

# CCDR Newsletter

Number 12

Summer 1991

## TUMBLING CRITERIA IN THE WORLD OF DANCE

John M. Wilson, Ph.D.  
The University of Arizona

Conferences of the magnitude offered at the Fifth Hong Kong International Dance Conference, July 15 - 28, 1990, can do two things at once: blur the lines that demark the various dance experiences and forms enjoyed by humans the world over; bring into sharp focus the contrasts in purposes for dancing from culture to culture. This paradoxical "blurred focus" presents conference participants with the rare opportunity to re-evaluate the criteria by which we, personally, and we, communally, adjudge the significance of the dance experience.

In other words, our most cherished and secure criteria for what is "folk" and what is "fine," for what is secular and what is sacred, for what is authentic and what is bogus, for what is "stolen" and what is absorbed, indeed for what is good and what is bad dancing are shaken up. No set of criteria holds up on the world scene of the dance.

The conference in Hong Kong was the venue for performances by Australian Aborigines, for Caucasians dancing Hula under the direction of a Polynesian with a German name, for the Tokyo Metropolitan Ballet to perform a classical pas de deux with flawless technique, for Philippine, Thai, Chinese, Korean and other national companies to demonstrate their ancient festival dances and their modern dances with equal ease, and with equally easy minds and bodies.

Not everyone in the audiences was comfortable with all they saw; and not because what they saw was ersatz, but because their familiar and self serving criteria had to tumble. Good! The phenomenon of (as Aristotle called it) The Dance sometimes subsumes the lines drawn between types and styles and purposes and peoples, and we are behooved to see it again in the original flesh, so to speak.

Most important, when seen in the original flesh the dance reveals far deeper values than the habitual criteria, now shaken and tumbling, had very much to do with. It is these which deserve our closest attention and best thinking. For example: how does the cosmology of a culture affect the citizens' attitude toward body? The multi-tiered cosmology of Hindu cultures has shaped body practices and techniques and, ultimately the dances that represent those cultures. The body, which is an earth-bound vehicle to achieve cosmic ends, receives the breath of the cosmos only in certain postures at certain times. Thus, with practice, the shape of the body imitates or even embodies the shape of the cosmological system. To see the dances of India, and to hear the rhythms of the feet, the tabla and sitar, is to peer and listen to the cosmology of the culture.

As an educator, I have long been interested in the creative process for my students, my col-

*continued on page 6*

## ELEANOR KING (1906-1991)

### Four Remembrances

ANDREA SEIDEL, founder and trustee of the Eleanor King Trust, DanceArts Foundation, Inc. "Established in 1989 to preserve and promote King's choreography for generations to come." In a letter: ... Eleanor King passed away on Feb. 27... (Here are) the circumstances of her death...

At the end of January in Chicago ...we both went for a concert tribute of her work ...Shortly after I arrived, Eleanor fell and broke her hip. She had surgery the next day which she came through beautifully. She flew back to New Jersey on Feb. 26, and the next day collapsed in the Actor's Home coffee shop. She died quickly and painlessly of heart failure... she died in the spirit with which she lived - very shortly after "a dance tour," as passionately involved as ever with her art and life.

...Eleanor was very active in her last years... in addition to her recent work with the Philadelphia Dance Repertory Co:

Fall 1990 - lectured on "Dionysus in Seoul" in Washington, DC and NYC

Dec. 1990 - reconstructed her "Roads to Hell," with Seidel for Momenta Dance Co.

Jan. 26, 27, 1991 - "A Tribute to Eleanor King" by Momenta Dance Co., Academy of Music and Movement, Oak Park, Illinois. Guest artists: Seidel and Lori Belilove

May 2, 3, 4 1991 - NYC concert tribute memorial to King by Belilove and Co; guest artist Seidel.

May 12, 1991 - A concert, memorial tribute to King by Annabelle Gamson/Dance Solos at 92nd Street YMHA

July 21, 1991 - memorial service and concert, Santa Fe, New Mexico, at a location on the Santa Fe ski basin road, Sangre de Cristo Mountains where, according to Eleanor's wishes, her ashes were scattered.

DEBORAH JOWITT, *The Village VOICE* March 13-19, 1991

Who noted that a "great lady" died in February and wrote "Eleanor King struck out from the Humphrey-Weidman Company in 1935 to concentrate on her own choreography. Teaching led her to professor emeritus status in 1971 when she retired from 19 years at the University of Arkansas. But she never stood still, in mind or body - teaching here, choreographing there, studying mime with Etienne Decroux, tackling Noh in Kyoto at 54, tai chi two years later, at 70 beginning the study of... Korean dance in Seoul, making and performing her "East-West dances," and turning out a wonderful autobiography, *Transformations*. This February she... fell and broke her hip. A friend who visited her in the hospital found her mastering a walker, calling out gaily, "C'est la guerre!"

JOANN KEALIINOHOMOKU, trustee of the Eleanor King Trust, at Santa Fe Memorial

"...Eleanor was privy to the dream for Cross-Cultural Dance Resources before it became a reality... [and] was one of the first members. She always supported it with her love, deep caring, and donation of her personal library of hundreds of books and journals. She... loved the idea that dancers and researchers would be able to use her books at the Flagstaff facility. Because CCDR is established to exist in perpetuity, Eleanor's books will be used by persons who are not yet even born... [and] they will be... testimony to Eleanor's enduring contribution to dance and the world - to her love and appreciation of all peoples and their arts."

CARRY ON - THE CHARLES WEIDMAN NEWSLETTER, Spring 1991

"We Dedicate This Issue To The Memory of Eleanor King"

A detailed obituary concluded, "Eleanor, we miss your blithe spirit."

## HAPPY BIRTHDAY! Cross-Cultural Dance Resources is 10!

Cross-Cultural Dance Resources celebrated its tenth anniversary with a Fair! There were gifts and goodies to buy, balloons and a clown, as well as performances of music and dance every hour on the hour.

This small but dynamic fair was a benefit for CCDR and its mission to learn about all cultures through dance. Many who came to the fair were becoming acquainted with CCDR for the first time. Others were long-time members who surprised us by being in town, such as Mariko Tanabe of the Erick Hawkins Dance Company.

The booths of food and gifts were in our large backyard, and the performances were indoors in The Space. The Fair, which ran from 12:30 to 5:30 on Saturday, August 10th, was entertained by three dance performances and three music ensembles, who donated their talents to benefit CCDR.

Thiti Sukumavati danced "The Flute Player," a popular dance from his home in Thailand. Kristin Eberhardt and Susan Thompson-Brown introduced "Yoga Dance" to Flagstaff. Josie Missoh from Togo and Christina Rahantandraibe from Madagascar presented dances from their countries. They were at Northern Arizona University attending an intensive training institute in Teaching English as a Second Language. Several days before the Fair they recruited three persons affiliated with CCDR to learn and perform their dances with them. The three were Joe Washington, of the CCDR Board and a member of the Flagstaff City Council, Kerry Thompson, one of our staunchest volunteers, and Noël Ohly (see page 8 about Noël)

The music groups were World Beat directed by Michael DiMartino, the Earthtones with Karen Myers who is a member of the CCDR Board, and Steven Estrella and his Mexican music ensemble.

Two featured costumed characters delighted everyone throughout the afternoon. Sandy Lynch, anthropologist and loyal member of CCDR was our

clown. She inspired the sketch that we used for our publicity. Eight-year old, colorfully dressed, Nina Bishop was our Ambassador-at-Large. She greeted people and passed the hat!

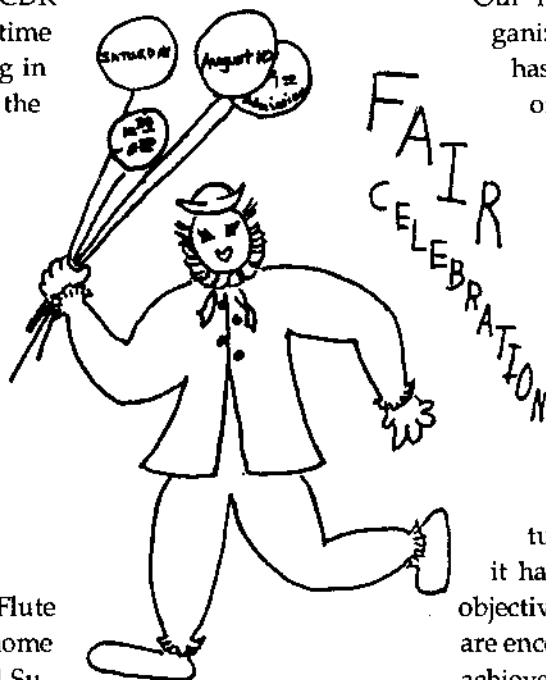
CCDR has much to celebrate this year. For example, it successfully presented three programs (see CCDR Newsletter #11) and inaugurated its package that combines symposia with concerts.

Our research files have been organized and catalogued, the library has nearly 4,000 volumes and runs of 114 journals. Notably, it received project grants within the last few months from the Arizona Humanities Council, the Arizona Commission on the Arts, and the City of Flagstaff. Best of all, the membership is continually growing.

Because Cross-Cultural Dance Resources is unique, it has taken a decade to make its objectives and vision known. But we are encouraged to believe that having achieved a decade of continual growth, and survived the moments of discouragement, CCDR will dance its next decade from a position of strength. We hope you will be a part of our strength throughout the next decade.

### Chronicle of Events for CCDR's First Decade

- 1981 - CCDR incorporated on July 14
- 1982 - CCDR moved to Agassiz Street, Flagstaff, AZ
- 1982 - First Event - hosted AZ Dance Arts Alliance
- 1983 - Soup Seminars commence
- 1984 - Facility remodeled by Carlos Lozano
- 1985 - First issue of CCDR Newsletter
- 1985 - Library built by Reed Riner and students
- 1986 - One of CCDR's founders, HKK, dies
- 1986 - *Century of Dance Research* is compiled as a gift to CCDR by Gertrude Kurath
- 1988 - Savannah Walling is first HKK Memorial Research Choreographer Resident
- 1989 - Helen Pelton is second Resident
- 1989 - Kathleen Stemmler appointed Executive Director
- 1990 - David Appel is third Resident
- 1991 - Beverly Brown is fourth Resident
- 1991 - CCDR is 10 years old



## Conceptualizations Revisited

*Editor's note: Articles from early issues of the CCDR Newsletter addressed pertinent concepts of Cross-Cultural Dance Resources. Now, ten years after CCDR was established, we review some of those concepts again, as a reminder for long-term members, and as information for newer members. Excerpts of several articles are reproduced below:*

CCDR Newsletter Number 1,  
1984

### THE EMBLEM

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

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.

\* \* \* \*

CCDR Newsletter Number 2,  
1985

### CROSS-CULTURAL, INTER-CULTURAL, PAN-CULTURAL, TRANSCULTURAL

That a rose by any other name might smell as sweet is an interesting problem in cognition. Practically speaking, one entity can have two or more names and still maintain its integrity. What happens, though, when two or more entities use the same name? Can a rose and a daisy, by using the same name, smell the same? Probably not. But someone who learns

that two differing flowers are called by the same name will expect them to smell the same. That they do not causes confusion about what is the "same."

This sort of confusion occurs by the indiscriminate use of the terms cross-cultural, intercultural, transcultural, and pancultural... [they] are demonstratively distinct. "Inter" means between, among. Words that commence with "inter" are interact, intermingle, and international.

The prefix "trans" means to move across or over, to shift from one to another. It implies change. Examples of words commencing with "trans" are transact, transfer, translate. "Pan" is a union of several otherwise discrete entities that share some common denominator that causes them to be treated together. Its use is exemplified by Pan-American, PanHellenic, and Pan Indian.

"Cross" as a prefix denotes a comparative approach that defines and classifies that which is comparable. Our title, Cross-Cultural Dance Resources was chosen carefully.

\* \* \* \*

CCDR Newsletter Number 3,  
1986

### WHEREFORE ART THOU ART?...

The phrase "the art of the dance" reflects a common association by writers and speakers of the English language. But this stimulates the question -

must all dance be considered "art" in order to be considered "dance"? To re-phrase the question - if a phenomenon is not "art" then is it precluded from being "Dance"?

An answer requires probing into known facts. One known fact is that dance, or dance-like behavior and activities occur in all human societies. ... Another known fact is that dance is unique to each society - a configuration with many variables, such as: who are the dancers; how are they taught; how do the dancers dress; when and where are dances performed; how are dances and dancers evaluated by peers; and what roles do dance and dancers fill within each society?

Known, also, is that the concept of dance as "art" is not part of the world-view of all peoples everywhere. Now, if dance is universal, but dance as art is not universal, the logical conclusion must be that the phrase "the art of the dance" is too narrow to refer to all dance everywhere...

Of course, CCDR is interested in "the art of the dance," and the artists of the dance, but the interest is not confined to art and artists, CCDR is interested in all dancers; interested in the whole world of dance.

\* \* \* \*

CCDR Newsletter Number 4,  
1987

### "HOLISTIC" DOESN'T MEAN BEING A VEGETARIAN

The word "holistic," sometimes written "wholistic," has become a buzz word in popular U.S. culture. Holism seems to connote a back-to-nature movement, somewhat akin to "wholesome."

However, holism denotes something quite different. Correctly defined, holism is "the view that an organic or integrated whole has a reality independent of and greater than the sum of its parts." The term "organic" is used as a metaphor and has nothing to do with growing vegetables without chemicals. In short, holism is a gestalt.

A fundamental of culture theory is that culture is an integration of many parts. Anthropologists seek to find those universal aspects that occur in all human societies and discover the variations on each universal that are unique to a specific human society. Examples of human universals include those aspects of a culture that make life meaningful to its members. Cognitively meaningful aspects, known collectively as "affective culture" include ideologies, values, and the arts...

Herskovits cited the fact that dance is one of the universals that must be studied in order to have a holistic comprehension of any culture (1950:239, 438)... Clearly, anything that occurs universally, and makes life meaningful, is not trivial. By this logic, dance is not trivial either.

For this reason, Cross-Cultural Dance Resources is dedicated to researching dance in all of its culturally specific forms, as well as taking a holistic approach to the phenomenon of

dance itself. For the first, dance is researched in the entire cultural context of each society. For the latter, dance is researched as behavior and as ideas...

Thus, Cross-Cultural Dance Resources is holistic in several ways: it sees dance as part of the holistic study of cultures; it approaches study of the dance phenomenon holistically; and it reaches out holistically to dancers and social scientists...

Herskovits, Melville J *Man and His Works*. New York: Alfred A Knopf. 1950.

\* \* \* \*

CCDR Newsletter Number 6, 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 references are limited by the individuals who make that judgement. By using the word "dance" CCDR can be a vehicle for cognitive expansion...

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; theory and methodologies and techniques for research and analyses both quantitative and qualitative.

...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 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.

continued from page 1

leagues, and myself. As we know in the Euro-American cultural tradition, the importance of the Ego ascended, gradually, from the Renaissance to the present. Of course the seed for this ascendance was planted very anciently; probably with the incursions of the Indo-Europeans from the Caucasus into the Ur valley of Mesopotamia. This "seed" was an attitude toward life and how people should live it, and the system which they created to carry this seed was patriarchal.

Laws evolved to sustain this system. The Judeo-Christian laws and the Islamic laws were to develop to sustain the system; but perhaps more importantly - and certainly more subtly - these laws carried the seed of the entity that was, over four thousand years later, to be identified by Freud as the Ego.

Lying within our Western ideals about education is the unquestioned right of the individual "to know and to determine him or herself." That is the right of the Ego. Modern dance, in all its manifestations, is very possibly the ultimate expression of this right in an artistic medium. Suddenly, as at an international dance conference, we must reflect on the deep history and the source of values that are within our educational ideals and our means to artistic expression. Astonishingly, our modern dance techniques thus represent the inevitable ideology of the West; and if we do not think that we of Western cultural tradition have a cosmology that is shaped by the body, we should look again at how we shape the body to bear the Ego in the fashions and dances of our culture.

As a dilettante dance ethnologist, I am also interested in how the Ego-generated arts of totem-making people are evolving. Ego-generated art is new to the native of the Pacific Northwest. As the artmaking of those cultures is strongly re-emerging after its near extinction early in this century, the identities of the artmakers are incorporated in their craft and style. Is this a corruption or a regeneration? Will the deep perception of the cosmologies of the Northwest Indians be altered? Lost?

These and many more questions emerged during the Hong Kong conference. As familiarity and tired old criteria tumble, we catch a brief glimpse of the rich depths of human cultures. The dance disarms us in this way. The Hopi dances hold me in thrall; for I know, deeply, that the line of holy Kachinas does indeed keep the world turning for all things. The Hopi cosmology encompasses me.

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## NEW MONOGRAPH TO BE PUBLISHED

Within the next few weeks CCDR will be releasing and distributing a monograph entitled *The Dance Mosaic of the United States: Essays by Students from the University of Hawaii*. The 50-plus page monograph, edited and introduced by Joann W. Kealiinohomoku, will include essays by Swee-Lin Ang, Tina L. Clark, Cheryl Flaharty, Jann Keegan, Karen Nakasone, Rumiko Okaze, and Daryl Thomas.

graduate seminar, "An Anthropological Glimpse of a Dance mosaic - American Dance," taught by Kealiinohomoku at the University of Hawaii Dance Department, April, 1991. Kealiinohomoku identified categories of dance groups in the U.S. to include: indigenous peoples, immigrants, "new" ethnic groups, special interest groups, and dance specialists. The essays address these categories.

order to share the celebration with its membership, a copy of the monograph will be sent without charge to everyone whose membership is current through June 30, 1992. Extra copies may be obtained for \$5.00 plus postage of \$1.50 for the first book, and .50 for each additional book. Overseas, please add an additional \$2.00.

This publication was compiled from essays written for a

Because CCDR is celebrating its tenth anniversary, and in

Please consult enclosed form to renew membership.

## THE MEMBERSHIP PAGE

### CCDR WELCOME NEW MEMBERS

Cross-Cultural Dance Resources is pleased to announce that the following have joined the membership: Zelma C. M. Badu, Sree Sanatan Das Baul and Sons, Jones Benally Family, Dr. José D. Colchado, Tina L. Clark, Gina Darlington and Family, Patricia Dewar, Francile Downey, Kim Euell, Jennifer Fisher, Cheryl E. Flaherty, Michelle L. Forner, Alyssa Frank, Joan Frosch-Schroder, Maria Garcia, Andrea Lynn Graber, Richard Hladio, Jann Keegan, Mary Adrienne Langlois, Jayne Lee, Henri LeMat, Jim Lepore, Marjorie Bong-Ray Liu, Professor A. Nachewsky, Karen S. Nakasone, Selma Odom, Noël Ohly, Rumiko Okaze, Neil C. Prokop, Lee Ann Ramsey, Dimitra Reber, Lisa Rizzoli, Shoba Sharma, Cathy Small, Mary Lynn Smith, Theodore Solis, Georgia Taylor, Daryl Thomas, Maida Withers, World Beat and The Four-Corners Project.

### MARY LYNN SMITH AT CCDR

Mary Lynn Smith, CMA, is on leave from the dance faculty at the University of North Texas to pursue doctoral studies in dance and anthropology at Case Western Reserve. She spent a month doing research at CCDR this summer.

On July 15 Mary Lynn gave a Soup Seminar to discuss Laban/Bartenieff's work. She provided an opportunity for Seminar attendees to experiment with group activities in order to increase movement sensitivity.

### ADDITIONS TO LIBRARY AND COLLECTIONS

Thanks for gifts to the CCDR library and collections from Beverly Brown, Kathleen Hayward, Joann Kealiinohomoku, Pam Kihm, Eleanor King (posthumously), Zaneta Richards, Charisse Minerva Spencer, Stephanie Spilker, Martin Weaver, Johnalyn Wichman, and Jessica Yu.

CCDR also expresses appreciation to those who responded to the plea for donations to help purchase a camcorder. Possibility became reality!

### BEVERLY BROWN PRESENTS -

Beverly Brown, the 4th HKK Memorial Research-Choreographer-in-Residence gave two Soup Seminars. the first on March 22, was an illustrated analysis of the choreography of Erick Hawkins.

As her residency concluded Beverly gave a premier showing of her video-dance, "The Seed Keeper," that resulted from her residency.

### ADDITIONAL SOUP SEMINARS

Summer Soup Seminars featured four African cultures.

The Drs. Marcia and Edwin Segal, Louisville, KY discussed the Malawi of East-Central Africa, among whom they have lived and worked, at a June 21 Soup Seminar. They discussed and illustrated with slides the role of dance and music as a carrier of culture among the Malawi.

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Josie Missoh from Togo and Christian Rahantandraibe from Madagascar (see page 3) shared their music and dance, both old and new, at an August 4. Soup Seminar. They demonstrated continuity and change in their respective cultures.

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Recently returned to Flagstaff after two years in the Peace Corps in the Cameroons, Darby Rea gave a Soup Seminar on August 26. She included story telling, a fashion show, slide presentation, and dance demonstration.

\* \* \* \*

Gina Darlington, dancer and teacher, is a new member of the Board of Directors of CCDR.

She attended "DaCi", Dance and the Child International Conference in Salt Lake City this summer, the first time this international conference was held in the U.S. Gina will present a Soup Seminar to show slides and video of the conference.

Gina has been devoted to dance for children ever since she was a child and a student of Virginia Tanner.

\* \* \* \*

Pam Kihm, member of the Feldenkrais guild, and a certified practitioner, will give a workshop for CCDR on "Awareness Through Movement." The night before, on September 20, Pam will give a Soup Seminar for the local CCDR members. This will provide background for those who will take the workshop on September 21, and information for others.

### CORRECTIONS

In the Summer, 1990 issue of the CCDR Newsletter, Number 10, the Thernstrom reference on page 2 should be dated 1980; the gift of three hula outfits from Holly McKusick are of the 1800s era, listed incorrectly on page 8 as the 18th century.

**NOTICE—**

Those who wish to contribute collectibles or other tangible property to CCDR will benefit from the following:

In 1986 the Alternative Minimum Tax (AMT) Provision of the Tax Reform Act of 1986 reduced the tax incentives for making such gifts.

But, responding to demands, CONGRESS HAS RESTORED - FOR ONE YEAR ONLY (TAX YEAR 1991) - THE TAX INCENTIVES FOR MAKING GIFTS OF APPRECIATED PROPERTY.

If you are subject to the AMT, you will realize much larger tax savings if you make a gift of appreciated collectibles or other tangible property this year.

For a generous contribution in support of this Newsletter CCDR wishes to thank...

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**LEWITZKY VISITS  
CCDR**

Bella Lewitzky was a guest for tea and conversation on April 13. She was in Flagstaff with her company to give a workshop and concert at Northern Arizona University.

**NÖEL, NÖEL, NÖEL,**

Nöel Ohly, a student at Antioch College, spent her 10-week summer work/study program at CCDR. Because of Nöel's interests in dance and anthropology, Nöel's professor of dance, Dimi Reber, suggested this congenial arrangement.

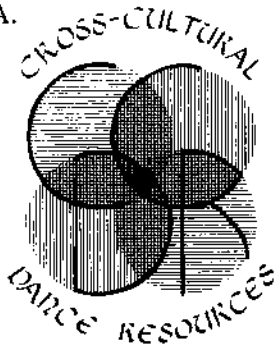
Inventorying and organizing the CCDR's research files was Nöel's assignment which she accomplished with skill and dedication, informed by her special interests. CCDR's usefulness as a resource center is greatly enhanced.

Dimi Reber detoured during her July vacation to visit Nöel and CCDR. She stayed for a week's research in the CCDR library.

**NEWS FLASH!**

Nancy Zendora is the newly selected awardee of the 5th Annual Halla K. Kealiinohomoku Memorial Research Choreographer Residency. She will be featured in the next CCDR Newsletter, Winter 1992, issue number 13.

Cross-Cultural Dance Resources  
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