

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



CCDR Newsletter

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Message from Dr. Pegge Vissicaro, President of the CCDR Board of Directors:

Summer Salutations to the CCDR Community!

It has been quite a while since our last newsletter and I want you to know about some of the exciting changes that CCDR has been experiencing. In conjunction with celebrating the first 25 years of our organization, we launched a collaborative community partnership in June 2006 with CCDR and the ASU Department of Dance. I am very proud and honored to acknowledge the first year anniversary of the CCDR Business Office, now located at ASU's Tempe campus. This expansion effort complements the existing CCDR Research Center in Flagstaff where our extraordinary collections reside. Our CCDR/ASU office now handles all membership activities and generates communications via our listserv and newsletter.

Through extraordinarily generous private funding, we have a part-time executive manager to facilitate work at the business office. This funding also supports a graduate research assistant. The first six months of our CCDR/ASU community partnership involved asking a lot of questions and discovering processes of operating within the nation's largest public university. In addition to understanding this relationship, CCDR and the ASU Department of Dance joined forces to plan and implement the 38th Annual International Conference for the Congress on Research in Dance, which took place in Tempe November 2–5. Some of the CORD conference attendees had an opportunity to see the new CCDR Business Office and celebrate CCDR's 25th anniversary. We very much appreciated receiving all the positive energy and wishes for success from those of you who stopped by to say hello.

Since we were so involved with the conference, our selection of an interim executive manager for the CCDR Business Office did not occur until late 2006. Since then, we have much appreciated the dedication and high level of expertise that Dr. Adair Landborn has brought to the task of helping CCDR to make this important organizational transition. Adair is a Certified Laban Movement Analyst with M.A. and M.F.A. degrees in Dance/Drama from the University of Arizona (Tucson) and an interdisciplinary Ph.D. in the Anthropology of Dance/Somatic Studies from Union Institute & University (Cincinnati). Her 2006 dissertation, "Kinesthetic Culture: A Comparative Study of the Movement Practices of Spanish Bullfighting and Flamenco Dance," employed theoretical perspectives from anthropology, ethnochoreology, and movement analysis to elucidate conclusions drawn from her somatic, first-person experience with the two movement forms. Adair has many years of experience as a teacher, performer, choreographer, movement analyst/practitioner, and scholar of dance; she currently resides in Tucson, Arizona, where she teaches Laban-based movement integration courses at Providence Institute and offers instruction on a freelance basis in the cultural practices of flamenco dance and song.

One specific development at ASU that is significantly impacting the next phase of this community partnership pertains to a shift in my departmental position. After two years as Interim Chair, I will return to my faculty role with the hire of a new chairperson, Simon Dove. Simon has been curator of the biennial Springdance Festival, which features contemporary dance from around the world during an eleven-day series of events, performances, installations, and discussions that takes place in Utrecht, Netherlands. Previously he was the Director of Yorkshire Dance in Leeds, Dance Director at the Harbourside Centre in Bristol, and Dance Officer at the Arts Council of England. Simon's commitment to community engagement aligns well with the Department of Dance's strategic plans and university design initiatives. I enthusiastically welcome Simon and look forward to supporting his successful transition into the department, which begins August 2007.

The experience of serving as department chair was extraordinary; it was truly an honor to help shape the future of dance at ASU, which I expect will powerfully benefit CCDR. Critical to this future is the fact that our new dean, Dr. Kwang-Wu Kim, shared my vision of moving the department toward a more scholarly research-oriented focus. His strong values about the importance of art as culture led to renaming the Herberger College of Fine Arts to the Herberger College of the Arts in an attempt to broaden world perspectives appropriate to working at a globally networked Research 1 institution. Favorable impressions about the Department of Dance and CCDR grew from Dr. Kim's participation at the 2006 CORD conference. He attended the public presentation by Merced Maldonado, a Yaqui Pascola and contemporary artist, which took place in conjunction with an ASU Hayden Library exhibit celebrating dance cultures and featuring materials from CCDR collections. The Dean was fascinated by Merced's knowledge of Yaqui culture and the mask of Chivato, an enchanted goat believed to improve a dancer's ability. This commissioned mask was chosen as a 2006 CORD Conference symbol; it was displayed in the ASU Hayden Library exhibit during the conference and was charitably donated to the CCDR collection in Flagstaff.

I look forward to building on the success of the CORD conference and sharing more news of our developments both at ASU and in Flagstaff as this organization continues to evolve. The Board of Directors will be meeting in September for a weekend retreat to discuss strategic plans, which we will reveal in our holiday newsletter. Speaking of the Board of Directors, I also want to announce that Jessica Yu, a Nurse Practitioner from the San Francisco area with an M.A. in Medical Anthropology, became our newest board member in spring 2007. She has been affiliated with CCDR since its inception and is a Life member.

Additionally, Kathleen Williamson, an Attorney at Law practicing in both New York City and Tucson, has joined our organization as legal counsel. Kathleen is a longtime member of CCDR with doctoral degrees in both law and anthropology; her current law practice focuses on Arts and Entertainment Law, Copyrights, and Trademarks. We truly appreciate the knowledge and wisdom that both Jessica and Kathleen bring to guiding this organization. Finally, we will be inviting the CCDR community to attend the Annual Membership Meeting to occur on Saturday, November 3 in Tempe, Arizona. We hope to see you then! Thanks so much for all your support and efforts to help CCDR advance the understanding of cultures through dance, and of dance through cultures.

Appreciatively, Pegge



Gertrude Prokosch Kurath (1903-1992)
Dancer, and Doyen of Dance Ethnology

Silhougraphs® rendered from original photos
"Expanses by the Sea," 1927 photo by Dorothy Myers

Message from Adair Landborn, Interim Executive Manager of the CCDR Business Office at ASU:

Dear CCDR Members,

CCDR and Dr. Joann Kealiinohomoku significantly influenced my career, and I know many of you have also found support and inspiration through your association with CCDR. In 1994, CCDR encouraged my interest in “dance as culture” by awarding me the HKK Memorial Research-Choreographer-in-Residence, which provided me with many unique opportunities to integrate new cultural perspectives into my artistic life as a choreographer/performer. My residency experience included an extraordinary five-day trip to the Yaqui River Valley in Mexico to witness the Yaqui Easter Ceremony. The residency was life-changing, leading to the completion in 2006 of an interdisciplinary doctorate in the anthropology of dance and somatic studies through Union Institute & University in Cincinnati, Ohio, with Dr. Joann Kealiinohomoku serving on my committee and as my primary mentor. Over the years I went from CCDR member to CCDR choreographer-in-residence, eventually serving on the Board of Directors. I am pleased to have the privilege of serving one of my favorite dance organizations by helping to establish the new CCDR Business Office on the ASU campus in Tempe, Arizona.

Dr. Adair Landborn



Photo: Robin Stancliff

This is a very exciting time in the history of CCDR. The November 2006 Annual CORD Conference (co-sponsored by CCDR and the ASU Department of Dance) was a resounding success, as those of you who attended will attest and others will soon gather from reading the informative conference reports in this newsletter. At the conference, attendees joined the CCDR board and members to celebrate the 25th Anniversary of CCDR and the opening of the new CCDR Business Office on the ASU campus in Tempe. With this change, CCDR’s vision has gained ground, both figuratively and literally! Tempe is located in Phoenix, the fifth largest U.S. metropolis, where growing support for the arts and increasing public interest in cultural diversity open up many new opportunities for CCDR. Working in collaboration with the Department of Dance at ASU, CCDR is now in an excellent position to expand services for current members, develop a more extensive membership base, and promote the CCDR vision of global appreciation for the importance of dance in human cultures. Furthermore, CCDR’s Flagstaff location has been renamed the CCDR Research Center and is now exclusively dedicated to the pursuit of cross-cultural dance research. As Cross-Cultural Dance Resources moves into this next phase of its organizational development, I urge you to get on board by renewing your annual CCDR membership and letting us know how you would like to strengthen your participation in the organization. CCDR needs you! The best is yet to come!

Report by Dr. Joann W. Kealiinohomoku from the CCDR Research Center in Flagstaff: CCDR RESEARCH CENTER REVEALED

Ever since its incorporation on July 14, 1981, Cross-Cultural Dance Resources has been dedicated to “Research, Consultation, and Performance,” as attested to by its slogan used on every official announcement that accompanies the CCDR emblem.

Research, as students and scholars use the word, is distinctly a human activity, distinguished from endeavors shared by all living creatures such as “search.” The prefix “re” makes research an agent for studious, diligent, and careful examination of a topic, with the objective of leading the researcher to interpret old knowledge and discover new knowledge. That new knowledge may be new to the researcher only, or it may

open new vistas of knowledge affecting many. Whatever is the case, people can become as addicted to research as any other addictive human activity. I know several such addicts, and I truthfully confess, "My name is Joann Kealiinohomoku and I am addicted to research." In this sense of the word "addict," Cross-Cultural Dance Resources is a prime enabler.

This article introduces the CCDR Research Center at 518 S. Agassiz St., Flagstaff, AZ 86001. It addresses three subjects: inventory of artifacts; cross-cultural focus; and advanced research leading to deconstruction.

RESEARCH ARTIFACTS

An artifact is an item manufactured by humans. Here is an inventory of the dynamic, always-growing collections of research artifacts held by Cross-Cultural Dance Resources.

The CCDR Library: 15,000+ shelved items, including the bequeathed libraries of Gertrude Kurath and Eleanor King, is divided into two rooms:

1. One room is devoted entirely to dance. This special room houses publications about dance cultures and functions from all over the world. Among its holdings are contemporary works about dance; books out of print; some one-of-a-kind books; 14 huge binders donated by Rhoda Grauer that incorporate the research articles used to prepare the WNET television series, *Dancing*; books not otherwise known in the United States; ten monographs by the Jankovic sisters (some from the Kurath collection and others donated by Elsie Dunin); a complete run of *CORD* publications; 264 issues of *Viltis: A Magazine of Folklore and Folk Dance* edited by Vytautas F. Beliajus; *Dance Magazines* since 1964; and much more.

2. The other room of the CCDR Library is subdivided into the following categories **to encourage research that is contextually holistic, especially about dance cultures:**

- Ethnomusicology
- Performance, including festivals, theatre, puppetry, and more
- Folklore and folklife
- Play
- Religion and ritual
- Manufactured arts, including costumes and masks
- Theory, methods, and disciplines
- Ethnography: Asia, Pacific, Africa, Europe, immigrant America, and Native America

Files of ephemera:

Forty (40) file drawers of ephemera, primarily newspaper and magazine clippings, some dating back more than half a century, along with multicultural and historic files donated by Katy Howard. Of the several categories of ephemera, only the basic categories specific to dance are listed here: Affect; Audio-Visual; Body and Body Work; Ceremony; Choreography; Criticism/Critiques/Reviews; Cross-Cultural Dance Resources; Cultural Dynamics; Culture Specific; Teaching and Learning; Dancers; Events; Functions-Purposes; Genres and Idioms; Groups; Health; Literature; Movement; Non-Dancing Participants; Organizations; Origins; Personalities; Phenomena; Presentations; Research; Researchers; Miscellaneous

Audio/Visual materials:

- Slides: thousands
- Motion pictures: dozens of 8 mm, super 8, 16 mm films, as well as the 16 mm field motion pictures filmed for Nadia Chilkovsky's 1955 book *Ten Dances in Labanotation*
- Videotapes by the hundreds; both BetaMax and VHS, as well as hundreds of CDs and DVDs. Complete sets of video tapes include the 30 tapes of the *The JVC (Japan Victor Corporation) Anthology of World Music and Dance*; the eight-part WNET series *Dancing*, and the 35 tapes underwritten by the Dance Collection of the New York Public Library for the Performing Arts that

record the first complete Tibetan opera given in the west as part of *Tibet Week in Flagstaff 1995*, organized and sponsored by CCDR.

-Sound tapes: hundreds, including field tapes by Gertrude Kurath, and interviews by Joann W. Kealiinohomoku of Jennie Wilson, the last living hula dancer in the court of the last Hawaiian King, and the first to bring hula to the outside world.

-Sound recordings: dozens of 78 rpm, 45 rpm, 33 rpm recordings, including the Maureen Price collection of 33 rpm dance music recordings

-Posters

-Showbooks

Archives:

-The “Three K’s: Kurath, King and Kealiinohomoku”

-The “finders” for the Kurath and King archives are on the CCDR website (www.ccdr.org)

-*CCDR Newsletter* archives are also on the CCDR website (www.ccdr.org)

Musical Instruments:

-Daniel J. Crowley collection of 60 instruments

-Numerous miscellaneous instruments, primarily idiophones

Costumes and dance paraphernalia:

-From various parts of the world: dozens

Website:

As noted, the CCDR website (www.ccdr.org) informs the viewer about the library holdings, the “findings” for the Kurath and King Archives, and displays issues 1–25 in the *CCDR Newsletter* archives. The website shares valuable dance observations in “Notes from the field,” with entries by Elsie Dunin, Danielle van Dobben, and others. Several other items of interest are featured on this award-winning website.

CROSS-CULTURAL IS NOT CROSS CULTURAL

Each category of artifacts for research includes various cultures that justify the name of this organization: Cross-Cultural Dance Resources. With the hyphen, cross-cultural is a compound word coined by anthropologists in the 1940s to mean comparisons between two or more differing cultures or cultural areas. (See *Webster’s Ninth New Collegiate Dictionary*, 1990.) “Cross-Cultural” is an important, nuanced word, graphically illuminated by the CCDR emblem. Readers are encouraged to refresh their understanding of the emblem by checking the explanation on the CCDR website, www.ccdr.org. The word and concept of “Cross-Cultural” is discussed in the 1985 *CCDR Newsletter*. The concluding idea in that article is that “Our title, Cross-Cultural Dance Resources, was chosen carefully.” The article can be retrieved from issue 2 reproduced in the CCDR Newsletter Archives at www.ccdr.org.

DECONSTRUCTION IS NOT DESTRUCTION

Deconstruction is a school of philosophy that originated in France in the late 1960s, primarily associated with the philosopher/author Jacques Derrida. Its impact on American criticism has been marred by the often inaccurate understanding of its meaning and its jargonistic use in pop culture. The word actually refers to a deep and exquisite analysis that investigates the hidden properties of an issue, uncovers its underpinnings, and whenever possible, discovers its secrets. These mysteries may be esoteric or they may be available to anyone who has the skills to probe the depths of an issue. Deconstruction is dynamic and depends upon understanding pertinent binary oppositions such as emic and etic, two approaches that, if studied in tandem, can give depth to the understanding of a given issue.

For the serious researcher, deconstruction requires advanced research about context that goes beyond the superficial. The deconstructive analysis of a dance event must investigate a context that is evident and that is not evident; an understanding of the culture that fosters it; a history both known and nearly forgotten; the comparison of itself with itself through time and space as well as the comparison with other dance cultures through time and space.

In short, deconstruction is the almost elusive goal of the serious researcher, but CCDR aims to make deconstruction research possible through its various resources.

CONCLUSION

This essay is expository, to be sure, but it also does something else: It indexes how CCDR differs from other scholarly dance organizations, libraries, and collections. The essay begins a deconstruction for the reader to see what makes CCDR unique: its spread of resources; its cross-cultural, comparative approach; and especially its philosophy of contextual holism. CCDR is devotedly cross-cultural; it understands that all dance forms are ethnic and comparative with similarities as well as dissimilarities.

I have enjoyed this discourse and its challenges to explain some fundamentals and philosophy of the CCDR research resources. Cross-Cultural Dance Resources cherishes its resources and honors its cross-cultural focus. The CCDR Dance Research Center welcomes all dance researchers, and it also encourages deconstruction of the phenomenon of dance in all its permutations by scholars who are addicted to research. The addiction of research as it leads to deconstruction is demonstrated by the following example: A recent excursion into the book *The Hummingbird's Daughter* inspired me to check the Internet for information about the author, Luis Alberto Urrea. I resonated to a recorded interview with Urrea by Lauro Flores, chair of the Department of American Ethnic Studies at the University of Washington, and I conclude this article with an excerpt from that interview:

Lauro Flores: You have said that it took you 20 years of historical, cultural, and spiritual research to prepare *The Hummingbird's Daughter*, your most recent book. Why did it take so long?

Luis Alberto Urrea: . . . As you know, being a professor, research often leads to more research. It starts to feel like these texts are magically reproducing. Texts about Teresita were often obscure at best. Sometimes they were almost impossible to find. It was detective work in that one hidden source would suggest a more deeply hidden source, and I would pursue it.

References:

“Conversations.” *WaterBridge Review*, Pacific Rim Voices, September 2006.

http://www.waterbridgereview.org/092006/cnv_urrea.php

Kealiinohomoku, Joann. “Cross-Cultural, Inter-Cultural, Pan-Cultural, Transcultural.” *CCDR Newsletter*, Issue 2, Summer/Autumn 1985: Page 1.

CCDR's dance research archives include masks, costumes, musical instruments, audiovisual materials, and the collections of the 3 K's: Eleanor King, Gertrude Prokosch Kurath, and Dr. Joann Kealiinohomoku.



Photo: Beverly Hugg



Photo: Beverly Hugg



Photo: Kristal Ann Daligcon

Please Note: As communicated in the three previous articles, CCDR recently made significant organizational changes. As a result, members now have a choice in contacting CCDR.

In general, research-related inquiries should be directed to:

CCDR Research Center:
Cross-Cultural Dance Resources
518 South Agassiz Street
Flagstaff, Arizona 86001-5711
Phone/Fax: (928) 774-8108
Email: ccdr-researchcenter@ccdr.org

And membership-related business should be directed to:

CCDR Business Office:
Cross-Cultural Dance Resources
Department of Dance
Arizona State University
P.O. Box 870304
Tempe, Arizona 85287-0304
Phone: (480) 965-7131
Fax: (480) 965-2247
Email: ccdr-office@asu.edu

All inquiries are welcome; CCDR staff will gladly direct you to the location that can best serve you. Remember, too, that CCDR's website, www.ccdr.org, provides members with 24-hour access to information and membership services.

Congress on Research in Dance 38th Annual International Conference



Photo: Susan Cashion

Editor's Note: *CCDR's Final Report on the 2006 CORD Conference indicates that the cultural understanding of many conference attendees was enriched by the direct experience of Yaqui culture provided by the pre-conference events of CCDR and the ASU Department of Dance.*

The pre-conference, "A Window into the Ritual Dances of Guadalupe, Arizona: A CCDR Special Event," was held at the Arizona Heard Museum in Phoenix, Arizona, on Thursday, November 2, 2006. After an audio-visual orientation to the Yaqui Indians and their dance ritual complex in Guadalupe, Arizona, presented by Dr. Octaviana Trujillo, the thirty-seven pre-conference attendees enjoyed the rare opportunity to observe Yaqui Pascola dancers performing dance and music.

Photo above shows Elsie Dunin and Pegge Vissicaro, Vice-President and President of CCDR Board of Directors, presenting traditional gifts to the Yaqui Pascola dancers.

On the following page, in an article published by Habibi Magazine: A Journal of Middle Eastern Dance & Arts, Danielle van Dobben describes her conference and pre-conference experience. This is followed by additional conference reports by Susana Sloat, Sydney Hutchinson, and Dr. Joann Kealiinohomoku.

**Published in *Habibi*, Spring (April/May 2007 issue) Vol. 21.3 as part of “On Scene”
By Danielle J. van Dobben**

The CONGRESS ON RESEARCH IN DANCE (CORD) met for its 38th Annual International Conference on November 2–5, 2006, in Tempe, Arizona. The conference was entitled “Continuing Dance Culture Dialogues: Southwest Borders and Beyond,” and was co-sponsored by Cross-Cultural Dance Resources, Inc., and the Arizona State University Department of Dance.

The conference brought together pioneering and contemporary scholars in dance and anthropology, and emphasized themes in dance history, dance ethnology, and dance education. The conference was meant to echo an earlier meeting of CORD held in Tucson, Arizona, in 1972. Allegra Fuller Snyder and Joann Kealiinohomoku were the keynote speakers, and addressed themes that were introduced at the conference over thirty years ago, including the traditions of the Yaqui Indians in Arizona. The pre-conference events also harked back to the 1972 conference, which centered on the Easter celebrations of the Yaqui. This year’s pre-conference included a workshop at the renowned Heard Museum of Native Cultures and Art combined with a performance of the Pascola dancers. It ended with a memorable visit to the Yaqui cemetery to observe their Dia de los Muertos (Day of the Dead) festivities. Hundreds of candles lit up the faces of contemporary Yaqui honoring their ancestors and mourning the recently passed with paper flowers, food, music, and dance.

Highlights of the conference included a centennial tribute to Eleanor King, a concert called *Rhythms of Life* that featured music and dances from Africa and the African Diaspora, and a reception to honor important figures in dance scholarship, including Elsie Dunin and Allegra Fuller Snyder, the founders of the Dance Ethnology program at UCLA.

Of particular interest to *Habibi* readers were the presentations on East/West relations, feminism, exoticism, the choreographic process, and, of course, perspectives on belly dance and the Eastern body. Andrea Deagon presented *The Beautiful, the Exotic: Emic and etic perspectives on the stage names of belly dancers*. Other papers included: *Politics of knowledge: East - West relations in the anthropology of dance* by Georgiana Wierre-Gore and Andree Grau; *Bodily emotions, feelings and knowledge as a means and source in a creative process* by Soili Hämäläinen, Ph.D.; *Inbetween boundaries: Deconstructing reflective practices into performance* by Mary Lynn Smith, Ph.D.; *Teaching dance, teaching culture* by Judy Van Zile; *Arangetram: The transformation of a ritual* by Sonja Sironen; *Écriture féminine of the Oriental body: Female images in the Eastern body aesthetic dances in Taiwan/Also on the gaze of the West* by Ya-Ping Chen; *Identity, corporeality, and the ethnographic perspective* by Barbara Sellars-Young; *Dancing and social change in a highlands community in Yemen* by Najwa Adra; *Deciphering bodies in the European international market: Exoticism and homogeneity in the dance of “the others”* by Anadel Lynton; and *The meeting of two disciplines: Eastern traditions and Western choreography* by Rosa Vissers.

**Reported in the Society for Ethnomusicology (SEM) Dance Section Listserv on December 20, 2006
and the Cross-Cultural Dance Resources Listserv on December 21, 2006
By Susanna Sloat (used with permission)**

This conference, with the title Continuing DANCE Culture Dialogues: Southwest Borders and Beyond, had in its call for papers, an emphasis on the emic and the etic, from the inside, from the outside. This led to a discussion of points of view in conveying dance knowledge and history that threaded through many of the

presentations, including my own. Another unifying theme was the history of dance ethnology and of CORD, which is younger and smaller than SEM.

In 1972 one of the early CORD conferences centered on the Easter week dances of the Yaqui villages near Tucson, with conference-goers viewing the dances in the villages. This year's pre-conference event, "A Window into the Ritual Dances of Guadalupe, Arizona," was intended to echo that 1972 conference, though those of us privileged to attend had only one day, November 2, to learn about the Yaqui and view dances. We began at the Heard Museum of Native Cultures and Art with a lecture on the history, culture, and dances of the Yaqui by Dr. Octaviana Trujillo, a scholar and a Yaqui from Guadalupe. We lunched and toured the museum's central exhibition on the native cultures of Arizona, but before that had two kinds of dances of the Pascola (older men who know the fiesta dances) danced for us outdoors. Each of the four dancers performed in turn, dancing sets of solo dances emphasizing quick footwork, accompanied by fiddle and Yaqui harp, and then those with masks and dance moves suggesting animals of the desert to the music of a drummer who played the flute at the same time. Sitting close by on a circle on the ground, we were able to view the percussive feet of the dancers up close, enjoying their distinctly individual styles of footwork or approaches to danced animal impersonation.

At dusk we went to the large cemetery maintained by the Guadalupe Yaqui to see more Day of the Dead dances in situ. There was an air of subdued festivity at the cemetery, with Day of the Dead altars set up at graves, vendors, and free food at the central plaza from a family that disapproves of vending. At the plaza a group of Matachines appeared, about 10 or 12 men and two boys who danced a set dance in two columns, using an intricate, repeated basic step as they changed formations, smoothly casting off and reforming the columns to the music of violin, harp, and drum, magically enhancing the feeling of low-key festivity amidst solemnity. Later, a young man wearing antlers attached to his head made quick, tricky steps to the sounds of drum and chant while looking around with the astutely observed, alert motions of a deer. A few boys danced masked pascola dances we had seen at the museum, and then another did the magical deer dance.

This was an experience hard to top, but shifting into conference mode the next day was made easier by Avis Archambault (a Lakota traditional medicine practitioner) as she led us in a couple of Lakota chants, with the conference-goers all invited up to the stage for this opening ceremony. (CORD is much smaller than SEM, with no more than 3 or 4 things going on at once.) Allegra Fuller Snyder, honored at the conference along with Elsie Dunin, both founders of the dance ethnology program at UCLA (which sent many participants and graduates to the conference), gave the keynote speech, beginning with a history of dance ethnography and CORD and the 1972 conference, and ending with an impassioned call for humane activism by scholars—but before that we heard a recorded address by Joann Kealiinohomoku, with scrolled Powerpoint devised by Elsie Dunin. This worked wonderfully. Joann K., not able to be with us, discussed the concepts of emic and etic approaches with insight and wit, and the method allowed her to feel present to us.

The following panel in the same hall with presentations by Cara Gargano, Deidre Sklar, and the team of Georgiana Wierre-Gore and Andree Grau, raised multiple interesting questions about the history and approaches of dance scholarship and dance ethnography that led to lively discussion afterward—and lively discussion, a hallmark of this conference, was generated by many other panels, also. But to wrap up, I just wanted to mention a couple of dance events, the *Rhythms of Life* concerts that featured varying ways of presenting music and dance from Africa and the African diaspora, including Linda Yudin's Viver Brasil Dance Company, and the Centennial tribute to Eleanor King, where we saw a videoed interview with King and beautiful performances of King's arresting, concentrated solos danced by Andrea Mantell Seidel, a trustee of the King legacy, and Elizabeth Ahearn. It was a fruitful conference.

**Reported on the Society for Ethnomusicology (SEM) Dance Section Listserv on December 14, 2006
By Sydney Hutchinson (used with permission)**

The theme of this year's CORD conference was "Continuing dance culture dialogues: Southwest borders and beyond." I was unable to attend the pre-conference at the Heard Museum, which looked to be a very interesting day of discussion and workshops on ritual dances of Guadalupe, Arizona. However, I was able to hear many interesting panels, papers, and lecture-demonstrations running the gamut from choreography to pedagogy, ethnography to performance.

First, I attended a lecture-demonstration on new work by a team of ASU faculty and students using motion capture technologies. Their team includes dancers, computer engineers, musicians, and a psychologist investigating the emotional effects of the intelligent environment and the different sound responses it can make to movement. The engineers discussed the difficulties and successes they had encountered in creating real-time graphing of direction, level, and angle of movement, including calculating dancers' intentions and the probability of future actions. So far they have been able to teach the computer to recognize and react to rising, sinking, advancing, retreating, spreading, and closing, though the last two have been most difficult to measure because of their multidimensionality. Computer responses can be specified, and include lighting changes, faster or slower tempos, higher or lower pitches, and relative loudness and softness. The dancer involved in the demonstration indicated that these responses affected her improvisations as they changed the way different movements felt to her.

I then attended a panel entitled "Articulating the Caribbean." We were disappointed that the paper scheduled on Geoffery Holder's work with Haitian Banda dancing was cancelled, but the other papers kept us busy. SEM member Susanna Sloat spoke of the challenges of editing an overview of Caribbean dance, and a lively discussion ensued on which authors should be included and on what criteria should be used. Juliet McMains, a former competitive ballroom dancer and author of a new book on ballroom dance, then spoke about the dubious relationship between Cuban rumba guaguancó and international-style ballroom rumba. Those in attendance were entertained by her video footage of Cubans in Havana reacting to performances and recordings of ballroom "rumba" dance and music, and her efforts to trace the roots of the ballroom style.

My first day was rounded out by a panel called "Languaging dance," on the difficulties of conducting and writing up dance research. Former *LA Times* critic Jennifer Fisher suggested a new technique, the take-home interview, for gathering qualitative, reflective data. She found *Nutcracker* dancers were more verbose and introspective when she gave them the opportunity to record their answers at home on their own time. New Zealander Karen Barbour explained how she used her grounding in feminist theory to come up with a new way of creatively writing about contemporary dance: She constructed her ethnography as a kind of choreography, envisioning her six interviewees engaged in a series of solos and ensemble pieces, and interweaving pieces of their responses into invented conversations. Finally, Mary Lynn Smith reflected on her experiences in turning autobiography, improvisation, and discussion into a collective performance where lines between performer and audience, participation and observation were blurred.

The following session began with Steve Feld's talk entitled "Birds, bodies, and bells," which was for many a highlight of this conference. He shared pictures, video footage, and sound recordings of his fieldwork in New Guinea, Greece, and Sardinia, discussing the ways in which sound and movement create a sense of time and place in different contexts. In the New Guinean rainforest, where the visual field is severely restricted, he noticed that the Kaluli conception of forest geography was based on sound: The sounds of water flowing and of waterfalls provided a judge of distance. Their songs provide birds-eye descriptions of places and are called "paths," and in dance they become the birds who make sense of their places. Moving through the forest creates song and dance, and song and dance create paths through the forest. In Europe, he

found, sound makes place in a different way. There, bells do for space and time what birds did in the rainforest for the Kaluli. All over the world, bells signal unique and heightened kinds of space and time—church bells, bells for calling spirits, bells that keep time in music, bells in jester and carnival costumes. In pastoral Europe, they are also a part of the landscape in the form of the different bells that animals wear. Feld presented video examples from carnivals in Greece and Sardinia where participants wear many pounds of bells in different configurations. In Greece, goat-dancers move in such a way that the bells sound continuously, while in Sardinia they perform a specific step that ensures they all produce a specific rhythm. Feld encouraged dance researchers to suggest further avenues of inquiry and interpretation on these interactions of sound, movement, and landscape.

During the following session, I heard 2/3 of a panel on women in world dance history. Ninotchka Bennahum explained how the *arangetram* ritual in *bharata natyam* has been transformed through the twentieth century. As the dance left the temple to become a “respectable” pursuit for cultured women, so too the *arangetram* changed from a ritual of religious initiation for *devadasi* temple dancers to one that served either to initiate a dancer as a professional artist—or to end a dancer’s career and initiate her into a life of ideal wifhood. Ya-Ping Chen then discussed how Taiwanese dancers’ efforts to create “Eastern Body Aesthetic Dance,” a style of dance free from the influence of Western disciplines like ballet and modern, paradoxically intensified the gaze of Westerners upon Eastern bodies. She ruminated on questions of gender and whether EBAD has declined because it in some sense replicates the orientalist gendered relationship of East and West.

The panel on dance in the US-Mexico border area was another conference highlight for me because of my own interest in the area. Susan Cashion spoke on the *Danza de los Viejos* in a small town in Veracruz, arguing that old rituals like this dance associated with the Day of the Dead are being revitalized as a reaction to the encroachment of foreign influences, like Halloween. At the same time, many changes have been made to accommodate this dance into new social realities, such as the elimination of masks for the female role (traditionally performed by men) and the inclusion of women and openly homosexual men. Nancy Lee Ruyter then gave an overview of dance scholarship in Mexico, tracing its development from the revolutionary nationalist scholar Nellie Campobello to the recent works of Josefina Lavalle and Margarita Tortajada Quiroz, highlighting the role of CENIDIDANZA (*Centro Nacional de Investigación, Documentación, e Información de la Danza José Limón*) in creating opportunities for investigation and publication. Carlo Bonfiglioli discussed the symbolism shared between Raramuri (Tarahumara) and Hopi dances. The live snakes (now falling into disuse), the zigzags and spirals representing snakes, and the feathered headdresses that recall the god Quetzalcoatl all date back to pre-Colombian times and continue to be used today. Finally, Elizabeth Rhodes and Wade Carter showed their work-in-progress, an online database of information on Texas history that includes primary documents related to *folklorico* dance (<http://tides.sfasu.edu>). Afterwards, I attended a workshop on the Greek Zeibeikiko dance, where Autumn Cockrell discussed and demonstrated gendered differences in performing the movements and how definitions of propriety and impropriety have changed in diaspora.

On the third and final day of the conference, I attended only one panel, and again one of the panelists had cancelled. Nonetheless, the discussion on presenting Afro-Brazilian dances was memorable. Linda Yudin spoke of her experiences in bringing a Bahian practitioner of Afro-Brazilian religion to the US in order to perform and teach dance, although she had never been on stage before. Yudin’s dance company engaged with her in a collaborative choreographic process in order to bring the orixas to the stage. Margit Edwards took a more critical, introspective look at her feelings on bringing a dance based on the orixa Oxum to the stage for a piece in her MFA concert entitled “Oxum, interrupted.” Struggling with her ambivalence about presenting sacred dance in a secular setting, she depicted these feelings onstage by having the dancer (herself) become possessed not by an orixa but by the various scholars who had written about and analyzed Afro-Brazilian religious dance.

This was the first time I had attended a CORD conference, and I think it was a fruitful experience. I was able to meet colleagues working on dance from a variety of institutional locations, and it was beneficial to hear their different perspectives. Some of the sessions were less useful to me simply because CORD does incorporate so many disciplines. However, there were (as can be seen) a number of sessions on ethnography, and even in those on other topics, it seems that ideas from anthropology, folklore, and ethnomusicology are being ever more widely used. The emic and the etic, for instance, were one of the principal themes at this year's conference and provided presenters with a means for thinking about not only ethnography but also the choreographic and pedagogic processes. Clearly, bridges are being built between the disciplines, and there is room for further dialogue between SEM and CORD.

Editor's Note: *Congratulations to Sydney Hutchinson on her new book, From Quebradita to Duranguense: Dance in Mexican American Youth Culture, just published in June 2007 by The University of Arizona Press.*

**Read at Society for Ethnomusicology (SEM), Dance Section meeting, Honolulu, Hawaii
November 6, 2006**

**Was printed in the next SEM Newsletter, March 2007 with photograph from the Pre-Conference
By Joann Kealiinohomoku**

Cross-Cultural Dance Resources celebrated its 25th anniversary with an open house at its new headquarters in the Arizona State University Department of Dance, during the 38th annual CORD conference. The conference, November 2–5, 2006, hosted by Cross-Cultural Dance Resources and the Arizona State University Department of Dance, was held on the ASU campus in Tempe, Arizona. The original CCDR headquarters relocated to ASU, Tempe, Arizona, from Flagstaff, Arizona. The Flagstaff facility will continue to serve CCDR as a research center and housing for some of the CCDR collections.

The pre-conference day at the world-famous Heard Museum featured Yaqui scholar, Dr. Octaviana Trujillo, and Yaqui "pascola" dancers. The evening included observances of the Day of the Dead traditions at the Guadalupe Community Yaqui cemetery.

In keeping with the seasonal ritual theme, Pegge Vissicaro, who is both President of the CCDR Board of Directors and Interim Chair of the ASU Department of Dance, arranged memorials for the dance scholars who passed away during the past year: Selma Jeanne Cohen, Nadia Chilkovsky Nahumck, and Katherine Dunham and her biographer, Joyce Aschenbrenner.

Some of the highlights of the conference included over 50 papers and several workshops presented by members of CORD and CCDR. Stephen Feld gave a stimulating talk about dance and sound. Elsie Dunin and Allegra Fuller Snyder were honored by CORD for their "Outstanding Contributions to Dance Research." The CCDR open house, mentioned above, attracted a crowd that spilled over into the hallway.

On Saturday evening, November 4, an exhibition and performance celebrated the centenary of the late Eleanor King, an original member of the Humphrey/Weidman modern dance company, the first to have a university dance program that was not part of a physical education department (Theatre Dept., University of Arkansas, Fayetteville), and twice a Fulbright scholar to study Japanese and Korean dance cultures. Three of King's dances were performed for the event by Andrea Seidel of the International University (Florida), and Elizabeth Ahearn of Goucher College (Maryland). CCDR houses the Eleanor King archives.



Eleanor Campbell King
(1906-1991)

Silhouograph® rendered from original
1955 photo of "Transformations"
by Howard Whitlatch

CCDR at ASU: Business Office Updates

CCDR's first collaborative venture with the ASU Department of Dance and Herberger College of the Arts, co-sponsoring the November 2006 CORD Conference, also marked the opening of CCDR's Business Office on the ASU Tempe Campus. Since January 2007, working with Interim Executive Manager Adair Landborn, ASU Dance Graduate Research Assistant Emily Wright, and community volunteer Frances King provided an invaluable boost as CCDR began operations from our new base. CCDR wishes Emily Wright great success in her new ventures in Jackson, Mississippi, where she will be teaching in the Department of Dance at Belhaven College. We also welcome new incoming ASU Dance Graduate Research Assistant LaShonda Williams, who will begin working with CCDR in the fall semester of the 2007/08 academic year.

CCDR at ASU: Local Dance Audience Provided Cultural and Historical Context for Performance of José Limón's 1958 Choreographic Masterpiece, *Missa Brevis*.

CCDR's second collaborative venture with the ASU Department of Dance and Herberger College of the Arts entailed providing research materials and support to the ASU Department of Dance for the Spring Concert, *Poetry Both Fierce and Fragile*, which featured a performance of José Limón's choreographic masterpiece, *Missa Brevis*. The result was an informative exhibit in the lobby of the Galvin Playhouse. *Missa Brevis* was staged for ASU Herberger College dance students by guest artist Nina Watt, a 30-year veteran of the Limón Dance Company who was recognized as "a perfect Limón dancer" by *New York Times* dance critic Anna Kisselgoff (April 27, 1991). The CCDR exhibit offered ASU students and local theatergoers an overview of cultural and historical perspectives pertinent to the José Limón legacy and the artistic roots of *Missa Brevis*, which Limón created in 1958 in response to the resilience and courage he witnessed in the Polish people during a post-war tour of their devastated country.

Note: The ASU Department of Dance production of José Limón's *Missa Brevis* was made possible by the National Endowment for the Arts American Masterpiece: Dance Initiative, administered by the New England Foundation for the Arts with Dance/USA.

CCDR Member Receives Special Recognition from National Dance Education Organization (NDEO):

Dr. Andrea Mantell Seidel, an Associate Professor and founding director of the International Dance and Music Institute housed in the Latin American and Caribbean Center at Florida International University, received NDEO's 2007 Visionary Award at NDEO's Annual Conference in Mobile Alabama, June 20–24. Congratulations, Andrea!

In Memorium: CCDR Lifetime Members

Dr. Charles Hoffman 1930-2005

Charles A. Hoffman, a Life member of Cross-Cultural Dance Resources and a professor emeritus of anthropology at Northern Arizona University (Flagstaff, Arizona) died July 1, 2005 at the age of 75. Dr. Hoffman, a scholar of the archaeology of eastern Arizona and the Bahamas, was widely recognized as an expert on the landfall of Christopher Columbus. Charlie is missed very much by CCDR for his enduring and enthusiastic interest in dance and music as critical components of all cultures.

Dr. David McAllester 1916-2006

One of four co-founders of the Society for Ethnomusicology, and a Life member of CCDR, David's contributions to the study of Native American music, especially Diné (Navajo), are invaluable. Professor of ethnomusicology at Wesleyan University (Connecticut), David sang and danced his lectures to demonstrate the diversity of these world-wide phenomena. An obituary by Charlotte Frisbie, 2007 Spring/Summer issue of *Ethnomusicology*, includes David's complete bibliography.

CCDR 2007 MEMBERSHIP DRIVE: Since 2003, CCDR's annual memberships have followed the January-to-December calendar year. If your annual membership is current for 2007, we thank you! Due to the 2006 CORD Conference and CCDR's many recent organizational changes, our annual membership renewal reminder is late this year. Please forgive our tardiness and receive the next CCDR newsletter by joining as a new member or renewing your CCDR membership today!! It's easy! Just go online to www.ccdr.org and click on "CCDR Online Payment." Interested in becoming a new member? Click on "Membership Info" to learn more about CCDR membership benefits. Prefer to use the U.S. mail service? Simply fill out the enclosed newsletter insert and mail it together with your payment to the CCDR Business Office address in Tempe.

MEMBER INFORMATION UPDATE: To ensure your receipt of future CCDR newsletters and mailings, please help CCDR update our membership database by using the enclosed insert to send us your current contact information.

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ccdr-office@asu.edu



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CCDR Business Office:
 Cross-Cultural Dance Resources, Inc.
 Department of Dance
 Arizona State University
 P.O. Box 870304
 Tempe, Arizona 85287-0304 U.S.A.

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Conference Proceedings Available Soon!

To order your copy of the Conference Proceedings for the CORD 38th Annual International Conference, *Continuing Dance Culture Dialogues: Southwest Borders and Beyond*, send a note to Ginger Carlson at the CORD office either by mail or by FAX:

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