

## CONTRIBUTORS

**David Best** is a Reader in the Department of Philosophy, University of Wales, Swansea; Visiting Professor, School of Theatre, Manchester Metropolitan University; Senior Academic Fellow and Honorary Professor, DeMontfort University; Visiting Professor, International Centre for the Study of Drama in Education and Consultant to Bretton Hall College of the Arts. He holds various honorary appointments. Recently, he was Professor of Philosophy at Birmingham Institute of Art and Design. He acted as consultant for the National Department of Education and Science for England and Wales. He has written numerous articles and his books include: *Expression in the Arts* (Lepus Books, H. Kimpton Publishers, 1974); *Philosophy and Human Movement; Feeling and Reason in the Arts* (Allen & Unwin, London, 1985) and *The Rationality of Feeling* (Falmer Press, London, 1993). He frequently speaks at conferences and lectures in several countries. His philosophical interests are wide, but he is best known for his work in philosophy of the arts and the arts in education.

**Marilyn Bordwell** is a native Iowan - a 'Hawkeye' - whose interests have thus far led her to a Doctoral candidacy in the Department of Communications at the University of Iowa. Of the four divisions that comprise the Communications Department (Rhetorical Studies, Media Studies, Film Studies and Communication Research), Ms. Bordwell plans to complete her Doctorate in Rhetorical Studies by combining contemporary social and rhetorical theory, performance and gender studies. Her interest in performance and dancing is long-standing and she owned and operated her own dance studio from 1986-1989. *Re-Membering the Body: Rhetoric, Performance, and Diogenes the Cynic* is her first professional publication. We are happy to introduce her lively and interesting work to JASHM's readership.

**Marjorie A. Franken** was born in Kansas, and has taught at Arkansas State University and several colleges and universities in California, including University of California at Riverside and Whittier College. Her interest in dances and anthropology is long-standing. She became acquainted with the Swahili people while she was a Peace Corps volunteer in Kenya in 1974, when she learned the Swahili language. She returned to Kenya in 1983 to study the history and forms of Swahili dances, completing her Ph.D. in anthropology at University of California, Riverside, in 1986. Her current research projects focus upon the formation of nationalism, post-colonial national culture and gender roles through the study of dancing in Egypt. A major article, 'Egyptian Cinema and Television: Dancing and the Female Image' appears in *Visual Anthropology* (Vol. 8(2/3): 267-286, 1996) and she is currently working toward completion of a book on Egyptian dancing.

**Lynn Martin**, a native New Yorker, completed a B.A. degree as a mature student from Fordham University in May, 1995, with awards for excellent scholarship. She taught Ideokinesis and Functional Anatomy at New York University and the Laban/Bartenieff Institute for Movement Studies, and maintained a private practice for several years. Her first contribution to JASHM as a writer appeared in 1986 and she was Copy Editor of the Journal from 1980-1993. From 1980, she studied Haitian ritual music and dances with several distinguished teachers: Jean-Léon Destiné, Lavinia Williams, Montego Joe, Serge St. Juste, Lionel St. Surin, and Pat Hall-Smith. She presented a paper at the 7<sup>th</sup> Annual Conference of the Haitian Studies Association, *Haitian Expressions: Word, Image, Action*, at the Milwaukee (Wisconsin) Art Museum in September, 1995. Her work was recently published in *Visual Anthropology* (Vol. 8(2/3): 219-250, 1996). It is entitled, 'Six Haitian Vodou Dances'.