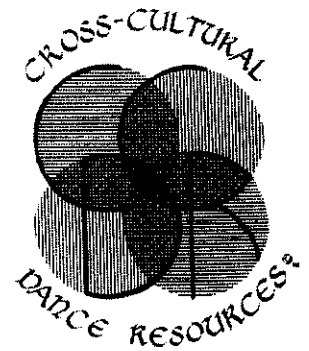


*A non-profit organization  
dedicated to research,  
consultation, and performance*



## **CCDR Newsletter**

**Number 31**

**Summer 2009**

### **CROSS-CULTURAL DANCE RESOURCES THE UNIQUE**

BY JOANN W. KEALIINOHOMOKU, CCDR CO-FOUNDER

AUGUST 2009

**INTRODUCTION:** Imagine two differing Venn Diagrams in order to explain two differing ideas in this article. The first Venn Diagram symbolizes various dance organizations. The second Venn Diagram is the logo for Cross-Cultural Dance Resources.

The first Venn Diagram figuratively reveals the array of dance organizations active in the beginning of the twenty-first century. At the center is the shared focus on dance (variously defined). Separate organizations branch out from that center with diminishing shared attributes. Those with the fewest shared attributes stand alone except for that central, mutually shared focus on dance.

With those that have many shared attributes to those that share only the center focus, distinguishing features are critical and defining. Some are geographically global; others are geographically local. Some are broad in focus; others are narrow in focus. For some, memberships and audiences are eclectic while for others membership and audience is specific.

The concentration for some dance organizations is research and publication. Others are devoted to performance and performance issues. Some are dedicated to professionals with career concerns; others are devoted to enthusiasts with avocational topics.

Major subjects for dance organizations include specific genres of dance performances, or, perhaps, specific functions associated with dance. Their concentrations vary from costumes, staging, pedagogy, therapy, recreation, history, documentation, criticism, to journalism, and more.

Cross-Cultural Dance Resources is extra-ordinary among the many organizations devoted to dance. This article examines the reason why Cross-Cultural Dance Resources was established, detailed by its vision and mission, its name, and its logo.

## **Note from the CCDR President**

It is with pleasure that I share news about a recent transformation in which the Arizona State University Department of Dance was approved to become a School of Dance in the recently created Herberger Institute for Design and the Arts. The Institute, which was launched May 2009, brings together seven schools: Architecture and Landscape Architecture, Art, Arts, Media, and Engineering, Dance, Design Innovation, Music, and Theatre and Film. This unique merger encourages interdisciplinary curricular and research collaborations for students and faculty. As a part of the Institute, CCDR will have much greater visibility throughout the university and larger community. Further, we recognize the extraordinary potential for realizing innovative projects that will positively impact CCDR. Within the School of Dance, my role also has changed to accommodate the new structure. Beginning fall 2009, I now serve as the Director of the Office for Global Dance Research and Creative Partnerships, which is designed as an organizational framework for all School of Dance research activities including the supervision of graduate students working for CCDR. I am extremely excited about the future and look forward to sharing developments about the Institute, School of Dance, and Office for Global Dance Research and Creative Partnerships with you as they occur. As always, thank you for your support, Pegge

## **Curator's Corner**

(Chris has a paragraph to add here along with at least one photo)

## DANUBE-STYLE RIVERDANCE

### *Naplegenda*

"Sun Legend"

by the

Hungarian State Folk Dance Ensemble

Sue Foy\*

*This article was first published in Hungary in Time Out Budapest (issue 2, page 93), an English language monthly magazine on events and culture. The author notes a change in performance repertoire of the Hungarian State Folk Dance Ensemble influenced by the Irish-based River Dance phenomenon of the 1990s.*

Hungarians like dance. And Hungary has plenty of dance to offer. Professional folk dance\*\* has existed here for more than sixty years. Meanwhile, a frenetic nationwide amateur performance movement has kept regional folk dance alive on stage at a high level of expertise for more than eight decades.

So Hungary was ready when Riverdance and Irish step dance took the world like a great dance tsunami in the mid-1990s. At first, anyone with a folk dance twitch rejoiced over the global victory for a folk spectacular and ran out to buy tap shoes. But then Hungarians got jealous..."Hey, *our* dance is just as exciting as that!" Hungarian traditional dance does not use tap shoes, but there are other ways to make lots of exciting noise, rhythm and syncopation; such as spurs, heavy boots, slapping, clapping and sticks. So, all the professional folk dance companies in Budapest (at the moment there are four of them!) set about choreographing their own Hungarian answer to Riverdance. One Budapest company, Experidance, was essentially founded under the spell of this kind of dance show.

**Sun Legend** (in Hungarian: *Naplegenda*) is the **Hungarian State Folk Dance Ensemble's** answer to Riverdance. Gábor Mihályi, artistic director of the Ensemble, said recently in an interview on Hungarian television [February, 2009] "...Sun Legend is nine years old already and we are still performing it regularly to sold out audiences." In short, the Hungarian State Folk Ensemble created a smashing, tasteful folk extravaganza without glitz, short skirts and plastic.

Sun Legend premiered in 2000. It was a collaboration between some of Hungary's best folk choreographers (Ildikó Németh, Gábor Mihályi, Béla Ónodi, Tamás Szappanos, Miklós Végső) and Nikola Parov, a Bulgarian musician who toured the world with Riverdance. Sun Legend's creators drew on East European music and dance traditions to create a new, original music and dance world.

Connoisseurs of regional traditional dance material, can make a game of naming which figures and steps come from where, at any given moment. What the choreographers came up with is actually a brilliantly effective blend. And the dancers clearly like dancing it. Anyone who has ever done any folk dancing, and probably anyone who hasn't, is drawn to be on stage dancing these dances. They are infectious.

The music fuses saxophone, other brass instruments, drums, and the violin to create a new harmony and style of folk based world music and even jazz. Here too, one familiar with the genres can make a game of picking out the influences. The music is much more monumental in character than the purely traditional and inspires the dancers to dance!

### WHY CROSS-CULTURAL DANCE RESOURCES WAS ESTABLISHED

Cross-Cultural Dance Resources was envisioned, organized, and incorporated in 1981 by three individuals: a dancer/choreographer, an art collector, and a cultural anthropologist.

The three noticed that the concepts and experiences of dance in the "west" resulted in limited understanding and appreciation of dance.

First, many high profile persons viewed dance as nonessential and trivial.

On the other hand, among some cognoscenti, certain dance genres were highly valued while other genres were disregarded.

Some persons believed professional dance was suitable for females only, and had poor tolerance for males who seriously pursued certain professional dance genres.

For persons of certain belief systems behavior called dance was condemned as immoral, but when the same behavior was called play-party games it was acceptable.

In fact, misunderstandings about dance plague people everywhere in the world, not only in the "west."

The dancer/choreographer, the art collector, and the cultural anthropologist knew from personal experiences and studies that *dance is found within all human societies*, but despite its universality every society has culturally specific ideas about what dance is and what its functions should be.

Dance!  
its fascination!  
its universality!  
Its variations!

The three felt compelled to encourage more respect for the universality of dance and appreciation of the value of dance. Enhanced opportunities to learn about dance in context might excite congenial persons, and, perhaps, even those for whom dance was previously not of interest.

And so the three talked and dreamed and decided to establish an organization to share these ideas. The beneficiaries would be both dance enthusiasts AND the general population.

Between them, the three cofounders owned a few thousand books, films, notes, clippings and other dance related materials collected from many places over long periods of time.

The three put these materials together in a comfortable space to create a kind of living museum to be available to others. The idea was for people to explore dance and dance ideas - by reading, by discussing, by watching, by doing, by sharing.

Since the purpose was to share ideas with people the organization would logically be a membership organization. Moreover, since the organization would include books and other material objects that had to be cared for this organization would have expenses that other dance organizations did not have. This was another reason for the organization to be a membership organization.

They created a home for the collections and for meetings and research. They legally established their organization so their vision could become a mission.

The cofounders named their new organization "Cross-Cultural Dance Resources"; their lawyer drew up incorporation papers, and on July 14, 1981, the organization was officially launched. The name and logo for the new organization reflect its vision and mission.

**Vision Statement:**

To enhance understanding of cultures through dance, and of dance through cultures, believing that dance and all the performing arts are the keys to understanding diverse peoples and their cultures, and will contribute to personal well-being and global peace.

**Mission Statement:**

To promote holistic understanding and appreciation of the diversity and significance of dance in cultural contexts, through research, consultation, and public presentations that incorporate both humanities and arts; to provide a "living museum" where people may explore and discuss dance cultures in a welcoming atmosphere; to maintain a library and other collections that support the mission.

**THE NAME EXAMINED:****CROSS-CULTURAL-**

This compound word is correctly defined as "dealing with or comparing two or more cultures". (It does not mean cultural fusion, as sometimes misunderstood.)

Cross-Cultural understanding of dance and dance cultures by comparing attributes is rich because comparison brings defining features into clear relief.

CCDR is truly cross-cultural-cultural because it interprets cross-cultural at least three ways. First, it recognizes dance of all groups no matter where or how they live or what their history. Dancing and dancers are everywhere and everywhere in the human experience.

Second, it compares styles and genres, the functions and institutions, of all dance and dancing and dancers.

Third, CCDR is informed by comparing the views of dance from various academic and scholarly disciplines.

Cross-Cultural is a big word in denotation and connotation

And CCDR is a big concept - to grasp the enormous scope of dance takes endless dedication and persistence,

**DANCE**

This word seems so simple and easy to understand, but dance scholars argued vigorously about its meaning over the last three or four decades. The arguments developed as dance scholars expanded their studies beyond the "west" and beyond the English language.

In fact some scholars no longer use the word "dance", but their attempt to find an alternate term has not been satisfactory. Dance is still the preferred word to most English speakers, including CCDR.

Another problem about the word "dance" presented itself. A few persons suggested that the word "dance" in the organization's name might turn some people away who might otherwise be interested in the organization. They suggested the organization substitute "performance" for "dance".

The cofounders rejected that suggestion. To eliminate the word "dance" would deny the purpose of the organization to enlarge people's understanding of dance and the importance of dance to the human experience.

The words "Cross-Cultural Dance ..." comprise three quarters of the name of this organization.

The last word is Resources -

**RESOURCES**

The CCDR resources fulfills the CCDR mission by holistic contextualization of dance.

The CCDR library illustrates this. One portion holds print material specifically devoted to dance. Other sections, however, enrich the study and understanding of dance, dancers, dance events and dance cultures with pertinent

page 6

background materials. For example, one section is devoted to ethnomusicology. The connection is obvious because dance and music are often intertwined.

Another section is devoted to manufactured arts. That includes print materials about costumes and masks, and also about other tangible human artistic expressions.

A large section is devoted to ethnographies representing basic culture areas: the Americas, Europe, Africa, the Middle East, Asia, the Pacific.

Other sections include print items about religion and ritual; games; folklore; theatre and festivals; and theories and methodologies.

Print items now number over 15,000 but they just begin to tap the potential of material already in existence and yet to be written.

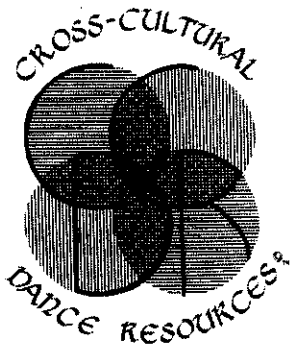
And there are other CCDR collections such as audio visual materials; archives of specific individuals (Gertrude Prokosch Kurath and Eleanor King archives are completed, and others are in the works); and more.

In the decades since its inception, Cross-Cultural Dance Resources outgrew its original space. An unexpected and wonderful endowment was established for the CCDR collection to be housed and curated at the Herberger School of Dance at Arizona State University. The resultant relocation of the collections is nearly complete.

#### THE CCDR LOGO

CCDR's logo, its emblem, is a Venn Diagram, a symbol and metaphor for the vision of the organization. A "set" of separate dance cultures share distinguishing features while maintaining their own individuality.

It symbolizes the universal presence of dance in all human societies while the cultural imprimatur determines each dance culture.



This graphically drawn Diagram differs from the imaginary Venn Diagram that evokes varying dance organizations mentioned in the Introduction to this article.

Cross-Cultural Dance Resources is unique among dance organizations in at least two important ways:

1. Cross-Cultural Dance Resources acknowledges the importance of dance as a human universal that is also culturally determined.

2. Cross-Cultural Dance Resources is fulfilled by its many resources by their holistic approach to dance in context.

Cross-Cultural Dance Resources is still a membership organization. Everyone is welcome to be part of this organization because of

- the CCDR reason for existence,
- the CCDR vision and mission,
- the CCDR comparative and holistic approach,
- the CCDR goals and objectives,
- and
- CCDR as unique among dance organizations

### CCDR would like to thank our recently renewed members and supporters of 2009:

Ed Austin	Clara Henderson	Reed and Trix Riner*
Carole I Binswanger	Charles Hoffman**	Nancy Lee Ruyter
Jill Bittinger*	Carolyn Hunter*	Robert Schacht*
Deborah Comly*	Judith Brin Ingber	Luise Scripps*
Gina and Scott Darlington	Marti Johnston*	Edwin and Marci Segal
Dena Davida	Joann Kealiinohomoku*	Andrea Mantell Seidel
Jerry C Duke	Pamela Kihm	Winifred Sensiba
Elsie Dunin*	Nancy Kolodney*	Juliette Simms
Jennifer Fisher	Knight Library	Holly Skeen*
Anabella Flores	Nancy and Walter Lob	Barbara Smith*
Alane Foug *	Daphne Lowell	Megan Todd
Marjorie Franken	William P Malm	Luke and Ginny Vania*
Mary Jo Freshly	David P McAllester**	Pegge and Vito Vissicaro
Anaya Friess*	Jeanne Neff	Anne von Bibra Wharton*
Charlotte Frisbie	Everett and Elizabeth Ortiz	Kathleen G Williamson
Suzan Craig Greefkens**	Lauren Peterson	John M Wilson
J Richard Haefer*	Naima Prevots	Bob and Mary Jane Wochinger
Judith Lynne Hanna	Maureen Price	Jessica Yu*
Charyse Harvick	Louise Riley*	Judy van Zile

\*Life Member

\*\*Life Member-Deceased

### NOTICE

The CCDR Board of Directors acknowledges CORD's (Congress on Research in Dance) admission of errors in the proceedings for the 2006 CORD Conference, co-sponsored by CCDR that was published last year. Their errata is posted on the CORD web site ([cordance.org](http://cordance.org)).

### DANUBE-STYLE continued from page 3

When Sun Legend premiered in 2000 it sparked a lot of controversy in the Hungarian folk scene. For thirty years, Hungary *and* its State Folk Ensemble had been immersed in a dance movement dedicated to portraying traditional Hungarian dance in the most authentic form possible. Some were outraged by Sun Legend. Some complained it was too showy, not strictly Hungarian enough, or it compromised the tradition. Furthermore, women dance the material traditionally reserved only for the men. For example there is a section where one woman performs a stick dance with the men – something that usually does not happen in the tradition. (See photo.)



Female performing men's movements in Sun Legend.

(Photograph by courtesy of Hungarian State Folk Dance Ensemble)

The mixtures of the dances and music bothered the purists. These kinds of debates about authenticity and staging, how to stage, how much is acceptable to change and so on – are ongoing when it comes to traditional dance and music. Nevertheless! The audiences like Sun Legend. It has survived the test of time and earned its place as a classic in the State Ensemble's otherwise more traditional repertoire.

What is Sun Legend about? It is a tale of the sun and its various states (day, night, eclipse, full moon) mirrored in human life and Hungarian history. The full length show starts in darkness with atmospheric sounds: ancient horse-like sounds, maybe market sounds and even an airplane??? Then gradually light, a bit of fog, and a text (in Hungarian of course), "In the memory of our people ... we always know that we come from the east. We came from the east, like the sun ... perhaps we were led by the magic stag with the sun shining between his antlers ... ." The back drop throughout is a sun symbol between antlers (or are they tusks ... ). All are references to ancient Hungarian legend.

Then the dancing starts. We see whirling, turning couple dances – magnificent in swing and momentum. We see strong, rhythmic men's dances full of stamping, slapping and clapping – at times competitive, at times militaristic, warrior-like or show-off solos. We see circles and lines. At one point there are concentric circles, the women inside and men on the outside, and an unforgettable play of counter rhythm in the steps and movements between the two circles. The Hungarian State Ensemble is a company of professional folk dancers, and they really shine, simply knocking your socks off, in the pure dance sections, while executing the more dramatic movement with enough conviction and grace to make it all work.

Two solo singers, Ágnes Herczku and Ferenc Németh, are amongst the most talented folk singers in Hungary today. They provide occasional relief from the whirling, rhythmic energy of the dancing and music, singing plaintive, soulful songs in a humble, relaxed style.

The show ends with a pleasant summary of dance highlights for the encore. And then you go home and dream about dance.

As state support for the professional groups dwindles in Hungary (due to both local and global reasons), one motive for creating such Riverdance style shows has been economical: to produce marketable shows and thus keep the professional ensembles in business. As mentioned above, one professional Budapest ensemble was founded in the wake of the Riverdance craze. Within the last six monthes another professional group (Presidance) was formed on a similar model. After some thirty-five years dedicated to an aesthetic where the epitome was the best imitation of the traditional dancers, in the past few years, more and more Hungarian choreographers seem to be venturing into other ways of using and communicating the traditional dance material they are devoted to, and that inspired them to dance folk. Sun Legend was one of the first of these experiments.



## Notes:

\* Sue Foy is from northern California where she performed in amateur international dance groups. These dance experiences led her to the graduate program in Dance Ethnology at UCLA. To pursue her dance research she studied Hungarian, and subsequently moved to Hungary (1990) where she became employed in the Hungarian film industry. She is also a freelance translator for dance and music publications. Recognized for her broad knowledge of dancing in Hungary and contiguous areas, she is invited to teach workshops internationally, and continues to participate in dance research projects in Hungary, Transylvania, Slovakia and southwestern Ukraine.

\*\* The term folk dance (*néptánc*) in Hungarian refers to the genre of dance that is based on traditional dance. Sometimes another expression is used: *nepitánc* – which can be translated as "folkloric or folksy dance." Under the communist regime two kinds of dance performance were state supported in Hungary: ballet and *néptánc*. Performance groups were supported on both the professional and amateur levels. The term "informant" (*adatközlő*) is widely used in Hungary and refers to the traditional dancer/musician that grew up in the rural tradition. The term "folk dancer" or "folk musician" usually implies one who has learned the tradition.

## Meet the CCDR Team: Tempe Branch

### CCDR Business Office

#### Dr. Pegge Vissicaro – Director of the Office for Global Dance Research and Creative Partnerships

As Director of the Office for Global Dance Research and Creative Partnerships, which facilitates School of Dance sponsored research projects, Dr. Vissicaro supervises graduate student intern and assistantships for Cross-Cultural Dance Resources, Community Dance Initiatives, and e-kiNETx, (Embodied Knowledge Integration Networked Experiences). Her faculty role involves teaching and/or co-teaching the courses, Dance, Culture, and Global Contexts, Cross-Cultural Dance Studies, Dances of Brazil and the Caribbean, the Third-Year Seminar focusing on community dance, and First-Year Movement Practices. Vissicaro received a B.F.A. in Dance with a specialization in performance and choreography from the University of Michigan, Ann Arbor (1978); an M.F.A. in Dance with a specialization in performance and choreography from the University of North Carolina, Greensboro, (1981); and a Ph.D. in Curriculum and Instruction with a specialization in educational media and computers, from Arizona State University (2003).



#### LaShonda L Williams – Office Manager

This third-year graduate student has been working with CCDR since Fall 2007. In May 2010, Ms. Williams will be graduating with an MFA in dance – concentrating on Phase I of her business venture. Phase I, Hoj Poj Movement Company, is a company working to find and cultivate a cohesion between artists, nationally and internationally. This family of artists will strive to generate opportunities and ignite collaborations with creators within all fields of art, and in the process search for ways to share their work. Hoj Poj Movement Company will debut its first collaboration this fall.

#### Karryn Allen – Research Intern

Venturing from Colorado, Mrs. Allen has enjoyed the last seven years within the Phoenix area. She received her Bachelor's Degree in Secondary Dance Education from Ottawa University in partnership with Scottsdale Community College (SCC). Currently she is attending ASU as a first-year graduate student in the School of Dance. Along with her husband and two cats, she resides in Mesa.



#### Whitney Waugh – Research Intern

Upon receiving her Bachelor of Science degree in Chemistry, with a minor in both Biology and Dance, from Middle Tennessee State University, Miss Waugh recently traveled from Murfreesboro, Tennessee to the state of Arizona to further her studies. She is now a first-year student in the ASU School of Dance graduate program and looks forward to pursuing a career in dance medicine.

## CCDR Collection

### Chris Miller – Curator

Mr. Miller began as the permanent curator for the CCDR Collection in March 2009. Past positions include serving as curator for Audiovisual Resources and Musical Instruments at the Musical Instrument Museum (MIM), under development in the Phoenix metro area and as bibliographer in Southeast Asian Studies for ASU Libraries. Working extensively in Southeast Asia, he has language expertise in Indonesian, Burmese, Javanese, and Pa'O (a language of eastern Myanmar). He holds a MA in Information Resources and Library Science from the University of Arizona; a MA degree in Music and Southeast Asian Studies from Northern Illinois University; and a Bachelor of Music degree from the North Carolina School of the Arts. His research focuses on media representation of minority cultures; his musical training includes a range spanning from the Burmese arched harp to Javanese and Balinese gamelan to the saxophone.

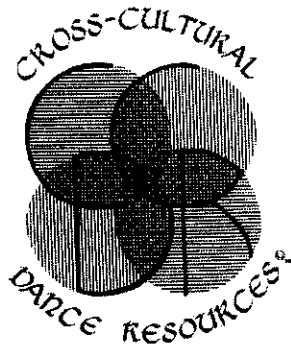


### Kathryn Ullom – Research Intern

Since completing her BA in Dance and Choreography at University of North Carolina-Greensboro, Miss Ullom has performed with various professional companies, including John Gamble Dance Theatre, Jan Van Dyke Dance Group, Even Exchange Dance Theatre, as well as numerous independent artists. Her personal work has been shown in North Carolina, New York, and Washington DC. In 2006, she was a guest artist at Appalachian State University and received an Affiliate Artist grant from Meredith College in 2007. Miss Ullom is also certified in Pilates through PhysicalMind.

## Keeping you in the Know

A new entry on folk dance by Joann Kealiinohomoku is in the online Britannica (2008). Listed as the “main” article on the subject of folk dance: the article is 5,000 words in length, and includes photographs by Elsie Dunin. This is the third article about the global, cross-cultural subject of folk dance by Kealiinohomoku, beginning with the 1972 chapter 18 in the book *Folklore and folklife An introduction*, edited by Richard M. Dorson. That was followed in 1998 by the entry “Folk Dance,” in *Academic American Encyclopedia*, vol. 8, pp. 199-201, Danbury CT: Grolier. This latest, third article, reveals Kealiinohomoku’s developing ideas on the topic. She suggests reading all three articles in chronological order: 1972, 1998, and 2008.



[www.ccdr.org](http://www.ccdr.org)

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**Arizona Commission on the Arts**  
**National Endowment for the Arts**

CCDR thanks the School of Dance in the Herberger Institute for Design and the Arts at Arizona State University for facilitating the distribution of the CCDR Newsletter.

**REMEMBER:**

If you are interested in receiving a copy of Theory and methods for an anthropological study of dance by Dr. Joann W. Kealiinohomoku, please read the following: Members \$18.00, non-members \$20.00. Shipping handling is \$5.00 domestic, \$7.00 Canada, \$10.00 Mexico, and \$14.00 other countries. Send checks in United States Funds, made payable to CCDR, to the CCDR Business Office, Cross-Cultural Dance Resources, School of Dance, Arizona State University, P.O. Box 870304, Tempe, AZ 85287-0304.

**CCDR 2009 MEMBERSHIP DRIVE:**

Since 2003, CCDR's annual memberships have followed the January-to-December calendar year. If your annual membership is current for 2009, we thank you! If you have not renewed, just go online to [www.ccdr.org](http://www.ccdr.org) and click on "CCDR Online Payment." Interested in becoming a new member? Click on "Membership Info" to learn more about CCDR membership benefits. Prefer to use the U.S. mail service? Simply fill out the enclosed newsletter insert and mail it together with your payment to the CCDR Business Office address in Tempe.

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Address Service Requested

**NOTE FROM THE CCDR EXECUTIVE DIRECTOR**

Executive Director Joann Kealiinohomoku reassures members that the original Cross-Cultural Dance Resources facility in Flagstaff, Arizona, is still open and functioning as the Corporate Office and Research Center. The research files, consultants, and Kealiinohomoku archives remain in Flagstaff.

Research is ongoing in the Flagstaff facility as well as data entering by part time employees. The Kealiinohomoku archives are a work-in-progress. CCDR hopes donations and grants will be forthcoming to support the Flagstaff office and to provide an archivist for the Kealiinohomoku archives.

The CCDR Flagstaff facility is open Monday through Friday from 10 a.m. to 5 p.m. and by appointment. Telephone 928-774-8108.

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