

# Character and . . .

# Play

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ANNALEE R. WARD *Character and Play: Worth Playing Together*

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*The faculty essays presented here emerge from a semester-long process of reading and writing together in an environment of critique and review. Nevertheless, this invited journal of essays represents the authors' views and not necessarily the views of the Wendt Center for Character Education or the University of Dubuque.*

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# Performance, Play, and Hospitality

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Kristen Eby

## Abstract

*Performance, at its best, is a gift of play and hospitality. The act of performance is rooted in play, and playfulness within performance is necessary to present new and excellent artistic experiences. Performing with hospitality—as a gracious host—allows the artist to be focused on the audience and the work of art itself, thereby allowing them to perform at their best. A hospitable audience in turn gives their attention and energy to the performance, which maximizes the communal artistic experience.*

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As a voice teacher, part of my job is preparing young students for recital performances, and I rely on stories from past recitals to encourage them, allay their fears, and give them tools for maximum success. My favorite story involves one of my former students who is now a rising star in the opera world. I figure if a middle schooler learns that a Met tenor once had to navigate his own recital jitters in Dubuque, Iowa, the youngster might take comfort in the comparison. This tenor, though now a seasoned and reliable professional, had a propensity to forget his lyrics in his younger years. During one musical theater performance, an entire verse left his head. Rather than panic or look to me at the piano for assistance, he let loose with the most expressive and confident series of “la la la’s” ever to grace our stage. They lasted a full lengthy minute, with no one wise to the fact that he had substituted nonsense for what should have been a coherent story line. If they had known, I’m not sure they would have cared. The audience was all in, returning his energy with an attentive energy of their own. Music was made, hearts were stirred, and a young playful performer learned that improvisation combined with confidence will win the moment every time.

To arrive at that place—a place where one’s response to the unknown is to walk forward boldly with whatever wits one can muster—is my hope for every student who comes through my studio. Not only does it improve their chance of success, it fosters an openness and confidence that goes hand-in-hand with their development as people of character. They become first-rate performers when they take a playful and creative approach to performance, one in which the audience is not viewed as an adversary to overcome or a panel of curmudgeonly judges, but as a welcome guest who is eager to join in the experience. The audience is then primed to return this artistic welcome with an appreciation and attention due a skillful host. Performance, at its best, is a gift of play and hospitality. As we give it and receive it, we have the opportunity to become our best selves: creative and communally-minded.

## Performance and Its Challenges

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The challenge of performing well, or of experiencing a truly excellent performance, is significant. Performance is a unique art in that it exists in time—a moment-by-moment unfurling of expression—and this temporal quality presents particular obstacles for performers and audience members alike. A performer, unlike a painter or novelist who can adapt a work until ready to unveil it, labors under the prospect that they may or may not give the live performance they practiced for and intended. An audience member, if they want to fully engage with a performance, needs to maintain relatively consistent attention throughout. The performance cannot be returned to later—other than in our fragmented and fallible memories. Yes, we certainly have recording technologies available, but watching what has already



*Performance, at its best, is a gift of play and hospitality.*

happened does not perfectly recreate the experience. Not only are the acoustical and atmospheric qualities different, but the anticipation of the next line, the next move, or the next note is robbed of some crucial energy when we are aware that the event has already passed.

This temporal quality, however, is also essentially the great joy of performing; we share art and knowledge, beauty and ideas with fellow human beings in a particular moment in time and, in the best of circumstances, we are caught up in those moments together as one expressive body. We have only to look to the COVID-19 pandemic to gain renewed appreciation for what live, in-person experiences mean to our

humanity and that sense of community. Our hours on Zoom could simply not satiate the desire for human contact and, as a result, we saw many impromptu performances on porches and balconies around the world.

Performance, this unique creative endeavor, is pervasive in our society and one of the primary characteristics of humanity.<sup>1</sup> The significant ceremonies and rituals in our society contain performative elements, and can seem incomplete without the inclusion of the performing arts. We put our children through the rigors of performance throughout their school years—music and dance recitals, athletic competitions, and of course, the dreaded public speech. And while not everyone continues to pursue performance activities through their lives, much of our society revolves around it. It is our primary entertainment. It is a key element of religious worship services. Even the dissemination of knowledge has become more performance-based in podcasts and TedTalks. It is hard to find an aspect of society that is not touched by performance.



*Performance, a presentation to an audience*

At its essence, performance is simply the presentation of art, knowledge or skill to an audience. And while this broader definition opens up tempting opportunities for discussion, I will be focusing this article on my own field of artistic performance, primarily as it relates to music and theater. It is my hope, however, that many of the

thoughts here can be applied to our experience of performance in a broader context, and that the comparisons to play and hospitality may be applicable beyond the scope of this article.

Given the pervasiveness of performance, it is perhaps not surprising that we as a society often define and evaluate ourselves—our character, integrity, and essential humanity—through performing. Anthropologist Victor Turner refers to this as *reflexive performance*, a state in which “man reveals himself to himself.”<sup>2</sup> Actors may come to understand themselves better through their roles and an audience may understand themselves better through observing an actor’s performance. As the audience observes, they open their minds to learning through imaginative participation and analysis.

Reflection, examination, and judgement of moral issues all live in the performance spaces of our society.

Because performance permeates and influences our lives and culture, it seems worth our time to examine not only how we can perform at our best, but also how we can be our best selves while performing. What does it mean to be an excellent performer? An engaged audience member? How can we, in the arena of performance, access the best part of ourselves and live out strong character and moral integrity? I believe the answers are to be found, at least partly, in the concepts of play and hospitality, both of which have parallel characteristics to performance.

## **Play and Hospitality: Parallels to Performance**

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### ***Play and Performance***

Johan Huizinga in his seminal book on play in human society, *Homo Ludens*, describes play as “stepping out of ‘real’ life into a temporary sphere of activity with a disposition all of its own.”<sup>3</sup> Just as a game might immerse us in a world of an imaginary battle or other concocted stakes, so performance takes us to an



*Exploration through play*

alternate world where human experiences such as joy, love, and tragedy are intensified. As children might play with issues of right and wrong in a game of cops and robbers, so might we ponder the world’s great questions through a creative presentation—a world in which the questions are real, but the medium is an affectation, allowing us to explore the deepest of issues in the comfort of entertainment. The child’s entreaty to “come out and play” becomes the adult’s invitation to explore the meaning of life.


A second similarity between play and performance is found in the temporal quality of both. The two exist in states of process, and may unfold in an infinite number of possibilities. In fact, it is the unknown that make both so enjoyable. What fun would a game of cards be if we knew each draw in advance? As we watch an accomplished dancer, don’t we marvel at each new step and turn, delighting in the “what’s next” of it all? Even when we are familiar with a dance or play or song, the fact that we are experiencing it

in real time creates an eager anticipation. Anything can happen—artistically or otherwise.

And while the purpose of performance is ideally more about artistic engagement than about a performer’s potential success or failure, the presence of those stakes heightens our experience. Game play, as author Bernard Suits asserts, is “the voluntary attempt to overcome unnecessary obstacles,”<sup>4</sup> and performance certainly presents its own obstacles—technical excellence, memory, artistic expression. If it was easy, if anyone could do it well, we likely wouldn’t be any more interested in the offering than in watching someone breathe. We show up, at least in part, to see performers walk the high wire of their art.

### ***Hospitality and Performance***

While these links between performance and play are relatively evident in our society, the comparison of performance to the practice of hospitality is less common, but to my mind equally important. Important not only because of the apt comparison but because hospitality is an essential aspect of good character, and character brings value to our endeavors.



*Hospitality is an essential aspect of good character, and character brings value to our endeavors.*

Although the word hospitality is wide-encompassing—it can describe a simple domestic gathering as well as the mammoth hotel industry—I am employing it here in more of the Christian understanding: a scriptural admonition to welcome and serve those in need. The need in this case is the human hunger for art and beauty. Hospitality in the performance arena is a welcoming and openness between performer and audience, a generous sharing of art and attention.

We find a rationale for comparing performance and hospitality in simple linguistics. Although the language is a bit antiquated, the phrase “I’m entertaining guests” is still in use and indicates a close relationship between performing and hosting. Advertising a play or concert is akin to an invitation, and an audience or patrons are also often referred to as guests. Artists strive to provide an enjoyable experience for those guests, and, in many recital venues, even provide a reception of food and drink to close the evening.


As a virtue, hospitality is similar to love and generosity, but what separates it is its tie to space and time. I practice hospitality if I welcome someone into

a space that is mine. I am hospitable when I invite someone to share in my time, such as a designated meal. We have already seen that the elements of space and time link performance and play—alternative worlds and temporal process being foundational characteristics of the two activities. These same elements establish a common ground between performance and hospitality and help us find a path to becoming performers and audience members of character.

Why, then, does the goal of hospitality not figure more prominently in our discussion of performance excellence? Perhaps it is because the concept of hospitality can often conjure up notions of servitude and we have a tendency to treat accomplished performers with reverence and celebrity. Even the less accomplished aim for celebrity within their own spheres.

Celebrity is a relatively recent invention in society's understanding of artists. Prior to the 19th century, musicians and actors, while certainly known and appreciated, were usually relegated to the middle and lower classes of society. The artistic works themselves achieved fame more readily than their creators. Huizinga points out that Aristotle referred to performing artists as "low people" and that even hundreds of years later "in the 17th century a prince kept his musicians as he might keep his stables."<sup>5</sup>

Without begrudging today's performers their heightened status, perhaps we can admit that we have also lost something through this societal change. When celebrity limits us to view performance as a display of individual greatness, it can cause us to lose sight of the value of *what* is being performed. The artistic content can recede in the shadows of a spotlight aimed at the performing personality. Alternatively, performance viewed as a service to the audience as well as a gift of appreciation *from* the audience may result in great benefits to us all.



*Performance viewed as a service to the audience as well as a gift of appreciation from the audience may result in great benefits to us all.*

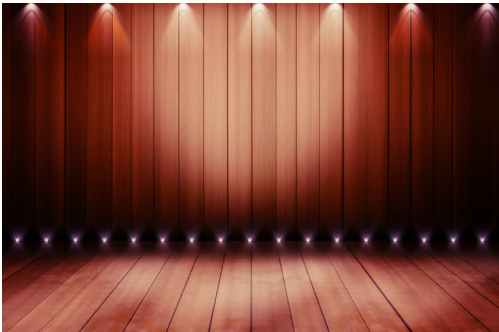
### ***Performance Creates its Own World***

Having established some foundational connections between performance, play, and hospitality, let's delve into further detail about how those comparisons may aid us in performance. For example, if play and performance both take place as alternate worlds, it stands to reason that



those worlds contain their own rules and sense of order, and we would do well to consider them from the perspective of both performer and audience.

About the world and order of play, Huizinga writes, “Inside the play-ground an absolute and peculiar order reigns. Here we come across another, very positive feature of play: it creates order, *is* order. Into an imperfect world and into the confusion of life it brings a temporary, a limited perfection.”<sup>6</sup> Performers likewise play by, and often create, the rules of any given performance in order to sustain the world of their art. As I prepare students for recitals or concerts, I instruct them in the rules of our particular performance medium. These rules include what to wear, how to stand, where to look, and how to bow, among others. The performers



*The essential role of the stage in establishing the world of a performance*

are at their best when they have a clear path ahead of them—when they can navigate their performance world with confidence. The physical space itself also plays an active role in establishing our world. Well-lit or shadowed? Spacious or cozy? Colorful or stark? The best-designed performance arenas give the audience the gift of expectation and clue them

into their appropriate roles and behavior in the world they have entered. A standing area in front of a rock musician invites the attendees to dance and move freely, while traditional theater seats hem them in, dictating that they be still and focus on the stage. The spoken and unspoken rules of each performance allow for a smooth process, one in which artists and audience know their parts and therefore contribute appropriately to the communal experience.

I have been fortunate enough to work with hundreds of young singers over the years who are rule-followers in the best sense. I find that students have been amazingly capable of rising to the challenge of maintaining “the world” of each recital (despite the occasional rushed or forgotten bow) and they more often than not surprise and delight their audience with their professionalism. They seem to accept that broken rules endanger a performance, just as broken rules of a game ruin the fun and bring forth cries of “spoil sport!” on the playground. Or in the words of Huizinga, “As

soon as the rules are transgressed, the whole play-world collapses.”<sup>7</sup> We play by the rules so that our performance has cohesion and integrity.

The one “spoil sport” I can recall was a young woman who stomped (literally) off the stage, a frown on her face, obviously displeased with her recital performance and making no attempt to hide it. I have little recollection of her performance (beyond thinking she did a passable if not stellar job), but the image of her retreat burned in my memory because of the shock of witnessing such raw emotion on display in our carefully crafted event. Not only did she disrupt the aesthetic of the evening, but I am sure she made the audience uncomfortable in the moment. Her lack of self-control and her concern over her own wants took her far afield of the playful nature of performing and equally hampered the important goal of hospitality to the audience.

We can’t be too hard on her, however, when we consider the pressures that so many feel when it comes to public presentation. Our current culture has a tendency to forget that performance can be a generous act, instead pushing us to regard it as an egotistical display or as a competition to be won. Granted, competition in performance has existed long before our obsession with *American Idol* and *America’s Got Talent*, and the combination can provide an enjoyable pastime. Many of the great Western European composers such as Bach and Mozart took part in occasional improvisational competitions, for example.

Any activity rooted in play has a strong chance of also being competitive. In fact, the French scholar Roger Caillois lists competition (or *agon*) as one of the four major categories of play.<sup>8</sup> The relationship between competition and performance, however, is not intrinsic; the two do not need each other to thrive. Game theorist Brian Upton questions the relationship when he writes, “There is an element of play in visual art, in music, in literature, but it’s difficult to perceive it when play is viewed largely through a lens of competition and conflict and interaction. You can’t win a symphony.”<sup>9</sup> Perhaps not, but you can win a symphonic composition contest or a concerto competition. And while these can be fun challenges, we must keep in mind that our current obsession with performance competition can contaminate our ability to enjoy art for art’s sake. It is important that we carefully establish our performance spaces and expectations, making room for non-competitive expression. Our young artists need to learn the benefits and importance of hospitable performance.

The performer or teacher is not the only determiner of performance space and structure. The audience also contributes significantly to the creation of any performance arena, whether intentionally or not. Their attire can speak volumes about their interest and expectation, and is a significant aesthetic player in any event. Tie-dye has lent a colorful and casual backdrop to many a Grateful Dead concert, and despite the current trend of relaxing dress codes for many operas, the continued sight of gowns and tuxedos creates an ambiance of pomp and sophistication. Attendance numbers also matter. Ask most any performer if audience size contributes to their success, and you will hear an emphatic “yes!” And children, though they can be welcome at many a play or concert, will put a significant stamp on the event through their own movement and sound. A stage may draw our attention, but our eyes and ears will take in the entire space as we absorb a performance.



*The Grateful Dead aesthetic*

These attributes of space, personnel, and expectations—primarily pre-determined aspects of a performance event—are what enable us to then experience creativity and playfulness within the process of performance. It is structure, after all, that facilitates freedom and creativity. Parameters and boundaries help define an artistic world, lend shape to a performance, and keep it from becoming an “anything goes” sort of free-for-all. Playfulness or creativity, in turn, keep that structure from becoming stale or stifling. As performance theorist Richard Schechner writes, “Human performance is paradoxical, a practiced fixedness founded on pure contingency.”<sup>10</sup> We enter a performance with some knowledge of the event to come, and yet leave having had a one-of-a-kind experience.

## **Performance: A Gift of Play and Hospitality**

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### ***Performer Play***


While some genres, such as jazz or improv comedy, embody the extremes of spontaneous creativity and playfulness, any live performance contains

opportunity for such moments. We celebrate the public speaker who can respond to a pop-up question in an articulate and creative manner, or the stand-up comedian who can riff a series of jokes during crowd work, or the politician who can offer an unexpected, witty retort in a public debate.

Even when material is pre-determined, a playful spirit can serve a performance well. As Upton writes, a theatrical performance, while a presentation of a completed work, still invites the actor to play.

Even within the narrow constraints established by the script, the actor is afforded a significant number of moment-to-moment creative choices. An individual performance is shaped not just by the mechanical execution of pre-determined dialogue and stock gestures, but also by improvisation—by spontaneous nuances of expression, timing, inflection, and tone.<sup>11</sup>

These nuances give life and definition to performance. When a performer is engaging in this playful process rather than creating a product, they open up themselves and the audience to infinite possibilities, each phrase, line, or move becoming an opportunity to play and express a new artistic thought.



*When a performer is engaging in this play process rather than creating a product, they open themselves and the audience to infinite possibilities.*

While solo performances may lend themselves to individual playfulness and hospitality, can we also apply these concepts to group performances? If a choir or a dance troupe has spent hours in detailed preparation, is there still room for play on stage? Certainly there is if we consider play as an

attitude of openness and receptivity to those around us. A good choir listens and blends, each member constantly adjusting their own voice to match those around them. Dancers must practice continual awareness of their partners' moves in order to perform as a true unit. Actors must play off of each other's energy and emotion if they wish to present an honest scene.

In preparation for this play in performance, rehearsals then become as much about responsiveness as they do about memorization. I know that if I don't acknowledge and foster individual agency in my choirs, I pay the price when I need these individuals to physically move to the music or to make their own decisions in an aleatoric piece (when each singer must sing notes at random). If actors do not practice responsive listening, they can fall into

a dull pattern of predictability, limiting themselves to a product of dubious artistic value rather than embracing a process.

There is a tendency in young performers (either young in age or experience) to seek the comfort of product creation rather than to give themselves over to this nuanced and vulnerable process. More often than not, they attempt to recreate a particular performance that they have seen succeed. It is to this end that they will mimic an accomplished artist—recite a monologue in perfect imitation of a great film actor or perform a song note-for-note as heard on a cast recording—and perhaps that imitation is rudimentary play, necessary to build up their toolbox of skills and expressions. Ultimately, however, they will need to abandon the mimicry and venture out on their own journeys of expression, and it is then that we as the audience will benefit from their bravery.

Musician and author Bruce Ellis Benson describes the need for playfulness in music performance of all types, including music of the classical variety: “Like a living organism, it is ever in motion and constantly in need of care and infusions of new life to keep it alive.”<sup>12</sup> All too often, our performance suffers as we confine ourselves to an exact replication of what we believe a creator intended, or what we imagine an audience might expect, rather than endow it with our own fresh perspective as thoughtful and expressive artists. Of course, the best performers *do* want to represent a creator’s intentions, and they prepare their piece with that essential creation in mind, but it would be a mistake to assume that performers are not also creators, lending their unique voice as a layer to the art.

### ***Audience Play***

As performing artists engage in playful expression, so also may an audience engage in playful interpretation! Unfortunately, audiences often fail to recognize this practice, settling for passive observation. The entire burden of engagement then rests on the performer, who may need to exert a Herculean effort to prod an audience beyond mild entertainment. Active listening and observing, however, can lead us to a heightened experience of performance. By listening or watching intently, we enter a new level of engagement: perhaps we recognize patterns, contemplate what the creator may or may not be asserting, make connections with other performances, or formulate predictions about the direction of the performance. And this



*By listening  
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engagement can extend beyond the performance itself. Upton describes a “wind down” period which continues beyond the performance until we can “move onto something else without feeling the tug of unexplored potentialities.”<sup>13</sup> Such absorption stimulates us as creative beings and has potential to magnify our future enjoyment of art and performance.

### ***Audience Hospitality***

Attention to performance not only feeds our own playful creativity, but also serves as a gift—we become the gracious guest to the performer’s hospitable host. The gift begins before the performance in the manner of expectation and preparation. Do we come in the right state of mind, ready to engage? The gift continues throughout the performance with our attention and our energy. Do we suppress the urge to check our phones and decide to actively listen? Do we offer our mental and creative energy to this moment? If we do, we might even say that we become the host in this scenario. Hospitality is a virtue defined by space, after all, and we have



*A hospitable audience*

invited the performer into the space of our minds and attention. The gift concludes with our response—most often applause, but not necessarily. I have been in performances when a lengthy awed silence was our spontaneous response—and a very appropriate and appreciated gift it was.


This gift of attentiveness, or the lack thereof, is keenly felt by performers. How common is it that an actor will declare “They were a great audience!” or “Typical matinee—it was a quiet audience.” This audience description invariably clues us in to the energy and success of the performers: “We were really energized!” or “We just couldn’t seem to get it on track.” As much as performers may try to give their utmost for every show, we know that the audience is a critical factor in that success.

### ***Performer Hospitality***

If the gift of hospitality from an audience to performer involves preparation, attention, interpretive play and response, what does hospitality in the other direction look like? How may a performer be hospitable to an audience?

Let's begin with preparation, in which eagerly anticipating the audience rather than fearing their judgement is key. In her celebrated book, *A Soprano on Her Head*, Eloise Ristad points out the debilitating tendency of most musicians to give mind space over to our "inner judges," those imaginary and brutal critics of our every imperfection.<sup>14</sup> These judges of our creation are then transferred to the audience and we become afraid of them rather than enthusiastic about the presence of the concertgoers. What is Ristad's solution to this obstacle? In a word: play. Her workshops, the basis for her book, are full of creative exercises and roleplaying games designed to take the performer out of a place of fear and rigidity and into a place of freedom and enjoyment. The audience then loses its frightening aura and the artist can focus on the gift of song, story, or movement.

Just as a Christian is called to practice hospitality that not only welcomes strangers but rejects suspicion of them,<sup>15</sup> so a performer at their best will reject suspicion of their audience. In doing so, they become free to present their work, sing their song, or play their role without dreading criticism. It also frees them of the expectation of something in return. Expectation can be a formidable barrier to excellence in performance. Release from the anticipation of appreciation and adulation, as well as the anticipation of judgement, allows the presenter to live in the moment and to give full attention to the art.



*Just as a Christian is called to practice hospitality that not only welcomes strangers but rejects suspicion of them, so a performer at their best will reject suspicion of their audience.*

In the moment of performance itself, artists become hospitable when they accept the role of attentive host and treat the experience as a communal one. Author Aurelie Hagstrom writes, "As a historic Christian practice, hospitality is distinctly communal and self-giving, embodying a way of being and thinking about the 'other' or the 'stranger.'"<sup>16</sup> In the host to guest relationship, the guest is the focus through gifts and service. In the performer to audience relationship, the audience is the focus by way of the art. Just as a child starts or deepens a friendship by engaging in play, so a performer connects and responds to their audience by engaging in artistic play. And when they do this, they move beyond the dangers of mechanical recitation and enter into a dialogue of sorts, one that welcomes playfulness.

Take for example a 2012 performance I was fortunate enough to attend by renowned baritone Nathan Gunn at the conference for the National Association of Teachers of Singing. One would think that an audience of music teachers would have been diligent in silencing their phones, and yet one slipped through the cracks, causing an offending ring to insert itself into Gunn's beautiful performance. Without missing a note, Gunn raised an eyebrow, smiled, and laid a particular word emphasis in his next phrase that acknowledged the ring. It was an inspired moment. Laughter erupted in the crowd and we all felt included in the joke. He certainly had the option of becoming irritated that his voice was sharing the stage with an intruding tone (I could list countless examples of performers broadcasting displeasure to their audiences), but that choice would have cast a pall over the event. Instead, our entertainer became our host, engaging in witty dialogue and sharing a playful moment with us.



*Realizing the communal nature of human expression*

A hospitable mindset, one that is willing to engage in creative play, moves us out of an obsessive attention to ourselves and concern for *our* reception, and into an other-centered present. This allows us the freedom to focus on the art or the material of the performance, and increases the likelihood of its quality. If a performer's goal is to look good, the choices they make will not be organic to the art itself. How often have I had to encourage a singer to think about a line of music rather than the ease with which they can sing its various notes. *Yes, I realize you are able to really belt that pitch, but do you hear how it is out of place with the rest of the phrase?*

Acting has its own slang for such selfish choices in performance. "Chewing the scenery" or "mugging for the audience" refers to overacting, usually in a bid to draw attention to the actor rather than the work on stage. In contrast, an actor will be described as "generous" when they allow other actors to shine or place the needs of the play above their own need to be admired.

## Conclusion

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When we seek ways as both performer and audience member to offer and receive hospitality, and to welcome and appreciate the playfulness inherent



in an artistic presentation, we open ourselves up to a world of performance excellence, one in which the communal nature of human expression is fully realized and celebrated.

Performers, let's set a table of a well-prepared performance space and eagerly anticipate our guests. Let's invite them to play with us and present our art as a joyful act of service, keeping ourselves attuned to each moment, playful enough to follow where the muse may lead. At the conclusion, let's return our guests' appreciation with gratitude of our own, waving them home with the knowledge that we gave of ourselves in a process of mutual discovery.

For those of us in the audience, let's accept a performance invitation with intention and show up at the door with our own gift of attention and artistic curiosity. Let's acknowledge our essential connection to the moment and engage in the event with interpretive play, becoming hosts ourselves as we invite the performer into our thoughts and hearts. And when we have offered our thanks for a lovely evening, let's head home with the night's sights and sounds still playing in our minds, knowing that we have had the privilege of experiencing one of the great joys of humankind in this shared, expressive hour.

Whether performer or audience member, being intentional about a hospitable mindset and cultivating the gift of play brings meaning to our artistic experiences. We open ourselves up to a sense of wonder, the fascination of seeing issues from new angles, and the delight of childlike expectation. Given such prospects, wouldn't we in the world of performance do well to heed the child's plea to come out and play?

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## Notes

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1. Victor Turner is a respected resource on this topic and, in his many acclaimed books and articles, offers an in-depth exploration of ritual and performance in human society.

2. Turner, *The Anthropology of Performance*, 81.
3. Huizinga, *Homo Ludens*, 8.
4. Suits, *The Grasshopper*, 54–55.
5. Huizinga, *Homo Ludens*, 163.
6. Huizinga, 10.
7. Huizinga, 11.
8. Caillois, *Man, Play and Games*, 12.
9. Upton, *The Aesthetic of Play*, 112.
10. Schechner, Preface, 10.
11. Upton, *The Aesthetic of Play*, 200.
12. Benson, *The Improvisation of Musical Dialogue*, 126.
13. Upton, *The Aesthetic of Play*, 259.
14. Ristad, *A Soprano on Her Head*, 17.
15. Hershberger, *A Christian View of Hospitality*, 29.
16. Hagstrom, “Christian Hospitality,” 120.

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