

# **ASIA PACIFIC CHANNELS**

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

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**1998**

**No.1/January**

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**WDA  
Asia Pacific  
International  
Conference and Festival  
Manila  
3-9 August 1998**

# WORLD DANCE ALLIANCE: ASIA PACIFIC

**C/O JAPAN WOMEN'S COLLEGE OF PHYSICAL EDUCATION**

**8-19-1 KITA KARASUYAMA, SETAGAYA-KU, TOKYO 157 JAPAN**

**TEL: 813-3300-7338 FAX: 813-3300-9367**

**E-mail: [carl@jwcpe.as.jp](mailto:carl@jwcpe.as.jp)**

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### THE ASIA PACIFIC CHANNELS TEAM

Editor: Hilary Trotter, Australia  
70 Barada Crescent, Aranda ACT 2614, Australia  
Tel: +61 2 6251-1285 Fax: +61 2 6253-1502 E-mail: [100240.1624@compuserve.com](mailto:100240.1624@compuserve.com)

Advisory Board: Cheryl Stock, Julie Dyson, Valda Craig, Susan Street  
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## WDA:AP PRESIDENT'S PAGE

**M**r Carl Wolz continues as the Executive Director of the World Dance Alliance and will move from Japan next April to the United States. Following his move, we must assume responsibility for WDA Asia Pacific duties and projects.

WDA: Asia Pacific has developed greatly these past ten years. In Asia and the Pacific, we can count 12 countries/areas that have Chapters, with more to be formed this coming year. Our Annual Dance Event not only develops Asian dancers and scholars but also attracts world attention. However, without Mr Carl, these Events would not have successfully continued, and perhaps WDA might not have been organized yet.

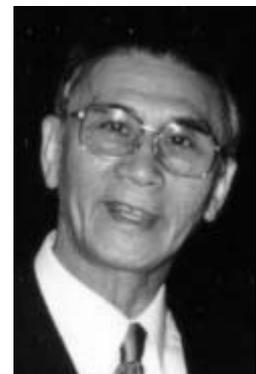
On behalf of all Asia Pacific members, I would like to extend our thanks to Mr Carl. We never thanked him enough. He is a man *persona grata*. Because he is kind and can put himself in another person's place, he is not prejudiced and is tolerant. What I respect most is his passion for making an international organization for dance. I have never known a person who has from the heart devoted his life to helping get dancers organized.

It is necessary to continue his path for providing a good environment for dance. He is a man of talent and a hard worker; so, no one can really replace him. World Dance Alliance: Asia Pacific cannot accomplish his vision without uniting all of our delegates together. We have the advantage that we can still rely upon him because he is now the Executive Director of the Global World Dance Alliance. WDA: Asia Pacific already has established goals to pursue so our task is how and when they can be realized. Besides, we must work toward having new countries join us.

I would like to widen a circle of friends among Asia Pacific dance societies. The fruits of today's Internet will support us over the boundaries of many countries.

I am sure that it will bond us together in an international community of dancers. I pray for a peaceful Asia and I hope to have a bright 21st Century for WDA: Asia Pacific.

Wakamatsu Miki



# Welcome to the new president of WDA:AP — Wakamatsu Miki

Carl Wolz  
Past President, WDA Asia Pacific

**A**t the World Dance Alliance:Asia Pacific Center Annual Meeting in Hong Kong in August of this year, a new Board of Directors was elected. The full list of Board members is included elsewhere in this issue of *Asia Pacific Channels*. Wakamatsu Miki was elected as the new President.

Wakamatsu Sensei (Wakamatsu is his family name, and Sensei is a term of respect for teachers in Japan) has been a long-time active member and supporter of the World Dance Alliance and it is appropriate that he takes over the leadership of the Asia Pacific Center in this important period leading up to the turn of the century and the Millennium. Miki, as his friends call him, doesn't mind telling his age and lists in his resumé his birth year as 1934. His address is the same as WDA:Asia Pacific.

Wakamatsu Sensei has had a distinguished career as a dance artist; that is, as he writes of himself: an avant-garde artist with more than 650 'experiences'. He first worked with T. Hijkata, considered to be the founder of the now popular style called Butoh. He has also worked with the well-known Japanese composer Toshiro Mayuzumi from 1961 to 1968. In 1967, he formed his own dance company called 'Wakamatsu and Tsuda', and received prizes from the National Cultural Department Art Festival, in 1971 for *Free and the Motion*, in 1976 for *Back to the Village*, in 1979 for *Danse des morts* and in 1981 for *Dr Jekyll and Mr Hyde*. He also received the Japan Dance Critics' Award in 1976.

Miki went abroad to Paris and New York during 1973-74 under a grant from the Japan Cultural Department. During that period, he danced on French TV in 1973 with Mme Nora Kiss

Studio. He has presented dance performances in New York at Carnegie Hall and at Riverside Church Theater in 1974 and in 1981.

Currently, Wakamatsu Sensei is a Professor at the University of Tsukuba, teaching Dance and Comparative Culture. He is also a well-known scholar in Japan and his books include: *Dance*. Tokyo: Gyousei Publishers, 1981; and *Dance as a Crisis Reaction*. Tokyo: Asakura Books, 1983.

His many articles include titles such as: 'A Study of the Spatial Ideas of Kamite and Shimote Drawn from the Comparison of Hesiod to the Kojiki and Hinonshoki'; 'Dance Education for Youth'; 'Study of Typical Posture of Beauty through Analysis of Drawing a Person Method'; 'A Study of Typical Japanese Posture through Analysis of Drawing a Person Method'; 'Modern Situation and the Traits of Japanese Dancers'; 'Traits of Private Dance Schools in Japan'; 'Problems of Creating Dance in Asia'; 'Modern Society and the Change of Dance'; 'A Study on Compilation in Modern Dance & Ballet Competitions – Based on Deviation'. Many of these were presented as papers at the Asia Pacific Annual Conference.

Wakamatsu has served tirelessly as a committee member for many events in Japan such as the Tokyo International Choreography Competition, sponsored by Minon, and the Saitama International Creating Dance Competition. He is a permanent member of the Japan Dance Research Society and the Japan Association for Cultural Economics. Last but not least, he was Executive Director of JADE '93, the Asia Pacific Annual Event held in Tokyo and Akita in 1993.

Wakamatsu is already busy planning for participation by World Dance Alliance: Asia Pacific members in the three-year project 'World Dance 2000: A Celebration of the Millennium'. Dancers and dance companies will be given an opportunity to appear in 1999 in Philadelphia in an event focusing on heritage, and in the year 2000 in Tokyo in a big event focusing on choreography.

I know you will all join me in welcoming Wakamatsu Sensei as the new President of WDA: Asia Pacific and will offer him your time, assistance, and goodwill over the next few years. It will be an exciting time for dance in Asia.

# Farewell to the past president of WDA:AP — Carl Wolz

Judy van Zile

Carl Wolz is a true visionary whose pioneering efforts have contributed to the significant development of dance in many contexts.

Following early studies in architecture, his involvement with dance was launched as he completed a dance degree at Juilliard. He then pursued a graduate degree in Asian Studies at the University of Hawaii, where he simultaneously began teaching dance. Together with other UH faculty, he was responsible for founding the dance program at the university. For almost twenty years he taught modern dance technique, composition, history and notation, and led a program that became known for its commitment to a global perspective of dance.

While in Hawaii Carl founded the Hawaii State Dance Council, which continues to foster dance activities in the island community. He contributed to the establishment of funding for dance through the State Foundation on Culture and the Arts, and fostered workshops in hula that had a significant impact on the renaissance of this traditional dance form. When the Congress on Research in Dance and the American Dance Guild held a joint conference in Hawaii, Carl's commitment to offering events that showcased Asian and Pacific dance forms as well as ballet and modern dance was responsible for opening the eyes of many Americans to the breadth of dance to be found throughout the world.

In 1983 Carl moved on to found, and become the first dean of, the dance program at the Hong Kong Academy for Performing Arts. He established a relationship with the Beijing Dance Academy that allowed for guest teachers from the People's Republic of China to teach in Hong Kong, and created a program that embraced ballet,

modern dance, and several types of Chinese dance. He also initiated the International Festival of Dance Academies and its concomitant dance research conference. These highly successful events are now presented annually in Asia and are catalysts for connecting students, faculty members, and other dance professionals.

Carl's leadership in establishing an Asia-Pacific dance organization while at the Hong Kong academy ultimately contributed to the development of the World Dance Alliance and its Asia-Pacific Chapter.

Before devoting much of his time to activities that in 1995 won him the first Leadership in Dance Research award from the Congress on Research in Dance, Carl was actively involved with Labanotation. He notated a traditional Korean dance, a ballet by Antony Tudor, and several of his own choreographies, and included Labanotation scores in his published book, *Bugaku: Japanese Court Dance*. He has also reconstructed dances from Labanotation scores, and was instrumental in having the Chinese dance syllabus taught at the Hong Kong Academy for Performing Arts recorded in notation.

During his student days in Hawaii Carl was a grantee of the East-West Center, an organization that subsequently recognized his contributions to East-West understanding with an alumni award.

In March of 1998 Carl will return to take up residence in his home town of St. Louis, Missouri. His presence will be sorely missed in Asia and his second home in Hawaii. But his contributions to dance throughout the globe will continue to have an impact on dance in the new millenium.

The Asia-Pacific Center of the World Dance Alliance salutes Carl for his ceaseless efforts on behalf of dance, and wishes him all the best in the future.



Hong Kong: report from the Research Committee  
Mohd Anis Md Nor, Carl Wolz, Lee Lee Ian

## WORLD DANCE ALLIANCE: ASIA PACIFIC MEETINGS IN HONG KONG, AUGUST 1, 2 and 3 1997

Report by Julie Dyson  
and Hilary Trotter

There were some major changes to the organisation: Carl Wolz stepped down as founding President of the Asia-Pacific Region (and was given a long and well-deserved standing ovation at the end of the meeting), the Secretariat moved to Japan for the next three years, and Wakamatsu Miki, President of the Japan Chapter, was voted in as President of the region to succeed Carl. Regional Vice-Presidents and Secretaries were also elected: East Asia, Kim Hye-shik and Choi Hae- Ree (Korea); Southeast Asia, Nestor O. Jardin and Josie Guillen (Philippines); South Asia, Prakriti Kashyap (India); Pacific, Valda Craig and Julie Dyson (Australia).

Groups and individuals from the following countries took part in the meetings: Australia, Cambodia, China/Hong Kong, Korea, India, Japan, Korea, Malaysia, the Philippines, Taiwan and the United States. Apologies were received from Indonesia and Singapore, while Burma, Bangladesh, Pakistan, Sri Lanka, Thailand and Vietnam are not yet full members of the Alliance. Participants from around the world discussed many plans and projects for the future development of the World Dance Alliance: Asia Pacific Center.

The Asia Pacific Choreographers' Assembly, held on Friday August 1, resulted in the formation of an Asia Pacific Choreographers' League. Its

tasks will include providing an information network to encourage cultural exchange in the region, examination of copyright issues and research on training methods for choreographers. Information on Canberra's Choreographic Centre as a training model evoked great interest and discussion. 'World Dance 2000: A Celebration of the Millenium', to be held in Tokyo in the year 2000, will include a major gathering of choreographers from all around the world.

Standing Committees also reported on progress to date. A brief first report from each of the Committee Chairs is included in this issue and it is hoped that such reports will become a regular feature of *Asia Pacific Channels*.

Two new committees to service the region were formed in addition to the Choreographers' Committee – a Publications Committee, which Hilary Trotter will chair, and a Dancers' Transition Committee to be chaired by Margaret Carlson, Dean of Dance at the Hong Kong Academy of Performing Arts. This day's meetings were made even more exciting by an announcement of the hoisting of warning flag 8 for the imminent typhoon, interrupting an already action-packed agenda.

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## WORLD DANCE ALLIANCE 2ND GLOBAL ASSEMBLY

3–4 October 1997,  
Essen, Germany

Report by Carl Wolz

The Second Global Assembly of the World Dance Alliance was held in Essen, Germany on 3–4 October 1997 with delegates from around the world participating.

An Executive Council comprising 12 members from each Center conducts the work of the World Dance Alliance with input from each of the Centers, their Chapters and general membership. A list of official Executive Council members is attached.

A full set of minutes from the Global Assembly will be available in the future, but for now just a summary report will be given.

On the days prior to the Global Assembly, dancers from around Europe met, and after many

interesting discussions concluded the meetings by officially establishing the Europe Center of the World Dance Alliance. They have created a slightly different structure which will be presented in full in the future, but their Board of Directors is headed by a President, which is basically an honorary position, and a Vice President, who acts as Executive Director for the European Center. The President of WDA Europe is Marc Jonkers, Director of the Dance Theater of the Berlin Comic Opera, and the Vice-President is Bertram Müller, Director of Die Werkstatt and of the NRW Dance House in Düsseldorf.

An important item of the agenda was to confirm the plans for the official WDA project, World Dance 2000: A Celebration of the Millennium. It was confirmed that there will be three major global events: 19-26 June, 1999, in Philadelphia, with a focus on Heritage hosted by WDA: Americas; 29 July-2 August, 2000, in Tokyo, with a focus on Choreography, hosted by WDA: Asia Pacific, and 2001, in a city and at a time to be set later, with a focus on Vision for the future through dance education.

During one of the sessions of the Global Assembly, the Americas delegates presented a variety of position papers on the issues that they felt were of concern to them and should be included in a future platform of action for the World Dance Alliance. Some of these issues concerned: Censorship and Interference, Respect for Cultural Identity, Preservation of Dance Traditions, Importance of Dance in Education,

Health and Welfare and Career Transitions, and international activities.

Also discussed at the Assembly were plans for the future of the World Dance Alliance Global Assembly. It was approved that Carl Wolz will continue as Executive Director for two more years. He has been charged with working with the WDA Executive Committee (Presidents of the Centers) to develop proposals for a governing structure and a budget for the Global WDA. Furthermore, he will explore possibilities of establishing for the WDA a physical space and a web site in the U.S.

A discussion was held and preliminary contacts made to establish two new Centers as soon as possible: one for Africa and one for the Middle and Near East. There will be more to report on this in the future.

At the Global Assembly it was decided to drop the name Center from official names, but to use it when referring to the Centers verbally or in writing. Therefore, the new official name of World Dance Alliance: Asia Pacific Center is: World Dance Alliance: Asia Pacific

For further information, contact:  
 Carl Wolz, WDA Executive Director,  
 Fax: 813-3300-9367  
 e-mail: carl@jwcpe.ac.jp  
 (until the end of March 1998).

Carl Wolz, Exec. Director WDA International  
 Ruth Abrahams, President, Americas Center  
 Wakamatsu Miki, President Asia Pacific Center  
 Mark Jonkers, President, Europe Center

**AMERICAS CENTER**

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

**ASIA PACIFIC CENTER**

Tom Brown, Hong Kong  
 Farida Feisol, Malaysia  
 Nestor O. Jardin, Philippines  
 Prakriti Kashyap, India  
 Kim Hye-shik, Korea  
 Lee Lee Ian, Malaysia  
 Lo Man-Fei, Taiwan  
 Nagatoshi Mayumi, Japan  
 Mohd Anis Md Nor, Malaysia  
 Basilio Esteban Villaruz,  
 Philippines

**EUROPE CENTER**

Kerstin Anderson, Denmark  
 Egil Bakka, Norway  
 Gedeon Dienes, Hungary  
 Wilja van Os, Netherlands  
 Gabrielle Gierz, Germany  
 Aime de Lignière, Belgium  
 Margarita Moyzhes, Russia  
 Bertram Müller, Germany  
 Wanda Ribero Da Silva,  
 Portugal  
 Jetty Roels, Belgium  
 Gun Roman, Sweden



## **WORLD DANCE 2000: A CELEBRATION OF THE MILLENNIUM A World Dance Alliance Project**

The year 2000 is close at hand. It is a momentous historical occasion that people all over the world will be celebrating. It is a time to take stock of where we have come from, where we are, and where we are going. Toward this end the World Dance Alliance is coordinating a project around which a series of events can be organized world wide.

The project is called World Dance 2000: A Celebration of the Millenium. It is a three year project, 1999–2000–2001, sponsored and coordinated by the three Centers of the World Dance Alliance: Americas, Asia Pacific and Europe.

The World Dance Alliance is an advocate for dance on a global scale. It is basically a “service” organization that seeks to help dance organizations and individuals fulfil their ambitions and goals. Service means giving freely of one’s own time and energy to help others. The call is out world wide for dance enthusiasts to volunteer for this important series of events.

World Dance 2000 will give dancers of the world an opportunity to co-operate on a wide range of activities that will stimulate further international exchanges in and promote friendship through dance. The world is filled with many different peoples with different cultural heritages. Those differences, which are often the source of friction and intolerance, can be a source of respect and celebration.

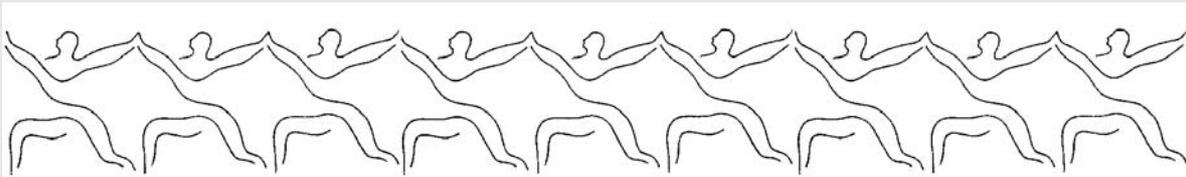
World Dance 2000 is an opportunity for dancers of the world to join together in predicting and making happen a glorious age for dance in the 21st Century, and indeed, in the next Millennium.

### **The Overall Theme of this WDA Project is:**

## **Dance in the Past, Present and Future**

Dance in the Past, Present and Future is a broad theme that can encompass the entire world and accommodate a great variety of different dance genres. It has been proposed that each year there be a Global Assembly and the preparation of Dance Resource Materials, to be published or made available on the Internet for dancers world wide.

In all aspects of this project there will be an emphasis on international exchanges, on new technology for dance and on human rights issues



## **WORLD DANCE 2000: A CELEBRATION OF THE MILLENIUM**

### **1999 The Past: Heritage**

Presenting a rich variety of dance in a global perspective with an emphasis on continuity and international exchanges

Global Assembly: "2000 Feet"  
Hosted by the WDA: Americas Center  
Philadelphia, USA 12–26 June

Proposed Database: *An Inventory of World Dance Heritages:  
Extant. Endangered. Extinct.*

### **2000 The Present: Celebration**

Co-ordination of events to commemorate the beginning of a New Age with an emphasis on contemporary choreography

Global Assembly: "Choreography 2000"  
Hosted by the WDA: Asia Pacific Center  
Tokyo or Kyoto, Japan 29 July–2 August

Proposed Database: *Choreographers of the World:  
Brief Biographies and Bibliography, and  
International Registry of Choreography*

### **2001 The Future: Vision**

Considering the needs, potential, and plans for dance in the New Century with an emphasis on dance education

Global Assembly: Hosted by the Europe Center  
City and Date to be announced.

Proposed Database: *Teaching Materials for World Dance  
Cultures: Texts, Scores, and Videos*

## **WORLD DANCE ALLIANCE: ASIA PACIFIC 2000 FEET: A Celebration of World Dance**

### **TO: DANCERS AND DANCE COMPANIES IN ASIA AND THE PACIFIC**

2000 FEET: A CELEBRATION OF WORLD DANCE, a collaboration between the University of Arts and the Philadelphia Dance Alliance, culminates three years of Philadelphia Dances programming. During the week of June 18–26, 1999, to celebrate the new millennium, a multitude of performances, classes, workshops and symposia will be presented by artists from the four regions of the world.

2000 FEET will include the World Dance Alliance Third Global Assembly, the Congress for Research in Dance "Special Topic" conference, and is produced in cooperation with the World Dance Alliance and the City of Philadelphia.

2000 FEET will be part of a three-year series of events around the world celebrating the millennium with a different theme each year as proposed by the World Dance Alliance. In 1999 the theme "Heritage" will be addressed.

It is planned that there will be global participation in this exciting gathering of dance artists. On the following pages you will find information on and an application for participation in 2000 Feet.

Subsidies include hotel and per diem for five (5) days for a maximum of 10 members per group. More performers will be accepted if the company assumes responsibility for hotel and daily costs of additional members.

If interested, please complete the application form and send it, with a video of the work to be considered, to WDA Asia Pacific at the address below.

**Applications, with videos, will be reviewed by  
the World Dance 2000 Committee of WDA: Asia Pacific.  
The members of this Committee are the Chapter/Area Heads of WDA: Asia Pacific.  
A complete list of Chapter Heads is included in Asia Pacific CHANNELS.  
After review, recommendations will be made by the Asia Pacific World Dance 2000  
Committee and all materials sent to the Americas Center.**

THE PHILADELPHIA COMMITTEE WILL MAKE FINAL DECISIONS ON WHICH GROUPS ARE TO BE INVITED AND IN WHICH VENUES THEY WILL PERFORM.

Deadline for submission of application forms and videos to the Americas Center is  
1 February 1998; therefore,  
THE DEADLINE FOR SUBMISSION TO THE ASIA PACIFIC CENTER WILL BE  
1 JANUARY 1998.

**Send Application Form and Video for Consideration to:**

**WORLD DANCE ALLIANCE ASIA PACIFIC  
C/O Mr. Wakamatsu Miki  
10-7-3 Nishibori, Urawa City 338, Japan  
TEL: 8148-853-9410 FAX: 8148-855-9215  
E-mail: wakamatu@taiiku.tsukuba.ac.jp**

**2000 FEET: A Celebration of World Dance**  
**APPLICATION TO PARTICIPATE IN PERFORMANCE SERIES (page1 of 2)**  
**(Please complete in English)**

**THE GROUP MAKING THE APPLICATION**

NAME OF COMPANY:

GENRE/STYLE OF DANCE:

ADDRESS:

TEL:

FAX:

E-MAIL:

**CONTACT PERSON AUTHORIZED TO SPEAK FOR COMPANY**

NAME OF PERSON:

ADDRESS:

TEL:

FAX:

E-MAIL:

**WDA MEMBERSHIP**

IS EITHER THE COMPANY, THE CONTACT PERSON, OR ANY OF THE COMPANY MEMBERS, A MEMBER OF THE WORLD DANCE ALLIANCE?

IF SO, PLEASE ATTACH A LIST.

**HOW MANY MEMBERS ARE IN YOUR PROPOSED TOURING GROUP?**

IF OVER TEN MEMBERS, IS YOUR GROUP WILLING TO PAY FOR EXPENSES FOR ADDITIONAL MEMBERS?

YES

NO

**IF YOUR GROUP IS NOT SELECTED FOR ONE OF THE SUBSIDISED PERFORMING SPACES, ARE YOU WILLING TO PERFORM IN AN ALTERNATE OR SITE-SPECIFIC SPACE AND PROVIDE YOUR OWN EXPENSES FOR HOTEL AND PER DIEM?**

YES

NO

\_\_\_\_\_  
(SIGNATURE OF CONTACT PERSON)

\_\_\_\_\_  
(DATE)



# 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*.

# WDA:AP Committee Reports

## **Choreography — Lo Man-Fei**

We are in the process of establishing a directory of choreographers from each chapter. The representative from each chapter should send me a list of the top ten choreographers from their chapter and I am responsible for compiling the list.

The planning for the year 2000 in Japan was brought under discussion in Germany. The event will be focusing on fostering young choreographers.

## **Education — Susan Street**

The committee plans to survey regional chapters to identify the scope of education issues in the region and to invite chapter heads to assign contact people with whom these issues can be discussed. It is hoped that contact can be maintained via E-mail.

Some of the issues identified at the Hong Kong meeting included:

- Sharing of resources
- International exchange
- Use of web sites
- Guidelines for dance teachers, code of ethics, dance teacher training
- Dancers' health and safety, dance injuries
- Support for new initiatives
- Promotion of dance as essential activity for all children

## **Dancers' Transitions — Margaret Carlson**

The purpose of this newly-formed committee is to address the issue of career transitions for dancers. The committee will liaise with the newly formed I.O.T.D., (International Organization for Transitions in Dance) to provide an international forum for dissemination of information, discussion of issues and planning for promotion of this area to the non-dance community. The committee needs a representative from each

country that is a member of the Asia Pacific Center. Anyone interested in joining the group should reply to: Margaret Carlson, School of Dance, The Hong Kong Academy for Performing Arts, 1 Gloucester Road, Wanchai, Hong Kong  
Tel: (852) 2584-8539;  
Fax: (852) 2802-3856;  
E-mail: maggi@mail.hkapa.edu

## **Publications — Hilary Trotter**

A short informal meeting of the Publications Committee was held in Hong Kong. Current members are from Australia, China, USA, Japan, India, Korea, Malaysia and The Philippines. The meeting included discussions with the chair of the Dance Research Committee, Dr Mohd Anis Md Nor (Malaysia) on the possibilities for a Dance Research Journal and expansion of the newsletter *WDA:AP Channels*. It is hoped that this publication will evolve into an Asia Pacific dance magazine, but at the moment it will continue to be compiled and edited voluntarily in Australia with the support of Ausdance. Master copies will be sent to each Chapter for photocopying and distribution.

## **Research — Mohd Anis Md Nor**

The Asia Pacific Dance Research Society (APDRS) was formally set up in Jakarta during the WDA:APC Annual General Meeting at the Indonesian Dance Festival '96. Since then, the APDRS has initiated a membership drive amongst the WDA Asia Pacific community and has to date managed to attract dance scholars (Dance Historians, Dance Ethnologists/Ethnochoreologists, Anthropologists, Dance Notators), Dance Documenters (Film, Video and other media), Librarian and Archivists, and dance enthusiasts. The primary goal of the APDRS is to co-ordinate activities for dance researchers in Asia and the Pacific. Activities planned for the APDRS members include: (1) Hosting dance conferences where research results can be presented; (2) Conducting workshops on new methods and techniques of research and documentation; (3) Considering starting a new Journal to be named 'Journal of Asia Pacific Dance Research'; (4) Assisting researchers in developing countries; (5) Working on an 'Inventory of Dance Traditions: Extant, Endangered, and Extinct'; and (6) Establishing an exchange network for dance researchers working in Asia and the Pacific.

At the time of reporting, the APDRS is in the process of compiling database information on individual members which will be published

annually as resource information. The APDRS is currently steered by a standing committee consisting of representatives from each member country within the WDA Asia Pacific. The standing committee members of APDRS are: pro-tem chairperson: Dr Mohd Anis Md Nor (Malaysia); Secretary: to be named; Australia: Hilary Crampton; Cambodia: Dr. Sam Sam-Ang; China: Ou Jian Ping; Chinese Taipei: Ping Heng; Hong Kong SAR: Tom Brown; India: Dr. Kapila Vatsyayan; Indonesia: Dr. Sal Murgianto; Japan: Dr. Kimiko Ohtani; Korea: Prof. Kim Malborg; Malaysia: Dr. Mohd Anis Md Nor; New Zealand: to be named; Philippines: Dr. Larry Gabao; Singapore: Dr. Chua Soo Pong; Pacific Area: Dr. Adrienne Kaeppler and Prof. Judy Van Zile. Many more countries in the Asia Pacific region need to be represented through membership of the WDA: Asia Pacific. It is the hope of the APDRS that members can be recruited from Myanmar, Thailand, Lao P.D.R, Vietnam, Pakistan, Sri Lanka, Bangladesh, Maldives, and other Pacific island nations.

The APDRS will be using conferences or meetings in association with the WDA: Asia Pacific as venues for scholarly interchange of ideas and information. Since Jakarta's IDF '96, members of the APDRS have met during the recent 'Dance on '97' Hong Kong International Dance Conference and Festival. A report on the APDRS was given by the pro-tem chairperson to the WDA Global Assembly in Düsseldorf and Essen which took place from September 30 to October 5, 1997. Members of APDRS are looking forward to meeting and exchanging information at the 1998 WDA Asia Pacific Dance Conference to be held during the 1998 Philippine International Dance Festival and Conference in Manila (August 3-9, 1998) and the Tari '98 Commonwealth Dance Festival in Kuala Lumpur (September 1-7, 1998).

It has been suggested that an exchange network for APDRS should be implemented through a Research Network and a Documenters' Network via several other existing international organizations. This may include networking with all of the WDA Centers, International Council for Traditional Music (ICTM) Ethnochoreology Study Group, SEAMEO-SPAFA (Southeast Asian Education Ministers Organization-Special Project for Arts and Fine Arts), SEASREP (Southeast Asian Studies Regional Exchange Program-Toyota Foundation and Japan Foundation Asia Center), Toyota Foundation, Japan Foundation, Korea Foundation, Asian Cultural Council (New York

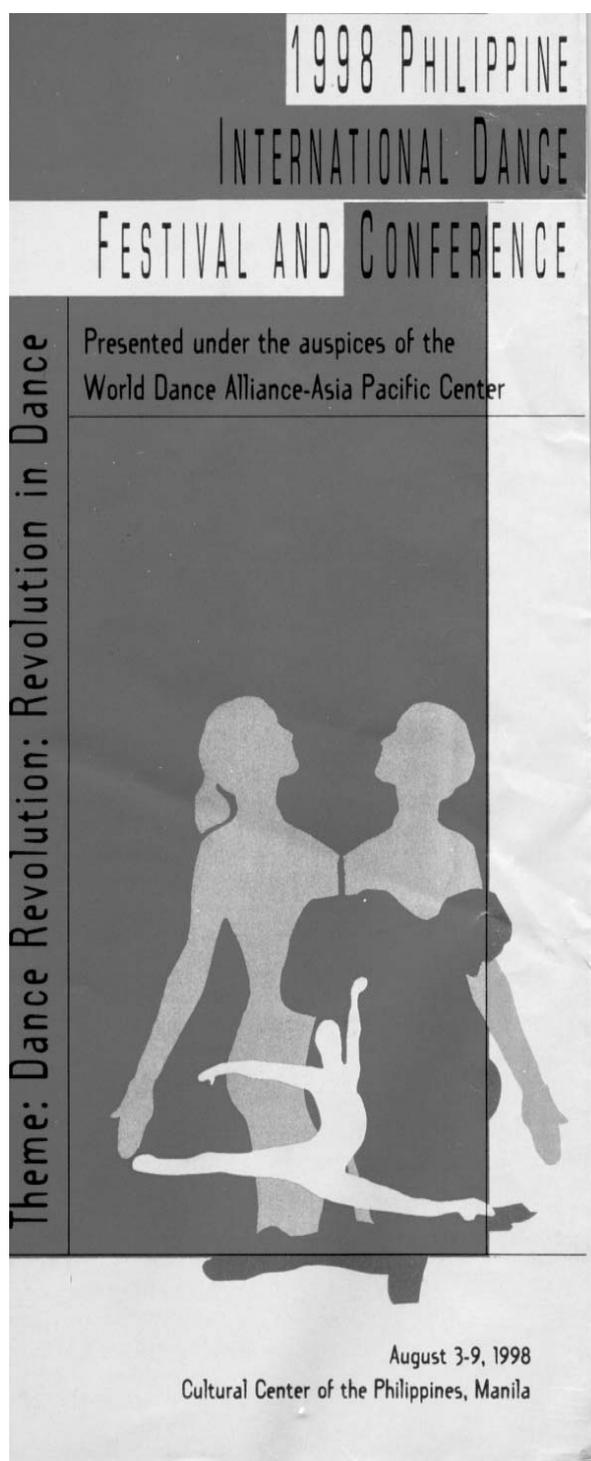
and Tokyo), Ford Foundation and ASEAN-COCI (association of Southeast Asian Nations Committee on Culture and Information) to name a few.

The APDRS will continue to update information and publish research papers through *Channels* until there are sufficient funds for its own publication programme. The December issue of *Channels* includes a paper by Prakriti Kashyap entitled "Revival and Growth of the Indian Dance in this Century". It is hoped that many more papers will follow as members begin submitting them to the society. In the near future, these papers will be compiled and published in the APDRS Journal and distributed world-wide.

The APDRS would encourage anyone interested in the above mentioned activities to join the society by simply sending information listed below to: Dr. Mohd Anis Md Nor, National Arts Academy, 139 Jalan Ampang, 50450 Kuala Lumpur, Malaysia by mail, or through facsimile number: (603) 264 9186, or via E-mail: a6anis@umcsd.um.edu.my

Information required:	
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Dance Education:	.....
Gender:	.....
Current Employment:	.....
Place of Birth:	.....
Current Address:	..... .....
Date of Birth:	..... Phone No: .....
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Research Interest:	.....
Language:	.....
Recent Publications/Productions/Documentations:	..... ..... .....

# Dance Revolution: Revolution in Dance



## NEXT WDA EVENT

The conference welcomes papers on the following topics:

- Technical/Artistic Revolts in Contemporary Usage;
- Social Revolution as Dance theme;
- The changing Asia Pacific Dance Scene;
- Social Structure and Dance Leadership; and
- Dance Education, Research and Technology in a Changing World

Send proposals/abstracts to:

*Philippine International Dance Festival & Conference  
c/o Performing Arts Dept  
Cultural Center of the Philippines  
Roxas Blvd, Manila  
Philippines*

*Attn: Basilio Esteban S. Villaruz, Conference Director  
Fax: (632) 832 3683 and (632) 831 3415;  
e-mail: ccpap.admu.edu.ph.*

Enquiries about the festival should be sent to the same address

*Attn: Nestor O. Jardin, Festival Director*

Philippine, Asian Australian and American companies have been contracted for the festival.

See the Philippines report by Basilio Esteban S. Villaruz on page 15 for more information



# Philippines

## 1997 and the 1998 Manila Event

The 1998 Philippine International Dance Festival and Conference is well on its way. This was confirmed at the Hong Kong Dance Event '97 last August

Scheduled for 3–9 August 1998 at the Cultural Center of the Philippines and under the auspices of World Dance: Asia Pacific, the PIDFC has the theme DANCE IN REVOLUTION, REVOLUTION IN DANCE. This was a choice made to suit the centennial celebration of Philippine Independence in 1998. Revolution here means social, artistic, technical and technological forces and changes that have affected and are expressed in the choreographic art and education.

Limited Showcase performances are scheduled for two days. Each group applying is restricted to 20 minutes and the technical support provided. A limited number of lecture/demonstrations lasting 30 minutes are welcome in the conference. Showcase and lecture/demonstration leaders are expected to conduct master classes free of charge.

Prior to the conference-festival date, on August 2, there will be morning sessions for three standing committees – the Asia Pacific Choreographers' League, the Asia Pacific Research Society and the Asia Pacific Dance Education Association. Ad hoc meetings may be called on the dance publication, dance medicine and transition committees.

In the afternoon, the annual general meeting of the WDA:AP will be conducted by its new President Wakamatsu Miki and the WDA Executive Director, Carl Wolz.

The PIDFC is nationally chaired by Jaime C. Laya, chair of the National Commission for Culture and Arts; co-chaired by Tourism Secretary Mina Gabor, and vice-chaired by Cultural Center of the Philippines President Baltazar Edriga. President Fidel V. Ramos has directed the following government entities to assist the PIDFC: Foreign Affairs; Budget and Management;

Interior and Local Government; Education, Culture and Sports; Higher Education; Amusement and Gaming Corporation; Centennial Commission; Presidential Management Staff, in cooperation with Philippine Dance Alliance, Philippine Folk Dance Society, World Dance Alliance – Philippines, and the national committee of the Committee on International Organization for Folklore Festivals (CIOFF).

The CIOFF involvement is in mutuality with the WDA–P and the National Dance committee of the National Commission for Culture and the Arts (NCCA), chaired by Corazon G. Inigo. It holds the world Folklore Festival in Manila in March–April 1998.

Also concurrently scheduled with the PIDFC are the annual assemblies of the NCCA National Dance Committee on 9 August, and of the WDA–P (formerly Asia Pacific Dance Alliance–Philippine Chapter).

At the Hong Kong Dance Event '97, the WDA–P was represented by its president Villaruz, treasurer Prosperidad Arandez, and the NCCA National Dance Committee together with Sony Lopez Gonzalez, Dolores Suzarra of Cebu, Henrietta Hofer Ele of Marawi and several Luzon, Visayas and Mindanao conference participants.

For the Showcase presentation, the UP Dance Company was invited by Tom Brown. They performed a collective work, *Philippine Mosaic* which consisted of *Phinungod* (music by Ryan Cayabyab) and *Pagsimula* (music by Ramon Santos, choreography by Flor de Liza Fernandez). Their participation was made possible by the NCCA, University of the Philippines-Diliman Committee for Arts and Culture, and private sponsors.

Basilio Esteban S. Villaruz  
WDA:APC National Delegate  
President, WDA–Philippines

Address: College of Music  
University of the Philippines  
Quezon City 1101

E-mail: basiliov@mnl.sequal.net  
Fax: (632) 9320305; (632) 3648763



AUSTRALIAN  
DANCE COUNCIL  
AUDANCE INC.

National Secretariat  
40 Mort Street  
Braddon ACT 2612

Postal address  
PO Box 45  
Braddon ACT 2612  
Phone: (02) 6248 8992  
Fax: (02) 6247 4701

## Report by Julie Dyson

### **AUSTRALIAN YOUTH DANCE FESTIVAL:**

Ausdance presented the first Australian Youth Dance Festival at the Darwin Entertainment Centre in late September. With 250 young people attending and a strong professional performance program, it was an important event in the Australian dance calendar. Those participating ranged from primary school children to emerging professional artists, the latter presenting many of the papers. The daily themes were 'Pathways and Partnerships', 'Our Culture, Our Dance', 'Collaborate and Initiate', 'Dance at the Edge' and 'The Future'. The Ludus Dance Company from the UK, as well as many Australian artists, gave workshops and master classes. Companies performing, with assistance from Commonwealth Government's *Playing Australia* program, were Expressions Dance Company (Brisbane), Restless Dance Company (Adelaide) and Stompin Youth Dance Company (Launceston). Other performances were by Boys from the Bush (Albury/Wodonga); Modern Dreamtime Dancers (Broome); Canberra Dance Development Centre (ACT) and Klapa (Adelaide). QANTM Multimedia sponsored technology workshops where young people made their own Web pages (see Ausdance web site). Other funding assistance came from the Australia Council, the British Council and the NT Government.

**DANCE TEACHERS' COMPETENCY STANDARDS PROJECT:** Funding has been received from the Department of Employment, Education and Training to develop interim competency standards based on the *Australian Guidelines for Dance Teachers*. An industry reference group has been established to advise the consultant, Kris Newton, as the project proceeds. The project is due to be completed in April 1998, and in the meantime Australia-wide consultations are taking place with dance teachers with the

assistance of Ausdance branches and Arts Industry Training Boards in each State and Territory.

**NATIONAL FILM AND SOUND ARCHIVE PROJECT:** The partners in this project, Ausdance, the NFSA and the National Library of Australia, appointed Dr Michelle Potter as manager of the project. Michelle has already made some exciting film discoveries, and is working to gather or locate the filmed work of a number of choreographers from the past and present who are, or have been, important in Australia's dance history. The project was funded by the Australia Council for two years.

**LUDUS DANCE COMPANY** toured Australia during September, working with teachers and students in four States and Territories. The company is based in the UK, and was in Australia as part of the British Council's newIMAGES program. Ludus was also a great success in Darwin at the Australian Youth Dance Festival.

**DANCE COMPANY FUNDING (AUSTRALIA COUNCIL):** The Australia Council announced ongoing funding for a number of small companies in 1998, with three recipients awarded triennial funding for the first time (Expressions Dance Company, Leigh Warren and Dancers, and Ausdance). Gideon Obarzarnek's Chunky Move will move to Melbourne from Sydney in 1998 after being announced as Melbourne's new contemporary dance company by Victorian Premier Jeff Kennett, who has offered the company \$1m per year for three years.

**EMERGING CHOREOGRAPHERS' INITIATIVE:** The Federal Government's emerging choreographers' initiative was administered by the Australia Council in partnership with Ausdance. Eight emerging choreographers received funding of up to \$20,000 in 1998 for projects including short films, a new work with people with disability,

and the exploration of new visual metaphors to recreate ancient Indian mythology.

**THE CHOREOGRAPHIC CENTRE:** Australia's only centre for choreographic development and research celebrated its first birthday in November. Set up in Canberra in 1996, the Choreographic Centre offers a small number of fellowships each year to emerging choreographers, a residency program and mentorships.

**THE SECOND NATIONAL ABORIGINAL DANCE CONFERENCE** was held in Adelaide in November, where issues such as copyright, marketing, teaching, the production of indigenous dance resources and links with other organizations were discussed. The National Aboriginal Dance Council will work towards funding for a national secretariat, and other conference recommendations will be published in the next edition of *Dance Forum*.

**AUSDANCE FUNDING:** The National Secretariat has been given triennial funding status by the Australia Council to continue its work as

'one of Australia's outstanding dance organizations' and 'in recognition of past achievements' and 'potential for the continued development of Australian dance'. Ausdance is pleased that funding of \$130,000 per year will enable the National Secretariat to continue to operate with 2.5 staff in a climate of certainty for three years. Many Ausdance branches are now also receiving triennial funding from their State arts ministries.

**RALPH BUCK** leaves Australia in January to take up a new position as Lecturer in Dance at the University of Otago in New Zealand. Ralph is a former National President and Vice-President of Ausdance, and he will be greatly missed, particularly in dance education circles where he has provided invaluable advice and support to dance educators across the country. Ralph was the writer of the Dance strand of the National Statements and Profiles and was a long standing member of the board of the National Affiliation of Dance Educators. Ausdance wishes him every success in his new position in Dunedin.

### 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.**

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**Correspondence and submissions are welcome** and should be addressed to:

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

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The brolga is an Australian native bird renowned for its dramatic displays of dancing. These displays have been a constant inspiration to both Aboriginal and non-Aboriginal Australians working in the arts

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# WDA-MALAYSIA CHAPTER

Report by Dr. Mohd Anis Md Nor and  
Joseph Gonzales

The WDA Malaysia Chapter is now an officially registered society of a Non Government Organization (NGO) under the auspices of the Ministry of Culture, Arts and Tourism Malaysia. The WDA Malaysia will henceforth be known as Persatuan Tari Malaysia (in Malay) or Malaysia Dance Association [MyDance] in English.

MyDance will be the representative of WDA Malaysia with the aim of spreading information on dance, dance awareness programmes, dance research, dance workshops, and dance performances amongst local dance enthusiasts, dancers, choreographers, critics and researchers.

A new committee was elected and appointed for a two year term (1997–1999) President: Dr. Mohd Anis Md Nor; Vice-President: Mr Suhaimi Magi; Secretary: Mr Joseph Gonzales; Vice-Secretary: Mr. Abu Bakar Sulaiman; Treasurer: Miss Mew Chang Tsing; Ex-Officio: Mr Mohamed Juhari Shaarani; Committee Members: Miss Vithyalakshmi Ramiah; Mr Lee Swee Keong; Mr S. Gunasegaran; Mr Djamal Bakir; Ms Judimar Monfils; Ms. Aida Zurina Redza; Mr Onn Jaafar; Mr. Sarkawi Hj. Amit; Mrs Lee Lee Lan; and Mr Shankar Kandasamy.

MyDance will now be actively involved with the National Arts Academy, Ministry of Culture, Arts and Tourism Malaysia, in organizing probably the largest dance festival ever in the country — TARI '98 Commonwealth Dance Festival. Tari '98 will be held in conjunction with the Commonwealth Cultural Festival at the time of the Commonwealth Games to be hosted by Malaysia in September 1998. Tari '98 will take place from 1–7 September 1998. Dance companies from Trinidad and Tobago, Africa, Asia and Europe are expected to partake in the evening gala performances while 150 local and international dance companies will participate

in the showcase performances. The festival will also include paper presenters who will participate in the Dance Conference, which will take place in a five-star hotel.

To this date, members of MyDance have participated and performed in numerous local and international dance events. Most significantly, Ms Loke Soh Kim from Penang Dance Station, was invited by A.C. Peterson of the Asian American Council to attend and participate in a series of workshops in the United States. This was a milestone in the history of Malaysian dance.

Meanwhile, Ms Aida Zurina Redza, participated in the production of *King Lear* performed and staged in Japan and Singapore. Aida's company, Shakti Dance, also held performances entitled *Beneath The Surface* and *Beyond Words* locally.

Mew Chang Tsing's River Grass Dance Co. has been regularly performing new and exciting works. Among the more prominent of her works is *Re: Lady White Snake* which she brought to the 'Dance on '97' festival in Hong Kong.

Mahmud Ibrahim from the National Theatre teamed up with Suhaimi Magi and Joseph Gonzales to create *Titian* which was performed at the ASEAN Arts Festival in Singapore in December 1996. *Titian* was performed to rave reviews and was the subject of great discussion among the participants of the festival.

The Kuala Lumpur Dance Theatre has as always, been at the forefront of Malaysian dance. Mrs Lee Lee Lan, its executive director, aims to further artistic excellence by inviting local and international choreographers to collaborate in new works while striving to raise funds for causes such as AIDS, cancer research and Children's orphanages.

MyDance also organized a joint press conference held at the Malaysian Tourism and Information Centre (MATIC) on the 28th July 1997 for Malaysian dance companies invited to perform in the Hong Kong Dance on '97 Festival.

MyDance is to participate in the upcoming WDA:APC event, the 1998 Philippine International Dance Festival and Conference, with the theme 'Dance Revolution; Revolution in Dance'

MyDance will also participate in the 1999 'Philadelphia Dances' to be held in Philadelphia from June 19 to June 27 1999 and 'World Dance 2000: A celebration of the Millennium' in Japan.



# DANCING TOGETHER

## REVIVAL AND GROWTH OF THE INDIAN DANCE IN THIS CENTURY



PRAKRITI KASHYAP

*Hong Kong 1997. Prakriti Kashyap chats with Kimiko Ohtani during a meeting break. In background, Basilio Esteban S. Villaruz*

The unparalleled and multiple streams of the Indian dance have made an enviable contribution to the world dance scene. No historical, nor anthropological, nor folkloristic account will be exhaustive enough to enumerate all the dances of India.

The geographical vastness of the subcontinent, the multiplicity of the races, the linguistic diversity, the bafflingly complex religious beliefs and the ritualistic rites, often connected with day-to-day occupations, have all given us enviably varied dance traditions ranging from the most primitive to highly structured, sophisticated and stylised dance forms. Though these dances have been traditionally performed for millennia by tribal and other ethnic and social groups, they are not restricted by the rigid boundaries of the set rules but allow artistic contributions and experimentations within their aesthetic limits. Moreover, due to constant mobility, interactions among the performing and the ethnic groups and education have caused modifications and transformations in these dances that are distinctly noticeable.

For instance, the tribal or the most primitive dances performed by more than 50 million tribals inhabiting hilly ranges and plains, as well as coastal regions of the country, have some elements of advanced or more developed forms. Similarly the stylised or codified forms also show distinct relationship to the dances performed by tribals or village folk.

Certainly this ongoing dialogue between tribals, villagers and urban dwellers has enriched and continues to enrich the dance scene of India. Therefore the common yardstick, generally accepted and employed by present dance historians and researchers to understand and classify dance into general categories, may not be suitable to the Indian scene. Instead, a more comprehensive study related to geographical and environmental conditions, religious rites, ethnic occupation, impact of native and foreign influences on religious beliefs or practices and patronage or the lack of it, will prove more rewarding. Today we have many regions where tribal, folk and stylised or developed forms co-exist, showing the continuous process of interaction and influences vividly.

Most of the dances in India, irrespective of their classification, have roots in the seasonal changes and agricultural rites which were later fused or recognised with the religious festivities. Most of them have common mythical content. In the villages – agricultural communities constituting more than 80% of the nation's population – the most colourful and spectacular dance forms, termed as folk, are performed.

Lastly the 'classical' forms, which enjoy the maximum exposure at international dance events as representatives of Indian dance culture, are but recently restructured or revived forms. Literary sources, especially the *Natyashastra* and other regional texts provide the basis for the comparative study of these dance styles. In the last few decades it has been realised that most of these traditions are merely three or four centuries old, and that, unlike the 'folk' traditions, they were performed by a special class of performers often attached to a religious institution.

It will be more pertinent, then, to examine the historical development that took place during the last decade of the previous century and the early decades of this century. According to the history many foreign forces came to plunder and rule over this nation. Some succeeded in imposing their beliefs, which were gradually accepted, assimilated and synthesised into the main cultural stream. But under the last British regime the growth of dance and dancers who were traditionally attached to the temples for centuries, was directly thwarted. Most of these women dancers called 'Devadasis', due to the socio-political situation, sought a life of easy virtue. Ironically, some of the élite Indians, educated and influenced by British thinking, considered the dance and its practitioners as a stigma to the society. They played an instrumental role in mobilising the ruling Assembly to discontinue this ritualistic dance offering made in the temples. But such an anti-dance Act only added momentum to the already activated nationalistic movement. During the 1920s the art form, prejudiced socially and beginning to lose royal patronage, ironically enough received much acclaim in Britain itself. During the same years, the legendary ballerina Anna Pavlova, after collaborating with young Uday Shankar, ignited in him the desire to learn more about the devadasi dance. He gave up a promising career in art and returned to India to learn dance. Within a few months his repertoire

grew with his creative imagination. And his dance tours to Europe during 1927–28 were immensely successful.

Back home the nationalistic movement had begun to accelerate. On one hand the social reformers were bent upon making the anti-dance Act successful, and on the other, the revivalist group were assiduously working to promote dance as a source of national pride. They brought an awareness to the masses that dance was one of the dynamic repositories of the lofty ideals of Indian thought.

In spite of this open debate between the two conflicting groups, it was the overwhelming reports of Uday Shankar's Europe tour that gave further encouragement to young intellectuals to take interest in their cultural values embedded in art, particularly dance. Soon the need to foster the art and artists under one institution was realised and with this the institutionalisation of dance began. Urban youth, fired by the idea of cultural awakening in the late 1930s and 1940s began to migrate to the east (Shantiniketan), south (Kerala Kala Mandlam and Kalakshetra) and north (Almora) to learn art, music, and dance at the institutions established by some of the leading reformists and dancers. This mobility and training not only gave birth to a new class of performer but also instituted drastic changes in presentation. Some of these educated dancers turned to literary sources to reaffirm and restructure the dance that they had learnt under the old masters.

Soon after Independence, when the princely states were dissolved and art and artists lost the royal shelter, the need to set up national as well as local bodies to foster and promote them was realised. Today many government-aided and private dance centres have mushroomed in all the major cities and villages.

The involvement of women of high society in this art, together with the availability of training to all at the institutional level, and a shift of performing venues from the village square or temple courtyard to the urban proscenium stage, have caused dramatic development and transformation of both newly revived 'classical' and folk performances.

In the early 1960s a dialogue among scholars, dance historians and practitioners was created to discuss the standard by which the newly restored and retrieved dances could be classified. Initially only four styles, Bharatanatyam, Manipuri, Kathakali and Kathak, were qualified as 'classical'

styles. However, this list expanded in the next decade, and three more styles, Odissi, Kuchipudi and Mohiniattam were included. Today, with the zealous enthusiasm shown by dancers for learning lost dance traditions from the old practitioners, the list of 'classical' dances is expected to expand.

After the revivalist and restructural period, from 1960 onwards, the dance scene has shown a clearer picture. The fashion for learning several styles and presenting them in a group or ballet form began to decline due to many practical restraints, and solo performance of the neo-classical dance began to receive honour. The present generation of dancers are indebted to the trend set by Rukmini Devi Arundle, the first lady of an élite upper class family. It was her bold initiative to learn dance, which was condemned by society. Notwithstanding the public bias against the art, she performed in public and later introduced certain reforms based on the ancient texts. She also developed a special training method at her institute Kalakshetra, which earned the reputation of an ideal centre for learning music and dance. Many young girls from different parts of the country converged here. Some of the present best senior dancers and teachers were trained at this institute. The majestic Yamini Krishnamurthy, and next, the younger dancer Leela Samson are the gift of this school. Prof. C V Chandrashekhar, former head of the dance department of a university, also hails from Kalakshetra. He has trained some fine dancers and choreographed group compositions with new themes drawn from old literary sources, which have been appreciated by scholars, critics and the lay audience.

Alarmel Valli, a sprightly young Bharatanatyam dancer from another school, has with her joyous and bountiful grace added new elements to the style, whereas another dancer, Malavika Sarukkai, with her disciplined body, brings forth formal beauty together with geometrical precision of movement.

Similarly, in Kathak, the next most popular classical style from the north, we have master performers like Birju Maharaj and his disciple-partner Shashwati Sen, who have presented both traditional as well as innovative choreographies and challenging themes.

Besides these technically skilful and quasi-innovative performances, a new class of performers, gifted with intelligence, have begun to verify the historical and technical affiliation of

newly retrieved forms with ancient literary sources. Based on ancient and medieval texts, anthropological sculptural evidence and/or ritualistic practice, the new batch of dancer-researcher has reconstructed and revived some dance forms which can be traced as far back as a few millennia. Dr Padma Subramanyam, the inimitable dancer after conducting pioneering research into the earliest text on dance and dramaturgy, the 'Natyashastra', has traced the continuation of its tradition in the temple sculptures and has restructured the dance tradition which was lost for more than a millennium. Her matchless talent combined with comprehensive research has gifted the Indian dance tradition its pristine glory as codified in the 'Natyashastra'.

Such Shastric or technical principles can be found in some of the regional dance practices that were pushed into oblivion for several reasons. Nevertheless, they too provide interesting subjects for examination of the processes of transformation, development and growth. The Ankiya Nat and the Sattriya dances of eastern India, as also the dances offered as rituals in the temples of the south, have been examined and reconstructed by dance historians and researchers during the last one and a half decades. Their recognition makes further additions to the existing list of the 'classical' dance.

Unlike these dance forms, where literary, anthropological and human sources are helpful to researchers, research into the rarer dance traditions poses a unique challenge, not only because of the paucity of evidence but also because the rituals preceding the performances, which are the only source of information, are vanishing with amazing speed. Moreover, the dances themselves, without authentic guidance have earned several versions. The Chau, those rare mask dance forms with their ritualistic background, are fine examples of rare traditions which are providing us with vital links between less developed forms and more stylised, codified and evolved dance styles. When, in the late 1960s, these Chau forms were noticed by an anthropologist for the first time, they were initially termed as 'tribal' but after nearly two decades they have become part of the Indian dance scene.

It is an accepted fact that innovations are slow and difficult where the roots of tradition are deep. Nevertheless, creative dynamic artists have not remained mute over the issues of contemporary

life. Uday Shankar, the creative genius and father of Indian ballet, was the pioneer dance visualiser. He was probably the first to shift from the mythological content to more contemporary themes like 'Machine and Man'. The kinaesthetics of the new body language that he created from traditional forms opened a new direction in dance creativity. Inspired by this experimentation, talented dancers like Rama Gopal, Mrinalini Sarabhai, Shanti Burdan, Narendra Sharma, Parvati Kumar, Kumundini Lakhia, Manju Chaki Sircar and many others began to explore the possibilities of modifying body languages. Over the years they have presented some remarkable dance works. Their resilient efforts to remain creative, notwithstanding all odds, have motivated the next generation to carry their task further. Bharat Sharma, Kaksha Sheth, Ranjabati Sircar and Chandralekha are the few leading contemporary choreographers. But these choreographers draw inspiration not only from the folk or classical dance forms but beyond the available sources of dance movements. As the body is the prime instrument for communicating dance, its movement in relation to space and time has led these new choreographers to delve deeper into the fundamentals of Indian ideology.

Although choreography is "science of organising movement in space" the contemporary choreographers have tried to know the basic principles of space as discussed in Indian culture. Drawing inspiration from the ancient texts where much importance is laid on the tuning of body and mind so that "the body becomes the mandala or the centre of the expanding cosmos" (Natyashastra), contemporary choreographers seek to establish wider coherence between man and man, man and environment and finally man and the Universe. Chandralekha is one of the leading choreographers engaged in promoting this lofty ideal using yogic exercises, martial arts

and of course the formal elegance of the Bharatanatyam style.

For such invaluable insights into the holistic view of Indian culture, dancers of the present are immensely indebted to the profound scholarship of Ananda Coomarswamy, Dr V Rahhavan, Stella Kramarisch, Dr Kapila Vatsyayan and others. Dr Ananda Coomarswamy was first to draw attention to the fundamental principles that govern all Indian arts, and dance in particular. Dr Stella Kramarisch, though not an Indian by birth, nevertheless has a deep interest in the Indian myths and symbolism in sculpture and iconography, and has expanded our horizon of understanding of our own arts.

Dr V. Rahgavan's erudite knowledge of ancient Sanskrit texts, aesthetics, ancient Sanskrit drama, music and dance has enabled us to understand the difficult texts and their commentaries. But Dr Kapila Vatsyayan's unparalleled analytical approach to examination of the interdependence and interconnections of all arts has opened an unexpectedly vast field of interdisciplinary work.

The Indian dance scene is thus traditionally rich yet at the same time creatively dynamic.

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# WDA:APC National Chapter Heads

- Australia Cheryl STOCK, c/o AUSDANCE, P.O. Box 45, Braddon, ACT 2612, Australia  
TEL: 61 2 6248-8992 FAX: 61 2 6247-4701  
E-mail: julie.dyson@anu.edu.au
- Cambodia CHHIENG PROEUNG, Royal University of Fine Arts, Dance School, Phnom Penh,  
Kingdom of Cambodia  
FAX: 855-23-60427
- China BAI Shu-xiang, Chinese Dancers Association No. 3 Taiping Street, Beijing, China  
FAX: 861-605-6172
- Hong Kong Willy TSAO, c/o City Contemporary Dance Company, Shatin Pass Road,  
Wong Tai Sin, Hong Kong  
FAX: 852-2351-4199
- India Kapila VATSYAYAN, Indira Gandhi National Centre for the Arts,  
New Delhi 110 001, India  
FAX: 91-11-3381139 E-mail: kapila@ignca.ernet.in
- Indonesia Sal MURGIYANTO, Institute Kesenian Jakarta-LPKJ Jalan Cikini Raya 73,  
Jakarta 10330 Indonesia  
TEL: 6221-380-8283 FAX: 6221-381-0924
- Japan WAKAMATSU Miki, 10-7-3 Nishibori, Urawa City 338, Japan  
TEL: 8148-853-9410 FAX: 8148-855-9215  
E-mail: wakamatu@taiiku.tsukuba.ac.jp
- Korea KIM Malborg, Ewha Womans University, Department of Dance  
11-1 Daehyun-dong, Seodaemun-ku, Seoul, Korea  
TEL: 822-777-7460 FAX: 822-3672-3204
- Malaysia Mohd Anis Md Nor, National Arts Academy 464 Jalan Tun Ismail, 50480  
Kuala Lumpur, Malaysia  
TEL: 603-294-5749 FAX: 603-291-1164
- New Zealand Amanda SKOOG, Dance Aotearoa New Zealand (DANZ), 16 Cambridge Terrace,  
Wellington, New Zealand  
TEL: 64-4-382-8463 FAX: 64-4-382-8461  
E-mail: raodanz@atlantis.actrix.gen.nz
- Philippines Basilio Esteban VILLARUZ, College of Music, University of Philippines,  
Quezon City 1101, Philippines  
TEL: 632-921-4867 FAX: 632-358-763  
E-mail: vnd@nicole.upd.edu.ph
- Singapore CHENG Kwa-hwa, Sally, c/o Singapore Ann Kway Association,  
255C Newbridge Road, Singapore 0208  
TEL: 65-339-1292 FAX: 65-339-9931
- Taiwan KU Ming-shen, or LO, Man-fei, National Institute of Arts, Department of Dance,  
1 Hsueh Yuan Road, Peitou, Taipei  
TEL: 8862-893-8777 FAX: 8862-896-1042



## WORLD DANCE ALLIANCE: ASIA PACIFIC DANCE CALENDAR

### 1998

August 3–9 Manila, Philippines WDA:AP Annual Event  
'Dance in Revolution, Revolution in Dance'  
Contact: WDA: Philippines Chapter Secretariat, Fax: 632–358–763  
This event will be in celebration of 100 Years of Philippine Independence

### 1999

June 18–26 Philadelphia, USA WDA Global Assembly  
2000 Feet: A Celebration of World Dance  
Contact: via WDA Pacific Secretariat, Japan, or  
c/o Janney, 433 West 34th St, 8L, New York NY 10001 USA

SEND NEW CALENDAR INFORMATION TO WDA:AP OFFICE IN TOKYO  
NAME OF EVENT, DATES, PLACE, CONTACT PERSON, ADDRESS/NUMBERS

### Forthcoming regional events

#### USA

4th International Conference on Dance & Technology, Arizona, February  
The conference will be a convergence of performances and explorations by artists and scholars at the forefront of the field. The conference will highlight the efforts of individuals who make use of media and dance in experimental and provocative ways, with supporting lectures, roundtables, symposia, and keynote speeches. Specially designed events will challenge the traditional conference format, and establish new forms for exploring the use of dance and technology on the stage, in the gallery, on the web and in the classroom.

Organizers John D. Mitchell (resident artist fellow at the Institute and director of the Dance Multimedia Learning Center) and Dr. Naomi Jackson (associate professor of dance) will be publishing a call for papers, workshops, roundtables and lecture demonstrations December 1997, with a submission deadline of May 1998.

Contact: Aixe Djelal, Graduate Research Assistant to John D. Mitchell  
Institute for Studies in the Arts, Arizona State University  
PO Box 872102, Tempe, AZ USA  
Tel: 85287-2102

