

# CCDR Newsletter

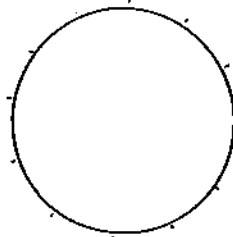
Number 11

Winter 1991

## A CONTEMPLATIVE DISCOURSE

Thinking with a pencil - I draw a circle to symbolize the United States as a particular universe. A universe is a sphere in which something exists or takes place.\*

Because the United States is composed of many cultures I mark indicators on the periphery of the circle to represent various cultures in the United States. Arbitrarily I choose twelve for the number of indicators to be somewhat analogous to the numbers on a clock: Figure 1.



I observe that each indicator is isolated on the schema, and therefore does not reflect reality in the United States. Accordingly, I connect "one o'clock" with "two o'clock" and all the others through "twelve o'clock". Interrelationships are established, each is connected with the first, and the first is connected with each:

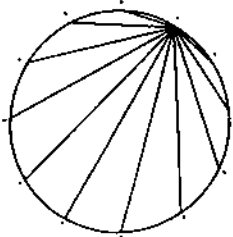
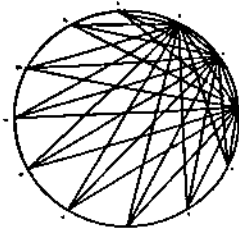


Figure 2.

Because "one o'clock" is more active in the schema than the others, I activate two more, and the schema is enlivened: Figure 3.

The pattern is imbalanced, however, because all



twelve indicators are not equally engaged with one another. When all twelve are linked equally with one another a mandala emerges. The word "mandala", from Sanskrit, denotes a circle design that symbolizes the universe.\* This mandala is of the United States universe, with an arbitrarily chosen number of twelve culture group indicators. The visualization is simple but elegant.

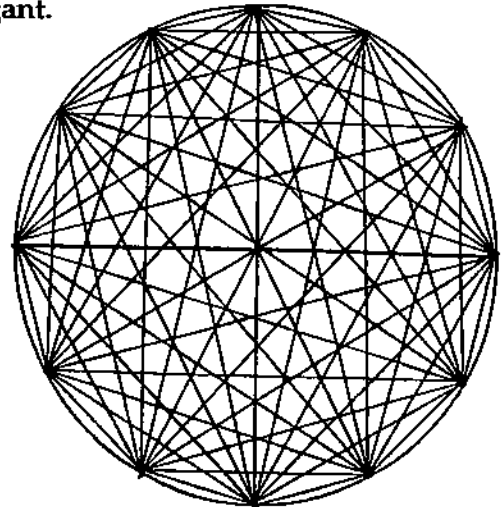


Figure 4 The New Age Mandala of the Interrelated, Interconnected United States.

A mandala functions to encourage meditation. I discover that the very form engages me. Many cultural groups, each unique, yet interrelated with every other create a "New Age" mandala of an interrelated, interconnected United States universe.

The United States is not represented as a "melting pot". But then, we have known for a long time that America is not a melting pot, in

*continued on page 3*

## BEVERLY BROWN

Cross-Cultural Dance Resources is pleased to announce that Beverly S. Brown is the fourth awardee of the annual Halla K. Keali'inohomoku Memorial Research Choreographer Residency. She will be in Flagstaff for four months beginning February 1, 1991. She comes to Flagstaff from New York City after her performance in "Inscapes, New dances by Christopher Beck".

Beverly Brown is the founder and artistic director of the Beverly Brown Dancensemble Theater for Bodies and Voices. She was a soloist with the Erick Hawkins Dance Company for six years before beginning to produce her own concerts in 1974.

In addition to her years as a principal dancer and teacher with the Erick Hawkins School of Dance, Ms. Brown has been artist-in-residence at Case Western Reserve University, University of Colorado, and Thomas Jefferson College. She has also taught at the New York University Tisch School of the Arts, New School for Social Research, and the American Dance Festival. Her work has been presented by the American Dance Festival, the Riverside Dance Festival and Dance theater Workshop, and has been supported by the National Endowment for the Arts and the New York State Council on the Arts.

While she is in Flagstaff, Ms. Brown will be a Visiting Artist for the Performing Arts Department of the College of Creative and Communication Arts at Northern Arizona University. She will perform a solo for the NAU spring



Beverly Brown in "Inscapes: New Dances by Christopher Beck", 1991. Silougraph rendered from photo by Bill Irwin.

dance concert in May. During her residency she will be collaborating with Flagstaff dancers Kristin Eberhardt, Holly Hamilton, Jayne Lee, Carolyn Mayfield, Karen Myers, and Georgia Taylor.

Beverly Brown has sustained an interest in sacred and spiritual roots of dance. Research for her Master's thesis about Christian based dance experiences has taken her to several parts of the country and abroad. Her thesis was su-

## RESIDENT FOR '91

pervised by the renowned scholar of non-verbal communication, Dr. Martha Davis, of New York University.

Ms. Brown has also had a long standing interest in the deserts and cultures of the American Southwest, nurtured by her four years of high school at Verde Valley School in Sedona, AZ. Her artistic work with Eric Hawkins, who's own work was inspired by the Southwest landscapes and people, encouraged her continued focus on the Southwest. During her residency at Cross-Cultural Dance Resources, Ms. Brown will augment her "Desert Series" with a new dance work. The series was inspired originally by Barry Holstun Lopez's book *Desert Notes*.

Research for her new work will include library research, consultation, visits to Native American dance events and collaborative work with Flagstaff dancers. She plans to conclude this phase of the new work by having it filmed on the grounds of the Verde Valley School and surrounding Sedona sites.

Ms. Brown will be available for workshops and lecture-demonstrations throughout her stay in Flagstaff. For information please call (602) 774-8108.

### APPLICATIONS FOR THE 1992 RESIDENCY

will be accepted from March 1 through July 31, 1991. For information and application form, please contact CCDR at 518 S. Agassiz st, Flagstaff, AZ, 86001, or phone (602) 774-8108.

which identities are lost. Neither is America a "stew", as some have suggested - a stew is too unstructured to illustrate the dynamics of cultures in contact through time. Meditation on the mandala reveals that positive interconnection among cultural groups do not dissolve groups - each group as a unique entity is equally important to the mandala. Interconnecting is enriching, not threatening.

I contemplate the act of drawing this mandala. The first set of connections requires more effort than the second, which in turn requires more effort than the third, and so forth, until, by the twelfth, there is but minimal effort needed. Beginnings seem to be the most difficult, it has been said, (the "first olive out of the bottle" syndrome). At the same time, Confucius is alleged to have noted that a thousand mile journey begins with the first step.

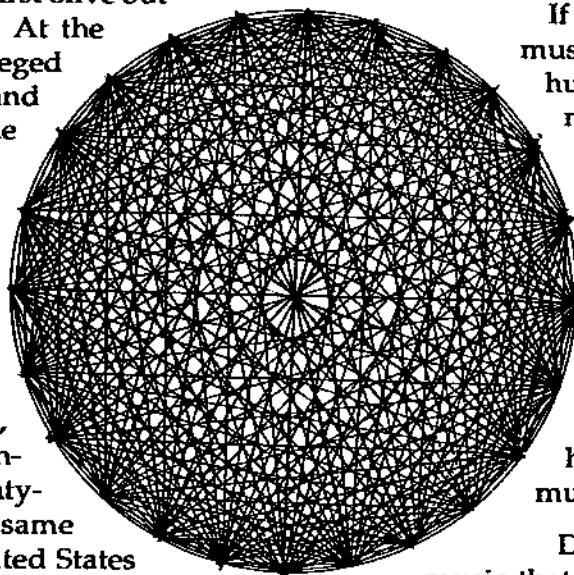
The multi-cultural implications extend beyond the United States. If the schema is elaborated to include the whole world many more than a dozen cultures need to be indicated, so I arbitrarily double the indicators. I connect the twenty-four indicators with the same procedure used for the United States schema. The result is a more complex, but an even more beautiful mandala. A mosaic is created by linking the cultures of the world in which each maintains its own identity while it contributes to the whole: a New Age mandala of the interrelated, interconnected world.

In Sanskrit, the word "maya" refers to the creation of the world, or an illusory appearance of the world.\* At present our world seems to be chaotic, in disarray, a dangerous world. Is that perception of the world truth or illusion? Reality is our common humanity. The intricate mandala may be more truth than illusion.

This mandala provokes contemplation, also. From total lack of understanding in the centuries past, and growing out of dissension, there has been, throughout time, an accretion of

appreciation and respect. In retrospect we see how appreciation and respect have developed little by little as peoples begin to interrelate positively. Wars, mobility, technology have - along with creating fearful problems - increased the potential for understanding, also. A phoenix rises from the ashes. Creation comes from destruction.

Through its mistakes the world learns and matures, as a child learns and matures, by trial and error, by positive and negative reinforcements. Could it be that eventually all the elements of humanity will be connected and the result will be as exquisite, albeit complicated, as the metaphoric mandala of the world?



If so, an interconnected world must include all the elements of humanity, and one element will most certainly be the performing arts. Musicians Paul Simon and Mickey Hart have discovered the excitement and pleasure of music from around the world. They connect but do not extinguish. The world is beginning to understand the importance to humanity of many kinds of music.

Dance, so closely aligned with music that most often they are inseparable, is likewise a cherished human legacy. Dance and music can reveal the world. Dance and music are powerful means for achieving appreciation and understanding. Dance festivals that include dances and dancers from many cultures are on the increase. Examples include the San Francisco Ethnic Dance Festival, the Los Angeles Festival, the Milwaukee Holiday Folk Fair.

Music and dance, perhaps more than other forms of humanity, can provide the connecting links to achieve a new age mandala of the interrelated, interconnected world.

Joann Keali'inohomoku

\*American Heritage Dictionary

## EVENTS AT CCDR

### FEBRUARY 16th

"A Night in Brazil" is the theme for this event at CCDR. Pegge and Vito Vissicaro will create an evening focussed on the social dance Lambada.



Because Lambada is poorly understood in the United States, many will be surprised to discover that Lambada fever has swept the nation of Brazil and cross-cuts all social strata.

Pegge, dance faculty at Arizona State University, and brasileiro Vito, percussionist, recently traveled 6,000 miles throughout Brazil to study the various regional styles of Lambada.

The Vissicaros will divide the evening into three parts, beginning at 7 pm. First, a lecture-demonstration to share information about the origins, functions and significance of Lambada in Brazilian society. Second, a masterclass to teach the gathering to do Lambada, and finally - we will dance the night away.

A fund raiser as well as a fun raiser, the entry fee for members is \$6 and for non-members is \$8. Students with i.d. will receive a 10% discount.

### MARCH 22nd

The next Soup Seminar will feature Beverly Brown. She will discuss and show illustrations of the 1975 choreographic style of Erick Hawkins in his seminal work "Here and Now With Watchers". All are invited at 6:30 p.m.

## CCDR INAUGURATES NEW SERIES OF CONCERTS AND PRE-CONCERT SYMPOSIA

CCDR will sponsor dance concerts with pre-concert symposia of outstanding performers from around the world, thus bridging the arts and humanities. On the afternoon before an evening performance scholars will discuss the history, traditions and cultural interpretations of the evening's dance concert.

Two events have been scheduled thus far. They will address the influences of East Indian and Arabic cultures on Spanish gypsy Flamenco dance and music, on March 16, and Ba-ul music and dance from India, on June 1.

Tickets for the 8p.m. performances are \$8 for members and \$10 for non-members. Children under 12, students with i.d., and seniors receive a 10% discount.

### MARCH 16th - "Zambra Alhambra: a Concert of Classical Indian, Arabic and Flamenco Dance and Music"

The two to four p.m. pre-concert symposium will trace the meaning, history, culture and traditions of flamenco, a gypsy dance and music form with antecedents in East India, the Middle East and North Africa. Dr. Joann Kealiinohomoku will moderate the discussion by the artistic directors of the three performance companies.



The presenting artists and their companies are Phoenix based Asha Gopal and company of East Indian dancers; Middle Eastern dancer Kathryn Ferguson of the Zanadu dancer; and Patricia Mahan and the Aires Flamenco Spanish Dance Company.

Note: CCDR is displaying Gypsy performance artifacts at the Flagstaff Public Library throughout the month of February.

### JUNE 1st - "Folk Musicians from Rajasthan and West Bengal"

Renowned Bengali Ba-ul singer Sanata Das and his musicians are making their first tour of the United States, sponsored by the Mercurios Foundation in Prescott.

Not a caste or ethnic group, the Ba-uls are a religious sect, a community of spiritual musicians. Meticulously trained, their presentations of music and dance depend heavily on improvisation and inspiration. Ba-ul dance is described as a free-form based on spins.

Beginning at two in the afternoon the two-hour pre-concert symposium will include scholars Dr. Joann Kealiinohomoku, anthropologist and ethnochoreologist, Jim Capellini, director of the Mercurios Foundation, and a musician who has studied with and about the Ba-ul. The three musicians will help place Ba-ul music and dance in a cultural context and compare it with other forms of East Indian music and dance.

For further information about any of these events please call CCDR at (602) 774-8108.

# THE MEMBERSHIP PAGE

## CCDR WELCOMES NEW MEMBERS

Since last summer CCDR has welcomed the following individuals and groups to the membership: Camille Brochu, Richard L. Castner, Flagstaff's Drumming and Dancing students of C.K. Gonyo, Four Corners and Quetzalcoatl, Holly Hamilton, Gregory Haynes, Eugene M. Hughes, Judith Brin Ingber and family, Susan Keller and Heitso and the Dance Unit of Atlanta, Brooke Kidd, Amy Lamphere and the Dance Space Project, Lea Mann and Moving the Spirit, Grant McDaniels, Lynn E. Medoff, Theresa Mudd, Northern Arizona University Performance Arts Department, Sally Ness, K.C. Patrick, Ann Stabolepszy, Mariko Tanabe, Catherine J. Wheeler and family, and Lisa Wilson.

## NOTES AND NEWS:

Kathleen Verity Shorr presented a paper, "Cloud Walk: Japanese Sources and Inspiration for Contemporary American Choreographers", which she illustrated with her piece "Cloud Walk", for the Western/ Southwestern Conference of the Association for Asian Studies in Austin, Texas, last October.

Pamela Kihm completed her training in Feldenkrais movement training this January, and is now a certified Feldenkrais practitioner.

Kathleen Stemmler, CCDR's Acting Executive Director, was elected secretary for the Flagstaff Arts Council.

Sally Banes was the guest editor for the recent issue of TDR (The Drama Review). The special issue, #T128, titled "Simulations" opens with a seminal article by Banes, "Will the Real...Please Stand Up?; An Introduction to the Issue".

## NEW MEMBER BOARD OF DIRECTORS

The Board is pleased to announce that Kristin Eberhardt has become a member of the Board of Directors. Trained in many dance disciplines, she teaches dance at Northern Arizona University, as well as at the Preparatory School of Dance, an affiliate of NAU.

## SOUP SEMINARS

Soup Seminars during the fall included two slide presentations by Cynthia Knox concerning her research among the Tibetans in exile in Dar-emsala, India. Rabia Francine Ala showed a film about the Maya Indians in Guatemala, and a Hanukkah party with Israeli dancing introduced the holiday to many who were previously unfamiliar with Hanukkah. Mistress of Ceremonies was Sharon Ritt.

## LIBRARY COLLECTION EXPANDS

Additions to the CCDR library were donated by Judith Brin Ingber, Marjorie Franken, Leslie Getz, Joann Kealinohomoku, Patricia Mahan, Barbara Mintz, K.C. Patrick

Three new doctoral dissertations have entered the collection: "Ethnography of Rumba: Dance and Social Change in Contemporary Cuba", by Yvonne Daniel, U. C. Berkley; A "Historical and Interpretive Study of Inuit Drum Dance: The Canadian Central Arctic", by Patricia Dewar, U. of Alberta, Edmonton, Canada; and "Enacting Religious Belief: A Movement Ethnography of the Annual Tortugas Fiesta", by Deidre Sklar, Tisch School of Performance Arts, New York University.

## GIFTS TO CCDR

Heitso, Susan Keller and the Dance Unit of Atlanta gave CCDR a videotape of their 1989 performance "Rites of Dance" that includes several Morris dances, and a work choreographed and danced by John Lancaster.

Peter Blystone and Nancy Tongue contributed a copy of their acclaimed video, "Separate Visions", produced at the Museum of Northern Arizona.

Pamela Kihm donated a copy of the video "Movement for Moshe" by Chloe Scott, that is a Modern Dance Choreographed from Feldenkrais movements.

Savannah Walling, the HKK resident of 1988, sent a video documentation of her work "House of Memory" Phase II, as performed by Special Delivery Moving Theater last spring in Nelson, B.C.

Cynthia Knox gave a Tibetan women's outfit to the costume collection, and Susan Melman gifted CCDR with a cassette of Cajun music. Doris Veranne contributed office equipment, and Jon Vetnick donated a paint sprayer.

## ANNOUNCEMENTS

Barbara Mintz has written and published a slim volume entitled *Legong Pelayon Condong Balinese Dance* that teaches postures, movements, and expressions through her graphics and glossary of Indonesian dance terms. It is available from Mintz at P.O. Box 14, Ubud, 80571A, Bali, Indonesia.

Dr. David Wilcox will show a film about the ancient ritual ball game in Mexico and its contemporary version in Sinaloa at the Museum of Northern Arizona. The date is Sunday, February 24 at 3 pm. There is no charge for the film beyond museum admission.

## NOTES FROM THE BOARD

We've had a busy fall and winter here at CCDR, and we're looking forward to an even busier spring! This past fall, we held a very successful fundraising evening featuring a Thai dinner prepared by chef Thiti Sukumavati, which raised a good part of the funds needed for the 1991 HKK residency. Special thanks to the many people who could not attend the dinner, but sent in contributions.

The spring brings us the concert series, and a tea for Bella Lewitzky and company, who will be in Flagstaff to perform and to teach a master class at NAU.

The Board is looking at the future of CCDR, as membership, programs and workload increase. We are expanding the Board from the current six members to ten. In developing a 5 year plan for CCDR, we've discussed expanding the facility or building a

We are saddened to learn about the death of Walther Prokosch, who was a good friend and benefactor as well as an esteemed member of Cross-Cultural Dance Resources. His generosity helped publish *Half a Century of Dance Research: Essays by Gertrude Prokosch Kurath*, and his Chimera Press published the 1983 limited edition of *The Dance Memoirs*, also by Gertrude Prokosch Kurath.

Walter Prokosch, was an airport architect and an accomplished pianist. In recent years he became blind and increasingly deaf, especially poignant afflictions for an architect and musician. Nevertheless he resourcefully continued with creative endeavors. Gertrude Prokosch Kurath remembers that in the 1930's she danced in concert to some of her brother's improvised compositions.

All of us at CCDR extend condolences to the family of Walther Prokosch.

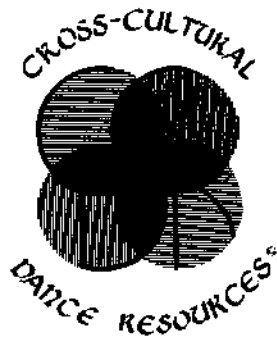
new one, increasing our residential opportunities for researchers and dancers, and developing the Silhouette research program. One of our highest priorities for this coming year is to employ our Executive Director, full time. Other projects include creating an advisory board, and networking with potential donors.

And of course, none of this would have, or will, come about without the kind help of volunteers. Thanks to the following people who have donated their time to CCDR:

Rabia Francine Ala, Desdra Dawning, Catherine Feher Elston, Bob Frumhoff, Cynthia Knox, Patty Richards, Sharon Ritt, Kathleen Stemmler, Thiti Sukumavati, Marina Vasquez, John Vetruck, Peggy and Vito Vissicaro, and all the members of the Board.

Holly Hamilton, Vice-President  
Board of Directors

Cross-Cultural Dance Resources, Inc.  
518 South Agassiz Street  
Flagstaff, Arizona 86001  
U.S.A.



Forwarding and Address Correction Requested

NON PROFIT  
U.S. POSTAGE PAID  
FLAGSTAFF,  
ARIZONA  
PERMIT NO. 193



100% recycled paper