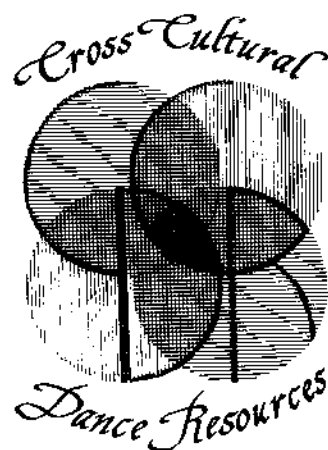


A non-profit organization
dedicated to research,
consultation and performance

CCDR Newsletter

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STATEMENT OF PURPOSE

The purposes of the corporation are exclusively charitable, educational and scientific and will be accomplished by establishing and sustaining in perpetuity a "living museum" for promoting dance performances and dance research; for preserving, collating, researching and collecting materials relative to dance; for developing a dynamic and informal environment positively conducive to dancing and dance events; and to perform all other acts necessary or incidental to the above, and through such related activities as are desirable and proper within the limitations of section 501(c)(3) of the Internal Revenue Code of 1954, as amended, and related provisions thereof.

By Laws of Cross-Cultural Dance Resources, Inc.
October 15, 1982

THE EMBLEM

The emblem for Cross-Cultural Dance Resources, Inc. is a Venn Diagram, from Boolean Algebra or Set Theory, surmounted by the initials of our organization.

A set is a collection of entities that share certain elements. In this case, the entities are dance cultures, each of which is culturally unique, that share certain distinguishing features that can be identified as dance universals.

We feel that the emblem serves as symbol and as metaphor for the vision and goals of our organization. We project that the emblem can have both theoretical and methodological applications, and that it may also serve usefully for metaphysical reflection.

We have been a long time in arriving at an appropriate emblem. Several of us have tried dozens of ideas over the past two years. Many were attractive, but none seemed truly to reflect the mission of CCDR until we were inspired by an article by Winthrop A. Burr and Donald E. Gerson in the *American Anthropologist*, 1965, pp. 494-498.

TRANSFORMATIONS

Last January, one of our Board members, Carlos Lozano, dazzled us all with a design for enlarging our facilities. By taking out the ceiling in the "space," erecting a loft to overlook the movement area, and by adding an anteroom measuring 6 by 20 feet, we could open the area for movement and for storage.

We took out a loan, and over the last several months we have seen Carlos affect a metamorphosis. Our new "cathedral ceiling" has opened the space, and four skylights have lightened it.

The loft accommodates much storage, as well as observers and happy houseplants. We have installed mirrors on one wall of the movement space; these are really closet doors behind which much of our costume collection is stored. The anteroom has provided a place for shelving and makeshift filing cabinets.

Soon we will continue remodeling. We have major work ahead on our library and costume/work room, to name but two of several projects. We will keep you posted as our plans develop.

ACTIVITIES

For two years, CCDR has actively pursued its goals. Our library has increased by several hundreds of volumes and journals. Our collection of audiovisual materials has nearly doubled, and we now have both a Beta-Max videotape recorder and a Clarinette 107 sound system. Our costume collection has doubled and we have added several new musical instruments. Most of these additions have been gifts.

The old house that we are using for the Center has undergone extensive remodeling (see page 1). The house is ideally located on the edge of the campus of Northern Arizona University, so that we are able to use their facilities. In turn, several students have availed themselves of our collections. Students from Arizona State University in Tempe and the University of Arizona in Tucson have likewise used our collections and travelled to Flagstaff for consultations. We hope this activity will increase.

Several individuals have volunteered their help. Twice we have had volunteer "parties" -- the first was the painting party in the fall of 1982. The second was this fall, when members of the university dance department sorted, inventoried, covered with plastic bags, and moved the costumes into the new mirrored closet (see page 1). A theatrical group whose membership is exclusively Native American and Mexican American helped move collections to the Center from their previous storage at the university, and set up the makeshift files in the anteroom.

ON SITE ACTIVITIES

For over a year we have held "Soup Seminars" every few weeks. A topic of mutual interest is chosen for lively discussion, and the participants come during the supper hour to eat soup and take part in the "ritual of sharing" as former Board member and one of the founders, Halla Kealiinohomoku, calls the communal use of the kitchen and dining area.

Claire Farrar, anthropologist from the University of Illinois gave us the idea for the "soup seminar" when she told us that she conducted such affairs for her students.

CCDR has hosted three major receptions. The first was for the Arizona Dance Arts Alliance in November of 1982. In May, 1983, CCDR held an afternoon tea to honor Carobeth Laird, linguist and author, when she came to Flagstaff to receive an honorary doctorate from N.A.U. In July of 1983, CCDR held a reception for Erick Hawkins and his dance company when they were in Flagstaff to present a summer workshop.

The director of the newly founded Center of the Arts at the University of Zambia (Africa), Dr. Mwesa Mapomo, also attended the Hawkins reception. Not to be outdone by the Navajo and Hopi guests who sang and danced, Mapomo also sang several Zambian songs for the guests.

Dr. Mapomo was in the United States as a guest of the State Department, in order to investigate art centers in the U.S.A. for ideas for the new center in Zambia. An ethnomusicologist, he was especially interested in Cross-Cultural Dance Resources.

OUTREACH

The president of the CCDR Board, Joann Kealiinohomoku, has had several opportunities to convey information about the organization to scholars and performers outside the Flagstaff area. She has participated in conferences for the Society for Ethnomusicology, American Anthropological Association, International Council for Traditional Music, the Music Educators' National Conference, and the American Dance Festival. She spoke about Yaqui dance for the Arizona Council on Humanities and gave lecture-demonstrations with Hopi performers for the Arizona Dance Arts Alliance and the Department of Dance at Arizona State University. She taught a class for the Tisch School of Arts at New York University this past summer. A trip to the 4th Festival of Pacific Arts in New Caledonia was cancelled because of the recent political upheavals there. She plans, instead, to attend the International Council for Traditional Music (ICTM) in Sweden in August, 1985.

BOARD MEMBER NEWS

In May, 1984 Cynthia Knox received her Master's degree from the Department of Anthropology at Northern Arizona University. Her thesis addressed the biocultural interface of dance.

Louise Riley received her Master's degree in anthropology in May, 1983. Carlos Lozano, M.A., has pursued post-graduate work in exercise physiology.

CCDR BOARD OF DIRECTORS

President

Joann Kealiinohomoku, Ph.D.
Vice-Pres. Louise Riley, M.A.
Secy. Cynthia Knox, M.A.
Treas. Carlos Lozano, M.A.
Attny. Martha Blue, Esq.

PROSPECTUS

Consultants

This is an invitation to all of you to volunteer to act as consultants if you have a special interest or expertise that matches our purview. We welcome your input especially if you have background in body movement, dance per se, physiology, psychology, ritual, affectivity, cultures in any area.

Memberships

Now that we are really beginning to function as a dynamic force, we hope you will become a member or renew your membership. In turn, we will keep in touch via this newly established newsletter or other special communiques.

Please see reverse side of this page for information and application.

Immediate Future

Our most pressing order of business is to apply for grants to pursue several exciting projects, and to provide internships for students of dance and anthropology for research and research techniques.

THANKS TO SPECIAL BENEFACTORS

Eleanor King

This renowned dancer, choreographer, and author, winner of two Fullbrights for research on shamanism in the Orient, has donated several boxes of journals and other literature to CCDR and has plans for donating other materials in the future.

Others

Numerous others gave contributions of time, energy and money. We thank them all and will be writing special letters to them soon.

Holly Skeen

A graduate student in anthropology, and one of our most fervent helpers, Holly donated a sound system to CCDR. She also made a gift of \$600.00 that was matched by Tandy Corporation, her employer. She also contributed two units to our intercom system, as well as much labor during our facility remodeling.

Gertrude P. Kurath

Aptly called the "mother of dance ethnology," she contributed the fees she earned for entries to the new Encyclopedia of Dance (in progress). Of great value is the autobiography she compiled and privately published, especially for CCDR. At present, she is working on another project concerning her written works.

WISH LIST

Here are some of the services, supplies and equipment needed by CCDR. If any of these seem to be of interest to you, please know we will greatly appreciate donation of either the items or the monies.

SERVICES

Cataloging and Indexing Periodical Material	\$2,500 per position (need 2)
Cataloging and Indexing Books	\$2,500
Cataloging and Indexing Audio Material	\$1,000
Cataloging and Indexing Visual Material	\$1,500
Cataloging and Indexing Costumes	\$150
Cataloging and Indexing Musical Instruments	\$150
Construction of a wooden sign for the front of the facility emblazoned with our name and emblem	\$100

SUPPLIES

Card Index Trays	Wide institutional broom
Six locking four-drawer file cabinets	Color television set
Sewing machine to fit sewing machine table	
Two spotlights that can be affixed to track lighting	
Wooden shutters to fit two 34" x 34" windows	

CROSS-CULTURAL DANCE RESOURCES, INC.

518 South Agassiz Street
Flagstaff, Arizona 86001

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