

CCDR Newsletter

Number 14

1992

The 6th Festival of Pacific Arts In Rarotonga

Joann W. Kealiinohomoku

Every four years the Festival of Pacific Arts is hosted by a differing Pacific Island nation. The 6th Festival, 1992, was in Rarotonga, Cook Islands, Polynesia, South Pacific. More than 3,000 dancers from about 23 island nations participated.

The Festival's mission is for the Pacific Islanders to share their arts with one another. Visitors and media persons are incidental to that mission.

Although the largest of the Cook Islands, Rarotonga is but 20 miles in circumference. Seven outdoor performance arenas were set up around the island at which every delegation performed several times from November 13 to 23. Dances were also performed in hotels that could accommodate large groups. For five nights delegations gave concert performances in the huge new auditorium. With three groups scheduled each night, auditorium evenings lasted until past midnight.

Pomp, pageantry and prayer characterized the Festival. Pomp, because Polynesians, whose social organization emphasizes rank and status, expect ceremony. For example, before the Festival began a huge culture center was dedicated. Young men perched a story above the ground, played log drums suspended high above the crowd, in spectacular ceremonial rhythms. Pageantry, to display the elaborate presentations by each delegation. Prayer, because many Pacific peoples are profoundly Christian. Prayers opening and closing major junctions disconcerted some visitors, distanced from their cultural ancestry that introduced Christianity to the Islands.

Britain's Prince Edward was in Rarotonga to dedicate a new road, a new park, and the opening of the Festival. At critical times he was carried on a huge palanquin by 13 sturdy young men, six on each side and one in the back. His majesty was scheduled to welcome the *vakas* (seagoing canoes) that traveled to Rarotonga from several island nations, some for thousands of miles. Storms delayed the *vakas*, and for a few days two of them were lost. Prince Edward departed three days before the last *vaka* was safe in harbor.

The Prime Minister of the Cook Islands was the star however. He was knighted by Prince Edward, and a few days later installed by the American Samoa delegation as a *matai* (chief), an honor previously restricted to Samoans.

Participating delegations for the Festival represented four culture areas - Polynesia, Micronesia, Melanesia, and Australian Aboriginal. The performances showed their culture area connection clearly, but each group was distinctive, also. There was astounding variety. However, all featured group dances performed with great precision, rather than solo dances. All included sitting or squatting dances, and most of them separated male and female dancers.

As always, Polynesian dancers performed in parallel lines that faced the audience. Micronesian floor patterns either adhered to traditional patterns that are similar to Polynesia, or to those influenced by previous colonizers. Melanesian dancers represented diverse groups, and floor patterns varied from circle to single file to phalanxes. Australians danced in lines, clusters, and special ritual formations. Melanesians and Australians usually did not focus on the audiences.

Day after day the little island of Rarotonga was saturated with compelling drumming and thousands of vibrant moving bodies. It will be magically energized for decades.

But the density of scheduling prevented performers from being audiences for one another, except at the opening and closing ceremonies. They were frustrated and exhausted by the end of the Festival. For visitors, however, the Festival was a glorious kaleidoscope.

Dance ethnologists and ethnomusicologists were dedicated visitors. They included Judy Mitoma with several UCLA students, Edy Greenblatt, Adrienne Kaeppler, Mary Jo Freshley, Jane Moulin, Judy Van Zile, myself, Barbara Smith, Ricardo Trumillo, Bill Feld, and several from Australia. We even held a meeting of the Pacific Studies Section of ICTM (International Council for Traditional Music). We came to the Festival because of professional passion, but we were not "insiders". The Festival was organized exclusively by and for Pacific peoples.

The 7th Festival of Pacific Arts, 1996, will be in Western Samoa. I can hardly wait!

Note: The Festival in Rarotonga will be featured in the March issue of *Dance Magazine* with an article and photos by Lewis Segal.

Jonathan Lunn 1993 Research Choreography Resident

Cross-Cultural Dance Resources of Flagstaff, Arizona, is pleased to announce that Jonathan Lunn has been selected to be the 6th annual HKK Memorial Research-Choreographer-in-Residence. One of Britain's leading choreographers and dancers, Lunn's signature pieces are "Hang Up" and "Mosaic". Lunn will be in Flagstaff January 15 to May 15, 1993 where he will research cross-cultural communications through movement, in preparation for a new work tentatively titled "Meaning".

Jonathan Lunn has been London Contemporary Dance Theatre's Associate Artistic Director, and ARC Dance Company's Assistant Director.

He has worked with companies abroad, such as Teatro Koros in Rome, Contemporary Dance Zurich, and Ballet Gulbenkian, Lisbon; and has collaborated with dancers, actors, writers, composers, designers and painters.

Jonathan has also worked extensively with dance students, making work for 4D Performance Group, *Love Let Loose*, LCDS' 3rd and 4th year groups *Free Wil* and *Exchanges*, schoolchildren in

The 1992 Research-Choreographer-in-Residence, Nancy Zendora, premiered two works that were begun during her residency. In concert on September 24th and 25th, the two new works include "Other" and "Echo of the Oar" and were shown at the DIA Arts Foundation. The video indicates that the audience awarded her with tumultuous applause. The concert received thoughtful and favorable reviews by Deborah Jowitt and Jack Anderson.

Wiltshire *Captain Cat* and students at Middlesex Polytechnic.

He began dancing while reading English and Drama at Hull University, and, after gaining his degree, took up training at London Contemporary Dance School. Within three years he was a member of LCDT, the company that had originally inspired him, dancing alongside his former teachers. He had already had the opportunity to work with the English Bach Festival and Richard Alston, and had been founder member of both Mantis and Siobhan Davies and Dancers.

Then came ten years with LCDT, dancing in over fifty new works and touring worldwide. But during this time he became increasingly involved with choreography and subsequently has choreographed and produced many works. In 1992, with a bursary made available by the Arts Council, Contemporary Dance Trust, and the Rode Fund, all of Great Britain, Jonathan spent six months teaching and traveling around the world preparing for new ventures on his return to London.

During his travels he spent time in India, Thailand, Singapore, Bali, Australia, Fiji and the United States. He writes, "I found myself increasingly fascinated by people, their culture, their way of living and sharing together. . . I suppose the continuing obsession I have about dance is how it speaks. . . Drawing from, and building on my recent experiences and glimpses of worlds where traditional cultures speak with their own eloquent unuttered signs and symbols. . . to communicate through movement that is a language of its own. . . I want to translate those processes practically in the studio."

Cross-Cultural Dance Resources . . .
you help to create a bond of understanding
and unity amongst the diversity of humanity.

Mountain Living Magazine



The public is invited to meet Jonathan Lunn at a reception Sunday, January 24, from 4 to 6 p.m. at Cross-Cultural Dance Resources, 518 South Agassiz Street, Flagstaff, Arizona.



CCDR would like to extend their gratitude to Karen Kinne-Herman and Maury Herman for their generous donation for the printing of this newsletter.

Cross-Cultural Dance Resources - What, Why, Past and Future

an editorial essay by Joann W. Kealiinohomoku
co-founder and acting executive director

In July, 1993, CCDR will have been an incorporated entity for a dozen years. This editorial essay takes stock of the hits and misses of that period.

A daunting challenge is to articulate to others what CCDR is all about. Because CCDR is unique, people have no frames of reference and explanations are difficult. One of the CCDR members coined the slogan, "learning about all cultures through dance." That has been immensely helpful but it understates CCDR's mission.

CCDR is NOT unique because it has a library and collections, encourages research, gives workshops, symposia, and performances, performs consultation services and sponsors a residency. What IS unique about CCDR is its special point of view, and the way its programs promote and express that point of view.

The CCDR POINT OF VIEW is informed by many disciplines and empirical observations of dance and dancer phenomena. CCDR's position is that dance is a universal found in all human societies; that human universals are critical to maintaining human life; and that a universal must be examined in all cultures and in all manifestations.

CCDR does not focus on the idea that dance increases the quality of life, although it surely does that. But that phrase seems to sanction the western misconception that dance is nice but a superfluous frill. Instead, CCDR asserts that dance, an inherent part of the human experience, is necessary even when, and perhaps especially when, it is taken for granted or denigrated.

Obviously all dance organizations spring from the premise that dance is important, but the majority of them focus on a particular aspect, tradition, discipline or target group of people to teach, entertain, or enlighten.

In contrast, CCDR, ascribing the broadest parameters, is interested in dance for whenever, wherever, by whomever, for whatever manifestation, and for every why and how. Its goal is nothing less than to demonstrate the significance of dance for human cultures and why it should be factored into the study of human beings. Mindful of various trends for theories and methods, CCDR rides with and through old and new perspectives. Theories and methods come and go but dance will remain and the critical need to examine dance will remain, also.

CCDR is unique and its programs promote its special point of view. THE FIRST ESTABLISHED PROGRAM WAS THAT OF THE LIBRARY AND COLLECTIONS. There are larger libraries and collections on dance elsewhere, but the CCDR library/collections are noteworthy because their range of holdings indicate how many spokes lead into and out of the metaphoric "hubcap" of dance.

CCDR is advantaged because its holdings include many unusual or rare items. CCDR is disadvantaged, however, because it has outgrown its facilities, and it does not have enough personnel to keep the library and other collections managed efficiently. The City of Flagstaff has funded CCDR to prepare the library/collections for use by the general public, and a new brochure that describes the holdings. The effective date of opening the library/collections under that charge is July 14, 1993, CCDR's 12th anniversary.

THE SECOND MAJOR PROGRAM IS THE NEWSLETTER. From its first issue, it has gone beyond the functions of most newsletters in that it publishes articles of ongoing interest beyond timely news. Some of the articles are expository and some suggest iconoclastic ideas. Even the brief news items document the scope of CCDR's point of view.

CCDR'S "SOUP SEMINARS", WORKSHOPS, AND SYMPOSIA, likewise show a range of how dance can be understood and executed. There is much variety in the soup seminars (term invented by Claire Farrar for her own purpose, but which CCDR adopted), in the topics and ways they are presented. The constant is the atmosphere of informality, established at the outset by sharing soup and comradeship before the evening's topic is addressed.

More recently CCDR began SPONSORING PERFORMANCES PACKAGED TO INCLUDE PRELIMINARY PROCEEDINGS AND INTERACTION AMONG THE PERFORMERS AND VIEWERS. The preferred format is to present a symposium of scholars and artists about the history and values of the performers' tradition. When CCDR does not have a symposium, a workshop or some other event is devised to brief viewers and permit one-on-one exchanges.

As to choices of performance groups, the selection has been opportunistic. Although some urge CCDR to join presenters' networks in order to have a regular season, that is beyond the scope of CCDR. Rather, CCDR takes advantage of amazing, unexpected, opportunities. The Bauls, spring, 1991, and the Tibetan Dance and Opera Company, are but two of the exceptional groups that CCDR would not have sponsored if tied to a rigid schedule. And, when the Royal Musicians of Nepal were in the U.S. last winter, other presenters had set schedules in position, and advised them to contact CCDR. The results are history, and the event was superlative, including stunning performances of Katak dancing by Suresh Misra.

CCDR has a special contribution that differs from regular presenters. CCDR was inspired by a negative example. A few years ago a Chinese acrobatic dance

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team was brought to Flagstaff by a professional presenting enterprise. They missed a tremendous opportunity because the group was treated routinely, as just another show. That depersonalized experience convinced CCDR to devise its performance package.

The only other comparable program in this area is that of the Arizona Commission on the Arts that provides artist residencies in the public schools and thus prepares a child audience to appreciate the artist's performance. The CCDR package for performances nicely supplements the ACA program. CCDR does not have restrictions comparable to those on the ACA which must select artists who are in some way connected with the state of Arizona.

CCDR's humanistic approach is extremely rewarding, but preparations are very time consuming, and there is a history of netting financial losses, even with outside help. The performance package has required care to interest both audiences and the National Endowment for the Arts. From the beginning, some audience members greatly appreciated the package and they have spread the word; each time CCDR presents a package more people become involved. The NEA, however, does not recognize CCDR's approach as a pertinent service to the field, because the NEA is committed to artists from the United States, just as the state branch of the NEA, the ACA, is committed to artists from Arizona.

The appreciation by the artists themselves confirms the worth of the package. Without exception the artists express, sometimes quite emotionally, that in no other place were they made to feel so welcome, and able to explain their art in such a satisfying way, as at Flagstaff and CCDR.

Fortunately, the City of Flagstaff shares CCDR's vision, and has granted funds to help with transportation for the artists. Without those grants, and grants from the Arizona Humanities Council to help support symposia, CCDR would not be able to present performances and performance packages.

When CCDR brought AFRICA OYE! to Flagstaff in November, the cooperation among four collaborative groups was fantastic - the City of Flagstaff, the College of Creative and Communication Arts at Northern Arizona University, and the Woodlands Plaza Hotel, with Cross-Cultural Dance Resources. Even AFRICA OYE! helped by making certain accommodations. Despite the multi-efforts and the truly extraordinary performance, CCDR still lost money on the venture. Only those who are presenters will understand the dedication and sacrifice that is demanded from non-profit presenters.

The CCDR mission also includes CONSULTATION SERVICES. Because of the background needed for consultation, CCDR selects consultants carefully. In fact, most responsibility redounds on one or two persons.

CCDR considers consultation to be a service to the

field, but the National Endowment for the Arts does not, unless the consultees are working dance artists, to whom they are committed by law. CCDR consults with a few working dance artists, especially with the resident, but the majority of consultees are not working dance artists. Often, in fact, the consultees are dance artists who are not working as such, because they have taken time out to enrich their backgrounds or earn academic degrees. Nevertheless, CCDR's consultations with them are not considered to be "services to the field" by the NEA - the "field" defined narrowly.

People consult with CCDR about research for an article, book, dissertation, video program, class development, preparation for field work, and choreography, among other interests. CCDR does consider the consultation program a service to the field, the funding agencies notwithstanding.

CCDR consultants devote many hours to consultations, most often without remuneration. Students, especially, have little income and CCDR never turns anyone away because he or she is unable to pay for consultation. Depending on the circumstances, CCDR does not even request a fee, but tacitly hopes that consultees will remember CCDR's help, with both written acknowledgments and donations.

Finally, ONE OF CCDR'S MOST SUCCESSFUL PROGRAMS IS THE HALLA KAIULANI KEALIINOHOMOKU MEMORIAL RESEARCH-CHOREOGRAPHER-IN RESIDENCE. Although there are other residencies for dancers and choreographers elsewhere, CCDR is the only residency exclusive to professional choreographers who need to do research in order to develop their work.

CCDR has been very fortunate, thanks to the adjudicators (including Allegra Fuller Snyder, John M. Wilson, and this year Cynthia Novack, who temporarily replaced John Wilson) for having committed themselves to selecting the right persons for the residency. The residents (Savannah Walling, Helen Pelton, David Appel, Beverly Brown, Nancy Zendora, and soon Jonathan Lunn) have proven to be articulate, interesting, intellectual, and open to discovering new horizons, as well as being creative dance artists. CCDR and the residents have established lasting ties.

Because CCDR has but one resident annually - for four months - it has not received funds from granting agencies. Apparently the number of residents gives credibility, and the CCDR single residency does not allow CCDR to qualify. Those of us who are responsible for raising enough money for the residency expend much time, energy and worry to get the funds together each year. The annual fund-raising dinner is one of the strategies to raise money for the residency. And we collect a lot of aluminum cans!

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Halla, for whom the residency is a commemoration, was one of the founders of CCDR and a signatory to its incorporation papers. Choreographer herself, who valued the importance of research, she would be thrilled with the residency program and honored by its success. We hope that people who knew and loved Halla will take it upon themselves to contribute *every year* to this annual memorial residency that keeps her memory alive.

CCDR's achievements, too many to enumerate, are impressive. Certainly the grants from the City of Flagstaff, the Arizona Humanities Council, and the Arizona Commission on the Arts (for partial support of the Executive Director), testify to its worth and permit CCDR to continue its work.

But the fact is, after nearly 12 years, CCDR still cannot pay full time wages to anyone. Those who work part time for minimal wages, and volunteer endless hours, are spread too thin. Unable to have sufficient time, funds, and help, CCDR cannot fully accomplish its mission. CCDR needs to be assured of existence in perpetuity, but until it can pay competitive wages to allow employees to make long-term commitments, it can plan for but a few months at a time. Those who are involved with CCDR have to remember that the glass is half-full instead of half-empty, but that perspective is often difficult to maintain.

Members have suggested ideas for CCDR to raise money, and urge the writing of more grant proposals. Grant proposals, as you know, take special skills, time, and persistence. We at CCDR headquarters have limited grant writing skills, and almost no time. Those elements impinge on effective persistence. Others have suggested that CCDR hire a grant writer, but that requires money that CCDR does not have. Even more critically, a successful professional grant writer must know the product s/he represents (in this case CCDR) with depth and sensitivity. That special person has yet to appear on the scene.

This editorial essay was not intended originally to be a pitch for memberships and money, but frankly, that is the bottom line in order for CCDR to run instead of crawl.

There are many reasons why persons become members of CCDR and why some contribute money. Probably the most compelling reason is the desire to be part of, and supportive of, an organization whose special point of view resonates with their own. If you are one of those persons there are ways you can help. The first is to promote a higher profile for CCDR. Many of the NEA panelists did not know about CCDR when they read its (unsuccessful) grant application. One of the suggestions that came out of their deliberations was to encourage CCDR to become better known. Please tell people about CCDR! CCDR will gladly send as many fliers as you wish, and when the new brochures are out in July, CCDR will send those, too.

People always exclaim about the "good energy" at the CCDR facility, and what "wonderful work" CCDR is doing. Even the handyman said, unprompted, "I never knew such a place existed. More people should know about it. CCDR is one of the best things going, and it would be a shame if something happened to shut it down."

The second way you can help is to check out for cruising angels. If you find one please send that angel to CCDR.



KINLANÍ BORDERTOWN DORMITORY. P.O. BOX 609. FLAGSTAFF, ARIZONA 86002 (602) 774-

Dr. Kealiinohomoku
Cross Cultural Dance Resources, Inc.
518 S. Agassiz St.
Flagstaff, Az. 86001

12/01/92

Dear Dr. Kealiinohomoku,

Once again, Cross Cultural Dance Resources has allowed twenty of our students some rare and impactful experiences in the form of tickets to outstanding dance performances. For our children to be able to see Prema Dasara and, more recently, Africa Dye meant evenings of splendor which left many of them in awe. Thank you for coordinating these highly successful events for the greater Flagstaff community and especially for thinking of us as beneficiaries of your largess.

Seeds planted by CCDR's inclusion of a few of our students into last year's and this year's audiences are beginning to be realized in some interesting ways. The experience of other cultures, brought to life on stage and in workshops has sparked interests within our student body which appear to be novel in this institutions forty year history. In short, there are a number of students interested in going and living in "foreign" cultures. One would think that leaving the reservation and all it entails and coming to Flagstaff would be a large enough bite of cognitive integration. Last year, for the first time, we had a student go to Germany for a three week stay and two students go to Washington D.C. as part of the "Close Up" Program. Recently, we were contacted by American Field Service (the oldest and most prestigious of foreign exchange programs) and given two full year scholarships for two students to live and study in Asia, Europe, Central or South America.

On behalf of the many student's lives you have touched, thank you. You and your staff are to be highly commended on the great work you do.

Sincerely,

Kyle
Ken Yarbrough
Home Living Specialist

For the first time in Flagstaff's history, *The Arizona Daily Sun* now has a dance reviewer. Ruth Kurie, a member of the CCDR Board of Directors, began this endeavor last winter. Her first review for that newspaper was for the performance of the Tibetan Dance and Opera Company.



Gertrude Prokosch Kurath
August 19, 1903-August 1, 1992



There are still a few copies of
Half A Century of Dance Research: Essays By Gertrude Prokosch Kurath
\$20.00. Special discount for members of CCDR, CORD, and SEM, \$15.00 Overseas please add \$2.00 postage.

**CALENDAR FOR SPRING, 1993,
CCDR**

518 S. Agassiz St. 774-8108

SOUP SEMINARS: 6:30 - 8:30 -
Free to members, \$2.00 to non-
members

Fri. Jan. 22 - Gennie and Peter
Raynolds: "Jogging the Right Side
of the Brain Exercise"

Fri. Feb. 5 - Kathryn Suerthe: "An
Energy Evening-Chi Gong"

Fri. Mar. 12 - Joann
Kealiinohomoku: "6th festival of
Pacific Arts"

Fri. Apr. 30 - Jonathan Lunn -
Reflections on the Residency

SYMPOSIA

Mon. Feb. 22 - Folk Music/Dance:
Greece at 5 p.m. Hassibs \$15.
Reservations please 774-8108

Wed. May 5 - "The Natural and
Cross-Cultural History of Puppets"
3:30-5:30p.m. Theatrikos
Community Theatre. Free.

PERFORMANCES

Mon. Feb. 22 - "Sophia Bilides,
Greek Music/Dance" - listen, watch,
participate-Coconino Center for the
Arts 8:00 p.m. Call 774-8108 for
prices

Wed.. May 5 - Carter Family
Puppets. 7:30 p.m. Theatrikos
Community Theatre. Call 774-
8108 for prices.

NEW MEMBERS OF CCDR

Welcome to new CCDR members:
Elizabeth Buck, Yvonne Daniels,
Mary Ellen Hale, International Folk
Culture Center, Lily Kharazi, Joan
Laage, Juli Leavitt, Larry Reid,
Robert Schacht, Katherine Layne
Sherman, University of Colorado
Library, Nancy Zendora

**ADDITIONS TO COLLECTIONS
FROM THE FOLLOWING:**

Equipment-

Glenda Hamblin and Cindy Knox

Library-

Maria Susanna Azzi, Jeannette
Cole, Dena Davida, Joann
Kealiinohomoku, K.C. Patrick,
Gregoire Zeither, Elizabeth Zimmer
and Dance department at York
University Theses from Susan S.
Burton, Dena Davida, and Melinda
McIlwaine.

*Musical Instruments and Other
Artifacts-*

Aanya Adler-Freis, Dan and Pearl
Crowley, Edy Greenblatt, Joann
Kealiinohomoku, Phanindra
Upadhyaya, and Alexis Wong

Video and Sound Tapes-

Africa Oye!, Prema Dasara, Heitszo,
Joann Kealiinohomoku, Joan
Laage, Mick LaBriola, Celeste
Miller, Helen Pelton, Louise Riley,
Lewis Segal, Nancy Zendora. A
special thanks to those who helped
us obtain the JVC Collection.

RECENT EVENTS

In August, CCDR gave a fund-
raiser to earn money for purchasing
the JVC "Anthology of World Music
and Dance," 30 videotapes and
nine accompanying books. The
"Bizarre Bazaare", a combination of
tag sale, craft sale, and
entertainment was organized by
Gina Darlington. Many people
helped to make the event, which
took place in the CCDR back yard, a
success. Visitors included Brooke
Kidd from Washington D.C. and
Elizabeth Zimmer of San Francisco
and New York. Michael DiMartino
and his group, World Beat, played
music, and Phaedora danced raks
at sharki. And CCDR was able to
purchase the JVC anthology!!

Former Executive Director of
CCDR, Kathleen Stemmler began a
five year contract as ethnologist for
a major project in the Southwest,
with Dr. Shirley Powell at Northern
Arizona University, Department of
Anthropology. Because this is a full
time position, Kathleen resigned
from CCDR, but joined the Board of
Directors. Playing a kind of musical
chairs, Joann Kealiinohomoku,

formerly president of the Board of
Directors, accepted the position of
Acting Executive Director, by action
of the Board. In turn, Ruth Kurle
was elected President, pro
tempore, and Kathleen Stemmler
was elected Vice President. In
further action, Gina Darlington was
elected Secretary - Treasurer.

Suzanne Boyce-Fox came on
board at CCDR as the General
Manager in August, just in time for
the Bizarre Bazaar and the
numerous fall activities. Suzanne
also works with the Flagstaff
Festival, is a graduate student at
Northern Arizona University, and
the single parent of an 8-year old
daughter, Jessica. She was
featured in a major article in
December, 1992, written by Larry
Reid, director of the Flagstaff
Festival of the Arts, and published
in *Mountain Living Magazine*.

Katherine Layne Sherman is a
new member of the CCDR Board of
Directors. Kathie is both a
university student and a dancer,
and balances class work with major
participation as choreographer and
soloist in dance concerts in the
area.

Maria Susanna Azzi, author of
Antropologia del Tango, was the
Soup Seminar speaker on July 13.
She gave a history of Tango, and its
political ramifications, and illustrated
her talk with both slides and old
photos of Tango in Argentina. And
she led us through some of the
Tango movements.

Prema Dasara, dancer and
teacher of Indian and Tibetan
dance forms gave a workshop for
women Friday-Sunday, September
4-6. They performed with her in a
public performance of "The
Twenty-One Praises of Tara" the
night of September 6. The venue
was Beverly Lauer's Flagstaff
School of Ballet.

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Susan Keller and Heitszo of Atlanta, Georgia, presented two workshops on December 4 and 5. The first was led by Susan on Morris Dancing. Becky Dorsey of the Friends of Traditional Music fiddled for the event. The second workshop was led by Heitszo for teachers who use dance with Special Populations. Both workshops were held at the Flagstaff School of Ballet

On November 19, CCDR, in a splendid collaboration, (see page 4), brought Africa Oye! to Flagstaff. The company, with its remarkable and varied pieces included 41 dancers from eight various cultural regions of francophone Africa. The mayor of Flagstaff declared the day to be "Africa Oye Day" in an exciting ceremony at the Flagstaff City Hall. Later in the day several of the performers gave a lecture-demonstration at Northern Arizona University. The performance at night was held in the university at Ardrey Auditorium.

City of Flagstaff - Office of the Mayor

Proclamation

WHEREAS, the City of Flagstaff has a multi-cultural population, and

WHEREAS, the City of Flagstaff celebrates the contributions of all cultures; and

WHEREAS, the City of Flagstaff seeks international understanding and good will; and

WHEREAS, we, the citizens of Flagstaff, also esteem community enrichment through the arts; and

WHEREAS, we, the citizens of Flagstaff, are privileged to be visited by AFRICA OYÉ, the outstanding singers, dancers, and musicians from francophone Africa, respected leaders and artists in their own countries, who will present their artistry for us at Ardrey Auditorium, on November 19; and

WHEREAS, this unique exchange is made possible through the combined efforts of both the public and private sectors within the community to bring AFRICA OYÉ to Flagstaff through the collaboration of the City of Flagstaff, Cross-Cultural Dance Resources, and the College of Creative and Communication Arts at Northern Arizona University, and Woodlands Plaza Hotel;

NOW THEREFORE, I, CHRISTOPHER J. BAVASI, MAYOR OF THE CITY OF FLAGSTAFF, ARIZONA, do hereby officially proclaim Thursday, November 19, 1992, as -

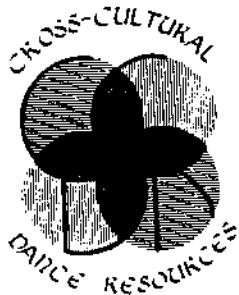
***** AFRICA OYÉ DAY *****

DATED this 12th day of November, 1992.



Christopher J. Bavasi
MAYOR

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



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