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## CONTRIBUTING AUTHORS

**Gloria Marina** was a professional dancer, with a Bachelor's degree in Education, a Master's degree in Spanish Dance and certification in Argentine Folk Dance. Ms. Marina moved to New York in 1963 and was named Artistic Director of the United Students of the Americas. She was invited to train the professional dancers of Harkness House for Ballet Arts and also has been a faculty member of the Saratoga Ballet Center, Skidmore College.

In 1967, Ms. Marina founded the "Original School of Ballet" in Rego Park, Queens, N.Y., teaching Classic Ballet and Spanish Dance (1967-1987). She was a guest teacher at David Howard Dance Center and the Hebrew Arts School in New York City. Throughout the years, in addition to the regular classes, she actively pursued other projects: Castanet notation for dancers and musicians, Lecture demonstrations and Master classes for private and public schools, educational programs for channels 13 and 47.

Ms. Marina is also a former faculty member at The Juilliard School teaching Classical Spanish Dance (1972-1994), and at the present time is an associate member of the faculty at Barnard College, Columbia University.

**Salla Saarikangas** was trained at Balettakademien, Stockholm, and received her MA in Dance Research and Reconstruction from The City College of New York. She has choreographed for and danced with professional companies in Finland, Sweden and the USA, and has taught at Tanssivintti, Helsinki, and at The City College of New York, Connecticut College, Hope College (MI), Rutgers University, Marymount Manhattan College and Queens College. She is also a Certified Movement Analyst (CMA) and a reconstructor of dances from the notated scores. Her restagings include works by Doris Humphrey, Helen Tamiris, Maggie Gripenberg, Andrée Howard, Gertud Bodenwieser and Michel Fokine. She is a frequent guest teacher in her native Finland. Currently she is a teaching artist for Lincoln Center Institute.

**Ayalah Kadman Goren** is one of Israel's foremost folk-dance leaders, choreographers and researchers in the folk culture and dance of Israel's ethnic groups.

Mrs. Goren danced in and choreographed for the Dahlia dance festivals, taught folk dancing and choreography at the Institute for Youth Leaders in Jerusalem (1953-59), was Associate Director of the annual Israel Folk Dance Festival in New York (1960-66), directed the Institute for Folk Dance Teachers in Jerusalem (1966-75), taught in the Department of Physical Education of the Hebrew University (1979-85), and headed the folklore department of the International Cultural Center for Youth in Jerusalem (1979-92). For thirteen years, she has directed the annual regional and national festivals for the performing arts. Mrs. Goren also serves as consultant for Israel radio and television, the Ministry of Education and Culture, and is in charge of the ethnic dance program of the Rubin Academy of Music and Dance in Jerusalem. She was chairperson of the Dance Committee of the Tel Aviv Foundation for the Arts. One of her most notable

undertakings was as leader and choreographer of the Arab folk dance group from East Jerusalem, "Star of Jerusalem", with whom she toured Europe. Working with Arab folk-dance groups continues to be one of her many interests.

A graduate of the Hebrew University in anthropology, folklore and theatre, Mrs. Goren is one of the founders of the Israel Ethnic Dance Project which was established in 1972. She has undertaken extensive field work among the ethnic communities of Israel including in the Arab sector.

Mrs. Goren has pioneered programs for the retention and revival of the folk traditions of Israel's pluralistic society. Together with Gurit Kadman, her mother and the founder of the folk-dance movement of Israel, she has collaborated in producing a series of ethnographic films of the traditional dances of Jews from Yemen, Kurdistan, North Africa, Kouchin, India and Ethiopia.

Mrs. Goren has represented Israel at a number of international conferences. She has been a guest artist and lecturer at the City University of New York, The Juilliard School, Barnard College, Teachers College, New York University, Wesleyan University, and MIT.

**Lily Dam** was born and raised in Vietnam and came to the United States to attend college in the 1960's. After graduating from the American University in Washington, D.C., she returned to Vietnam and worked as an English teacher in a binational/bicultural school of English. She returned to this country with her family in 1975 as refugees and settled in San Antonio, and then Dallas, Texas.

In Dallas, Lily started teaching English as a second language at the secondary level in the Dallas Independent School District. She became very active in community work and organized the Vietnamese Tuoi Xanh (Young Age) Dance Troupe. For six years, she served as the troupe's artistic director teaching Vietnamese traditional dances to her troupe members, who were mostly her students, and designing dance costumes. The goals for the troupe were to promote the Vietnamese culture and dances as well as offer opportunities for the students to be involved in meaningful extracurricular activities. It was an extremely successful undertaking since the troupe was invited to perform throughout the Metroplex area and was well received wherever it performed.

Lily continued her leadership of the dance troupe until she was selected ESL Teacher of the Year in the Dallas School District and moved on to become an instructional specialist and a director in the school district's central office. She continues to lecture on Vietnamese and Asian cultures and consult church and community groups when they form their dance troupes for special celebrations in the community. Lily received her Master's degree from Texas A & M and currently serves as Operations Executive Director for the Dallas ISD Department of Multilingual Education.

**Francis Awe**, a Master Talking Drummer, is a prince in the Yoruba tribe of Nigeria. Traditionally drummers perform for royalty; princes rarely become drummers. However, when Prince Awe was but two months old his grandmother realized that the infant

possessed a strong affinity for the talking drum. It so happened that his grandmother noticed that he would burst into an unusual cry whenever the drums were playing. So, one day his grandmother took him to the site where the drummers were playing, and he stopped crying. Just to be certain his grandmother conducted this “experiment” three times, and each time he was taken to the drum he would stop crying. So, on the third time she presented the infant Prince to the village drummers, that they might accept him as their son.

Francis Awe studied at the University of Ife where he obtained a degree in Dramatic Arts. Before coming to America to study, he was employed by the University of Lagos, Centre for Cultural Studies as a drummer and Chief Cultural Assistant and became an assistant play director. He is currently working toward a master’s degree in African Area Studies at the University of California, Los Angeles (UCLA). He received his B.A. degree in World Arts and Cultures in 1989.

Awe has traveled around the world entertaining audiences with his Talking Drum. He has performed in Italy, Mexico, Germany, India and the United States. In 1984, he was featured in the World Music Festival at California Institute of the Arts. He has appeared on the television show “Frank’s Place” playing his drum. He performed in the Philharmonic Hollywood Bowl summer programs for children and taped a thirty-minute cable show discussing and demonstrating the qualities of the Talking Drum. His music compositions are heard throughout Nigeria on the radio and television. He has also performed and directed many compositions for the British Broadcasting Corporation (BBC).

The NIGERIAN TALKING DRUM ENSEMBLE was formed by Francis Awe in response to growing interest in the Talking Drum. The Nigerian Talking Drum Ensemble is a cultural group that educates its audiences about Nigerian traditions and culture through the use of music, song and dance.

**Indrani**, one of India’s most distinguished and vibrant classical dancers, was the daughter of the famous Ragini Devi, pioneer in India’s classical dance revival and author of the first book in English on India’s dance, *Nrityanjali* (1920’s). Indrani’s father, Ramlal Bajpai, was a revolutionary in Nagpur and the first president of the India League of America.

Born in Madras, Indrani began performing in her mother’s troupe from the age of five. She studied Bharata Natyam under the late Pandanallur Chokkalingam Pillai and with Tanjore Kittappa; Mohini Attam at the Kerala Kalamandalam under T. Chhinammu Amma; and was an early performer during the revival of Kuchipudi. She was the first professional dancer to have revived the long neglected Orissi dance, which was literally unknown outside of Orissa until Indrani and her Guru, the late Deva Prasad Das, performed it in Delhi in 1957 and 1958, and subsequently all over India and the world. The Orissi and Kuchipudi dances were seen abroad for the first time during Indrani’s performances, just as the Kathakali dances were first taken out of India by Ragini Devi twenty years earlier.

Indrani performed all over the world, often sent by India's government both as a soloist and with her ensemble of dancers; she discovered and promoted over twenty classical dancers including Durga Lal and Raja and Radha Reddy, featuring them in her own performances in India and abroad.

In recent times Indrani performed and taught in America, often dancing with her daughter Sukanya, forming three generations of a dancing family. Indrani was on the faculty of The Juilliard School and taught at New York University, Brooklyn College, the Harvard Summer Dance Center and other distinguished universities, prior to her untimely death in 1999.

The Indian government honored Indrani with the Padma Shri; she was the first dancer to receive the Delhi Sahitya Kala Parishad's award; she has received the Sangeet Natak Akademi's award in 1982; the key to the city of New York and along with Ravi Shankar and Zubin Mehta the Federation of Associations of Indians in America's award for outstanding artistic achievement in America. Indrani received a dance fellowship for choreography from the National Endowment for the Arts, U.S.A., and in 1992 received the Taraknath Das Foundation award for her contribution to Indo-American understanding, from the Southern Asian Institute of Columbia University and Barnard College.

**Rebecca Lyn Slavin** received her M.F.A. in dance from the University of California, Irvine in 1998. As a performer, Rebecca was featured in the CBS Hallmark Hall of Fame movie, *Gypsy*, starring Bette Midler, and performed in numerous stage productions as well as film and television, earning her Screen Actor's Guild membership. After completion of her M.F.A degree, Rebecca was hired as a choreographer for the 1998 and 1999 Disneyland's *A Christmas Parade*, as well as the 1998 Disneyland Christmas commercial. Rebecca has taught at UC Irvine, Irvine Valley College, and is Research Associate to Jill Beck, Dean of the School of the Arts, UC Irvine. Rebecca is also the founder of ImaginEmotion Dance®, a program developed to teach elements of dance and choreography, through imagery and creativity, to children who are incapable of physical movement. She was a senior advisor to the ArtsBridge program, developing partnerships between the university and K-12 schools throughout Orange Counties and Los Angeles.

## CONTRIBUTING LABANOTATORS

**Mary Corey** (*Olokun*) is a Certified Professional Labanotator who has notated works by George Balanchine, Isadora Duncan, José Limón, Danny Grossman, and Donald McKayle, among others. Her reconstructions include works by Valerie Bettis, Doris Humphrey, Vaslav Nijinsky, David Parsons, Ruth St. Denis, Helen Tamiris, and Charles Weidman. She is currently Associate Professor of Dance at the University of California, Irvine.

**Salla Saarikangas** (*Sakkijarvi Sappu*), see Contributing Authors.

**Sian Ferguson** (*Krishna Steals the Buttersweets, Viva Jujuy!*) was Paul Taylor's Company Dance Notator for many years. She has taught Labanotation at universities throughout the United States and England. She is currently Chair of the Research Panel of ICKL, the international society for dance notators and educators.

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## Summary Matrices

	<i>Simkhu Na</i>	<i>Hora Khedera</i>	<i>Mi Li Yiten</i>
<u>Country of Origin</u>	Israel	Israel	Israel
<b>Time Signature/Tempo</b>	4/4 Allegro	4/4 Allegro Moderato	4/4 Andante
<b>Formation</b>	Circle; double circle	Circle	Concentric circles, for pairs
<b>Level of Material Difficulty</b>	Moderate	Moderate	Moderate
<b>Parts of the body featured</b>	Legs and Arms	Legs and arms (also chest and head)	Legs, arms and hands (also pelvis and center of weight)
<b>Emphasis on spatial patterns or the body?</b>	Both	Both	Both
<b>Purpose</b>	Building community	Celebrating connection to the earth, the divine, and community	Pleasure in dancing
<b>Date of Origin</b>	1960's	1960's	1970's
<b>Special Features</b>	“Stork Step” gives the dance the nickname “Hora of the Crazy People.”	“Hassidic Shuffle” with characteristic hand-hold; finger snaps and stamps to heighten sense of celebration.	<u>Dassa</u> Step; Yemenite Step; mobile center of weight; choreography for the hands; cross-phrasing with the music.
<b>Props</b>	No	No	No

<i>(continued)</i>	<i>Simkhu Na</i>	<i>Hora Khedera</i>	<i>Mi Li Yiten</i>
<b>Reflection of the Culture</b>	Shows blend of Eastern European elements ( <u>hora</u> formation, <u>pas de basque</u> , skips and runs) and Hassidic elements (sideways swaying).	Hassidic-influenced dance, with sideways swaying, over the shoulder hand-hold and “Hassidic Shuffle”; three sections celebrate different aspects of life.	Yemenite-influenced, with a gentle bounciness that may reflect walking on desert sand or the unsettled years in the Diaspora.
<b>Mimetic Actions</b>	Stork balancing on one foot	No	No
<b>Costume</b>	Everyday clothing	Everyday clothing	Everyday clothing
<b>Linked to time of year?</b>	No	No	No
<b>For how many dancers?</b>	As many as will, in pairs	As many as will	As many as will, in pairs
<b>Performance Emphases:</b> <b>Physical</b>	High knees and fairly constant springing; use of partner to propel/give momentum.	Different focuses of the 3 sections: sliding feet and heel touches (celebrate the earth); reaching arms and lifted chest (celebrate the divine); sideways swaying and turning (celebrate community).	Active center of weight; various ways of using the hands (led by the fingertips, designing circle shapes, finger snaps, holding a wrist); moving with and against the music.
<b>Emotional</b>	High spirits, exuberance	Empathy with or heightened awareness of the natural world, the divine, other people; euphoria	Unsettled quality, gently mournful



	<i>Debka Kafrit</i>	<i>Ganh Lua</i>	<i>Krishna Steals the Buttersweets</i>
<u>Country of Origin</u>	Israel	Vietnam	India
<b>Time Signature/Tempo</b>	4/4 Allegro	4/4 Moderato	Counted in 8s Con Moto
<b>Formation</b>	Line, with leader	Lines; group figures	Solo
<b>Level of Material Difficulty</b>	Moderate	Low	High
<b>Parts of the body featured</b>	Feet (stamps), legs	Arms (also head)	Hands and face (also legs, feet, whole torso)
<b>Emphasis on spatial patterns or the body?</b>	Body	Spatial patterns	Body
<b>Purpose</b>	To develop and present group solidarity	Celebrating the rice harvest	To communicate a Hindu story
<b>Date of Origin</b>	1960's	Unknown (rural tradition)	Perhaps 2,000 years ago
<b>Special Features</b>	Repeating chorus followed by variations on a theme. The three variations become progressively more complex.	One basic step carries dancers in and out of multiple figures for partners and the group. Numerous references to the work of the harvest in which everyone shares equally.	Mudras (hand gestures); facial expressions; choreography for the eyes; rhythmic walking to sound the ankle bells; feminine and masculine sections.
<b>Props</b>	No	Conical straw hats	No
<b>Reflection of the Culture</b>	Arabic-influenced, in the line formation and the emphasis on strong, controlled movements and stamping.	Agricultural community represents and celebrates its successful work. Egalitarian roles; symbolic cooperation with others.	Choreography tells Hindu tale of Krishna, with sub-text about feminine and masculine principles.

<i>(continued)</i>	<b><i>Debka Kafrit</i></b>	<b><i>Ganh Lua</i></b>	<b><i>Krishna Steals the Buttersweets</i></b>
<b>Mimetic Actions</b>	No	Working in lines in the rice fields; threshing; trading; irrigating; resting; the sun crossing the sky; showing baskets heavy with rice.	Mimetic: Bathing and milking cows; fire; stacking pots; unlocking shed; eating. Almost all the dance's actions imitate life actions.
<b>Costume</b>	Everyday clothing	Earth-tone shirts for men; colorful split shirts for women; black pants for both; scarf for men to drape on head or over shoulder.	<i>Sari</i> (traditionally 9 yards of material draped around the body); ornaments for hair, ears, nose, waist, arms and neck. Ankle bells; bare feet.
<b>Linked to time of year?</b>	No	Yes- October	No
<b>For how many dancers?</b>	As many as will	Even-numbered group	One, or a small group
<b>Performance Emphases:</b> <b>Physical</b>	Rhythmic, powerful, direct movement. Upper body and head held high, reinforcing appearance of strength.	Consistent tempo and movement dynamic; clarity in group formations; restrained torso; varied arm gestures and uses of the prop.	Intricate, highly stylized choreography requires sophisticated presentational technique. Refined
<b>Emotional</b>	Confidence of the individual; assurance of the group	Serenity, evenness, pleasure	coordination of complex movements. Highly dramatized portrayal of character and story.  Exploration of emotions of the milkmaids and Krishna, and embodiment of these states

	<i>Olokun</i>	<i>Viva Jujuy</i>	<i>Säkkijärvi Sappu</i>
<u>Country of Origin</u>	Nigeria	Argentina	Finland
<b>Time Signature Tempo</b>	4/4 Moderato to Vivace	6/8 Lento	2/4 Moderato
<b>Formation</b>	Solo; or if in a group, both lines and circles	Partners facing each other	Square for 4 couples
<b>Level of Material Difficulty</b>	High	Low	Moderate
<b>Parts of the body featured</b>	Torso and its parts; also arms, legs and head	Arms and legs	Arms and legs
<b>Emphasis on spatial patterns or the body?</b>	Body	Spatial patterns	Spatial patterns
<b>Purpose</b>	To honor Olokun: Yoruban goddess of water, fertility and parenting	Social experience; homage to home province	Social experience; pure enjoyment
<b>Date of Origin</b>	1990's (based on traditional ritual movements)	Middle of 19 <sup>th</sup> century. Traditional dance of the Coyas Indians that migrated to northern Argentina and was modified there.	Unknown. The quadrilles came to Finland in the 18 <sup>th</sup> century.
<b>Special Features</b>	Close relationship between the dancer(s) and the Talking Drum. Wide range of movement for the torso, including contracting, wheeling, tilting, shifting, and shaking. Concentration is on the dance's purpose to generate a performance of integrity and purity.	Theme of circularity seen in use of scarf, paths of travel, coronación arm position. Partners relate indirectly through intermediary device of the scarf, oblique glances, approaches on curving paths. Languid style may relate to high altitude of Coyas land and hot climate of northern Argentina.	Repetitive <u>sappu</u> chorus, alternating with figures for partners and the group. Grand Round, men's and women's Crosses, and the Rose Figure are found in the quadrilles and square dances of many other countries. Group closeness increases incrementally throughout the dance.
<b>Props</b>	No	Scarf held in right hand	No

<i>(continued)</i>	<b><i>Olokun</i></b>	<b><i>Viva Jujuy</i></b>	<b><i>Säkkijärvi Sappu</i></b>
<b>Reflection of the Culture</b>	Demonstrates belief that dancing is a means of communicating with higher powers, and of achieving a heightened spiritual state. Yoruban cosmology is reflected in the dance's homage to the goddess Olokun.	The dance shows a preference for modesty and respectful interaction that is probably a legacy of its Coyas Indian origins. The Argentine province Jujuy is honored in the dance's most recent incarnation.	The even temperament of the dance is reminiscent of the flat Finnish landscape and the monotone delivery of the Finnish language. The choreography promotes stability, patience, reliability, accuracy and moderation, all considered desirable qualities by Finns; also gender equality.
<b>Mimetic Actions</b>	Properties of water (strong currents, continuous flow); fish swimming and darting in water; cleansing (washing head)	No	No
<b>Costume</b>	All white. Fabric draped loosely around torso; knee-length skirts for women; loose-fitting pants for men; kerchief wrapped around head. Bare feet.	Women: Long, full skirts; colorful shirt; sash around torso tied at waist; scarf on head, sombrero worn over the scarf. Men: Plain, dark pants; everyday shirt; neck scarf; poncho. Bare feet or light sandals.	Women: Mid-calf skirts; embroidered smocks or white blouses; head covering or ornament. Men: Knee-length trousers; white shirt and waist coat. Black, low-heeled shoes for all.
<b>Linked to time of year?</b>	Yes- August	No	No
<b>For how many dancers?</b>	Individual, or group of individuals	As many as will, in pairs	Groups of 4 couples
<b>Performance Emphases:</b>  <b>Physical</b>  <b>Emotional</b>	Strenuous choreography requires speed, ability to focus on different parts of the body, immersion in the physical experience, great flexibility and strength. The driving force of the choreography is the physicalization of the beat in various parts of the body.  Respect, determination, self-awareness	Restrained physicality. Choreography is for the extremities: the feet in traveling steps; and the hands in the use of the scarf.  Mildness; expressivity through nuance; amicability; gentle patriotism	Nearly constant skipping skims the ground; pronounced arm swing and stamp distinguish the <u>sappu</u> chorus from the other figures. Increasing physical contact throughout the dance.  Gaiety, pleasure in the group experience

