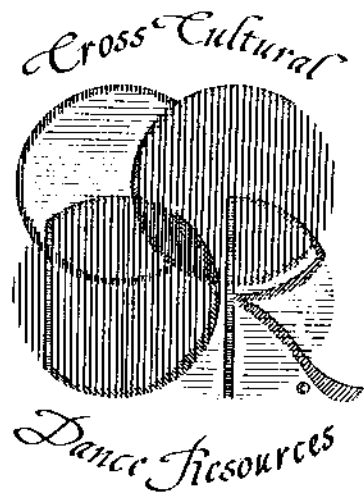


A non-profit organization
dedicated to research,
consultation and performance

CCDR Newsletter



Number 4

Spring/Summer 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. Their universal occurrences make them "selective" to the continuity of

human societies (Young 1974:360).

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). Its ubiquitous presence indicates its importance to the human condition (Kealiinohomoku 1976: 30 and *passim*).

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.

The holistic approach often requires Cross-Cultural Dance Resources to do brokerage services: to show dance people how dance is larger than a specific dance form, and on the other hand, to show social scientists that a society cannot

be properly understood until all universals, including dance, are included for a holistic study of a society.

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.

Being a vegetarian has nothing to do with Cross-Cultural Dance Resources' endorsement of holism.

Joann W. Kealiinohomoku

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Kealiinohomoku, Joann W. *Theory and Methods for an Anthropological Study of Dance*. Ann Arbor: University Microfilms. 1976.

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Webster's New Universal Unabridged Dictionary. New York: Simon and Schuster, 1983.

**N.A.U.'s Art Gallery
SPONSORS MONTH OF
DANCE AND EXHIBITS**

"Dance: Fusion of the Arts" was the title of the exhibit held at the Art Gallery at Northern Arizona University from March 26 through April 24, 1987. Joel Eide, director of the Gallery, and Shawn Bensey, co-director of the newly formed dance company, Intimate Flight, and coordinator for the month-long gala at N.A.U., presented a variety of costumes, settings, photos, paintings, sculpture, films, and several dance performances.

On March 27, the opening performance was a one-woman concert given by Jancy Limpert who has been on the faculty of the Stanford University Dance Division since 1981. She will be leaving the university in June 1988 to pursue concerts with her new professional dance company that she has founded with her partner, Tony Kramer.

Limpert's concert at Northern Arizona University was co-sponsored by the Art Gallery, the Department of Theatre and Dance, and Cross-Cultural Dance Resources. The concert was given as a benefit for the Halla K. Kealiinohomoku Memorial Research Choreographer-in-Residence fund. Halla had been a student of Limpert's in the 1970s when Limpert was on the dance faculty at N.A.U.

A reception was held for Limpert at the facilities of Cross Cultural Dance Resources, following the concert.

The benefit concert put the Memorial Fund "over the top" so that the first residency can be implemented spring of 1988.

* * *

Donations for the Memorial Fund are still being solicited, both to augment the spring residency and to start preparation for spring, 1989. For information about application see insert.



LIMPERT IN SILHOUGRAPH®

Silhouette rendered from photo of Limpert's dance piece "Bulgarian Images", performed in concert for the Halla Memorial Benefit, March 29, 1987, at the Art Gallery.

**PAULA NELSON:
IN MEMORY**

Paula Nelson was a dancer and teacher who did much to promote international dance in the state of Arizona. She was a member and supporter of Cross-Cultural Dance Resources, especially because of her long-term interest in Hawaiian dance which she studied and researched since the 1940s. In 1986 she donated the costumes she used for lecture-demonstrations about

the hula to CCCR.

In August, 1986 she took a bus from Scottsdale, Arizona despite her failing health, to attend the annual meeting at Cross-Cultural Dance Resources, and delighted everyone with her wit and charm. It was with special poignancy that we learned about her death shortly before Christmas, 1986.

ANNUAL MEETING

Cross-Cultural Dance Resources' annual meeting will commence on Friday, August 28 at 6:30 at the CCCR facility, 518 South Agassiz Street, Flagstaff, Arizona. Following a 7 p.m. business meeting and election of Board members and officers, the Mettler films and videotapes will be shown. Simultaneously, in a different room, films and tapes of non-western dance events will be shown. For more information, phone (602) 774-8108.

SOUP SEMINARS

In the past nine months guests at CCDR have shared their knowledge and experiences during nine informal Soup Seminars. The seminars, averaging twelve persons in attendance, included exchanges on both personal and professional levels.

CYNTHIA KNOX, a practicing psychotherapist and clinical anthropologist, and also vice-president of CCDR, reported on the Dance Therapy Workshop held at the 1986 Naropa Summer Institute in Boulder, Colorado. CCDR awarded a grant to Knox to attend the conference, especially the workshop presented by Allegra Fuller Snyder, also a member of CCDR.

Knox co-presented a mini-workshop on Expressive Arts Therapy on April 21, 1987, with artist-therapist, Azimat-Ala, M.A., ATR. Awareness of multiple sensory-motor modes and feelings were brought into play by letting

the group experience several techniques used in Art Therapy.

* * *

TONY SCOTT PEARCE presented his documentary video "Songs in Minto Life" about the importance of song in an Alaskan Athabaskan group, on November 3, 1986. An ethnomusicologist, he is currently studying and recording Alaskan Athabaskan music.

* * *

MIK DERKS discussed the role of a clairvoyant in his research of Greek music/theatre/dance, on November 10, 1986, while he was in Arizona. Derks' work has led him to observe and compare Native American dance/dramas. He gave a follow-up seminar on February 20, 1987 during another trip to Arizona, and before attending the Hopi Bean Dance with Joann Kealiinohomoku. Derks is co-producer of the American Players Theatre of Spring Green, Wisconsin.

* * *

SUZAN WAGENFEHR hosted a series of three seminars in November and December, 1986, which served to define the state of dance in northern Arizona. Flagstaff residents and faculty from Northern Arizona University were invited to identify common goals and potential long-term community networks. Suzan is an undergraduate student at Northern Arizona University and the membership coordinator/treasurer of CCDR.

* * *

SUSHEELAH ARLA-KEEN (Sue Campbell) discussed her training in Near Eastern and East Indian dance she received while living in Lebanon, at a Soup Seminar on January 20, 1987. She and James Cederlof have recently opened the Gateway Studio in downtown Flagstaff where she teaches "Dances for Health: Exploring the Feminine Through Eastern Dance."

THANKS TO ELEANOR KING

Several hundreds of books and journals about dance have been donated to Cross-Cultural Dance Resources by Eleanor King, dancer and author, who now lives in Santa Fe, New Mexico. We have accessioned and shelved 205 of them, while ten very large boxes of books and journals are waiting. *Arigato dosaimasu.*

THANKS TO BARBARA METTLER

Barbara Mettler, Mettler Studios in Tucson, Arizona, contributed two large 16mm films, two videotapes, and her book *Dance as an Element of Life*. All of these demonstrate her special approach to dance performance and training. These contributions supplement four of her other books that she contributed in 1985.

Cross-Cultural Dance Resources, Inc., a 501 (c)(3) non-profit organization
518 South Agassiz Street, Flagstaff, Arizona 86001 U.S.A.

- Yes, I am interested and would like to be on the mailing list.
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Name _____ Date _____
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NOTES AND NEWS

Joann W. Keali'inohomoku, president of the Board of Directors for CCDR has made several presentations this past year, including participation in the UCLA Dance Ethnology Forum on "Dance in a Changing Cultural Context" in February.

In March she gave a public lecture, a colloquium, and a seminar at the University of Hawaii. On June 5 she will present a paper at University of California Hayward for a conference on "Seasons of the Hopi Kachina."

Keali'inohomoku's paper "The Would-Be Indian" was recently published in a festschrift for ethnomusicologist David P. McAllester.

In order to focus her attention on dance scholarship, Keali'inohomoku took an early retirement

from Northern Arizona University in May; she will maintain ties as an adjunct professor for the Department of Anthropology.

* * *

Cynthia Knox, vice-president of the Board of Directors of CCDR, has attended several conferences and workshops that enhance her professional role as a clinical anthropologist.

These have include cross-cultural, specifically Native American topics that concern cultural insights, language, and such problems as suicide prevention. These events have been sponsored by the Museum of Northern Arizona, Northern Arizona University Department of Nursing, and Native Americans for Community Action, among others.

ON SITE

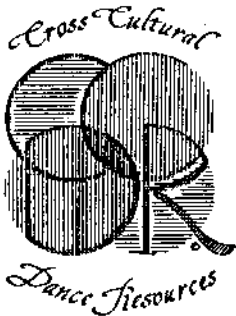
Cross-Cultural Dance Resources hosted and provided the facilities for "Chichimeca: A Story of the Emergence," a masked ritual drama written by Michael Peach. The play, presented on May 4, 1987, was the culmination of an Honors course this spring at Northern Arizona University. The course was team-taught by Joann Keali'inohomoku of the Department of Anthropology and Michael Peach of the Department of Theatre and Drama. Peach, a mask-maker as well as a play-

wright, crafted the masks worn by the actors. The "Space" at CCDR provided a "plaza" for the performance and the audience viewed it from the loft and anteroom.

* * *

Cross-Cultural Dance Resources has replaced the cinders with gravel on the driveway and front portions of the facility. This greatly enhances its appearance and reduces the amount of dirt dragged into the facility.

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