

## **A Time To Buzz And A Time To Dance - The Second Variation - The Quizbowl Dance Packet**

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Announcing my effort to improve the state of the Dance component of 1/1 Fine Arts AV Misc by bringing you a 24/0 power-marked packet entirely on dance. The distribution will be as follows:

- 4 - classical ballets (that have already come up in 1/1 Fine Arts AV at the Regs or recent Nats level)
- 4 - prominent ballet and modern dancers, companies and choreographers
- 4 - questions on dance styles that are not ballet or modern: ballroom, Latin, folk dance, etc.
- 3 - prominent films involving dance and filmed musicals
- 2 - actors famous for dancing
- 3 - dance in other distributions: dance connections with world history, other arts, science, tech, literature or philosophy
- 2 - dance technique questions
- 2 - Dance Trash: reality shows like Dancing With The Stars, Dance Moms, So You Think You Can Dance, famous viral videos featuring dance

1. The first performer of the most famous solo role in this ballet, Antonietta Dell'Era, received five curtain calls at her performance but one critic called her "corpulent" and "podgy," while other critics complained that actual ballet did not happen until nearly midnight. Her partner in this ballet has been called Prince Orgeat and Prince Coqueluche, but usually does not get a name. The ending of this ballet, in the libretto, "represents a large beehive with flying bees, closely guarding their riches". To quote one University Ballet of Chicago instructor, the (\*) Snow Scene in this ballet may be the only part that isn't pantomime, boring or racist, but the representations of ginger and coffee are more famous. Maria Tallchief pioneered the solo role in this ballet in the United States. For ten points, a celesta accompanies the Sugar Plum Fairy in this Tchaikovsky ballet about a wooden doll that everyone (according to a quizbowl question, even Chris Ray) performs in around Christmastime.

ANSWER: the **Nutcracker**

2. The Paris Ballet always requires this item to have thirteen layers, and perhaps surprisingly, the makers of it are almost exclusively men. The origins of this item date in some accounts to Marie Camargo and in others to Marie Taglioni, who both required its form in order to have their ankles and pointe work visible. This item's name is most likely an alteration of 19th century slang for the buttocks. This item begins life as ten metres of net of varying stiffness. The ballet La Sylphide pioneered this item's (\*) Romantic version, which is also associated with Giselle, while the Classical form may have originated among music hall dancers. Its bodice may or may not be attached and it often has rhinestone and glitter overlays. For ten points, pancake is the most famous shape of this stereotypical ballet skirt.

ANSWER: **tutu**

3. This choreographer's signature step was "posé en arabesque, coupé dessous, small développé a la seconde, pas de bourrée dessous, pas de chat." Although he got a larger stage when his ballet

company got a Royal charter than he had at Sadler's Wells, he confined himself to six dancers for his *Symphonic Variations*. His ballet film was the 1971 *Tales of Beatrix Potter*, but he created very successful choreography for (\*) *Cinderella* (where he himself danced an ugly stepsister), *Monotones I and II*, and *Facade*, as well as the *Enigma Variations* from an English composer. He succeeded Ninette de Valois as director of the ballet he is most associated with, at Covent Garden. For ten points, name this Royal Ballet choreographer who established the distinctly English genre of ballet.

ANSWER: Frederick **Ashton**

4. Steps used in this dance form include the Maxi Ford (and the Maxi Ford with a pullback), the paradiddle, spansks and chugs. Fayard and Harold, the Nicholas Brothers, specialized in combining this dance form with acrobatics. This dance form arose from combining Irish stepdancing with African-American dance styles. Ballet, jazz and this dance form the (\*) triple training required for a Broadway dancer. Special floors are required for the modern variety of this dance form, although solo dancers may use a portable board, and the soft-shoe version does not require screwing the instrument parts involved onto leather-soled shoes. For ten points, the rhythm variety of what dance form uses the dancer's feet as a percussion instrument?

ANSWER: **Tap** dance

5. In the most famous dance scene in this film, the protagonist falls out of a fouetté turn a la seconde before asking to begin again. Another dance scene has the protagonist in silhouette dancing to "He doesn't mean a thing to me, just another pretty face to see." Roger Ebert said of this film that the lead actress "is a natural talent...and only needs to find an agent with a natural talent for turning down scripts." (He hated it.) Gymnast Sharon Shapiro performed the (\*) swan dive into a roll that occurs in this film's most famous dance sequence, while male breakdancer Crazy Legs performed the backspin afterwards. Critics questioned why a 18-year-old woman, as the actress was at the time, would get a job as a welder in a steel mill. For ten points, name this Pittsburgh-set 1983 film where Jennifer Beals dances to "What A Feeling."

ANSWER: **Flashdance**

6. An alleged highlight performance of this dancer's youth was her rendition of Leda and the Swan, and this dancer followed her sister Komito into entertainment and performance. This dancer's saint's day is commemorated on November 14 in the Orthodox Church, along with her spouse. After retiring from dancing, she may have become a wool spinner, but little is known of that period before her spouse repealing the law that would have forbidden him from (\*) marrying her, in 525. This retired dancer proved an able leader, and addressed the government council claiming that "royal purple is the noblest shroud" during the Nika Riots. She may have been co-ruler with her husband in Constantinople. For ten points, name the wife of Justinian and Empress of Byzantium.

ANSWER: **Theodora** of Byzantium

7. The original score for this ballet was only premiered in 2008 after it was reconstructed by musicologist Simon Morrison, and choreographed by Mark Morris. A shortened version of it had

premiered in Czechoslovakia in 1938, but its composer could not attend it due to him being forbidden to leave the Soviet Union; a 1940 rewritten version starring Konstantin Sergeyev and Galina Ulanova in the title (\*) roles won the Stalin Prize. A section from this ballet is used as the theme music in the UK edition of *The Apprentice* and for the Russian civilization in *Civilization V*. That section is known as the Dance of the Knights. For ten points, name this Sergei Prokofiev ballet about star-crossed lovers between the Montagues and the Capulets.

ANSWER: **Romeo and Juliet**

8. This woman accused ice dancer Meryl Davis of sickling her feet when she appeared as a guest judge on *Dancing With The Stars*. She published the book *Everything I Need To Know About Life, I Learned In Dance Class*, two years after *Dance Masters of America* terminated her membership for creating “a total misrepresentation of our dance educators and their students [that] is detrimental to the dance profession.” She was subject to lawsuits for assault from (\*) Paige Hyland, and was sentenced to a year and a day in jail for extensive bankruptcy fraud related to hiding income from her notorious TV reality show where she yells at her Junior Elite Competition dance team. For ten points, name the main antagonist on the reality-TV show *Dance Moms*.

ANSWER: Abby Lee **Miller**

9. In 2017, this ballet company cancelled the premiere of a ballet biopic of a noted openly gay male dancer. A 2003 scandal around the world involved one of its prima ballerinas being dismissed for allegedly being too heavy. In 2014, a dancer with this company was convicted of organizing an attack on its artistic director with sulfuric acid. In 2005, this company held the world’s second performance, after the premiere, of (\*) Shostakovich’s ballet *The Bolt*. The acid-attacked director was Sergei Filin, the controversial ballerina was Anastasia Volochkova, and the biopic was of Rudolf Nureyev. Hosted in a theatre with a signature statue of a four-horse chariot, this company has an extensive rivalry with the Mariinsky Ballet, also known as the Kirov Ballet, in a different Russian city. For ten points, name this “big” ballet company associated with the Moscow theatre of the same name.

ANSWER: **Bolshoi Ballet**

10. Rudolph Valentino popularized this dance in America with his performance in the 1921 silent film *Four Horsemen of the Apocalypse*. The two most primary varieties of this dance differ in whether they encourage walking in the crossed system, whether the center or the feet move first, and whether the partners are in close embrace or arching away from each other, while the Finnish variety of this dance uses a combination of both. Hooking one’s leg around one’s partner is called gancho. Its (\*) International style is codified as 4/4 time with 120 beats per minute, and traditionally it is accompanied by bandoneon, for which Astor Piazzolla was a noted composer. Events where this dance is done improvisationally is called a milonga for the Argentine variety. For ten points, name the Argentinian-origin ballroom dance it takes two to do.

ANSWER: **Tango**

11. When this dancer started rehearsals for the only film where she is billed above her dance partner, she had never danced with a partner before. In a prominent film, this dancer meets her romantic interest through getting her dress caught in his suitcase, and later dances with him among a crowd of dancers in black and white to the first song to win an Oscar for best song, “The (\*) Continental.” She won an Oscar for her non-dance role in *Kitty Foyle*, and performed with Cary Grant in *Monkey Business*. In another film, she dances the “Waltz in Swing Time” after having sung to her “The Way You Look Tonight.” Her dance partner said that of the girls he danced with, she was the only one who never cried. For ten points, name the actress who could do everything Fred Astaire could but backwards and in high heels.

ANSWER: Ginger **Rogers**

12. The protagonists of this musical are based on Helen Morgan and Texas Guinan, according to its book writer, for roles first performed by Gwen Verdun and Chita Rivera, although the musical’s popularity rose when Liza Minelli stepped into Gwen Verdun’s role. The film version of this musical featured Vaganova ballet academy graduate Ekaterina Schchelkanova speaking a monologue denying that she cut her husband’s head off in (\*) Hungarian and later appearing in ballet costume to be hanged. This Bob Fosse-choreographed musical features “the remains of a perfect double act” where the protagonist demonstrates both sides of a duet dance she had done with her sister, featuring twenty acrobatic tricks in a row including the seventeenth, the spread eagle, but reveals, “I Can’t Do It Alone.” Its most famous dance number tells the stories of six female criminals who affirm, “He had it coming.” For ten points, name this musical, made into a 2002 Oscar-winning film and featuring the Cell Block Tango.

ANSWER: **Chicago**

13. The most famous performer of this ballet role asked as her dying words to get her costume for it ready. 2000 Olympic champion rhythmic gymnast Irina Barsukova performed a ball routine for this ballet at the Bolshoi Theatre, the only rhythmic gymnast to do so. Maya Plisetskaya interpreted the role to be about aging and being elderly. It involves extensive pas de bourree suivi, very small steps on pointe, which are the only consistent step remaining of Michel Fokine’s choreography for it. A portrait by Vladimir Tretchikoff of the Royal Ballet prima ballerina Alicia Markova merged with her character in this role, although he sketched off a different (\*) animal as he couldn’t get his hands on the real thing. Ogden Nash, in his verses to the musical work this ballet is set to, jokes that the character “claims to have never heard of [Anna] Pavlova,” the creator of this role. For ten points, name this solo ballet set to a section of Saint-Saens’s *Carnival of the Animals* featuring a moribund bird.

ANSWER: the **Dying Swan**

14. A 2006 video set in an empty warehouse featured an Italian prima ballerina assoluta and a guitarist born Gordon Sumner performing a dance to this composer’s music that was originally written for another solo instrument. That ballerina is Alessandra Ferri and the guitarist is better known as Sting. A ballet set to the music of this composer begins with eight women in white tunics who begin in tight fifth position and explosively rise onto pointe, then step sideways into plie on one leg, the other extended; that moment was described by the New York Times in April

2018 as “two seconds that explain Balanchine.” The second movement of that ballet introduces a male soloist, but mostly the two female soloists vaguely represent the two solo (\*) violins in that piece by this composer, while Sting’s performance with Ferri was inspired by his fascination with the Baroque lute and this composer’s Baroque music. For ten points, name this composer of Prelude in G from his Cello Suite No. 1 and the Concerto for Two Violins in D minor.

ANSWER: Johann Sebastian **Bach** (the ballet is Concerto Barocco)

15. A default rule in dance class is that one always turns towards this object when using it. A frequently quoted line is that this object in dance technique should be “your friend but not your significant other” to keep you from depending too much on it simulating a real partner. In straitened circumstances, the back of a (\*) chair may be used instead of this object. Exercises done with this object may include cambré and balance in sous-sous, and this object may be made of wood or metal or portable or attached. Most famously, in order to not have the dancers worry at first about their muscles used for balance, this object is used to practice pliés and tendus at the beginning of every dance class. For ten points, name the horizontal rail a dancer uses for support while warming up.

ANSWER: **barre** (pronounced like bar)

16. This man insisted on calling his production of the *Sleeping Beauty* ballet “The Sleeping Princess” “because I have no beauties!” He infuriated the composer’s wife with his staging of a ballet to Rimsky-Korsakov’s *Scheherazade* orchestral suite. He refused to have his dancers filmed as it would do no justice to their artistry, but a 30-second film of a performance was discovered in 2011. The consequences of his breakup of his torrid relationship with a principal male dancer was mentioned in (\*) W. H. Auden’s “September 1, 1939” as “What mad Nijinsky wrote about [this man] is true of the normal heart.” He commissioned *The Three-Cornered Hat* from de Falla, *Jeux* from Debussy, and most famously, a ballet that caused a riot from Stravinsky, *The Rite of Spring*. For ten points, name the founder and impresario of the Ballets Russes.

ANSWER: Sergei (or Serge) **Diaghilev**

17. A 1995 book by Jim Dawson calls this “the dance that changed the world.” The song that started this dance was produced as a b-side by Hank Ballard and the Midnighters, while Chubby Checker produced three songs for this dance (which do not include its characteristic drumbeat) and was featured in a film asking not to “knock” it. A characteristic of the rhythm of this dance in 4/4 is that it syncopates between the second and (\*) third beats, the stress coming on the upbeat of the second pulse, the 2-and, rather than on the third beat. This dance discourages movement of the feet or touching of your partner, and is done to the song “You Never Can Tell” in a 1994 film. For ten points, name this dance that John Travolta did in *Pulp Fiction* and the Beatles encouraged you to do “and shout.”

ANSWER: The **Twist**

18. The idea for this ballet was suggested by Claude Arpels of Van Cleef and Arpels, but he was himself astonished at the costumes Barbara Karinska designed for it. The New York Times observes that in all sections of this ballet, women stretch one leg and both arms upward in lines

that suggest the refraction of light. A critic said its choreographer had never “ created a work in which the inspiration was so sustained, the invention so imaginative or the concept so magnificent” --- even though it has no plot. The first section of this ballet is set to Gabriel Fauré’s *Pelleas and Melisande*, the second to Stravinsky’s *Capriccio for Piano and Orchestra*, and the third to Tchaikovsky’s *Third Symphony*. The section in (\*) green has long Romantic skirts, while the section in white has stiff Classical tutus, but all are encrusted with glittering representations of the title objects. For ten points, name this first full-length abstract ballet that has the Emeralds, Rubies and Diamonds sequences and is named for another term for such gemstones.

ANSWER: **Jewels**

19. This artist affirmed that for best dance film production, “the camera is made fluid, moving with the dancer.” His attempt to bring ballet to the masses, *Invitation to the Dance*, was the biggest flop of 1956. This dancer affirmed, “I think dancing is a man’s game, and if he does it well he does it better than a woman.” He appeared with (\*) Fred Astaire in the Ziegfeld Follies’ “The Babbitt and the Bromide” and was originally cast and choreographed for Astaire’s role in *Easter Parade*, which is revealed in the muscular choreography atypical of Astaire. He was nominated for an Oscar for *Anchors Aweigh*, and choreographed and performed the seventeen-minute dream ballet in *An American in Paris*, as well as the musical film he is now most famous for. For ten points, name this Irish-American director, dancer and choreographer who twirls an umbrella in *Singin’ In The Rain*.

ANSWER: Gene **Kelly**

20. This dancer had a nightclub act with Maya Angelou before she took that name, and was a dancer in the 1957 revival of *Show Boat*. He was the first choreographer for Samuel Barber’s opera *Antony and Cleopatra*. A noted work by him uses the song “Sinner Man,” and he was inspired by the *House of Bernarda Alba* to create the ballet (\*) *Feast of Ashes*. This choreographer said that what he looked for in dancers was a ballet bottom with a modern top. His most famous work has a “Yellow” section and part of it is set in a Baptist church, while another section is titled “Take Me To The Water.” For ten points, name this African-American choreographer and choreographer of *Revelations* who founded his namesake dance company.

ANSWER: Alvin **Ailey**

21. Description acceptable. In a shot of this video, which is not danced en pointe, a dancer does a quintuple pirouette and then two fouettés a la seconde, a few seconds after a shot where the dancer bends backwards from a kneeling position as light streams in from a high window. The choreography of this video is by Jade Hale-Christofi, and this video was discussed in the 2016 documentary by Steven Cantor called simply “Dancer.” The dancer is wearing (\*) khaki-coloured knee shorts and displays numerous tattoos on his abdomen, and does rotating split leaps across the floor of an empty warehouse to the song line “Let me give you my life” and does the fouettés to “I’ll worship like a dog at the shrine of your life.” For ten points, Dave LaChapelle directed this 2015 viral video of ballet dancer Sergei Polunin performing to a Hozier song asking to be transported to a place of worship.

ANSWER: the **“Take Me To Church”** dance video

22. This dance is most frequently performed in a twelve-beat cycle that is an amalgam of six-eight and three-four metre. Different styles of this dance are called palos, and it is usually danced to music that uses microtonality and non-equal temperament, that spans only about a sixth, and is in Phrygian or modified Phrygian mode. It uses shoes that have small (\*) nails embedded in the heel and sole for percussion, and is often improvised on a tablao, accompanied by singers with specialized guitars. Styles of it include Alegrias, Bulerias, and Malagueñas. Its most famous performance, by Cristina Hoyos, was at the opening ceremony of the 1992 Olympics in Barcelona. For ten points, name this dance form of southern Spain associated with frilly skirts and castanets.

ANSWER: **Flamenco**

23. A notable solo dance in this film reuses a song from a 1932 Broadway revue, *Flying Colours* and involves a shoeshine man. Comic relief in this film is provided by a married screenwriter couple the not-married writers Betty Comden and Adolph Green based on themselves; in one musical number, they and the protagonist perform on their knees dressed as babies for the song “Triplets.” The protagonist is much intimidated by the talented ballerina played by (\*) Cyd Charisse, not realizing that she is intimidated by him until they perform “Dancing In The Dark,” while an impresario, who believes there is no difference between Bill Shakespeare and Bill Robinson, insists that a light musical comedy for the protagonist’s comeback vehicle should be a retelling of Faust. For ten points, name the Fred Astaire musical comedy that gave us “That’s Entertainment!”

ANSWER: The **Band Wagon**

24. A participant in this dance had been seen at Dinn, even though the narrator does not know what Dinn might be, but has an explanation of why the character has their tail in their mouth in the course of this dance, which requires clearing the jellyfish out of the way in the first figure. That character assures a proposed dance partner that “there is another (\*) shore, you know, upon the other side”. The poem describing this dance is a parody of a poem by Mary Botham Howitt called “The Spider and the Fly,” and begins with “Will you walk a little faster, said a whiting to a snail.” For ten points, name this poem “where they take us and they throw us with the [title crustaceans] out to sea” from Lewis Carroll’s *Alice in Wonderland*.

ANSWER: the **Lobster Quadrille**