

ASIA PACIFIC CHANNELS

**THE NEWSLETTER OF THE
WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER
2002** **1/June**



**Carl Wolz
ave atque vale**

**WORLD DANCE ALLIANCE
GLOBAL ASSEMBLY
DÜSSELDORF, GERMANY
September 2002**

WORLD DANCE ALLIANCE: ASIA PACIFIC

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RECALLING CARL

by Basilio Esteban S. Villaruz
WDA-Asia Pacific President

Larger visions are harder to comprehend. These may even be viewed with suspicion. But Carl Wolz had both, his wild dreaming and his questioning.

In both physical stature and vision, Carl can remind all of us of Cervantes' Don Quixote. In the ballet, he is not the star but the title. It is his story, his questing and his jousting with windmills. He has a book (as Dr Coppelius had), a kind of bible to keep his faith intact and speak about what he had in mind.

What was it with Carl? First, it went beyond every man's yearning to be a great dancer, choreographer or founder of a noted company. Carl did become dancer and choreographer, but he saw in dance something more: the art and the people committed to dance as both artistic and social agency. So he also became a scholar and administrator, and that brought him out East (in the footsteps of Pavlova, St. Denis, Shawn, etc.).

It was to those 'little' places like Hawaii and Hong Kong he went. For someone from St Louis and New York, those were quite exotic yet unknown territories, beyond his Western tradition in dance. In between, he also got a bite of Japan (he spoke Japanese) where he studied and taught, and further on, made fond friends with experts in Asian dance.

By the time he was in Hong Kong/China, East was no longer a geographic identification. Perhaps at first it was terra incognita that came to be the cradle of a larger world for global dance, calling for a united front. Carl wanted all territorial directions and all disciplinary divisions to meet. Cervantes' perigrinating picaro, indeed! In his mind and actions.

Out in Hong Kong, he not only became dean of dance at the Academy for the Performing Arts. He also asked the young and old to meet, living out his art as a mission, uniting time and space to bring out a dynamism which we all have experienced with him.

First, he gathered the Chinese to form them into an association, and consolidate their affiliations

Then he started adding invitations to the rest of Asia and the Pacific, all the way to the US West Coast. It must have been hard going, inasmuch as borders here and there are defined by isolating waters, differing (if not opposite) political, religious, cultural backgrounds, and with all-too-easy questions like 'How's that?' asked especially of an outsider-catalyst. But he managed — persistent in his convictions.

Don Quixote got a bit more ambitious and would not settle for less than his Dulcinea, a global personification. In 1990 he turned the meeting in HK truly international, not just in performing and conferring but also in notating dance. Added to the conference and his concept of Festival of Dance Academies, there was also a conference among all recognised movement notation systems. I remember running from one session to another, between standard dance subjects to notation systems. I even brought my university group to complete my involvement. It was our first trip abroad.

From there onward, unfortunately because of distrust over success in his homeground, Carl had to move the conference-festivals around. Fortunately, it was also tactful because the different countries took initiatives on their own — with Carl as dance-conscience.

First, to Manila, and it was the first of its kind in the Philippines (repeated in 1998). Then to Taipei, Tokyo, Kuala Lumpur, Beijing, Seoul, Melbourne, Jakarta and last year to Singapore, where we paid a long-belated tribute to Carl. There had been 'repeat performances' in some places (including a return to HK in 1997), one of them soon in Taipei in 2003. This is to be chaired by Yun-yu Wang Chen of Colorado, with involvement of CORD, ICKL and Dance Notation Bureau. For this Carl had been conferring with us to his last days. He was that assiduous.

It was really in 1990 that the Asia Pacific Dance Alliance became global, although the dating with the WDA name is made from 1995 in Korea. But back in HK, there were representatives from many notation systems of the world, from the CID and the ITI, and I remember well Kapila Vatsyayan from India.

With the founding of WDA-Americas and WDA-Europe, the global linkages were rounded off. Thereafter there were global assemblies in Philadelphia and Tokyo (2000, thanks to Miki Wakamatsu, first WDA-AP Asian president), and this August in Duesseldorf. Last year Singapore was brave to take up the Asia Pacific conference in less than a year's preparation. We were very lucky to have had Carl still with us, and he did not look

sick, for all his running around at most events and in-between meetings from breakfast to night.

Started in Singapore was the well-coordinated development of the structures of the five dance networks: education and training, choreography and performance, research and documentation, status and welfare, and management and promotion.

It took a long, long time to define these divisions (and to clarify them), and much of that was laid down by Carl in 2001. These networks provide structure for the actual implementation of dance concerns in intersecting parts of an organisation.

Through Carl's orchestration, it was decided that, aside from the identifiable geographic regions/centers (the Americas, Europe and Asia Pacific), there would be interdisciplinary networking. Moreover, Carl's dream (and of those who came to believe in Carl's vision) was to further include Russia, Africa and the Middle East.

Will those of us left behind rally to the challenge of finding a United Nations in Dance? Is this a fugitive dream? Especially for dance people whose art is ever ephemeral and fleeting?

But as one of my Filipino notation students said (before she went into the stock-exchange in Los Angeles), dance is more than (just) dancing. There is more to steps and stages, more to creating and recreating dance. It is about instilling a commitment to dance itself.

Dance is culture. It is an obsession (for others as well as dance people), to consciously and unconsciously make sense of both inner and outer life through art. It is not divorced from life but taking stock of experiences by way of dancing, and dancing to make life manifest to both self and audience, us and others. As we do and watch, we are all together.

Such was Carl's vision, somehow threatened by his dying. But his example and our exchanges with him should challenge us to continue and expand his work — our work which he helped define with and for us. His vision is worthy of our incarnating on stage and in field explorations, in our bodies and the body that is World Dance Alliance. Carl's gift to the world!

P.S: When WDA-AP paid a tribute to Carl ('Waltzing with Wolz') last June, Singapore and the Philippines also made a salute to the sterling contribution of Tony Llacer. Long a ballet master-choreographer there, he was both that and a dancer in New York, Los Angeles, etc. Back in Manila, he served the Anita M. Kane (a New

Zealander) Ballet, Dance Theatre Philippines, Ballet Philippines, Dance Arts Studios and Karilagan-Philippines. In Singapore he produced notable instructional material on Balanchine-styled allegro, available in video-film and Benesh system. The loss of Tony last December 2001 has left a vacuum in the lives of dancers in Singapore today. They staged a performance in his honour in July.



SINGAPORE JUNE 2001

L-R: Lee Lee Lan (WDA:AP vice-president), K.P. Bashkan (Singapore Dance Association and WDA:Singapore president), the late Carl Wolz (WDA International Secretary-General), the late Tony Llacer (noted Singapore ballet master), Basilio Esteban S. Villaruz (WDA:AP president, and Chua Soo Pong (Chinese Opera Institute Singapore president

Photo: courtesy Lee Lee Lan

Here is a picture of Carl in the summer of 2001 in Singapore (above). I was sitting on one side of him and Steve Basilio was sitting on the other side of Tony Llaser who died on December 29, days before Carl.

I have worked with Carl for nearly 15 years. I miss his emails, and his presence will be certainly missed in Düsseldorf. It seems as if the whole world grieves with me.

**Lee Lee Lan
Vice-President
WDA Asia-Pacific**



Photo: courtesy Prakriti Kashyap

The editors of *Asia-Pacific Channels* have made this issue a tribute to Carl Wolz and his work. Tributes and photographs from all over the world are included.

But we begin with information on Düsseldorf and Taipei. We will meet there with heavy hearts, knowing his chair will be empty.

Hilary Trotter has generously assisted once again with the layout of this special issue.



remembering ...

Memo from the President, World Dance Alliance-Asia Pacific, Manila, 15 June 2002 for presidents, chairs and members

INTERNATIONAL DANCE CONFERENCE, TAIPEI, 2003

Please duplicate and disseminate to your members and friends the guidelines and proposal forms for our WDA-AP conference, August 1–4 2003, with CORD and the International Council of Kinetography Laban (ICKL) in Taipei

Two panels have been assigned: I Wayan Dibia and mine on Sacred and Religious Dance (which may not be exactly the same: sacred=devotional); and Sal Murgiyanto's on Management and Promotion. You may wish to consult with the other network chairs (Education and Training: Susan Street and Cheryl Stock; Choreography and Performance: Nanette Hassall; Research & Documentation: Mohd Anis Md Nor and Jose Bueconsejo; Status and Welfare: Tom Brown and myself).

I suggest you sound each other out and/or your respective members by country and network. We have to be very selective because we share our four days with CORD, and we also have to meet for the AGM and election, network groups, etc. Perhaps there should be no more than six papers for morning or afternoon session per day. There are also scheduled keynote speeches on all those days.

You may write to me between now and August 15, or submit at the Dusseldorf summit, August 22–31 2002, or at the address in New York: Sonia Domingo Orevillo, 32-21B, 150 Place, Flushing NY, NY11254 (soniador@com) and Kristin Jackson, 37 King St, 4-A, NY, NY10014 (kjackson10014@yahoo.com). I will be with them in New York in October, together with Ilene Fox or Mary Edsall. Papers will be assessed by the Conference Committee, using blind referees.

Finally the most crucial contacts are Planning Committee Chair Yun-yu Wang Chen (ywang@coloradocollege.edu) and Conference Chair Mary Edsall (medsall@astro.temple.edu). I hope you will be much involved in the conference, a very important one with CORD and ICKL.

All the best, and keep in touch!

Basilio/Steve

Basiliov@info.com.ph

2003 CORD/WDA-ASIA PACIFIC/ICKL INTERNATIONAL CONFERENCE IN TAIPEI
DANCE, IDENTITY AND INTEGRATION
National Taipei University of the Arts — Taipei, August 1–4, 2003
CALL FOR PROPOSALS

The 2003 Congress on Research in Dance/World Dance Alliance-Asia Pacific/International Council of Kinetography Laban *INTERNATIONAL CONFERENCE IN TAIPEI* will focus on both the role of Dance in keeping tradition alive and as a catalyst of cultural, environmental and political change. We will investigate dance as a healing agent in a cataclysmic environment and explore representations of identity across international, individual, cultural and temporal borders. The dialogue between dancers, notators, choreographers, audiences, educators, therapists, writers and researchers will demonstrate how dance contributes to understanding changing societies.

Taiwan serves as a touching example of the power of dance for healing and integration, as dance therapists worked to heal the emotional scars of the 1998 earthquake which killed 3200 people. Seminars with practitioners who led workshops for survivors, as well as with international dance professionals, will give voice to the pivotal role of dance and the arts in making a culture whole after war, natural devastation, or massive cultural change.

Although the conference seeks thematic coherence, conference sessions on all topics are invited. Sessions to be considered include presentations, panel sessions, and workshops. Abstracts of papers and proposal for panels, roundtable sessions, workshops, or lecture/demonstrations should be postmarked no later than September 15, 2002 as follows:

Individual paper (20 mins for paper presentation, 10 mins for response).
Panel or Roundtable Sessions (50 mins for presentation, 10 mins for response).
Workshop or Lecture-Demonstration (50 mins for presentation, 10 mins. for response).

All abstracts should be no more than 500 typed words describing the type of presentation and outlining the session content; the more clearly and completely you can describe the session content, the

easier it will be for the readers to equitably assess it. There should be no names, affiliation or other identifying information in the body of the abstract. The cover page (available from chapter heads) must include complete contact information for all presenters: name(s), preferred mailing addresses, day and evening phone contact(s), and fax and e-mail contact(s), audio/visual or other technical requirements, and space requirements. Applicants must also indicate which organisations they are members of, and if more than one, which one is most appropriate to the specific proposal. Students applying for the CORD Graduate Research Award Panel must submit the full text of their papers. Notification of selection will be mailed to presenters by November 15, 2002. Send all materials via postal mail to:

2003 CORD/WDA-ASIA PACIFIC
INTERNATIONAL KINETOGRAPHY LABAN
CONFERENCE IN TAIPEI
Program Committee,
Temple University, Department of Dance
309 Vivacqua Hall
Philadelphia, PA 19122

Abstracts and cover sheets may be submitted electronically by September 15, 2002. If submitting electronically please send the abstract and cover sheet as an attachment using Microsoft Word, saved as a rich text document.

Further information is available on the websites of CORD <http://www.cordance.org> and ICKL <http://www.ickl.org>

Conference Co-Chairs:
Yunyu Wang, Taipei Planning Committee
(ywang@ColoradoCollege.edu)
Mary E. Edsall, USA Planning Committee/Program Committee (medsall@astro.temple.edu)

Conference Program Committee; Karen E. Bond, Barbara Browning, Uttara Coorlawala, Martha Eddy, Mary E. Edsall (chair), Ilene Fox, Cara Gargano, Luke Kahlich, Basilio Esteban Villaruz.

GLOBAL DANCE 2002
Dance Festival of the World Dance Alliance (WDA)
The International Dance Fair NRW
Düsseldorf, Germany
August 23–31 2002

From 23–31 August 2002 'Global Dance 2002 — Aesthetics of Diversity' will be taking place in the state capital of Düsseldorf. Two dance events will be held under this overall title: the International Dance Festival of the World Dance Alliance (WDA) from the 23–31 August and the International Dance Fair NRW from 28–31 August. Global Dance 2002 is concerned with the various future developments in contemporary dance throughout the world.

Stage performances, guest performances from all over the world, workshops, showcases and conferences will be spread over seven days at various event locations in Düsseldorf: the NRW-Forum Kultur and Wirtschaft, the Düsseldorf theatre (Schauspielhaus), the tanzhaus nrw, the Kunst Palast Museum, the Government headquarters and the Free Theatre Forum.

When we think about the future of dance, we assume that, more and more, dance performances will be shown, not only in the culture from which they derive, but in many different cultures, with very different ideas about aesthetics. The assumption behind the theme 'Aesthetics of Diversity' is that, for dance (art), in order to be able to communicate its intentions, it should probably consist of multiple viewpoints, allowing audiences to enter the work from different aesthetic angles and offering an audience a diversity of options within the work as well, not as an incoherent collection but connected by the artist's reason to create. The idea is not that we should expect artists to construct work in order to fulfil this idea, but that artists, whenever they are able to claim aesthetic freedom, it will be filled in by choices which will be defined by whatever is useful in order to express what the artist wants to express, not limited by one aesthetic value system only. We are trying to select work that somehow fulfils these criteria; not in one way, but in many different ways. We hope that, together with the discussions and lectures, the idea can develop and help us to think about the future

The International Dance Festival of the WDA will be organised by WDA Europe and the Tanzhaus now under the artistic direction of Bertram Müller and

Marc Jonkers. The International Dance Fair NRW is being organised for the fourth time by the Gesellschaft für Zeitgenössischen Tanz NRW (GZT NRW) (Society of Contemporary Dance). The direction of the International Dance Fair NRW 2002 is in the hands of Kajo Nelles. The event is also under the responsibility of the Director of the NRW Landesbüro Tanz and founder of the Dance Fair, Anne Neumann-Schultheis.

The sponsors of Global Dance 2002 include the Ministry of Commerce, Trade, Technology and Transport of the state of NRW, the NRW Ministry of Town Planning, Culture and Sport, the state capital of Düsseldorf, the Kunst and Kultur Foundation of the state of NRW, the Goethe Institut, the Institut Francais and the Düsseldorf Municipal Works Department. The patron of Global Dance 2002 is the President of the state of Nordrhein-Westfalen, Wolfgang Clement.

For the first time, the International Dance Fair NRW is being held in Düsseldorf. After three successful events in Essen in 1994, 1997 and 2000, the Dance Fair is now to take place permanently in the state capital as the 'Expo of Dance', with a host of international country stands. The event is planned to be held at an interval of every two years. 'The International Dance Fair NRW naturally offers a wide and varied artistic program, workshops, seminars and conferences. The International Dance Fair NRW aims to help open up new markets for contemporary dance. The International Dance Fair NRW is co-operating for the first time with international partner countries and regions. The focus of the presentations this year is on the USA, Korea and Africa.

The program of the International Dance Festival of the World Dance Alliance (WDA) is aimed both at specialists and at the public. More than 25 companies and more than 60 specialists and workshop directors will examine the future of dance from the point of view of aesthetics, teaching, politics and communication.

Press contact:

International Dance Fair NRW
Ariane Kumpel, c/o NRW Landesbüro
Tanz,
Im Mediapark 7, D - 50670 Cologne
Tel.: ++49 (0)221-226 57 52 , Fax:
++49 (0)221-226 57 51,
E-Mail: tanznrw@aol.com,
http://www.tanznrw.de

Press contact:

International Dance Festival of the
World Dance Alliance
Angela Vucko, c/o tanzhaus nrw,
Erkrather Str. 30, D - 40233 Düsseldorf
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++49 (0)211-17 270 17,
E-Mail: avucko@tanzhaus-nrw.de,
festival@global-dance.org
http://www.global-dance-org.

**TIMETABLE FOR THE GLOBAL
DANCE EVENT IN DÜSSELDORF**

There will be a WDA meeting from
23 to 31 August. The following is the
tentative timetable:

23 August: arriving, registering and
opening gala

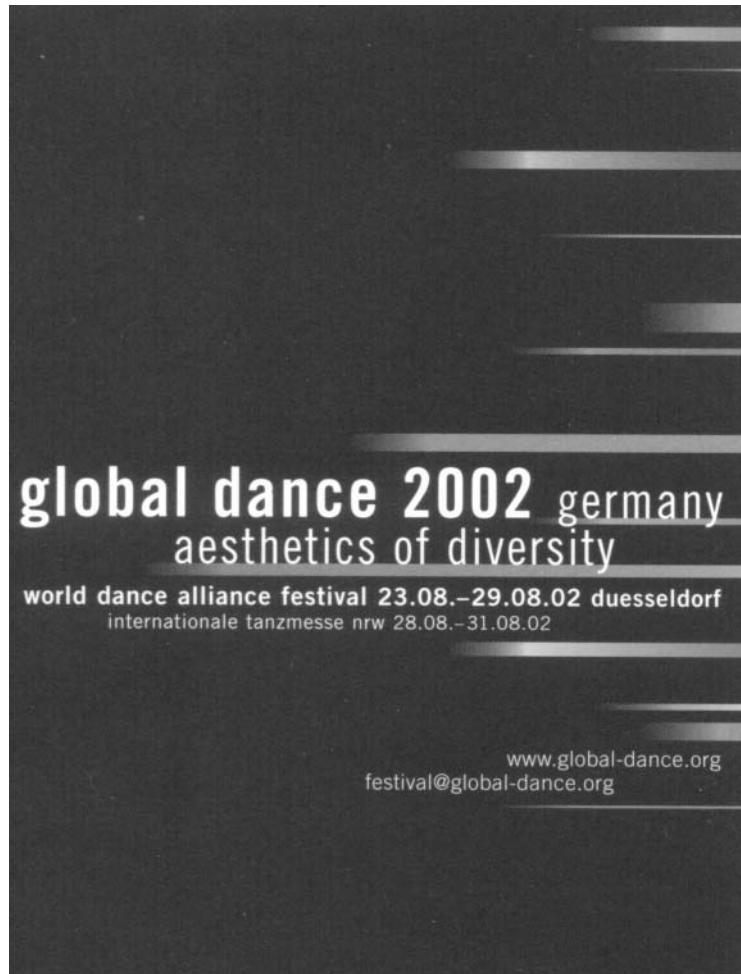
24 & 25 August: keynote speakers,
discussion groups, meeting of WDA
networks, workshops and
performances

26 & 27 August: keynote speakers,
discussion groups, assembly of
WDA Americas, WDA Asia Pacific,
WDA Europe (WDA Africa)
workshops and performances

27 & 28 August: keynote speakers,
discussion groups, WDA general
Assembly, workshops and
performances.

28 August: reception & dinner WDA,
city of Düsseldorf and Dance fair*.
Opening of dance fair

29 & 30 August: World dance forum



Düsseldorf 1997

L to R: Bertram Mueller, Prakriti Kashyap, Carl Wolz, Man Fo Mam

CARL WOLZ 1932-2002 IN MEMORIAM

From Andrea Snyder, Dance USA:

Carl Wolz passed away on Wednesday, January 2, 2002 around 2pm in New York. He was in the hospital for almost 4 weeks. There will be a memorial for Carl at his church, The Park Avenue Christian Church, on Monday February 4, 2002 at 6:30 p.m.. The church is located on Madison Avenue at 85th Street.

Carl's ashes will be interred near his parents, per his wishes. Ilene Fox, of the Dance Notation Bureau, said there will be a memorial service for Carl in NYC. A date will be set far enough in advance to allow out of town/country friends to attend. Ilene hopes that a memorial fund would be set up in Carl's name at the Dance Notation Bureau. Perhaps something can also be established in the World Dance Alliance, which Carl contributed to in such a very important way.

CARL WOLZ

Carl Wolz was born in St Louis, Missouri on December 29, 1932 and after service in the U.S. Navy during the Korean War attended the University of Chicago where he majored in Art History and also began a serious study of dance. After Chicago, he went to the Juilliard School and danced with the Lucas Hoving Dance Company in New York. In 1962, he received a fellowship from the East West Center to study Asian Dance at the University of Hawaii. He went for two years and stayed for twenty. During that time he developed a multi-faceted program in dance at the University of Hawaii and organised the Hawaii State Dance Council which is still functioning today.

In 1983 he was appointed Dean of Dance at the newly established Hong Kong Academy for Performing Arts. During this time he also began to organise the Asia Pacific Dance Alliance which later grew into the World Dance Alliance. In 1993 he accepted a Professorship in the Graduate Program of the Japan Women's College of Physical Education. His contract ended in March 1998, at which time he returned to his home in St Louis where he taught at Washington University and continued his position as Executive Director of the World Dance Alliance.

Carl has choreographed over sixty works; has written books and articles on Asian Dance; has received awards from CORD, the University of Chicago, the University of Hawaii, the Hong Kong Academy for Performing Arts; and was a Fellow of the International Council of Kinetography Laban.

Carl died in New York city on 2 January, 2002. He is survived by his brother, Lee Wolz of Houston, Texas.

Ilona Copen Executive Director, New York International Ballet Competition (NYIBC) President, International Dance Committee ITI - UNESCO Vice President, World Dance Alliance Americas - WDA

Last evening the memorial service was held for Carl at the Park Avenue Christian Church. The Reverend Suzanne Webb opened the service with beautiful words. The Church was filled with a wonderful spiritual feeling and I felt the nearness of Carl and the nearness of all his friends from all parts of the world.

I read messages from Jetty Roels, board member WDA Europe, Basilio Esteban Villaruz (Steve), President WDA Asia-Pacific and Grant Strate, President WDA Americas. Then I said a few words of my own. I was followed by Irwin Dennis who spoke for his relationship with Carl.

Saeko Ichinohe then performed an exquisite dance 'Wakare' (Farewell). It was very touching and as she danced you could feel the coming together of everyone who attended.

Carol Walker read a message from Phyllis Haskel. Afterwards, she introduced two young dancers from her school and they performed 'An Assignment for Composition 2 Class'. The choreography was by Peng-Yu Chen and it was danced by Peng-yu and Li-Chuan Lin. It was very affirming to have these talented young people perform. Carol then said words of her own about Carl and the great effect he had on her and so many of us.

Ilene Fox then read a message from the Oda/Homsey/Woomer family. Ilene also spoke about Carl and shared with us many aspects of their relationship. She also read a message from Carl's brother Lee Wolz.

The ceremony ended with the Reverend Doctor Suzanne Webb who summed up the Memorial in the most meaningful and beautiful way. She touched the hearts and spirit of all who attended.

There was a reception immediately following and we all had coffee and goodies as we would have with Carl.

I wanted to share the proceedings with all of you who could not be with us in body, but were with us in spirit. I look forward to seeing all of you in the future and hopefully at the WDA Global Assembly in August.

With warm regards, Ilona

Ilona Copen
email: nyibc@nyibc.org



Messages to WDA about sharing memories of Carl:

If it is not too painful to write, to recall his memories, it will help us grow in the pain of his absence and make something positive out of this loss, for we should not forget who he was and what he wanted.

I hope everyone is informed about the memorial that will be in New York on February 4. I do not know yet for sure if I will be able to attend. I hope that it will be possible to use the texts that have been written already and that the ones that other dance friends are going write will be read at the service. Is that possible Ilene?

Please communicate your feelings and ideas by sending a group mail with suggestions. I hope this group may help all of us to express our feelings about Carl and create together something positive for the future.

– Jetty Roels WDA Belgium, 28 Jan 2002
Email jetty.roels@skynet.be

I think having this group mail is a wonderful way of easily disseminating information among those of us who have been involved with WDA and Carl. I know Carl wanted to personally keep in touch with everyone, but this will save you & others much time and effort, and apprise those of us who relied heavily on Carl for news, etc. to remain 'in the loop.' Thank you for doing it.

– Ruth Solomon

I fully understand how difficult it is not to feel sad and empty when the memory of Carl comes back and forth as we try to continue with our daily rituals. I have not been able to say anything so far in this forum but to read all the wonderful letters and notes coming from our friends from all over the world. Your effort of creating this message box for all of us is a noble one. You have kept the spirit of

togetherness and continuity amongst all of us as we forge forward to reach the goals that we have set.

In particular, I must say is the spirit of up-keeping the Networks to function as constructive entities. On a personal note, I feel that had it not been for Carl's unending encouragements and support, I would have not gained so many friends in the world of dance, thus linking our interest (as in this case 'dance research and documentation') amidst all the other discourses of knowledge in dance that have now crossed our paths. Thus, in spite of the sadness we should not allow our togetherness be diminished with the feeling of emptiness but to make the memory of Carl as the confluence of greater achievements in the near future.

– Mohd Anis Md Nor, WDA Malaysia

Thank you so much for your reaction. It is very helpful for me to receive words from you. I did set up this mail forum because I did not know what to do with the sadness of others like Miki and Ilene and Sonal and Prakriti, or my own.

I myself am new to this kind of work. English is not my mother tongue. I do my best! Now it looks like this group could maybe also keep us a little bit together. That is something. Work in the future, that is another thing.

I cannot see Carl's place being taken by anything or anyone else, and I am afraid of the absence of his gentle guidance.

So I think we have to inspire each other like he inspired us. We also have to overcome the sadness of losing his presence, knowledge, vision, his sincere engagement and his very special personality that made us want to be like he was: open-minded and all-inclusive, like Judy described it.

– Jetty roels

It took me a while to get used to all of these sentiments on email but as I think about the world wide ability for all of us to talk to each other — it is astounding and Carl would whole-heartedly approve. I want to add to all the beautiful, funny, meaningful, etc. thoughts about Carl that Ilene was fabulous. She was a brick throughout all of the hospital visits. Senta was also remarkable. Rosanna Seravallie was there a lot and so was Rudy of course. So very many people were able to be there, Jack, Takako, etc., but without Ilene we would have all been out of touch — calling a million times to find out information or mis-information. Ilene also arranged for the church for the memorial, contacted very important people who needed to know and organised us as a crew so the event happened flawlessly. Ilene — Thank you more than we can say. You made this Carl community in New York and elsewhere feel connected. Please let us know if we can ever do anything for you.

– Carol K. Walker, Dean of Dance,
Conservatory of Dance, Purchase College

Carl's memorial was well handled, with loving friends speaking and reading messages, then a small gathering for coffee and sweet things, the kinds of things he liked. It was held at the church which Jack attends (I stay home Sunday mornings!) and which Carl had been attending for just a year. It's a beautiful space (gothic style) with a splendid minister of whom we are all very fond, and who made a strong impression on all who attended.

– George Dorris

I surely did think of you at the memorial service yesterday. You seemed to be there, and Carl most definitely was. It was a warm, profound moment, filled with Carl's humour, too. Saeko Ichinohe danced beautifully. Carol Walker's two dancers from the school were wonderful, as well. All of the remarks were so helpful, as we transfer the weight and joy of Carl's work to our collective shoulders. May we see one another often and soon.

– Madeleine Nichols, NYPL

Hi Adrienne,

Your message was so lovely. I am sure that you know about Judy and UH doing a memorial for Carl this weekend. He was so loved by so many. Ilene has graciously agreed to read a family statement at Carl's memorial for the Oda and Homseys. My mom was devastated. Like you, her friendship with Carl began in 1962. For me, he was the best 'dance dad' and continued his mentoring to the end.

I have replaced Barbara Horgan as Chair of Dance for the Princess Grace Foundation in NYC and it allowed me to see Carl annually. I treasure our last breakfast together. Yasuki was also in town.

The challenge remains for all of us, whom he touched, to build upon the goodwill and selflessness that he brought to the dance community. Huge shoes to fill!

– Bonnie Oda Homsey

As the President of the World Dance Alliance Americas, I speak for all its members in expressing my deep sorrow that Carl Wolz is no longer with us. His passing is a great loss, not only to this organisation, but to all of us who were fortunate enough to know him. WDA International was spawned from his personal dream, and his sincere belief that dance has the power to enrich our lives, heal our wounds and placate our adversaries. Carl was a man of many talents, talents which could have led him into more comfortable directions than the path he chose. It is to our great benefit that Carl elected to be an advocate for dance in all its forms, throughout the world.

Carl's generosity and his commitment to the cause of dance never wavered during his leadership of the World Dance Alliance, despite the many obstacles that had to be hurdled along the way. To keep in close contact with a membership that crosses borders and oceans and to mediate the many cultural differences endemic to all international organisations is no mean task. But Carl managed to achieve all this with grace and understanding.

So Carl, we thank you for all you have contributed and the legacy you have left for us to follow. Rest well, knowing the ideals you represent will always be honoured. To this we are all committed.

– Grant Strate, President, WDA Americas



**WDA:Asia Pacific Annual General Meeting, August 2, 1998
Trader's Hotel, Manila**

**Carl Wolz, Executive Director, Nestor O. Jardin, (Philippines) Vice-President, WDA:APC
Miki Wakamatsu (Japan), President, WDA: APC**

Photo: Cheryl Stock

Carl Wolz came to meet me in the dressing room of Tokyo Bunka Kaikan to introduce himself. Since that time, I often saw him at various venues in Tokyo where contemporary dance performances were held and we became friends. Ever since he organised the International Dance Festival in Hong Kong, I was fascinated by his personality and talent, and had supported him as much as I could.

The World Dance Alliance (WDA) festivals that he promoted during his lifetime did much to inspire dance in Asia, promote international exchanges, attract new audiences, greatly stimulate dance education as well as provide economic benefit to the hosting country. Although it is a small one, a WDA festival can have an economic benefit of at least \$500,000 on the hosting country. If it attracts 200 visitors from abroad, an additional \$300,000 can be expected. For the past 15 years, it is estimated that the festivals have generated at least \$12,000,000.

This American friend of mine accomplished the great task alone. Also, he made being an American in Asia work as a plus for the WDA. He was born in the Bible Belt. He was honest and tireless. He worked

wholeheartedly. For five years after 1993, he taught at Japan Women's College of Physical Education as professor. He suggested we meet once a month. He used to go to his office at 7:30 in the morning every day, including Sundays and holidays to work. In his third year at college, he got cancer. When he was released from the hospital, having lost his hair, he continued to work for WDA. I tried to help him, but I could not help him as much as I wanted to.

He went back to the US, but whenever opportunities arose, he came to Tokyo. He did not have much of an income, but he never asked for money. I did everything I could to help him financially, but it did not bring him additional income.

When the terrorists attacked New York, he emailed me. He wanted to come to Japan. But he could not make it. I am sure that he will live on through the young and excellent people he has inspired to continue this WDA project. But he is no longer here in this world and part of me feels dead, too.

Miki Wakamatsu (Japan)

Of Many Legacies: Carl Wolz's dream to create global dance understanding via the Research and Documentation Network (Mohd Anis Md Nor)

The 1996 Annual General Meeting of the World Dance Alliance Asia Pacific (WDA-AP) in Jakarta was a turning point in Carl's dream to bring about world peace through dance research and documentation. The social and political events that took place during that one-week period were graphic examples of how mankind could easily forget tradition when faced with the pressures of politics and livelihood. Carl took the opportunity to point out our vulnerability within our cocoons of tradition and culture. His main contention was that I should not take things for granted, and that avoiding the responsibility of organising and spearheading the research network in WDA-AP was unbecoming of a person who yearned to share his dreams. It was especially poignant that the person he was referring to was a former student of his in Hawaii. His message to me was loud and clear.

Within the week of the meeting, the Research Network of WDA-AP was put in place with the establishment of the Asia Pacific Dance Research

Society (APDRS), a vehicle for the propagation of dance research in the region. I was made pro-tem chair of the steering committee while each of the WDA-AP chapter heads and a few other members stood as committee members. The formation of the APDRS, and then the Research and Documentation Network in Tokyo in 2000, contributed to the realisation of Carl's dream and goal, to generate awareness of dance as a means for peace among all people on earth.

Since his teaching days at the University of Hawaii (1965–1983), Carl had always wanted to see dance recognised as more than just another artistic event or a structured movement system to be studied. He was able to see the many facets of dance as tangible denominators of humanity that permeated the cultures and traditions of the past, present and future. He did his best to evolve such dreams while he was a member of the Hawaii State Dance Council, where dances from Asia, the Pacific and the Americas were part and parcel of the Hawaiian face.



Hong Kong 1997

*Report from the Research
Committee*

*Mohd Anis Md Nor
(Malaysia)*

*Carl Wolz, Lee Lee Lan
(Malaysia)*

Photo: Hilary Trotter

His yearly Ballet, Modern and non-Western dance productions at the University ran for twenty years (1963-1983), manifesting his dreams on stage.

His research in Japan as dance notator and researcher of the ancient dances and music of pure Japanese origin (Gagaku), and the dances of Noh theatre, took him on an intercultural study of dance that was to become a foundation stone towards creating global dance understanding through performance, research and documentation. His vast experience of friendship and tutelage have included La Meri and Matteo, Ho'oulu Cambra (Hula), Koishiro Nishikawa (Japanese dance), Soedarsono (Javanese dance), Halla Pai Huhm (Korean dance), Yoshino Nakasone (Okinawan dance), Masataro Togi (Bugaku), Kanjuro Fujima and Hanayagi Chiyo (Nihon Buyo), Shimai (Noh) and Mototaro Inoue (Umewaka).

Moving to Hong Kong in 1983, Carl further pursued his dream through the dance programs of the Hong Kong Academy for Performing Arts. He not only encouraged the local and international interfacing of dance through master classes and workshops, but also tried to connect with dancers and dance scholars from China and Taiwan. He planted his dream firmly in the dance festivals of the Asia Pacific Dance Academies (APDA), the forerunner of WDA-AP. With connections already in place through friendships with Korean, Japanese, Chinese, Indian and Southeast-Asian dancers and scholars, he completed the formation of a global dance community with friends and fans in America and Europe.

The metamorphosis of WDA-AP from APDA was a natural progression of intellectual and artistic strategies to embrace mankind within the greater entity of the dancing world. Carl's dreams became a source of inspiration for others within WDA-AP, WDA-Americas and WDA Europe-Africa, as they worked to concretise many of his ideas. One example was the Research and Documentation Network, now encompassing the three regional bodies, as it began to take shape - communicating and positing new ways of interacting and interfacing current works that would embrace the past and future of dance research.

Since the historic days of the 1996 WDA-AP AGM and the Indonesian Dance Festival, the Research

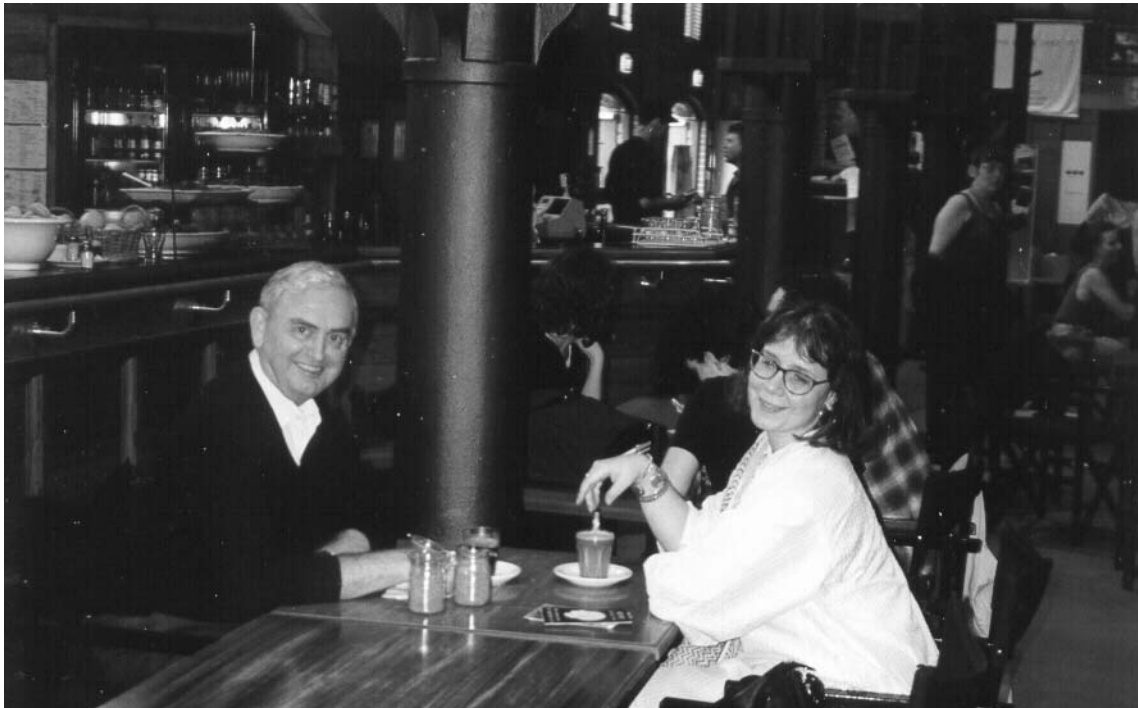
Network has moved along the spectrum of dreams that was Carl's, making dance research in an open but well guided dance organisation, real and living. Carl was able to witness two publications by the Research Network, 'Asia Pacific Dance Research Society Database' (1999) and 'Asian Dance: Voice of the Millennium' (2000), which not only brought a lot of joy to him but to members within the network as well. Carl was also instrumental in guiding the Network Chairperson in proposing paper panels and research topics to be presented at the WDA-AP meetings in Asia, and the Global Assemblies in America and Japan.

Carl envisioned his dreams would become real through the efforts of other selfless people, who would set aside the necessary time and space, to contribute to the quest for global understanding in and through dance. Carl has left us an imprint of a person dedicated to the cause of world peace through dance and in particular, the use of dance research and documentation as perpetual records of our quest to achieve the goals we have set. Carl's generous efforts to achieve global understanding in dance through research and documentation are indeed a legacy amongst many that he had in his lifetime.

It was my great privilege to be Carl's first notation teacher — or rather to introduce him to the subject, as he truly learned the system on his own. His quiet but brilliant mind simply could not go at the pace of most of my students. In addition, family illnesses had kept him out of class most of the year.

Being contemporaries, and wanting to explore Labanotation concepts in depth, we soon became fast friends. I quickly understood and developed an awe for his extraordinary mind and, more to the point, the depth of his humanity. He truly cared about people and carried with him a kind of spiritual aura which I could only admire from afar. He was a man deeply at peace with himself. He possessed a rare quality, for he was able to get disparate people to work together. He has done so much to heal wounds and bring together our contentious field. While no one can ever take his place, we must try to find the strength and sagacity to fulfil his dream.

– Muriel Topaz



**Carl Wolz and Rhoda Grauer (USA) at the Green Mill Conference, Melbourne, Australia 1995
photo: Hilary Trotter**

'Think global, act local' has become a cliché in our self-conscious internationalised world of the 21st century. But Carl Wolz devoted much of his life to attaining this as a reality in dance, long before networking, partnerships, connectivity and interactivity became buzz words.

Carl was a visionary and an idealist but one who turned ideas and visions into practical outcomes. He squarely faced the ongoing challenges of forging lasting relationships between cultures, dance genres and philosophies, through the formation of the World Dance Alliance, at first in the Asia Pacific region where he spent a great deal of his life, and then in the Americas and Europe.

Carl was devoted to his global dance family (as he used to call it) but at times we were a difficult and frustrating lot as in any family: disagreement, apathy, cynicism and unruliness would take hold. But it could not last, for Carl's unshakeable belief in the unifying power of dance, his optimism, tenacity, persuasiveness and gentle humour, was infectious. Carl inspired confidence in grand visions and pride in quiet achievements. He had the rare ability to

make every individual with whom he came in contact feel special and valued, whatever their contribution. This he partially achieved through his prodigious ability to communicate individually to vast numbers of people on a regular basis.

Carl lived the aesthetics of diversity — valuing difference whilst affirming commonalities. He possessed the soul and sensitivity of an artist, the mind and curiosity of an educator and the prodigious energy of youth. His ambition was expansive, being for dance and not for himself.

Above all, Carl embodied the spirituality of dance - spirituality in its broadest sense - the transforming power of the human spirit through and in dance. We will miss you terribly Carl and sometimes wonder how to keep your WDA dream alive without your leadership. But your spirit will be with us and your gentle insistence to keep communicating in and through dance will be ever present.

**Cheryl Stock (Australia)
WDA – Asia Pacific**

Carl's Australian friends were deeply saddened to hear of his death in January after a long and brave struggle with cancer, an illness which seemed to make him all the more determined to see realised his dream of a truly inclusive world dance alliance.

Carl was a wonderful friend and supporter of all those in the Asia-Pacific region who shared his vision for a communicating dance world, completely inclusive of all practitioners, cultures and countries. Those Australians who attended the 1996 Green Mill conference in Melbourne will remember a persuasively gentle man of enormous vision and knowledge. He attended the last regional meeting in Singapore, where he was frail but very much involved, and his unique sense of humour was always there to see us through the occasional difficult moments.

**Julie Dyson, Australian delegate to the WDA Asia-Pacific
Co-editor of Channels (with Rogayah Shahariman, Malaysia)**

Below is the last letter received by Ausdance from Carl. It is reprinted here, indicating that Carl was forever looking to the future. Best wishes and thank you to all those who looked after Carl during his final weeks.

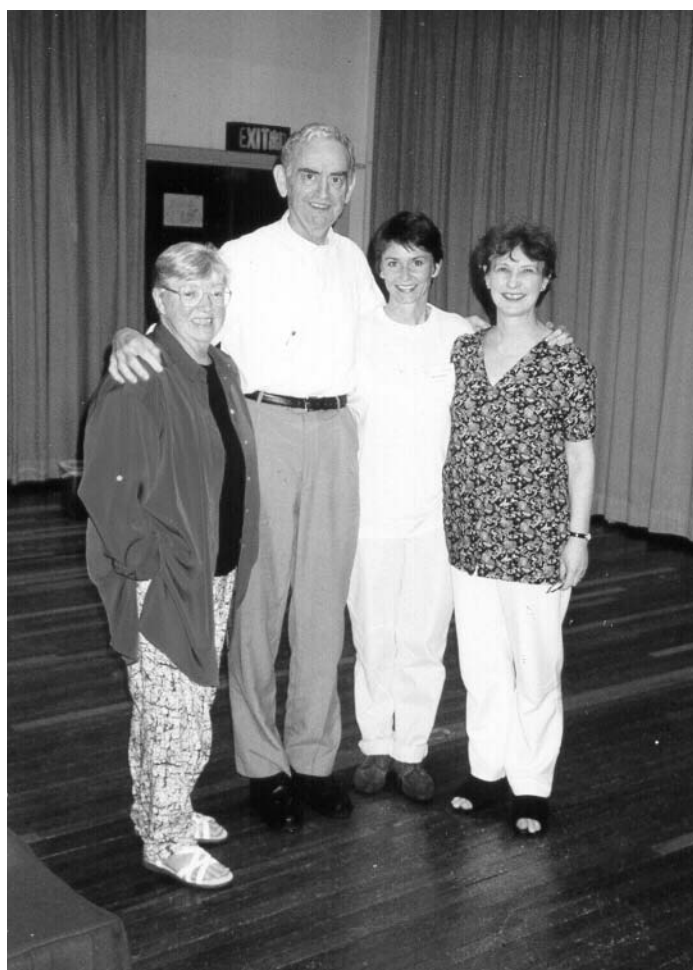
Dear Julie

The AUSDANCE Dance Forum just arrived. Thank you so much for keeping me on the mailing list. And, thank you for the kind words in your report on the WDA Asia Pacific Assembly in Singapore. I thought the meetings on the WDA Networks were excellent and augurs well for future development. I am working on Guidelines for the Networks and as soon as I have comments from the WDA Presidents' Committee I will send them around to Network Chairs and members.

It has been a busy summer with progress being made on several mini projects. The new season in New York promises to be very exciting. The problem is that there is always so much one doesn't have time, energy, or money to do most of it. This is not a complaint!

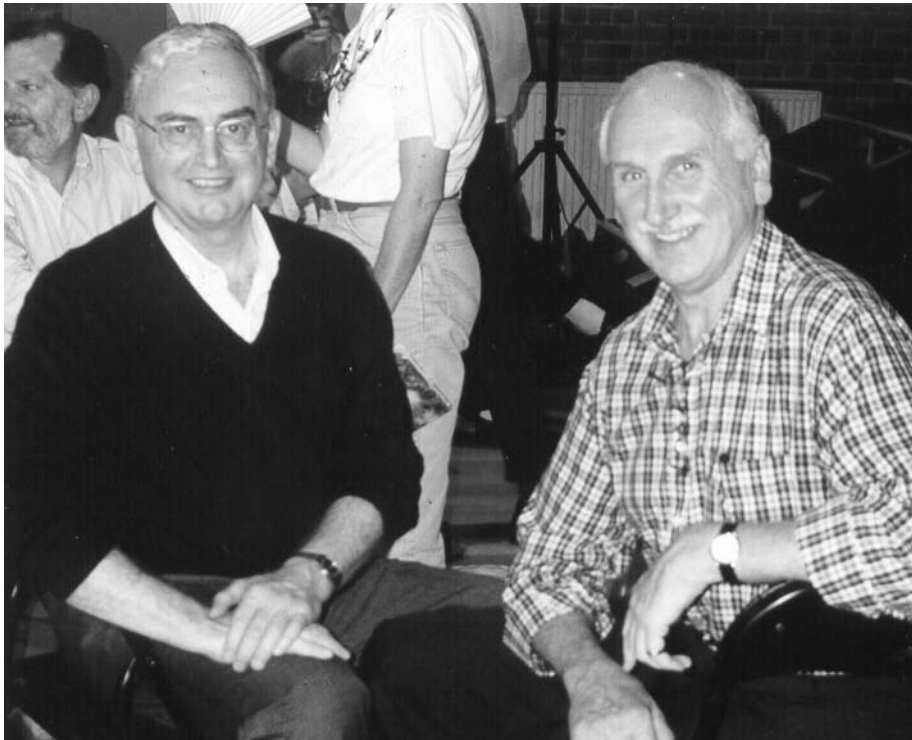
Plans are also moving ahead for the WDA 5th Global Assembly in Düsseldorf next summer and Bertram assures me that the First Announcement will be ready soon and then distributed worldwide.

Please give my best wishes to all my friends there.
Much love, Carl



Hong Kong 1997

**Hilary Trotter (Australia), Carl Wolz, Susan Street (Australia) and
Julie Dyson (Australia)**



**Lee Christofis (Australia)
(in background), Carl
Wolz and Keith Bain
(Australia)
at the Green Mill
conference
Melbourne 1996**

photo: Hilary Trotter

I was so sad to hear of Carl's passing. We have all watched him growing frailer over the years, and wondered how he could possibly continue to get through the vast amount of he undertook on behalf of dance and in promotion of his dream of international co-operation.

Now it's happening, and has become his invaluable legacy.

Carl helped me so much when I took over editorship of *WDA Asia-Pacific Channels* from him, and I feel honoured to have received his friendship and support.

International dance has lost a major figure. We must treasure and nurture his legacy — international understanding through the medium of dance.

– Hilary Trotter, Australia

What an exceptional gentleman was Carl. He truly loved the art form and truly gave his all. In his quiet way he inspired, gave direction, had the patience to wait for others, had the remarkable vision of a global dance alliance working not only for dance and dance artists, but for world harmony. Thanks to him, artists of all nationalities are communicating.

A truly remarkable achievement by a truly remarkable man.

– Valda Craig, Australia



Singapore, 2001

*Carl Wolz, Miki
Wakamatsu (Japan),
and Tom Brown (Hong
Kong)*

Photo: Julie Dyson

'Vision without action is merely a dream
Action without vision is just passing the time
Vision with Action can change the world'

Carl was a man of 'vision with action' ...a true champion of dance. I was one of the lucky ones to have been inspired by him.

Carl came into my life some 20 years ago when he was Chair of the Department of Dance at the University of Hawaii. Tall and slender, he towered over me. I respected him for he was the one who made studying dance at the university a possibility. Admittedly I was also afraid of him, as I was a young 16-year-old and small – a mere 4'10" girl. When I later saw him dance with Phyllis Haskell in a duet for the Waltz Project however, he surprised me with his wit and demure. My little girl fears were dispelled.

Many years later when Carl was Dean of Dance at the then newly established Hong Kong Academy for Performing Arts I came under his towering presence again. This time I travelled with my colleagues Peggy Gaither and Carlyn Tani for a festival fringe performance at the HKAPA. The HKAPA and the festival both were testimonies to Carl's undying vision for dance.

I was not to see Carl again until many years later in Korea and Japan for the World Dance Alliance conference in August 2000, and later in June 2001 at the World Dance Alliance annual Asia-Pacific conference in Singapore, an event he urged me to organise. The conference paid tribute to Carl as founder of the World Dance Alliance. I once again realised the enormity of this man's heart and vision. He was both loved and respected. I reflected on my present position as Head of Dance at LASALLE-SIA College of the Arts in Singapore and found inspiration and strength from Carl, the man who started it all for me. I said thank you and farewell for the last time. He will always be an inspiration... my champion...our champion.

Caren Carino
President, Dance Association (Singapore)
World Dance Alliance (Singapore Chapter)

**Joseph Gonzales,
MyDance Alliance, WDA-Malaysia
Head of Dance Akademi Seni Kebangsaan
Malaysia**

It is with great sadness that we heard the news of the untimely demise of a dear friend and benefactor of dance. The Malaysia Chapter of WDA Asia Pacific wishes to extend our heartfelt sympathy and condolences to the family and friends of Carl. The Malaysia Chapter owes its existence and growth to the vision of this great man. Carl initiated, cajoled, encouraged and convinced the members of the necessity to interact and communicate on a global level. It is a fitting tribute to him that we attend and participate at these numerous events on a global scale. Those of us who knew him personally will feel a great loss, for a gentleman of such kindness and understanding is a rare but great gift from God. May his soul rest in peace.

Mr Carl Wolz, founder-president of WDA died of Cancer in New York on 2nd Jan. 2002. May his Dancing Soul Rest in Eternal Peace in the Divine Presence of the Supreme Dancer, Shiva Natraja. The World of Dance all over the world will miss him hugely.

Sonal Mansingh

Deeply saddened by the loss of someone who was such a wonderful human being. I first met him in Hong Kong where he was instrumental in arranging for my first public performance there. Over years there was always a nice note from Carl from wherever he was. I was happy to see him again in Singapore. May his spirit dance forever in minds of his friends. Deep regrets.

– **Siri Rama**
email: sirirama@hotmail.com

**Message from Dr Kapila Vatsyayan, who knew Carl
and worked with him at various levels for more
than four decades:**

I am shocked to learn about the sad demise of Carl Wolz. The world of dance has lost a multi-talented dance personality genuinely dedicated to dance. He was a fine dancer and his sensitivity to the art was reflected in his writing. May his soul attain peace in the Dance of Eternity.

It is with profound sadness we all from India express our deep grief for the untimely departure of Carl Wolz. He was a true friend, philosopher and guide to many young dancers and showed them a way to achieve higher goals without being discouraged by obstacles in the way to success. His selfless persuasions to bring both the East and the West dance worlds together will inspire many to strengthen the dance fraternity. We all join in sincere prayer for the departed soul.

–**Prakriti Kashyap**
WDA - India

On 19 January I got the sad news of Carl's passing away. Sonal Mansingh wrote saying that he has merged with the world of dance where Lord Shiva is dancing eternally.

I had met Carl before the attack on the World Trade Centre at his beautiful apartment near Lincoln Centre and we had talked about the conference to be held in India after Taipei or before. All Carl's friends the world over will dedicate the conferences to the memory of Carl. What a wonderful human being he was! We thank the art of dance for giving him to us — he brought all of us together and his spirit will keep us all united the world over

–**Sunil Kothari,**
Vice President Asia Pacific Chapter WDA



Singapore, 2001

Carl Wolz, Miki Wakamatsu (Japan), Urmimila Sarkar Munsri (India), Maggi Phillips (Australia)

Photo: Julie Dyson

I have been hesitant to participate in this august exchange of consolatory messages. I too am not one who would say I knew him profoundly or over extended time. I first met him when he visited the National Centre for Performing Arts Bombay, in 1987, where, as the head of the dance program there, I was deputed to receive him and show him around. Pretty soon, despite his gentle quiet way, it became very clear that I had met a dance 'heavyweight'.

Since then, we have met casually at conferences, but it is within the Indian dance context, (conferences and informal gatherings in India and New York) that I came to 'know' his kind, but perceptive clarity of vision. Last year he spoke to me at great length about the book he was writing. He said he was researching his family background, including his native American ancestor who had walked and survived one of those punishing historical walks between cities... He seemed to be curious, delighted and grateful to his ancestral family. He enjoyed doing this. As he knew he was ill, I am sure this is part of his preparation too. He seemed serious about it as if he meant it to be published. However there must be several persons

close to him who must know what his wishes were on that score.

I am sharing it because although this seems to be a dance oriented exchange, sometimes we are just — human.

**Uttara Asha Coorlawala, Editor, CORD
Adj. Professor of Dance, Long Island University
Barnard College, Columbia University**

I just returned from Taiwan with the committee members of 2003 Conference in Taiwan. It was Carl who prompted me to have this upcoming conference and gave me all of the support to continue to the current stage. We sat in silence to pray for Carl who gave so much to us in Asia since I first met him in 1981. It was the year I left from Cloud Gate with my last dance with the company and with Carl's Labanotation pieces in the production. So much and so sad.

— Yunyu Wang Chen

On Monday, February 4, I was in a meeting with the president of the board of a modern dance company in my city, Cleveland, Ohio. He was asking me who was the best person to contact to find out about modern dance companies and choreographers globally, as this company is looking for new works to produce.

Of course, that person was Carl. I told him about Carl and his tireless effort to unite the global dance community and how he brought so many parts of the dance world together.

It seemed auspicious that this conversation was happening within an hour of Carl's memorial service. And, it brought to bear how important the recent communication between so many of his friends has become to carrying on Carl's work.

It was a humbling experience when I assumed Carl's former position as Dean of Dance at the Hong Kong Academy of Performing Arts. Carl was a visionary. He had the ability to make dreams a reality. It occurs to me that maybe with our combined efforts, we could write his story; a book that would contain photographs and interviews with dancers from every aspect of the dance discipline and from all age groups, encompassing the globe. The book would be there for future generations to benefit from his work. What do you think?

Margaret Carlson 14615 Onaway Rd
Shaker Heights, Ohio 44120 USA
Tel/Fax: 1-216-283-6500
margaret.carlson@worldnet.att.net

First, I would like to echo the recent acknowledgement of Ilene Fox. Her resolute care during this and prior hospitalisations and organisation of Carl's memorial are greatly appreciated by all of us who live so far away!

I was part of Carl's early 'family' in Hawaii in 1962. Reading all the touching remembrances from people about Carl has made me so happy. BUT, Maggi your idea for a collaborative book (or website format for ease of updating information) truly honours and extends Carl's life and work.

Carl was famous for saying, 'Oh, you should contact...!' I still have some of his recommendation lists. I am sure that others do too! In addition to personal remembrances, perhaps there could be a contact list section — an enlarged version of Carl's "address book." What an invaluable resource, not just for us to continue to network in his spirit of unity, it also becomes a template for future generations.

Another thought: we all know how dedicated Carl was to dance notation. If we have a website, it might be possible to lodge clips of his dances in video & notation, along with personal photographs, excerpts from his books, and other memorabilia.

More thoughts?

Bonnie Oda Homsey Artistic Director, American
Repertory Dance Co. 4848 Bonvue Avenue Los
Angeles, CA 90027 (323) 664-0553
Website: www.ardc-la.org

Carl (centre) with some of the staff and students of the Hong Kong Academy for Performing Arts



The Hong Kong Academy for Performing Arts, where Carl spent ten years as Dean of Dance, has produced a beautiful printed tribute to him. We are grateful to Tom Brown and the Academy for giving us permission to use material from this publication in 'Channels' — eds.



*Scene from
'2097: Prayer
and
Apotheosis'
choreographed
by Carl Wolz in
1990*

*Courtesy Hong
Kong Academy
for Performing
Arts*

*Photo: David
Wong*

*Scene from
'In an Autumn Garden'
choreographed by Carl Wolz in 1991*

*Courtesy Hong Kong Academy for
Performing Arts*

Photo: David Wong



ASIA - EUROPE DANCE FORUM

REPORT: Rogayah Shahrman (Malaysia)

The Asia-Europe Dance Forum, jointly organised by the Asia-Europe Foundation and Goethe Institute, took place 9–12 January 2002 in Singapore. Its aim was to enable exchange between young performers, critics and organisers from Asia and Europe. Dance was thought to be a suitable medium for such an exchange, or intercultural dialogue, as it does not rely on formal language to bring about communication and understanding. It was also thought 'solo dance' in particular, would be a means of examining the "tensions or transitions between tradition and modernity, craft and concept" because it signifies an individual breaking away from the norms of a collective.

The forum took the form of seminars, workshops, performances and a final round-table session.

Seminar topics ranged from Dance & Globalisation and Dance & Cultural Identity to overviews of Contemporary Dance in Asia and Europe. Unfortunately, the seminars were not as enlightening as they could have been. Some of the speakers appeared to be unclear on their role and the parameters of their presentations for the seminar.

The dancers conducting the workshops were given complete freedom in how they chose to do so. A highlight was Germany's Astrid Endruweit. She broke down sections of an existing work and described in detail the concepts and techniques she had drawn upon to create various movements and images. She showed clearly the possible seamless integration of European and Asian sources, in the creation and performance of eloquent dance.

Apart from all being solo contemporary works, the performance program was quite diverse, aptly reflecting the plurality of ideologies and practice that exist in contemporary dance everywhere. And within that diversity, it was possible to see certain transitions and tensions between tradition and modernity (eg. Pichet Klunchuen/Thailand, Sen Hea Ha/Korea and Arifwaran/Malaysia), and craft and concept (Tom Plischke/Germany, Un Yamada/Japan, Salva Sanchis/Spain-Belgium and Vera Mantero/Portugal).

A personal choice was Mugiyono Kasido of Indonesia who spanned the full spectrum, managing to say so much about his country, people and history, using the barest of materials - himself, white t-shirt and shorts, a raised platform, a single light and silence.

The roundtable session was not only an opportunity to comment on what had taken place but to propose possible future projects and initiate moves towards implementing something specific. One of the objectives of the forum was to be the start of an ongoing meaningful dialogue and exchange between Asia and Europe.

Broadly speaking, it did appear that participants from Europe and Asia had different priorities and preoccupations. Many (but not all) from Asia were trying to negotiate a position amongst conflicting influences on their cultures, values and ideologies - be they traditional, colonially imposed or the result of current global trends. For many in Europe, though there might be some exploration of personal identity, greater focus was on the dance itself - the underlying concept and playing with choreographic form and structure.

From an organisational point of view, it was unfortunate that the dancers performing were not always able to attend the seminars and workshops and provide their opinions on the issues being discussed. This was particular so as dance and its practitioners were meant to be the vehicles for cultural exchange.

As a means of engendering intercultural understanding, dance did prove more successful than formal language as evident in the relative success of the performances and workshops compared to the seminars. A contributing factor was the choice of language. Though English is an international language, not everyone can express themselves fully in it which might give rise to incomplete communication.

Questions were raised regarding the participants chosen and their being the most appropriate representatives for particular nations or regions. The organisers, however, said that national representation was not a primary criterion for selection but rather, what the participants had to offer to the forum proceedings.

Although no firm proposals were put forward, the way was certainly opened to further collaborative activities between those in Asia and Europe. Overall it was a worthwhile venture and due recognition to all involved in making it happen. Cultural exchange and dialogue did take place and greater understanding was generated - between Asia and Europe, and even within Asia itself.

WDA:AP MEMBERSHIP INFORMATION

Eligibility: Membership shall be open to all institutions and organizations and to all individuals interested in dance in Asia and the Pacific. Annual General Meetings (AGM) for members are normally held in July or August at the Asia Pacific annual international dance event.

Benefits: Members pay reduced rates for the AP annual international dance event
Members receive a biannual calendar of major dance activities worldwide
Members receive and may contribute to the newsletter, *AP Channels*
Members may participate in committees that contribute to the growth of dance in Asia and the Pacific

Annual membership dues for the World Dance Alliance: Asia Pacific are:

Students/Senior citizens: US \$5 per year;

Dance professionals: US \$15 per year;

Organizations: US \$30 per year

The WDA:AP fiscal year is from 1 July to 30 June. National Chapters may also collect additional dues.

WDA EXECUTIVE COUNCIL

Grant Strate, President, WDA: the Americas
Basilio Esteban S. Villaruz, President, WDA: Asia Pacific
Mark Jonkers, President, WDA: Europe

The Americas

Patricia Carreras, Costa Rica
Ilona Copen, USA
Keyla Ermecheo, Venezuela
Ilene Fox, USA
Vanessa Harwood, Canada
Julia Lopez, Argentina
Madeleine M. Nichols, USA
Genevieve Oswald, USA
Alan Stark, Mexico
Grant Strate, Canada
Lan-lang Wang, USA

Asia Pacific

Tom Brown, Hong Kong
Julie Dyson, Australia
I. Wayan Dibia, Philippines
Prakriti Kashyap, India
Kim Hye-shik, Korea
Lee Lee Lan, Malaysia
Lo Man-Fei, Taiwan
Sal Murgiyanto, Indonesia
Nagatoshi Mayumi, Japan
Mohd Anis Md Nor, Malaysia
Basilio E. S. Villaruz, Philippines

Europe

Bertram Müller, Germany
Kerstin Anderson, Denmark
Egil Bakka, Norway
Peter Basset, England
Estrella Camero-Garcia, Spain
Aime de Ligniere, Belgium
Gedeon Dienes, Hungary
Matjas Fatic, Slovenia
Margarita Mayshes, Russia
Wanda Ribero Da Silva, Portugal
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