

ASSOCIATION FOR ASIAN PERFORMANCE

Fall, 2013 NEWSLETTER

LETTER FROM THE PRESIDENT



Dear AAP Members,

This is the first letter of my second term as AAP President. Thank you for your trust! I am also grateful to the two AAP officers who finished their terms this year: our Membership Outreach Coordinator (MOC) Jennifer Goodlander and Graduate Student Representative (GSR) Boris Daussà-Pastor. Now teaching in Barcelona, Boris has been very active in AAP for a number of years. Jennifer conducted a membership survey during our conference last year and shared her findings at the board and membership meetings this year. The survey provides a good snapshot of those who attended last year's conference. For example, it confirms the healthy balance of our membership in all levels of academic careers, including graduate students. There is also a good balance between new and longtime members. We also learned a lot about member preferences regarding the conference and other AAP services. That will help us make adjustment to better serve our members.

Joining the board this year are Emily Wilcox (MOC) and Sissi Liu (GSR). Sissi is from SUNY Graduate Center and has been presenting at AAP and ATHE for the past three years. Emily is starting her tenure-track position

at University of Michigan this year-- Congratulations! One change we have made this year is to move the responsibility of organizing the Emerging Scholars competition and panel from ATJ Editor (Kathy Foley) to MOC. Emily will be sending out the CFP very soon through our listserv and other channels. From the membership survey, we know only 57% of the respondents were on the AAP listserv. We want to reach as many of our members as possibly with CFPs and other information through the listserv even as we continue to mail out hardcopies of *Asian Theatre Journal* and this newsletter. If you have not signed up to receive emails from our listserv, you can do so at the ATHE website:

<https://m360.athe.org/admin/forms/ViewForm.aspx?id=23372>.

We are also holding new elections for VP/AAP, VP/ATHE, and the second GSR position. You can find the ballot and candidate bios in this newsletter. If you are reading this as a hard copy, there will be a separate ballot sheet included in the newsletter. If you are reading this online, please copy the ballot sheet at the end of the newsletter to fill out and vote. Please remember to vote and send your ballot to me. Complete details and bios are near the end of the newsletter.

It was good to see many familiar and new faces during our annual AAP and ATHE conferences in Orlando in August. I encourage you to read the detailed reports from our VPs David Jortner (AAP) and Khai Thu Nguyen (ATHE). We had over 30 presentations, workshop and demonstrations over the two-day AAP conference and our schmoozefest was as fun as ever. We also had a good presence at the

ATHE conference, with five panels on a wide variety of topics that attracted both Asian theatre expert and general theatre scholars, teachers, and practitioners. Daniel S. P. Yang's *Asian Theatre Journal* Lecture was a truly inspirational experience as he detailed his long and successful career as a Chinese-American professor, director, and Artistic Director of two important theatre institutions: Colorado Shakespeare Festival and Hong Kong Chinese Repertory Theatre. I am most grateful to Dan's inspiring talk, as well as David and Khai's tireless work that guaranteed our success at this years

Dr. Yang's pio the second "founders of the field" series in this year's fall issue of *Asian Theatre Journal*. I am truly grateful to all the contributors, my co-editor David Jortner, and Kathy Foley for all their support over the two series! We have decided to continue the series with a "female founders of the field" panel at next year's *AAP*. Jennifer Goodlander will be spearheading the effort to organize the panel. I hope she will receive continued support from our members as I have for the previous two panels.

As we are gearing up for next year's conferences, I am most excited to announce that Cody Poulton has graciously agreed to give the *ATJ* Lecture at next year's *ATHE*! As I'm sure many of you know, Cody has been a leading scholar in early modern Japanese theatre and his co-edited volume *The Columbia Anthology of Modern Japanese Drama* (with Tom Rimer and Mori Mitsuya) is coming out early next year, just in time for *AAP* and *ATHE*.

We will surely celebrate this momentous event at *AAP* and *ATHE* in late July

in Scottsdale, AZ, just outside Phoenix. Add this to the "female founders" panels, the Emerging Scholars completion and other exciting ideas and efforts that are going on right now, I'm confident that we will have another memorable experience next year.

I encourage you to be a part of this!
Sincerely,

Siyuan "Steven" Liu

Siyuan "Steven" Liu
President, *Association for Asian Performance*

NOTE FROM THE EDITOR

Please send news and announcements for the Spring, 2014 *Newsletter* (including up-coming events that will take place between May, 2014- November, 2014) to: csorgenfrei2@aol.com. The deadline is April 1, 2014. To become a member of *AAP*, fill out and mail the form that is included with the newsletter, or email: **Kevin Wetmore, AAP Secretary/Treasurer** kwetmore@lmu.edu



All the best,

Carol Fisher Sorgenfrei

Newsletter Editor



THIRTEENTH ANNUAL AAP CONFERENCE **Orlando, Florida, July 31-Aug. 1, 2013—RECAP**

The *Association for Asian Performance* pre-conference was a wonderful two day event preceding the *Association of Theatre in Higher Education* conference in Orlando Florida. The two-day conference had over 30 paper presentations, workshops and demonstrations as well as a poster session, schmoozefest, and a special Q and A session with *Asian Theatre Journal* editor Kathy Foley.



Panels

As usual, the main focus of the conference were the papers presented by a variety of scholars; this year included graduate students, junior and senior faculty and Asian theatre performers all sharing their work.

Panel 1--Comedy: Frantic and Antic

The first panel explored comic forms of Asian theatre and looked at some of the similarities and differences between ideas of comedy.

Cathryn Fairlee presented her paper on *Nine Generations of Yangzhou Pinghua Storytelling* and brought her expertise as a storyteller to her work.

Jennifer Goodlander looked at the subversive power of *panasar* clown figures in Balinese *wayang kulit* and drew upon her own training as a *dalang* as she explored Jane Goodall's ideas of presence on stage and the clown's role in subverting the status quo.

Ronald Gilliam contrasted the Uyghur comic *itot* form against the professionally staged *muqam* and *meshrep* and demonstrated how these comic skits illustrate the problems faced by the Uyghur people.

Panel 2—Methodologies and Understandings

The second panel examined different methodologies in the study of Asian theatre.

Kathy Foley gave a wonderful overview of the life of Beate Gordon and her significant contributions in introducing Asia to American audiences.

Arnab Banerji examined how the company *Theatre Formation Poribortok* used the idea of "play" in its multiple semiotic forms to effect urban theatre culture.

Iris Hsin-chun Tuan explored how three different performances mixed Western and Chinese literary classics and performance styles to create an intercultural theatre which could speak to global audiences.

Panel 3—China, Ancient and Modern

Panel Three was devoted to China, with papers by Fang Xie, Bettina Entell, and Whit Emerson. **Fang Xie** wrote about *Honglou meng* (Dream of the Red Chamber) and the development of the female *dan* role over time.

Bettina Entell spoke about the contemporary play *Qi Ren* (Chess Man), a controversial *huaju* play, and focused on the work of director Lin Zhao-hua.

Whit Emerson's paper explored the intellectual underpinnings of Mao Zedong and Jiang Qing and how those Marxist views affected Revolutionary Model Dramas.

Panel 4—Identity, Local and Trans-national

The papers on the fourth panel looked at different expressions of identity, both localized and transnational.

Jerri Daboo's paper on South Asian diasporic performance in Southall looked at the movement from traditional folk forms to contemporary adaptations.

William Perterson spoke on the representation of regional and national Filipino identity through performance in the Aliwan Festival.

Akram Helil presented a general history and evolution of the forms of Uyghur dance; his paper was an excellent precursor to the next day's workshop.

The Emerging Scholars Panel

Panelists were selected in a highly competitive process. The three who presented their papers demonstrated excellent scholarship and intellectual insight.

Kati Fitzgerald discussed the different teaching methods of Tibetan Lhamo by comparing the Nepal Tibetan Lhamo Association to the Tibet University Senior Lhamo Class.

Fan Xing looked at the challenges facing actors in model *jingju* dramas, especially the challenge of playing modern characters in a traditional *jingju* style.

Jiayun Zhuang's paper examined how the Chinese eco-theatre piece *River! River! River!* created an ecological awareness and served as a public forum (*minjian*) space which allowed for discussion and the exchange of knowledge.

Panel 5--Differing Theatricalities

Different forms of theatricality were the themes of the fifth panel.

Kyounghe Kwon discussed *Deolmi* (Korean traditional puppetry). Her paper considered how the Namsadang puppet company has kept indigenous performance memory alive.

Sissi Liu used the *kyōgen* play *Tsurigitsune* as a launching point for a study of the archetype of the fox in literature and drama.

Celia Tuchman Rosta's work considered ethnography and tourist performance at hotels in Siem Reap. She combined her fieldwork

observations with an analysis of a *Moni Mekhala* dance performed at Christmastime.

Panel 6—Gender and Difference

Papers about gender and gendered performance made up Panel Six.

Md. Alamgir Hossain spoke about the transformation of Bangladeshi *jatra* performance, the sexualization of the dance involved in *jatra*, and the subsequent devaluation of women performers in the form.

Deidre Onishi's paper explored masculinity in both male and female roles in *kyōgen*.

Fan Ting Cheng used the Taiwanese musical *Mazu's Bodyguards* as a subject to explore how the play reinterprets Taiwanese history and nationality through transgressive, cross-dressed and homoerotic performances.

Panel 7-America Meets Asia

Connections, conflicts and interactions between Asia and America was the theme of Panel Seven.

Rui Zhang's paper considered community and identity creation among Chinese immigrants and American born Chinese, especially in reaction to the play *Flower Drum Song*.

Caleb Goh analyzed the role of Asian performers on Broadway, exploring the politics and dynamics of both ethnic specific and cross-racial casting.

Kevin Wetmore looked at the semiotic transformation of the word *kabuki* by Western broadcasters and politicians, tracing its development and demonstrating the orientalist overtones its usage illustrates.

Panel 8 --Identities in Performance

The final panel explored how identity in performance can shift, transform, and differentiate performers and audience.

Rob Yoho presented a new idea of examining Western audience reaction to Sanskrit drama through cognitive psychology; the methodology he proposed offered an interesting way of introducing students to Asian theatre.

Areum Jeong explored how Ping Chong's aesthetic developments allow for a re-examination of staging history, especially in his work *Deshima*.

Poster Session

The conference also continued the popular poster session, headed by **Jennifer Goodlander**.

Posters were presented by **Deidre Onishi, Pu Bo, and Ronald Gilliam**. Each poster also had a respondent

Respondents were **Kevin Wetmore, Siyuan Liu, and Xing Fan**.

Thanks are due to all for their excellent work on this session.

Special Lecture

Kathy Foley gave an excellent special presentation on getting published in *Asian Theatre Journal*. As the current editor, she laid out what the journal was looking for, the process of selection, and gave helpful advice to the would-be authors in the room. This was followed by a question and answer period.

Uyghur Dance Workshop

We were very lucky this year to have **Akram Helil** join us and lead the group in a workshop on Uyghur dance.

Over twenty participants (as well as a few observers) tried their hands at the dance forms. It was an excellent chance to embody some of the knowledge heard the day before.

Grad Student Brown Bag

Finally, the conference ended with a special event for graduate students. A brown bag lunch was held with advice from junior and senior scholars to those who were stating their job hunt on how to market and position oneself as an Asian theatre scholar. The panelists included **David Jortner, Kathy Foley, Jennifer Goodlander, and David Mason**.



-----**DAVID JORTNER**,

VP for AAP Conference Planning



SCHOOMZE & FOOD

In celebration of our 26th year, our annual Schmoozefest was held at Darbar Indian Restaurant, a short walk from our hotel. Excellent Indian food, conversation, and even

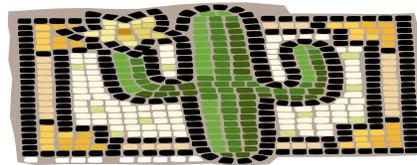
entertainment. Stories and songs provided courtesy of **Cathryn Fairlee, Yanting Qiu, Lizhen Wang, and Siyuan Liu** made the night a special success.

SAVE THE DATE!

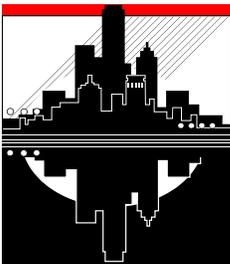
July 23-24, 2014

COME JOIN US IN SCOTTSDALE, AZ FOR AAP'S 14TH ANNUAL CONFERENCE!

**Panels, Posters, Performance Workshops!
Abstracts due in March
Keep an eye on the listserv for details.**



"A HOT TIME IN THE OLD DESERT"



AAP at ATHE, AUGUST 1- 4, 2013 Orlando, Fl.

--- RECAP

A AP SPONSORED EVENTS AT ATHE **Membership Meeting**

The membership meeting was moved from the usual Saturday spot to before the *ATJ*

lecture, helping members who could not stay for *ATHE* to attend the meeting. During the meeting, **Kevin Wetmore's** financial report showed that *AAP* was in good financial health. The group brainstormed possible choices for the next *ATJ* lecturer and topics for next year's *AAP* and *ATHE*. They also chose the judges for the

Emerging Scholars competition and **Jennifer Goodlander** reported on the findings of the membership survey from the 2012 conference. In addition to the *ATJ* lecture and the *AAP* membership meeting, *AAP* sponsored six individual focus group panels or roundtables at *ATHE* that were all well-received and their topics are included in this summary.

PANELS *ATJ* Lecture

The annual *Asian Theatre Journal* lecture on the afternoon of Thursday, August 1 kicked off the *AAP* sponsored panels and presentations at the *Association for Theatre in Higher Education* Conference at Hyatt Regency Grand Cypress in Orlando, Florida.

Our honored presenter, **Daniel S. P. Yang**, offered a fascinating lecture entitled “Opportunities and Diligence: An Asian Theatre Artist’s Half-Century Career Track.” Professor Yang shared his “secret of survival” through the past 52 years as an Asian native who made significant contributions to academic and professional theatres in the U.S, Hong Kong, Taiwan, and mainland China, with specific references to his 10 years as producing artistic director of Colorado Shakespeare Festival and 13 years as artistic director of Hong Kong Repertory Theatre, as well as his 23 years career at the University of Colorado as a professor, director, and administrator.

Dr. Yang has directed around 70 plays, half of them English productions in the United States. His *jingju* (Beijing Opera) production of *Black Dragon Residence* won the top prize at the 1972 American College Theatre Festival. It was performed at the Kennedy Center in Washington, D. C. and was televised twice on the PBS Network. He also wrote, directed, and choreographed *Vengeance of Mistress Yan*, another play in the style of classical Chinese theatre; it was performed in the United States, Hong Kong, and Singapore.

Dan was tremendously successful as an Artistic Director. At Colorado Shakespeare Festival, he worked with some big-name stage and film stars and managed to achieve amazingly high attendance rates. As the founding AD of Hong Kong Repertory Theatre, he worked with local and international artists to make it one of the most important art institutions in the region.

After retirement, he has kept an amazing pace as a director, presently having three shows touring in China, Hong Kong, and

Taiwan. It was truly an honor for all of us to hear about Dan’s legendary career.

Who Controls the Stage? Repertoire, Performance, and Power in Traditional Chinese Theatre

The panel addressed the role of playwrights, performers, and authorities in controlling performance conventions and repertoire of Chinese *kunqu* and *jingju* from the Ming Dynasty to the 1950s.

“The Demise of Contemporary-Themed Plays in Chinese *Jingju* (Beijing Opera) after 1949.” **Siyuan Liu** (University of British Columbia) examined the role of early 1950s government censorship and the policy of gentrifying such established genres as *jingju* that resulted in the demise of contemporary-themed plays known as *renqingxi* (human-relations plays), which had traditionally occupied an equally important place in *jingju* repertoire as *lishixi* (history plays). As a result such policies, *jingju* had largely lost its performance vocabulary to stage the daily lives of the middle and lower class, and only survived as a form of historical plays with only stylized singing, speech, and movement conventions.

“Whose Power?: Performance of *The Lioness Roars* on *Kunqu* Stage”

Yanting Qiu (University of British Columbia) unpacked the case of a Ming Dynasty (1368-1644) shrew-taming *chuanqi* play which has only four of its thirty original acts surviving in performance today as husband-taming comedy. Qiu argued that the performers achieved this effect mainly through strategic application of theatrical conventions, including changing role types and costume pieces and eliminating the second half of the play that focuses on the wife’s punishment.

“*Fifteen Strings of Cash* (1956): A Bogus Model for *Kunqu*’s Resurrection.”

Lizhen Wang (University of British Columbia) considered the topic of changing *kunqu* performance tradition from the perspective of post-1949 government policies by reexamining the famous *Fifteen Strings of Cash* production in 1956. Rather than rescuing *kunqu* from imminent demise, Wang argued that this version significantly violated the principles that traditionally defined *kunqu* and ushered in a new “tradition” of *kunqu* performance by neglecting important conventions of the genre.

The Joyful Histrionics of Nationhood: Parody, Performance, and Leisure in South Asia

This panel considered the choreography of national and regional identity through modalities of play and performance, by asking how a pedagogy of collectivity and multitude expands localized instances of mimesis, parody, and singularity.

“Disco Sahib: Specters of Colonial Bodies in Contemporary Indian Club Cultures.”

Pavithra Prasad (University of Denver) presented her recent work on the performative histories of race and class in India, as they are reproduced in urban club cultures. Beginning with embodied approximations of whiteness in colonial gymkhanas and sporting clubs, she traced the origins of a class-conscious Indian body that is racially othered and reified in spaces of leisure, emerging most recently in luxury hotels and nightclubs to produce discourses of progress and global power.

“Making the Common Extra Ordinary!: Toward and Aesthetics of the Multitude”

Lakshmi Padmanabhan (Brown University) critically examined the discursive strategies of popular south Indian cultural icons, the performing artist Wilbur Sargunraj and the magician P.James, as they move between the local and the national, the individual and the collective, arguing that both figures fix themselves within the contentious cultural production of the multitude that Paolo Virno addresses in *A Grammar of the Multitude*. She contended that it is the specificity of their localized performances that problematizes the idea of a national subject or the ability to speak in the political sense.

“Play and Pedagogy in Performance Festivals: Bangladesh at the Festival of Asian Arts in Hong Kong”

Munjulika Rahman (Northwestern University) investigated the political economy of state-funded performance events, specifically through the participation of Bangladeshi folk dance troupes in the Festival of Asian Arts in Hong Kong in the 1980s. She argued that the traditions of cultural exchange, which on the surface seem to be playful displays of national cultures, served to consciously dictate the rigid codes of state-sanctioned international cultural exchange.

Arabic Theatre: Freedom, Censorship, and Stereotype

Various strategies used by Arabic dramatists, medieval and contemporary, to negotiate their freedom of expression with the censor were explored.

“Storming the Language Barrier: The American Soldier in the Middle East, as Staged in Arabic and English (with Amir Al-Azraki)”

James Al-Shamma (Texas A&M University-Commerce) noted that because Arabic playwrights are unlikely to encounter government resistance if they wish to construct negative stereotypes of American soldiers, they do, indeed, tend to depict them as barbarians. In English-language drama, the American soldier in the Middle East is more likely portrayed as hero and/or victim. Prejudices and stereotypes on both sides of the language divide were explored, as well as instances that defy expectations, such as the rare depiction of the kind American soldier in an Arabic-language play.

“The Daring Drama of Ibn Daniyal”

Marvin Carlson (CUNY Graduate Center). The paper was presented by James Al-Shamma. The liberties taken by Ibn Daniyal, the author of 13th century shadow plays, are astonishing. His three surviving works confront the reader with detailed scatological and homoerotic humor; at the same time, their degree of sophistication and their literary quality are unmatched anywhere in the world, for their time.

“Jordanian Theatre: Different Types of Censorship”

Mohammad BaniHani (Jasad [Body] for Performing Arts, Amman, Jordan), writing from hard-won personal experience, noted that contemporary practitioners in Jordan are unable to express themselves with abandon. He chronicled the various, insidious means by which the state apparatus squelches dramatic expression.

Postcolonial Hangover: Neoliberal Economies and Queer Intimacies in Asia

(Multi-Disciplinary panel sponsored by AAP, Performance Studies, and LGBTQ Focus Groups)

The panel explored the political economies that inform queer performances in Singapore and India through analyses of public intimacy, nightlife, and performance art.

“Dancing Against The Law: Critical Moves in Bangalore’s Gay Nightlife”

Kareem Khubchandani (Northwestern University) documented the rise of pub and club culture in Bangalore in the wake of western outsourcing and the growing consumption-oriented middle class. He used the club dancefloor as a site of performance to theorize how gay party organizers negotiate both the city’s ban on social dance and the policing of sexual minorities.

“Re-enacting Paradox in Neoliberal Singapore: The Negotiation of Gay Subjectivity in Loo Zihan’s *Cane*”

Melissa Wansin Wong (CUNY Graduate Center) examined the tensions between a burgeoning LGBT discourse and discriminatory practices towards the community in Singapore. Specifically, she analyzed Loo Zihan’s 2012 re-enactment of Joseph Ng’s *Brother Cane*; originally a banned performance piece staged in 1994 critiquing the arrest and flogging of 12 gay men in a police ambush. She saw Loo’s embodied revisiting as a testament to the loosening of discriminatory practices in line with the state’s neoliberal agenda of projecting a liberalized image of itself, while being a visceral reminder of the continued legislative criminalization of gay lives.

“Queering the Coast: Intimacy and Desire Amongst Young Male Tourists”

Pavithra Prasad (University of Denver) offered a close reading of same-gender public intimacy in travel narratives, arguing that heterosexual fantasy occludes, yet enables homosocial bonding -- and the embodied erotics of touch and affect -- between young Indian men. She considered how the fetishization of unattainable white “othered” bodies creates possibilities for queered consumption practices by mediating the failure of such racialized heterosexual desire.

Intercultural Asia: The West, Audience, and Theory

“The Happy Journey from Fukuoka to Sendai: Theatre Tours by American Censorship Forces in Japan.”

David Jortner (Baylor University) used US army archives to discuss censorship attempts and discretions between Tokyo and other parts of the country. His discussion provided an intriguing supplement to Jim Brandon’s long article on postwar kabuki censorship.

“Revisiting the Intercultural Performance: Tadashi Suzuki’s *Trojan Women*.”

Caroline Aki Matsushita Guertin (University of Ottawa) looked at the intercultural aspects of this landmark production.

“Stanislavski’s Influence on 20th Century Korea: A Way with Stanislavski in Korea.”

Jieun Lee (University of Georgia) analyzed the impact of Stanislavski’s acting theories in modern Korean performance.

“Vasantasena and Arpana in East Brunswick: Towards a Global Performance Culture.”

Arnab Banerji (University of Georgia) talked about Farley Richmond’s production of Tagore’s *The Sacrifice* in summer 2011 with a New Jersey theatre and its reception in the US and India.

This panel explored four distinctly different instances of Asian theatre forms/ideas intersecting, “othering,” and constructing themselves through interactions with the West. The usual view of intercultural performance is limited and often positions the West as constant hegemon. In contrast, this panel re-examined the idea of intercultural performance through a variety of time periods and performance styles. The four papers challenged some of the existing views of what constitutes hegemony and the standard flow of interculturalism, highlighting the issues of this more complicated understanding of the nature of cultural and performative exchange.

ROUNDTABLE **Graduate Students Finding Their Place in Asian Scholarship: Combining Existing Passions with New Terrain**

This session was invigorated by a lively discussion about how students without previous exposure to Asian theatrical forms can find their place within Asian scholarship.

Coordinator **Beth Osnes** (University of Colorado) discussed her experiences. For her, the secret was to let the students discover the link between their interests and Asian performance. Indeed, her vision was clearly born out in the enthusiastic and intelligent presentations and discussions by her students.

Lindsay Weitkamp (University of Colorado) focused on creating a version of the *Mahabharata* for process drama.

Amy Osatinski (University of Colorado) examined the portrayal of Asian women in recent US musical theatre.

Stephanie Prugh (University of Colorado) explored the use of Cambodian ballet to choreograph *Uncle Tom's Cabin*.



Khai Thu Nguyen,
Vice-President/ATHE Conference Planner



CONFERENCES AND CALLS FOR SUBMISSIONS

IFFLA 2014 DATES AND CALL FOR ENTRIES

The wait is finally over! Time to start marking your calendars. IFFLA's twelfth edition will take place **April 8-13, 2014**, at the ArcLight Hollywood.

We are excited to officially announce our **Call for Entries**. [Submit your film](#) by the Early Bird deadline of November 15 for a reduced fee. The final deadline is January 12, 2014. IFFLA has launched several amazing careers over the past decade, and brings L.A. the best that Indian cinema has to offer. [Submit now!](#)



Tel: (310) 988-2602 | **Fax:** (310) 736-6184

E-mail: info@indianfilmfestival.org

Website: www.indianfilmfestival.org

The Indian Film Festival of Los Angeles (IFFLA) is a nonprofit organization devoted to a greater appreciation of Indian cinema and culture by showcasing films, honoring entertainment industry performers and business executives, and

promoting the diverse perspectives of the Indian diaspora.

AAP ADJUDICATED EMERGING SCHOLARS PANEL

Call for Submissions! The Association for Asian Performance (AAP) invites submissions for its 20th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Scottsdale, Arizona, July 23-24, 2014, which precedes the Association for Theatre in Higher Education (ATHE) conference.

Anyone (current and recent graduate students, scholars, teachers, artists) early in their scholarly career or who has not presented a paper at an AAP conference before is welcome to submit work for consideration. To qualify one need not necessarily be affiliated with an institution of higher learning, although this is expected.

Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in *Asian Theatre Journal* style, which can be gleaned from a recent issue, is desirable. Up to three winning authors may be selected and invited to present their papers at the upcoming AAP conference.

Paper and project presentations should be no longer than twenty minutes. A \$100 cash prize will be awarded for each paper selected, to help offset conference fees. AAP Conference

registration fees are waived for the winners, who also receive one year free membership to *AAP*.

The Emerging Scholars Panel Adjudication Committee is chaired by Dr. Kathy Foley, Editor of *Asian Theatre Journal*. Selected papers will be strongly considered for publication in *ATJ*, which is an official publication of *AAP* and the Association for Theatre in Higher Education (*ATHE*). Those interested in submitting work for review should email their paper electronically to:

Dr. Emily Wilcox, Assistant Professor of Chinese Studies
Dept. of Asian Languages and Cultures
University of Michigan, Ann Arbor
ewilcox@umich.edu

Deadline for Submissions: January 15, 2014
Winners will be notified by April 15, 2014

A separate cover sheet detailing the author's contact information—address, phone number, and email address (for both academic year and summer holiday) must accompany each submission. The author's name should not appear in the text proper.

AAP is proud to sponsor this adjudicated panel. Not only is it a chance for students and emerging scholars to get exposure and recognition for their work, but it also provides an opportunity to meet and make contacts with others who are interested in similar fields of research. Please direct any inquiries regarding the emerging scholars panel to Dr. Wilcox.

To find out about the benefits of becoming an *AAP* member, please check out our website at <http://www.yavanika.org/aaponline>

NEW PLAY TRANSLATIONS AT COLLEGES AND UNIVERSITIES

A group of theatre artists, academics, producers, agents and others are establishing a network to promote theatre in translation—especially new translation (translations of contemporary drama, but also new translations of older plays). This enterprise is designed to some extent to parallel the National New Play Network.

Following an initial (and inspiring!) first meeting at the Studio Theatre in DC this summer, we've formed several working groups to explore different aspects of this venture. I'm heading the group focused on theatre in translation at universities and colleges, and as a first step I'd like to get a sense of how many theatre/drama departments at those institutions in the US have an active interest in producing plays in translation—particularly in new translations.

Please send me a quick email if your department or program has recently staged plays in translation using new translations, and/or if that's something you and your colleagues would be interested in doing in future.

We're excited about this endeavor, and I look forward to hearing from you.

Thanks,

Neil Blackadder
Prof. of Theatre, Knox College
nblackad@KNOX.EDU

AAP CONFERENCE -- 2014

Call for proposals for the 14th Annual *AAP* Conference, to be held in Scottsdale, Arizona July 23-24, 2014. Proposals will be due in March. Watch the listserv and the *AAP* website for details. For further information, contact David Jortner, VP for *AAP* Conference Planning.



PRODUCTIONS, FESTIVALS, EXHIBITIONS

GENseng Productions
GENseng celebrates its 15th
consecutive year of production by

becoming co-sponsor of the main stage season at SUNY Geneseo. Rajiv Joseph's *BENGAL TIGER AT THE BAGHDAD ZOO* was

performed October 22-27, directed by student Kimberly Olsen. Professor Randy Kaplan will be directing and choreographing Hanoch Levin's *The Lost Women of Troy*, April 28-May 2.

Asia Pacific Dance Festival SAVE THE DATE AND PALN AHEAD!

The next Asia Pacific Dance Festival, a collaborative project of the University of Hawai'i at Mānoa Outreach College and the East-West Center Arts Program, will take place in July of 2015. The Festival will feature a

prominent hula company from Hawai'i and visiting companies from Asia and the Pacific, each in residence to participate in performances, courses, and special events with local and international artists, scholars, and dance critics. For full details as they become available watch the Festival website at http://www.outreach.hawaii.edu/community/asia_pacific. Also check the links under "Festival Details" for a full description of the 2013 Festival, and documents (including text and film material) from the 2011 and 2013 Festivals.



PERFORMANCE TRAINING

THEATRE NOGAKU 2014 WORKSHOP SEASON

Since 2003, international performance group Theatre Nohgaku has hosted workshops for poets, playwrights, musicians and performers to help them better understand Japanese noh and to assist them in using noh in their own artistic pursuits.



Noh, a 600-year-old traditional stage art of Japan, combines highly stylized dance, chant, music, mask and costume with intense inner concentration and physical discipline, creating a uniquely powerful aesthetic experience. As part of Theatre Nohgaku's mission as a multi-national theatre company that champions noh's beauty and power with English speaking audiences and performers, the company leads workshops in Japan and USA for poets, playwrights, musicians, performance artists and the general public. These workshops help provide an understanding of the essence of noh, and how it can become a larger part of your own pursuits.

The Music of Noh: Sound and Silence

This music workshop will explore the musical structures of noh. By singing and learning the

basic musical patterns of different *shodan*, (musical and poetic structure) you will see how *utai* (chant) is related to the *hayashi* (musical instruments). Each individual instrument's role (*nohkan*, *kotsuzumi*, *otsuzumi* and *taiko*) will be examined, as well as how they integrate as a whole. Additional discussion will focus on how noh musical structures can be used in the composition of new works.

Morning sessions consist of lectures, discussions and demonstrations led by certified Kita-ryū instructor and Musashino University (Tokyo, Japan) faculty member Richard Emmert. Participants will have hands-on lessons with the different noh instruments in the afternoons. No prior musical experience is necessary, and the workshop is open to all who want a deeper understanding of the musical structures of noh. This workshop is beneficial to librettists, playwrights working with music, spoken word poets and composers looking to use noh techniques for theatrical performances.

The workshop is limited to 12 participants. For registration or info contact workshops@theatrenohgaku.org

WHAT: Music Workshop - *The Music of Noh: Sound and Silence*
WHERE: Hosted by the University of the Incarnate Word, San Antonio TX
WHEN: March 19 – 22 2014
COST: \$350

Writing New Noh: Architectures of Poetry and Time

This writer's workshop will familiarize participants with the structure and character of the written texts of noh. Rich in poetic expression and deep with emotional resonance, the style of noh can become an ideal armature for contemporary creative works of theatre, poetry and song. The workshop will introduce you to noh's complex layering of spoken text, sung text, musical accompaniment and dance to help inspire your own writing. Past participants of our workshop have included award-winning artists such as playwrights Erik Ehn, Ruth Margraff and Deborah Brevoort, composer/lyricist Eric Schorr, and poet Lee Ann Brown.

This year's workshop includes three days of seminars led by composer/playwright and former Hosho-ryū professional David Crandall. Discussions focus on the function and form of typical noh plays, including aspects of musical and literary structure as well as historic/poetic referencing. Subsequent discussions focus on the unique challenges of adapting and writing noh for the English language. Participants will be invited to complete writing assignments, some of which the instructor will set to music for demonstration purposes in class.

The workshop is limited to 12 participants.

For registration or info contact

workshops@theatrenohgaku.org

WHAT: Writer's Workshop - Writing New Noh: Architectures of Poetry and Time
WHERE: Hosted by Theatre of Yugen @ NOHspace, San Francisco CA
WHEN: April 18 – 20, 2014
COST: \$300

Japanese Textiles and the Art of Sculpting Kimono

In association with Oshima Nohgakudo, Theatre Nohgaku is pleased to announce the third noh costuming workshop in Kyoto and Fukuyama, Japan. Leading lectures and guided tours in Kyoto will be well-known author, scholar and practitioner of noh, Monica Bethe.

This workshop will include comprehensive lectures (in English) on Japanese textiles and costuming as well as guided tours to craftsman and artisan workshops. Although the final schedule is subject to change and the availability

of individual Kyoto artisans, past workshops have visited the Sasaki noh factory (featuring Meiji-era jacquard looms weaving hand-dyed silk,) gold leaf artisans, embroiders, kimono restorers and dye shops.

In addition to the opportunity to meet and observe these highly skilled artisans at their work, you'll be invited to attend a noh rehearsal, as well as receive hands-on instruction in the traditional choreographed process of dressing and being dressed in authentic noh costumes conducted by professional noh actors. The limited number of attendees assures everyone that they'll have ample opportunity to experience first-hand the richness and complexity of this time honored art.

In Fukuyama, professional actors of the Oshima Noh family (including noh actress Kinue Oshima) will guide participants in active demonstration of the many costumes, their functions and proper use. Also participating will be author, long-time practitioner and Theatre Nohgaku founding artistic director, Richard Emmert.

The workshop is limited to 10 participants.

For registration or info contact

workshops@theatrenohgaku.org

WHAT: Noh Costume Workshop – Japanese Textiles and the Art of Sculpting Kimono
WHERE: Kyoto & Fukuyama Japan
WHEN: June 10 – 18, 2014
COST: US\$950 (\$300 deposit via PayPal due March 1, remainder due April 15)
Special Rate - \$800 for deposit by January 15

Fee includes all lectures, performances, workshops and various other workshop-related activities. Travel, ground-transport, lodging and food are not included, but assistance will be available for arranging hotel accommodations and ground-transport (within Japan.)

For photos and stories about the 2011 & 2012 workshops, visit our blog: <http://theatrenohgaku.wordpress.com/category/workshops/costume-workshop/>

Tokyo: Hon-cho 2-27-10 Nakano-ku
Tokyo 164-0012
Japan phone: 03-3373-0553

New York: 568 Grand St. Apt J1605
New York NY 10002
United States phone: 917-338-7018



PUBLICATIONS and OTHER MEDIA

Call For Promotional Book Flyers!

AAP is continuing a new means of promoting publications. In order to make the membership aware of new and upcoming books on Asian performance, to allow members to promote their own works in a cost effective manner, and to possibly offer members a discount on upcoming publications, we will include promotional fliers for upcoming books in the mailed version of the AAP Newsletter.

The AAP Newsletter is mailed twice a year. **Those who have had books released recently or have a book coming out soon may arrange to have the publisher send AAP 140 fliers for the book and AAP will include the individual fliers in with the newsletter.** We ask that you observe the following restrictions:

- Each publication will be publicized once.
- Submissions should be limited to publications since the last newsletter, and can include upcoming works.
- The publisher must provide enough fliers for the membership (140). AAP will not cover the cost of photocopying, but the postage is already covered as part of the newsletter.

We also ask you to suggest that your publisher might consider offering a small discount to those who order using the AAP flyer, to make the offer more worthwhile to our members. A time limit can certainly be set (i.e. "order this book by 1 July 1, 2013 and receive 20% off").

For the inclusion in Spring, 2014 Newsletter, please include books published only since the previous newsletter (Fall, 2013).

Interested parties may contact the Secretary/Treasurer at kwetmore@lmu.edu and send or instruct their publisher to send 140 copies of fliers to:

Association for Asian Performance
Kevin Wetmore

Department of Theatre
Loyola Marymount Theatre
1 LMU Drive, MS 8210
Los Angeles CA 90045

A **TJ Online at JSTOR**
JSTOR will be sending all AAP members a second invitation to sign up to access *ATJ*. This will supply back issues of *ATJ* (more than three years old) that people can access online, but it will require that each AAP member create their own login. This service is free and a part of your AAP membership. *ATJ* is published by University of Hawaii Press. Support the Press.

D **VDS of Contemporary Japanese Theatre**
Marty Gross announces:
The Theater Goer's Collection (16 Volumes) -- *The Classics of Contemporary Japanese Theater* --DVDs published by Kazumo Co., Ltd. Tokyo, Japan
www.martygrossfilms.com

Volume 1 **Himitsu no Hanazono**
(The Secret Garden) written by Juro Kara, directed by Katsuya Kobayashi
Premiere performance of The HONDA Theatre (1982)
\$ 150. for Institutional Use.

Volume 2 **Toroia no Onna**
(The Trojan Women by Euripides) directed by Tadashi Suzuki and performed by the Suzuki Company of Toga. Recorded at 1st International Theater Festival of Toga (1982)
Special Feature, Director Tadashi Suzuki in conversation with

- world-renowned stage director, Peter Brook.
\$ 150. for Institutional Use.
- Volume 3 **Motto Naiteyo Flapper**
(Cry Hard, My Dear Flappers)
written and directed by Kazuyoshi Kushida, performed by On Theatre Jiyu Gekijo Company at Hakuinkan Theatre (1983). The first off-Broadway musical written and composed by a Japanese.
\$ 150. for Institutional Use.
- Volume 4 **Kirameku Seiza**
(Twinkle Constellation)
written and directed by Hisashi Inoue, the most popular playwright of contemporary Japan. A play with popular music from the dark days of Japan, the late '30s and '40s. (1985)
\$ 150. for Institutional Use.
- Volume 5 **Onna no Isshou**
(Life of a Woman)
written by Kaoru Morimoto, directed by Ichiro Inui, performed by The Bungakuza Company. Featuring stage and screen star, Haruko Sugimura. First performed under US Air force bombing in 1945, and revived more than 800 times in the following years. Most popular of all contemporary Japanese plays. Recorded in 1961, (black and white)
\$ 150. for Institutional Use.
- Volume 6 **Lemming**
Written and directed by Shuji Terayama and performed by the Engeki Jiken Shitsu, Tenjosajiki Company. The last play by Terayama prior to his death in 1983. **Extra feature:** final interview of Shuji Terayama. \$ 150. for Institutional Use.
- Volume 7 **GeGeGe no Ge**
(inspired by popular comics)
Written and directed by Eriko Watanabe and performed by The Sanju Maru Company, (1985). Watanabe is one of Japan's leading female playwrights
\$ 150. for Institutional Use.
- Volume 8 **Tainai**
(The Womb), written by Juro Miyoshi in 1947 and directed by Keishi Nagatsuka and played by The Goach Brothers Company. A Japanese modern classic directed by a young and promising Director. (2006)
\$ 150. for Institutional Use.
- Volume 9 **Byoki**
(Illness) Written by Minoru Betsuyaku, directed by Kerarino Sandrovich, performed at the Aoyama Theater Festival in 1997. Written by Theatre of the Absurd playwright Betsuyaku in 1981, directed by the young and powerful director Kora as a comedy.
\$ 150. for Institutional Use.
- Volume 10 **Collected Works of Shogo Ota**
The four DVD box set includes:
Komachi Fuden (with English subtitles),
Mizu no Eki
Sarachi (with English subtitles)
Suna no Eki
Elements
Kikoeru, Anata?
The collected plays of Shogo Ota known for his silent staging. This memorial edition contains an introductory booklet with several pages in English. \$ 400. for Institutional Use.
- Volume 11 **Honoo no Hito**
(a biography of Vincent van Gogh)
Written by Juro Miyoshi. Performed by the Mingei Theatre Company. Colour, 1975. Directed and performed by Osamu Takizawa, one of Japan's leading post-war stage actors.
\$ 150. for Institutional Use.
- Volume 12 **Ra Nuki no Satsui**
(Murderous Intent of of people who speak without using the "Ra" sound).
Written by Ai Nagai, Theatre Echo Company, 2001. A comedy on contemporary Japanese speech.
\$ 150. for Institutional Use.
www.martygrossfilms.com
- Volume 13 **Tadashi Suzuki Selected Theatre Works**
Four complete plays including:
Greetings from the Edge of the Earth
Dionysus
Cyrano de Bergerac
Ivanov (English subtitles)
Three DVDs \$ 350 for Institutional Use.
- Volume 14 **Shanghai Vance-King**
Written by Ren Saito. Directed by Kazuyoshi Kushida. Starring Hideko Yoshida. Performed by On Theatre, Jiyuu Gekijo, 1981. A story of Japanese jazz musicians in Shanghai in the 1930's. \$ 150. for Institutional Use.

Volume 15 **Mizu no Tawamure**
(A Freak on Water) Written and directed by Ryou Iwamatsu. Performed by Takenaka Naoto no Kai, 1997.
\$ 150. for Institutional Use.

Volume 16 **Akaoni**
(The Red Demon). Written and directed by Hideki Noda, performed by NODA-MAP (1996) starring Yasunori Danta, Yasuko Tomita, Angus Barnett. A play about a woman killed by a bowl of shark's fin soup. \$ 150. for Institutional Use.
www.martygrossfilms.com

Masterpieces of Kabuki
In addition to the contemporary films listed above, we are pleased to announce that we now have all fifty titles of the **Masterpieces of Kabuki** series



MEMBER NEWS, KUDOS, AND ACCOLADES

Jiggs Coldiron
She presented a paper at the international symposium: *Shifting Dialogues II: Objects of Desire: Sexual Artifice in Asian Art and Performance* held at the University of the Arts Helsinki in October. On October 19, she offered a workshop on Balinese Topeng at the Indonesia Kontemporer Festival at SOAS in London, and also performed in a contemporary cross-cultural Topeng *LITTLE RED RIDING HOOD* (with a nod to John Emigh) with the creator, fellow female Topeng performer Tiffany Strawson. On November 17, she will perform with Gamelan Lila Cita and Lila Bhawa dancers at LSO St. Luke's, also in London.

William Peterson
Will has been awarded two consecutive fellowships to complete a manuscript of his book, *Emplacing Happiness: Community, the Self and Performance in the Philippines*. From August-October 2013 he will be a visiting Fellow at the international Institute for Asian

available, including 12 new DVDs. The latest titles are listed here:
http://www.martygrossfilms.com/films/masterpiece/masterpieces_kabuki.html

Please feel free to contact us if you have any questions.

Marty Gross Film Productions Inc.
637 Davenport Road
Toronto, ON M5R 1L3 Canada
+1-416-536-3355
marty@martygrossfilms.com

Studies at the University of Leiden, followed by a Senior Fellowship at the Asia Research Institute at the National University of Singapore from December until the end of February. He also has a one-month appointment as a Visiting Professor in the East-West Center at the University of Hawaii during November 2013. Details on this work at IIAS (Leiden) can be found at:
<<http://www.iias.nl/profiles/william-peterson>>

Samuel L. Leiter
Sam is pleased to announce the publication of *KABUKI AT THE CROSSROADS: YEARS OF CRISIS, 1952-1965* (Global Oriental), which came out in May. He has been reappointed, for his second year, as a member of the Drama Desk Awards Nominating Committee, requiring him to see nearly every Broadway and Off Broadway production. He has moved on from sending his reviews of these shows to a small list of e-mail friends and now authors a blog, *THEATRE'S LEITER SIDE*, which has received nearly 15,000 page views in its first few months. He

believes this blog covers more shows from a single observer's position than any other.

Matthew Isaac Cohen

Matthew, who is Professor of International Theatre at Royal Holloway, University of London, joined the board of the European Association for South East Asian Studies (EuroSEAS), an international initiative to foster scholarly cooperation within Europe in the field of Southeast Asian studies, and in July attended the association's 7th conference in Lisbon, where he presented a paper titled "Theatre and Vernacular Modernity in Late Colonial Indonesia."

This same month he also performed as a puppeteer in the Gamelanathon, a weekend of Indonesian music, dance and puppetry celebrating 25 years of gamelan at London's Southbank Centre. This was a new play for *wayang golek cepak* titled *Dewi Gegurit*, created in collaboration with composer-pianist Marisa Sharon Hartanto from Jakarta and an ensemble of voice, flute, percussion and doublebass.



Dewi Gegurit tells the story of a newly-divorced Raden Gambuh (Sir Puppeteer) who is in search of a new wife, a woman of culture. At the advice of his grandfather, Gambuh travels to the kingdom of Nyugoni to seek the hand of the beautiful princess Dewi Gegurit (Lady Song) who likewise desires a man of culture. To marry her, Gambuh must hire a *wayang* performance. After some trials Gambuh decides with the help of the clown Lamsijan to become a dalang himself. Unable to locate a gamelan, Lamsijan and friends play the accompanying music on Western instruments.

The play follows thematically 2011's solo performance *A Dalang in Search of Wayang* (a quest in the mythical world of *wayang* for an answer to the dilemma of how one can be a puppeteer without a gamelan or a Javanese audience or sponsoring communities) and

Lokananta, which concerns the origin and development of gamelan and was performed in York University with more than 200 accompanying musicians in 2012.

Alex Huang

Alex has been promoted to full professor of English, Theatre and Dance, East Asian Languages and Literatures, and International Affairs at George Washington University where he co-founded and co-directs the Digital Humanities Institute. He is also Director of the Dean's Scholars in Shakespeare honors program and Director of Graduate Studies.

He is currently working on contemporary Japanese theatre and published "What Country, Friends, Is This?: Touring Shakespeares, Agency, and Efficacy in Theatre Historiography" in *Theatre Survey* 54.1(2013) and a 20,000-word chapter on Ninagawa Yukio in *Brook, Hall, Ninagawa, Lepage: Great Shakespeareans* (Bloomsbury Arden Shakespeare, 2013).

He recently gave invited or keynote lectures on East Asian touring theatre works and global Shakespeare in Bergen (Norway), Berlin, Ferrara (Italy), Montpellier, Seoul, Belfast, and Dublin. In summer 2013 he taught a graduate seminar at Lincoln College Oxford, and testified before the U.S. congress to make a case for the humanities in the twenty-first century.

Diego Pellecchia

He performed his first role as *shite* in the Noh *Kiyotsune* on the Kongo Noh Theatre stage on June 29th 2013. Diego currently is at Ritsumeikan University, Kyoto, where he is Japan Foundation post-doctoral research fellow 2013-2014, working on a project on amateur Noh practitioners. His blog on Noh is: <http://nohtheatre.wordpress.com/>



Diego Pellecchia in *Kiyotsune*. The picture is by Stephane Barbbery.

Randy Kaplan

She is thrilled to be on sabbatical, and will spend eight weeks in Tel Aviv, working with Zvika Serper in preparation for her spring production of Hanoch Levin's THE LOST WOMEN OF TROY, April 28-May 2, at SUNY Geneseo. Randy will be both directing and choreographing the play.

Phillip Zarrilli

He is in Tokyo for a collaboration/exchange project with Okamura Yojiro of Ami Theatre. Phil will be leading workshops in early November, and will perform (along with Jo Shepard) his acclaimed *Told By the Wind* on November 9-10. All events take place at:
Theater Babylon no nagareno-hotorinite
Toshima 7-26-19, Kita-ku, Tokyo
Telephone: 03-3927-5482 (12:00-20:00)
Email: <t.babylon@r5-dion.ne.jp>
12 minute walk from Tokyo Metro North-South Line, Oujikamiya St.

Carol Fisher Sorgenfrei

Her essay "Strategic Unweaving: Itō Michio and the Diasporic Dancing Body," the culmination of research accomplished during her Fellowship at the International Research Center for Interweaving Performance Cultures at Berlin's Free University, will appear in *The Politics of Interweaving Performance Cultures*, edited by Erika Fischer-Lichte, Torsten Jost and Saskya Iris Jain, to be published by Routledge in December, 2013. Her article "Guilt, Nostalgia and Victimhood: Korea in the Japanese Theatrical Imagination" was published in *New Theatre Quarterly* (May, 2013). She recently presented two papers at international venues: "The Emperor's Daughters: Ghosts of Patriarchy

in Japanese Theatre" at the first *Women in Asian Theatre Symposium* at the University of Lincoln, UK, and "Supernatural Soliciting: Pathways from Betrayal to Retribution in *Macbeth* and *Yotsuya Kaidan*" at the International Federation for Theatre Research conference in Barcelona, Spain. She has been invited to become a member of the Editorial Advisory Board of the ejournal *Stanislavski Studies* (UK and Russia). In addition, Carol is happy to announce her marriage to Richard Hornby, her partner of 21 years.



Carol Fisher Sorgenfrei and Richard Hornby, Oct. 30, 2013.



ASIAN THEATRE ON THE WEB

Please inform the Editor of any gems you've discovered while cruising' the "information hanamichi" and we will pass them along. Please see previous *Newsletters* for additional sites.

A AP WEB SITE

AAP's official website lives online at www.yavanika.org/aaponline.<<http://www.yavanika.org/aaponline>.>

The site offers the latest news concerning conference events, membership, and AAP business, and includes calls for contributions, performance notices, publication information, and other matters of interest to the AAP community. The site also provides for online payment of membership dues and AAP Conference registration. AAP Online welcomes submission of AAP member news. To post info about upcoming conferences, performances, publications, or other matters, email Dave Mason at fatsodoctor@yahoo.com Recommendations for the web site are always welcome.

A AP LISTSERVE

The AAP email list is now administered through the Association for Theatre in Higher Education (ATHE). The list facilitates discussions and the circulation of news among subscribed members. **You do not have to be an AAP member to join the AAP email list.** If you were previously subscribed, you are on the new list. If you wish to subscribe to the list visit <https://m360.athe.org/admin/forms/ViewForm.aspx?id=23372>

You can remove your email address from the list by visiting the same site.

A AP TWITTER FEED

Webmaster Dave Mason reports that the Association for Asian Performance now has a **Twitter feed: @aapnotes** The account is currently following a select few of you, but is perfectly happy to follow every AAP person who uses Twitter. If you choose to follow AAP's Twitter feed, Dave will be notified and will see that AAP follows you back. If you don't use Twitter, but you know of an event that AAP should promote, contact Webmaster Dave Mason masond@rhodes.edu and he will see that the information twitters.

A AP ON FACEBOOK

Look for the Association for Asian Performance on Facebook. Please visit and like this page and participate with discussions, syllabi and questions. **"Like" us on AAP's Facebook page:**

<https://www.facebook.com/pages/Association-for-Asian-Performance/103477229028>

A AP SYLLABUS BANK

As a contribution to Asian performance pedagogy, AAP invites contributions to its online syllabus bank. Syllabi in the online bank are intended to provide models of how various aspects of Asian performance might be taught, especially at an introductory level. AAP members can send syllabi they would like to share to Dave Mason at fatsodoctor@yahoo.com

I JPAN WEBCASTS

This innovative site for streaming Japanese theatre and performance was created at the U. of Illinois by the late David Goodman.

User Registration for the Website.

As of right now, you will not need to be registered in order to watch live streams of our events, although this may change in the future. Registration allows users to take a more active role in IJPAN by opening access to comments sections. To begin the process of creating a new account, visit our homepage (<http://ijpan.ncsa.illinois.edu/>) and click the "Create new account" link under the login button in the top left corner of the page. We manually approve all member registrations, so it may take up to a day for your account to be activated.

If you have any questions for us about our events, webstreaming, or anything else, please contact ijpan-webmaster@illinois.edu. For further information, email John Wheeler: jbwheel2@illinois.edu



AAP OFFICER ELECTIONS

Below you will find the candidate bios for nominees for office. For those who get this Newsletter in paper form, the actual ballot is a separate sheet that is included with the newsletter along with an envelope. Please sign your name on the envelope, but do not put any self-identifying marks on the ballot. If you read the Newsletter on the website only, see the website for voting instructions.

Please MAIL your ballots by January 15 (postmark) to:

Steven Liu
Department of Theatre and Film
University of British Columbia
6354 Crescent Road, Vancouver BC
Canada V6T 1Z2

The following AAP members have been nominated for Officer positions on the Board. All positions have two-year terms, commencing during the 2014 ATHE Conference and concluding during the 2016 Conference.

**Candidate for Vice-President/ATHE
Conference Planner:**

XING FAN

Xing Fan is an assistant professor at the Asian Studies Program at Bates College in southern Maine. Xing is both a scholar and practitioner of Asian performances. She received her Ph.D. in theater from the University of Hawai'i at Mānoa, and her M.A. in Chinese theater studies from the Academy of Chinese Traditional Theater. Her research interests include theater and politics in the People's Republic of China, Chinese dramatic literature, and Asian performance studies with special interest in classical performances. Xing has more than ten years of training in *jingju* and *kunqu* acting in China, and received intensive training in *jingju* and *kabuki* acting in Hawai'i. She was a winner of the Award for Best Leading Female Role hosted by the Hawai'i State Theater Council for her performance in *Nozaki Village*, an English-language *kabuki* production in 2004. She became interested in *gamelan* music in Hawai'i, and has been playing with the Bates *Gamelan* since 2010. Xing was a winning author of the "Emerging Scholars Panel" at the AAP conference in 2013, and is currently composing a manuscript on the model *jingju* plays during China's Cultural Revolution.

**Candidate for Vice-President/AAP
Conference Planner:**

JENNIFER GOODLANDER

Assistant Professor – Department of Theatre and Drama, Faculty Research Curator – Mathers Museum Of World Cultures, Indiana University. BA – Kalamazoo College (theatre and women's studies); MFA – University of Hawai'i at Mānoa (Asian performance – directing); PhD— Interdisciplinary Arts at Ohio University. Jennifer has received many grants and fellowships for her performance work and research on Asian performance, including a Fulbright Fellowship to Indonesia and a grant from the Mellon Foundation. She is currently finishing a book that looks critically at the notion of tradition in Balinese performance and culture as it relates to the recent phenomenon of women becoming *dalangs*, or puppeteers, in Balinese shadow puppetry, or *wayang kulit*. At Indiana University she teaches Asian Performance, World Theatre, and Performance Studies. Recently appointed as a Faculty Research Curator, she is working on an exhibition on puppets and performing objects in Southeast Asia for the Mathers Museum of World Cultures. Jennifer has presented at national and international conferences, and has published in *Asian Theatre Journal*, *Theatre Journal*, *Puppetry International Magazine*, and has

several chapters in edited book collections. Jennifer has served the AAP Board as Graduate Student Representative and as Membership/Outreach Coordinator. She has organized the poster session for the AAP conference for three years and was symposium co-chair for the Practice/Production Forum at the Mid-America Theatre Conference (MATC). She is excited about this opportunity to plan a conference for AAP that will foster dynamic scholarship and interesting conversation.

Candidate for Secretary/Treasurer:

KEVIN J. WETMORE, JR.

(Candidate for Re-election)

Kevin Wetmore is a professor and chair of Theatre Arts at Loyola Marymount University. A Japanese theatre specialist, he has been the Secretary/Treasurer of AAP since 2005. He has authored and edited many books and articles on Asian theatre, including several for *Asian Theatre Journal*.

Candidate for Graduate Student Representative:

JI HYON (KAYLA) YUH

Ji Hyon (Kayla) Yuh is a Ph.D candidate in Theatre at the City University of New York (CUNY) Graduate Center, where she is focusing on sociological and cultural analyses on transnational productions of musical theatre in the United States and in Asia, especially in Korea and Japan. She is also interested in theories and practices of inter/intra/transcultural theatrical performances, especially in regards to the migration of the modern and post-modern discourses and ideas on race, and how these cultural activities intersect with(in) the business and economics of transnational productions. Before she came to New York, she earned her B.A. in British American Culture at Sogang University in Seoul, South Korea, and her M.A. in Theatre at the University of Illinois Urbana-Champaign.



AAP ADDRESSES & INFORMATION

OFFICERS AND EXECUTIVE BOARD MEMBERS

The following members of the Board of Directors are elected by the general membership for the terms listed. Terms begin after the AAP Conference of the first year listed.



OFFICERS

President (2013-2015)

Siyuan Liu
University of British Columbia
liu44@mail.ubc.ca

Vice President/ATHE Conference Planner (2012-2014)

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Vice President/AAP Conference Planner (2012-2014)

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Membership & Outreach Coordinator (2013-2015)

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Graduate Student Representative (2012-2014)

Arnab Banerji
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Graduate Student Representative (2013-2015)

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John B. Weinstein, President Emeritus

Bard College at Simon's Rock
jweinste@simons-rock.edu

The following members of the Board of Directors are appointed by the Board, with acclimation from the membership, to open-ended terms:



EDITORS

Kathy Foley, Asian Theatre Journal

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Carol Fisher Sorgenfrei, Newsletter

Professor Emerita, UCLA Department of Theatre
H: (909) 624-4392 csorgenfrei2@aol.com

A AP MEMBERSHIP (Join now or renew by Jan. 31)

AAP is a Focus Group of the (Association for Theatre in Higher Education). AAP retains its own dues, which are separate from and in addition to any dues you may pay to ATHE. We currently hold our annual conference the day before ATHE, and we regularly co-sponsor conference events and panels with other focus groups. Please check off AAP as one of your focus groups with ATHE renewal.

Please renew prior to Jan. 31 to ensure no disruption in your ATJ subscription.

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at <http://www.yavanika.org/online/> or email Kevin Wetmore: kwetmore@lmu.edu **Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information.

Return the following form with a check made payable to "Association for Asian Performance" to: AAP c/o Kevin J. Wetmore, Secretary/Treasurer, Dept. of Theater Arts, Loyola Marymount University, 311 Foley Theatre, 1 LMU Drive, MS 8210, Los Angeles, CA 90045-2659

AAP MEMBERSHIP APPLICATION AND RENEWAL FORM

Type of membership (check one): Regular \$40____ Student \$25____ Retiree \$25____

Name: (last, first & middle): _____

Institutional affiliation _____

Mailing address for *AAP Newsletter* _____

➤ check here____ if you **DON'T** want the *Newsletter* mailed (ie, **ONLY** want on-line version)

Alternative Address: _____

Home phone: _____ Office phone: _____ Fax: _____

Email: _____ Area(s) of interest _____