

A History of ASEA and The Center For World Music, 1973-74

compiled by Ron Bogley from information contained in posters and program notes from Kris Kargo's collection, and from verbal discussions/fact-checking generously contributed by many people.

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1973

After the 1973 Summer Program in Seattle, while its offices were still in San Francisco, ASEA embarked on its first attempt at a year-round program by holding some classes and concerts in the St. John's Presbyterian Church, 2640 College Ave. Berkeley. This simple, spare, all-wood, landmark building from 1910 was designed by the Architect Julia Morgan. It is probably the one building in America which most closely resembles a Javanese "Pendopo" — the pavilion in which gamelan music is traditionally performed.

From Seattle, a core of students migrated to Berkeley and stayed on. Many were experienced veterans from the Wesleyan and Cal Arts programs. Various dance classes were offered, as well as Javanese and Balinese Gamelan, and Javanese wood-carving, taught by Oemartopo....

Concerts

FALL 1973 concerts in San Francisco and Berkeley

(partial list. performers are mentioned throughout the following lists as mentioned in the program notes)

Sept. 29: Javanese Music & Dance, K.R.T. Wasitodipuro (Pak Tjokro), Gamelan director; with Maridi, I Nyoman Wenten, Murdyati, and Nanik Wenten, dancers

Oct. 5: The Nadaswaram Troupe of Sheikh Chinna Maulana Sahib (South Indian music)

with Sheikh Hasan Sahib, Tiruvidamarudur V. Venkatesan, and Purushotthaman Raman

Oct. 12: A Concert of Chinese Music for Pipa and Chin, by Lui Tsun-Yuen and Lui Pui-Yuen

Oct. 13: Javanese Shadow Play "Lakon Wahyu Makutorama"; Oemartopo, Dalang; K.R.T.

Wasitodipuro, Gamelan director; with Soekanto Sastrodarsono (Pak Kanto), Suprpto Praptodihardjo, and Supadmi Soetomo, guest musicians; with musicians Cindy Benton,

Carol Brown, Richard Brown, Peggy Dey, Jody Diamond, Alan Feinstein, Nancy Florida, Craig Lee, Ingram Marshall, Kristina Melcher, John Pemberton, Daniel Schmidt, Andrew Toth, Kristin Womack, and Philip Yampolsky

Oct. 21: Balinese Wayang Kulit (Shadow Play) "Lampahan Yudistira Dadi Tjaru" (The Sacrifice of Yudistira); I Nyoman Sumandhi, Dalang; accompanied by

Gender Wayang Quartet: John Badanes, Carol Brown, Andrew Toth, and I Nyoman Wenten

Oct. 26 & 27: Javanese Music & Dance, K.R.T. Wasitodipuro, Gamelan director; with Maridi, I Nyoman Wenten, Murdyati, and Nanik Wenten, dancers (same gamelan group as previous)

Nov. 2 & 3: Korean Music and Dance, 4 musicians and dancer

Nov. 8 & 9: Steve Reich and 12 Musicians

Nov. 10: 5 hour Javanese Shadow Play; Oemartopo, Dalang; (same gamelan group as previous)

Nov. 17 & 18: Music from Iran

Nov. 23 & 24: Music and Dance of Japan; Kazue Kudo, Kodo Yuge, June Kuramoto

Dec. 1: All-day Festival of Indonesian Music, Dance, and Theater

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1974

St. John's had outgrown the Julia Morgan building for its church use, and was in the process of moving to its newly built complex across the street. During the Winter and Spring of 1974, the church began vacating the building, and ASEA moved its offices there from San Francisco.

ASEA Executive Director Robert E. Brown with staffers David Rumsey and John Badanes made a round-the-world trip to line up artists for the coming 1974 Summer Program, to be held in its new home, which was to be named "The Center for World Music and Related Arts". David Roche was Interim Executive Director during the Winter Program in Berkeley. Classes were offered in Javanese and Balinese dance, Chinese music, and Balinese gamelan. There were concerts by Lui Pui Yuen, Tom Buckner, G.S. Sachdev, and Lou Harrison.

Life and times

Perhaps it is worth taking a moment to recollect what life was like at that time in 1974:

The Vietnam War was still raging (in Vietnam, of course, it was called "The American War"). It would end the following Spring, 1975, long years after "peace at hand" was promised and there was "light at the end of the tunnel" (sound familiar?). One of the dance students at ASEA was a 21-year-old war widow.

The nation was also still in the grips of the Watergate scandal. Later that summer, someone in gamelan class would hold up a newspaper with the banner headline "NIXON RESIGNS".

Economically, life almost resembled the 19th century more than the present day — you could still buy a house in the Bay Area for \$25,000. Maybe you remember what rent you paid for your apartment while studying — perhaps \$100 per month? (probably split with 2 or 3 other people....) With a part-time job earning \$2-\$3 per hour, It was possible to live a bohemian lifestyle. Nowadays, of course, the Bay Area is the nation's most expensive housing market, even after the dot.com collapse.

The dollar was so strong in the world that it was quite possible to bring world class artists to the States quite economically, and it was possible for Americans to live in India or Indonesia on, say, \$50 a month for everything — hotels, meals, train tickets — everything. It also wasn't long after the days of "Europe on \$5 a day" (or \$150 per month). So, one could easily travel the world and live overseas on \$2000 for a whole year. It was possible, and quite common, to hitchhike overland all the way from Europe across the peaceful countries of Turkey, Iraq, Iran, Afghanistan and Pakistan to India and Nepal. Then a short hop across the Bay of Bengal to Bangkok — perhaps with a week's stop in Burma — then down the Malay peninsula and out through the islands of the Indonesian archipelago — Sumatra, Java, and Bali. Many ASEA students thus encountered their first Asian music and dance in those countries while traveling through. Some stayed on for several years...

In California, tickets to ASEA concerts — to see and hear some of the world's best visiting performing artists — were \$2.00 for students, and \$2.50 or \$3.00 for general admission. (By comparison, ticket prices in Summer 2004 to ASEA alumnus Julie Taymor's "Lion King" in San Francisco range from \$32 to \$82, with VIP seating at \$160). In the 1970's, according to a poster, even tickets to see the Rolling Stones playing at the Oakland Coliseum Arena cost \$4.50 — \$7.50. (This is only mentioned because during a recent Stones tour — playing on the giant stadium-wide stage, with tickets in the \$100-\$300 range — their guest soloist on saxophone was ASEA/CWM alum Josh Redmond....)

In those days, you heard recordings of your favorite music on long-playing vinyl record albums, and your world music was undoubtedly heard on "Nonesuch Records". There was, of course, no such thing as a "CD", or a "Walkman" yet. And the idea of a personal computer was still hypothetical, but being worked on feverishly to the south, in the garages of the Santa Clara Valley (soon to be nicknamed "Silicon").

Probably the best food in town in those days was at ASEA Curry Concerts. But aside from that, most fare was pretty undistinguished Middle-American. You probably had a hard time buying "organic" or "range-fed" — if such a thing even existed at the time. However, not far away, on the north side of Berkeley, a recently-opened, fledgling little restaurant was about to transform American cuisine, and send ripples out through the culture which are still going on today

— much in the same way the Center for World Music has sent ripples through the music and dance worlds which are still being felt. But, unlike the Center, "Chez Panisse" Restaurant is still open in the same location as in 1974 — now in the heart of the area known as Berkeley's "Gourmet Ghetto"...

However, unbeknownst to most of us, economic storm clouds were gathering on the horizon — for the nation, and for ASEA. The good times were not to last much longer. Until 1970, the U.S. had been the world's largest oil producing country. In the early 70's, it was surpassed in production by Saudi Arabia. This led to the "Arab oil embargo", when the OPEC countries reduced supply in order to drive up prices and increase their profits. Remember the long "gas lines", as Americans indignantly waited in lines of cars stretching down the street to fill up their gas tanks? The U.S. Government responded by devaluing the dollar, so that the increased dollars earned by the oil producing countries would actually be worth less. Imagine — conflict arising over Middle Eastern oil....no one had ever heard of such a thing!

The increase in oil prices drove down the stock market (familiar?) and started a round of national inflation and recession that would seriously curtail funding to non-profits, including the ambitious new program at ASEA, eventually leading to its downfall. But, of course, that would not all surface and be known for several months to come....

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Spring Concerts

In the Spring of 1974, hasty renovation work began on the Julia Morgan building to convert it to classroom and concert space. The church's improvements from the 1950's were removed (including a modernistic ash-blond wooden altar, pulpit, and organ screen which covered the original dark woodwork) — thus restoring the sanctuary somewhat closer to its original appearance. Institutional green paint which had covered the natural woodwork in some of the offices and rooms — another "improvement" from the 50's — was removed where possible, or painted over with off-white.

The same classes as winter continued through the Spring session (April-May), plus offerings were added in North Indian music theory, vocal music and instrumental music taught by Amir Khan and Nikhil Bannerjee. A stellar series of concerts concentrating on North India began in earnest.

CONCERTS AT THE CENTER FOR WORLD MUSIC, BERKELEY, SPRING, 1974:

April 22, 1974: Birju Maharaj in a program of Kathak — North Indian Dance, with Kumundini Lakhia and Saswati Sen, dancers, Gopal Chakrawati, sitar, Manika Prasad Misra, tabla, and Harishankar Rai, vocal

April 29: An Evening of Classical North Indian Ragas, with G.S. Sachdev, bansuri, and Zakir Hussain, tabla

May 3: North Indian Music; Ali Akbar Khan, sarod, and Zakir Hussain, tabla

May 10: The Ladzekpo Brothers, West African Music and Dance; Kobla Ladzekpo, Alfred Ladzekpo, C.K. Ladzekpo, Dzidzogbe Lawluvi and others

May 14: North Indian Music; Ravi Shankar, sitar and Alla Rakha, tabla

May 18: North Indian Music; Nikhil Banerjee, sitar, and Anand Bodas, tabla

May 19: "Mostly Machaud" — Music of the [European] Middle Ages; by "Music for Awhile": LaNoue Davenport, Philip Levin, Judith Davidoff, Sheila Schonbrun, Steven Silverstein

May 22: Chinese Instrumental Music; Lui Pui Yuen, music for pipa and chin

May 24: North Indian Vocal Music; Lakshmi Shankar, with Anand Bodas, tabla

May 29: Music for Voice, Clarinet and Piano: Mostly Debussy; Sheila Schonbrun, soprano, Richard Stoltzman, clarinet, and Robert E. Brown, piano

May 31: North Indian Music; Lalmani Misra, vichitra vina, and Anand Bodas, tabla

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Summer 1974 concerts

In June, the full contingent of visiting artists arrived for the beginning of the elaborate, memorable 1974 Program, which featured some of the best performing artists in the world — all under one roof. The vision for it was Bob Brown's, due to the remarkable breadth and depth of his knowledge of the world's music. A large portion of the funding was, of course, from the generosity of Sam and Luise Scripps. There was an incredible amount of hard work and energy from a lot of people, all of which helped make it happen. It was an event of extraordinary cultural magnitude — the likes of which may have never happened before, and most likely will never happen again. It was intense — at times overwhelming — but, as David Roche says, it was "incandescent", or, as Betty Wong says, "made in heaven". It certainly remains one of the most memorable occurrences in many of our lives.

CONCERTS AT THE CENTER FOR WORLD MUSIC, BERKELEY, SUMMER, 1974:

June 22 and 23, 1974: A Weekend of North Indian Music (morning, afternoon and evening ragas); Nikhil Banerjee, sitar, and Anand Bodas, tabla

July 9: A Concert of Chinese Classical Music; Lui Pui Yuen, pipa, chin, and hsiao

July 16: Balinese Wayang Kulit (Shadow Play) "Hariwangsa"; I Nyoman Sumandhi, Dalang; accompanied by Gender Wayang Quartet: John Badanes, Carol Brown, Andrew Toth, and I Nyoman Wenten

July 26: A Concert of Javanese Music and Dance; Gamelan Kyai Udan Mas, R.M. Soekanto S. Darsono, musical director; with Soetrisno, dalang, R. Turahyo, drummer, Nj. Ng. Mardusari, singer, and Harini Soediby, Irawati Durban Ardja, Martati Harnanto, Nanik Wenten and Nyoman Wenten, dancers; with musicians Carol Brown, Richard Brown, Robert E. Brown, Alexander Dea, Peggy Dey, Jody Diamond, Alan Feinstein, Nancy Florida, Michael Flynn, Marcia Henry, Craig Lee, Kristina Melcher, John Pemberton, Marc Perlman, Sam Quigley, Daniel Schmidt, Wendy Starr, Andrew Toth, Walter Van Ness, Leslie Weisling, and Philip Yampolsky

July 30: A Concert of South Indian Music; T.N. Krishnan, violin, with Palghat Raghu, mrdangam, V. Nagarajan, kanjira, and T.H. Vinayakaram, ghatam

Aug. 2: A Concert of Japanese Music; Yoko Gates, koto and Kodo Araki V, shakuhachi

Aug. 4: South Indian Vocal Music; K.V. Narayanaswamy, singer, with T.N. Krishnan, violin, Palghat Raghu, mrdangam, V. Nagarajan, kanjira, and T.H. Vinayakaram, ghatam

Aug. 6: North Indian Music; Nikhil Banerjee, sitar, and Anand Bodas, tabla

Aug. 9: Javanese Wayang Kulit — Shadow Play; Soetrisno, dalang, with Gamelan Kyai Udan Mas, R.M. Soekanto S. Darsono, musical director; Turahyo, drummer, and Nj. Ng. Mardusari, singer; (same gamelan musicians as previous)

Aug. 11: Music from Vienna and Paris for Piano, Four Hands; Robert E. Brown and Allen Gates

Aug. 13: New American Music; Steve Reich and ensemble

Aug. 17 & 18: The First Berkeley World Music Festival; continuous performances of music, dance and puppet theater of India, Japan, Bali, Java, China, Sunda, Korea, New America, and West Africa; world arts and crafts, sales and demonstrations; and foods of the world; all a benefit for the Center for World Music Overseas Scholarship Fund.

Aug. 20: West African Music and Dance; The Ladzekpo Brothers: Kobla Ladzekpo, C.K. Ladzekpo, Kwaku Agbi Ladzekpo, Dzidzogbe Lawluvi and members of the African Music Ensemble of the University of California, Berkeley

Aug. 23: Sundanese Gamelan, Dance and Wayang Golek (Rod Puppets); Nugraha Sudiredja, gamelan director and dancer, Undang Sumarna, drummer, Nining Sekarningsih, singer, Irawati Durban Ardja, dancer, and Rutjita Suhayaputra, dalang; with Mark Barlow, Ron Bogley, Carol Brown, Deena

Burton, Suzanne Chutroo, Marianne Fainstadt, Steve Farley, Han Kuo-Huang, Peter Kent, Craig Lee, Annette Lipson, Karin Nelson, Rick North, Susan Ohori, Anne Stebinger, and Nurit Tilles

Aug. 25: Lakshmi Shanmukham in a recital of Bharata Natyam; with T. Balasaraswati, vocal, K. Ramaiah, dance master, M.S. Ramadass, vocal, T. Viswanathan, flute and vocal, Jody Cormack, vocal and Gordon Swift, violin

Aug 27: New American Dance; Laura Dean

Aug. 30: Balinese Gamelan and Dance, I Nyoman Rembang, I Wayan Sinti, and I Nyoman Sumandhi, musicians, and I Nyoman Wenten, Irawati Durban, Martati Harnanto, Nanik Wenten, Ni Made Suartini, Ni Sutiyati Sumandhi, and Leonard Pitt, dancers

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1974 Fall

By the beginning of the Fall 1974 program, it was obvious the Center was in financial difficulty. The ambitious, full-bore, year-round program was on shaky ground, as many students left at the end of summer to return to their year-round pursuits elsewhere. A small, dedicated core group was still in attendance — but not nearly enough to support the number of teachers and classes. Several benefit concerts were held, and the troubled rumblings got louder and louder. Nevertheless, an absolutely astonishing series of Fall concerts was held. In addition, ASEA and the Center co-hosted the annual conference of the Society for Ethnomusicology.

Concerts

AT THE CENTER FOR WORLD MUSIC, BERKELEY, FALL, 1974 :

Sept. 11: Javanese wayang Kulit (Shadow Play) "Lakon Bambang Dwihasta", with Soetsrisno, dalang (puppeteer), Gamelan Kyai Udan Mas, R.M. Soekanto S. Darsono, musical director, Nj. Ng. Mardusari, sinden (singer), Bp. Turahyo, kendang (drummer); with musicians Ny. Harini Soedibyoy, Bp. Maridi, Ny. Martati Harnanto, Ny. Nanik Wenten, and I Njoman Wenten, John Badanes, Robert E. Brown, Marguerite Dey, Jody Diamond, Alan Feinstein, Nancy Florida, Ruth Kaplan, Craig Lee, Deborah Lloyd, Kristina Melcher, Marc Perlman, Daniel Schmidt, Wendy Starr, Walter Van Ness, and Philip Yampolsky; synopsis translated from the Indonesian by Nancy Florida

Sept. 20: A Concert of Late Evening and Midnight Ragas, Nikhil Bannerjee, sitar, and Anand Bodas, tabla

Sept. 27: A Concert of Javanese Music and Dance, with dancers: Martati Harnanto, Nanik Wenten, Irawati Durban Ardjo, Jan Hostetler, Marjie Havelin, Marguerite Dey, Mimi Janislowski, S. Maridi, Harini Soedibyoy, Nugraha

Sudiredja, and I Nyoman Wenten; (mostly same musicians as 9/11, plus John Pemberton, Kristin Womack, Ny. Nining Sekarningsih, I Nyoman Sinti, Ni Suartini, I Nyoman Sumandhi, and Undang Sumarna)

Oct. 1: South Indian Vocal Music with K.V. Naranaswamy et al

Oct. 4: Balinese Shadow Play with I Nyoman Sumandhi

Oct. 8: South Indian Vocal Music with K.V. Naranaswamy et al

Oct 11: Javanese Shadow Play with Soetrisno, dalang, et al

Navaratri Festival (Nine nights beginning on the night of the October-November new moon; admission was free; artists performed without fees) partial list:

Oct. 15: South Indian Vocal Music; K.V. Narayanaswamy, vocal, T.N. Krishnan, violin, Palghat Raghu, mridangam, V. Nagarajan, kanjira, and T.H. Vinayakaram, ghatam

Oct. 19: North Indian Music; G.S. Sachdev, bansuri, and Zakir Hussain, tabla

Oct. 20: South Indian Violin Music; T.N. Krishnan, violin, Vijee Krishnan, violin, Palghat Raghu, mridangam, V. Nagarajan, kanjira, and T.H. Vinayakaram, ghatam

Oct. 21: South Indian Flute Music; T. Viswanathan, flute, T.N. Krishnan, violin, Palghat Raghu, mridangam, and V. Nagarajan, kanjira

Oct. 23: Bharata Natyam; Lakshmi Shanmukham, dancer, with T. Balasaraswati, vocal, K. Ramaiah, nattuvanar, M.S. Ramadass, vocal, T. Viswanathan, flute, and Gordon Swift, violin

Nov. 1: A Concert of Javanese Music and Dance, S. Maridi, Martati Harnanto, Nanik Wenten, and Njoman Wenten, dancers; (with mostly same musicians as 9/11, plus Kris Kargo, Rick Kvistad and Kristin Womack)

Nov. 8: A Concert of Balinese Music and Dance; Irawati Durban, Martati Harnanto, Nanik Wenten, Made Suartini, Sutiyati Sumandhi, and Njoman Wenten, dancers; Gamelan Semar Pegulingan, Gamelan Gambang, and Gamelan Gambuh directed by Nyoman Rembang and Wayan Sinti; Gender Wayang and Batel ensembles directed by Njoman Sumandhi; musicians: S. Maridi, Nining Sekarningsih, Undang Sumarna, Beth Andersen, John Badanes, Carol Brown, Gail Cook, Michael Davis, Carole Grainger, Robert Hinrichs, Rick Kvistad, Deborah Lloyd, Kristina Melcher, Marc Perlman, JoAnn Redmon, Hugh Robertson, Daniel Schmidt, Anne Stebinger, Leslie Weisling, and Philip Yampolsky

Nov. 12: South Indian Music; T.N. Krishnan, violin, Vijayalakshmi, violin, Palghat Raghu, mrdangam, V. Nagarajan, kanjira, and T.H. Vinayakaram, ghatam

Nov. 15: Wayang Golek from Sunda (West Java), "The Death of Kumbakarna" (Kumbakarna Gugur), Rutjita Suhayaputra, puppeteer; Sundanese Gamelan directed by Nugraha Sudireja with the assistance of Nining Sekarningsih and Undang Sumarna; with musicians Mark Barlow, Ron Bogley, Deena Burton, Suzanne Chutroo, Peter Kent, Margot Lederer, Annette Lipson, Richard North, JoAnn Redmon, Pamela Rogers, Janice Shordike, Alan Sorvall, Wendy Starr, Anne Stebinger, and Brian Steeger; assistants to the dalang: Peter Kent, Ron Bogley and Lisa Gold; translations by Clara Brakel

Nov. 16: A Benefit Party to raise money for Pak Rutjita's cataract operations, featuring Classical Guitar, Poetry reading, and Irish Music performed by CWM students and friends, as well as solo performances by some of the Indonesian artists....

Nov. 19: Lakshmi Shanmukham in a recital of Bharata Natyam, with T. Balasaraswati, vocal, K. Ramaiah, dance master, M.S. Ramadass, vocal, T. Viswanathan, flute and vocal, Jody Cormack, vocal, and Gordon Swift, violin.

Nov. 22,23, & 24: Ives Schoenberg Centennial festival presented by 1750 Arch Street; 4 chamber music concerts and a lecture by Lou Harrison

Indonesian Festival — a Benefit for ASEA's Center for World Music:

Nov. 29: Wayang Topeng (Masked Dance Drama) from Sunda (West Java), Nugraha Sudireja and Irawati Durban, dancers; Sundanese gamelan directed by Nugraha Sudireja with the assistance of Nining Sekarningsih and Undang Sumarna; Rutjita Suhayaputra, dalang; dancers: Pamela Rogers, Marjie Havelin, Made Suartini, Lina Effendy, Jan Hostetler, Margo Lederer, Marguerite Dey, Deena Burton, Judith Caporale, and Sutiyati Sumandhi; (with mostly same gamelan as 11/15); synopsis translation by Pamela Rogers

Nov. 30 (afternoon): A Concert of Javanese Music and Dance: Ramayana Ballet choreographed by S. Maridi; (same musicians as 9/11 plus Gail Cook, Kris Kargo, and Charles Sawyer)

Nov. 30: (evening): Javanese Shadow Play with Soetrisno, puppeteer

Perhaps this wayang was the last hurrah, or maybe there were still a few concerts in December that we have no record of. The financial situation was getting dire, and relations had gotten so hostile in the upper echelons of ASEA/CWM management, that finally, in the "Christmas Eve Massacre", Sam Scripps abruptly withdrew considerable financial support, staff was laid off, and most of the artists were sent home half a year earlier than planned — some to considerable embarrassment and loss of face. The glory days of The Center for World Music had passed.

1974 the end

Everybody has a different version of ensuing events, 'Rashomon'-like. It was not pretty. It was, in fact, an instructive case of "adults behaving badly", which soured many of us for life of organizations and organizational politics. The Titanic had hit the iceberg and was slowly sinking. Many took to the lifeboats, some stayed aboard until the building was sold a couple years later, and the Center — under Bob Brown's leadership, but without the Scripps' — moved to San Diego, where it has been ever since. That period will be chronicled briefly in the section following. Information about recent years and current activities is available on the Center's website.

Offshoot programs began to spring up almost immediately, as followers of individual programs ventured out on their own, spinning off into a more decentralized environment, where each program could survive with its own population and audience base. Since many of these direct offspring of The Center for World Music have continued quite successfully right down to the present day, it leads one to the inevitable conclusion that perhaps the Center's tragic flaw was trying to hold too much together in one place — maybe all the different programs merely needed more independence.

The Julia Morgan building has gone through a succession of subsequent owners, each sinking considerable funds into renovations, attempting to make it more conducive to performances. The first Zoning Board public hearing that new owners faced after purchasing it from ASEA was met with a wall of neighbors demanding "NO live music!". (The rear wing is used mostly for Yoga and Ballet classes). The main sanctuary is still a performance space today — owned by a non-profit operating as "The Julia Morgan Center For The Arts". The church pews have been removed, and a new slope to the floor has improved sight lines to the stage. But the former large lobby and "curry concert" room to the side of the theater has been partitioned up into a preschool.

Those of us fortunate to have been there under that roof at that one brief moment in time have been forever blessed by some of the most extraordinary art and artists the world has ever seen.... And so, here, some thirty years later, almost as if in a Wayang, we conjure up the spirits, ghosts, shadows, memories of that time, to dance amongst us once again....

1973 – 1974 Participants

These were the “players” at the Center for World Music, and their current locations

SPONSORS: Sam and Luise Scripps (currently in New York)

EXECUTIVE DIRECTOR: Robert E. Brown (in San Diego and Bali)

ADMINISTRATION:

David Rumsey, Finance, (in San Francisco)

John Badanes, Operations, (in Massachusetts)

David Roche, Project Director / Education / Worldmusicmobile, (in Chicago)

Graeme Vanderstoel, concert manager, (in the Bay Area)

Philip Yampolsky, office manager, (in Jakarta)

Pat McFadden, administrative assistant, (in Oakland)

George Saldhana, accounting, (died)

STAFF SPECIALISTS:

Kris Kargo, graphics (in Berkeley)

Peggy Dey, cuisine, (in the Bay Area)

Kristina Melcher, sound, (in New Mexico)

Shafi Hakim, recording, special projects, (in San Francisco)

Ron Bogley, building remodeling, (in Berkeley)

ARTISTS-IN RESIDENCE AND STAFF COORDINATORS:

SOUTH INDIA PROGRAM

T. Balasaraswati, dancer, (died ca. 1984)

Lakshmi Shanmukham (Knight), dancer (died 2001)

K. Ramaiah, dance master, (still in Chennai [Madras])

M.S. Ramadass, vocal (died)

T.N. Krishnan, violin, (still in U.S. most of the year)

V. Nagarajan, kanjira, (died)

K.V. Narayanaswamy, singer, (died)

Palghat Raghu, mrdangam, (still in Chennai [Madras])

T.H. Vinayakaram, ghatam, (still touring)

Staff coordinator: Doug Knight (East Coast)

NORTH INDIA PROGRAM

Nikhil Banerjee, sitar, (died 1986)

Anand Bodas, tabla, (living in Siliguri, Assam)

Staff coordinator: David Roche (in Chicago)

JAVANESE PROGRAM

K.R.T. Wasitodipuro (Pak Tjokro), gamelan director; (at 100 years old, still in Java)

R.M. Soekanto S. Darsono (Pak Kanto), gamelan director, (died)

R. Soetrisno, dalang, (died)

Ng. Mardusari (Bubei), singer, (died)

S. Maridi, dancer, (retired, living in Solo, Central Java)

Martati Harnanto, dancer, (died in a car crash long ago)

Harini Soedibyo, dancer; Bubei's niece and assistant, (current whereabouts?)

R. Turahyo, kendang, (died)

Staff coordinator: Peggy Dey (in the Bay Area)

BALINESE PROGRAM

I Nyoman Rembang, gamelan, (died)

I Wayan Sinti, gamelan, (retired, in Bali)

Ni Made Suartini, dancer, (married, living in Bandung)

I Njoman Sumandhi, dalang, (in Bali)

Ni Sutyati Sumandhi, (whereabouts?)

I Njoman Wenten, dancer, gamelan, (still at Cal Arts)

Nanik Wenten, dancer, (still at Cal Arts)

Staff coordinator: Philip Yampolsky (in Jakarta)

SUNDANESE PROGRAM

Irawati Durban Arja, dancer, (living in Bandung)

Nining Sekarningsih, singer, (current whereabouts?)

Nugraha Sudireja, dancer, gamelan, (died ca. 2001)

Rutjita Suhayaputra, puppet & mask carver, (died ca.1982)

Undang Sumarna, drummer, (still teaching at U.C. Santa Cruz)

Staff coordinator: Pamela Rogers (Aguiniga) (in Maryland)

FAR EAST PROGRAM: JAPAN, CHINA, KOREA

Yoko Gates, Japanese music, (died)

Hi-ah Park, Korean music & dance (in Europe)

Lui Pui Yuen, Chinese music, (in Los Angeles)

Staff coordinator: Kris Kargo, (in Berkeley)

EARLY EUROPEAN MUSIC PROGRAM

The "Music for Awhile" Ensemble (in New York):

LaNoue Davenport, Judith Davidoff, Philip Levin, Sheila Schonbrun, Steven Silverstein

NEW AMERICAN MUSIC AND DANCE PROGRAM

New Music: Steve Reich (in New York)

New Dance: Laura Dean (in New York)

Staff coordinator: David Rumsey

COMMUNITY CLASSES (held at St. John's Church across the street)

C.K. Ladzekpo, African Music and Dance

Christine Lebaron, Egyptian Belly Dancing

Staff coordinator: Graeme Vanderstoel