

ASSOCIATION FOR ASIAN PERFORMANCE

SPRING, 2015 NEWSLETTER

### ***In Memoriam: Betty Bernhard, 1940-2015***



Betty Bernhard was a powerful advocate for India's marginalized theatre genres, including women sex-workers and LGBT communities. She also championed theatre for social change and feminist performance as a scholar, director and inspirational teacher. Even up to her last moments of consciousness, Betty Bernhard was a fun-filled, adventuresome, and loving person whose life motto was always "Why not?" Just days before her passing, when she learned that AAP had named her a Founding Mother of Asian Theatre Scholarship, her response was both to be deeply honored and to be typically playful: she asked me to order a T-shirt for her saying "Moti Ama of Indian Theatre" (Big Mama of Indian Theatre). Sadly, it only arrived the day of her death, but will be on display at the AAP conference, where I will discuss her accomplishments.

Born in Minnesota and raised in Michigan, Betty graduated from Western Michigan University. After graduation, she performed with the USO in Greenland, then lived in England and Switzerland where she acted and taught English. Later, as a young mother pursuing a PhD at the University of Oregon, she was the creator of the USA's very first university daycare co-op. While at Oregon, she also directed what has been called "a legendary, massive production" of Bernstein's *Mass* in the basketball stadium. She taught and directed at Reed College in Portland, and directed opera for the Eugene Opera Company before joining the theatre faculty at Pomona College in 1984. She and her late husband, molecular biology professor and pianist Sidney Bernhard, happily hosted artists and scientists from around the world. The family lived in Israel and Europe off and on, but her heart was given to India after her first visit in 1989.

She received three Fulbright Awards to teach acting and direct plays, produced an educational video on performing Sanskrit theatre, and completed three internationally-renowned documentaries relating to gender and politics of theatre in India. Her first two documentaries were *In Search of Dignity: Sex Workers Theatre Against Social Injustice in India* and *The Bhavai Folk Theatre of Gujarat, India*. Her most recent, *Out! Loud!*, deals with an LGBT community in Pune, India. *Out! Loud!* has been invited to numerous festivals and conferences and was praised by *The Times of India* in connection with International Women's Day. She described the film as "a documentary that draws parallels between ancient and sacred Indian stories, such as the *Puranas* and the *Mahabharata*, wherein representations of homosexuality, bisexuality, lesbianism, transgender and transsexual activity are clearly described."

She directed more than 30 full-length plays and musicals at Pomona College, as well as six plays in India. Her final production, *In the Next Room (or The Vibrator Play)* by Sarah Ruhl, opened just weeks prior to her death. Betty Bernhard passed away peacefully at home, holding hands with her family on March 20, 2015, just one month after being diagnosed with brain cancer.

Her many friends and colleagues remember her with great fondness. Jerry Williams, Professor Emeritus at University of Oregon, captured much of Betty's personality with this memory:

Of all the superlatives one could attest to Betty Bernhard's erudition, innovation, and creative ethos, I would like to state categorically that Betty was first and foremost a JOLLY good soul. Betty would often return to her beloved Oregon to catch up on theatre productions at the Oregon Shakespearean Festival, spend a week on the rugged coast, and browse Powell's used Book Store in Portland. We would meet, catching up on the recent past while dining on some culinary delight. Both Betty and I liked to eat. We ate too well. A waitress, on one such occasion, overhearing our laughter, remarked that we were a most agreeably happy couple. Betty leaned forward and whispered in my ear, "Let's run off together and move to Poland where seniors all look like us." By which she meant, "a corpulent nationality in their senior years."

Kathy Foley, Editor of *Asian Theatre Journal* and Professor of Theatre at University of California, Santa Cruz, summarized her impact on the profession:

Betty Bernhard spanned different areas of research in Indian theatre and brought skills of film making, directing, and research to her work which ranged from folk genres to modern drama to her film documentation of theatre exploring of gay and lesbian life. She shared her work generously with members of *Association for Asian Performance* at conferences and allowed us to learn of the many facets of Indian work that she had encountered. She will be deeply missed.

Randy Barbara Kaplan, Professor of Theatre at SUNY Geneseo, recalled Betty's advocacy for women colleagues:

It's easy to talk the talk, but Betty Bernhard walked the walk, putting her concern for gender discrimination into practice right here in the U.S. She not only supported me emotionally during my gender discrimination case against SUNY-Geneseo, support that was sorely needed and much appreciated, she went out of her way to extend an open hand to my women students whom she never even knew or met. She knew how to respect a colleague and she gave unstintingly of her knowledge and her self. She will be missed in more ways and by more people whose lives she touched than she could ever know. Rest well, Betty, you don't have to suffer any more.

A full discussion of her life and impact on the field of Asian Theatre will be presented this summer in Montreal, where AAP will honor her as one of the Founding Mothers of Asian Theatre Scholarship. Her obituary and a guest book for comments is available at [www.legacy.com](http://www.legacy.com). Pomona College held a memorial celebration of her life on May 9, 2015. To donate to "The Betty Bernhard Memorial Fund for Theatre," which will aid Pomona College theatre students, contact the Pomona College Theatre Department, 300 E. Bonita Ave., Claremont, California 91711.

## LETTER FROM THE PRESIDENT



Dear AAP Members,

This is my last letter as AAP president. My term ends after this year's membership meeting in Montreal when Emily Wilcox will take over as our next president. I want to thank everyone, especially our past and present officers, for the trust and support in the past four years. Thank you!

Emily has been unanimously elected as our next president. She teaches at the University of Michigan and is an expert in contemporary

Chinese dance. Her groundbreaking research on the genealogy of dance in China after 1949 has shed significant new light on the complicated relationship between performance and state ideology. For the past two years, Emily has been serving as our Membership Outreach Coordinator and has been responsible for organizing the emerging scholar competition and its panel at the AAP conference. She also organized last year's graduate students' get-together after our schmoozefest. In addition, she worked with David Mason, our technical guru, and the Graduate Student Representatives Sissi Liu and Kayla Yu to beef up our online presence. I'm sure AAP will benefit tremendously from Emily's scholarly insight and leadership skills.

Together with Emily, we have elected two other new officers, Man He for Membership Outreach Coordinator and Whit Emerson as Graduate Student Representative. Man teaches at Williams College and is an expert in modern Chinese theatre. She will take over from Emily. Whit is a PhD student at Indiana University where he studies with Je VP for AAP conference.

Speaking of Jennifer and AAP conference planning, I am happy to report that the upcoming Montreal conference is shaping up to be a grand affair. As you can see in Jennifer's report, we have received a substantial number of proposals. As a result, we will schedule concurrent sessions in order to include more submissions. Among wide-ranging panels, workshops, roundtables, and brownbag sessions, we will host a second "Founding Mothers" panel to honor Betty Bernhard, Judy Mitoma, and Rachel Cooper. This will be our fourth "founders" panel since 2010. These panels, together with the publication of their papers in *Asian Theatre Journal*, have allowed us to trace the genealogy of Asian theatre studies outside Asia.

In addition to the AAP conference, we are also going to have another strong appearance at ATHE, thanks to the overwhelming response from members and the diligent organizational effort of our VP for ATHE Xing Fan. As you can see in Xing's report, we will have six AAP-sponsored panels and three multidisciplinary sessions at ATHE. Cody Poulton, who was

unable to deliver the *Asian Theatre Journal* Lecture last year for family reasons, will be discussing his groundbreaking work in modern Japanese drama in *A Beggar's Art* (2010) and *Columbia Anthology of Modern Japanese Drama* (2014), which he co-edited with Tom Rimer and Mori Mitsuya.

As I'm sure many of you are aware, ATHE changed the management team at the end of last year. So far, the transition seems relatively smooth despite some inevitable rough edges. I want assure everyone who plans to attend AAP and ATHE that we at the AAP board, especially Xing Fan, are working diligently with ATHE to ensure a smooth experience for everyone in Montreal.

I hope to see many of you in July!

Sincerely,

*Siyuan "Steven" Liu*

Siyuan "Steven" Liu  
President, Association for Asian Performance

## NOTE FROM THE EDITOR

Please send news and announcements for the Fall, 2015 *Newsletter* (including up-coming events that will take place between November, 2015- May, 2016) to: [csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com) The deadline is October 1, 2015.

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](mailto:kwetmore@lmu.edu)



All the best,

*Carol Fisher Sorgenfrei*

Newsletter Editor



## **FIFTEENTH ANNUAL AAP CONFERENCE**

**Montréal, Québec, Canada -- July 29-30, 2015**



Bienvenue au Canada!

The *Association for Asian Performance* pre-conference takes place immediately prior to the *ATHE* conference, at the same venue – and includes our annual Schmooze-fest. Please plan to join us for this year's **GRAND FÊTE DE L'ÉTÉ**.

### **IMPORTANT NOTE**

Schedule below subject to change. Please use official program to determine exact times and dates. Once again, we have so many wonderful presentations that several of will occur simultaneously.

Online registration for the 2015 AAP Conference in Montréal is now open. You can access the online registration system through the AAP web site at [www.yavanika.org/aaponline](http://www.yavanika.org/aaponline), or directly at [www.yavanika.org/aapmembership](http://www.yavanika.org/aapmembership).

You can, if you wish, register by mail. The form for paper registration is available at <http://www.yavanika.org/aapmembership/conferencemail.html>

## **A AP CONFERENCE SCHEDULE**

**WEDNESDAY, JULY 29<sup>RD</sup>**

**8:00 - 8:15 am**

**Welcome from the President**

**8:25-9:35 Panel I and Roundtable I**

**Panel I: Asian Theatre Outside of Asia**

“Tables Turned: Networks Saved Kue Hing Theatre Company in 1923”

-- Rui Zhang, University of British Columbia

“Cantonese Opera in New York City and Its Impact on the Representations of Chinese Characters on the American Stage”

-- Esther Kim Lee, University of Maryland

“Behind the *Butoh*: Ohno-inspired pedagogy in Vancouver, BC”

-- Eury Colin Chang, University of British Columbia

“Theatre of Nations: Resituating East Asian Traditional Theatre within World Theatre”

-- Hyo Jeong Hong, University of Minnesota

**Roundtable I: Asian Theatre in Public Schools and in the Community – Strategies and Challenges**

Roundtable Organizer:

--Kirstin Pauka, University of Hawaii at Manoa

Participants:

--David Jortner, Baylor University  
--Yoshiko Fukushima, University of Hawaii at Hilo  
--Elizabeth Wichmann-Walczak, University of Hawaii at Manoa

**9:35-9:50 Coffee**

**9:50-11:00 Panel II and Panel III**

**Panel II: Contemporary Conflicts in Traditional Asian Puppetry**

“Reframing Traditional String Puppetry for Bangalore’s Urban Audiences”

-- Claudia Orenstein, Hunter College and the Graduate Center at CUNY

“Race and Religion in Malaysian Puppetry”

-- William Condee, Ohio University

“Sema Thai Marionette Theatre: Manipulating Tradition in Thailand”

-- Jennifer Goodlander, Indiana University

Respondent:

--Annie Rollins, Concordia University

**Panel III: Techniques and Technologies: Constructing Authority and Gender in the 1950s PRC Performance**

“Smokestacks and Stages: Socialist Theater Construction in the PRC, 1949-1959”

-- Tarryn Li-Min Chun, Harvard University

“The Politics of Professional Performance: Shanxi Drama Troupes in the 1950s”

-- Brian DeMare, Tulane University

“(Un)Conventional Feminism: Maoist Heroines and the Embodiment of Gendered Agency in the Great Leap Forward Dance Dramas”

-- Emily Wilcox, University of Michigan

“Proletarian Magicians: Gender and Magic Shows in 1950s PRC”

-- Tracy Zhang, University of Montreal

**11:00-12:10 Panel IV and Panel V**

**Panel IV: Politics and Theatre in China**

“Theatre Made Revolutionary: The Student Theatre and the Youth Culture in Colonial-Modern China”

-- Yizhou Huang, Tufts University

“The Interpretation of Brecht Under the Influence of Ideology in Modern China”

-- Weiyu Li, Indiana University

“Standardization of Guan Yu’s Image on *Jingju* Stage: An Apotheosis Campaign Between State and Theatre”

-- Qiu Yanting, University of British Columbia

**Panel V: Touring Performers and Tourist Spectators: International Audiences for Japanese Performance**

“Strange Yet Again: Kawakami Otojiro and the Presentation of ‘Authentic’ Japanese Theatre in America”

-- Kevin J. Wetmore, Jr., Loyola Marymount University

“Seeming Japanese: Ito Michio in Mexico”

-- Tara Rodman, Northwestern University

“Puppetry on Art Island: Local Traditions and International Audiences”

-- Iyana S. Browne, University of Washington

**12:10-1:30 Lunch and Brown Bag Session for Grad Students (more details to follow)**

“Securing the First Teaching Position as an Asian Performance Specialist”

-- Session Organizer: Xing Fan, University of Toronto

-- Panelist: Emily Wilcox, University of Michigan

Panelist: Jennifer Goodlander, Indiana University

**1:30-2:40 Panel VI**

**Emerging Scholars Adjudicated Panel**

*We are pleased to welcome these emerging scholars to AAP*

“A Korean Classic on the Chinese Stage: Theatrical Diplomacy and Artistic Innovation in *Tale of Chunxiang*”

-- Anne Rebull, University of Chicago

“Chinese Shadow Puppetry’s Changing Apprentice System: Questions of Continuance and a Survey of Remaining Shadow Puppet’s Practitioners in Mainland China 2008-2013”

--Annie Rollins, Concordia University

“Exploring Intertextuality in Brecht’s *Good Person of Szechwan*: Two Appropriations of Chinese *Xiqu* Twelve Years Apart”

--Wei Zhang, University of Hawaii at Manoa

Panel Chair:

Iris Hsin-chun Tuan, National Chiao Tung University

#### **2:40-3:50 Workshop I**

***Koshi* Fan Footry: A Workshop Based on the Tenets of Japanese Traditional Movement Forms with Applications for Contemporary Theatre – Part One**

(Participants may take one or both sessions)

Workshop Leaders: John Oglevee,  
University of Hawaii at Manoa &  
Colleen Lanki, University of Fraser  
Valley/ TomoeArts

#### **3:50-4:05 Coffee**

#### **4:05-5:30 Panel VII and Panel VIII**

##### **Panel VII: Negotiating Tradition(s)**

“Teenagers, Technology, Tradition: Managing Identity in Balinese *Arja*”

-- Bethany J. Collier, Bucknell  
University

“What Has Been the Effect of UNESCO’s Policy Concerning Intangible Cultural Heritage on *Kunqu* in China Since 2001?”

-- Alex Gomar, Shanghai Theatre  
Academy

“Performing [as] Bauls: Reimagining Performance, Identity and Spatiality Between Tradition and Modernity”

-- Sukanya Chakrabarti, Stanford  
University

“Contested Memories: Repurposed Histories in Contemporary Vietnamese Classical Opera in Vietnam and the Diaspora”

-- Kim Nguyen Tran, University of  
California, Los Angeles

##### **Panel VIII: Japanese Theatre Challenging Context and Tradition**

“Human Art Center Iida Shigemi’s Transformation from e-dance to *Mikusa no Mitakara*”

-- Yoshiko Fukushima, University of  
Hawaii at Hilo

“Turning Point: Dance in *Late Spring* and *The River*”

-- Linda C. Ehrlich, Case Western  
Reserve University

“Ninagawa’s *Hamlet* in Taiwan: Intercultural Representation”

-- Iris Hsin-chun Tuan, National Chiao  
Tung University

“Intercultural Theatre Groups of Japan and the History of International Performance Collaboration in Tokyo”

-- Jon Reimer, UCSD/UC-Irvine Joint  
PhD Program

#### **5:30-6:40 Panel IX**

**Founding Mothers of Asian Theatre Studies**

“Betty Bernhard”

-- Carol Fisher Sorgenfrei, University of  
California, Los Angeles

“Judy Mitoma”

-- Kathy Foley, University of  
California, Santa Cruz

“Rachel Cooper”

--Cobina Gillett, Purchase College,  
SUNY

Respondent:

--MJ Coldiron, E15 Acting School,  
University of Essex

#### **6:45: Schmoozefest gathering**

Join us for a delightful dinner and conversation!

“C’est magnifique!” Details TBA.

#### **9:00 Grad student get together**

Hosts:

--Jennifer Goodlander, Indiana  
University

--Emily Wilcox, University of Michigan

### **THURSDAY JULY 30<sup>TH</sup>**

#### **8:00-9:15 Board Meeting and Workshop II**

##### **Board Meeting**

Members of the Board

##### **Workshop II: *Koshi* Fan Footry:**

**A Workshop Based on the Tenets of Japanese Traditional Movement Forms with Applications for Contemporary Theatre – Part Two**

(Participants may take one or both sessions)

Workshop Leaders: John Oglevee,  
University of Hawaii at Manoa &  
Colleen Lanki, University of Fraser  
Valley/ TomoeArts

### **9:15-10:25 Panel X and Panel XI**

#### **Panel X: Difficult Memories: Radical Practices of Longing in Contemporary Asian Performance**

“Life Stories of Delicious Violence: The Use of Memory in Kishida Rio’s *Thread to Hell*”

-- Colleen Lanki, University of Fraser Valley/ TomoeArts

“On the Edge with Lin Zhaohua’s Provocative *Hamlet* in Beijing: ‘Though this be madness, yet there is method in ‘t’”

-- Bettina Entell, University of Hawaii at Manoa/ Show and Tell Films

“Radical Re-memory: *Butoh* Women in Pain”

-- Katherine Mezur, San Francisco Museum of Performance and Design

“Memory of the Shadow: Collective Body Memory and Significant Cultural Shift in the *Butoh* Work of Hijikata Tatsumi and Ohno Kazuo”

-- Kathryn Moller, Fort Lewis College

“‘What’s the point? We’re all dead anyway...’: The Sarin Subway Attack, Sakate Yoji’s ‘*Yaneura*’ and J-Horror”

-- Kevin Wetmore, Loyola Marymount University

#### **Panel XI**

#### **Writing/Creating Modern Theatre**

“The White Inspiration: Lebedeff, his Bengali Theatre, and its Modern-Day Successors”

-- Arnab Banerji, Muhlenberg College

“*Scholar and Executioner*: Translating a Modern View on the Late Qing”

-- Whit Emerson, Indiana University

“Indian Women Playwrights Speak Out”

---Shirley Huston-Findley, The College of Wooster

### **10:25-10:40 Coffee**

#### **10:40-11:50 Roundtable II**

#### **Defining the Field: What is Asian Theatre?**

Roundtable Organizer:

--Jennifer Goodlander, Indiana University

Participants:

--Deidre Onishi, Cameron University

--John Oglevee, University of Hawaii at Manoa

--MJ Coldiron, E15 Acting School, University of Essex

--Cobina Gillitt, Purchase College, SUNY

--Jon Reimer, University of California, San Diego

--Matthew Kelty, University of Hawaii at Manoa

--Ji Hyon (Kayla) Yuh, CUNY Graduate Center



JENNIFER GOODLANDER,  
VP for AAP Conference Planning

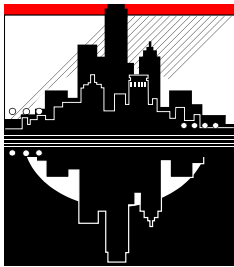


## ***SCHOOMZE & FOOD***

In celebration of our 28<sup>th</sup> year, our annual Schmoozefest will take place at a “très chic” restaurant still to be determined. Details will

be posted on the website and announced on the website.





**AAP at ATHE, Montréal, Québec, Canada --  
July 30-Aug 2, 2015**

**A AP SPONSORED PANELS  
THURSDAY, JULY 30  
1:30 PM - 3:00 PM**

*Asian Theatre Journal* Lecture  
We are pleased to announce that M. Cody Poulton, University of Victoria has been chosen to speak on “Anthologizing Modern Japanese Drama.”



AAP and *ATJ* are pleased to honor this distinguished scholar, who was originally scheduled for last year but who needed to reschedule for personal reasons. In this invitational lecture, Professor Poulton will discuss the making of two of his recent books: *A Beggar's Art* and *The Columbia Anthology of Modern Japanese Literature*.

M. Cody Poulton is Professor of Japanese literature and theatre in the Department of Pacific and Asian Studies at the University of Victoria, Canada, where he has taught since 1988. A specialist in modern Japanese theatre, he has also been active as a translator of Japanese fiction and drama, including three *kabuki* plays for Volumes I and II of *Kabuki Plays on Stage*, edited by James Brandon and Samuel L. Leiter (2000, 2001) and several contemporary works for the ten-volume *Half A Century of Modern Japanese Theater* series (1999-2008). He is author of *Spirits of Another Sort: The Plays of Izumi Kyōka* (2001) and *A Beggar's Art: Scripting Modernity in Japan, 1900-1930* (2010), co-editor, with Mitsuya Mori and J. Thomas Rimer, of *The Columbia Anthology of Modern Japanese Drama* (2014), and

contributing editor to *The Cambridge History of Japanese Theatre* (forthcoming).

**3:15 PM - 4:45:00 PM  
Performing Asian Bodies: Festivals and Theatre in France, Britain, and China**

Coordinator/Chair: Alexa Huang (George Washington University)

Panelists:

Alexa Huang (George Washington University),  
“Performing Asia in Britain: The Politics of Festivals and Touring Theatre”

Liana Chen (George Washington University)  
“A Chinese Giant's Global Journey”

Shih-Lung Lo (Réseau Asie et Pacifique, CNRS, France)

“The Journey of Tian Xi: A Survey of His Chinese Performances in the Nineteenth Century France”

Jiayun Zhuang (University of North Carolina, Chapel Hill)

“Wuzhen Theatre Festival—the Theatrical and Tourist Spectacles Open to Global Gaze?”

**FRIDAY, JULY 31, 2015**

**8:30:00 AM - 10:00:00 AM**

**Gender in Ever-Changing Theatres**

Coordinator/Chair: Xing Fan (University of Toronto)

Panelists:

Pamela Lothspeich (University of North Carolina, Chapel Hill)

“Gender, Ritual, and Mimesis at Amateur *Ramlilas*”

Yi-Ping Wu (The Ohio State University)  
“Clytemnestra as Conceived by Richard Schechner in Taiwan and Tadashi Suzuki in Japan”

Kyounghee Kwon (University of North Georgia)  
“Gender in Korean Traditional Puppetry”



**12:00PM - 1:30 PM**

**AAP Membership meeting**

All current and potential members are urged to attend. Help determine the future of our organization!

**5:45:00 PM - 7:15:00 PM**

**Re-Examining Official Narratives of *Jingju* (Beijing Opera) Iconography and Reform**

Coordinator: Siyuan Liu (University of British Columbia)

Chair: David Rolston (University of Michigan)

Panelists:

Siyuan Liu (University of British Columbia)

“‘Still Under Our Control’: The State Ownership of *Jingju*’s Last Major Private Companies”

Xing Fan (University of Toronto)

“Born at the ‘Sacred Headquarters of Revolution’: Reexamining the Yan’an *Pingju* Academy and Its Repertory”

Elizabeth Wichmann-Walczak (U. of Hawai’i)

“Mei Lanfang and ‘Metaphoric Imagery’”

**SATURDAY, AUGUST 01, 2015**

**5:45 PM - 7:15 PM**

**Memoirs and the Showa Crucible: Performer’s Remembrances and/of mid-20th Century Japan**

Coordinator/Chair: John Swain (Independent Scholar)

Discussant: Cody Poulton (University of Victoria)

Panelists:

John Swain (Independent scholar)

“Makishi Koshu: Acting to Remember Ryukyu”

David Jortner (Baylor University)

“Recalled, Forgotten, Remembered: *Omoidasu*, *Wasuremasu*, and *Oboeru* in 1960s *angura* theatre”

Guohe Zheng (Ball State University)

“Hijikata Yoshi and Post-*shingeki*: Modern Japanese Theatre through the Lens of Memoirs”

**7:20 PM - 8:50 PM**

**Middle Eastern and Middle-Eastern-American Theatre and Performance**

Coordinators/Chairs:

James Al-Shamma (Belmont University) and

Fatima Madani (Arizona State University)

Panelists:

James Al-Shamma (Belmont University)

“The Birth of Modern Iraqi Theatre: Church Drama in Mosul in the Late Nineteenth Century”

Fatima Madani (Arizona State University)

“Remembering Mourning Mothers of Iran”

Marjan Moosavi (University of Toronto)

“War on the Iranian Stage: Theatricalization of Enshrined and Condemned Memories”

Gibson Alessandro Cima (Tufts University) and

Samer Al-Saber (Davidson College)

“*Woza Palestine*: Palestinian Performances of South African Protest Plays”

Kate C. Wilson (City University of New York)

“Tabouli Tours: Memory and Forgetting in the Lebanese American Stage Comedy *Um Hussein*”

**SUNDAY, AUGUST 02, 2015**

**11:30 AM - 1:00 PM**

**Staging the Past, the Present, and the Future: Theatre as Cultural Memories**

Coordinator/Chair: Xing Fan (University of Toronto)

Panelists:

Youngji Jeon (University of Illinois at

Urbana/Champaign)

“Staging the World for the Nation: Theatre of Early Korean Immigrants in California with Global Outlooks in the 1910s”

Sissi Liu (City University of New York)

“*Jingju Wreaking Havoc in Heaven* and the Discrepancy in Transnational Cultural Memories”

Kaijun Chen (Columbia University)

“Ecological Flashback: The Memory Spaces as Nostalgic Ethnography in Nick Yu’s *Fisherman* (2013)”

Wei-Chih Wang (Penn State University)

“Taiwan Silhouetted—Social Movement and Its Theatrical Double”

# MULTIDISCIPLINARY SESSIONS

**FRIDAY, JULY 31, 2015**

**4:00 PM - 5:30 PM**

## **Memory as Method: The Uses and Misuses of Memory-based Sources in (Asian)**

### **Performance History**

Co-sponsored by *Theatre History* and  
*Association for Asian Performance*

Coordinator/Chair: Emily Wilcox (University of  
Michigan)

Panelists:

Carol Fisher Sorgenfrei (University of  
California, Los Angeles)

“Who Do You Trust? The  
Limitations of Memory-Based  
Scholarship”

Siyuan Liu (University of British Columbia)

“Diaries, Memoirs, and Biographies:  
The Issue of Memory and Ideology in  
China’s Post-1949 Dramatic Reform”

Emily Wilcox (University of Michigan)

“When the Archive Fails: Memories as  
a Strategy for Writing Suppressed  
Performance Histories”

**SATURDAY, AUGUST 01, 2015**

**8:15 AM - 9:45 AM**

## **“This Is How It All Went Down”:**

## **Remembering and Questioning the Inception of Modern Musical Theatre in (Post)Colonial Asias**

Co-sponsored by *Association for Asian  
Performance* and *Music Theatre/Dance*

Coordinator/Chair: Sissi Liu

(City University of New York)

Panelists:

Sissi Liu (City University of New York)

“Remembering Li Jinhui: *Gewuju* and  
the Formidable Birth of the Modern  
Chinese Musical Theatre”

Ji-Hyon (Kayla) Yuh (City University of New  
York)

“‘Pardon Me, I Was There’: Recording,  
Recounting, and Remembering the  
Beginnings of Korean Musical Theatre”

Caleb Goh (LASALLE College of the Arts,  
Singapore)

“Beyond Beauty World: The  
Singaporean Quest for Identity through  
Musical Theatre”

**2:15PM - 3:45 PM**

## **Vectors of Remembering: Engaging Possibilities for Emerging Sites and Methods of Research at the Intersections of Asian Performance and Performance Studies (Roundtable Discussion)**

Co-sponsored by *Performance Studies*  
*Focus Group* and *Association for Asian  
Performance*

Chair: Peter Eckersall (City University of New  
York)

Coordinator: Melissa Wansin Wong (City  
University of New York)

Participants:

Michelle Liu-Carriger (University of California,  
Los Angeles)

Sean Metzger (University of California, Los  
Angeles)

Pavitha Prasad (University of Denver)

Ugoran Prasad (City University of New York)

Kareem Khubchandani (University of Texas,  
Austin)

Eng-Beng Lim (Dartmouth College)

Katherine Mezur (Independent scholar)

Elizabeth Son (Northwestern University)



Xing Fan,  
Vice-President/ATHE Conference Planner



## CONFERENCES AND CALLS FOR SUBMISSIONS

### DANCE CONGRESS 2016 CALL FOR PROPOSALS

Dance Congress 2016 will take place from 16 – 19 June 2016 in Hanover, Germany.

In its fourth edition, it has established itself as an international forum for the discussion and presentation of dance, choreography and movement in theory and practice. How to welcome other practices, influences, ideas and cultures in our contemporaneity? Where are the boundaries and thresholds of our artistic, discursive and institutional hospitality? How do we work? How do we relate to our time? How can we say 'we'?

The Call for Proposals invites artists, theorists, students and all working in dance to address the concept of contemporaneity in regard to questions and issues, work projects and case studies from their respective practices. We explicitly welcome proposals from other artistic and theoretical disciplines.

One of the thematic interests of Dance Congress 2016 is the discussion of different aspects of what we refer to as contemporary. Since the 20th Century, the idea of contemporaneity has arguably accompanied the development of dance and choreography on an artistic-practical as much as theoretical level: as aesthetic, historical, political and societal position-fixing and as a challenge to deal individually and collectively with the conditions and conditionality of our time. Deep changes in the world order, as well as developments from within artistic practice, call for redefining the idea of contemporaneity in theory, practice and education.

In terms of a critical dialogue and focus on the process of knowledge production with and through dance, choreography and movement, the *Call for Proposals* addresses groups (2 and more persons). Individual submissions will not be considered. We explicitly invite contributions that critically reflect upon and/or in some way work to modify familiar conventions and formats. A selection of the submitted proposals

shall be realized during Dance Congress 2016 (16 – 19 June 2016) in Hanover.

#### ROLLING SUBMISSION OF PROPOSALS

The deadline is Tuesday, 26th May 2015  
Proposals in German or English should be sent to: [proposal@tanzkongress.de](mailto:proposal@tanzkongress.de)

Feedback will be provided until end of June 2015. Please include the following information in the proposal: (1) Abstract of the proposal (max. 500 words) (2) Number of the participants and a recent biography of each (max. 250 words each) (3) Indication of technical, spatial, time and other requirements, language of the contribution (4) Calculation of costs NOTE: For proposals including performances, workshops etc., it is specifically important to have a clear sense of any technical and spatial requirements. Please be aware that the time and space possibilities of the Dance Congress are limited. Proposals will be reviewed by the artistic-scientific team of Dance Congress 2016, Sabine Gehm, Sandra Noeth and Katharina von Wilcke.

### CALL FOR SUBMISSIONS Volume 1, *The Malaysian Journal of Performing and Visual Arts*

This is a new, fully peer-reviewed research journal that focuses on the Asian performing and visual arts. It is a forum for scholars in the fields of Asian music, dance, theatre, and visual arts. Published by the University of Malaya Cultural Centre, it appears once a year in early December, and will be an indexed periodical covered by a number of scientific indexing services. As an online e-journal, readers can obtain hardcopy on demand with a projected global dissemination through the open access policy of the University of Malaya e-journal website. We invite submissions of original articles from the entire scope of Asian performing and visual arts fields. Please see our website for further information.

#### **Submission Requirements**

With the submission of an article, it is understood that it represents an original work not previously published, and that it is not being

considered elsewhere at the time it is submitted here. All submissions must strictly conform to our publishing guidelines which may be seen on the website:

<http://e-journal.um.edu.my/publish/MJPVA>

#### **Submission Date and Procedure**

The *Malaysian Journal of Performing and Visual Arts* maintains a continuing submission process, however, the deadline for articles for consideration in any given year is 30 June. Authors should submit articles directly to the editors (emails indicated below), and in the

'Subject' line of the email should indicate MJPVA-SUBMISSION-[your name].

#### **All submissions, correspondence and inquiries should be sent to:**

Chief Editor, Dr. Ghulam-Sarwar Yousof,  
[gsyousof@um.edu.my](mailto:gsyousof@um.edu.my) and to  
Associate Editor, Dr. Loo Fung Ying,  
[loofy@um.edu.my](mailto:loofy@um.edu.my)  
Cultural Centre, University of Malaya  
50603 Kuala Lumpur, Malaysia.



## ***PRODUCTIONS, FESTIVALS, EXHIBITIONS***

### **KOREAN DEOLMI PUPPETS IN ATLANTA**

This year the Center for Puppetry Arts (CPA) in Atlanta, Georgia, acquired a full set of *deolmi* puppets (a.k.a. Korean traditional puppets or *kkokdukasi* puppets) and props made by Master Yong-Tae Park.

Professor Kyounghye Kwon at the University of North Georgia handled the negotiations with Dr. Seha Kim, Director of the Seoul *Namsadang* troupe. Kyounghye, who came to CPA founder/consultant Nancy Staub's attention when she presented a paper at an AAP Conference, plans to travel to Korea this spring for further research.

Nancy Staub would like to know if there are any other sets in USA Collections? She notes that CPA does have a loan policy. CPA Museum Expansion plans, scheduled for 2015 completion, can be seen at:

[www.puppet.org/believeinmakebelieve/index.shtml](http://www.puppet.org/believeinmakebelieve/index.shtml)

Contact:

Nancy L. Staub, Founder/Consultant  
Center for Puppetry Arts Museum  
1404 Spring St NW  
Atlanta, GA 30309-2820, USA  
Tel: 404-873-3391  
[nancystaub@aol.com](mailto:nancystaub@aol.com)

### **CAIRO INTERNATIONAL FESTIVAL FOR CONTEMPORARY & EXPERIMENTAL THEATRE**

#### ***Call For Participation***

The Inaugural Edition, Cairo, Egypt (21 November-2 December 2015)

The Cairo International Festival for Contemporary and Experimental Theatre (CIFICET) invites applications for its upcoming edition, to be held in Cairo, Egypt from 21 November to 2 December 2015.

A noncompetitive festival organised annually by the Ministry of Culture of the Arab Republic of Egypt, CIFICET launched its operations in November 2014, as a revised version of the Cairo International Festival for Experimental Theatre (1988-2010). As such, CIFICET exists to broaden the space for mutual understanding among diverse populations and communities via the exemplary means of theatre and performance. It aims to introduce the latest developments in the international theatre scene to Egyptian and Arab audiences, while also serving as a showcase for local and regional theatre output for the benefit of specialists and interested festivals from all over the world. Accepted performances will be presented for two consecutive nights. Additional performances may be organised outside Cairo at the discretion

of the festival and by prior arrangement with the visiting delegation.

The festival will cover all accommodations, subsistence, and local transportation expenses for up to 15 individuals per delegation. All other expenses, inclusive of flight tickets and shipment of equipment, are the sole responsibility of the visiting delegation.

In addition to its select local and international performances, CIFICET will feature an ambitious programme of book and panel discussions, post-show talks, workshops, staged readings, and other related public events, typically accompanied by translation from and into English. Time and resources permitting, a select number of the festival's performances may be accompanied by surtitles into either English or Arabic.

In line with its more inclusive title, and as distinct from its predecessor, CIFICET does not maintain any genre preferences. Performances of all types are welcome on condition that they demonstrate their relevance to the contemporary theatre scene.

All selection decisions will be made by an independent Screening Committee composed of internationally-active specialists. In addition to video recordings, the suitability of performances will be determined on a number of interrelated factors, including, among others, local and/or international recognition and the provision of a carefully thought-out production concept or other accompanying dramaturgical statements that explain in as clear a language as possible the artistic ambitions of the work within its context of origin (particularly as pertaining to the more "experimental" performances). Also, CIFICET welcomes applications from works emanating from practice-based research projects, a form of crossover that the festival seeks to promote across the Arab region.

A preliminary application form is available online at <[cificet.gov.eg](http://cificet.gov.eg)>. Completed forms should be submitted no later than 30 June 2015. However, it is strongly advised to apply as early as possible to ensure full attention. Shortlisted performances will be invited to provide additional materials and information for further consideration. Acceptance decisions may be communicated on a case-by-case basis, but the full list of selected performances will be announced no later than 1 August 2015.

For further information, contact:

[info@cificet.gov.eg](mailto:info@cificet.gov.eg)

Informal queries may also be directed to

CIFICET's Co-Directors,

Hazem Azmy [hmazmy@aucegypt.edu](mailto:hmazmy@aucegypt.edu) and Dina

Amin [dinaamin@yahoo.com](mailto:dinaamin@yahoo.com)

Sameh Mahran, President

and to Members of the Executive Board (in alphabetical order):

Nasser Abdel-Moneim

Dina Amin

Hazem Azmy

Mohamed Aboul-Ela El-Salamony

Visit us at: <[cificet.gov.eg](http://cificet.gov.eg)>

## KOREAN DANCE DRAMA

Colleen Lanki is choreographing, directing and performing in TomoeArts' new dance theatre work called *Weaver Woman*. This original creation is based on a short story by Korean writer O Chŏnghŭi. O's *Weaver Woman* (*Chingnyŏ*) is a contemporary retelling the Chinese myth of "The Weaver Princess and the Cowherd" which tells of lovers separated by the "River of Heaven" (the Milky Way). In the story we meet a woman looking out her window, waiting for a husband who may never return, and the reader travels through her eyes, memory and imagination. TomoeArts has created a performance combining movement using *nihon buyō* (Japanese classical dance), original live music composed for erhu, cello, voice and percussion, spoken text from the original story in English and Korean, and scenography incorporating full-stage projections. Performances are July 3-5, 2015 - Vancouver, The Dance Centre (in partnership with the Dancing on the Edge Festival).



For further information, see:

<http://www.tomoearts.org/Performances/TomoePerformancesWeaver.htm>



# INDONESIAN SHADOW PUPPETRY UNIVERSITY OF HAWAII MANOA

**August 2015-March 2016**

2015-16 is the **Bali Focus Year** in the UHM Asian Theatre Program. It will feature a *Wayang Listrik* Residency with three Balinese master artists in residence for 6 months to provide intensive training in traditional Balinese performing arts for students and community members. This is a unique opportunity for students and audiences to experience an authentic Balinese art form rarely seen outside of Bali. We aim for strong collaboration between members of the local performing arts community and UHM faculty and students, and the best possible circumstances for promoting the continuation and expansion of Bali-based performing arts traditions in Hawai'i, especially in light of the recently established Bali-Hawaii Sister State Initiative signed by former Governor Abercrombie in April 2014.

The three master artists are **I Madé Widana**, a highly respected musician, composer and teacher of traditional *Gamelan* music; **I Ketut Wirtawan**, an eminent dance teacher and puppeteer; and **I Made Moja**, a highly regarded designer and painter. The training and rehearsal period will culminate in a Balinese *Wayang Listrik* show directed by Kirstin Pauka and I Ketut Wirtawan, to be presented January 22-31, 2016 at the UHM Kennedy Theatre Mainstage. Extensive **outreach performances** to schools and the community will follow the theatrical run.

**Wayang Listrik** is a modern Balinese theatre genre based on traditional shadow puppetry (*Wayang Kulit*) with accompanying dance and music, all transferred to a large 30 x 15 foot screen. The show comes alive with traditional carved leather puppets, shadow-actors, dancers, and *Gamelan* music. The story we selected is based on episodes from the Indian *Ramayana*, which has long been important in traditional Balinese theatre. A new script will be composed by master artist Ketut Wirtwan, who draws upon many years of experience as a traditional *Wayang Kulit* puppeteer and dancer.



*Wayang kulit* performed by Mr. Ketut Wirtawan

To support the **outreach performances** to schools and the community we are raising funds online via the non-profit crowd funding site Classy.org.

<https://www.classy.org/events/bring-balinese-performing-arts-to-hawaii-schools/e41645>

## BILINGUAL KYÔGEN

Direct from Japan to California in July! Osugi Musical Theatre of Komatsu, Ishikawa, Japan presents "Bilingual Kyôgen Musical: *MONKEY!*" Stories from traditional comic theater and folklore are mixed to provide an evening of fun for the whole family! This new show combines the *kyôgen* play "Utsubo-Zaru" (The Monkey-Skin Quiver) and the Japanese folk tale "Momo Taro" (Peach Boy) in fun and fast-paced Japanese and English. Cast of seven directed by AAP member Gart T. Westerhout.

\*June 21, 11:00 AM and 2:00 PM, Osugi, Komatsu, Japan

\*July 6 and 7, time TBA, Carlo Theatre, Dell'Arte International Blue Lake, CA

\*July 10, 7:30 PM, NOHspace, San Francisco, CA

Details at <http://osugimusicaltheatre.com>

## ASIA PACIFIC DANCE FESTIVAL, HAWAII

Plan now to attend Hawai'i's 3<sup>rd</sup> Asia Pacific Dance Festival, July 14-27, 2015.

In an intensive 2-week format individuals will have the opportunity to participate in classes with individuals from Ballet Philippines, Oceania Dance Theatre (University of the South Pacific, Fiji), and Hawai'i's Hālau I Ka Wēkiu; view performances by these groups as well as local performers from



Hawai'i who represent its diverse ethnic population and varied dance styles; and join an intensive hands-on workshop on dance criticism led by US-based critic Elizabeth Zimmer and Thailand-based critic Pawit Mahasarinand.

Courses may be taken on a non-credit basis, or university students can earn 6 credits over the course of the Festival. For details, as well as video and print materials produced from past Festivals, see <http://www.outreach.hawaii.edu/community/asia/pacific/default.asp>.

## I



## PERFORMANCE TRAINING

### **G**amelan Çudamani Summer Institute Bali, Indonesia July 7 – July 26, 2015

(check in July 6th & check out July 27th)

***Deadline to Apply: June 1, 2015***

The summer of 2015 provides a very special opportunity for Cudamani Summer Institute students. The Institute falls within the dates of Galungan and Kuningan, two of Bali's most important holidays. In addition to studying the techniques of music and dance, participants will learn about and participate directly in the preparations for and activities of these beautiful holidays.

**GAMELAN PROGRAM-** Daily sessions in Cudamani's open air studio focus on learning techniques of Balinese gamelan, repertoire development and improving musicality. Under the Direction of Dewa Putu Berata, ten senior Cudamani players join studio sessions, thus ensuring individual attention as well as the robust sound Cudamani is famous for. The opportunity to play a wide range of pieces under astute leadership of Dewa Putu Berata will advance the musicianship and musical understanding of gamelan players from around the world. The gamelan program will work primarily on the Semarandana ensemble, however, we will include opportunities to play Gamelan Angklung and if requested, Gender Wayang.

**DANCE PROGRAM-** Dancers have an opportunity to delve deeply into the beautiful and powerful practice of Balinese dance. Part of the day is spent in a class with the entire dance group, building or reinforcing a strong foundation in dance technique, then another part of the day is spent in two separate sessions one for those with Balinese dance experience and one for those new to the practice. Under the supervision of Emiko Saraswati Susilo, morning and afternoon sessions will be taught by arguably Bali's most renown teachers- Ibu Ni Ketut Arini and Bapak I Nyoman Cerita. No matter where you are in your study of Balinese dance, the program will challenge and inspire you.



#### **Both Programs**

International and Indonesian students will benefit from the educational approach refined by Cudamani teachers over the years. Separate sessions with Level I and Level II material allow students of all levels to get the individual attention you need to develop artistically. Class placement will be decided by teachers once you are in Bali. Don't worry! We'll find the right level for you.

Adding to the impact of this course of study is the chance to live and work in their home village of Pengosekan, Ubud. For seventeen years, Çudamani has enhanced village life in Pengosekan by teaching hundreds of Balinese children, youth, and adults. CSI is the one time you have an opportunity to be incorporated into Çudamani's teaching program and locals young and old always enjoy having these students in their village. The program features guest lectures and demonstrations by internationally renowned scholars and artists.



Çudamani's groundbreaking girls and women's gamelan program

### **Background**

In the village of Pengosekan, Ubud, Bali — across the street from the temple — is a family compound that is the ancestral home of Dewa Putu Berata and the home of Çudamani. Comprised of virtuoso musicians and dancers, the company is famous for teaching, performing, and touring abroad. Çudamani is respected for their commitment to preserving and reviving the rich and rare classical Balinese repertoire while at the same time their senior members are composers in great demand by other groups across the island. Çudamani received a grant from the Ford Foundation for their work in preservation, innovation, and education. Çudamani has provided gamelan and dance instruction to hundreds of young people over their seventeen years of work in Pengosekan. Over fifteen years ago they began a commitment to teach gamelan to the young girls in their village. With the sustained determination of the senior members of Çudamani, this is the first girls group to be seriously trained from childhood, they have set a bar for excellence and today are considered the best girls group on the entire island. The company's technical accomplishments on the seven-toned *Semarangdana* are unparalleled. Two major projects that demonstrate their originality and musical versatility have been met with critical acclaim- *Odalan Bali* and *Bamboo to Bronze*.

Most recently, the group was invited in 2012 and again in 2013 by Arts Midwest to tour for a total of ten weeks to US Midwestern states as part of [Arts Midwest's World Fest](#). Çudamani has sustained their excellence over six American and three European tours. Three CD and one DVD release are evidence of their musical accomplishment.

### **Artistic Team**

I Dewa Putu Berata: Director, Gamelan Çudamani

Emiko Saraswati Susilo: Director, CSI

### **Selection Criteria**

We invite individuals who wish to work intensively with other artists from around the world with a proven interest in living in another culture. Applicants must be 18 years or older. Beginners as well as experienced gamelan musicians and dancers are encouraged to apply.

### **Tuition Fees**

Includes instruction, shared housing, daily breakfast, lunch (weekdays) and mid program excursions. \$2000.

### **All proceeds benefit Çudamani's children/youth and master artist programs.**

A \$25 non-refundable fee is required with each application. When accepted, the 1st tuition installment of tuition (50%) is due on May 1, 2015. The 2nd installment (remaining balance) is due on June 1, 2015. If you have any questions, please email [jmitoma@arts.ucla.edu](mailto:jmitoma@arts.ucla.edu). Cancellation on after the April 15th date will forfeit 50% of deposit.

Check payable to: **Foundation for World Arts**  
Mail to: 12200 Lawler Street, Los Angeles, Ca 90066. Credit cards are also accepted. See the website for details.

### **Work Sample requested from applicants who have not worked with Çudamani in the past.**

URL of music and/or dance samples. 5-10 minutes in length. For musicians: work sample may include footage/recording of a performance by your gamelan ensemble.

For dancers: work sample may include footage of your performance in any dance form.

### **Housing**

Participants will reside in centrally located hotels in Ubud. Accommodations are double occupancy. A single room supplement may be requested with an additional fee. Arrangements will be made by the Summer Institute.

### **Meals**

Daily breakfast and lunch is provided by the program. Also included are the Welcome Dinner and Farewell Dinner.

### **Travel**

Participants are responsible for making own travel and visa arrangements as well as travel health insurance.

Group excursions include visits to the sacred sites, witness ceremonies and attend performances.

### **Apply Now**

To apply online and for further information, go to: << [cudamani.org](http://cudamani.org)>>

## **S** HANGHAI SUMMER SCHOOL, 2015 *Hosted by Shanghai Theatre Academy*

**Purpose:** To promote Chinese culture and opera and enhance intercultural understanding

**Brief introduction:** The students will study three courses: Chinese opera, Chinese culture, Chinese language. The main course is the traditional Chinese opera, which is composed of the learning of Chinese opera steps and movements, water sleeve routines, spear and sword routines, and selected scene work. Chinese culture and language are supporting courses for students to better understand the essence of traditional Chinese culture. During the program, the students will have the opportunity to see traditional Chinese opera shows and take field trips.

### **Time:**

June 22– July 13, 2015

Chinese opera: 64 lessons

Chinese culture: 9 lessons

Chinese Opera Introduction: 16 lessons

Chinese languages: 16 lessons

### **Application deadline: May 20, 2015**

### **Assessment:**

The attendance rate over 90% is required for the program. At the end of the program, the students will be assessed in the form of a reporting performance. The certificate of completion will be issued on passing the assessment and getting the required attendance rate.

### **Expense:**

Tuition fee: free

International flight expenses: to be borne by the students

Lodging: free, provided

by Shanghai Theatre Academy

Living subsidy: 50 yuan/day, provided

by Shanghai Theatre Academy

### **Requirements:**

1. Foreign student's between 16 and 30 years old. University students preferred.
2. Interested in Chinese culture, and willing to learn China opera
3. Priority is given to students focusing on Chinese studies or with art background like acting and dancing .
4. Non-English speaker should speak English well and need to provide some certificate which can prove your English level when you apply.

### **Application materials:**

1. Passport copy;
2. 2 photos of 2 inches and one [ordinary life](#) photo
3. Application form
4. University certificate;
5. Resume and other materials related to the application.

### **Please send the above materials to:**

Miss Wang Beibei

Foreign Students Office

Shanghai Theatre Academy

630 Huashan Road, Shanghai, China 200040

Tel : 0086-21-62485215 Fax : 0086-21-

62485596

Email : [staiso@hotmail.com](mailto:staiso@hotmail.com)

### **Visa:**

The students shall apply for and receive the visa with at least one-month stay in China in their own countries.

### **Insurance:**

The students shall take care of their own personal accident insurance for the stay in China.



## ***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](mailto: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

### **ATJ 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.



## ***ACADEMIC OPPORTUNITIES***

### **Post-Doc at Stanford University**

The Mellon-funded initiative Dance Studies in/and the Humanities invites applications for a one-year postdoctoral fellowship at Stanford University starting 1

September 2015. As a member of the Department of Theater and Performance Studies, the Mellon Postdoctoral Fellow in Dance Studies will teach two courses, one an introductory course in dance studies and the other an upper-division special-topics course. In addition, the postdoctoral fellow will organize programs open

to the community and designed to advocate for dance studies within the arts and humanities.

To apply, please send a cover letter, curriculum vitae, writing sample, sample syllabus, and two letters of recommendation to Jennifer Britton, administrator for Dance Studies in/and the Humanities at [j-britton@northwestern.edu](mailto:j-britton@northwestern.edu). Electronic applications should be in Word or PDF with the subjectline "HDance Studies Search." Postal applications should be directed to:

Dance Studies Search Committee  
Northwestern University  
University Hall 215  
1897 Sheridan Road  
Evanston IL 60208-2240

Applicants must have completed all requirements for the Ph.D. no later than July 15, 2015 and no earlier than July 15, 2012. AA/EOE. Women and minorities are encouraged to apply.

Deadline for applications is **15 May 2015**. Applicants should be available to attend the Mellon Summer Seminar in Dance Studies June 21-27, 2015 at Northwestern University.

## **D**irector, Comparative Drama Conference

The Board of the Comparative Drama Conference is seeking a new Director to replace Laura Snyder, who will complete her five-year term after the 2016 CDC, March 31 – April 2.

The Director organizes all aspects of the conference: securing the venue, contracting Keynote Speakers, soliciting submissions,

organizing panels, and running the conference. The Director also chairs the Comparative Drama Conference Executive Board and leads board meetings.

Candidates for the position should have the Ph.D. (or other terminal degree), be able to solicit institutional funding and support, have significant experience with the conference, and have excellent organizational skills.

The new appointee will join the CDC Executive Board immediately and will begin preparing to direct the 2017 Comparative Drama Conference with the help of the current Director.



To apply, please e-mail your cv and a letter of interest to Search Committee Chair Dr. Graley Herren at [Herren@xavier.edu](mailto:Herren@xavier.edu). **The search committee will begin the review process August 15, 2015. The search will remain open until the position is filled.**



## **MEMBER NEWS, KUDOS, AND ACCOLADES**

**A**lexa Huang  
She has been named the Fulbright Distinguished Chair in global Shakespeare studies at Queen Mary University of London and University of Warwick, 2014-2015, where she is teaching and

writing a book on *Shakespeare and East Asia*. During her time in the UK, Alexa gave talks on race, gender, and the ethics of intercultural theatre at Queen Mary, Kingston, Warwick, and York. She has recently published a co-edited book, *Shakespeare and the Ethics of Appropriation* (Palgrave, 2014) which includes



chapters on “Raw-Savage” *Othello* by Yukari Yoshihara and on Hindi and Bollywood cinema by Gitanjali Shahani and Brinda Charry.



Alexa has also published “Screening Dutch Formosa in 2000: Taiwan as China’s Renegade Province in Wu Ziniu’s *The Sino-Dutch War 1661*” in *Scenes from Dutch Formosa: Staging Taiwan’s Colonial Past*; “Hamlet als Denkfigur: China” in *Hamlet Handbuch: Stoffe, Aneignungen, Deutungen*; and “Mo Yan’s Work and the Politics of Literary Humor” (co-authored) in *Mo Yan in Context: Nobel Laureate and Global Storyteller*.

## David Jortner

His article “Imposing the Standards of Boston on Japan: *Kasutori* performance, Censorship and the Occupation” was published in the *Theatre History Studies* (v.33 2014). He also received a research sabbatical from Baylor University for the Summer 2015 to do research on Occupation theatre in Tokyo, Kyoto and Washington, DC.

## Helen Moss

On December 5, 2014, Helen Moss (Fujima Nishiki-no) was honored to provide Japanese costumes and costume dressing, ably assisted by Ms. Yukiko Kaida, for a special performance of “Madama Butterfly” presented by Opera Camerata at the Japanese ambassador’s residence in Washington, D.C.

## Margaret “Jiggs” Coldiron

She presented a paper on “New Media, Archives and Traditional Balinese Performance” at the Asian Art and Performance Consortium’s 3rd conference *Shifting Dialogues: Documenting Asian Art & Performance: Embodied Knowledge, Virtuality and the Archive* in December (2014) and will be presenting workshops and performing a full Balinese Topeng with Ni Madé Pujawati at the Portsmouth Festivities arts festival in June (Portsmouth, Hampshire, UK).

## Julie A. Iezzi

She received a Japan Foundation Research Grant to spend the 2014-15 academic year at Ritsumeikan Art Research Center as a Visiting Researcher, focusing on the development of scenery and scenic devices in kabuki. In January 2015, she was invited by her Tokiwazu master, Tokiwazu Tokizo, to join the Kansai Tokiwazu Association, and subsequently performed *Kitsunebi* (Foxfire) at Osaka’s Bunraku Theatre small hall.



(Photo: Iezzi, Tokiwazu Tokizo, Tokiwazu Toshi)

## Teviot Fairservis

Greetings from Malaysia! To all members of AAP who may be visiting Penang, Malaysia, this is an open invitation to be in touch from Teviot Fairservis. She writes, “Penang is a good place to be based for theatre research as there are many Asian Performances and events year-round here in this melting pot. Teviot Fairservis would welcome hearing from you. Contact her at [teviothome@gmail.com](mailto:teviothome@gmail.com). She is currently based in the fishing village of Teluk Bahang at Cat Beach and can usually offer basic accommodations for those willing to ‘rough it’ a bit in order to stay by the sea and near the national park.”

## Jonah Salz, et al

Many of the editors and authors contributing to the Cambridge University Press *A History Of Japanese Theatre* gathered in December for an informal celebration of the manuscript submission at a cozy bar in Kyoto. Those present were Masae Suzuki, Alison Tokita, Brian Powell, Drew Gerstle, Cody Poulton, Diego Pallichia, Jonah Salz and Daniel Gallimore. The book, edited by Salz, is a wide-ranging and penetrating overview of the entire spectrum of Japanese performance in historical perspective, due out January 2016.



**M**atthew Isaac Cohen  
He has been on sabbatical from Royal Holloway, University of London as a visiting research professor at the Ballard Institute and Museum of Puppetry at the University of Connecticut for the spring semester of 2015. He is conducting research on shadow play and shadow puppets across cultures. Matthew has recently lectured at Leiden University (December 2014), the University of Connecticut (January 2015), and Yale University (February 2015), and will be speaking shortly at Brown University and Cornell University. While in the US, he is also collaborating with Jody Diamond and Harvard University's gamelan ensemble on a *wayang kulit* production, *Arjuna's Meditation*, which will be performed at Harvard's Arts First Festival and also at the Ballard Museum. He is planning a trip this summer to visit South Korea, Indonesia, and Thailand, and will be speaking at the Symposium on Contemporary Theatre and Performance in ASEAN: Trends & Developments at the Bangkok Art and Cultural Centre (BACC) in

June. His book *Inventing the Performing Arts: Modernity and Tradition in Colonial Indonesia* is forthcoming from the University of Hawai'i Press.

**S**ue Klemp  
She directed the premier production of the newly revised musical *I Married Wyatt Earp* by Sheilah Rae, Thomas Edward West, and composer Michele Brouman. This is her "swan song" at South Dakota State University.

**C**arol Fisher Sorgenfrei  
An Equity Showcase of *Ghostlight*, her fusion play combining *Yotsuya Ghost Stories* and *Macbeth*, will take place at New York's TBG Theatre, 312 W. 36<sup>th</sup> St. (third floor), October 23-November 7, 2015. Co-conceived and directed by **Penny Bergman**. Stay tuned for more information about the show and funding on our **Indiegogo** website.



## EDITOR'S CHOICE

### NEW AND TRADITIONAL NOH: GUEST REVIEW by SAMUEL L. LEITER

Reprinted from his blog, "Theatre's Leiter Side" <http://slleiter.blogspot.com>

This year marks the 70th anniversary of the end of World War II, in commemoration of which the Japan Society thoughtfully programmed three theatrical presentations on the theme of "Stories of War." The third and final one, given three showings at the Japan Society this weekend, from May 14 to May 16, was of two noh plays, KIYOTSUNE, a traditional one dating from the 14th century, and a modern one, HOLY MOTHER IN NAGASAKI, first staged in 2005.

Few world theatre forms are as capable as noh at embodying solemnity and spirituality. Noh is one of Japan's four principal forms of traditional theatre, the others being kyōgen, kabuki, and bunraku. It took its essential form in the 14th and 15th centuries, and became the favored ceremonial theatre of the samurai class during the Edo period (1603-1868). It is a serious, highly formalized style of theatre, often dealing with Buddhist themes of life's transience and the search for spiritual salvation. Kyōgen, which came into existence around the same time as noh, is a mostly comic form of theatre that, traditionally, was performed between noh plays on a multiplay program. Many noh plays include a kyōgen character who speaks in a more colloquial language than the highly formalized one of the leading personages. Kabuki and

bunraku are popular types of theatre that arose at the turn of the 17th century and were attended mainly by urban commoners. Their plays often show the influence of noh and kyōgen.

Noh is performed on specially designed wooden stages (either indoors or out), with the audience seated on two sides; they employ specific features, such as four pillars that support a gabled roof, a long bridgeway leading from the upstage right corner to offstage, and a back wall on which is painted the image of a pine tree. When touring abroad, modifications must be made; thus the Japan Society performances are on a proscenium stage backed and bordered by black drapes; the pillars marking the borders of the acting area are abbreviated in size and serve mainly as markers, and a low wooden border upstage left suggests where a conventional bridgeway would be.

Noh plays are always accompanied by an onstage chorus seated in two rows at stage left; typically, the chorus has eight singers, but for this tour only six are used. Such adjustments are normal and barely affect the quality of the work.



KIYOTSUNE. Shimizu Kanji. Photo: Julie Lemberger.

KIYOTSUNE, which opened the program, is the work of the master actor-theorist-playwright Zeami Motokiyo (1363?-1443?) and belongs to the second of the five groups into which classical noh plays are divided. These plays are often called *shura* (or *asura*) noh because they deal with samurai who fell in battle and are suffering in the Buddhist hell called *shura*. The principal character is usually a ghost who appears in his living form to a priest at the scene of the battle in which he died. He then leaves and returns as his ghostly self to describe the torments he's experiencing in hell and to seek salvation.

In KIYOTSUNE, however, which takes its name from its principal character, an actual historical figure, the ghost of Kiyotsune (Shimizu Kanji) appears in the dream of his widow (Tanimoto Kengo). KIYOTSUNE has

several interesting anomalous features for a second group play; aside from noting that there is no priest involved and that the play is in a single act, not two, we can skip them here and simply observe that Kiyotsune, a general in the once all-powerful Heike clan (rivals of the Minamoto clan), while engaged in the Battle of Tsukushi, chose to commit suicide by drowning rather than allow himself to be killed or captured by the lowly enemy. When his wife learns of how he died, from a retainer (Tonoda Kenkichi) who brings her a lock of his hair as a keepsake, she is both sad and angry, the latter because she would have preferred that he died in battle or from illness, not by suicide. She falls asleep and Kiyotsune appears in her dream, where they bicker, both over the manner of his death and her rejection of his keepsake; he had left it to console her but all it did was increase her anguish. He sings and dances the story of his death and why he acted as he did. Finally, after recounting the pains of hell, he finds salvation in the Western Paradise.



HOLY MOTHER IN NAGASAKI. Shimizu Kanji. Photo: Julie Lemberger.

The modern play, HOLY MOTHER IN NAGASAKI, by the late Dr. Tada Tomio (1934-2010), a respected immunologist, is one of two he wrote focused on the atomic bombing of Japan (the other was about Hiroshima). Although there are roughly 250 plays in the traditional repertory, many more were written that fell by the wayside. In the 20th century, a movement to write new noh (and kyōgen) plays took root, and even Westerners attempted to write such plays of their own, with subjects as diverse as Martin Luther King, Jr., Saint Francis of Assisi, and the Japanese naval dead of World War II. Many modern noh plays are based on the materials and methods of classical noh, and others use traditional materials but treat them with a modern touch, while others take their themes and materials from modern subjects and/or foreign sources. Among the best-known modern noh plays is 1991's controversial THE WELL OF

LONELINESS (Mumyō no I), also by Dr. Tada, about brain death and a heart transplant, while others have adapted Shakespeare's plays, like OTHELLO, MACBETH, and HAMLET to the noh style.

HOLY MOTHER IN NAGASAKI (Nagasaki no Seibo) was inspired by the August 9, 1945, atomic bombing of Nagasaki, among whose destroyed buildings was the Urakami Cathedral. Nagasaki has long been the center of Japanese Catholicism. The play's 2005 premiere was at the rebuilt cathedral, where many parishioners were killed by the bomb while at mass. Shimizu Kanji played the Virgin Mary in that and subsequent productions, just as he did in this one at the Japan Society.

The play is, in part, a history lesson about the Urakami Christians, who had to go into hiding after Japan banned Christianity in the early 17th century but who were once more allowed to practice their religion in 1873. It is also a requiem for those killed in 1945 and a soulful, prayer for world peace and nuclear disarmament. It imagines a pilgrim (Tonoda Kenkichi) arriving at the cathedral, where he expresses regret for the sufferings of the Urakami Christians, whose souls he wishes to comfort, and learns from priest (Ogasawara Tadashi) the details of the bombing. The priest, much like "the man of the place," a conventional character in many noh plays performed by a kyōgen actor, describes the horrors of that fateful day, recalling a mysterious woman (Mr. Shimizu) who appeared in the evening to care for the injured and dying. She, it was assumed, must have been the Virgin Mary.

HOLY MOTHER IN NAGASAKI has most of the trappings of a noh play: its language

is in the archaic, premodern noh style (except for the priest's kyōgen-like vernacular); it uses a chorus (although not as extensively as a standard noh play); and there's a four-piece noh orchestra upstage (KIYOTSUNE uses only three musicians). The scenery is limited to a simple, fabric-covered platform, a large but simple crucifix hanging on the upstage wall, and two electrified standing lamps resembling candle holders. Costumes, apart from the priest, who wears a black cassock, are in the 14th-century mode, and the Virgin Mary--dressed in a striking red robe, embroidered in gold--wears both the noh mask of a young woman and a wig of flowing black hair. One might argue that there's a disconnect between the modern and traditional elements of language and costuming, but the effect is insignificant.

Adding to the spiritual atmosphere at this production was the deeply moving use of Gregorian chant, sung from the rear of the theatre at the beginning and end by the all-female Choir of the Church of St. Francis Xavier, New York City, conducted by John Uehlein.

Both plays were performed in Japanese with English subtitles flashed on projection screens at either side of the stage.

#### NEW AND TRADITIONAL NOH

Japan Society

333 East 47th Street, NYC

May 14-16



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Univ. of California, Santa Cruz  
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Santa Cruz, CA 95064  
H:(408) 475-2809; O:(408) 459-4189  
Fax:(408) 459-3552 [kfoley@cats.ucsc.edu](mailto:kfoley@cats.ucsc.edu)

**David Mason, Webmaster/Information  
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[csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com)

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