

ASIA PACIFIC CHANNELS

**THE NEWSLETTER OF THE
WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER**

2000

No.2/June

**CHOREOGRAPHY TODAY
Seoul, Korea
26–30 July**

**Tokyo, Japan
1–6 August, 2000**

**WDA:APC AGM
31 July, Tokyo**

**GLOBAL ASSEMBLY
1–2 August, Tokyo**

WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

C/O JAPAN WOMEN'S COLLEGE OF PHYSICAL EDUCATION

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The Mission to Change the Framework

When we confront a situation in which we feel it is difficult to go on living, there are two methods to change the harsh situation.

First, we change the framework of the situation. In ballet, we can see a trace of such a desire to change the situation. In *Swan Lake*, the situation of the Princess who was bewitched into a white swan is broken through by the power of the Prince's love. The love of the Prince becomes even stronger as he makes a mistake, taking the Black Swan for the White Swan. As a result, he succeeds in demolishing the Devil's framework. The power intensified by maturity of love becomes a means to break down the framework.

In Japan there is a ceremony in which a fool takes an active part. At *kagura*, a ceremony of sacred music and dancing performed in the village of Shiiba, Kyushu, a fool breaks the vessels and offerings at the altar during the solemn performance. Everyone panics comically, sweeps off the broken things to purify the site, and then the ceremony resumes.

How the god receives such a ceremony and how we receive the grace of the god is beyond our perception. We humans cannot understand the framework of the god's blessings but the action at Shiiba is interpreted as people's desire to enable them to receive the god's grace by resuming the ceremony in order to renew that framework.

On the other hand, there is another method: transformation of dance. It is not intended to change the framework but to change oneself to make the framework different. The performance of *Musume Dojo*, in which a young girl who looks frail and beautiful turns into a huge serpent and runs away into a river shows a framework in which the authority of the temple and the power play of men can become meaningless when the girl's power is intensified by the transformation.

In the year 2000, we find our world is becoming more and more difficult to live in. Dance artists are expected to endeavor to change frameworks that do not fit the present society and to transform them to carve a new way. At the same time they are expected to stand themselves aloof from the times. A dance artist has not only a profession, but also a mission.

Miki Wakamatsu

Celebrating the Millennium WORLD DANCE 2000 SEOUL

With vision of Dance and Choreography: Present — Creation

**The international dance festival 'World Dance 2000' Seoul
will be held from July 26th to 30th in Seoul
organized by the World Dance Alliance Korea,
the Korean Daily Donga Ilbo,
the Seoul Arts Center under the auspices of the Korean Culture and Arts Foundation,
Samsung Foundation of Culture,
and the Seoul Metropolitan City**



EVENTS

World Ballet Star Gala Performance

This is a rare opportunity to see some of the world's finest dancers in a series of superb performances: JULIE KENT/ ANGEL CORRELA of the American Ballet Theater, YUAN YUAN TAN of the San Francisco Ballet, SIMONA NOJA of the Vienna Ballet, MANUEL LEGRIS of the Paris Opera Ballet, IREK MUKHAMEDOV of the Royal Ballet of England, and many more.

Date: 20:00–22:00, July 26th–27th, 2000

Place: Opera House, Seoul Arts Center

Main Performance I, II, III

This creative event will recognize the trends in world dance, as seven professional dance companies from Korea are joined by Myriam Naisy Company of France, Folkwang Tanzstudio of Germany and world-class talent Bill T. Jones in his world premier choreography, which World Dance Alliance Korea is especially proud to present.

Date/ 20:00–22:00, July 28th–30th, 2000

Place/ Towol Theater, Seoul Arts Center

Asia Dance Market

Held for the first time ever in Asia, "Asia Dance Market" will provide an opportunity to promote young dancers, choreographers, and professional dance companies from Asia- Pacific regions to advance onto the world stage. Renowned theater organizers and booking manager from all over the world have been invited. Including: Director of Programming, Joyce Theater (America); Executive Director of the New York International Ballet Competition (America); Artistic Director of Biennales de Lyon (France); Artistic Director of Tanzhaus NRW (Germany); Artistic Director of International Dance Festival in Northrhine Westfalia (Germany); Editor of Ballett Und Tanz (Germany) Dance Critic (Japan)

Date: 13:00–16:00, July 27th–29th, 2000

Place: The School of Dance, The Korean National University of Arts

International Dance Academy Festival

This festival is a presentation to familiarize young student dancers with dance technique and promote

international cultural exchanges through joint performances with the Korean National University of Arts (the School of Dance), Dance Department of Queensland University of Technology (Australia), and Sunny Purchase College (New York).

Date: 16:30–18:00, July 27th–28th, 2000

Place: KNUA Hall, The Korean National University of Arts

Korean Traditional Dance Performance

The traditional dance of Korea, especially the beauty of its folklore will be introduced in a series of original performances.

Date: 16:30–18:00, July 29th–30th, 2000

Place: KNUA Hall, The Korean National University of Arts

WDA MEETING

WDA DANCE EDUCATION COMMITTEE SESSION

Date: 15:00, July 26th & 10:00–12:00, July 27th–28th, 2000

Place: To be announced

Master Class

Master class will take place daily during the 'World Dance 2000' Seoul.

The teachers will be announced.

**For more information and the brochure,
contact us at:**

'World Dance 2000' Seoul Secretariat

#308 Seungjung Bld.,

1485-3 Seocho-dong, Seocho-ku,

Seoul 137-070, Republic of Korea

Phone: 82-2-582-5929

Fax: 581-3209

E-mail: wdakorea@unitel.co.kr wdakorea@unitel.co.kr

The members of the Committee are as follows:

President : Haeshik Kim

Vice-president : Insook Park

Executive Director : Malborg Kim

Auditor : Inja Park

Commissioner of Choreography Committee : Jeongho Nam

Performance Coordinators : Myoungsook Kim

Sungsu Ahn

Secretary of International Affairs : Yujeen Chung

Secretary of Domestic Affairs : Jihyun Han



Celebrating the Millennium WORLD DANCE 2000 TOKYO

CHOREOGRAPHY TODAY

Conference and Festival Monday, July 31–Sunday, August 6, 2000



VENUES: Setagaya Public Theatre, Theatre Tram, National Olympics Memorial Youth Center
Presented by WDA Japan 2000 Steering Committee with the co-operation of Setagaya Public Theatre
under the auspices of World Dance Alliance (WDA) Japan, Japan Foundation (undecided),
Embassy of Israel

Supported by Agency for Cultural Affairs, Tokyo Metropolitan Foundation for History and Culture,
Commemorative Association for the Japan World Exposition (1970)
Secretariat: ATAMATOTE international, An Creative

WORLD DANCE 2000 TOKYO

E-mail: information@wdajapan.com (from early May) <http://www.wdajapan.com> (from early May)
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TEL: +81 3 5458 0548 / FAX: +81 3 5458 0547 / e-mail: anc@ma.neweb.ne.jp

WORLD DANCE 2000: Celebrating the Millennium The Year 2000 is a momentous historic occasion
that will be celebrated worldwide. The World Dance Alliance has initiated a project to join in this
special event. It is a time to consider where we have been, where we are, and where we are going;
therefore, the theme of World Dance 2000 is

“DANCE IN THE PAST, PRESENT, and FUTURE”

THREE-YEAR EVENT

1999: Past Heritage Research Philadelphia WDA Americas
2000: Present Creation Choreography, Tokyo, Seoul. WDA Asia Pacific 2-City Event
2001: Future Vision Research Düsseldorf WDA Europe

A WORLD DANCE ALLIANCE PROJECT

The mission of the World Dance Alliance is to serve as a voice and support group for dance
worldwide. The World Dance Alliance is an independent, non-profit, non-political, non-religious
organization. Its membership is open to all individuals interested in dance.

WORLD DANCE ALLIANCE 4th GLOBAL ASSEMBLY

The WDA Executive Council and worldwide members of the WDA will meet for the 4th Global
Assembly. Current and prospective members are welcome. This Assembly will be held in the two
cities—Tokyo and Seoul—to give members more opportunities to attend and participate in discussions
and making plans for the future
Celebrating the Millennium

TOKYO VENUE OUTLINE

DATE: Monday, July 31–Sunday, August 6, 2000
**VENUES: Setagaya Public Theatre, Theatre Tram,
National Olympics Memorial Youth Center**
THEME: CHOREOGRAPHY TODAY

EVENTS SCHEDULE

National Olympic Memorial Youth Center Tokyo

Dance Bazaar (Mon, July 31)
WDA General Meetings (Mon–Wed, July 31–August 3)
International Meetings (Thu–Sat, August 1–5)
Special Workshops (Wed–Sat, August 2–5)
Regular Workshops (Thu–Sat, August 1–5) Video
Dance Theater (Thu–Sat, August 1–5)

Setagaya Public Theatre

World Solo Dance Gala (Thu–Fri, August 1–4)

Theatre Tram

Asian/Pacific Next Wave Dance (Wed, Thu, Sat, Sun,
August 2, 3, 5, 6)

Optional Tour: Observe Tazawa Art Village, Lake
Tazawa (Sat and Sun, August 5 and 6)

National Olympics Memorial Youth Center

Access: 7-minute walk from Sangu-bashi Station,
Odakyu-line 10-minute walk from Yoyogi Koen (park)
Subway Station, Chiyoda-line TEL: +81 3 3467 7201
<http://www.nyc.go.jp> 3-1, Yoyogi Kamisono-cho,
Shibuya-ku, Tokyo 151-0052 JAPAN

Setagaya Public Theatre and Theatre Tram

Access: Adjacent to Sangenjaya-Subway Station,
Shintamagawa-line and Setagaya-line. TEL: +81 3-
5432 1526 4-1-1 Taishido, Setagaya-ku, Tokyo 154-
0004 JAPAN

FEES: REGISTRATION

Pass: US\$250 (for one) Before June 30, 2000
US\$300 (for one) After July 1, 2000

Pass includes admission to: Tokyo Dance Bazaar
(7/31) Regular Workshop (5 classes: preregistration is
required at the time of reservation.) All of International
Meeting (8/1–5 all day) Video Dance Theater (8/1–5
all day) World Solo Dance Gala (one A and B program
performance. 8/1 and 4) Asian/Pacific Next Wave
Dance (all 4 performances 8/2, 3, 5, 6) Reservation

and more information: An Creative, Inc. TEL: +81 3
5458 0548 /FAX: +81 3 5458 0547

PERFORMANCE TICKETS

World Solo Dance Gala: All reserved seats 4,800 yen
(in advanced) 5,300 yen (at the door)

Asia /Pacific Next Wave Dance: Non reserved seats
3,000 yen (in advanced) 3,500 yen (at the door)
Reservations and more information: An Creative, Inc.
TEL: +81 3 5458 0548 / FAX: +81 3 5458 0547

WORKSHOPS

Regular Workshop: 2,500 yen /class (1 hour 45
minutes)

Special Workshop: 4,000 yen /class (3 hours)
Reservation and more information: Contemporary Art
Network, Inc. TEL: +81 3 5457 3163 /FAX: +81 3
5457 3164

OTHER EVENTS

Tokyo Dance Bazaar: 2,500 yen
International Meeting And Video Dance Theater:
2,500 yen (one-day pass)
Reservations and more information: An Creative, Inc.
TEL: +81 3 5458 0548 /FAX: +81 3 5458 0547

Optional Tour: 45,000 yen (overnight tour with four
meals, transportation from Tokyo station included)
Reservation and more information: TEL: +81 3 / FAX:
+81 3

PERFORMANCES

World Solo Dance Gala (Thu–Fri, August 1–4)
Program A: August 1 and 2 (Mon and Tue) at
7:30PM. Compagnie Marie Chouinard (Canada) "Les
Solos 1978–1998"

Program B: August 3 and 4 (Thu and Fri) at 7:30PM.
Huang Doudou (China), Sin Cha Hong (Korea), Bill T.
Jones (USA), Kazuo Ohno (Japan), Kei Takei (Japan)

The performance order and the title of the works are to
be announced. Place: Setagaya Public Theatre

Tickets: All reserved seats: 4,800 yen (in advance), 5,300 yen (at the door)

Staff: Lighting Coordinator: Hiroyuki Sugiura Sound Coordinator: Toshio Fujii Stage Manager: Akiyasu Hirade Technical Coordinator: Andrew J. Kranis

Asian/Pacific Next Wave Dance (Wed, Thu, Sat, Sun, August 2, 3, 5, 6) A unique showcase of sixteen Asian/Pacific choreographers and companies. The performance order is to be announced. Please note the following performers/companies are scheduled as of April 2000; the program is subject to change.

Program A: August 2 (Wed) at 7:30PM
Expressions Dance Company (Australia),
Nibroll (Japan),
Taipei Dance Circle (Taiwan),
Rebecca Youdell & Russel Milledge (Australia)

Program B: August 3 (Thu) at 7:30PM
Condors (Japan),
McMuimui Dansemble (Hong Kong),
Three Colours (Hong Kong),
South 'ASLI' Dance Workshop (Hong Kong)

Program C: August 5 (Sat) at 4:30PM
desoxy theatre (Australia),
kage physical theatre (Australia),
Helen Herbertson (Australia),
Yubiwa Hotel (Japan)

Program D: August 6 (Sun) at 4:30PM.
Yossi Yungman (Israel),
The Noa Dar Dance Group (Israel),
Mariko Okamoto (Japan),
Study of Live works BANETO (Japan)

Place: Theatre Tram

Tickets: Non reserved seats: 3,000 yen (in advance) 3,500 yen (at the door)

Staff: Lighting Coordinator: Hiroyuki Sugiura Sound Coordinator: Toshio Fujii Stage Manager: Sadayuki Inoue Technical Coordinator: Langhorne Craighill

INTERNATIONAL MEETINGS

Place: National Olympics Memorial Youth Center
Hours: 09:30–12:00 13:00–14:30 15:00–17:00

WORLD CHOREOGRAPHERS SUMMIT

(Thu–Sat, August 3–5) Leading choreographers, dance researchers and critics of the world discuss "Choreography Today". International Conference Chairperson: Masashi Miura Panelists (participants are subject to change)

Americas: Bill T. Jones, Grant Strate et al.;
Europe: Marc Jonkers, Bertram Mueller et al.;
Asia/Pacific: Nanette Hassall et al.
*Japanese artists are also invited.

PRESENTATION AND PANEL DISCUSSION

(Thu–Sat, August 1–5) Presentation of choreographers and dance researchers in the world

Themes (subject to change): Contemporary choreographic trends (originality and universality); Difference and sharing of choreography; Choreography as a revelation, and choreography as a structure; Choreography and social environment; Choreography rights; Gender and choreography; Choreographic and interculturalism; Choreographic education; Choreography and music, scenario, costume and stage art; Latest theater structure and system and choreography; Choreography and hypermedia; Notation and choreography

WORKSHOPS

Thirty-eight workshops, including master classes by international choreographers and dancers, lecture demonstrations and technique workshops are offered. Place: National Olympics Memorial Youth Center

Regular Workshop:

Six classes a day (Thu–Sat, August 1–5) Hours: 10:00–11:45 13:00–14:45 15:00–16:45

Special Workshop:

Two classes a day (Wed–Sat, August 2–5) Hours: 10:00–13:00 14:00–17:00

TOKYO DANCE BAZAAR (Mon, July 31)

Objectives: Leading international choreographers gather in Tokyo to celebrate CHOREOGRAPHY TODAY. At the same time, many people in the world of dance come to Tokyo to take part in the event from all over the world. An international dance festival like this is a great opportunity to see various dance works created in Japan. Tokyo Dance Bazaar is planned to offer the occasion. Each choreographer presents a small piece of five to ten minutes long; about ten works are performed in a studio showing style.

Place: National Olympics Memorial Youth Center
Time: Reception 18:00 Performance 18:30–20:00

VIDEO DANCE THEATER (Thu–Sat, August 1–5)

Objectives: Selected videotaped dance performances at home and abroad (such as videotape recordings of actual performances, works especially choreographed for the recording or television broadcasting) are presented at the World Video Dance Theater. It offers visitors an easy access to a great variety of dance

performances.

Place: National Olympics Memorial Youth Center
Hours: 10:00–12:00 and 13:00–17:00

OPTIONAL TOUR (Sat and Sun, August 5 and 6)

Tour to observe Tazawako Art Village, Lake Tazawa, Akita Prefecture. Schedule: August 5, Sat 08:52 Depart Tokyo Station: Shinkansen Komachi#7 12:33; Arrive at Kakunodate Station; Bus to Tazawako Art Village; check-in; 12:50 Lunch at a Japanese restaurant; 13:50 Go to the theater; 14:00 See performance: Hisho-collection of songs and dances,

commemorating the 50th anniversary of Warabi-za; 16:00 Observe "Daisanjigen Buyo-fu" (the three-dimensional dance score) at Digital Arts Factory; 18:00 Dinner; 20:00 Free time; August 6, Sun 08:30 Breakfast; 10:00 Check-out; 10:30 Observe Minzoku Geijutsu Kenkyusho (Institute of Folk Art) and video showing of Japanese folk art; 12:00 Lunch at Tazawako Beer Restaurant; Bus to Kakunodate Station; 13:48 Depart Kakunodate Station: Shinkansen Komachi #16; 17:16 Arrive at Tokyo; Free time.

Fee:
45,000 yen The fee includes the Shinkansen round trip

WDA JAPAN 2000 STEERING COMMITTEE

President: Miki Wakamatsu (General Supervisor)

Vice Chairperson: Mieko Fuji (General Supervisor)

General Producer: Ryoichi Enomoto (Artistic Director)

Producer: Mayumi Nagatoshi (Planning and Promoting)

International Conference Chairperson:

Masashi Miura (International Conference)

Tomoko Hirano (Accounting)

Masako Watanabe, Yasuko Kurono (Interpreters)

Executive Managers:

Hideaki Ohnuki (International Conference/
Presentation of Research Results)
Kazuko Kuniyoshi (Video Dance Theater/Tokyo Dance
Bazaar)

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Lighting Coordinator: Hiroyuki Sugiura
Sound Coordinator: Toshio Fujii
Stage Manager: Akiyasu Hirade (World Solo Dance
Gala)
Stage Manager: Sadayuki Inoue (Asian/Pacific Next
Wave Dance)
Technical Coordinator: Andrew J. Kranis (World Solo
Dance Gala)
Technical Coordinator: Langhorne Craighill
(Asian/Pacific Next Wave Dance)

Directors:

Yuuka Mori (Treasurer/Performance Production
Supervisor)
Mikio Korenaga (Tazawako Art Village Observation
Tour)

Administrative Directors:

Kimiko Kikumaru (Workshop) Masato Kishi (World
Dance Gala)
Shiho Takahashi (Asian/Pacific Next Wave Dance)

Organization and Communications Organization

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E-mail: anc@ma.newweb.ne.jp

Secretarial Manager:

Kumi Hiraoka (General Affairs/Reception)

Publicity

ATAMATOTE international Inc.
2-3-3, nishihara, Shibuya-ku, Tokyo 151-0066
TEL: +81 3 5453-2911 / FAX: +81 3 5453 2929

Publicity Managers:

Atsuko Hiraki, Kumiko Yoshinaga

Administrative Staff:

Akiko Ichimura (Publicity)
Marie Takimoto (Production)
Toshiko Uehara (Production)
Akemi Miura (Translation)

Workshops

Contemporary Art Network Inc. 36-22-1004,
Udagawa-cho, Shibuya-ku, Tokyo 150-0042
TEL: +81 3 5457-3163 / FAX: +81 3 5457 3164

World Dance 2000 Tokyo

Kazuko Kuniyoshi, Director, World Video Dance Theater
7-30-1-233 Baba, Tsurumi-ku, Yokohama, Japan 230-0076
Fax: 81 45 581 3846 E-mail: KHB00532@nifty.ne.jp

RE: @Request to provide WORLD VIDEO DANCE THEATER with videotape(s) of your performance(s)

To whom it may concern:

As part of World Dance 2000 Tokyo, we have World Video Dance Theater to introduce videotaped performances of select dance works from all over the world. It is a great opportunity for not only producers and people of the world of dance but also everyone else, such as people in the world of visual arts to see various dance performances and obtain creative information.

At the venue of World Video Dance Theater, a booth (information provided basically in Japanese and English) is available for information of the videotaped works including the dance companies/videographers/directors/where to contact/foreign film libraries, etc. on the spot to help promote dance.

The videotape(s) you send to World Video Dance Theater, which should be marked "NO NEED TO RETURN" will be kept with us for enrichment of our video library. Please read the following conditions, and cooperate with us in this event.

1. Video showing takes place at the World Video Dance Theater venue, free of charge, for the World Dance 2000 participants.
2. The copyright(s), rights to one's portrait(s) of the videotape recording(s) will be strictly observed. Therefore, no duplicates shall be made without permission. An agreement in regard to management of such rights will be issued.
3. If the videotape(s) cannot be donated, provide them on a rental basis. As for the rental fee, please inform us before you send the videotape(s).
4. Our video library will be responsible for keeping the videotape(s) and showing them free of charge upon request.
5. In principal, please understand you are requested to provide a duplicate of the original without charge. VHS videotapes in both NTSC and PAL systems are accepted, but NTSC recordings would be most appreciated. (No Beta tapes, please.)

6. Choose one of the following to describe each of your video recorded work(s):

- #1 It is a recording of an actual performance on stage.
- #2 It is of a work already performed before, but re-performed for video recording purpose only.
- #3 It is not a work meant for stage performance, but specially choreographed as a video work.
- #4 It was produced for a TV program, and already aired. (For example, introduction of dance artists, biographies, etc.)
- #5 It is a work choreographed for stage performance, but remade for a video recording purpose.

Contact/send your videotape(s) to:

Kazuko Kuniyoshi, Director, World Video Dance Theater (World Dance 2000 Tokyo)
7-30-1-233 Baba, Tsurumi-ku, Yokohama, Japan 230-0076
Fax 81 45 581 3846 E-mail: KHB00532@nifty.ne.jp

General Secretariat: AN Creative Inc. E-mail: anc@ma.newweb.ne.jp
Your cooperation would be most appreciated.

Yours sincerely,

Kazuko Kuniyoshi,
Director World Video Dance Theater, World Dance 2000 Tokyo

WORLD DANCE ALLIANCE MEETINGS IN ASIA JULY/AUGUST 2000

Letter from the Executive Director

The second year of the WDA International Project "World Dance 2000: Celebrating the Millennium" will be held this year in two cities in Asia: in Seoul, 25–30 July, and in Tokyo, 1–6 August.

An enormous amount of work has been done by the Korea and Japan Chapters to make these events both important and exciting. The events in each city will be quite different so that both cities will have something unique to offer to WDA members and to the dance public at large.

In Seoul, there will be a major dance festival with visiting and Korean dance groups, the year 2000 edition of the popular "International Festival of Dance Academies", which started in Hong Kong in 1986, an Asia Dance Market, and a meeting of the WDA: Asia Pacific Dance Education Association.

The WDA:AP Dance Education Association meeting will have a full agenda to include a discussion of ways to network dance educators in Asia and the Pacific, but also to plan how WDA:AP will participate in the third year of the millennium project, in the year 2002 in Europe, which will have a focus on dance education.

In Tokyo, there will be a "Next Wave of Asian Dance" Festival, a World Dance Video Theatre, many dance workshops, and a Symposium on "Choreography Today."



WDA Executive Director
Carl Wolz

On the evening of 31 July, there will be an Opening Reception, 5:00-6:00 PM, a Tokyo Dance Bazaar, starting at 8:00, followed by the Annual General Meeting of WDA:Asia Pacific from 8:30 to 10:00. Members are expected to arrive during the day. It will be a busy first day!

The major WDA event in Tokyo will be the 4th Global Assembly to be held on 1–2 August. There is a full two-day agenda listing many topics that will have impact on the future development of WDA International. I do urge all WDA Members to make an extra effort to be at that very important assembly.

Further information on these two events can be had by contacting:

WDA Korea:
wdakorea@unitel.co.kr

WDA Japan:
mayumi-n@mx.meshnet.or.jp

I look forward to seeing many of you in Seoul and/or Tokyo.

Carl Wolz
Executive Director
WDA



CHECK OUT THE WEBSITE FOR WORLD DANCE 2000 TOKYO AT:
www.wdajapan.com



AUSTRALIAN CHAPTER REPORT Julie Dyson

WORLD DANCE 2000 – CELEBRATING THE MILLENNIUM

Australian companies and project groups will be well represented in Seoul and Tokyo at the forthcoming World Dance Alliance events. Included in the Tokyo performance program will be Expressions Dance Company (Brisbane), kage physical theatre (Melbourne), Bonemap (Cairns) and Helen Herbertson (Melbourne). The Western Australian Academy of Performing Arts and the Queensland University of Technology dance students will also perform in Seoul.

NEW NATIONAL PRESIDENT

New National President Shane Colquhoun, of Western Australia, succeeds Dr Cheryl Stock, who served in this position for four years, and is now Associate Professor and Head of Dance at the Queensland University of Technology. Shane Colquhoun is in the unique position of having been both a professional dancer and later General Manager of the West Australian Ballet. He was Chair of the Australia Council's Dance Fund from 1994–97, and now works with ArtsWA in the performing arts area. The Vice Presidents are Lee Christofis, dance writer and advocate, and Annie Greig, Artistic Director of Tasdance. Shane is Australia's official delegate to the World Dance Alliance, and will be represented at the Tokyo meeting

by Julie Dyson, National Executive Officer of Ausdance.

BROLGA – AN AUSTRALIAN JOURNAL ABOUT DANCE

This publication may be forced to fold at the end of this year, due to lack of funding. Issue No. 12 has just been printed, but its editor and founder, Dr Michelle Potter, will be unable to continue without assistance to pay writers' fees, printing costs and marketing. Ausdance, as publisher of Brolga, is appealing for more subscribers, and welcomes subscriptions and contributions from the Asia-Pacific region. Contact the editor by email at: mpotter@pcug.org.au for more information.

SECURING THE FUTURE – AN INQUIRY BY DR HELEN NUGENT

This inquiry was commissioned by the Federal Government to provide an overview of current performing arts practice in 31 Australian major performing arts companies. It was intended to provide a context for any structural and financial changes which may need to occur. The inquiry found that levels of funding were inadequate and recommended a one-off injection of funds, resulting in an agreement between Federal and State governments to provide an extra \$43m over the next four years. The Australian Ballet, one of the few companies surveyed to post a surplus, is hoping for enough additional funding to be able to employ 10 more dancers to assist with touring smaller programs. Federal and State Cultural Ministers meet early in June to finalise details.

AUSTRALIAN DANCE WEEK

Dance Week was held across the country from May 13–21, with performances, workshops and events in all States and Territories. Many professional companies and

some youth dance companies performed during the week, as well as community groups, schools and individuals. The program was publicised nationally through the Ausdance web site

<http://ausdance.anu.edu.au/danceweek>) and it provides a wonderful marketing opportunity for dance in all its forms.

NATIONAL FORUM FOR COMMUNITY DANCE PRACTITIONERS. MOVING ON 2000 – 'TOWARDS A BROADER UNDERSTANDING OF COMMUNITY DANCE'

Moving On 2000, to be held in Sydney in June, welcomes community dance practitioners from all over Australia, and will give participants the opportunity to share practice, address current issues and concerns, and create a vision for the future. The conference celebrates the wealth and diversity of community dance practice in Australia, reflecting the inclusive spirit of community dance. It aims to promote professional development and foster dialogue and critical debate about community dance, laying the foundation for future developments.

The program offers workshops with discussions, large group presentations, project presentations, videos exploring different models of community dance practice, and sessions on funding and training. Moving on 2000 will propose a framework for the development of community dance in Australia. It is facilitated by Ausdance NSW and funded by the Australia Council.

FIRST NATIONAL INDIGENOUS YOUTH DANCE FORUM Broome, 2-9 July 2000

The Modern Dreamtime Dancers and the Broome Youth Support Group will host the first National Indigenous Youth dance Forum in

Broome on behalf of the National Aboriginal Dance Council Australia (NADCA). The aim of the forum is to bring together indigenous youth dancers from all over Australia and abroad to focus on the direction and importance of indigenous dance to cultural identity.

Youth dance leaders and practitioners are invited to attend. Registration fee is \$200 per person, which will include the culture night dinner. A draft program is available, but accommodation needs to be booked as soon as possible, as this is the peak tourist season for Broome. For further information please contact Shannon Manado on 08 9291-3938, fax 08 9291

3937, or write to the Modern Dreamtime Dancers Inc., PO Box 3482, Broome, WA 6725.

AUSTRALIAN YOUTH DANCE FESTIVAL 2001

The third AYDF will be held in Armidale NSW, from September 29–October 4 2001. After a very competitive bidding process, Armidale was chosen by the Ausdance National Council because of its excellent venues and accommodation, all on the campus of the University of New England, and because of the high commitment to the festival by the City of Armidale.

There will be wide consultations with the youth dance sector about the detail of the festival.

Overseas youth dance companies are very welcome to participate in the festival, but all groups are responsible for finding their own funding. Please contact the Ausdance National Secretariat for information about how to participate in the 2001 Australian Youth Dance Festival.

THE AUSTRALIA NEW ZEALAND CHOREOGRAPHIC COURSE 2001

The course will be held from 20 January to 2 February in Brisbane Australia. It is for professional and experienced choreographers/dancers. Limited places will be offered. Participants will be announced by October 2000. funded jointly by Creative New Zealand and the Australia Council.

SYDNEY 2000 OLYMPIC ARTS FESTIVAL

Full program can be found on the internet: <http://www.gamesinfo.com.au/text/of/01/AREN07.html>

Dance program includes: The Australian Ballet, Bangarra Dance Theatre, Sydney Dance Company, Cloud Gate Dance Theatre (Taiwan), Tanztheater Wuppertal (Pina Bausch) *Masurca Fogo* 30 Aug–3 Sept, 8pm at the Capitol Theatre; DV8 *FunnyLand* 18 Aug–3 Sept at Luna Park; Bill T. Jones/Arnie Zane Dance Company *Your Walk?* 31 Aug–4 Sept at Her Majesty's Theatre

BROLGA — an Australian journal about dance

This journal is committed to providing a space for the publication of current research, critical thinking and creative activities relating to, and impinging on, dance in a cultural context in Australia and elsewhere.

Brolga is indexed in its entirety in *Index to Dance Periodicals* published in hard copy for the New York Public Library's Dance Collection by G. K. Hall/Macmillan Library Reference. This indexing is also available via the online catalog of the Research Libraries, New York Public Library at: <http://www.nypl.org/catalogs/catalogs.html> (via telnet: nyplgate.nypl.org). *Brolga* is also indexed selectively by APAIS (Australian Public Affairs Information Service) available from Ozone, on AUSTROM and in print.

Correspondence and submissions are welcome and should be addressed to:

The Editor, *Brolga*
43 Holden Crescent, Wanniasa ACT 2903 AUSTRALIA
email: mpotter@pcug.org.au

Contributions should conform to the guidelines published in the journal.

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HONG KONG CHAPTER REPORT

Tom Brown

In February the Hong Kong Dance Alliance received funding for continued publication of the *Dance Journal/HK*. This new funding enables the Alliance to publish 12 monthly issues of the *Journal* during the coming year.

March saw the successful completion of the Hong Kong Dance Alliance's final project, funded by the Hong Kong Arts Development Council in its 1999–2000 cycle. Marcia B. Siegel and Fung Shuang Bei, eminent dance critics and scholars, led members of Hong Kong's growing professional dance critics' community in a Dance Critic's workshop. Working dance critics met during the week of 5–10 March for 22 hours of lectures and discussions. Workshop members also attended performances of the Asia-Euro Dance Networking Forum by Alliance choreographers and met with Alliance organizational members and attendees of the forum for a special lunch get-together. Finally the critics attended Hong Kong Arts Festival performances of the innovative *Walking on Wings* and the City Contemporary Dance Company's production of Helen Lai's stunning new work, *Plaza X*.

In April the Alliance received news that funding for this year's Millennium All Independent Dance Series at the Hong Kong Arts Centre McAuley Theatre and at the Fringe Club has been secured, enabling these two exciting phases of this year's Hong Kong Dance Alliance events to proceed.

The McAuley All Independent Dance Series was held on 7 through 9 April at 8:15PM with the presentation of *Bird, Birds* by Makoto Matushima with music by Sugaya Masahiro and performed by Makoto, Frankie Ho, and Clifford Ma with video by Wong Chi Fai. South ASLI Dance Workshop presented Ong Yong Lock's *Whatever* on 14 through 16 April, with music by John Lee and performed with Elsie Chau. The series concluded on 28 through 30 April with *Crossologue*, a joint choreography presented by DanceArt Hong Kong and created and performed by Allen Lam, Francis Leung, Andy Wong, and New York artist, Wil Swanson.

Two weekends of concerts highlight the Fringe Millennium All Independent Dance Series. On the first weekend, 19 and 20 May, *Cross Dancing Jajumbo* will be performed. This is a return engagement of the highly successful instalment from last year. This year's artists include those working in Salsa Dance, Indian Dance, Wheel Chair Dance, Hip Hop, and Jazz Dance.

The second weekend of concerts, held on 2 and 3 June, is entitled *Four Women on the Fringe*. This exciting programme features Hong Kong Ballet Education Head and independent choreographer, Florence Lui; Hong Kong Dance Company dancer, Tso Po-ling; independent choreographer Vanessa Cheung Sau Mui; and, the work of Danseomanie Director, Jocelyn Chung.

Strip Teaser, City Contemporary Dance Company's contribution to this year's series, will be presented on 23 and 24 June at 8PM at the City Hall Concert Hall and features choreography by Abby Chan, Allen Lam, David Liu, San Gi-jia, Xing Liang, Daniel Yeung, and Yeung Wai-mei in works with costumes designed by up-and-coming Hong Kong fashion designers.

The 2nd Annual Hong Kong Dance Awards Gala presentation is planned for 27 July 2000. Eleven awards will be presented this year. The awards go to Yuri Ng for his choreography of *Ciao Ciao Suzy Wong*; Helen Lai for her choreography of the City Contemporary Dance Company production of *Summer Solstice*; Daniel Yeung for his choreography of *Dance Exhibitionist — a Paradise for the Natural Body*; Lim Chee Keat for his performance in the Hong Kong Dance Company production of Helen Lai's *A Wanderer's Autumn Grief*; Wu Yi-san for her performance in the City Contemporary Dance Company's production of Helen Lai's *Summer Solstice*; the Hong Kong Dance Company for its reprise production of Jiang Hua Zuan's *Jou Do*; the Hong Kong Academy for Performing Arts for its production of Willy Tsao's *Birdsong*; the City Contemporary Dance Company Education and Outreach Department for its work in bringing dance into Hong Kong's primary and secondary schools; the Hong Kong Ballet for their 1999 tour to Beijing and six remote cities in Northeast China; and, Willy Tsao and Scarlet Wong for their production of the Hong Kong Dance Alliance *Dance Journal/HK* Volume 1, Numbers 1–9. The awards were established in 1998 in recognition of significant contribution to the art of the dance by Hong Kong dance artists.

New members of the Hong Kong Dance Alliance include The Flying Works, directed by Phoebe Chu former dancer with the City Contemporary Dance Company and Movement Fibre directed by Xing Liang.

INDIA CHAPTER REPORT Dr Sunil Kothari

Dance Festivals at the Temple sites

For more than 25 years at Khajuraho, (a small sleepy town in Madhya Pradesh, more known for its erotic sculptures on the walls of the 10th Century temples than anything else) has been hosting a unique dance festival for a week. The temple celebrated its 1000 years, millennium and the dance festival its silver jubilee. Classical Indian dances and temples seem to have a natural growth as the dances were formerly a part of the temple rituals.

Like the Angkorwat temple in Cambodia and various temples in Bali that provide backdrop to dances, the magnificent temples in India bring sculptures to life, as it were. There is such close resemblance between the classical Indian dance forms and the sculptures that one is transported to another world where dance, music, sculpture and painting merge into one. It is a rare experience to witness dance with the backdrop of a temple.

Khajuraho dance festival is celebrated for seven nights and features seven classical dance forms, viz., Bharatanatyam, Kathak, Kathakali, Manipuri, Odissi, Kuchipudi, and Mohini Attam. The top-ranking stars are booked a year in advance and they consider it an honour to perform at Khajuraho. The festival

takes place between the 5th and 11th March every year. Khajurho can be reached by air from Mumbai, Delhi, Agra and Benares. For more information those interested in attending the festival should write to: The Director, Madhya Pradesh Kala Parishad, Tagore Marg, BHOPAL 420003 India.

Other festivals on historical sites are: Elephanta Festival which takes place in February every year on the night of the full moon. The Elephant island is situated near Mumbai and can be reached by a boat. It is organised by Maharashtra Tourism Development Corporation. For information one should e mail to: anitaratnam@hotmail.com. Anita is a dynamic dancer/choreographer and runs a festival called The Other Festival in Chennai(Madras) in December each year from 1st through 7th. She has published a directory of dance that has a section on dance festivals in India with addresses and fax and email addresses. She is a member of WDA India and has published NARTHAKI directory which is also now on online.

I shall mention other important festivals, which any one interested in dance and visiting India must not miss. Though the information may not come easily, now each festival directorate is planning to have a website and with Anita Ratnam's directory available online, things would be much easier in terms of information. I shall in my next despatch give the e mail for some festivals which would help any one to plan their visit to India in future with dance as a focus.

February month has many festivals, for example the Chidambaram Festival at Chidambaram in South, which can be reached from Madras by train. It takes place on a Festival day in honour of Lord Shiva, on 10th or 12th February.

The best month to be in India is December, and one should be in Madras, now renamed Chennai. Round the month and extending into January, there is a series of dance and music recitals. Two principal organisations who have been working for these festivals are Krishna Gana Sabha and The Music Academy. The first also holds a dance conference from 15th December to 22nd. In the mornings one can meet scholars, dancers and critics (not only from within India, but also from abroad) who make it a point to be there in December. In the evening dance performances by leading dancers can be seen. In The Music Academy Festival from 9 am in the morning with brief intervals, music performances can be attended with evening slots for dance. There are other festivals by various *sabhas*, (organisations), that arrange dance and music performances in the evening. It is a mad, mad season and one has to be there to believe that such festive mood prevails in one city for two months. I suggest that readers of *Channels* should get a copy of a monthly in English called *SRUTI* that gives all the details. The e-mail address is: sruti@eth.net and its internet edition can be seen on: <http://www.sruti.com>

The other major temple site festival is Konark Dance Festival in Orissa at the UNESCO declared World Heritage site. The date of this festival is fixed. 1st-5th December. The 13th Century Konark temple on a seashore is a marvel. And to watch dance under the canopy of a starlit sky is indeed a memorable event.

October offers two festivals in Delhi. One is Kutub Festival which is held near the unique historical tower, and the other is Vallabgarh Festival some 45 kilometres away from Delhi in an old palace.

One must confess that, in spite of the great potential, somehow the various government departments do not see eye to eye and the information as it should percolate does not reach the potential audiences world over. However, with the corporate sector stepping in to finance the festivals things have improved. I would recommend attending Khajuraho Dance Festival (March 5–11), Konark (December 1–5), Elephanta Festival, Mahabalipuram Festival, Chidambaram Festival (both near Chennai), the last three held in February and any time between December and January to visit Madras/Chennai to savour Indian dance and music. Your visit to India will be most rewarding.



Prakriti Kashyap with Mark Jonkers, left (President, WDA: Europe Center) and Bertram Mueller (Secretary, WDA: Europe Center) at the Choreographic Centre, Essen, August 1999. Prakriti's account of her trip appeared in the last issue of 'Channels', pp 17–18.

photo: courtesy Prakriti Kashyap



WDA: KOREA CHAPTER REPORT **Yu-Jeen Chung**

'WORLD DANCE 2000' SEOUL

Members of the Korea Chapter have been extremely busy working on the program for the Seoul event, when we hope to welcome you all to 'World Dance 2000' Seoul from July 26th to 30th, 2000 (see details on pages 2–3 of this issue of Channels — ed.)

'WORLD DANCE 2000' SEOUL BOOSTER EVENT

World Dance Alliance Korea held a Booster Event on March 22nd to wish the success of and raise funds for the upcoming 'World Dance 2000' Seoul.

We invited about seventy important figures from all works of life, including Byong-chul Yun (Chairman of Hana Bank and the Korean Business Council for the Arts), the president of the Supporters Society of 'World Dance 2000' Seoul.

At this event, we sold at auction for the first time in the dance community in Korea. The articles at sale at auction were all dance-related items including two pairs of old pointe shoes, crown, hand-made sweater, silk scarf, dance painting, and so on. The articles were all sold out and we collected a total amount of 40 million won (approx. US\$ 33,000).

'WORLD DANCE 2000' SEOUL ORGANIZATION COMMITTEE

World Dance Alliance Korea has formed the Organization Committee for the 'World Dance 2000' Seoul since last September. We have a meeting once a week in a regular basis to discuss about all the necessary preparation for the event. The members of the Committee are as follows:

President : Haeshik Kim
Vice-president : Insook Park
Executive Director : Malborg Kim
Auditor : Inja Park
Commissioner of Choreography Committee : Jeongho Nam
Performance Coordinators : Myoungsook Kim, Sungsu Ahn
Secretary of International Affairs : Yujeen Chung
Secretary of Domestic Affairs : Jihyun Han

For more information and the brochure, contact us at:

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Phone: 82-2-582-5929 Fax: 581-3209
E-mail: wdakorea@unitel.co.kr

MYDANCE WDA MALAYSIA CHAPTER

MALAYSIA CHAPTER REPORT

Joseph Gonzales

As an organisation the WDA: Malaysia Chapter has been struggling this year due to the excessively heavy commitments of its members. However the main reason for that being that the dance calendar has been full of events.

1. Mew Chang Tsing / River Grass Dance Theatre has been working on the final part of her project with the North West Asian American Theatre in Seattle. She also found

time to get married to Mr. Teoh Ming Jin. Congratulations.

2. Cross Roads Dance Ensemble and the National Arts Academy presented 3 performances of 'PUTERA' and managed to raise RM 20,000 for Montfort Boys Town, a training school for underprivileged boys.

3. The Kwang Si Association presented 'COMERS' choreographed by Choo Tee Kuang, Loke Soh Kim, and Lee Swee Keong at the Experimental Theatre.

4. 4 Men and A Woman presented by Actors Studio Theatre featured Aida Redza, Lee Swee Keong, Guna, Arif Waran and guest dancer from Australia — Tim Davey. The project was supported by the Australian High Commission.

5. 4 and a half rebels presented by visiting dance company The Dance Dimension Project from Singapore performed in Kuala Lumpur.

6. Men Dancescapes presented Syed Mustapha Syed YAsin, Hamid Chan, Aman Yap and Albert Tiong at the Actors Studio Theatre.

7. The National Arts Academy presented its final year project 'PeTA 2000'. The visiting lecturers and examiners included Prof Judy Van Zile from The University of Hawaii at Manoa, Prof Sal Murgianto from Institute of the Arts in Jakarta, Mr. Austin Bond for the Western Australia Academy of Performing Arts, and Mr. Ramli Ali from the Cultural Village in Sarawak. The dance graduates include:

Junainah M Lojong, Saliza Ali, Afna Juitarina Ali Amberan, Nooraini Harun, Suhaila Sulaiman and Yuni Nor Leity Yunos. Generally the examiners were pleased with the high standard of performance.

NEW ZEALAND CHAPTER REPORT

Raewyn White

This country's arts development organisation, Creative New Zealand, is receiving an additional \$20 million (incl. GST) in funding.

Creative New Zealand funds 31 arts organisations, including regional orchestras, theatres, experimental galleries, opera and dance companies, and a range of other groups. It will also be launching the first stage of a Fellowships scheme to acknowledge individual artists in New Zealand. Individual artists will also have greater opportunity to access support for their work through the availability of increased project funding. A significant amount of funding will strengthen and develop the infrastructure for Maori art. Creative New Zealand will also be planning new programs and pilots for international promotion of arts and artists, regional arts, national touring and a creative industries strategy over the next year.

Philippines

PHILIPPINES CHAPTER REPORT

Basilio Esteban Villaruz

Access in Asia is getting to be a problem, limiting participation in WDA-Asia Pacific events. With rising exchange rates, attendance is also beginning to cost a lot. Direct flights between Manila and Jakarta no longer obtain with either Garuda or Philippine Airlines. You have to go farther, via Singapore. China and Eva Air flights are under dispute between Manila and Taipei. Peso-dollar exchange has upped by a third since about two years ago.

Despite electronic mail, full information can also come late. The costs of registration, accommodation, etc. can vary widely. Moreover, the absence of participants from ASEAN countries in the 2000 festivals isolates South and Southeast Asian countries from the so-called Far East. We have to sustain our established broad contacts to be called Asia Pacific.

Meanwhile, Hong Kong maintains links with Manila. Susan Street, the new dean of dance at its Academy for Performing Arts, auditioned Filipino scholars and liked what she saw. Filipino graduates from HKAPA have found favored places at HK Ballet (Carlo Pacis, formerly of UP Dance Company), Ballet Trockadero (Carlos Garcia, formerly of Chameleon Dance Company), etc. Similar dance degree programs in the Philippines do not have the same provisions and privileges so that several aspire to leave.

Last April, WDA-Philippines continued to have national prominence through the auspices of the Dance Committee of the National Commission for Culture and the Arts. Its annual national dance conference now includes a meeting of WDA-P members. ut membership has dropped after the euphoria occasioned by the 1998 WDA event during the national centennial year. Thus generated funds have dwindled too.

The March meeting of WDA presidents from Asia, Americas and Europe saw the gratifying establishment of the global secretariat in New York. The fruitful meeting clarified issues, encouraged further initiatives, and furthered inter-regional linkages. Rules of procedure were presented by Carl Wolz, secretary general.

All these should be presented in Tokyo.

It also brought out further obligations to help maintain the global secretariat. As it is, member countries in Asia Pacific subscribe \$300 annually to the region, although some countries don't pay in full, or just have limited individual members who pay \$15 each. The Philippines raises this from WDA-P membership fees. The financial needs of the global secretariat will be outlined in Tokyo. Carl Wolz has tried to find grants for it, but some are wary about this means. Realistically, though, most Asian countries are still 2nd or 3rd-world categories so that there might be a need to solicit these grants via them or the region. That will again entail transfer or remittance costs.

Aside from these considerations, the Tokyo meeting will include the election of officers. Thus member countries should be ready with their nominees. If absent, these should still be conveyed officially.

To return to the NCCA 10th national conference, it was held in Iloilo City where about 500 attended. (Last year in Metro-Manila, it had more than 1,000.) Highlights were performances including for the International Dance Day. Regional and national companies performed with Miranda Chin's from Hong Kong and Indonesian dancers of the local embassy. A workshop artist was British Council's Sheron Wray from London.

The conference and festival was linked to the province's traditional weaving art and industry. Lived out on stage and in workshops was the multi-faceted weave of artists and dances, from folk to ballet, modern to jazz, ballroom and street-dance.

NCCA Dance Committee head was Corazon Inigo, also WDA-P vice-president, Philippine CIOFF president and new artistic director of the Cultural Center of the Philippines. Local organizers were Nila Claravall Gonzalez and Erwin Chiongson, with Joseph Albana as conference director.

Other significant events were the 30th anniversary production of Ballet Philippines, the Royal Academy of Dancing-Philippines *Giselle Act II*, the Australian Conservatoire of Ballet seminar with Christine Walsh, and the August global reunion of dancers, guest artists and designers who have worked with Ballet Philippines, initiated by those outside of BP organization. Philippine Ballet Theatre tours USA again, University of the Philippines Filipiniana Alumni Dance Troupe (with UP Dance Company members), Europe.

Recent shows also featured contingents to the Onassis Competition in Greece for 2000, respectively headed by Douglas Nierras and Ligaya Fernando Amilbangsa. The British Council also arranged a joint performance of Powerdance, Chameleon and UP Dance Company, directed by Sheron Wray. Miss Saigon will hug the Cultural Center from September on, with Olivier-awardee Lea Salonga as Kim to start with. Many Filipino actors and dancers have since joined the production in London, New York, Stuttgart, etc.



ASIA PACIFIC DANCE RESEARCH SOCIETY — WDA Asia Pacific

by Professor Mohd Anis Md Nor

To date, the Asia Pacific Dance Research Society (APDRS) is almost four years old. When it was first formed in Jakarta in 1996 during the WDA-AP Annual General Meeting which was held in conjunction with the Indonesian Dance Festival '96, the Society was a small sub-group within the WDA-AP. Membership came from friends and colleagues of the regional chapters with a pledge of making the sub-group a vibrant representation of dance scholars, documentors, librarians, archivists, dancers and dance makers in the Asia Pacific region. The sub-group would provide a platform for the exchanges of dance scholarship and research, workshops, publications, and networking. To a certain extent, the APDRS managed to set forth these goals though modest in scale. With the assistance of the *Channels* editor, articles on dance by the APDRS members were published.

In 1999, the APDRS made a good impression at the "2000 FEET: A Celebration of World Dance" Festival and Conference in Philadelphia, USA, when twelve paper presenters from the APDRS were given the forum to read their papers and interact with the conferees throughout the entire event. The organizers of 2000 FEET even helped in providing good but cheap accomodation in the university apartment, within the city center and a walking distance from the conference venue.

It was also at the 2000 FEET event that the first database publication from the APDRS emerged. Edited and published in Kuala Lumpur, the database is perhaps the only comprehensive publication of dance scholars and their works that had emerged from this region. A second publication from APDRS will be available this year when a monograph consisting of articles from the APDRS members who had presented their findings in Philadelphia, and those solicited by the editor to enhance the context of the monograph is released.

On line are plans for more research presentation, publication and conferencing; 2000 in Kuala Lumpur, 2001 in Singapore, 2002 in Nepal, as well as soliciting corporate sponsorship for more meetings and a get together in the first decade of the new millennium. Membership has grown year by year, the newest being members from the Australian New Zealand Dance Research Society who joined as individual members and as corporate members. The Society hopes to gain more members who will participate actively in all of the APDRS events.

Your support is the pillar to our success.

**Assoc. Prof. Mohd Anis Md Nor, PhD. Chair, APDRS-WDA/AP
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a6anis@umcsd.um.edu.my

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 world wide.
- Members receive and may contribute to the Newsletter, AP 'Channels'.
- Members may participate in committees which 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

Membership in WDA:Asia Pacific is applied for through the National Chapters. Contacts for current Chapters are listed on the inside back cover of *Asia Pacific Channels*.



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