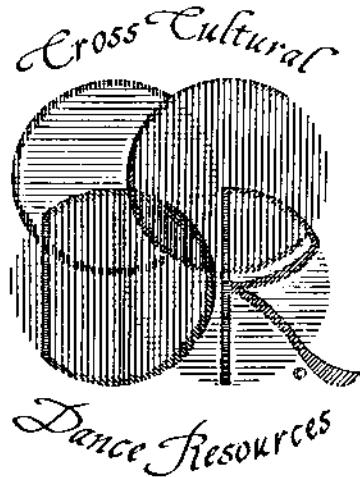


A non-profit organization
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CCDR Newsletter

Number 5

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MARIAN VAN TUYL CAMPBELL REMEM- BERED

By Joann W. Kealiinohomoku

Marian Van Tuyl, dancer, choreographer and publisher-Marian Campbell, wife, mother, and *grand dame* of dance in the California Bay area, gave her farewell performance this past December.

After the informing phone call I reflected how my first meeting with Marian resulted in the article "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." Published first by Marian in the final issue of *Impulse* (1969-1970), it has been republished twice (1980, 1983). Apparently the article has become my trademark because dance persons who may never have read anything else I have written seem to have read it — or heard about it.

It seems appropriate to recount Marian's role in the genesis of the article. The time was summer of 1969, the place was Airlie, West Virginia, and the occasion was the second conference of CORD (the acronym was for Committee on Research in Dance; in the mid-1970's it became Congress on Research in Dance.)

Having been recommended by Gertrude Prokosch Kurath, I was invited to give a speech, "Ethnic Historical

Study," as Perspective Five for the conference devoted to "Dance History Research: Perspectives from Related Arts and Disciplines." In my speech I confided "All dance traditions, insofar as they reflect a particular cultural background, are ethnic dance. Thus, it may surprise you, but I hope it will also make sense to you, that I consider classical ballet as an ethnic form" (p.89). During the subsequent discussion some well-known dancers highlighted this statement by expressing outrage.

Marian and her husband, Douglas Campbell, were in attendance. Douglas initiated our meaningful introduction by recalling his years as a psychiatrist in Chicago and his friendship with several well-known anthropologists who were active in the 1930's at the University of Chicago. I noted that in the 1930's I had been a small child who lived in Chicago; that my dancer-mother had taken me to the danced worship services at the University of Chicago Chapel. Marian exclaimed that those services were choreographed and danced by her and her group - she taught dance at the University of Chicago at that time! I was astounded; could scarcely believe I was meeting the dancer who had thrilled me many years before.

A few days following the

conference at Airlie, West Virginia, Marian phoned me at Indiana University, where I was a graduate student in anthropology. "We were fascinated by the response to your statement that you consider ballet to be a form of ethnic dance," she explained. "Would you write an article for *Impulse* that explores that idea specifically?" I agreed, and submitted the article in January, 1970. That article was to become as controversial as the speech had been.

Marian continued to encourage my work. She corresponded with me, and hosted me in her home in San Francisco for several days during the summer of 1973. I looked at her books and notes, and discussed ideas with her and her husband, Douglas Campbell. The latter is cited in my Ph.D. dissertation (1976: 138).

Marian became an enthusiastic member of Cross-Cultural Dance Resources. Before her death she told her children which of her books were to be given to CCDR. Remembering Marian, I reminisced with Nik Krevitsky, now of Tucson, Arizona. He began dance studies with Marian when he was a freshman art student at the University of Chicago 56 years ago. He danced with her for five years at the University of Chicago, and "whenever she

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SAVANNAH WALLING FIRST RESEARCH - CHOREOGRAPHER - IN - RESIDENCE

Cross-Cultural Dance Resources is proud to announce the arrival at CCDR of the first Research-Choreographer-In-Residence, Savannah T.E. Walling, artistic director of the Special Delivery Moving Theatre of Vancouver, B.C. Selected by a jury composed of Dr. John Wilson, Professor Allegra Snyder, and the CCDR Board of Directors, Ms. Walling will be in Flagstaff for this Spring of 1988.

After receiving a B.A. in anthropology from Stanford University, Walling studied dance at Simon Fraser University in Vancouver, and at the Louis Nikolais Dance Theatre Lab and the Merce Cunningham Dance Studio, both in New York. Returning to Vancouver, she studied mime, theatre, rhythm, and voice with outstanding teachers such as directors Richard Schechner and Jerzy Bogajewicz, Canadian Mime Theatre, and singer Ralph Cole.

She taught dance at Simon Fraser University, and has toured her own works in British Columbia as well as across Canada and Denmark. Several of these works involved collaborations with artists such as composer Phillip Werren, Sergio Barroso, Tom Hjadu, dramaturge Peter Elliot Weiss and designers Tsuneka Kokuba and Barbara Hanna. She co-founded the Mime Caravan, Terminal City Dance, and most recently, Special Delivery Moving Theatre with which she and her husband, Terry Hunter, are currently involved.

Walling's recent activities include attendance at the 4th session of the International School of Theatre Anthropology (Denmark), performance residency at Vancouver's Expo 86, and a Canadian tour of festivals. Now, as the resident at CCDR, Ms. Walling is researching through literature, films, discussions, and visits to traditional performances, in order to investigate ritual, develop inter-disciplinary training, and explore source materials for her new choreography "A



Walling in Silhougraph©
Silhougraph rendered from photo of Walling in her piece "Pandora," 1987.

Gospel for Today." She was awarded a grant from the Dance Department of the Canada Council to defray expenses during the next few months.

After she concludes her residency with us, Walling is taking her company to the 1988 World Expo in Brisbane, Australia, to perform "Samarambi: Pounding of the Heart." While there for the month of June she will give eight workshops on interdisciplinary performances, with special focus on the integration of stilt dancing with movement principles.

Following their month in Australia, Walling and her company will retreat to Bali for the next few months for study and personal development. Upon their return to Vancouver they will continue to perform "Samarambi: Pounding of the

Heart" with special performances at schools. There, in cooperation with the teachers, they will aspire to expand the children's concepts of time and space, and break down the boundaries of narrow cultural understanding. Walling will continue work on her new piece after her return to Vancouver. She and her company have been invited to Hungary the fall of 1989 to participate in the 5th Annual Congress of Moving Theatre.

All of us here at the CCDR headquarters share with you our pleasure in having Ms. Walling with us. To the credentials given above we add that she is a delightful and considerate person. And to all of you who helped make this residency possible we extend our deepest thanks.

EDITORIAL

Beginning with this issue, the CCDR Newsletter will be published twice yearly. The next issue will be published in June with information about applications for the 1989 H.K.K. Memorial Research-Choreographer-in-Residence.

We feel that we have accomplished much toward fulfilling the goals of CCDR, but we are still existing hand-to-mouth, so to speak. We are preparing to bombard outside sources with grant applications, but until we get results we need help to continue our work.

We are, therefore, dependent upon the current membership and donors to the H.K.K. Memorial Fund to continue with their memberships and to be generous with the organization's general fund, as well as with the special Memorial Fund that sponsors the Research-Choreographer-in-Residence. For the latter, our goal is to raise another three thousand dollars before January, 1989.

We are looking for benefactors who might be willing to help us for the next two or three years, at least until we receive outside funding. We are looking for underwriters for the Newsletter (an issue costs over three hundred dollars to produce and mail). We encourage contributors to check whether or not their places of business make matching donations to non-profit organizations.

Please, if you can spare a few extra dollars, now and over the next few years, we hope you will share them with CCDR. We need your help in energy as well as funds. Perhaps you can interest others in CCDR. Perhaps you can volunteer to help us at the facilities. Your help will make us strong.

ON SITE

The library has expanded to include a room adjoining the "White Room" built by Reed Riner (see Newsletter #2). Board member JOHN IRWIN sanded and finished the floor of the new "Brown Room." With five large new bookcases, a round table on a circular brown rug, this is an inviting place to read and study.

* * *

KATHLEEN CRAMER, member, SUZAN WAGENFEHR, Board treasurer, inventoried the ten boxes of books donated last Spring by ELEANOR KING.

* * *

Several local members repainted the back of the CCDR building in early autumn. Members JOHN OGLE and JON VETNICK replaced three windows and built a tool shed, respectively.

* * *

DONATIONS

JOHN IRWIN, KAREN RICHARDS, and HOLLY SKEEN donated several books for the on-going second-hand book sale that brings revenue to the H.K.K. Memorial Fund.

* * *

JOHN IRWIN (a dancer and a librarian who knows both good dance and good books) also donated several books to the CCDR Library.

* * *

HOLLY SKEEN gave a VHS player and recorder to CCDR. Now both VHS and Beta video cassettes can be viewed.

* * *

Members GLENDA HAMBLEN, JOANN KEALIINOHOMOKU, KAREN RICHARDS, JON VETNICK, and LORETTA FRANK contributed many hours to prepare the Research Choreographer-in-Residence house.

* * *

Gifts for the Residence house included a stove from LOUISE RILEY, a sofa bed from CYNTHIA KNOX, and a bicycle from JOANN KEALIINOHOMOKU, all board members.

FUND RAISERS

Two days before Halloween a costume rental party raised money for the H.K.K. Memorial Fund. SUSAN MILES, member, lent her costume collection for rental along with the CCDR holdings. Conceived and supervised by SUZAN WAGENFEHR, the party was both fun and monetarily successful, and plans are being made for an encore next October.

* * *

To collect money for the H.K.K. Memorial Fund for the Residency, local members of CCDR have collected and sold aluminum cans. Other members have sold old costume jewelry to antique stores. These projects will continue.

NOTES AND NEWS

GERTRUDE PROKOSCH KURATH was honored by the Society for Ethnomusicology in Ann Arbor this past November. In addition to her valuable writing based on empirical studies, Kurath was the dance editor of the journal *Ethnomusicology* for many years. A Life Member of CCDR, Kurath gifted CCDR with her book *Half a Century of Dance Research*, with the proceeds going to the general fund.

* * *

Another Life Member of CCDR, ELEANOR KING, is about to receive recognition for her half a century of choreography. In September an Eleanor King Retrospective Dance Concert will be held at the 92nd Street Y in New York City. CCDR member ANDREA SEIDEL will perform several of King's dance pieces in the concert.

* * *

JOANN KEALIINOHOMOKU attended the October 1987 meetings of the American Folklore Society for the inauguration of the new dance section.

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needed a man" he danced at the Chapel! Nik maintained a close friendship with Marian throughout the years and helped her with proofreading *Impulse*.

My own life parades before me in retrospect, and I realize that it has been influenced greatly by Marian Van Tuyl Campbell (1907-1987). I hope she knew how much I love, admire, and appreciate her.

REFERENCES:

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- 1980 "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," *Journal for the Study of Human Movement (at New York University)* 1(2):83-97.

1983

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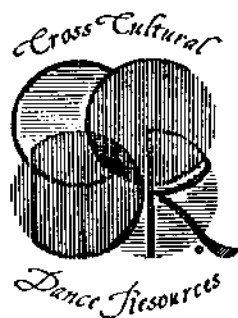
NOTICE: Cynthia Knox, vice-president of the Board of Directors, has closed her private practice for psychotherapy and her office that was located at the CCDR facility. She has accepted the newly created position of Clinical Anthropologist for Transitional Care Services at the Coconino Guidance Center, Flagstaff, Arizona.

COMING EVENTS

Cross-Cultural Dance Resources will host a reception for SAVANNAH WALLING at an Open House on Friday, February 12, 1988, from 6:30 to 8:30 in the evening.

Soup seminars will be held the first Mondays of February, March, April and May at 6:30 p.m. for video-tape viewing and discussion of dances of Native America, Polynesia, Sub-Saharan Africa, and Southeast Asia, respectively.

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