

CCDR Newsletter

Number 6

Summer, 1988

WHY THIS ORGANIZATION USES THE WORD "DANCE" IN ITS NAME

"Why does this organization use the word 'dance' in its name?" some people ask. "The word 'dance' seems limited and misleading," they argue.

Some have suggested that the organization should be called "Cross-Cultural Performance Resources," or that the words "Music," "Theatre," "Body Movement," "Performance Events," "Ritual and Ceremony" or some such, should be substituted for the word "Dance."

The very fact that there are so many alternative suggestions indicates the scope of CCDR. On the other hand, the fact that each alternative excludes other referents shows that CCDR's approach to dance includes all of the above and more.

Our purview also includes sports, play, festivals, costumes, and paraphernalia, special uses of time and space and energies, to name a few topics. If connotatively the word "dance" does not imply all of the above, the frames of reference are limited by the individuals who make that judgement. By using the word "dance" CCDR can be a vehicle for cognitive expansion.

PARAMETERS

Anyone with a limited idea of dance has never tried to define it cross-culturally. I thought I knew what dance is until I tried to define it with a definition that was neither too inclusive nor too exclusive, that was both generic and culturally specific.

It took me six years to devise a tentative working definition of dance that would fulfill the above criteria, a first ever (1965). I discovered that dance can be understood only by a holistic analysis of the culture in which it occurs, that it must be analysed as a human phenomenon, also. And the reverse is true—the holistic study of dance can reveal the human.

I discovered that dance must be analysed as a noun, verb, and a concept that exists even when no dance event is occurring.

From my research I was the first to insist that the study of dance must include the bio-cultural interface, and I was the first to insist on the study of the interactive connections of the psychosomatic cause-and-effect of dance (1975).

Further, it became clear that "dance" is a generic identifier for a phenomenon that occurs in all

human societies, but apperceived and behaved uniquely within each society.

RESOURCES

A tour through the CCDR library gives insights into what we think dance includes. There are sections on plastic arts; music, theatre and performance arts; folklore and folklife; religion, cosmology, and philosophy; symbolism; communication and information theory; cognition, world view, psychology; healing, therapy and rituals; anatomy, neurology and more; ethnographies from all over the world; theories and methodologies and techniques for research and analyses both quantitative and qualitative.

RATIONAL

The incorporators of CCDR deliberately used the word "dance" to expand the understanding of dance, to not hide it under another name. Under another name dance would be peripheral, a sub-category, a subordinate "also-ran."

If dance had not been used in the name the organization might have attracted wider interest

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because many people think that dance is frivolous and insignificant; they do not relate their interests with dance. But if we had not used the word "dance" we would have tacitly accepted and reinforced that misperception.

Assuredly the insights that come from the larger study of dance will contribute to your professional concentration, whatever that may be. Likewise, the information from your concentration is applicable to the larger study of dance.

We aim to reduce the misperception that dance is an expendable part of the human experience. We hope to generate excitement for the dance phenomenon that demands the same careful study accorded to all other universal human phenomena.

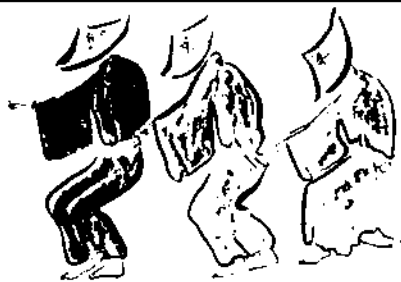
One of my anthropologist colleagues express a limited western view when he said that he couldn't understand what dance had to do with the holistic discipline of anthropology! We accept this as a challenge. If CCDR is effective the closed apperceptions and resistance to comprehension of dance may begin to crumble for at least a few individuals.

Joann W. Kealiinohomoku

References cited:

1965 *A comparative Study of Dance as a Contellation of Motor Behaviors Among African and United States Negroes*. M.A. thesis: Northwestern University.

1976 *Theory and Methods for an Anthropological Study of Dance* Ph. D. dissertation: Indiana University



Brush and ink drawing by Eleanor King 1960 (Plett 1988, p.35) Line dancers of Sado, The Dance of Exile "In their sorrow they never lift their faces when they dance."

REFLECTIONS BY SAVANNAH WALLING, CCDR'S FIRST RESEARCH CHOREOGRAPHER-IN-RESIDENCE

Thank You

The Halla Kealiinohomoku Memorial Research Choreographic Residence provided rare and precious gifts; the time, opportunity and facilities for pure choreographic and performance research. It was a wonderful opportunity to meditate, experience and see with "fresh eyes."

During the months of my residence, doors opened to rooms it will take me a lifetime to explore. My research led me on a winding route through neurophysiology, theatre and medical anthropology, the interface between dance, religion and healing, eastern mind and body philosophies, Jungian psychology, the montage theories of Sergie Eisenstein, ritual structure, Native American dramatic traditions and more.

During the process I re-opened a personal door closed many years ago—to discover in anthropological research clues to articulation and further development of my own relationship to dance, choreography and performer training. I opened new doors through intensely provocative and exhausting discussions with Joann, and intensely humbling visits to Native American ceremonials where I learned that dance has a potential power far greater than I have imagined.

Thank you, members and directors of the Cross-Cultural Dance Resources center and to all those new friends in Flagstaff and the surrounding Tribal areas, for leading me to my intellectual and spiritual home.



Memories and memories

so many memories

joy anxiety confusion ecstatic peace

Doors opening

into other worlds into my own heart

listening and talking

challenging articulation analysis synthesis

and perception

Intense physical stress

heat darkness sweat sage and fire

heart pounding bodies touching

waiting waiting

heartbeat of the earth

And an introduction to prayer

deeply felt shared

and its place in my own work unexpected necessity

A gift of life

more difficult

more wonderful

than I ever imagined

Savannah Tennessee Walling © 1988

PETER GOLD'S NEW BOOK

Tibetan Pilgrimage by Peter Gold is to be released "any moment" by Snow Lion Publishers.

The book is the result of the September through December, 1985 trip to Indian Nepal, but is informed, also, by Gold's many previous trips to Asia.

This latest book is a collection of essays with color photos by Gold, and numerous black and white traditional drawings.

In 1986 Gold finished writing this book at CCDR where he was a scholar in residence for several weeks.

Purchase of the book may be made either through Snow Lion Publishers or from Gold at 260 W. 52 St., #3D, New York, New York 10019. The price is \$14.95 plus \$1.50 postage and handling.

BULLROARER GIVEN TO CCDR

Arnold Ketchum, a student at Northern Arizona University used the CCDR library to research the worldwide use of the bullroarer.

In return, Ketchum, himself a Navajo, shared some of the information he learned in field research about the preparation and use of the bullroarer in Navajo ceremonies. As a special thanks he gave CCDR the bullroarer he made for demonstration in his music class at NAU.

Ketchum was but one of several NAU students who used the CCDR library for information they were unable to find elsewhere.



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

ELEANOR KING RETROSPECTIVE

The Eleanor King Retrospective concert was presented on May 26 and 28, 1988 at St. Mark's on-the-Bowery Danspace, New York. Several of King's dance works were revived and presented by Andrea Seidel, Project Director, as well as members of the Annabelle Gamson/Dance Solos group. Music was performed by Bernard Ross and Jim Berenholtz.

A commemorative catalog *Eleanor King: Sixty Years in American Dance*, edited by Nicole Plett, was released for sale at that time. It includes articles by Marcia Siegel, Plett, Seidel, Gertrude P. Kurath, Gail Hoak and Kathleen Verity Shorr. King, Seidel, Kurath and Shorr are members of CCDR.

The large enthusiastic crowd of concert viewers gave great acclaim to King who wore a special gown made for her and the occasion of hand painted silk sewn with tiny bluebird feathers.

MEMBERSHIP RENEWAL

We enthusiastically begin our eighth year on July 1. Members should renew at this time. We need your membership for our continued growth and success. For example, one membership/donation of thirty dollars could buy two books on dance, one musical instrument from Tibet, four secondhand costume pieces, or finance 120 letters of correspondence.

We hope to hear from you soon.

Suzan M. Wagenfehr
Treasurer/Membership

KING COLLECTION SHELVED

For those of you who are not familiar with our library I announce that I have been organizing a cataloging system for the Eleanor King Collection. Some of the more than 600 books are especially rare and valuable. We have some on Japanese formal wear—costumes worn prior to the Meiji Dynasty, books on the Noh theatre and some Japanese fairy tales printed on rice paper.

Some of the books are written in calligraphy and I could not catalog or even shelve them! I asked Kimihiko Nomura, a Ph. D. candidate at Northern Arizona University to translate those titles for us. Some of the books are so old and rare that even he had to consult his dictionaries to translate them. They are all on the shelf now. Many thanks Kimi!

I invite you to stop in and see these wonderful books.

Kathleen Cramer
CCDR Librarian

NEW MEMBERS

We welcome the following new members: Tony Scott Pearce, Edy Greenblatt, Bob Wagenfehr, Dan Crowley and family, Maida Withers, Leslie Getz, Daphne Lowell, Julia Beck and family, Janice Pantovich, Mary Shaw, Joseph Rowland, Asha Gopal, Elizabeth Tuomi, Suzanne Youngerman, Bruce Darby, Janice Botwick, Colin Quigley, and Kelly Corder.

ON SITE

Two new interior doors have been installed in The Space. One each was contributed by board members John Irwin and Joann Kealinohomoku. The CCDR facility now sports window boxes planted with white petunias.

* * *

CCDR AND ADAA CO-SPONSORS

The second annual conference on Viewing Dance Cross-Culturally was held on April 30, 1988 at ASU in Tempe Arizona.

ANNOUNCEMENTS

This year we have inserted in this Newsletter an application for the second annual H.K.K. Memorial Research Choreographer-in-Residence. Please use or distribute as you choose

* * *

August 16, Friday, will be the date for the 1988 annual meeting of CCDR. The business meeting will follow a potluck supper starting at 6:30 p.m. After the meeting we will view special films.

* * *

Karen Richards joined the Board of Directors in January. A dancer, teacher and artist, Karen has made a significant contribution to the Board.

SOUP SEMINARS

Since January Soup Seminars have been held at 6:30 the first Monday of every month. We will continue this throughout the summer and fall. The exception will be in July when the Soup Seminar will be the second Monday, July 11.

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On July 11 the topic will be Aikido with films provided by Bob Frumhoff. A sensei who teaches Aikido in Flagstaff, Bob will lead a discussion on "The Zen Mind" following the film viewing.

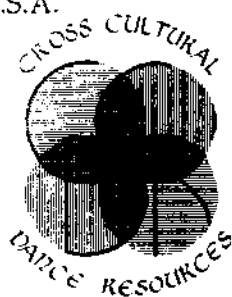
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This fall Pegge Harper of ASU Dance Department will show a film she made last February of Carneval in Brazil.

* * *

We remember the June Soup Seminar with pleasure when Kimihiko Nomura made miso soup.

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