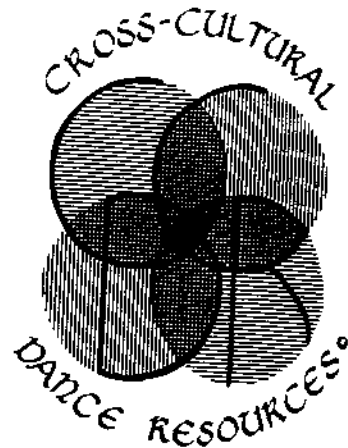


*A non-profit organization  
dedicated to research,  
consultation and performance*



# CCDR Newsletter

Number 17

Summer 2001

## CROSS-CULTURAL DANCE RESOURCES TURNS TWENTY

Joann W. Kealiinohomoku

Twenty years ago three of us signed the documents that officially incorporated Cross-Cultural Dance Resources in the state of Arizona. The date was July 14, 1981. The signatories were Louise A. Riley, Halla K. Kealiinohomoku, and myself, Joann W. Kealiinohomoku. The lawyer who facilitated the incorporation was Martha Blue. A month later I began to purchase property at 518 South Agassiz Street, Flagstaff, Arizona, across the street from Northern Arizona University. A year later, CCDR settled in at that address. By 1984 the building was completely renovated, beautifully and functionally designed and executed by Carlos Lozano, then a member of the CCDR Board.

Now, twenty years after its incorporation, we are pleased that the accomplishments of CCDR are many, the facilities are still beautiful, and CCDR is world renowned. At the same time its future growth is stymied and some previously successful programs are on hold because of two serious problems: limited funds and inadequate space. But that update is getting ahead of the story.

CCDR was established to fulfill a vision. The signatories had accumulated materials from dance events around the world, including a few thousand books. They determined to develop a "living museum" so that dancers, scholars, and the public could access the collections and interact with one another.

Because it would honor the dances of all cultures the focus would be "cross-cultural" (which means "comparative," not "across cultures"). Because it would house objects for use and research, it included "resources," and so the name, Cross-Cultural Dance Resources, was the logical result.

An important part of its *raison d'être* was to demonstrate the universality of dance and its cultural importance around the globe. It took three years to discover an appropriate emblem to illustrate the concept of Cross-Cultural Dance Resources. Graphics of dancers did not signify the diversity of dance cultures. Likewise, graphics that depicted the world resembled ads for tourist agencies. Finally, and suddenly, we saw that a Venn diagram could encode the concepts that CCDR wanted to convey.

For the first several years Cross-Cultural Dance Resources developed its resources and shared the richness of many dance cultures with invited guests at monthly "Soup Seminars." They began with soup and socializing, followed by a discussion about a topic of mutual interest. The slogan was "learning about all cultures through dance."

In 1986 one of the founders passed away. To honor that person, CCDR established the annual "Halla Kaiulani Keali'inohomoku Memorial Research Choreographer-in-Residence" program. It differed from choreography residencies elsewhere, in that an established choreographer had 3 stress-free months to pursue a special interest. CCDR provided housing, a small stipend, and use of its resources, including consultation with its in-house Dance Scholar, Dr. Joann Kealiinohomoku. This successful program hosted nine residents: Savannah Walling, Helen Pelton, David Appel, Beverly Brown, Jonathan Lunn, Adair Landborn, Nancy Zendora, Laura Whitman (aka Laura Curry), and Patricia Tate.

The first seven residents stayed in a little house located a few hundred yards away from CCDR. The owner charged minimal rent and allowed CCDR to sublet it in between residencies in order to raise funds. By the seventh year, however, the owner of the little house died and the inheritors took possession of the house. CCDR no longer had quarters for a resident nor a funding source for the program. After two additional costly residencies,

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**the Cross-Cultural Dance  
Resources emblem is explained in  
the CCDR brochure and on the web  
site -[www.ccdr.org](http://www.ccdr.org).**

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CCDR suspended the program until appropriate housing is guaranteed.

By its tenth anniversary Cross-Cultural Dance Resources began to occasionally present dance groups of special merit that represented cultures that are not well known to audiences in northern Arizona. CCDR "packaged" these events to include humanities programs with the performances - to introduce the cultures and the artists, and therefore enrich the experiences for both the audiences and the performers. Often the humanities portions were subsidized by the Arizona Humanities Council.

The first such "package" that was partially supported by the Arizona Humanities Council was of Sanatan das Baul and sons, mendicants from Bengal, India, who presented the ancient traditional songs and dances that had inspired the poet Rabindranath Tagore.

Other notable packages of performances with humanities events were:

- \* Royal Musicians of Nepal
- \* Africa Oye
- \* Greek Music and Dance Ensemble
- \* Carter Family Marionettes with "Tales of the Makah" (Northwest Coast Indians)
- \* Prema Dasara and the "Twenty One Praises of Tara"
- \* Sephardim commemorating expulsion of Jews from Spain in 1492
- \* "Hana No Kai" with dances and music from Kyoto and Osaka, Japan
- \* Madagascar music and dance
- \* Uzbekistan
- \* and more
- \* We even packaged Flagstaff and its many diverse groups, both ethnic and occupational, beginning with a street fair and followed by a week of lectures, discussions and displays
- \* The most recent ambitious package was fall, 1999, with a Kalbelia performance group from Rajasthan, India, the provenience of the ancestors of the Gypsies

\* The highlight of the packaged presentations was "Tibet Week in Flagstaff 1995" with daily classes in Tibetan music and dance, nightly presentations on some aspect of Tibetan affective culture, and a stunning performance by Chaksam-pa, the Tibetan Dance and Opera Company, of the Tibetan opera "Sukyi Nima," **the first complete Tibetan opera given in the west!** This entire event was video taped, courtesy of the Dance Collection of the New York Public Library. The 34 tapes of Tibet Week in Flagstaff 1995 are housed in both the New York Public Library and CCDR, where they are available for research.

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## CCDR houses collections of the 3K's: King, and Kurath, and Kealiinohomoku

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Two occurrences helped shape the direction of CCDR. The first was the 1992 death of Gertrude Prokosch Kurath, the doyen of dance ethnology (author of the book *Half a Century of Dance Research* presented to CCDR on its 5th anniversary). Through the auspices of her daughter, Ellen Kurath, the books, manuscripts, personal papers, and several artifacts that had belonged to Gertrude Kurath were given to Cross-Cultural Dance Resources. Grants from Ellen and from NIPAD (National Initiative to Preserve America's Dance) funded the conservation, documentation, and archiving of the Kurath items.

The second occurrence was the death of Eleanor King in 1991. Eleanor was a member of the original Humphrey-Weidman Dance Company. From 1952-1971 she directed a dance program in the Theatre Department of the University of Arkansas, the first university dance program that was not part of a physical education dept. Two Fulbrights allowed King to research dance in Japan and Korea. She donated her voluminous library to CCDR and deposited her correspondence in the Dance Collection of the New York Public Library. She willed her other belongings to Cross-Cultural Dance Resources. Mysteriously those items did not materialize until late 1999. Since that time the King items have been inventoried but they have not been conserved, documented, or archived.

By 1999 the CCDR Board of Directors concluded that its unique contribution to the world was more than conceptual; it had important collections designated as the "3 K's Collections - Kurath and King and Kealiinohomoku." These collections had to be preserved and made available to researchers.

Almost by magic, in the year 2000 the Dance Heritage Coalition embraced CCDR and two other organizations with their successful application for a grant to preserve the collections of the three organizations. However, the press release is misleading. Many people who read it assume that CCDR and the other two organizations were awarded money. But they were not. Here is an excerpt of the announcement by the Library of Congress.

**The Dance Heritage Coalition, an alliance of the nation's major dance collections and housed in the Music Division of the Library of Congress, has been awarded a grant for \$90,000 to pay for the conservation and preservation of three unique collections that represent important aspects of American dance artistry and traditions.**

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These collections are the Katherine Dunham Archives (African American) located in East St. Louis, IL, the Halla Huhm Dance Collections (Korean American) located in Honolulu, Hawaii; and Cross-Cultural Dance Resources (... Eleanor King, Gertrude Kurath, and Joann Kealiinohomoku collections) located in Flagstaff, Ariz. . . .

The grant comes from a preservation program, Save America's Treasures, sponsored by the White House Millennium Council in partnership with the National Trust for Historic Preservation. The National Park Service administers the program.

A professional conservator, Jo Anne Martinez, came to CCDR for four days in January to evaluate the pertinent collections. She frequently commented that the CCDR facility is too small to accommodate the collections adequately, that CCDR needs a larger facility with archives that can be climate controlled.

The Dance Heritage Coalition is reviewing the reports from the three evaluators to determine how the funds will be spent on behalf of the three archives. Meantime, Amron Skowronski, the Assistant Director of CCDR, is searching for a space solution (noted elsewhere in this paper). CCDR must have more space - for the archives, the library, and lodging for a Resident when that program is reactivated.

Expansion of collections is desirable but it creates a problem when the available space is too small. For example, the CCDR library now has 12,000 shelved items. There is no more room in the library to shelve several newly acquired books. Again, several books from Eleanor King are hand made on rice paper and they are very fragile. They need to be kept in special boxes, but there is no room to accommodate them once they are boxed. The newly received King materials have been inventoried but there is no room to archive them.

CCDR has been very creative in rearranging spaces, and finding ways to store items carefully, responsibly and attractively. But the CCDR facility has run out of space.

When Amron finds a property for CCDR to relocate, CCDR will have to raise funds in order to buy it. CCDR established an endowment in the year 2000 but it has less than \$10,000 in the fund. We invite members to donate appreciated stock to the CCDR endowment and avoid paying capital gains taxes and sales fees. We have noticed that this tactic has been a huge help to other nonprofit organizations. Also, we remind potential donors that you that can give cash gifts of \$10,000, every year, without paying any fees. In addition, we urge you to remember CCDR in your estate planning.

While concentrating on the collections, Cross-Cultural Dance Resources honors its mission to demonstrate that dance exists in all human societies, to celebrate its diversity, and to encourage research about dance cultures as an educational tool for cultural

understanding. Valuing the similarities and differences in dance cultures can be a bridge to understanding and may even promote peace.

Scholars travel to CCDR to mine the valuable collections. Recently one man traveled hundreds of miles to spend five days in the CCDR library researching Mexican dance cultures in books that are not otherwise available in the Americas. Professors send students to CCDR to explore and learn about various dance cultures. People who have attended some of the "packaged" events produced by CCDR express their appreciation for new and deeper cultural understanding. CCDR is frequently encouraged by individuals who laud its "important work."

CCDR reaches out to other organizations, also, such as the Canyon Movement Company and their recent week long "Dancecelebration." Kealiinohomoku, (one of the founders of CCDR) participated with Nina Watt and Raphael Boumailla, (members of the Jose Limon company) in a panel discussion about pioneers of modern dance: Doris Humphrey, Jose Limon, and yes, Eleanor King. In May, Kealiinohomoku gave the keynote address for a conference on Middle Eastern Dance, and in March she was a speaker and consultant for the Dance Across Disciplines program at Florida International University, with Andrea Seidel. Kealiinohomoku has organized a panel for the 46th annual meetings of the Society for Ethnomusicology entitled "The Gertrude Kurath Legacy For the 21st Century: Reawakening Sensitivity to the Dance-Music Interdependence." The October meetings will be held in Michigan. That is appropriate, because Kurath, a charter member of the Society, resided in Michigan for nearly fifty years. She has been posthumously selected for the 2001 Michigan Heritage Award by the Michigan State University Museum "in recognition of her pioneering work with woodland Indians and ground breaking contributions to the field of dance ethnology."

Cross-Cultural Dance Resources is poised to exist in perpetuity to share the good news that dance is a key to understanding and appreciating all cultures.

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The operational expenses of Cross-Cultural Dance Resources are partially funded by the Flagstaff Arts & Science Commission and the Arizona Commission on the Arts.

## "NOTES FROM THE FIELD"

**excerpts by Elsie Ivancich Dunin and Danielle Van Dobben.**

*Notes* is one of the new features that has been added to our award-winning website. The following are excerpts from their writings that allow the reader to travel the worlds of Croatia, Mexico and India.

**Elsie Ivancich Dunin** *Professor Emerita of the Dance Ethnology Department with University of California at Los Angeles (UCLA). She moved to Flagstaff in 1998, but she spends much of her time in southeastern Europe. She bases herself in Croatia, where she is a Dance Research Advisor with the Institute of Ethnology and Folklore Research in the capital city of Zagreb. Her "Notes" are in a diary narrative format sent by email to CCDR as she works.*

This excerpt describes a male performance group that performed during the 34th International Folklore Festival [34. Medunarodna Smotra Folklor] that took place in Zagreb from the 19th to the 23rd of July 2000:

"This year's "groups" also included "non-groups" --- that is, men who were loosely organized for one of the recent year's carnival event in their own village, and who "live" their event, but never thought to "show" their customs outside of their locale.

"As an observer of this process, I was fascinated by how the men from among the "non-organized groups" took on their new roles in Zagreb.... the men from Gljev who wear a two-meter high animal skin headdress, stripped rags on their bodies, large cow-bells at their waists. In their January event in their home environment of rocky mountainous terrain, they trot and run a distance of thirty kilometers (approximately 18 miles) in a circuit of villages within one day. They are noisy, boisterous, and with a constant dynamic bouncing movement that make their combined bell-ringing into a clanging, clattering din. In Zagreb with their costumes on, they also maintained a continuous trotting, running, jumping or step-hopping in place, while shouting or singing to each other. A four to five foot stick was held by one of their hands to keep their tall head gear upright on their heads while in locomotion. Their costumes influenced them to become unpredictable characters. They could be pushingly aggressive, boisterously inquisitive, outrageous in mimicking an animal, while in constant movement (jumping, running). Once they were out of costume, they became "normal" in their movement behavior."

The following excerpt was written about a field trip to Mexico to observe sword dance groups during early December 2000.

"Moreska" on Korcula island on Croatia's Adriatic coast and "Los Moros" and "Doce Pares de Francia" in central and southern Mexico provide a historical window between the 21st and 16th centuries. I am seeing that these sword dance groups with their events can be compared even though they are not geographically nor culturally connected.

"As to the combat sword dance genre, we saw several groups. But it is difficult to compare with the Korcula Moreska, since we were watching groups with only a partial repertoire and not in full performance context as with the Doce Pares in the village. But what did become apparent, was the evidence of 16th century Roman theatrical costuming, the carrying of swords in the right hand and small round shields in the left hands, as illustrated by a French dancing master, Arbeau, for a combat sword dance in the 16th century. One of the groups appeared to perform combat movements similar to the Korcula Moreska, with pauses between the sets of movements. Mainly, I see that there is a 16th century relationship, and more analytic comparative studies need to be conducted with the movement structure. The Moros and Doce Pares of Mexico, as well as the Korcula Moreska are clearly movement and costume "survivals" of a past type of dance that is traceable through time via their structures, the combat sword techniques, and style of costume. Mexico is a laboratory of dance history that is giving clues toward the timing of a European version of the sword dance in Croatia.

**Danielle J. Van Dobben** *became a member of CCDR in 1998 while she was an undergraduate senior in Religious Studies at Northern Arizona University in Flagstaff. Her interest and studies in cross-cultural dance forms led her to participate in the Performing Arts program in Kerala, India through the University of Wisconsin-Madison for three months during the summer of 1999. She is currently enrolled in the World Arts & Culture Department at UCLA. This summer, Danielle is having a wonderful experience heading the dance department at Appel Farm in New Jersey.*

The following report is a glimpse of Danielle's experiences in India from email letters sent to CCDR, family and friends:

**July 10, 1999** - "Modernity is creeping into every corner of India. Some cities invite it with open arms, but Trivandrum is fighting it. Religious traditions and values still prevail here. However, they are not based on just one religion. Hindus, Muslims, Christians, Jews and Buddhists have lived peacefully side by side in Kerala for generations. On the same street, one may pass a cathedral, a temple, and a mosque. Some indigenous folk traditions and beliefs are still maintained in many of the villages, as well.

" The very first class we had with [our guru], we went before a Siva and Saraswati shrine and dedicated ourselves to our study of Indian dance with the guidance of Siva, the Cosmic Dancer, Saraswati, the Goddess of Art

*continued on page 5*

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and Learning, and Midhali, our guru and our connection to the gods. Teachers are giving us a gift of knowledge.

"For example, Kathak is recognized by the quick and numerous turns and the improvisational footwork. But it still depicts stories from the epics and uses facial expressions and mudras (hand gestures) to tell the story, just like most other Indian classical dance forms. I have noticed consistencies between Kathak and Flamenco and I am excited to find out if there is any connection between the two. I want to write my thesis on the evolution of dance among the gypsies as they traveled from Northern India through the Middle East and into Europe. Might be too much for one lifetime. We'll see.

"At the Kuchipudi dance performance, two men came onto the stage holding a large, white screen tightly on both sides. They held it stretched just above the ground where purple powder covered the floor. The dancer came on stage and danced on the screen to a 16-count rhythm in a pattern, making the screen touch the powdered floor only where she stepped. She traced lines with her toes, shimmied in small circles on her heels, hopped from one foot to the other. When she left the stage, the men held up the screen to reveal a purple peacock that she had painted with her dance. It was amazing!

**July 21, 1999** - "We went to a Karnatic music concert outside of the Sri Padmanabhaswamy Temple last night. The temple is the main attraction in Trivandrum, but unfortunately only Hindus are allowed inside. The concert was spectacular, though, held at the top of the temple steps right at the entrance. After the sun went down, the Hindu priests lit oil lamps made out of half coconut shells on the steps all the way up to the temple. It was beautiful! I closed my eyes for just a moment, listening to the music echo through the plaza and feeling the lights flicker under my eyelids, and the second I opened them it started to pour. I watched the flames flicker out, and I was mad at myself for not looking at them when I had the chance. Speaking of impermanence... It was marvelous for one moment, though. I didn't get a picture before the flames went out, so I can't show you how spectacular it was. But you can close your eyes and see it. Hundreds of small flames flickering in the dark, casting shadows of stone women dancing with Krishna on the temple floor to the rhythm of the mrdungam. Don't keep your eyes shut too long, though. You might miss something!

**August 3, 1999** - "The Bharata Natyam costume was so much fun. It took hours to do our make-up, etc. and three people to help us get on the clothes and jewelry. We felt like goddesses. Last week we got into the Padmanabhaswamy Temple with certificates that say we are Hindus. I doubt they believed it, but they let us in anyway. It was amazing. So huge!"

\* **For the full Notes see our website [www.ccdr.org](http://www.ccdr.org)**

## SO WHAT IS DANCE? FOCUSING ON THE EXTRA-ORDINARY: A MINI-ESSAY

By Joann Kealinohomoku

*For four decades many dance scholars have challenged themselves and others to define dance. This endeavor emerged in the last half of the twentieth century, as dance scholars develop their studies to have disciplinary rigor. Definitions have ranged from the practical definition proposed by Gertrude Kurath in 1960, ("Out of ordinary motor activities dance selects, heightens or subdues, juggles gestures and steps to achieve a pattern and does this with a purpose transcending utility" [p. 234]) through many permutations (Kealinohomoku 1999).*

*In spite of sophisticated theories used to inform definitions of dance, I now offer a minimalist perspective that builds on the Kurath definition: dance is an extra-ordinary expression of everyday motor behavior, just as declamation is an extra-ordinary expression of everyday speech, and singing is an extra-ordinary expression of everyday vocalization. Dance, declamation, and singing are intrinsically human, created by one of three human bodily mechanisms: the multi-faceted corporeal body, speech articulators, and vocal cords capable of producing a great range of sounds, respectively. These three specialties are possessed by every human being and for that reason they are human universals. A great paradox is that human universals are at one and the same time, species specific and culture specific, and are expressed in both common and extra-ordinary ways. So far as I know, only humans can declaim, sing, and dance.*

*(See References p. 3)*



Silhougraph of Eleanor King in *Transformations* rendered from 1955 photograph by Howard Whitlatch (Plett 1988, p. 19)

### **News about our Board**

#### **Pegge Vissicaro, Board Member**

This past April, Pegge attended the National Dance Educators Organization Conference in Minneapolis to present her paper, "Teaching Cross-Cultural Dance Studies Using Computer-Mediated Communication". Another paper, entitled "Cross-Cultural Dance Pedagogy," was accepted for presentation at the CORD conference next October. She was selected to be one of 24 principle investigators for "Research in Dance Education," which is a one-year project to comprehensively identify and evaluate existing research in the field of dance and movement education from 1926 onward. At Arizona State University this fall, she is teaching two classes; 'Dance in World Cultures' and 'Dance Research.' She is living in the rural northeast village of Guarana, Brazil, this summer with her family.

#### **Barbara Benally, Board Member**

Barbara took a group of 13-15 teenagers from the Kinlani Bordertown Dorm to the United National Indian Tribal Youth (UNITY) conference this year. UNITY is a national organization that hosts a conference where over 1,000 Native American teenagers attend workshops on the various important issues that are facing the youth today. During the conference the students perform their individual tribal dances and music for an evening of cultural festivities. This year the Navajo Nation has sponsored thirteen children from the Dorm that accompanied Barbara and two other chaperones who attended the conference in Grand Rapids, Minnesota.

#### **Bob Schacht, Board Member**

Dr. Schacht discovered that the "girl next door" (Karen Schrieber) has grown up, moved to Indonesia, and has married an Indonesian dancer. Karen wrote a Master's thesis on Indonesian dance dated 1991. The title is, "Power in the East Javanese Jaranan and Wayang Topeng" (there is a copy in the CCDR library collection).

Wayang Topeng is a masked dance drama, and Jaranan is a "hobby horse dance" group. The thesis was based on her experience in Java as a dance student and performer. Karen and her husband live in East Java at The Mangun Dharma Art Center, which promotes the research, study and performance of East Javanese arts from all cultural contexts. Meanwhile, Bob continues to enjoy International Folk Dancing with like-minded dancers, three times per month, here in Flagstaff.

#### **Blase Scarnati, Secretary**

Recently, Blase completed his two year term as Coordinator (Chair) of the Music Division in the School of Performing Arts at Northern Arizona University. He is now taking on duties as the Distance Learning Coordinator (Web, Interactive Television, and Cable) for the School of Performing Arts. He is also developing a new Web course, "Country Music," for Fall 2001. Last semester, Blase taught an Interactive Television and Cable course on Jamaican Music to over 500 students on campus and throughout Arizona, including the Navajo, Hopi, and Whiteriver Apache reservations. He will be delivering a lecture in July on Country Music to 100 high school students involved in the Academic Decathlon competitions. He is currently researching Hillbilly personae in Country Music and Native American fusion traditions (Country Music, Dancehall, and Neo-Punk).

#### **Elsie Dunin, Vice-President**

Elsie's work has kept her extremely busy from traveling throughout Europe, Mexico, and the United States. Currently, one of her research projects is related to a late 16th century Jesuit priest, Father Basilio. She is linking the Jesuit's history between Dubrovnik, Croatia, Sicily and the Yaqui Indians of southern Arizona into Sonora, Mexico. Her field work has been unfolding connections between the religion, the dress, and the dances. You can read her "Notes from the Field" (which total 24 pages) on the CCDR website.

#### **Joann Kealiinohomoku, President**

Joann has had some exciting travels in the last several months. In March, she was a consultant and guest lecturer for two classes for the Dancing Across Disciplines project at Florida International University. The talks included "Global Perspectives on Dance and Culture," and "The Covenant to Dance Among Yaqui Men of Arizona." In May, she was the keynote speaker at the 2nd International Conference on Middle Eastern Dance presenting her paper titled "Choices: The Cultural Dynamics of Multiple Dance Forms in North America." Most recently, she was a part of the DanCelebration here in Flagstaff. She participated in a panel discussion about the history of modern dance in America with Jose Limon Company's Nina Watt, and Rafael Boumailla.

\*CCDR thanks all of those on the Board for sharing their work and experiences with our members.\*

**On September 16th  
there will be an Open  
House and  
Celebration for the  
20th  
anniversary of Cross-  
Cultural Dance  
Resources, Inc!  
Expect an invitation  
in the mail with all the  
details!**

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## **Expansion that Leads to Change**

We at CCDR have been looking for a larger facility or looking at the possibility of expanding on our existing one. This has become more and more pressing as our library has expanded to 12,000 shelved items, our audio/visual continues to grow, the Gertrude Kurath Collection has been archived but not displayed as properly as it should be. The Eleanor King Collection has had a preliminary cataloging but no space to house and display the materials. We are diligently looking into funding sources for this large endeavor. There are many ways to go about this but we are looking for the most feasible approach. We would like to either buy our current facilities where we have been renting for the last 19 years and expand out in the back lot, to find a larger building and renovate it to suit our needs, or to buy property and build from scratch. The motivation of such a project is to be able to revive a lot of the programs that have been set aside because of lack of space, staffing, and money. By undertaking a large project like this we will need to build a much larger support network among our community, and among private and government agencies. It has been a very exciting process to be involved in and we welcome all ideas, support, contacts of architects, agents, consultants and other professional staff who would be willing to assist us in this endeavor.

## **Student Seminars**

In the past, CCDR has held Soup Seminars with members of the community in order discuss many dance cultures. Over this last academic year, they were once again held, but this time in a different format. Once a week Jamie Stead, Charyse Harvick, and Amron Skowronski (three Anthropology students from Northern Arizona University) attended a lecture/seminar series addressing the dance cultures of Hawaiian, Hopi, Yaqui, and many others. The seminars began by looking at the film series *Dancing*, lead to many fine discussions, and later to a highly educational and wonderful experience at the Yaqui Easter Celebration in Guadalupe, Arizona, this spring. We are going to continue these student seminars in the fall. If you know of any student or member of the community interested in joining us, please have them contact us.

**CCDR's new area code is (928)!**

<http://www.ccdr.org>

(hosted by InfoMagic)

*After many hours of hardwork by our webmaster, Sandra Leet with Friendly Technology we are very excited to proclaim our recent acknowledgement by the Golden Web Awards for our world-class website! We welcome you all to check out the exciting new features and valuable resources that are provided at the site. Below is an index of all the available features and links that you can find there.*

\* **About CCDR** - including the vision and mission statements that Cross-Cultural Dance Resources is founded upon. Also featured in this page is the article "Why this Organization uses Dance in its Name."

\* **Membership Information** - CCDR online form and payment methods that allows readers to join, make purchases, and donate online.

\* **CCDR Endowment** - including when and how it was established.

\* **Library** - Search the database with access to 7,200 items online.

\* **Gertrude Prokosch Kurath** - including photographs and an introduction to the materials in the Kurath Collection that is housed at CCDR.

\* **Joann W. Kealiinohomoku** - including photographs and an astounding curriculum vita.

\* **Eleanor King** - including numerous photographs, and article written by Deborah Jowitt and Ms King's vita.

\* **Silhougraphs** - including the genesis, development and application of this unique method of research.

\* **News & Events** - including a description of the workshops, lectures, and events that have taken place over the years.

\* **Our Links** - over 50 feature links in categories of Dance, Ethnology, Music, Organizations, and our own webmaster.

\* **Notes from the Field** - with entries by Elsie Ivancich Dunin and Danielle Van Dobben.

*Since January 2001, we have added two new exciting features that will help us better serve our audience. One, you can now sign our Guestbook online and check out who else is reading about us. And two, we now have a counter that has recorded over 9,400 visitors to the website since January 1, 2001 in countries all over the world. Thanks for all your support!*

Reprinted from *Flagstaff Live!* Vol. 7 Issue 28 (July 12-18, 2001)

## CCDR turns 20

### A library of cultures is leaving a dance legacy

By Melesa Hamer

The feathered costumes of Polynesian dancers hang beside richly embroidered Japanese kimonos. An African drum rests near a Tibetan tapestry, and books on dance from around the world literally overflow the shelves lining every wall in the small house.

Cross-Cultural Dance Resources, a renowned dance museum and non-lending library housed in Flagstaff, celebrates its 20th birthday this week. The musical instruments from dozens of cultures, more than 11,000 shelved items, costumes and dance paraphernalia, sound recordings, slides, films and videotapes represent years and years of collecting and work.

"You just can't fathom how many hidden treasures are around here, and every one has a story," says Amron Skowronski, right-hand to founder Joann Kealinohomoku and a volunteer who helps maintain the archives at CCDR.

"Why does this organization use the word 'dance' in its name?" some people ask. "The word dance seems limited and misleading." Some have suggested "music," "theater," "body movement," "performance events" or "ritual and ceremony" should be substituted for the word "dance." The very fact that there are so many alternative suggestions indicates the scope of CCDR. Their purview also includes sports, play, festivals, costumes and special uses of time, space and energies, to name a few.

CCDR looks at dance from an anthropological perspective. Dance, defined broadly, occurs in every human society. Because all human universals are critical to societal maintenance, CCDR acknowledges that dance is not expendable.

"Dance is universal," says Kealinohomoku. "It's in every society. If something is found in every society—it must be pretty important."

CCDR has been instrumental in bringing vital dance energies and opportunities to Flagstaff. When CCDR hosts a performance, they present a whole package, not just the dance. When Japanese performers visited, they participated in a tea ceremony and told the story and tradition behind it. In 1993, CCDR held "Tibetan Week" in Flagstaff. Chaksam-Pa performed a complete 6-8 hour opera for the first time in the West.

"That may have been kind of a climax for us," says Kealinohomoku. Bold Eagle Productions recorded the week's events, which were added to the archives. "It becomes a contribution to not only Flagstaff, but to any ethnologist."

"We have some collections that are so unique and valuable—we needed to preserve that, so we've moved away from performance," says Kealinohomoku. CCDR now concentrates on collections and consulting. They recently received a national arts grant because they were recognized as a "tremendously valuable resource, not to be replicated anywhere."

"We want this organization to go on in perpetuity," Kealinohomoku says. "Right now our facility is so bulging, we have to have a new space. We can't even shove anymore. One thing led to another, and we don't have space anymore. We're not trying to be a warehouse, we want these things to be used."

The mission of CCDR is to enhance global understanding of cultures through dance, and about dance through cultures. The CCDR library is open to the public two days a week—Wednesday and Friday from noon-4 p.m., and by appointment. Call 774-8108 for more information.

"We certainly never get any money from it," says Kealinohomoku. "We never had much money, so it had to be an affair of the heart."

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