

ASIA PACIFIC CHANNELS

THE NEWSLETTER OF THE
WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

1996

No.1



WORLD DANCE ALLIANCE SUMMIT MEETING IN SEOUL

SEE INSIDE FOR FULL STORY

WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

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.ac.jp

BOARD OF DIRECTORS

Executive Board

President: Carl Wolz, USA & Japan
Vice Presidents:
East Asia: Wakamatu, Miki, Japan
Park, Il-kyu, Korea
South Asia: To Be Announced
Southeast Asia:
Mohd. Anis Md. Nor, Malaysia
Pacific Area:
Valda Craig, Australia
Treasurer: Kim Malborg, Korea
Recording Secretary:
Lee Lee-lan, Malaysia
Corresponding Secretary:
Patrick Dadey, Australia

Special Members for Events

Australia '96: Shirley McKechnie
Indonesia '96: Farida Feisol
Hong Kong '97: Paul Yeung
Philippines '98: Nestor O. Jardin

National/Regional Delegates

Australia: Ralph Buck
Cambodia: Chhieng Proeung
China: Bai, Shu-xiang
Hong Kong: Willy Tsao
India: Kapila Vatsyayan
Indonesia: Sal Murgiyanto
Japan: Wakamatu Miki
Korea: Kim Mal-borg
Laos: To Be Announced
Malaysia: Mohd. Anis Md. Nor
New Zealand: To Be Announced
Mongolia: To Be announced
Myanmar: To Be announced
Oceania: Adrienne Kaeppler
Philippines: Basilio E. Villaruz
Singapore: To Be Announced
Sri Lanka: To Be Announced
Taiwan: Ku Ming-shen
Thailand: To Be Announced
Hawaii: Judy Van Zile
Vietnam: Hoang Diep

ANNOUNCEMENT: WDA:APC MEETINGS

Annual General Meeting (AGM) 1
Asia Pacific Dance Education Committee
BOTH HELD AT THE AUSTRALIA EVENT (See Page 8)

Annual General Meeting (AGM) 2
Asia Pacific Dance Research Committee
BOTH HELD AT THE INDONESIA EVENT (See Page 9)

PRESIDENT'S PAGE

RECENT DEVELOPMENTS IN THE WORLD DANCE ALLIANCE

The World Dance Alliance took a major stride last summer at the Summit Meeting and First General Assembly held in Seoul Korea, 14-17 July 1995. A full report on this meeting by Valda Craig can be found starting on the following page. In this editorial, only the major decisions concerning organizational structure and two WDA projects are outlined. The two projects are a WDA Communications Network and a Plan for celebrating the Year 2000.

Organizational Structure

The Summit participants formed a WDA Executive Council which is comprised of delegates from all four WDA Centers: Africa, Americas, Asia Pacific, and Europe. The presidents of the Four Centers constitute the Executive Committee. It was further decided to create a WDA Secretariat. Carl Wolz was appointed Executive Director, so until further notice the Secretariat address will be the same as the Asia Pacific Center.

WDA On Internet

The Summit Delegates agreed that, as an organization dedicated to improving communication among dancers world wide, the WDA should establish a presence on Internet. Members exchanged email addresses and a "Home Page" is now being prepared for the World Wide Web. More information on this will be provided in the next issue of *Asia Pacific Channels*.

World Dance 2000: A Celebration of the Millennium

A proposal for a three year--1999-2000-2001--celebration was approved by the WDA Executive Council. A copy of the full project can be obtained from the Tokyo address. The plan calls for the WDA to be a coordinating group for activities world wide during the three year period. Events include performances, conferences, workshops, and related activities with a different focus for the three years: dance research in 1999, choreography in 2000, and dance education in 2001. It is in relation to these three focuses that plans are being made to establish standing committees to coordinate, and in some cases plan and implement, events for this Celebration of the Millennium.

Standing Committees

To facilitate WDA efforts, it is proposed that three standing committees be established to provide the leadership, the expertise, and the time and energy to achieve these goals. Therefore, within the Asia Pacific Center, it is further proposed that these three standing committees be established at the APC Annual International Dance Events planned for the next two years.

Asia Pacific Dance Education Committee will be discussed at the Event to be held in Melbourne Australia. Meeting day is 6 July 1996.

Asia Pacific Dance Research Committee will be discussed at the Event to be held in Jakarta, Indonesia. Meeting day is 31 July 1996.

Asia Pacific Choreographers Committee will be discussed at the Event to be held in Hong. Meeting Day will be 1 August 1997.

Asia Pacific professional dance people are encouraged to attend one or more of the above meetings in the area(s) of your expertise. Hope to see you there.

Carl Wolz

WORLD DANCE ALLIANCE
REPORT ON FIRST GLOBAL GENERAL ASSEMBLY AND SUMMIT MEETING
by Valda Craig, Australian delegate to the World Dance Alliance

July 13-17 1995
Novotel Ambassador Hotel
Seoul Korea

Thursday 13 July

Reception in evening — welcome by Park, Yong-ku (President, Korea Chapter), Carl Wolz (President, Asia-Pacific Center) and Ruth Abrahams (President, Americas Centre).

Friday 14 July

9am start with speeches and reports. Valuable sharing of experiences and developments to date. It was made clear that WDA was avoiding duplication by involving existing organisations, working on the gaps, and focusing on global communication for the good of the art form. The WDA philosophy is based on maintaining respect and dignity of all cultures and styles and planning policies and structures for the future.

Carl Wolz gave a history of Asia-Pacific Center from its beginnings in Hawaii in 1978, with the dream of a world organisation, to the formal establishment (1986) in Hong Kong of the ongoing festival or international event, with joint conference and festival structure. This was held in Hong Kong for the first 5 years, and in different centres since.

I was asked to moderate the session on country short reports, and written copies were given to recording secretary. Countries present: Argentina (Marie Susana Azzi), Australia (Valda Craig), Canada (Vanessa Harwood), Cost Rica (Patricia Carerras Jacob), England (Sarah Rubidge), Hong Kong (Paul Yu Ping Yeung), Germany (Bertram Muller), Hungary (Gideon Dienes), Indonesia (Sal Murgianto), Japan (Miki Wakamatsu), Korea (Park, Il-kyu), Malaysia (Nor, Mohd. Anis Md.), Nigeria (Ahmed Yerima), Philippines (Basilio Esteban Vallaruz), Taiwan (Ku, Ming-shen), United States (Genevieve Oswald) and Venezuela (Keyla Ermecheo). Ahmed Yerima (Nigeria) spoke of dance as a political statement in time of disturbance (as in Africa) and asked the unanswered question, 'What will dance do in time of peace?'

The afternoon session was a think tank with the title 'Dance and the Global Scene: Where Does the Work Begin?'. Advocacy emerged as one priority area, linked to sharing, strengthening respect, equity and empowerment. Expansion of communication about dance to reach people outside our field, and preservation, continuity and access to all dance cultures and styles were stressed. From the 'think tank', a framework discussion followed, with Bertram Muller leading by asking participants to take a 5-minute retreat with four questions to think about:

1. What do you recall about what made you become involved? or Why are you here?
2. What is the importance of WDA to my country?
3. What do you want to see as the WDA achievements 10 years from now?
4. Could you use the 'tool', the WDA, effectively in your country?

Lots of 'sharing' occurred - e.g. to try to promote Asia further, publications in English-speaking magazines, publishing as part of the world of dance, getting more people together for support and encouragement, having a unified voice, obtaining inspiration and know-how from hearing about projects in other countries, a return to dance as integral to society and to the culture, demarginalisation of sub-cultures, creating a common platform, concern about loss of dance and dancers and the need for documentation.

The Mayor of Seoul provided a banquet dinner, with many dignitaries and dancers from Seoul present, and with two solo performances by Korean artists. Press and photographers present.

(continued on next page)

Saturday 15 July

'How Can We Communicate with Each Other: Creating the Global Network?'

Discussion centered on publications, exchanges and the World Dance Net via Internet.

Patrick Dadey of the Western Australian Academy of Performing Arts presented an introduction to the Internet and its possibilities and advantages. I offered Australian examples and showed the publications evolved from surveys. The *Ausdance Guide to Australian Dance Companies* was passed around and the strength from data base information was reiterated. Carl Wolz presented his paper on structures for the WDA in a session titled 'What Kind of an Organization Will Accomplish Our Needs?'. Carl's paper echoed what the Asians want - information exchange, technology, communication - a clearing house.

The Korea Chapter presented a proposal to become the site of the WDA:Asia Pacific Center as well as of the WDA at the global level. The Korea Chapter had already secured \$US100,000 funding from several sources to set up the office and secretariat. The meeting accepted the Korean offer with due appreciation and acclamation. Park, Il-kyu spoke in gratitude of Carl's vision and the possible 'unification through dance'.

Sunday 16 July

Germany presented a proposal to host the global meeting in the summer of 1997 in Berlin, with a big World Wide Dance Presentation — possibly inviting one big and one small company/performance representative from each participating country. The Berlin Arts Centre would be the venue.

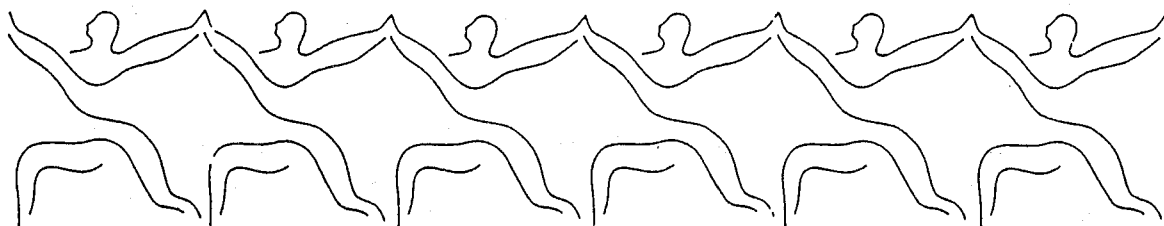
Monday 17 July

Meeting of the Asia-Pacific Centre.

The main items of business were membership and the executive board. Carl Wolz presented a suggested structure of several vice-presidents to allow the experience to assist leaders to emerge, two secretaries (corresponding and recording roles), one treasurer and members at large. Asia Pacific divisions are by dance areas and geo-political, and the contact persons lists as prepared set this structure. The term 'regional' should replace the term 'national' from this point onwards. 'Regional' was defined as that which is deemed appropriate for each area, and the notion of a Council of Regions, with Council Members for each region being decided by those Councils, was generally accepted.

The meeting formally accepted the Korea Chapter's offer of setting up the Asia-Pacific Center and reiterated the plan for Carl Wolz to be offered a teaching position in the Dance Department of the National Academy of the Arts, making it possible for him to continue to lead the Asia-Pacific Center. President: Carl Wolz ; Vice-President East-Asia: Miki Wakamatu (Japan); Vice-President SE Asia: Anis Nore (Malaysia); Vice-President South Asia: left open. Park, Il kyu of Korea will become one of the V-Ps; Vice-President Pacific Area: Valda Craig (conditional to approval of the Australia Chapter); Treasurer: Kim Mal B (Korea); Secretary Correspondence: Patrick Dadey (Australia); Secretary Recording: Lee, Lee Lan (Malaysia). Special Members: Feisol, Farida (Indonesia) and Shirley McKechnie (Australia) for 1996 events, Hong Kong (HK Chapter appointee) for 1997 event, Basilio, Esteban Vallaruz (Philippines) for 1998 event.

The Green Mill delegation gave a six-person strong presentation on the event and preparation for Melbourne in July '96. The meeting was appreciative of efforts to date. Farida Feisol reported on the Indonesian event of International Dance Festival and conference for 25-31 July 1996, where the theme is: 'When a Tradition Modernises: An International Cultural Dialogue'. The Indonesian event is to be co-hosted by a number of institutions in conjunction with the Asia-Pacific Chapter. Paul Yeung gave the presentation for the Hong Kong event, August 5-10 1997, the year that Hong Kong is returned to China. The Philippines bid for 1998, the centenary of Independence.



THE KOREAN INTERNATIONAL DANCE EVENT - KIDE '95

by Shirley McKechnie

Seoul is a very surprising city. For a first-time visitor from Australia the impressions are like the postcard images in the travel brochures — wide streets, a modern cityscape, historic remnants of past glories, palaces and secret gardens, and 13 million people. The city's encircling mountains are spectacularly rugged and you can just see them through the brown soup of inversion and pollution. They say it clears in August.

Hundreds of dancers, choreographers, scholars and students were in Seoul from 14-25 July for KIDE and the 10th anniversary of the World Dance Alliance: Asia Pacific Center. They came from all parts of the Asia-Pacific and from Europe, Africa, New Zealand and North and South America.

An impressive and highly visible contingent from Australia included the Chrissie Parrott Dance Company from Perth and delegates from New South Wales and Queensland. Melbourne was well represented by the delegation from the Green Mill Dance Project, which will be hosting the 11th WDA festival next July.

The delegation was in Seoul to observe the structures of programming and organisation and to learn something of the expectations and interests of the several hundred people who are expected to come to Melbourne in July 1996. Interest was high, especially among the Koreans who have a dance culture still connected in powerful ways to the traditions of the past.

Lim Hak-sun is a small, finely boned Korean woman with a plethora of distinctions. She is artistic director and choreographer of the Seoul Performing Arts Company. She is also chief director of the Society of Korean Dance Studies, and a professor at Suwon University.

In a gala performance of works by contemporary Korean choreographers, her company performed *The Chon-do*, a finely crafted work of great elegance and power that drew on the tradition of Shamanism. Later in the week, Lim Hak-sun delivered a scholarly paper on *The influence of Shamanism in Korean Dancing Culture*.

The influence became more evident over the 10-day event as we saw performances of traditional Korean dance and dance rituals. These ancient forms seem to have retained the intensely focused solemnity of dances that are still connected to keeply held beliefs about the mysteries at the heart of human existence. The care with costumes, beautifully made in astonishing combinations of colour, echoed this sense of reverence.

Korean dance, however, was only one part of the feast of dances on offer in the several venues of the new Seoul Performing Arts Centre, a massive and opulent complex.

(continued on next page)

Performances by professional dance companies, often with two companies sharing a program, were staged in the main complex of the Opera Theatre building each evening. Houses were packed, the audience undeterred by seeming chaos at the box office and an unfathomable system of ticketing. We Westerners, finally philosophical, decided to go with the flow; it all seemed to come out right in the end.

Companies from France, Japan, Switzerland and Hong Kong shared programs with the Chrissie Parrott Dance Company, the Monte Carlo Ballet and the Russian State Ballet. In the afternoon showcases, smaller ensembles from Indonesia, Malaysia, China, Los Angeles, Singapore and Taiwan also shared programs of great diversity and interest.

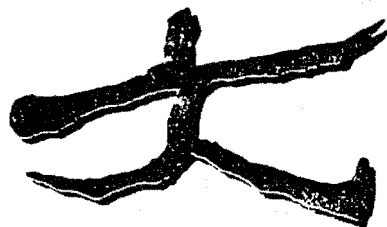
Perth was again in the foreground with a group of dancers from the Western Australian Academy of Performing Arts in a fine performance of Neil Adams' *Wind to Mountain*.

The extraordinary vision that has brought all these wonders into being was first articulated in 1986 by Carl Wolz, then dean of dance at the Academy of Performing Arts in Hong Kong. Australia, through Ausdance (the Australian Dance Council), became one of the founding members.

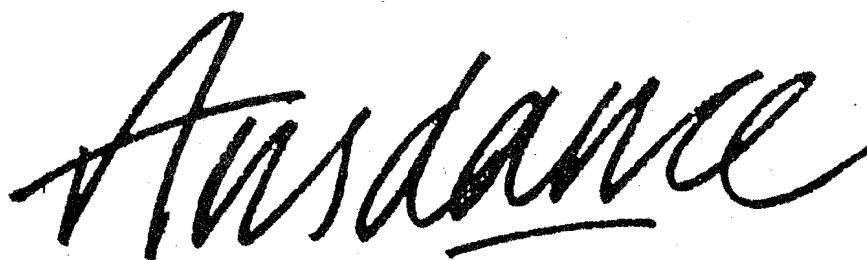
The first few years of the WDA were centered on the students and faculties of big training institutions from the Asia-Pacific region. These pioneers were soon joined by groups from institutions such as the London Contemporary Dance School, the Juilliard Dance Division from New York and the Victorian College of the Arts. The World Dance Alliance has now become a major focus for professional dance.

On 24 July, the first global summit meeting of the WDA was held in Seoul. A press conference, in which the major media outlets of an important trading nation interviewed a line-up of 25 dance delegates from around the world, was a heart-warming sight.

The Green Mill delegation to the World Dance Alliance was sponsored by the Australia-Korea Foundation and Arts Victoria. This article is reproduced by permission of The Age (Melbourne).



KIDE'95
Korea International Dance Event '95



AUSTRALIAN
DANCE COUNCIL
AUSDANCE INC.

National Secretariat
40 Mort Street
Braddon ACT 2612

Postal address
PO Box 45
Braddon ACT 2612

Phone: (06) 248 8992
Fax: (06) 247 4701

WDA:APC — AUSTRALIAN CHAPTER

WDA:APC Congress, Melbourne July 1-6 1996: This is the major dance event in Australia in 1996, to be hosted by the Green Mill Dance Project. Green Mill has presented a draft program which is full and very exciting, with participants expected from throughout Australia and the region. There will be performances throughout the WDA Congress week, and for the two weeks following. Australian companies confirmed so far include Bangarra Dance Theatre (the leading Aboriginal dance company), Meryl Tankard Australian Dance Theatre, Dance North and Danceworks, and work by a range of smaller companies and independent artists. International performers and speakers are still to be confirmed, and details of these, with the Green Mill WDA:APC Congress program, will be announced early in 1996.

Contact Mark Worner, General Manager, Green Mill Dance Project, 117 Sturt Street, Southbank, Victoria, 3006, Australia.

WDA:APC Annual General Meeting, July 6: This will be hosted by Ausdance, with an agenda still to be finalised with Carl Wolz. Contact Ausdance National Secretariat, PO Box 45, Braddon, ACT 2612, Australia.

International Festival of Dance Academies Performance, July 6: Four Australian and three international dance academies will present their work in a gala performance on Saturday evening, July 6.

Options '96, July 7-12: Students from Australia's fourteen tertiary dance institutions will share forums, performances, workshops and seminars at their biennial *Options* festival, this year to be hosted by the Victorian College of the Arts in Melbourne. *Options* aims to provide final year students with information and experience with career options in dance prior to their graduation, and enables them to build networks and establish contacts with artists in their own areas of interest. Contact Tertiary Dance Council of Australia, C/- Ausdance.

Ausdance news:

- The organisation recently revised its corporate plan, with activities for professional dance and education providing the main focus.
- The Australian Government has introduced a range of programs for the unemployed, and Ausdance has negotiated access for unemployed dance artists.
- There are plans to establish, in partnership with the National Film and Sound Archive, a national dance film/video collection.
- Ausdance will be supporting the new contemporary dance touring circuit, 'Made to Move', with complementary education and public access programs for the general public, in an attempt to build audiences for contemporary dance.
- There are plans to introduce national teaching standards across dance forms, and funds are being sought for a research officer who will compare existing systems of registration and make recommendations to the teaching profession.
- Australian Dance Week '96 will be celebrated from April 27-May 5.
- Plans for a national youth dance festival are proceeding. The festival is planned for September 1997 in Alice Springs, to be co-hosted by Aboriginal communities in the region.

INDONESIAN DANCE FESTIVAL

25-31 JULY 1996 IN JAKARTA

Theme: *When Tradition Modernizes: An Intercultural Dialogue*

CALL FOR PERFORMANCES, PAPERS, AND WORKSHOPS

Performances: Main performances and showcases will feature the best Indonesian and Asia-Pacific dance companies and individual choreographers.

Conference: The Conference Topics, related to the above theme, are:

"Dance and Interculturalism" Cultural encounter between East and West has led into cultural colonialism, Orientalism, as well as fertile cross-cultural creative work. Today, dance professionals and scholars are exploring a better way of working with artists and scholars from other cultures in the spirit of interculturalism. Theoretical as well as experience from the field are welcomed.

"Dance Research and Methods" In Asia, those who write often do not practice dance; those who dance do not read. Now it is time to have dancers who write or writers who dance in the Asia Pacific Region. Information, experience, and methods in Dance Research from around the world.

"Dance Anthropology" For hundreds of years dance has been part of religious or secular ritual in local settings. With the advance in technology, transportation, and communication, even a small tribe in the heart of a tropical rain forest (willingly or not) has to face radical change. Dance has progressed from ritual to theater and (in many places) moves back to "new" ritual.

"Dance and Performance Management" In a traditional setting, in many parts of the world, people come to see a dance performance for free. How can we educate such audiences to buy tickets to see a dance event? Who has to pay for the production costs and the artists if the audience is willing to come but not able to pay the price of a ticket? Can dancers survive only by dancing?

"Educational Dance" The theory and practice of educational dance, focussing on how to develop children creatively and how to use traditional dances for educational purposes to be featured.

Workshops: Dancers and professionals from other countries will have a chance to participate in various workshops in Indonesian traditional dances.

Educational Program: Limited time and space will be available for lecture demonstrations, workshops, performances, and discussions for professionals in educational dance.

WDA-APC AGM: The Annual General Meeting of the World Dance Alliance: Asia Pacific Center will be held during the Indonesian Dance Festival 1996.

Proposals: If anyone would like to present a paper or workshop, a discussion session, demonstration, or performance relating to one of the topics, or to the theme, the IDF'96 Program Committee would be please to consider them.

1. Proposals and abstracts for papers and discussions should be:

Typed in English, one A4 page only, and with a one page biography.

2. Proposals for performances, demonstrations, and workshops should be the same: an

A video of the proposed work must be sent--neither VHS-PAL, Beta-PAL, or VHS-NTSC.

If a current video is not available, please send video of representative work.

DEADLINE FOR PROPOSALS: 5 MARCH 1996

For Further Information or Submission of Proposals, Write To:

Indonesian Dance Festival 1996, Secretariat WDA-APC Indonesia
Gedung Kesenian Jakarta, Jl. Gedung Kesenian, Jakarta Pusat 10710

TEL: 6221-380-8283

FAX: 6221-381-0924

REPORT FROM HONG KONG

The Hong Kong Dance Alliance has been busy over the past few months initiating planning for a proposed Hong Kong Dance Event '97. This past summer Dance Alliance president and members Willy Chow, Pearl Chan and Paul Yeung presented the concept in Seoul, and received approval from the WDA to proceed with planning. The planning committee includes the Hong Kong Academy of Performing Arts School of Dance Dean and Associate Dean Margaret Carlson and Tom Brown together with the Alliance members and representatives from the Hong Kong Urban and Regional Councils. As a theme, committee members have proposed focusing the event on participatory and presentational elements in dance and examining dance diversity. The diversity of 'Chinese' dance expressions found in Hong Kong, and throughout the Asia-Pacific area was a case in point that members felt provides a fecund area for investigation, presentation and exchange. Similar models of dance diversity in other countries or areas could also be explored and compared. With this theme in mind, the planning committee anticipates conferences with research and discussion sections, performances by professional dance groups, and an International Festival of Dance Academies with both formal and workshop performances and showings. The Planning Committee is also eager to provide Event participants with as broad a sampling of the burgeoning Hong Kong Dance scene as possible and will extend invitations to all Hong Kong dance companies and organisations to help plan their participation.

Hong Kong enjoyed another first this year: the first group of students to receive BFA (Hons) Degrees in Dance from a Hong Kong institution graduated this past summer from the Hong Kong Academy for Performing Arts School of Dance. Thirteen students received the BFA (Hons) degree, of these four have currently gone on to do MFA or MA programmes in the US and UK, while two more intend to do so. One of the graduates is now a full-time lecturer in Modern Dance at the Academy while three teach part-time in the Academy's Junior Programme. Of the remaining three graduates, one is dancing for the Ballet Jeune de France company in Paris and the other two perform on a freelance basis for emerging dance companies in Hong Kong.

Tom Brown

Mr. Thomas Brown is Associate Dean of Dance at the Hong Kong Academy for Performing Arts.

DANCE AND ITS AUDIENCE

A Conference in Hong Kong, 20-22 October 1995

It was an intercultural think-tank, the three-day "Dance and Its Audience" conference. Held in Hong Kong October 20-22, 1995, a quickly-cohering community of scholars, critics, dancers, and administrators from Hong Kong, Taiwan, and the People's Republic China (along with a few western guests, such as myself) explored and debated a range of provocative issues from the role of the dance critic to strategies for audience development, from the nature of cultural identity to the definition of originality and the political in art.

Sponsored jointly by the Urban council and Hong Kong Dance Alliance, in conjunction with the International Association of Theatre Critics (Hong Kong), the conference coincided with the opening of a month-long Chinese Dance Festival. Nearly 50 presenters and delegates participated in the conference, held in the lecture hall of the Hong Kong Science Museum.

Hong Kong was an ideal context for a conference considering the past, present, and future of dance and its audiences. A paradigmatic postmodern city with a complex relationship to both Chinese tradition and western modernism, Hong Kong provides a crucible for some of the most important questions we face today--in the east or the west: What does it mean for a dance to be "contemporary"? What does it mean for a dance to be "traditional"? What assumptions do these categories make about the nature of cultural identity and change? What ideological purposes do these categories serve? In a postmodern world where there are no more clear divisions between here and there, between then and now, do we need to re-think such modern ideas about generic (and cultural) purity?

From what I could see, the most interesting dance in Hong Kong--and in Taiwan, too, whose thriving dance community was well-documented at the conference by representative scholars, producers, and choreographers--is asking these very questions, either directly or indirectly. At one end of the spectrum is Zuni Icosahedron, a collective that draws upon western avant-garde practices to address explicitly the fractured nature of Hong Kong identity. At the other end is a dance like the Hong Kong Dance company's "The Possessed," whose uneasy marriage of conventional Chinese temperament with western form bespeaks a profound (if unacknowledged) struggle to pursue the artistic possibilities of discontinuity.

"Dance and Its Audience" was the most satisfying dance conference I have ever attended. Not just because of what I learned about dance in China, Taiwan, and Hong Kong, or because of the many new colleagues I met, or because of the many pleasures I took in Hong Kong. But because its truly intercultural dialogue--complete with all the necessary good-will and mis-steps--has challenged me to re-think my own culture's dance practices.

Ann Daly

Dr. Ann Daly is a professor in the Department of Theatre and Dance at the University of Texas at Austin.

謹賀 新年



1996 is the year of "Rat", beginning a new 12 year cycle. It is anticipated that the WDA will make great progress in 1996. WDA Japan will make an effort to support this year as one full of energetic Dance activities. There are two main news items in Japan: one is the increased level of activity in rural dance culture; and the other is the building a National computer network for the arts.

Asian dance culture, compared with the Euro-American one, used to have fewer new works of choreography; however, recently, Asian dance culture has been known for its creativity by many choreographers in the area of folk culture, even more than those in an urban setting.

It has been decided that "The Diet" (the Japanese National Legislature) is to be moved from Tokyo, which means that we can expect a revitalization of government. At the present, there are already many art and cultural activities which are being done at a high level in rural areas.

In dance Competitions, the place to be able to have the greatest number of participants is not limited to Tokyo. In recent years, Saitama Prefecture has been very active, and in 1995, close to 1,900 participants took part in the Saitama Competition. Moreover, there are many competitions in other prefectures such as Akita, Fukuoka, Hyogo, and Aichi.

WDA Japan hopes to hold the "Japan Asia Dance Event" (JADE 1 was held in 1993 in Tokyo and Akita) again in the year 2000, and has been discussing where will be the best site in Japan to hold The next Japan Asia Dance Event--"JADE 2."

Through the energetic development of the arts in rural areas, the Agency for Cultural Affairs has organized a computer network. WDA Japan has been assisting with this project, following the position of WDA which seeks to promote the development of International Communications.

WDA Japan also will investigate the government programs which invite dance artists to Japan, thus contributing to the growth of Dance in Asia, and will enthusiastically participate in these programs. In WDA Japan, we have proceeded with the preparation of invitations for many dancers from Asia. We are happy to help dancers who would like to learn more about Japan by sending invitations to dance groups, and also submitting applications for sponsorship.

Miki WAKAMATSU

Mr. Miki WAKAMATSU is a Professor of Dance at Tsukuba University in Japan.

**Contact: Mr Miki Wakamatsu, c/o Dance Office,
Health and Sports Science Department, University of Tsukuba
1-1, Tennoh-dai, Tsukuba City 305 Japan**

Tel: 81-48-853-9410 Fax: 81-48-855-9215 Internet: wakamatu@taiiku.tsukuba.ac.jp

Philippines

The Philippines was well represented in international events: at the World Dance Alliance's first Global Summit, and the KIDE '95 and WDA-Asia Pacific Dance Conference and Festival, both in Seoul; the 5th Asia Pacific Ballet Competition in Tokyo; the Masyarakat Seni Pertunjukan (Indonesian Society for the Performing Arts) conference in Lombok off Bali. Philippine papers were on folk dance, dance criticism and tourism and dance.

Off to festivals in Australia and Russia (Siberia) were, respectively, Ballet Philippines and Ballet Manila. The new BM was led by ex-Kirov Ballet ballerina Lisa Macuja. Dagyaw Theater and Dance Company of Iloilo City also won accolades at the Cairo International Theater Festival, led by artistic director Edwin Duero.

Manila enjoyed the visits of the Martha Graham Dance Company, Richard Alston Dance Company, and the Bavarian National Ballet with Filipina Anna Villadolid as the featured ballerina in John Cranko's Romeo and Juliet.

For Ballet Philippines, Agnes Locsin choreographed Elias (based on national hero Jose Rizal's novel Noli Me Tange-re) and Medea, with Villadolid and Wes Chapman of ABT. For Philippine Ballet Theater, works were staged by Eddie Elejar, Tony Fabella, Edna Vida and Basilio. Homing from Atlanta Ballet, Maiqui Manosa smoldered in Fabella's ballet. PBT also premiered Jean Paul Comelin's Cinderella and Michael Chernov's The Nutcracker, assisted by Gelsey Kirkland.

On the academic front, University of the Philippines Dance Company premiered Australian Nicholas Rowe's The Fall for the UP International Dance Workshop, and University of the East-Chameleon Dance Company Raul Alco-seba's Japanese-inspired Water Through My Hair for the 3rd Manila Contemporary Dance Festival of the National Commission on Culture and the Arts Dance Committee.

Tributes were given choreographer-director Corazon Generoso Inigo in "Brava, Corazon!" at the University of the Philippines; choreographer-director-writer Basilio Esteban Villaruz by the City of Manila; and internationally Felicitas "Tita" Layag Radaic by the Royal Academy of Dancing. Ida Beltram Lucila is the new president of the Association of Ballet Academies.

Nestor Jardin, president of the Philippine chapter of WDA-ASIA PACIFIC CENTER has scheduled a meeting early in 1996.

Basilio Esteban Villaruz

Mr. Basilio Esteban VILLARUZ is professor of Dance at the University of the Philippines.

DANCE IN TAIWAN IN 1995: EMPHASIS ON HISTORY AND COMMUNITY

Dance activities in Taiwan during this past year and a half have been most vigorous. Not only were established dance companies (such as Cloud Gate Dance Theatre led by Lin Hwai-min) more active than usual, performing repertoires (e.g. *Nine Songs*) and premieres (*Song of the Wanderers*) both at home and abroad (New York's Next Wave Festival), formerly dormant choreographers and companies also presented innovative works (Lin Li-chen's *Legend* and Liu Feng-Shueh & Neo-Classic Dance Co.'s *Silence of Pestle Pounding*), as did new companies founded by veterans (Lo Man-fei, Wu Shu-jun) and newcomers (Ho Hsiao-mei). Significant international dance individuals (Merce Cunningham, Ohno Kazuo) also appeared in front of Taiwan's audience during this time.

Although the majority of these performances fall under the category of modern dance, mainly in the style that combines dance and theatre (Lo Man-fei and Ku Ming-shen's *Paradise Lost*), or that which emphasizes a "return to the body", shifting away from western technique and towards Eastern philosophy for new inspiration (Lin Hsui-wei's *Life of Mandala*, Liou Shaw-lu's *Olympic*, or Tao Fu-lann's *Body Phases*), one important aspect of dance in Taiwan during 1995 was the respect paid to dance history and the outreach towards local communities.

1995 not only marks the fiftieth anniversary of the end of WW II, to the Taiwanese, it signifies the fiftieth anniversary of Taiwan's return to Chinese rule after fifty years of Japanese occupation. With the support of the government's cultural council, Taipei International Dance Festival 1995 was launched: a ground-breaking performance presented island-wide, *Dance in Taiwan Since the 1950's*, and a co-relating conference, *Historical Dialogue--Conference on Dance History in Taiwan from 1945 to 1964*, reflected the local dance community's growing respect towards Taiwan's almost forgotten dance pioneers (Tsai Juay-yue, Lee Tsai-er, Kao Yen, Lee Tien-ming, Lee Shu-fen and Liu Feng-shueh.) Prominent works by these and other early Taiwanese choreographers were reconstructed (e.g. Hsu Hui-mei's *The Cowherd and the Weaving Maid*), presenting a historical outlook on where the present state of dance came from. Even a semi-reconstruction of classical theatre-dance from southern China by the Li Yuan Dancers was met with great expectations.

As for outreach attempts, many major dance companies (Dance Forum Taipei, Taipei Folk Dance Troupe, Formosa Aboriginal Dance Troupe, etc.) made conscious efforts to bring their works to less populated communities free of charge. In fact, to enlarge the dance population, a nation-wide dance event for everyone, young and old, was held on May 5, *Dance Day* (since in Chinese, the words "dance" and "five" share the same pronunciation).

Even ballet, which has held a less favorable position due to the lack of a national ballet company nor a school for complete ballet education, has surprising turned out a few private companies (The Taipei Ballet, Rondo Ballet). The full-length *Giselle*, performed by an all-Chinese cast was also presented, thanks to the efforts of the Chinese Dance Association.

In dance publications, *Taiwan Dance Magazine*, founded by dance educator Tsai Li-hua, was welcomed in 1994. An half-hour television production, *A Dance Feast*, introducing the main-trend dance companies in Taiwan was also released in 1995. Furthermore, other dance texts such as the introductory *Dance Appreciation*, Chen Yu-shiu's significant study on Bugaku, and Tao Fu-lann's collection of dance writings were all published during this time span. Even the 1995 (*Taiwan*) *Performing Arts Yearbook*, an first attempt in Taiwan, will be published in 1996 by the *Performing Arts Review*.

In conclusion, although more pessimistic dancegoers have complained about low box office returns, or the lack in originality of recent dance performances, judging from this very brief report on dance in Taiwan, more promising works and more dance aficionados should be expected to surface in the near future.

Yatin Christina LIN

Ms. Yatin Christina LIN is Editor for *Performing Arts Review* Monthly.

1996 SUMMER DANCE IN CHINA

Three-week summer dance workshop in Beijing, China
Co-sponsored by Connecticut College Dance Department in the U.S.A.
and the Beijing Dance Academy Folk Dance Department

Co-coordinators: Lan-Lan Wang, Chair of Dance at Connecticut College
Du Gao, Folk Dance Department, Beijing Dance Academy

Date: June 28 to July 19, 1996

Place: Beijing Dance Academy, Beijing, China

Content: Three weeks intensive workshop in modern dance, ballet, Chinese folk dance, musical theater, Tai Chi, composition and repertory classes.

American Artists:

Dan Wagoner: a distinguished American choreographer and teacher, he danced with Martha Graham, Paul Taylor and Merce Cunningham, and artistic directed his own New York City based professional company for twenty years. He was the artistic director of the London Contemporary Dance Company in 1989 & 1990.

Douglas Nielsen: a renowned American modern dance teacher and choreographer. He has represented American Dance Festival in Guangchow, China (1988), the Czech Republic (1991), Russia (1993), Korea (1994) Lithuania, Estonia and Latvia (1995).

George de la Pena: He was a principal dancer with American Ballet Theater (1975-80). His Broadway credits include "Women of the Year," "On your Toes," "Cats," "The Red Shoes," "Chronicle of a Death Foretold." Film and television credits include Vaslav Nijinsky in Paramount's 1978 film: "Nijinsky," "Turning Point," etc.

Lan-Lan Wang, Chair of the Dance Department at Connecticut College in the United States. She has been on the faculty at the University of Iowa and UCLA. She has taught and performed in numerous places in Asia and around the United States. She has been actively engaged in exchange activities in China since the late seventies. She is on the National Board of the American College Dance Festival.

Faculty from China will include:

Du Gao and Youlan Liu of the Folk Dance Department;
Faculty from the Ballet Department of Beijing Dance Academy; and
A Tai Chi master from China.

Workshop fee: \$1000 Room & Board: \$700 (include 2 days sightseeing)
Roundtrip airfare: additional

Application deadline: April 10, 1996

Outside of China contact: Lan-Lan Wang, Dance Department Box 5204
Connecticut College, 270 Mohegan Avenue
New London, CT 06320-4196 U.S.A.

Telephone: 860-439-2858 **Fax:** 860-439-5365 **email:** lhwan@conncoll.edu

CAMBODIAN DANCE

It is 6:45 am and already students are arriving at the dance school of the University of Fine Arts in Cambodia's capital city, Phnom Penh. Soon, clustered in pockets around the practice hall, they change into rehearsal clothes. Someone grabs a broom and begins to sweep the tiled floor. As students walk from window to window opening the shutters, puffs of dust swirl in the shafts of sunlight streaming into this vast, dark rehearsal space. When the teachers arrive, the boys and girls form rows and sit in studied silence, eyes directed forward. A teacher strikes the floor with a long, flat wooden stick. Class begins.

The dance school re-opened in 1980-81 after Cambodia emerged from the terror and destruction of nearly four years of Khmer Rouge rule. During that time, under the leadership of the infamous Pol Pot, approximately one million Cambodians (one eighth of the country's population) lost their lives to starvation, disease, forced labor, torture, and mass executions. Dancers were not spared. Upon re-grouping in 1979, Cambodia's artists estimated that 90 per cent of their professional colleagues (dancers, musicians, actors, sculptors) had perished. Along with the loss of people, they also suffered the complete destruction of all written and photographic documents of their dance traditions.

In order to bring their country and their culture out of the nightmare, those few artists who survived pooled their collective memories and skills and began performing and teaching immediately. If they didn't do so, they feared, their rich cultural heritage might disappear forever. Chea Samy, now 73 years old, was among those who survived. Raised as a dancer in the confines of the Royal Palace, Chea Samy grew up dancing for kings, following a long cultural tradition rooted in religious beliefs and immortalized in spectacular stone carvings.

Cambodians trace the unique stylized movements of their dance back hundreds of years to the bas-relief sculptures of celestial dancers (called 'aspara') enshrined on the walls of Angkor Wat, the twelfth-century temple complex that stands in northwestern Cambodia, and which used to be the centre of a far-reaching and powerful empire. For centuries, Cambodian dancers of the court linked the royalty with the gods above. As they danced, they asked for blessings from the gods, on behalf of the king, to insure the fertility of the land and the well-being of the people.

During the second half of this century, dance in Cambodia combined spirituality with growing emphasis on secular performances held on a proscenium stage in front of an audience. In 1975, with the advent of the Khmer Rouge regime, all dance and music, as the Cambodians had known them, was forbidden. The new regime officially allowed no schools, no markets, and no religion. The way of life that the dancers had known seemed to vanish overnight.

Chea Samy survived the years under Pol Pot's rule by washing dishes at a communal kitchen for 700 people. She hid her identity, fearing the Khmer Rouge would kill her if they knew of her previous connections to the palace.

In 1980, after the fall of the regime, Chea Same and Keo Malis, now director of the dance school and a graduate of the Folk Dance Division of the University of Fine Arts in the 1970's, set out to look for children of artists who had died. They recruited the youngsters as students of dance. When the dance school reopened, approximately 80 per cent of the students were orphans. Now those children are teachers or performers, and new classes enroll each year.

In Chea Samy's generation children began dancing at five or six years old, when their bones and muscles were considered supple enough to be trained and moulded properly. Today, youngsters audition at age eight or nine, after a few years of public schooling. According to Proeung Chhieng, former dancer with the Cambodian royal Ballet and current Dean of the Faculty of Choreographic Arts which oversees the school of dance, these extra years of schooling will help Cambodia "to raise the general educational level of the population.

Students work on technique every morning, and attend academic classes in the afternoon. At the school, dancers specialize in court (classical) or folk dance, or "lakon khol," an all-male form of masked dance-drama. The first phase of their studies emphasizes training in rhythm and in memorization of the basic positions and movements. In phase two, which begins in earnest after the sixth year of study and continues for another three, students are taught to think about what they are doing, to analyze the movements, the emotions, and the symbolism of the dance.

(continued on next page)

"Understanding Cambodian arts requires knowing both their aesthetic and their spiritual value," insists Chheng Phon, former actor and retired Minister of Culture, universally acknowledged leading "guru" of Cambodia's artists. It is one thing to attempt to preserve and pass on technique, he explains. It is another to go a step further and master the essence of the dance from within.

Before each performance, Cambodian dancers light incense and offer prayers of thanks to their teachers and to the spirits of the dance, and ask for their guidance and blessing to ensure a successful performance. They enact a similar ritual every Thursday, which is considered "teacher's day," presenting incense sticks to their dance teachers. Even the youngest students learn to make such an offering.

Throughout a dancer's career, a special exercise routine is practiced. The specific (sometimes excruciating) exercises are designed to encourage the hyper-extension of the elbows, the deep arch in the spine, and the extreme flexibility of the fingers which are all so essential to the Cambodian dance aesthetic. (One such exercise involves bending the hand backwards from the wrist, and pushing gently on the fingers with the opposite hand until the fingertips rest on the forearm.)

The first year of study is undertaken without musical accompaniment. A teacher beats out the rhythm on the floor with a wooden stick, and, as they move, the children sing the rhythm of the "sampho," the drum that carries the beat in the "pin peat" ensemble which accompanies the court dance. Proeung Chhieng explains that this allows the younger dancers to master both the rhythm and the basic postures and movements that constitute the core vocabulary of Cambodian dance--which they practice over and over again, every day--without being distracted by the complexity of the music.

More advanced students practice an expanded version of the same series of core gestures and steps to a live orchestra. Chheng Phon estimates there are about 4,500 positions and movements from which the elaborate dances and dance/dramas are constructed. Dancers also work on perfecting movements that are particular to the one role in the cast of characters that populates Cambodia's dances and dance-dramas for which they are best suited: the graceful and gentle female (a princess or goddess), the brave and noble male (a prince or god), the forceful (and often fearsome) giant, or the sprightly monkey.

A great sense of loss lingers for the older teachers. Looking at photographs taken of a dance rehearsal in the Pocheny Pavilion of the Royal Palace in 1970 (the pictures were brought to the school by a visitor), Soth Sam-On, 61, the star "giant" of her generation, points to each person and explains: "Ah, she was a giant, too, my student. But now she's dead. And that one, she's in France. Her, she's dead. Dead. Dead, too. They're all gone."

And yet, hope for the future exists. The auditions held for the 1992-93 entering class attracted the largest number of applicants they had in years. Though the school had planned to recruit only sixty new students, the teachers accepted close to one hundred. "They really want to dance, and so many of them seem very talented," says Keo Malis. "We just couldn't turn them away. So, Chea Samy, Soth Sam-On and the others continue to teach: they bend, prod, manipulate, and demonstrate, expanding the reach of the younger dancer's minds and bodies, and passing on a precious heritage.

As class ends, the dancers exchange their sweaty tee-shirts (boys) or tight-fitting blouses (girls) for street clothes. Two of Chea Samy's youngest charges escort her outside, one supporting each of her arms. She has difficulty walking; her knees have been ailing for years. Before she gets into her car, presented to her by the Ministry of Culture for her importance as a national living treasure, she turns and says, "I am like a gardener who has planted some seeds, I need to nourish and protect them until they blossom, until they can safely bend their own way in the wind. But they must never forget their roots."

Toni Shapiro C

Reprinted from *The Dancing Times*, November 1993

Ms. Shapiro is an American who has worked and studied extensively in Cambodia. She currently works at the East West Center in Hawaii.

Ms. Shapiro has reported that master teacher Chea Samy recently passed away.

IN MEMORIAM

HU XIAOBANG

By Lan Lan Wong

Hu Xiaobang, educator, choreographer, theoretician and father of contemporary dance in China died on July 8, 1995. He was 89 years old. He was born December 18, 1906 in Taichang Country of Jiangsu Province, China.

Between 1929 and 1936, Hu Xiaobang made three trips to Japan. He studied with Masao Takada, as well as Eguchi and Miya, who were all dance artists. When he was in Japan, he also studied the dance theories formulated by Isadora Duncan and which greatly inspired him.

Hu Xiaobang founded the Xiaobang Dance School in Shanghai in 1932. In 1935, he also founded the Xiaobang Dance Research Institute, and began his choreographic and pedagogical practices of the New Art of Dance. In September 1935, Hu Xiaobang presented a collection of his own works in Shanghai. His representative works of this period include *Funeral Melody (Songzang Qu)*, with music adapted from Chopin, and *At Night by The Huangpu River (Pujiang Zhi Ye)*, which depicts the painful struggles of a group of young people in semi-feudal semi-colonial China. Hu's works of this period are characterized by his emphasis on real life and his various experiments in content, form and methods of expression. The beginning of Hu Xiaobang's artistic career is marked by his serious attempt in seeking artistic truth.

When the Sino-Japanese War broke out, Hu Xiaobang left Shanghai and participated in activities to defend China. His dance works of this period changed dramatically both in content and form. His representative works are *March of the Volunteers (Yiyongjun Jinxingqu)* and *Song of the Partisans (Youjidiuyuan Zhi Ge)*. The style of these two works is bold and fervent and the images reflect the intense emotion shared by the majority of people at this critical historical moment.

Between 1938 and 1945, Hu Xiaobang organized various dance activities in Guangdong, Shanghai, Guilin and Chongqing. In 1943 he founded a dance department at the Provincial Art Institute in the Qujiang area of Guangdong Province. This dance department is the first professional and educational institution of dance in China. Hu's representative works of this period include *Expressing Pride (Chou Biao Gong)*, which is divided into four parts, entitled respectively "Ingratiation" (Xianmei), "Obtaining Favor" (Quchong), "Intoxicated with Success" (Deyi Wangxing), and "Decline" (Bailuo). This dance work is a parody on and a penetrating representation of Chinese China. Hu's *Longing for Mortality (Si Fan)* expresses the painful thoughts of a young monk who is caught between rationality and desire. This work emphasizes the inner feelings of the character and has a philosophical touch. *Fire of Hunger (Ji Huo)* visualizes the strong contrast between the rich and the poor represented in a poem by Du Fu: "Inside the vermilion gates (wealthy residences) fine wine and meats spoil; on the road lie the remains of those who died of the cold" (zhumen jiurou chou, lu you dong si gu).

(continued on the next page)

After 1938, Hu Xiaobang also wrote several dance dramas including *Poppy Flower (Yingshu Hua)*, *Pagoda Tablet (Baota Beifang)*, and *Master Tiger (Hu Ye)*. *Poppy Flower* and *Master Tiger* both reflect the author's wish for the successful cooperation between the communists and the nationalists. *Pagoda Tablet* describes how the feudalistic system imposes a tragic ending upon a young couple in love. This work also reveals the hypocrisy of notions of "loyalty, filial piety, chastity, and righteousness" (zhong xiao jie yi).

In June 1945, Hu Xiaobang went to Yan'an and started teaching dance at the Lu Xun Literature and Art Institute. During this period, Wu Xiaobang travelled inside the Liberated Area (Jiefangqu) and initiated various dance activities. In 1948 Hu created *Marching Dance (Jinjun Wu)* and performed it with the help of the dance artists of the Northeast United Army.

In 1951 Hu Xiaobang directed the pedagogical practices of a dance workshop held at the Central Drama Institute. This workshop educated a group of dancers for the New China. In 1954 Hu was appointed the Chairperson of the Dance Research Association of China. Hu directed research activities for the History of Chinese Dance. He helped to promote the study of Confucian and Daoist Dances.

In 1957 Hu Xiaobang founded "Tianma Dance Workshop." This workshop is the continuation of Hu's attempt to establish a theoretical framework for dance in China. Hu studied the melody and the rhythm of classical music and was especially interested in its method of expression--music containing feelings (yin yue ji qing). Based on this attempt, Hu attributed a new type of imagination to the new art of dance. He created *Peach Blossom Trilogy (Meihua San Nong)*, *Wild Geese Flying Over the Dessert (Ping Sha Luo Yan)*, *The Pleasure of Fishermen (Yufu Le)*, *Ambush in Every Direction (Shi Mian Maifu)*, and *Plum Blossom Dance Meihua Cao* during this period.

In 1979 Hu Xiaobang was appointed the Chairperson of the Dancer's Association of China. Hu contributed greatly to the prosperity of the art of dance during this period. He directed dance workshops in Beijing, Jiangxi, Sichuan, Liaoning, Zhejiang, Fujian, Inner Mongolia, and Hong Kong. He presented lectures on both the basic theory and the applied theory of dance, as well as the history of dance. He also organized choreographic practices for his students. Between 1982 and 1983, Hu taught dance theory to professors of the Department of Education at the Beijing Dance Institute and the Department of Art at the Central Minority Institute.

By combining his early theory of dance, which emphasises "natural principles" with the characteristics of Chinese Folk Dances, Hu Xiaobang established a pedagogical system which takes into account both theory and practice. In his own pedagogical practices, Hu Xiaobang proposes a combination of "reading, thinking, and creating" (yuedu, sikao, xizuo) to stimulate the imaginative and creative abilities of dancers. Hu helped educate many dancers. His major theoretical works include *An Introduction to the New Art of Dance (Xin Wudao Yishu Gailun)*, *My Career in the Art of Dance (Wode Wudao Yishu Shengya)*, *A New Theory of Dance (Wudao Xinlun)*, *Theory of Dance (Wu Lun)*, and *Records of Miscellaneous Thoughts (Suixiang Lu)*. These works are part of the treasure of the art of dance in China.

The administrative positions that Hu Xiaobang has held include being a Committee Member of the Association of Literature and Art of China, Head of the Central Minority Song and Dance Ensemble, Chairperson of the Dance Research Association of China, Chairperson of the Dancer's Association of China, and Head of the Dance Research Institute of the Art Research of China.

Hu Xiaobang argues that dance should represent social life. Most of his dance works reveal the darkness of the old society through direct expression, satire, metaphor, or symbolism. Hu Xiaobang is one of the most important founders of the New Art of Dance in China.

Professor Lan Lan Wong is Chairperson of the Dance Department at Connecticut College in New London, Connecticut, USA.

WORLD DANCE ALLIANCE ASIA PACIFIC DANCE CALENDER

1996

International Academic Conference of Folklore Culture

Thursday, 15 - Monday, 19 February 1996. Beijing, China.

Theme: "Facing the 21st Century" Prof. Tao Li-tan, presiding.

Contact: Mr. Ji Lan-wei, Minority Literature and Research Center,
Central University of Nationalities, Beijing 100081. TEL: 861-842-0077.

Summer Dance in China

Friday, June 28 to Friday, July 19, 1996. Beijing, China.

Content: Three weeks intensive workshop in modern dance, ballet, Chinese folk dance, musical theater, Tai Chi, composition and repertory classes.

Contact: See page on Summer Dance in China.

World Dance 96

Thursday, 4 - Saturday, 20 July 1996. Melbourne, Australia

Theme: "New Dance from Old Cultures"

Contact: See Australia Chapter Page.

Indonesian Dance Festival

Thursday, 25 - Wednesday, 31 July 1996. Jakarta, Indonesia.

Theme: "When Tradition Modernizes: An Intercultural Dialogue"

Contact: See Indonesia Chapter Page.

1997

Dance On 1997

Monday, 4 - Sunday, 10 August. Hong Kong.

Theme: "Linkages in National/International, Participatory/Presentational Dance"

Organizers: Hong Kong Dance Alliance (WDA Hong Kong Chapter),
Hong Kong Academy for Performing Arts

Contact: Mr. Paul Yeung, c/o Hong Kong Ballet, 60 Blue Pool Road, Hong Kong
TEL: 852-2573-7398 FAX: 852-2572-8035

"Dance On 1997" will include the International Festival of Dance Academies; an International Dance Conference; and related events in the Year that Hong Kong is returned to the Republic of China.

1998

WDA Annual Event in the Philippines

Tentative Dates: July 1998. Manila, Philippines

Theme: "Celebration of Philippine Independence"

Contact: Mr. Basilio Esteban Villaruz, College of Music, University of Philippine, Quezon City 1101

SEND NEW CALENDAR INFORMATION TO WDA:APC OFFICE IN TOKYO