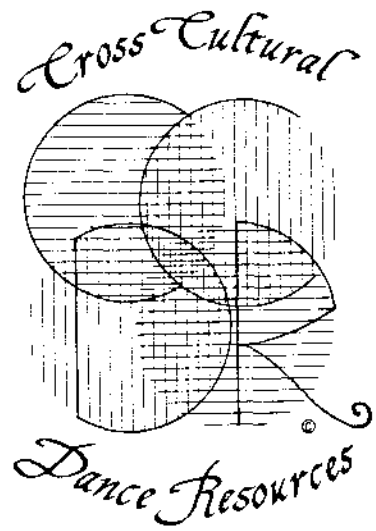


A non-profit organization
dedicated to research,
consultation and performance

CCDR Newsletter

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CROSS-CULTURAL, INTER-CULTURAL, PAN-CULTURAL, TRANSCULTURAL

That a rose by any other name might smell as sweet is an interesting problem in cognition. Practically speaking, one entity can have two or more names and still maintain its integrity. What happens, though, when two or more entities use the same name? Can a rose and a daisy, by using the same name, smell the same? Probably not. But someone who learns that two differing flowers are called by the same name will expect them to smell the same. That they do not causes confusion about what is the "same."

This sort of confusion occurs by the indiscriminate use of the terms cross-cultural, inter-cultural, transcultural, and pan-cultural. They are not interchangeable.

The attempt to use them synonymously obliterates the value of having terms with differing denotations. The Board of Directors of Cross-Cultural Dance Resources was asked to give an opinion about the name of another group that called itself cross-cultural. We concluded that the other group objectives and philosophy

made the designation trans-cultural more appropriate. The members of that group advocate an ideal with political ramifications. They subjectively wish to adapt the ideas and behaviors of one culture to another.

In contrast, CCDR is not dedicated to establishing universal ideals. As scholars we are objective researchers about all dance cultures. We need an inclusive data bank to find the full range of dance and what it signifies to human groups and individuals. In other words, CCDR is scientific rather than advocative.

The terms inter-cultural, pan-cultural, and transcultural are demonstratively distinct. "Inter" means between, among. Words that commence with "inter" are interact, intermingle, and international.

The prefix "trans" means to move across or over, to shift from one to another. It implies change. Examples of words commencing with "trans" are transact, transfer, translate. "Pan" is a union of several otherwise discrete entities that share some common denomina-

tor that causes them to be treated together. Its use is exemplified by Pan-American, Pan Hellenic, and Pan-Indian.

"Cross" as a prefix denotes a comparative approach that defines and classifies that which is comparable (Ford p. 4). The comparative method searches for correlations and covariations that become evident from studies of similarities and differences (Lessa and Vogt p. 6). Our title, Cross-Cultural Dance Resources, was chosen carefully.

-Joann W. Kealiinohomoku
President, Board of
Directors

References:

Ford, Clellan S. (ed.),
*Cross-Cultural Approaches:
Readings in Comparative
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Lessa, William A., and Evon Z
Vogt, *Reader in Comparative
Religion*. New York: Harper &
Row. 1979 (4th edition).

International dance encouraged locally

By Cindy Knox
Times Guest Columnist

It takes courage to bring a vision to life. Courage and a lot of support from your friends.

That's how Cross-Cultural Dance Resources, Inc. came into being.

"CCDR" (for short) was incorporated in 1981 as a non-profit corporation for consultation, performance and research in the field of dance. Dr. Joann Keali'inohomoku, associate professor of anthropology at Northern Arizona University, had a vision of a place where anyone interested in the world of dance could come to learn more about it.

The facility, located at 518 South Agassiz in Flagstaff has the resources to study the dance experience across many cultures. Building on Dr. K's personal and professional experience in theater and other performing arts, CCDR houses a large movement area and a library with an in-depth collection of books, journals, video and audio recordings, photographs and archival source materials on dance and related subjects.

Many of us harbor vague childhood memories of dance as tap, ballet or even — groan — ballroom lessons. Some consider it merely an acquired taste for showcase performances by specialty dance troupes. It may come as a surprise that, worldwide, dance is found in every culture and is prized by many groups as an important part of life.

Around the world, dance takes many forms. It may be performed with great ceremony or spontaneously; in public or private; by individuals or groups. It often requires the combined efforts of an entire community to bring about the dance event.

~~Because dance is, essentially, the~~ human body moving in space, it is subject to all the conventions that govern a group's ideas about proper behavior. These ideas include how and why dance is done at all, who can do it, who can watch and even, what to wear.

Dance is, in these ways, intimately related to the traditional values of a society.

Far from being a universal language, dance and the music and rhythms associated with it, are vehicles for expressing special and deeply cherished feelings.

Yet, around the world, dance is recognized as dance by people to whom its form may be alien. What is behind this apparent paradox? How do we know when we are seeing dance, not calisthenics? And why is it so widespread?

The search for answers to these questions lies at the root of CCDR's existence. Theater, music, ritual, folklore, social interaction, exercise and even physiology play a part in understanding how and why peoples everywhere do something they — and we — call dance. At CCDR, those who are fascinated by the human body in motion are welcome to explore that fascination.

MAJOR CONTRIBUTOR

Louise Riley, one of the incorporators of CCDR and a member of the Board of Directors, has donated \$500. As a life member, she has directed that this money be used as "seed money" for facility development.

To promote interest and support, CCDR has sponsored a series of "concertitas" (little concerts). During the 1984-85 season, CCDR hosted performances by Frank Cicalese, pianist; Kathleen Williamson, composer and balladeer; and Peter Gold, ethnomusicologist. More concertitas featuring different aspects of the theater-dance-music continuum are being planned for 1985-86.

We, who rarely think of dance unless it is labelled and packaged, have a new opportunity to learn more about a colorful world that is too often ignored or taken for granted.

Thanks to Dr. K's vision, we have a place where we can learn more about ourselves and others as "human beings in motion."

(reprinted with permission)

CONCERTITA !

The well-known, fabulous Katie Lee will present a benefit Concertita at CCDR on Friday, 4 October, 1985 at 7 p.m.

Actress, recording artist, river guide and world traveler, film producer ("The Last Wagon") author (Ten Thousand Goddam Cattle) and soloist with songs and tales, Katie Lee will provide a memorable evening. Your presence will store wonderful memories; your donation will help CCDR.

SPECIAL THANKS

Special thanks to Kathleen Williamson who has managed the technical matters and the publicity for the Concertita series.

wishing

Dear Fairy Godparent,
We need a load of gravel for
the driveway.

Please!

Love,
CCDR

ANNOUNCEMENT !

Gertrude P. Kurath, doyenn of dance ethnology, is preparing a volume of several of her articles, many of which have been out of print or otherwise impossible to obtain. This collection will be a wonderful resource for all dance scholars.

The book will be entitled Half a Century of Dance Research - Essays by Gertrude Prokosch Kurath, with a preface by Joann W. Kealiinohomoku. Plans are being readied to publish the book in two concurrent editions. One will be soft cover, and sell for about \$30.00. The other will be a special edition, beautifully bound, and autographed by Gertrude Prokosch Kurath. The special edition will be limited to 100 copies, and will sell for \$100.00. Persons who wish to make advance reservations for a copy in the limited edition, payable in advance, will be listed on a special page in the book as a donor.

Watch for further information in the next Newsletter that is scheduled to be in the mail by January, 1986.

INTERNSHIP PROGRAM

CCDR's first internship was held this past spring by Suzan Wagenfehr, an N.A.U. student who has a triple study concentration in biology, anthropology, and dance.

Suzan lived in the samll attic room called "the nest," so that she could be present to make full use of the

facilities and collections, and to perform hostess duties to others who came to Agassiz Street to discuss, rehearse, or use the library.

The spring semester program was most successful because Suzan is an outstanding and gifted person.

CCDR will consider applications to this program from qualified prospective interns but will not actively solicit

applications. CCDR retains the option to keep the position open but unfilled unless the "perfect" person applies, who can truly benefit from the semester internship and whose presence will be equally beneficial to CCDR.

SCHOLAR IN RESIDENCE

Peter Gold, ethnomusicologist, author, and educator presented a Concertita at CCDR on 28 June, 1985.

His evening presentation was entitled "Voices of the Highlands, Music of the Mountains." In it he performed and discussed music events from such areas as the Caucasus, Himalayas, and Appalachia.

The performance was record-

ed live by station KNAU-FM. The program's airing on 7 and 14 of September brought some favorable publicity for CCDR.

Gold stayed at CCDR for several days as a scholar in residence. During that time he pursued his research on music of the Four Corners area.

ON SITE

Dr. Reed Riner of the Department of Anthropology at N.A.U., and a new member of the CCDR Board designed a new library for CCDR. With the help of 18 volunteers, he executed the plan last winter. Now CCDR's library is bright, cheerful, and very functional with stacks, shelves, a new window, build-in desk, and white paint. Come see and use this new library!

Cross-Cultural Dance Resources, Inc.

518 South Agassiz Street
Flagstaff, Arizona 86001 U.S.A.

Yes, I am interested, and would like to be on the mailing list _____

Yes, I would like to donate the following _____

Yes, I would like to become a member in the following category:

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- Business (\$35.00) _____ Life (\$500.00) _____

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Date _____

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Affiliation _____

SOUP SEMINARS

The first Soup Seminar of the 1985-86 academic year was held 9 September. The special guest that evening was Dr. Dennis Atkin of Northern Arizona University's department of Humanities. Dr. Atkin recounted his fieldwork in Japan where he has researched the Takarazuka, the famous women's theatre.

On 7 October the guest at the next Soup Seminar will be Dr. Robert Trotter II, the new chairman of the Department of Anthropology at Northern Arizona University. A medical anthropologist, Dr. Trotter will share his research about music and its affect on human behavior in a barroom setting.

Dr. Reed Riner of the Department of Anthropology, Northern Arizona University, will be the guest for the Soup Seminar on 4 November. He will show slides and

discuss the Contact conference that he will attend the end of September, as a performance

The Soup Seminars are informal gatherings of perhaps a dozen persons who are stimulated by discussing topics of common interest. Although they are not open to the general public, all members of CCCR are welcome, of course. Phone (602) 774-8108 for further information.

ANNUAL MEMBERSHIP MEETING

On Saturday, 21 September, CCCR will hold its annual membership meeting at its facilities, 518 S. Agassiz St. After a business meeting at 10 a.m. there will be a volunteer work session to stain the wood in The Space and loft. The volunteer session will reconvene the next day, Sunday, 22 September to paint the interior walls.

RÉSUMÉS

Cross-Cultural Dance Resources would like to have résumés from all members and persons on the mailing list. This will help us to know one another's background and interests, and by storing them in our files they will provide additional resources for consultation. Will you please participate by sending a copy of your résumé to be part of the data base of CCCR? Thank you.

NEW BROCHURE

Our new brochure is ready. If you would like to have a copy please send us your request.

BOARD OF DIRECTORS

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Vice-Pres-Cynthia Knox
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