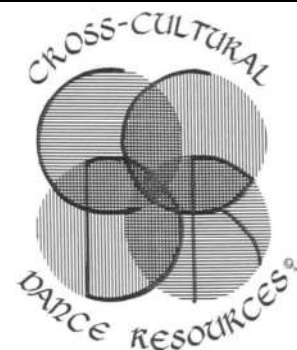


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## **CCDR Newsletter**

**Number 29**

**Summer 2008**

### **The Power of Place**

*Renowned collection comes to ASU Herberger College Dance  
with a gift from an international dance scholar*

TEMPE, Ariz. – The Cross-Cultural Dance Resources Collection (CCDR) has found a new home in ASU Herberger College Dance due to the generosity and vision of Elsie Dunin, a leading dance scholar.

The collection is internationally recognized as the most comprehensive dance resource center in the Southwest. The library itself has 15,000 shelved items including books, journals, manuscripts and other print materials. The items are multicultural and cover the many aspects in the spectrum of dance. About half of the library provides the multidisciplinary background context for dance and dance cultures: ethnomusicology; festivals and other public performances; folklore; ritual and religion; manufactured arts with books about costumes and masks; books on social science theories and methods; and ethnographies and other cultural material with substantial collections on Native American, Pacific, and Asian cultures.

The instrument collection includes the Professor Edward Crowley collection from Africa south of the Sahara. Other collections have puppets and dolls from around the world; costumes and dance paraphernalia; and a range of audio/visual material such as slides, films; video tapes, and 78 rpm records.

Jewels in the crown are the Gertrude Prokosch Kurath and the Eleanor King archives. Kurath is referred to as the “Mother of Dance Ethnology.” A gifted scholar, she began her field work with non-European cultures in the 1940s. She was the first to develop dance ethnology as a field through her many books and articles. Eleanor King was an original member of the Humphrey-Weidman dance company beginning in 1928; later, as a professor at the University of Arkansas she established the first university dance program that was not part of a physical education department. With two Fulbright Fellowships and several other travel grants she became a performer and scholar of Japanese and Korean dance cultures. Both of these women contributed their libraries and their professional and personal papers.

Future collections will include contributions from the research of Elsie Dunin and the Kealiinohomoku archives (a work in progress). The library and, in fact, all the collections, are open-ended and will continue to grow through time.

According to Pegge Vissicaro, Ph.D., president of CCDR and associate chair at ASU Herberger College Dance in Tempe, Ariz., this significant acquisition is not coincidental: Dunin’s decision to give an endowment for a curator and provide funding for the care and maintenance of the CCDR collection embodies a unique and meaningful convergence of time and place. This convergence honors the special importance of dance to Arizona’s native and immigrant populations.

Vissicaro notes that Dunin specifically wanted the CCDR collection, which currently is in Flagstaff, Ariz., moved to the ASU Tempe campus.

“I feel strongly that the best place for the collection is within Herberger College Dance because of its commitment to teaching students the importance of studying dance in the context of cross-cultural influences,” Dunin says. “The collection will better serve the greater population of the Southwest through the Herberger College and its Dance program, which is being spearheaded by enlightened leadership and vision. The department's development of advanced studies in dance reflect the importance of studying dance not only as a performance and contemporary art, but also with an understanding of dance movement in cultural contexts. In addition the collection will attract national and international dance scholars who through their future contacts and exposure to the department will in turn benefit the students. Just as studies of law, medicine, and architecture are already well served in academia with their libraries and archives, the CCDR collection will provide a unique body of knowledge for dance within the midst of a thriving dance program.”

Simon Dove, chair of ASU Herberger College Dance, shares Dunin's vision of exploring resources and expanding awareness about the connection between cultural influences and contemporary dance forms. “Ms. Dunin's remarkable gift and her visionary decision to house the CCDR collection at ASU permanently will benefit all students and scholars of dance by bringing the collection to an academic environment that encourages research and creativity. In this time and place, enlightened and generous investment in future generations of dance artists will enable us to achieve our goal of nurturing a truly global perspective on this extraordinary art form,” he says.

It was the power of place that led to the birth of the CCDR in the early seventies, when dance and anthropology scholars gathered at the 1972 Congress on Research in Dance Conference (CORD) in Tucson, Ariz. to discuss theories and methods of dance cultural study. Elsie Dunin attended along with her colleague and conference co-coordinator, Allegra Fuller Snyder, from the University of California, Los Angeles, where the two women launched the first dance ethnology graduate curriculum. Dr. Joann Kealiinohomoku also played an integral role in this critical conference as co-coordinator. She was instrumental in shifting perspectives about dance research with her 1970 article, *An anthropologist looks at ballet as a form of ethnic dance*. Nine years after that decisive meeting in Tucson, Dr. Kealiinohomoku co-founded CCDR and began building the collection with materials from legendary dance ethnologists, including Dunin's work.

For Dunin, the 1972 conference extended her journey of cross-cultural inquiry involving extensive travel to compare and to investigate historical influences on dance rituals performed within Yaqui communities in Arizona and Mexico. Thirty-four years later, this deep interest became the focus for a special event that looked at Yaqui ritual dances, held prior to the 2006 annual Congress on Research in Dance (CORD) conference in cooperation with the world famous Heard Museum. Dunin and Kealiinohomoku, both members of the CCDR Executive Board of Directors along with Dr. Vissicaro, co-chaired the CORD conference with additional sponsorship by ASU Herberger College Dance, which was then under the interim leadership of Vissicaro. At the conference, Elsie Dunin and Allegra Snyder were honored by receiving the prestigious award for Outstanding Leadership in Dance Research. Notably, Dunin's publications span over 40 years and her knowledge of southeastern European dance cultures is one of the most comprehensive worldwide.

The CORD conference was hosted at ASU and signifies a major benchmark in the dance cultural studies continuum. Symbolic of the conference was the commissioning of a pascola mask and rattle by pascola and Yaqui contemporary artist Merced Maldonado, who selected the theme of chivato for the mask. Chivato, the enchanted goat, is an inspiration for pascolas to become good dancers and through dreams and vision quests, pascolas connect to chivato. The rattle refers to plant life and the scattering of seeds as an act of

renewal. Maldonado has a vested interest in CCDR and its collection because he understands that interaction with these materials is a path to knowledge and facilitates learning about how dance exemplifies those values and beliefs considered most significant by the people from whom the dance originates.

Notes Vissicaro, a natural association between the field of dance ethnology and the southwest locale long has attracted leading proponents in the field like Dunin and Kealiinohomoku and it is a strong reason that they envision the CCDR collection existing in ASU Herberger College Dance facilities. "The acquisition speaks to the power of place – here, close to the home of many indigenous and immigrant peoples – where dance is embedded in the life and culture of their communities," she says.

The particular timing of Dunin's gift is especially fortuitous since Vissicaro, who initiated an earlier community partnership that brought the CCDR business headquarters into ASU Herberger College Dance, is now in the position to direct the transition of this collection to its new location.

Dove believes that the opportunity to house the CCDR collection aligns perfectly with his department vision for broadening perspectives about dance practice and looks forward to interaction by students, faculty, artists, and scholars around the world with these materials to explore innovative paradigms for creating and researching dance. "I believe that this place is the optimum location for the CCDR collection, enabling Herberger College Dance, to provide locus and a magnet for generating new knowledge to advance the field," he says.

*Herberger College Dance is a division of the Herberger College of the Arts at Arizona State University. Dance Teacher magazine says, "the top-notch dance program graduates dancers who aren't merely accomplished technicians, but critical thinkers and socially conscious advocates of the art form as well." To learn more, visit <http://dance.asu.edu>.*

*Founded in 1964, The Katherine K. Herberger College of the Arts at Arizona State University comprises four nationally ranked academic units: School of Music, School of Art, Department of Dance and School of Theatre and Film, plus the Arts, Media and Engineering Program, and ASU Art Museum. Nearly 2,600 students attend the college, which has 170 faculty and 150 staff. Since 2004, 25 National Merit Scholars and 13 National Hispanic Scholars have chosen the Herberger College as their place of study. To learn more about the college, visit <http://herbergercollege.asu.edu>.*

**An earlier version of this article was featured on the Arizona State University  
Herberger College of the Arts Website, April 28<sup>th</sup>, 2008.**



**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

**Eleanor Campbell King** (1906-1991)  
Silhougraph® rendered from original  
1955 photo of "Transformations"  
by Howard Whitlatch



**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.



**Mask  
Collection**



**Dance & Research  
Library**



**Media Center &  
Materials**




## **Kudos Korner**

- Elsie Ivancich Dunin will be the Guest of Honor at the first formal gathering of the Study Group for Music and Dance of Southeastern Europe of the ICTM (International Council for Traditional Music). The international symposium is being held in Struga, Republic of Macedonia, 4-8 September 2008. *(We expect to report more about this honor and event in the following newsletter.)*
- Anthony Shay has two new books available for purchase:
  - Dancing Across Borders: The American Fascination with Exotic Dance Genres (McFarland & Co.)
  - Balkan Dance: Essays on Characteristics, Performance, and Teaching (McFarland & Co.)*(Both books can be purchased either online from [www.mcfarland.com](http://www.mcfarland.com) or from [amazon.com](http://amazon.com).)*
- Pegge Vissicaro received a Fulbright Senior Specialist Award to teach a workshop entitled, Global Networking for Cross-Cultural Dance Research at the Universidade Tecnica de Lisboa in June 2008.

## Check It Out!!



### History of Modern Dance

In this DVD, such dance historians, instructors, and choreographers as Judith Lynne Hanna, Michelle Burkhart, Paul Emerson, Nancy Reynolds, and Dana Tai Soon Burgess trace the evolution of modern and postmodern dance, highlighting factors contributing to its growth and development in the U.S. They explore the influences of such modern dance pioneers as Duncan, Fuller, St. Denis, Shawn, Balanchine, Graham, Laban, Wigman, Tamaris, Humphrey, Weidman, Limon, Sokolow, Ailey, Dunham, Cunningham, Taylor, Hawkins, Nikolais, and Bausch. The DVD also discusses modern dance education and the challenges facing contemporary modern dance. 

DVD / 2008 / 52 min / #32AQ5829 - \$229.00, from *Insight Media*

A short 3 minute preview is available at: <http://www.youtube.com/watch?v=OyEEdb9sZZ4>

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### CCDR would like to thank our recently renewed members and supporters of 2008:

Mary Lynn Babcock  
Daniela Borgialli  
Jennifer J Fisher  
Mary Gibbons

Clara Henderson  
Judith Brin Ingber  
Adair Landborn  
William P Malm

Andriy Nahachewsky  
Judith E Olson  
Kathleen Stemmler  
Kathleen G Williamson

### NOTE FROM THE CCDR EXECUTIVE DIRECTOR

Executive Director Joann Kealiinohomoku reassures members that the original Cross-Cultural Dance Resources facility in Flagstaff, Arizona, is still open and functioning as the Corporate Office and Research Center. The research files, consultants, and Kealiinohomoku archives are still in Flagstaff.

Research is ongoing in the Flagstaff facility as well as data entering by part time employees. New additions to the CCDR collections will be processed by the Flagstaff office before submission to Herberger Dance. The Kealiinohomoku archives are a work in progress. CCDR hopes donations and grants will be forthcoming to support the Flagstaff office and to provide an archivist for the Kealiinohomoku archives.

The CCDR Flagstaff facility is open Monday through Friday from 10 a.m. to 5 p.m. and by appointment. Telephone 928-774-8108.

# Our condolences...

## Suzan Marie Wagenfehr Craig Greefkens

A phone call last January from a dear friend in Colorado broke the news: "Suzan and Kai are no longer with us." How could that be? Two vibrant, enthusiastic, life embracing women on a joyful mission suddenly gone?

The news was verified by Colorado 9 News that posted the following information.: "The Colorado State Patrol says 44-year-old Suzan Greefkens of Mancos was driving a red 1991 Subaru Legacy Wagon on north bound Highway 141 at 2:15 p.m. when she lost control twice...Greefkens and the woman riding in the car with her, 18-year-old Kai Craig of Mancos were pronounced dead at the scene by the Montrose County Coroner. They were both wearing seatbelts at the time."

The date of the accident was January 25, 2008.

Cross-Cultural Dance Resources remembers Suzan with love. She was dedicated to CCDR since she first came to us in 1985 as a volunteer. In 1987 she was an intern at CCDR. In 1988 she graduated from Northern Arizona University with a Bachelor of Science degree majoring in biology and with minors in anthropology and dance. As the years went by she continued to play an important role in CCDR. Most notably she was the Festival Coordinator of "Tibet Week in Flagstaff, 1995," a highlight in CCDR history that was recognized by the city newspaper as one of the ten most outstanding events of the year. The week long event included lectures and panel discussions about Tibetan culture and its performance traditions, classes in Tibetan dance and music, and culminated with the first complete Tibetan Opera ("Sukyi Nima") given in the United States and Europe and performed by Chaksam-pa, the Tibetan Dance and Opera Company. Suzan worked tirelessly and with professional creativity to make this event the fine artistic and humanistic event that will live forever in the minds of those who attended it.



Suzan in a field of sage  
Dolores, Colorado - September 2005  
Photos by John Greefkens

Suzan devoted the same creative energy to coordinate the week long event "Celebrate Flagstaff Heritage Festival" in 1997. It too featured lectures and humanistic discussions. It culminated with a two day street fair featuring performance artists who represented the many ethnic and occupational groups that comprise the population of Flagstaff and northern Arizona.

Until she and her family moved to Colorado in 1999 Suzan served on the CCDR Board of Directors while completing her Master's degree in education at Northern Arizona University.

For seven years in Dolores, Colorado, she was Museum Specialist in anthropology and education at the Anasazi Heritage Center where she won grants, awards and recognition for curriculum packets and programs for the children's groups that visited the museum. These built on the many years she was a cultural interpreter at the several national parks she worked during summer vacations. For the museum she developed education boxes about cultural rituals in the area to help residents learn about their neighbors (for example, the Ute stick game) - that and a couple of others went on loan to local schools.

And always and above all, Suzan's passions were dancing and the out-of-doors integrated through ritual to apply to children and also to her family, as revealed in her statement below. Although her creative dancing was free and beautiful she was always eager to "try on" (as she called it) the dances of many cultures respecting the discipline of each dance culture (Tibetan dance, Hindu sacred dance, and in the last few years both Middle Eastern dance and hula).

Fortuitously and fortunately Suzan wrote a brief biographical sketch ("an intellectual journey of the last twenty years") three weeks before the disastrous accident. A friend kindly shared it with us and we share excerpts below that account for why CCDR and Suzan resonated with one another:

*January 3, 2008*

*While my background as expressed in my resume is strong in natural and social science studies, education, and community outreach...From early in my life, I noticed that people who have singing, dancing, and celebration traditions seem to be happier despite any material or physical set back they have. It is the latter interest that first motivated me to branch off of my dance training for performance to study related anthropological and biology topics. My intended Ph.D. focus is to study individual physiological/psychological effects from participation in ceremony, celebration, and other ritual forms involving music, song, and rhythmic movement in various contexts around the world. I would specially like to document responses in psycho/bio chemistry in the ritual context...*

*Ironically, as my work experience and studies in ecology and the environment started pulling me away from my personal health/ritual culture focus, I started realizing how both interests are related. Human health is often directly connected to healthy natural environments, personal connection to the landscape, and ritual experiences that integrate music, dance, and other cultural components with special outdoor places...*

*...intensity of interest and disciplined ability that drove me to such accomplishments as full ride university scholarships, production of community-wide festivals, writing award winning museum curricula, and raising two usually happy, well adapted, and enthusiastic children.*

*Suzan MW (Craig) Greefkens*

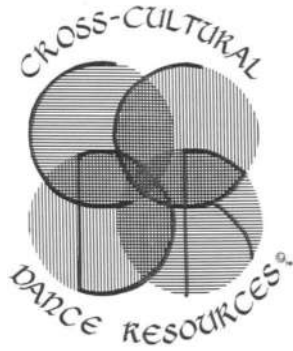


**Suzan in a field of sage  
Dolores, Colorado - September  
2005**

A happy thought sustains us at this time. Suzan's daughter, Kai, won a Gold Key for her 16 minute production in the animation category of the Scholastic Art and Writing Awards Contest for the state of Colorado. Suzan and Kai were on their way to Denver for an honoring ceremony to be held on January 26, and soon Kai's animation project was to compete nationally in New York with other Gold Key winners. We are sure Suzan and Kai were in high spirits as they drove to Denver, and we are grateful they were gone immediately at the scene of the accident. Above all, we are grateful to have known Suzan whose excitement and enthusiasm about life inspired her many students, family and friends.

Suzan Marie Wagenfehr Craig Greefkens is survived by son Kegan Azul Craig, husband John Greefkens, parents Cathy and Bob Wangenfehr, brothers Tyler and Bob and their wives and children, an extended family, and a host of friends and admirers.

**Joann W. Kealiinohomoku**



[www.ccdr.org](http://www.ccdr.org)

CCDR is partially funded by:  
**Arizona Commission on the Arts**  
**National Endowment for the Arts**

CCDR thanks the Dance Department of the Herberger College of the Arts at Arizona State University for facilitating the distribution of the CCDR Newsletter.

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### REMEMBER:

If you are interested in receiving a copy of Theory and methods for an anthropological study of dance by Dr. Joann W. Kealiinohomoku, please read the following and respond accordingly: Members \$18.00, non-members \$20.00. Shipping handling is \$5.00 domestic, \$7.00 Canada, \$10.00 Mexico, and \$14.00 other countries. Send checks, made payable to CCDR, to the CCDR Business Office, Cross-Cultural Dance Resources, Department of Dance, P.O. Box 870304, Tempe, AZ 85287-0304.

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### CCDR 2008 MEMBERSHIP DRIVE:

Since 2003, CCDR's annual memberships have followed the January-to-December calendar year. If your annual membership is current for 2008, we thank you! If you haven't renewed for 2008, just go online to [www.ccdr.org](http://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.

CCDR Newsletter – ISSN #1069-7241  
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