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Addendum: Luane Davis

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ADDENDUM

Note: Contemporary theatre practitioners continue to be influenced by Delsarte's ideas, either through Delsarte's own words or books about him, or through others who were influenced by him. Two practitioners responded to our call for articles, and we have included photographs and text from each of them.

—The Editors

Bust of François Delsarte.

1959 Gift of M.K. Curtis to Dartmouth College. Courtesy of Dartmouth College Library.

LUANE DAVIS



*Left: **The Emperor Jones** (Troy Chapman) **rules as his spirit** (Christopher Coles) **sits on the throne.** IRT's 2002 production of Eugene O'Neil's *The Emperor Jones* at the New 42nd Street Theatre. *Photographer Peter Haggerty.**

*Right: **Eugene** (David Rosenburg) **and Etienne's spirit** (David Lockwood) **try to communicate** in IRT's 1997 production of *A Flea in her Ear* at the Samuel Beckett Theatre on 42nd St. **Antoinette's spirit** (Vivian Hasbrouke) **looks on.** *Photographer Carl Sturmer.**

enough information to tantalize Ms. Davis. She trained in Delsarte technique with the National Improvisation Company while doing improvisations of historical characters at the Javits Convention Center in New York City, but much of what she has developed comes from her own research and understanding of Delsarte literature. Ms. Davis has directed several award-winning productions in New York using combinations of Deaf and hearing actors. Most recently the technique was used with the character "Pap" in the Deaf West's 2004 Broadway production of *Big River* which employed four actors trained in Del-Sign. She is deepening her understanding and development of Del-Sign as a Professor of Creative and Cultural Studies at the National Technical Institute for the Deaf at Rochester Institute of Technology where she directs several productions yearly as well as continuing her work in New York at the IRT.

Luane Davis, a professional American Sign Language (ASL) interpreter and actress, combined ASL with Delsarte to create a hybrid acting style named "Del-Sign." In 1986 she co-founded the Inter-borough Repertory Theatre (IRT) in New York, developing this synthesis which "enhances the actor's natural physicality, loosens self-consciousness and builds an amazingly strongly-bonded cast." Ms. Davis recognizes two predecessors who made a similar synthesis: in 1891 Eva Allen Alberti and in 1923 Albert Ballin made their own combinations of the two forms, leaving behind just



Prospero (Eddie Swayze) makes Ferdinand's (Chris Landry) sword heavy, while Miranda (Ann Holland Schroeder) clings to his leg. Each character has his parallel: Prospero, Peter Haggerty; Ferdinand, Gary Hoffman; and Miranda, Kori Schnieder. Interborough Repertory Theater (IRT) 2001 production of *The Tempest* at the Jose Quintero Theatre on 42nd St. *Photographer Andrew Jones.*



Caliban (Iosif Schniderman) communes with his spirit (Ed Wing) in IRT's production of *The Tempest*. *Photographer Andrew Jones.*



Anthony Bruscato, accompanied by the drumming group Tribe, performs his own poem in the National Technical Institute for the Deaf Drama Club's 2004 production of *Motion Poetry*. *Photographer Luane Davis Haggerty.*