They were also well-matched
temperamentally as co-creators and friends. Pan helped Astaire craft film dance routines for the next seven years at RKO and occasionally afterwards to the end of Astaire’s career in the 1960s. Pan played the role of Ginger Rogers in the rehearsal hall, where the Astaire-Rogers partner dances that have come to define a classic brand of Hollywood romance were made in a creative collaboration that continues to fascinate audiences, critics, and scholars.

After the Astaire-Rogers cycle at the cash-strapped RKO came to a close, Pan headed to Twentieth Century-Fox. Here, at a wealthy studio famous for its expensive, Technicolor musicals, Pan helped define a very different cycle of films starring Betty Grable, one of Hollywood’s biggest stars and a favorite pin-up girl of the men fighting World War II. Pan’s primary job was making dances that featured Grable’s bold personality and famous legs. During his seven years at Fox, Pan occasionally played the role of Grable’s onscreen dance partner. It was never his goal to be a performer.

After his contract with Fox lapsed in 1948, Pan found plentiful work as a freelance choreographer for the next two decades, making routines both for the big screen—which grew bigger with the advent of widescreen formats—and for the new medium of television. He made dances for one Broadway show—the forgotten As the Girls Go—and choreographed a few stage and screen musicals in Italy. When Hollywood started making faithful adaptations of Broadway musicals, Pan choreographed hits (My Fair Lady) and misses (Finian’s Rainbow). He even spent several months staging a Roman victory parade for the misbegotten 1963 epic Cleopatra.

With the demise of the Hollywood musical, Pan’s career came to an end. He died in 1990, having enjoyed a wave of nostalgia for classic Hollywood musicals and tributes from the dance community, who recognized his important contributions in rehearsal halls and behind the camera. (Pan was the de facto director for most of the musical numbers he created, calling the shots on the set and, at times, even moving the camera.) The pioneering modern ballet choreographer George Balanchine, a great fan of Astaire and Rogers, once said to Pan, “I think you represent the American dance form more than any other choreographer—whatever you do is typical of the American dance” (268).

John Franceschina’s well-researched biography Hermes Pan: The Man Who Danced with Fred Astaire describes Pan’s career in close chronological detail drawing on information gleaned from studio archives (especially rich for RKO), access to Pan’s two incomplete and unpublished autobiographies (privately-held documents), interviews with professional associates and friends, and photos from the collection of Vasso Pan. Quotes from obscure newspapers suggest Franceschina also had access to scrapbooks, although none are mentioned in the abbreviated references. The reader gets a good idea of the mechanics of Hollywood contracts and the day-to-day work of a dance director. (Pan sometimes worked on more than one film simultaneously; more than a few times he created elaborate numbers that ended up on the cutting-room floor.)

At times, the level of detail becomes excessive: Franceschina provides street addresses for every one of Pan’s many moves. Such information takes the reader well beyond the anecdotes and legends of Hollywood history, but offers little in the way of an assessment of the importance and content of Pan’s work. The nature and quality of the dances Pan made, as well as how his work fits into the history of the film musical, American dance, and Hollywood as an industry, are questions left largely unasked. Franceschina’s many descriptions of film routines created by Pan do not lead to analysis that puts the choreographer’s creative choices into a larger context, and so, in the end, it is difficult to assess Pan’s contribution beyond his constant activity.

Still, the book suggests several interesting questions. Franceschina writes that the famous black tap dancer Bill “Bojangles” Robinson once told Pan he didn’t dance like a white man. As the man who danced with Astaire, Pan’s knowledge of black style would seem an important element he brought into the rehearsal hall. Astaire never worked formally with black dancers (although he did collaborate with African American jazz musicians later in his career). Perhaps Pan’s more directly acquired knowledge of black dance brought out this important element in Astaire’s work in lieu of the star coming into contact with actual black dancers.

Franceschina treats Pan’s seven years with Grable to almost exactly the same number of pages as the more iconic seven years with Astaire. This shows a welcome and historically appropriate balance: Grable’s output at Fox has enjoyed none of the critical cachet of Astaire and Rogers’ RKO cycle, despite Grable’s tremendous box office success. Franceschina describes the Grable films in detail, but misses the chance to nail down exactly what Pan contributed to her screen persona. He gets close in one passage, while quoting David Patrick Columbia, an as-

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**Dancing with the Stars... continued**

Pan's primary job was making dances that featured Grable's bold personality and famous legs. "
associate of Pan’s. In a 1991 article, Columbia noted how Pan’s assistant Angie Blue would “do Grable” in the rehearsal hall in the same way Pan would “do Ginger” when working with Astaire. Columbia continues, “Betty Grable was then instructed by Pan to ‘do Angie.’ The famous Grable itty-bitty walk as well as the bathing suit, hands on hips, over-the-shoulder pinup of the 1940s was simply her ‘doing Angie’” (110). This quote deserves unpacking, especially as it points towards Angie Blue, whose name appears often in Franceschina’s book. Blue frequently worked with Pan as an assistant and dance-in—by my count on eighteen films between 1937 and 1957. Blue played the star during the dance-making process, then helped the star learn the routine, and was probably also on set during shooting as Pan would be preoccupied with the camera. As the girl who danced with Hermes Pan, Angie Blue’s presence in this book about the man who danced with Fred Astaire, reminds the reader of the complicated nature of collaboration in Hollywood and the difficulty of locating creative agency in the studio context. How much of Pan’s choreography for Grable was inspired by Blue or, indeed, created by Blue? The question highlights the performed nature of stardom, especially in the case of a star like Grable who, according to Franceschina’s sources, just wanted to be told what to do. As the dance director doing the telling, Pan—and Blue—helped create an icon of American femininity that had global reach during and after World War II.

Taking this question into perhaps more sensitive territory, how much of Ginger Rogers was Hermes Pan? Rogers made non-musical films between making musicals with Astaire, and so she had less time to hang out in the rehearsal hall where Pan and Astaire made up dances. While Pan looked and moved like Astaire, his job while making partner dances was to impersonate Rogers. The implications of these overlapping roles deserve more consideration, especially in a body-driven context like dance making and with a choreographer like Pan who, unlike Bob Fosse, for example, did not claim to have a distinctive style. As to how much of Rogers is Pan, in the sonic realm the answer is one-hundred percent. All the tap sounds heard to come from Rogers in the finished films were recorded in post-production by Pan. While Rogers dances with Astaire on the image track, Pan dances with Astaire on the soundtrack. Hence, the Astaire-Rogers duos that include the sound of taps are trios of a distinctly technological sort.

Franceschina paints Pan as a spiritually-oriented individual without a lot of professional ambition. Expressing a desire to be a dancer already at age eight, Pan apparently didn’t take his work all that seriously. Pan’s close friendships with stars like Ann Miller and Rita Hayworth reveal his ability to comfortably share social space with celebrities, a personality trait that no doubt helped him professionally. Franceschina treats Pan’s personal life and his homosexuality in refreshingly direct terms. Pan’s own relentless discretion is echoed in the book—only one possible partner is named—but, given Franceschina’s sources, one gets the feeling the author knows more than he reveals. While Pan’s creative work is more described than analyzed, the texture of his personal relationships with family and friends receives ample coverage in Franceschina’s portrait of this important American choreographer. It remains to later writers to define exactly what about Hermes Pan’s creative work is, in Balanchine’s words, consistently “typical of the American dance.”

Pan’s close friendships with stars like Ann Miller and Rita Hayworth reveal his ability to comfortably share social space with celebrities, a personality trait that no doubt helped him professionally.

Todd Decker is Head of Musicology and Assistant Professor of Musicology in the Department of Music at Washington University in St. Louis. His first book, Music Makes Me: Fred Astaire and Jazz (University of California Press, 2011), won the 2012 Best First Book Award from the Society for Cinema and Media Studies.
Spring 2013 Faculty Fellows’ Lecture and Workshop Series

The Center for the Humanities is pleased to announce its first Faculty Fellows’ annual theme, **Mobility and Rootedness**, for the spring 2013 semester. Our Faculty Fellows’ Lecture and Workshop Series will explore both material (e.g., migration, human trafficking, goods) and non-material (e.g., cultural, textual, institutional) mobility across a broad historical and geographical scope.

**Guest Faculty Lecture and Workshop**

**Defacing Race, Rethinking the Skin: The Role of the Gaze in Black Masculine Performance**
Michelle Stephens
Rutgers University - New Brunswick

**Thursday, February 28th, 4 p.m., Location TBA**
Graduate Student Workshop on Friday, March 1st, 12 p.m., Location TBA

What is it that makes some black male performers icons in American society? Is it something about the men themselves, or is our fascination with some performance of difference that acts in his place? In her current project, “Skin Acts: Race, Psychoanalysis and the Black Male Performer,” Michelle Stephens argues that what Frantz Fanon called the “fact” of blackness, race as a form of charismatic self-display, is experienced phenomenologically as a “sensation” of the “fitness” of race, its facticity confirmed visually prior to the black male performer’s actual appearance.


**Guest Faculty Lecture and Workshop**

**Afro-Latin Voices**
George Reid Andrews
University of Pittsburgh

**Thursday, March 21st, 4 p.m., Location TBA**
Graduate Student Workshop on Friday, March 12 p.m., Location TBA

Because levels of literacy have historically been much lower in Latin America than in the United States, texts written by black authors are even rarer in that region than they are in this country. In recent years, however, scholars working in Latin American archives and libraries have found growing numbers of documents by black authors, including several book-length memoirs or diaries. This talk will examine two such texts—the spiritual diary of the Peruvian mystic Ursula de Jesús (1604-68), and the “as-told-to” autobiography of María de los Reyes Castillo Bueno (1902-97)—and consider how they might be used as historical sources.


**Faculty Fellow Lecture**

**Escaping the Tropics in New York: Claude McKay and Eric Walrond in the American Grain**

J. Dillon Brown
Assistant Professor of Anglophone Literatures, Washington University in St. Louis

**Thursday, March 28th, 4 p.m., Location TBA**

In claiming the writers Claude McKay and Eric Walrond for the Harlem Renaissance, literary scholars tend to ignore these writers’ Caribbean origins, thus overlooking important facets of their relationship to the dynamic cultural forces of early 20th-century New York. This talk will examine Walrond’s *Tropic Death* and McKay’s *A Long Way From Home* with an eye toward the authors’ status as outsiders, illustrating how their writing moves uncomfortably between both its American and Caribbean iterations. Paying attention to the more intimate, personal reasons for the authors’ migration to the United States, as well as to the ways in which their political interests explicitly exceed the domestic racial concerns often associated with the Harlem Renaissance, the paper demonstrates how New York functioned simultaneously as a liberating site of international modernist practice and as a frightening locus of America’s emerging imperial power.

**Faculty Fellow Lecture**

**Violence as Evidence: Interracial Sex, Murder, and the Law in Postcolonial Brazil**

Yuko Miki
Assistant Professor of Latin American History, Washington University in St. Louis

**Thursday, April 11th, 4 p.m., Location TBA**

Black and indigenous people in nineteenth-century Brazil were central to its tumultuous history yet produced almost no sources of their own. This talk argues that historians can examine acts of violence by and against them as evidence of their legal claims on the Brazilian nation. The talk also discusses the law’s limitations, inflicted by race, class, and gender, in guaranteeing black and indigenous people’s citizenship. Serving as evidence will be three previously unknown episodes from the Brazilian archives: the mutilation and disappearance of a black slave who impregnated his white mistress; the spectacular execution of a slave master by his slaves; and colonists’ massacre of an indigenous village. Through these examples this talk will propose a new way of conceptualizing postcolonial Latin America as the intersection of African diastolic and indigenous histories.

These lectures and graduate student workshops are part of the Center for the Humanities’ Faculty Fellowship Program (http://cenhum.artsci.wustl.edu). EVENTS ARE FREE AND OPEN TO THE PUBLIC. Refreshments will be provided at all the events. Please contact 314-935-5576 to order a free parking sticker and to reserve a seat.
January 2013 Literary Calendar

Wednesday, January 2

Join the Thornhill Book Chat for a discussion of The Hunger Games by Suzanne Collins. The book is written in the voice of 16-year-old Katniss Everdeen, who lives in the post-apocalyptic nation of Panem. The Capitol, a highly advanced metropolis, executes political control over the rest of the nation. The Hunger Games are an annual event in which one boy and one girl aged 12 to 18 from each of the twelve districts are selected by lottery to battle to the death. Copies of the book are available check out one month prior to the meeting. 10am, small meeting room, SLCL-Thornhill Branch, 12863 Willowcreek Dr., 994-3300.

Thursday, January 3

Come to the Mystery Lover’s Book Club for a lively discussion on Faithful Place by Tana French. 10am, SLCL-Headquarters, 1640 S. Lindbergh Blvd., 994-3300.

Join Trailblazers Adult Book Club for a discussion of Lost December by Richard Paul Evans. This lively discussion group digs into popular and sometimes controversial books on a wide variety of topics. Registration is required. 10am and 2pm, SLCL-Jamestown Bluffs Branch, 4153 N. Highway 67, 994-3300.

Book Journeys will discuss Animal, Vegetable, Miracle: A Year of Food Life by Barbara Kingsolver. Join the group as they follow the author’s family’s efforts to live on locally- and home-grown foods, an endeavor through which the author’s family learned lighthearted truths about food production and the connection between health and diet. Registration recommended. 2pm, SLCL-Indian Trails Branch, 8400 Delport Dr., 994-3300.

Friday, January 4

Join the Machacek Book Discussion Group. For the current selection, call 781-2948. 11am, SLPL-Machacek Branch, 6424 Scanlan Ave.

Saturday, January 5

You are invited to join the Paranormal Book Discussion Group for a discussion of F. Paul Wilson’s The Tomb. Hired to recover a mysterious stolen necklace, Jack Nelson, known as the Repairman, encounters a secret world of magic and winged Bengali demons. Adults, no registration required. 10am, SLCL-Weber Road Branch, 4444 Weber Rd., 994-3300.

Monday, January 7

Join the Book Bunch for their discussion of Doc by Mary Russell. Authentic, moving, and witty, the author redefines two towering figures of the American West and brings to life an extraordinary cast of historical characters. This book is available one month prior to discussion. Adults. 7pm, Room 1, SLCL-Grand Glaize Branch, 1010 Meramec Station Rd., 994-3300.

Tuesday, January 8

The Foreign Literature Reading Group will meet to discuss The Narrative of Arthur Gordon Pym by Edgar Allan Poe. 7:30pm, West Campus Center, Washington University, 7425 Forsyth, 727-6118.

Join the Afternoon Book Discussion for their selection, It Takes a Village Idiot, by Jim Mullen. In a tiny town diametrically opposed to his beloved Manhattan, the author begins to embrace manure, compost and strangers who wave. This book is available at the desk two weeks prior to discussion. Adults. 2pm, Room 1, SLCL-Grand Glaize Branch, 1010 Meramec Station Rd., 994-3300.

Are you interested in some literary conversation, or do you just like to talk about the books you enjoy? Come to the Sachs Evening Book Discussion! Copies of the book will be available to check out prior to the meetings. Please ask for one at the circulation desk. 7pm, SLCL-Samuel C. Sachs Branch, 16400 Burkhardt Pl., 994-3300.

Join the Adult Book Discussion group as they discuss The Art of Racing in the Rain by Garth Stein. Light refreshments will be served. No registration required. 7pm, SLCL-Meramec Valley Branch, 625 New Smizer Mill Rd., 994-3300.

Boone’s Bookies will discuss The Postmistress by Sarah Blake. Iris is the postmistress of Franklin, Massachusetts, on Cape Cod. Emma is the wife of Franklin’s doctor. Frankie is an American journalist reporting from London on the radio. This is the story of how their lives become connected during World War II. Refreshments served. Registration requested. 2pm and 7pm, SLCL-Daniel Boone Branch, 300 Clarkson Rd, 994-3300.

Join the Bookies to discuss Close to Shore by Michael Capuzzo. Visitors welcome; open membership. Adults. 2pm, SLCL-Oak Bend Branch, 842 Clarkson Rd, 994-3300.

Join the Writer’s Workshop for an enlightening evening. Florissant author Glendon McFarlane’s power point presentation during this event will include his beautiful work of art and his soul-soothing poetry from his recently published book, Musical Lyrics in Art and Poetry. Registration is required. 6:30-7:30pm, SLCL-Jamestown Bluffs Branch, 4153 N. Highway 67, 994-3300.

Please join the Richmond Heights Memorial Library Book Club for intelligent discussion of Yea Olbreth’s The Tiger’s Wife. No registration required; all are welcome! We meet the second Thursday of each month. Call or visit the Web site at www.thml.lib.mo.us for other upcoming book selections. 7 pm, Richmond Heights Memorial Library, 8001 Dale Ave., 645-6202.

Thursday, January 10

Join the African American Experience as they discuss Silver Sparrow by Tayari Jones. Set in a middle-class neighborhood in Atlanta in the 1980s, Pageturners will be discussing Murder on the Iditarod Trail, by Sue Henry. The Iditarod, Alaska’s famous dog sled race, brings thousands of competitors to Anchorage each year. It’s an arduous sport, but not a deadly one—until now. As someone is systematically killing the top competitors, Sergeant Alex Jensen races to find the murderer. 2pm and 7pm, Auditorium, SLCL-Tesson Ferry Branch, 9920 Lin-Ferry Dr., 994-3300.

Friday, January 11

Come to 2nd Friday Notes. This month, Steven D. Schroeder will be reading from his second book, The Royal Nonesuch, and Mary Ruth Donnelly will be reading from her second chapbook, Weaving the Light. In addition, musician singer/songwriter Reis Kloeckener will perform. 7 pm, Café in Whole Foods Market at Woods Mill and Clayton Rd.

This month Rock Road’s Book Discussion Group will be reading The Kitchen House by Kathleen Grissom. You can expect great company, discussion, and refreshments! Please pick up your copy at the circulation desk. 10am, SLCL-Rock Road Branch, 10267 St. Charles Rock Rd., 994-3300.

Saturday, January 12

Join the Buder Branch Book Discussion Group as they discuss Tinkers by Paul Harding. 1pm, SLPL-Buder Branch, 4401 Hampton Ave., 352-2900.

What are you reading? Tell others about it at Cabanne’s Book Discussion Group. 2pm, SLPL-Cabanne Branch, 1106 N. Union Blvd., 367-0717.

Join the Urban Street Lit Cafe Book Discussion Group as they discuss From Sinner to Saint by Janice Jones. 2pm, SLPL-Julia Davis Branch, 4415 Natural Bridge Ave., 383-3021.

Monday, January 14

You are invited to join a discussion on Ray Bradbury’s Fahrenheit 451. A totalitarian regime has ordered all books to be destroyed, but one of the book burners suddenly realizes their merit. Adults, no registration required. 1pm, SLCL-Weber Road Branch, 4444 Weber Rd., 994-3300.

Come to the Manga Book Discussion and discuss Dollhouse by Ander Chambliss. 6pm, SLPL-Julia Davis Branch, 4415 Natural Bridge Ave., 383-3021.

Join the Central Book Discussion Group as they discuss Cloud Atlas by David Mitchell. 6:30pm, SLPL-Central Library, 1301 Olive St., 539-0396.

Tuesday, January 15
this novel revolves around James Witherspoon’s two families—the public one and the secret one. When the daughters from each family meet and form a friendship, only one of them knows they are sisters. It is a relationship destined to explode. Stop by the circulation desk to pick up a copy of the book and register. Refreshments will be served. Registration recommended. 7pm, SLCL-Indian Trails Branch, 8400 Delport Dr., 994-3300.

Join the Book Discussion Group as they discuss Cutting for Stone by Abraham Verghese. 6:45pm, SLP-L-Kingshighway, 2260 South Vandeventer Ave., 771-5450.

Wednesday, January 16

Are you interested in some literary conversation, or do you just like to talk about the books you enjoy? Come to one of our Sachs Afternoon Book Discussion groups. Copies of the book will be available to check out prior to the meetings. Please ask for one at the circulation desk. 2pm, SLCL-Samuel C. Sachs Branch, 16400 Burkhardt Pl., 994-3300.

Join Eureka Hills Evening Book Discussion Group to discuss this month’s book, Mistress of the Art of Death, by Ariana Franklin. We meet the third Wednesday of every month. Stop by the Eureka Hills circulation desk to check out your copy of the next book to be discussed. Open to adults. 6pm, SLCL-Eureka Hills Branch, 156 Eureka Towne Center, 994-3300.

Thursday, January 17

Come to Book Journey’s discussion of The Lincoln Lawyer, by Michael Connelly. Mickey Haller, who represents some unsavory characters in his work as a defense lawyer, takes on his first high-paying and possibly innocent client in years, but finds the case complicated by events that suggest a particularly evil perpetrator. Registration recommended. 2pm, SLCL-Indian Trails Branch, 8400 Delport Dr., 994-3300.

Friday, January 18

Books ’n More will be discussing A Hundred Flowers by Gail Tsukyama. Adults. Registration required. 1pm, SLCL-Daniel Boone Branch, 300 Clarkson Rd, 994-3300.

Machacek Book Discussion Group will be discussing a book starting at 11am. For the current selection, call 781-2948. SLPL-Schlafly Branch, 6424 Scanlan Ave.

Saturday, January 19

The Saturday Reading Club will be discussing Standing at the Scratch Line by Guy Johnson. 12pm, SLP-L-Julia Davis Branch, 4415 Natural Bridge Ave., 383-3021.

Sunday, January 20

You are invited to attend a St. Louis Poetry Center workshop led by Marjorie Stelmach. The author and former director of the Howard Nemerov Writing Scholars Program at Washington University will provide professional critique of a selection of pre-submitted manuscripts. All poems submitted will receive written comments. You may submit poems by 12 midnight on Saturday, January 12, to workshop@stlouispoetrycenter.org and put “Workshop Submission” in the subject line or mail to Workshop Submission, St. Louis Poetry Center, 567 North & South, #8, St. Louis, MO 63130. You may submit only one poem, one page in length, vertical format and one column of text. Use 12- or 14-point font and make sure to submit a real name and mailing address. 1:30pm, University City Public Library, 6701 Delmar Blvd., 727-3150.

Monday, January 21

River Styx’s newly renamed and relocated reading series, River Styx at the Tavern, continues its 38th season with readings from poet and memoirist Allison Hedge Coke and St. Louis poet Jennifer Kronovet. Admission is $5 at the door, or $4 for seniors, students, and members. 7:30pm, Tavern of Fine Arts, located in the DeBaliviere neighborhood at 313 Belt Ave., 367-7549.

Tuesday, January 22

Join a discussion of A Tree Grows in Brooklyn by Betty Smith. Young Francie Nolan, having inherited both her father’s romantic nature and her mother’s practical nature, struggles to survive and thrive growing up in the slums of Brooklyn in the early twentieth century. This book is available at the desk two weeks prior to discussion. Adults. 2:00pm, Room 1, SLCL-Grand Glaize Branch, 1010 Meramec Station Rd., 994-3300.

You are invited to join a discussion on Sarah Addison Allen’s The Girl Who Chased the Moon. Emily Benedict came to Mullaby, North Carolina, to solve at least some of the riddles surrounding her mother’s life. But the moment Emily enters the house where her mother grew up and meets the grandfather she never knew—a reclusive, real-life gentle giant—she realizes that mysteries aren’t solved in Mullaby; they’re a way of life. Adults. No registration required. 7pm, SLCL-Weber Road Branch, 4444 Weber Rd., 994-3300.

Wednesday, January 23

Authors @ Your Library presents George Moore IV, who will discuss tips for interior design and sign his book The Layperson’s Beginning Bible of Interior Design. What is interior design? What is “good taste”? Can good taste be bought? The answers to these questions—and more—are found in this book, written for people who want to expand and appreciate a higher level of aesthetics for their personal residential interior environment. Moore puts his experience to work for you, sharing his insights on how to make the best design decisions for your needs and budget. Books available for sale. 7pm, SLPL-Schlafly Branch, 225 N. Euclid Ave., 367-4120.

The Central Book Discussion Group will be discussing Gone Girl by Gillian Flynn. 4pm, First Floor Book Club Room, SLP-L-Central Library, 1301 Olive, call 539-0396 for more information.

Join the Bookies as they discuss Johnny Tre- main by Esther Forbes. 2pm, SLP-Indian Trails Branch, 842 S. Holmes Ave, 994-3300.

Join The Usual Suspects Mystery Book Group and discuss Garden of Secrets Past by Anthony Elgin. Travel to England where Lawrence Kingston gets caught up in a centuries-old family conflict when he investigates a murder on the grounds of Sturminster Hall. Could the answer to the mystery actually be in the unbreakable garden monument? Pick up your copy at the circulation desk. 7pm, SLP-L-Rock Road Branch, 10267 St. Charles Rock Rd., 994-3300.

Thursday, January 24

The Business Reads Book Club will discuss The Power of Habit by Charles Duhigg. The book looks at contemporary non-fiction business writing on a variety of topics. 12pm, First Floor Book Club Room, SLPL-Central Library, 1301 Olive, 241-2288.

Join the Schlafly Book Discussion Group and discuss diverse contemporary literature every fourth Thursday of the month. Today the group will discuss Panther Baby by Jamil Joseph. New members welcome. 12:30pm, SLP-L-Schlafly Branch, 225 N. Euclid Ave., 367-4120.

Sunday, January 27

You are invited to attend The Book Club’s 44th discussion. The book is Black Swan Green by David Mitchell. For more information about time and venue, email ljtydk@klinedinist.com.

All events are free unless otherwise indicated. Author events are followed by signings. All phone numbers take 314 prefix unless indicated. Check the online calendar at cenhum.artsci.wustl.edu for more events and additional details. To advertise, send event details to lltcal@artsci.wustl.edu, fax 935-4889, or call 935-5576.

ABBREVIATIONS
SPL: St. Louis; B&N: Barnes & Noble; KPL: Kirkwood Public Library; LBB: Left Bank Books; SLP-L: St. Louis County Library; SLP: St. Louis Public Library; SSCCL: St. Charles City County Library; UCPL: University City Public Library; UMSSL: University of Missouri-St. Louis; IU: Indiana University; WPL: Webster Groves Public Library.
St. Louis Humanities Festival organizers are pleased to announce that the upcoming Second Annual Greater St. Louis Humanities Festival will take place from Thursday, April 4 through Saturday, April 6, 2013. Festival goers can choose from among film, drama, music, art, history, and philosophical and literary events, scattered around the region including St. Louis University, Washington University, the Missouri History Museum, the St. Louis Public Library, Southern Illinois University at Edwardsville, Webster University, and the University of Missouri—St. Louis. Nearly all of the events will be connected by the common theme of Money: Greed and Need.

Some highlights of the upcoming festival are:

- **Louis Hyman**, professor at Cornell University and the author of *Debtor Nation: The History of America in Red Ink*, will make a presentation on debt and inequality on Friday, 2 p.m., April 5, at Washington University.

- A Laumeier Sculpture Park-sponsored lecture will be held at the Contemporary Art Museum of St. Louis. On Friday evening, April 5, veteran cultural journalist Lee Rosenbaum will talk about art markets and collecting.

- New York novelist *Martha McPhee*, author of *Dear Money*, and book critic *Heller McAlpin* will do a literary reading and critical analysis on Friday morning, April 5 at the University of Missouri—St. Louis.

- There will be a screening of the silent film *Greed* by Cinema St. Louis and the Webster University Film Series, with live musical accompaniment of an original score by the Rats & People Motion Picture Orchestra. The film, which is based on Frank Norris’s novel *McTeague*, will be screened at Webster University on Saturday evening, April 6.

- Southern Illinois University—Edwardsville will host a concert on its campus by the Cuban musical ensemble *La Familia Valera Miranda* on Thursday, April 4.

- Three scenes from Mary Zimmerman’s play *Metamorphoses*, including the story of Midas, will be performed by the Alumni Theatre Company of Prison Performing Arts, April 6.

- On Thursday, April 4, Webster University will screen the film *Double Indemnity* on campus. The St. Louis Repertory Theatre is producing the play *Double Indemnity* in April, so to complement the Thursday film screening, there will be a panel discussion about the play and film prior to the Friday evening play performance, April 5. The panelists will be the Rep’s Artistic Director *Steven Woolf* and Webster University’s playwright and English professor *Meg Sempreora*.

- St. Louis University will host an *interdisciplinary faculty panel discussion* exploring business ethics and social justice.

- An examination of the *Geography of Money* is being organized by the Missouri Humanities Council and Missouri History Museum for Saturday afternoon, Apr. 6.

**Geoff Giglierano**, MHC Executive Director, will moderate a discussion with panelists *Joel Rhodes* (Southeast Missouri State University professor and the author of *A Missouri Railroad Pioneer: The Life of Louis Houck*) and *Colin Gordon* (University of Iowa professor and the author of *Mapping Decline: St. Louis and the Fate of the American City*).

Most of the Festival events are offered free of charge—the SIU-E concert and the production at the St. Louis Repertory Theatre are ticketed events. Watch for additional information about the 2013 Festival in the media with a complete, detailed schedule of events to be released in late January. More events are likely to be added. Feel free to call (314) 935-5576 or (314) 516-5698 for more information.

Karen Lucas
Associate Director
Center for the Humanities at the University of Missouri—St. Louis