Live Entertainment in a Fairytale Art-Peripheral Tourist Setting

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Introduction

This article focuses on the important role of live music and entertainment in art-peripheral tourist settings. Previous studies have acknowledged that for art-peripheral audiences, live entertainment exists as a second interest. On the other hand, the main arguments in this article will reveal that by focusing merely on the macrostructures, the larger developments and changes in the worldwide seaside resorts throughout the nineteenth and twentieth centuries, or on the more celebrative entertainment forms, one can easily dismiss the other popular forms of entertainment and their importance to tourist settings.[1] While Howard Hughes explores the larger developments in tourism, he also looks at the microstructures, questioning the meaning of travel for different types of tourists as he defines art-peripheral hotel settings constituting of audiences and tourists who are more popular-entertainment oriented.[2] According to Hughes, performances in art-peripheral settings are shaped by repetitive and tedious rituals in which the distance between the audience and the performer is greater than that of the more celebrative forms of performances. The main argument he suggests is that, unlike for the core-art tourists who attend professional and highly regulated music festivals, the art-peripheral tourists' experiences with live music or entertainment are rarely celebrative and never a means to an end. Like Nicholas Abercrombie and Brian Longhurst, he observes the western audience's level of physical separation from the performer.[3] He argues that this level of separation is not a direct result of any particular genre of music, but rather, a question of the audience type. This article will suggest that while previous studies have found the genre of music or the audience type important in influencing the level of separation between the audience and performer, in this case study on art-peripheral tourist settings, the primary factor shaping the nature of relationship between the audience and performer is the ambiguous environment of the 'sea as liminality', and which consists of highly transitional, and marginal 'fairytale' spaces.

Even though extensive work has been done on the complex relationship between cultural tourism, popular music, and identity, the previous works mainly highlighted core-art tourists' and audiences' experiences.[4] For example, Hans Aldskogius draws a sound picture of the summer festivals in Sweden, breaking up the categories of music festivals according to space, and this work illustrates the roots of choral singing in the Swedish identity as well as cultural tourism. Furthermore, Catherine Matheson provides an interesting account of core-art tourism and music festivals, as she convinces the reader of the contextualised Celtic music festival, and the way core-art audiences' identities are shaped by their authentic experiences with Celtic types of performances. The work of Hughes calls out for a valuable approach that will help shed light

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[1] John Urry, *The Tourist Gaze* (CA: Sage, Publications, 1990) 34, 47.

[2] Howard Hughes, *Arts, Entertainment, and Tourism* (New York: Routledge &Francis Group, 2000) 84,127.

[3] Nicholas Abercrombie & Brian Longhurst, *Audiences, A Sociological Theory of Performance and Imagination* (London: Sage Publications, 1998) 43.

[4] Hans Aldskogius, 'Festivals and Meets: The Place of Music in Summer Sweden,' *Human Geography*. 75.2 (2008) 58; Catherine Matheson, 'Music, Emotion, and Authenticity, A Study of Celtic Music Festival Consumers,' *Journal of Tourism and Cultural Change* 6.1 (2008); Sara Cohen, *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles* (Hampshire: Ashgate Publishing Limited, 2007) 23.

to the unique spaces of popular entertainment in the Red Sea, Hurghada's art-peripheral hotel settings. He acknowledges a different kind of art-peripheral tourist, whose sacred journeys of travel are being shaped by the transitional and challenging features of liminality and escapism A tourist who, regardless of recent challenges in the quality of live music performances in worldwide seaside resorts, seeks the 'out of the ordinary' and magical experiences the seaside has to offer.[5] Valene Smith states that cultural tourism is a 'quest for the other.'[6] Therefore, I argue that live music performances and entertainment are a necessity and a highly celebrative form of performance for art-peripheral tourists.

Unlike Hughes, this paper will not enter a comparative debate between the core-art and the art-peripheral tourists. Nor is the goal here to assess the extent to which the art-peripheral tourists are less entertainment-oriented than the core-art tourists. However, the essay will show that the identities and experiences of art-peripheral tourists and performers with live entertainment can be 'ambiguous' but 'indispensable', especially, in the Egyptian context, where the local hotel scenes interact with the western spaces of politics, popular culture, and exhibition and result in the out-of-ordinary fairytale-like, contradicting, repetitive, and extreme spaces and myths, from which the most obscure and yet fascinating cultural musical expressions and productions, interactions, and identities emerge.

Egyptians have faced severe structural changes throughout the centuries. In the nineteenth-century, Muslims, Christians, Jews, Egyptians, Ottoman, Italians, French, and Armenians occupied the same multicultural spaces of this beautiful land.[7] These multicultural spaces led to the birth of a modern European styled city. Following the military coup in July 1952, the undemocratic reign in Egypt continued for decades. Abdel Nasser managed to eradicate a great extent of the foreign intervention in the Egyptian State that started during the reign of Muhammad Ali and his son Khedive Ismail in the nineteenth and early twentieth centuries. Under the reign of Sadat, the economy of openness and privatisation ensured the continuity of foreign influence, but also brought corruption and poverty. The birth of privatisation to some extent freed newly established private companies, those independent from governmental regulation. Arab and foreign firms invested in building plots in the Red Sea, which resulted in the rise of tourism. Furthermore, in the 1970s, the opening of the private sector and western modes of production and economic organisation led to many western tastes in music.[8]

It was Muhammad Ali's opening to the West that started to attract a growing number of European visitors to Egypt.[9] It was also in the nineteenth century when the first Egyptian scholars attended a congress of orientalists in Paris, and for the very first time they encountered the westerners' representations of the 'Orient' in an exhibition. For the Europeans, the structural meaning of 'exhibition' turned a mosque into a coffee house, where Egyptian males and females danced to a whirling crowd.[10] In the nineteenth century, the western gaze was growing and the Egyptian female dancers in Egypt offered the western gaze opportunities to plunge into new spaces of sensuality. The male European gaze became obtrusive, equating the Egyptian female dancers and singers with mere prostitutes. And while western tourists continuously sought for

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[5] Hughes 96.

[6] Valene L. Smith *Guests and Hosts* (Philadelphia: University of Pennsylvania Press, 1989) 4, 5.

[7] John R. Bradley, *Inside Egypt* (New York: Palgrave Macmillan, 2008) 6, 23, 108.

[8] Michael Frishkopf, *Some Meanings of the Spanish Tinge in Contemporary Egyptian Music* (Routledge Publishing, 2002) 9.

[9] Karin V. Nieuwkerk, *A Trade Like Any Other: Female Singers and Dancers in Egypt* (Cairo: The American University in Cairo Press, 1996) 32.

[10] Timothy Mitchell, *Colonizing Egypt* (California: University of California Press, 1988) 1.

experiences of fantasy and exhibitions staged by the hosts, they often remained detached and unseen themselves.

A World of Alternative Realities

The Children's Fairytales

A fiction storyteller illustrates, through the simple codes of the fairytale, the way humans make sense of their everyday lives. As Kevin Smith suggests, the real value of the fairytale becomes clear and is organised around the different spaces and experiences that offer well defined roles and structures.[11] In magical realism, the reader is given several alternative realities to challenge his or her scepticism and accept the supernatural as natural. Most importantly, the incorporation of the fairytale narratives allows the reader to explore the different events in such a way that the boundaries between the possible and impossible blur.

The children's fairytales in this case study will demonstrate and differentiate between the world of fantasy and fiction, on the one hand, and the world of reality and history, on the other.[12] The focus is on classics and popularised titles, such as the *One Thousand and One Nights, Beauty and the Beast*, *Cinderella, and the Goose Girl*. Studying and interpreting these tales is an excellent anthropological medium for observing the alternative, contradicting, extreme, and repetitive realities of the human subject, and his/her distinctive experiences in a fairytale environment. The study will also work toward an understanding of the different spaces and myths in certain cultures, the consumption of signs or productions related to space, and popular music, and live entertainment in art-peripheral hotel settings.

Smith suggests that a fairytale can operate in several ways as an intertext. The most relevant type of fairytale approach for this study is the architextual fairytale setting. Fairytale architext is a field of research which has received little attention in the past. Its fairytale texts are used as an architextual model. [13] Like in the children's literature, the fairytale in Hurghada's hotels' recreation, theme parks, and live music scenes is surrounded by the beautiful and ugly, the good and bad, emancipation and oppression, pleasure and danger, real and fantasy, life and death, nature and culture, as well as myths and spaces. According to Max Luthi, the main attraction and features of the fairytale lies in these contradictory, extreme, and repetitive alternative spaces of opposite realities. [14] It is these unique spaces of myths, which become the most relevant to the art-peripheral hotels' live music and entertainment scenes in Hurghada.

The Fairytale: in its Beauty and Ugliness

The fairytale folktales the *Beauty and the Beast, Cinderella, and Goose Girl* have several features in common.[15] The contrasting themes and myths of the beautiful and ugly, good and bad, emancipation and oppression, pleasure and danger, life and death, and nature and culture stand out in these fairytales as they are repeated. In most of these classic children's stories, the heroine or hero becomes the centre of these opposite spaces and realities. For example, Beauty sacrifices her happiness and helps her heart-broken father from grief by moving in with the ugly

[11] Kevin P. Smith, *The Postmodern Fairytale: Folkloric Intertexts in Contemporary Fiction* (Hampshire: Palgrave Macmillan, 2007) 80,122.

[12] Smith 21, 10,

[13] Smith 55

[14] Max Luthi, *The Fairytale as Art Form and Portrait of Man* (Indiana: Indiana University Press, 1984) 29.

[15] Max Eilenberg, *Beauty and the Beast* (USA: Candlewick Press, 2006)

Jacob C. & Wilhelm C. Grimm, *The Complete Grimm's Fairytales* (New York: Race Point Publishing, 2013).

beast who threatens her father's life for stealing a beautiful rose for Beauty from the Beast's garden. In exchange for her father's life and freedom, the Beast keeps her oppressed, as a prisoner in his enormous palace of wealth, mirrors, light, and rose gardens captured by her beauty. Throughout the whole story, Beauty travels back and forth with her family from the beautiful, good, and emancipating spaces of life, including wealth, suitors and happiness, to the dark, ugly, bad, dangerous, and oppressive deserted countryside spaces surrounded by angry dogs and staring strangers. Beauty's emancipation occurs when she falls in love with the Beast, and he turns into a good prince. Another similar example is the Grimm brothers' fairytale in which the main character, the 'Goose Girl', is sent by her old queen mother on a long voyage to marry the prince, but her wicked waiting woman forces her to give up her identity, and she tries to deceive the king and prince into believing that she (the waiting-woman) is the princess.

Likewise, in Hurghada's art-peripheral hotel settings, the tourists and hosts consume a world of alternative realities and experiences: eye dazzling, beautiful, and emancipating western and eastern cultural objects and ways of life. Nicely tanned and dressed beautiful women and men (tourists and performers) are surrounded by contradicting styles of Indian, Italian, American and Andalusian palace-like hotels brightly lit in the dark dead desert. And while the inside of these extravagant five-star or four-star hotel buildings are decorated with golden objects, such as large glass mirrors, crystal lamps, and marmor pillars, their exteriors are filled with the magical life of nature: clear blue skies, flower gardens, and the red sea's captivating mountains and colourful fish. In other words, all the themes and moving objects of the fairytale world connected to light, radiance, and beauty are present in Hurghada.[16] Equal to the beauty in the hotels fairytale spaces, another world of contrasts exists, extremes, that of ugliness, and oppression. On the one side of the city (Dahar), one is introduced to the less extravagant Eastern side of the grotesque city (a poor fishing village, dirty streets, worn out shops, unfinished buildings, one-story flats, Bedouin tents, etc.), while, on the other edge of the city (North of Sekala and South of Sekala) one comes in direct contact with a greater collection of western high standard luxury hotels, restaurants, and bars.[17]

Like many of the fairytale heroines, the tourist and host find themselves at sea in liminality and in between the fairytale world's mythical spaces. Victor Turner defines liminality as the stage of 'transition,' causing a lot of ambiguity and insecurity like a fairytale.[18] As one moves along like Beauty or the Goose Girl, these highly liminal and ambiguous spaces of the sea and in Hurghada looking out from the car, one cannot miss the ugly, dangerously isolated dark desert roads in South Sekala. As in 'Beauty and the Beast,' angry dogs are in the streets, while the car is heading back to the livelier, brighter, pleasurable, and safer spaces, hotels in the city centre (North Sekala). The most striking set of contradictions, extremes, and repetitions in these settings is the fact that security men are needed in this pleasurable and beautiful tourist city of theme parks and peace.

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[16] Luthi 16,18.

[17] Laila A. EL-Mahgary, 'The Attitudes of the Finnish Tourists and Egyptians Towards Tourism in Hurghada,' *The American University of Cairo* (2007) 39.

[18] Victor Turner, *Process, Performance and Pilgrimage* (New Delhi: Concept Publishing, 1979) 16.

Popular Music, Fairytale Myths, and Space

First Performance in South Sekala, Hurghada

Through the ugly, bad, and dangerous spaces, one moves to the spaces of beauty, the good, pleasure, and emancipation when entering the lobby of an extravagant five-star hotel situated at the far end of South Sekala's vast resort strip. The hosts and tourists in the hotel are dressed in elegance, consuming a western world of signs and objects. A Romanian singer in her twenties is performing by herself on stage. There is nothing boring or disorderly in the setting or her performance, unlike what Hughes suggests about art-peripheral performances. Rather, as Edward Hall mentions, there are clear markers separating the public from the intimate spaces respectively.[19] Even though the singer has no platform or stage, her front stage is set at a good public distance from the audience, in a space of its own reflecting distinction.[20] However, unlike the French or Arab settings, this space has a low emphasis on sensory living.[21] The singer's ravishing black evening gown, beautiful, feminine, and strong voice, and collection of relaxing western melodies suits the calm sophisticated surrounding of the Americanised, fairytale-like hotel, reflecting upon 'distinction', but also on the '*One Thousand and One Night'* luxury objects' large mirrors and crystal lamps.[22] According to Chris Rojek and John Urry, it is increasingly commonplace to witness Disney's theme parks, movies, and products becoming the role 'models for a tourist industry.' [23] In fact, in the US, especially Las Vegas, hotels have opted for alternative fiction realities with the Disney model of theme parks. Like Las Vegas, Hurghada resembles the *One Thousand and One Night* and Disney's fairytale theme parks, with its grand seaside resorts and its food, music, shopping opportunities, as well as the theming, dedifferentiation of consumption, and cultural economy, where the gap between the cultural object and the audience, is smaller, and the audience more active in participation.[24]

The Romanian singer was lacking a specific choreography in her performance, and she was singing a repertoire of western cover ballads in a small space, but she was clearly the master of her space. During her live music performance, she kept merging and rearranging the borders between the West and the East, masculine and feminine, or culture and nature together. For the former spaces, (West, masculine, culture) she expressed signs of professionalism, technical perfection, order, gender equality, self-control, and independence, while, in the latter spaces (East, feminine, nature) she carried her body like any respectable, refined, and reserved performer in the Arab culture, following in her art-peripheral setting a clear set of 'behavior codes.' Her body and self were both the object of the gaze, but also the subject, she was a free agent like men performers of 'culture', attributed full responsibility and blame if something in her performance went wrong, and still like a fairytale heroine, she was dressed modestly by covering her legs and breasts, limiting excessive body movement, in other words, conforming to the rules of the Egyptian society, and reflecting awareness of her 'nature' position.[25] The

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[19] Edward T. Hall, *The Hidden Dimension* (New York: Doubleday, 1966) 175.

[20] Pierre P. Bourdieu, *Distinction, a Social Critique of the Judgement of Taste* (London: Routledge, 1984) 22.

[21] Hall 154.

[22] EL-Mahgary 46.

[23] Chirs Rojek & John Urry, *Touring Cultures: Transformations of Travel and Theory* (London: Routledge, 1997) 97.
Alan Bryman, 'The Disneyization of Society,' *Journal of Sociological Review* 47.1 (1999) 12.

[24] Urry 85.

[25] John Jervis, Transgressing the Modern: : *Explorations in the Western Experience of Otherness* (Oxford: Blackwell Publishers Ltd, 1999) 112.

Romanian singer is endowed with similar gifts as Beauty, Cinderella or the Goose Girl, with her beauty, grace, and musicality.[26] Her performance fostered a magical effect for her guests' fairytale experiences by the sea.[27] She was expected to be passive and patient like any elegant lady or princess from a fairytale story. The western audience watched over again, as she suddenly transgressed from one identity of nature (the soft ballads' performer) to that of culture (sound technician) in her every night performances. Simon Frith and Angela Microbbie illustrate how popular musicians, engineers, technicians, and producers consist of a culture and male-dominated field.[28] However, the singer was getting a new song ready without long pauses and returning efficiently to her female space of performer. The audience seemed pleased with the good, beautiful, and pleasurable musical experiences that reflected the features of a McDonaldised predictable, efficient, and controlled performance.[29] As Ervin Goffman puts it, the appearance of her performance was in complete harmony with the western tourists' aesthetic values and manner of performance.[30]

The Theme of Sexuality
Until recently, studies on music and sexuality have not received much attention in the field of musicology. However, studying sexuality in music can lead to valuable perspectives about the role of culture in musical performances. The beautiful evening dresses of the women performers belong to the unpromising spaces of the hotel industry. The idea of such an inverted world appears in Cinderella where the poor beautiful good girl is forced in real life to wear a unattractive ash-coloured garment, while a moment later she is 'transgressing' into a fantasy world, pretending to be a sexually attractive and alluring princess at the ball, wearing the most enchanting dress and pair of shoes and tricking everyone including her evil step mother and sisters who are responsible for her oppressive circumstances.[31] In Hurghada's hotel scenes, these different fairytale and sexual myths of men and women in multiple worlds and identities seem to repeat themselves and are closely intertwined. The nasty monster in Beauty and the Beast and the bad step mother in Cinderella represent the oppressive hotel manager or tourist in Hurghada, who seek to control the beautiful female or male performers by invading their public or intimate spaces. As Tarek a singer from one of the hotels in Dahar revealed:

> The hotel managers like to have sexual relations with their female singers. There is one hotel in Hurghada, where the owner's son wants to have sexual relations with every singer who comes along. And if she refuses to sleep with him, she is kicked out of the hotel.[32]

As a result, one female performer managed in real life to trick (like Cinderella tricks the prince) her hotel manager into thinking that she was a Christian, by getting a cross shaped tattoo, a marker under her forearm. In this case, the female performer was able to turn her bad reality, in other words, the functions and myths of nature, femininity, oppression, death, and danger, into representations of the good, culture, masculinity, fantasy, emancipation, life, and pleasure with her sexuality. Meanwhile, the dangerous masculine spaces eventually made her strong and

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[26] Smith 139.
[27] Luthi 28.
[28] Derek B. Scott, *Music, Culture, and Society* (New York: Oxford University Press, 2002) 63.
[29] Bryman 2.
[30] Ervin Goffman, *Interaction Ritual* (New York: Pantheon, cop.1967) 105.
[31] Luthi 33.
[32] EL-Mahgary 38.

resilient in character. According to Nieuwkerk the beauty and self-control of the Egyptian female performers, like that of fairytale heroines, protects them from dangers and aggressive behaviour far more often than the men performers or heroes. [33]

Although female performers 'ambiguities' of identity may serve as sources of creativity, strength, and emancipation, they often consist of transgressing 'boundary beings', who represent desire and disgust at the same time. As Jervis puts it, in accordance with their femininity, female performers come to stand for 'other-than-themselves,' just like the heroines of the famous fairytales, for if man is a master signifier for identity, then a woman is a master signifier for 'otherness'.[34] Especially in a liminal setting at sea, female performers' transitory and mobile everyday lives become seen as the primary link to immoral activities such as prostitution.[35] And because the cultural systems still emphasise the sexual seductive aspects of women, their bodies remain closer to nature than culture.[36]

This perception of women as closer to nature, or the sea as a metaphor for women's sexuality, is apparent in the *One Thousand and One Night* stories. For example, in the story of Abdallah, the landman and Abdallah, the seaman, the latter invites his friend to his underwater land and shows him how unfaithful women are thrown out to the city of mermaids in the sea. [37] Furthermore, in the Shahrazad stories, women in the Middle East are portrayed as bad, deceiving, manipulative, sexually deviant, and failing to conform to the rules and morals of the society. In short, while Jervis states women are signifiers for 'otherness,' he is really saying that women are never quite belonging anywhere in the cultural imaginaries. They possess several realities and are always moving towards the troubling, contradictory, and extreme spaces of the fairytale, like the Egyptian female performer who tricked her manager.

The Second and Third Performances in North Sekalla and Dahar

Goffman's ideas are based on the assumptions that the everyday life performances, rituals, and encounters of individuals are shaped by their self-presentations.[38] Usually, an individual will go through a certain self-consciousness to acclaim a desired status for him or herself, and save his or her face, and that of the others. The second performance took place in one of Hurghada's city centre's main streets, in the large lounge of a four-star hotel. Edouard the musician gave a good cover interpretation of Joe Cocker's rock song 'Unchain My Heart'. The lounge of the hotel was as lively and celebrative as the exterior part, or in other words, the city centre of North Sekala which was packed with Russian, British, German, Finnish and Swedish tourists buzzing down the main street of high sensory living. Inside, some of the tourists were seated around small coffee tables, while others on sofas were at intimate distances from one another. Furthermore, some tourists were singing cheerfully to the music and dancing on their feet. In this type of hotel scene, the relationship between space, popular music, and identity was very different. The people were more intimately clustered, and the setting was less hierarchical, formal, and distant than in Tanja's more refined performance setting in South Sekala. There were also clear differences in the level of expectations of the tourists, the style of music, the dress, and the behaviour of the performer, in comparison to Tanja's hotel scene. It was obvious that this space

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[33] Nieuwkerk 173.
[34] Jervis 111,128.
[35] Nieuwkerk 106, 144.
[36] Jervis 113.
[37] J. Hämeen-Anttila & H. Hieta, *The One Thousand and One Night Stories* (Helsinki: Otava Publishing, 2010) 11, 16, 123.
[38] Goffman 40.

held a more relaxed ambience, and as Dean MacCannell would say, it lacked a clear set of functional markers, intersecting points between the audience and the performer, making Edouard less of a master in his space.[39] Here there was no particular genre of music or one particular type of audience separating the space between the audience and the performer. The idea that different musical worlds would be categorised seemed foreign.[40] The whole setting at first glance was intimate, very Middle Eastern, full of life, emancipating, and encouraging active participation and dialogue between the different nationalities of tourists, on the one hand, and the performer on the other, while the tourists were listening, singing, or dancing to the rock and western popular hits, and Edouard's good performances. In this intimate four-star hotel's art-peripheral live music setting, Edouard, dressed in a casual style (a pair of white trousers and a white shirt), used his small space openly unlike the elegantly dressed Tanja in her slightly closed environment. He interacted with the audience, received louder exchanges and responses, and welcomed song requests from the guests. His self was in full harmony with that of the guests.[41]

Nevertheless, it became obvious that the productions of Edouard's performances revealed no aggressive control or expression of masculinity or sexuality in body features or the production of music and sound. His masculine identities, or the phallic symbols, were not expressed with the use of mikes, guitars, loud music or built around the mastering of equipment.[42] Rather, he was representing an image of 'fantasy' and 'passivity,' one of a pitiful and sexually vulnerable female heroine of fairytales, offering the audience western cover songs, soft rock, teeny-pop, and oldies ballads instead. Virginia Danielson believes that while western audiences might interpret the crossing of gendered boundaries in musical performances as disrupting the conventional gender patterns, in the Egyptian culture, such a gendered dichotomy of space is rather normal.[43]

Power Relations in Musical Productions

Tarek, a musician originally, was forced to give up his profession and his passion for being a singer and keyboardist to play karaoke for the guests under the orders of the oppressive hotel management. His experience, like Edouard's, reflected upon Goffman's illustration of a larger moral order with a particular set of rules restraining the less powerful individuals in a society, in this case the performers. Furthermore, as Pirkko Moisala and Elina Seye state, intercultural encounters in musical performances are rarely innocent, but often consist of politically, socially, and economically constructed power relationships.[44] Tarek's live performance music scene illustrated these power struggles, and as Luthi writes, quoting Theodor Adorno, 'the beautiful originates in the ugly.'[45]

One evening in EL Dahar next to the fisherman's village, a large red oriental tent was brightly lit. Contrary to the other enchanting performance settings of Tanja and Edouard, this beautiful four-star hotel's performance scene (an oriental tent) looked tediously empty and ugly. It was set

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[39] Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (los Angeles: University of California Press, 1999) 123.

[40] Franco Fabbri & Ian Chambers, 'What Kind of Music,' *Journal of Popular Music* 2 (1982) 131-144; Abercrombie & Longhurst 1998, 37, 40; Ruth Finnegan, *The Hidden Musicians: Music-Making in an English Town* (Cambridge: Cambridge University Press, 1989) 31.

[41] Ervin Goffman, *Interaction Ritual* (New York: Pantheon, cop.1967) 105.

[42] Scott 63.

[43] Virginia Danielson, *The Voice of Egypt* (Chicago: The University of Chicago Press, 1997) 23.

[44] Pirkko Moisala & Elina Seye, *Music as Culture* (Helsinki: The Finnish Ethnomusicologists Association's Publications, 2013) 12.

[45] Luthi 29.

in a large flower garden next to the court of the hotel by the sea. The tent contained only a few Russian tourists chatting around small coffee tables set haphazardly close to a small plain looking platform stage where Tarek would play the keyboard and sing every evening to a few guests. However, later in the evenings, he would shift into his double character or identity, the space of a DJ karaoke player for the tourists. His suppressed mixed feelings towards work and the hotel management unveiled the reality about the ugly, bad, oppressive, death, and nature spaces and myths of the sea and the fairytale, influencing the sexual politics of the music.

> I am a musician, and I play the keyboards originally, but no management in the hotel wants art or real music anymore, they want entertainment. This is why I have been forced to leave my real passion and play karaoke for the guests, so that they too can sing.[46]

Karaoke allows a wide range of participation, and in Tarek's 'karaoke' setting, for once, the tourists liked to 'be seen', in a world of colonial relations 'with the tourists seeking rather for representations of fantasy and exhibitions put up by the hosts.'[47] Therefore, while karaoke created 'death' in Tarek's opportunities to gain real cultural, and social 'distinction' as a singer or musician, it also led him to another emancipated space of distinction, new presentations of 'fantasy', and identification with the tourists. Together they were 'transgressing' from their traditional norms or characters, socialising and enjoying the sense of freedom and life that karaoke and the fairytale setting brought them. For a moment, karaoke music neutralised the distinctions in power relations between the host and the guest, and their distinctive rituals in the use of social space and created harmony and solidarity for Tarek and his guests.

Culture and Otherness
The three performances in the fairytale hotel scenes proved a number of things. The level of separation between the performer and the audience was less a product of the genre of music or the type of audience, than an outcome of the social space. The performers were forced to put on at times cynical performances in order to conceal their feelings of alienation, oppression, and ugliness experienced on stage and to avoid drama with the tourists or the hotel management.[48]

Jervis's argument of the woman being the sole signifier of nature or 'otherness' is reversed in Hurghada's hotel scenes to one of 'culture and otherness.'[49] For if an Egyptian man was a master signifier for identity back home, all this had changed. In Hurghada's art-peripheral fairytale setting, like a woman, Edouard and Tarek became the master signifiers for 'otherness' lacking control of their selves and working in oppressive cultural environments. While during their three hour singing Edouard and Tarek gave good performances, with their broad repertoires of western cover songs, and interacted with the audiences, they were not only creating new local alternative identities with popular music, but also bonds of solidarity and friendship with the tourists. Edouard's performance and his interaction with the audience confirmed Andy Bennett's and Richard Peterson's ideas that a new act can be better than the original.[50] However, it also revealed the ambiguity and oppression of the fairytale spaces, as he was moving through the

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[46] EL-Mahgary 53.
[47] Mitchell 26, 28.
[48] Goffman, 125.
[49] Jervis, 111, 128.
[50] Andy Bennett and Richard A Peterson, *Music Scenes: Local, Translocal, and Virtual* (Nashville:Vanderbilt University Press, 2004) 102.

disoriented spaces of nature, otherness, and femininity, breaking down every aesthetic code of masculinity and the western codes of different musical worlds. While Edouard performed his femininity on beat cover songs without deeper knowledge of any live instrument and excluded from his pop dance music performances any choreographic moves, his gestures, as Freya Jarman Ivens would put it, 'were queerly gendered performances.' There was no 'animalism, swaying of the pelvis or uncontrollable exhibition of the vulgar' on a big stage.[51] Rather, the beautiful and the ugly lay in the contradictory meanings of the performances. However, in the emancipated, relaxed gendered musical landscape he was crossing, he provided high sensory experiences, with his compilation of different genres of music, rock, pop, oldies, and ballads. Thus, in a transitional, liminal world, the performers' real spaces were replaced by spaces of fantasy.[52] Unlike Tanja's strictly regulated setting, a lack of excessive rules and markers were applied to Edouard's and Tarek's hotels' music scenes, and thus places of pleasure, emancipation, culture, and life could also become at sea places of danger, oppression, nature, and death such as is reflected in the *One Thousand and One Night* stories when Sindbad the Sailor goes on his excursions at sea.[53] In short, as local actors male or female struggled with the experience of otherness and marginality, at the same time, they generated a multiple set of alternative realities and identities.

Conclusion

This study has discussed the way the sea as liminality and its fairytale spaces of beauty and ugliness contribute to the localisation of unique live performance practices and alternative identities in Hurghada's tourist-hotel settings. By focusing on three local and different performances, the research aimed to show how each musical performance varied according to its location, space, and setting. The particular values of these highly transitional and ambiguous fairytale spaces revealed that in Hurghada the male and female entertainers' live music performances, the audience and performer relationships, the musical expressions and productions depended less on the genre of music or the type of audience, than on the highly challenging, transitional, and ambiguous art-peripheral tourist settings, which transformed the rational characters' everyday performances.

In brief, this study has attempted to fill the gap in past research on cultural tourism by shedding light on the distinctiveness of live popular entertainment performances in art-peripheral settings and their indispensability to cultural tourism. The western tourist gaze, the power relations, and their influence on the sexual politics of music in the Egyptian tourist-hotel industry have revealed the way Hurghada's hotel and entertainment scenes are explicitly driven by the consumption of production and the disneyisation of society: the experiences of exhibition and fantasy that these Disney styled seaside theme park resorts provide. Unlike in Bali, for example, where ethnic authenticity continues to be an important part of the locals' everyday lives through their reinventions of traditional music, in Hurghada, the integration of the local, regional, and global spaces generated the dissolution of traditional identities and gendered structures. Three performers, Tanja, Edouard, and Tarek, illustrated with their performance scenes the repetitive, contradictory, and extreme spaces of the inverted world of a fairytale. Male or female, the performers in Hurghada's hotel scenes, were constantly moving in between the spaces and myths of the sea and liminality, those of the beautiful and the ugly, real and fantasy, good and bad, emancipation and oppression, life and death, nature and culture, and experiencing 'otherness'.

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[51] Freya Jarman Ivens, *Oh Boy: Masculinities and Popular Music* (USA: Taylor and Francis Group, 2007) 163.
[52] Luthi 38.
[53] Hämeen-Anttila & Hieta 86.

Most importantly, the unique mix of the internationally known fairytale stories *Beauty and the Beast, Cinderella*, *The Goose Girl*, and the *One Thousand and One Nights,* aimed to provide an entry into understanding the myths of ugliness and unjust oppression affecting the everyday lives of the hosts, and Goffman's view of culture in which one group of social actors the powerless performers are controlled by the groups with the most legitimacy such as the hotel managers and tourists in Hurghada's marvellous fairytale seaside resorts. Moreover, the research stressed other aspects of Goffman's work, for example, the way the positive outcomes of the performances were shaped by the performers' high interest in presenting harmonious selves and celebrative performances, putting on masks to hide their feelings of alienation, which influenced the interactions between the performers on the one hand and the tourists and hotel managers on the other. The theories of Hall and Bourdieu also shed important light on the everyday social practices of the performers and tourists and their different levels of access to economic, cultural, social and political capital.

Undoubtedly, not all of the performers experienced celebrative art-peripheral performances in Hurghada's hotel scenes. Some of the performances were repetitive and tedious. Nevertheless, one should bear in mind that the primary aim of this research was to explore the celebrative and festive types of performances in the art-peripheral settings. Therefore, further research is required to observe the more tedious types of live music performances in Hurghada's hotel scenes.

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