

ASSOCIATION FOR ASIAN PERFORMANCE

SPRING, 2016 NEWSLETTER

## LETTER FROM THE PRESIDENT



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Dear AAP Members,

I hope you are all gearing up for *ATHE* and the 16<sup>th</sup> Annual AAP Conference this August. Due to a change in *ATHE* planning policies, the deadline for submitting proposals for the AAP Conference was extended to April 1<sup>st</sup>. As you can see in Jennifer Goodlander's report, we have received a substantial number of proposals. Please stay tuned for a complete program soon.

AAP will 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. You can find more details about the AAP-sponsored panels and multidisciplinary sessions in Xing's report. Jonah Salz, scholar and producer of Japanese traditional theatre, will deliver the *Asian Theatre Journal* Lecture at this year's conference. The title of his talk is "Filling Holes, Building Bridges: Three Decades of Intercultural Theatre in Kyoto, Japan." Founder of The Noho Theatre Group, celebrating its 35<sup>th</sup> anniversary, Salz has collaborated with *nō* and *kyōgen* professionals in

directing plays by Shakespeare, Yeats, and Beckett at *nō* theatres, American universities, and international theatre festivals. He organized Traditional Theatre Training (T.T.T., 1984-), an intensive course in *nō*, *kyōgen*, and *nihonbuyō* held in Kyoto each summer for three decades (with over 400 participants from 25 countries). In July, 2016, Cambridge University Press will publish *A History of Japanese Theatre*, a comprehensive survey of Japanese theatre from origins to contemporary experiments, including intercultural training and performance, for which he was Editor in Chief.

AAP instituted a new electronic voting method for electing Officers late fall. Thanks to the expert design and handling of this new system by David Mason and Kevin Wetmore, we had a record high response rate. As a result of the election, Xing Fan has been re-elected as VP/*ATHE* Planner. Building on her experience from last year, Xing has streamlined the submission process and ensured smooth communication with the *ATHE* planners. We thank her for ensuring AAP's strong presence through a variety of high quality and diverse panels in the *ATHE* program. Kevin Wetmore was also re-elected to continue in his position as Secretary/Treasurer. The organization is in excellent hands with Kevin's long-time support and organization in the position. We are grateful for his continued dedication to serving AAP.

Two new members were elected to the AAP Executive Board: Tarryn Chun as VP/AAP Planner and Annie Rollins as Graduate Student Rep representative. Tarryn is currently completing her PhD at Harvard University, where she is conducting ground-breaking work on modern Chinese stage technology. Tarryn has already proposed new ideas for the 2016

conference and has been working closely with Jennifer Goodlander, existing VP/AAP Planner, to ensure a smooth transition next year. Annie Rollins is currently pursuing an interdisciplinary PhD in the Humanities at Concordia University. A specialist in traditional Chinese shadow puppetry, Annie is the creator of the website <chineseshadowpuppetry.com> and was a recent recipient of the AAP Emerging Scholars award. She has been in active contact with existing Graduate Representatives Whit Emerson and Ji Hyon (Kayla) Yuh. Tarryn and Annie are sure to bring great new vision, scholarly expertise, and energy to the Board. They will begin their official tenure after the 2016 AAP Membership Meeting in Chicago. I'd like to thank everyone who ran for election this year and all of those who participated in the election.

We look forward to seeing you in Chicago this August!

Sincerely,

*Emily Wilcox*

Emily Wilcox

President, Association for Asian Performance

## **A SPECIAL INVITATION: AAP RECRUITING GRAD STUDENTS**

Dear AAP Members:

If you haven't yet met us, we would like to introduce ourselves. We are Annie Rollins and Whit Emerson, the Graduate Student Reps for AAP. One of our initiatives this year is to recruit and retain more graduate students working in Asian Performance.

As you know, joining AAP as a graduate student greatly increases research opportunities and support networks specific to our fields. Going to conferences, applying for awards, and interacting with senior colleagues and other graduate students are some of the benefits that membership can offer. Please recommend that your students join and participate in AAP as an important component of becoming a professional in our field. Membership for students is quite inexpensive, and the value to one's future is far beyond the minimal cost.

You or your students can contact the graduate representatives directly:

Looking forward to meeting all new and returning grad students!

*Annie Rollins* and *Whit Emerson*

Annie Rollins and Whit Emerson  
Grad Student Reps

Annie Rollins [anniekrollins@gmail.com](mailto:anniekrollins@gmail.com)

Whit Emerson [wjemerson@gmail.com](mailto:wjemerson@gmail.com)

## **NOTE FROM THE EDITOR**

Please send news and announcements for the Fall, 2016 *Newsletter* (including up-coming events that will take place between November, 2016- May, 2017) to: [csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com). The deadline is October 1, 2016.

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



## **SIXTEENTH ANNUAL AAP CONFERENCE**

**Chicago, Illinois -- August 10-11, 2016**

**A**SIAN THEATRE IN THE WINDY CITY!!!  
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! Come join us for a great time in Chicago!



### **NOTE FROM THE CONFERENCE PLANNER**

In the past, I and other conference organizers have often attempted to group papers that were submitted individually by common threads or themes. This approach has its advantages... but because papers are grouped from the abstracts, the connections are sometimes thin. This approach also tends to favor geography and time period over theme or nuance of analysis... resulting in an all-China, all-Japan, or all-anything else. In an attempt to broaden the conversation – I have grouped papers in perhaps unexpected ways. These panels are called

*Collage Panels* because a good collage takes disparate elements together in order to create something delightful and new. A collage challenges the way we view parts of a whole. I urge everyone to attend panels outside of their usual focus and comfort zone, to seek connections, to survey the field, and to take delight in the great variety that emerges from this yearly collection of scholarship on Asian theatre and performance.

### **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 2016 AAP Conference in Chicago 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>

## **AAP CONFERENCE SCHEDULE**

**WEDNESDAY, AUGUST 10**

**7:30am-8:15am**

**Coffee and Registration**

**8:15am-8:30am**

**Welcome from the President**

Emily Wilcox, AAP President

**8:30am-9:45am**

**---SIMULTANEOUS PANELS---**

### **COLLAGE PANEL I**

“National Archive and Kinesthetic Repertoire: A Historiography of *Cloud Gate Theatre*”

Po-Hsien Chu, University of Maryland,  
College Park

“Becoming a Modern Dancer on a Global and Local Concert Stage in the Late 1930s—Seung-hui Cho’s Transnational Figure in the Context of Korea and USA”

Hyo Jeong Hong, University of  
Minnesota

“Integration of the Ideographical Style and the Psycho-Physical Style: The Influences on Zuolin Huang’s Directing Concept”

Huihui Huang, Indiana University

“Misinterpretation of Brecht in China in the Era of Reforms”

Weiyu Li, Indiana University

### **ORGANIZED PANEL I**

#### **Recasting and Remixing Showa Empire: Performances in and of Japan’s Wartime Years**

“‘Oriental Modernism’ and Empire: *The Battles of Coxinga* at the Tsukiji Little Theatre”

Jyana S. Browne, University of Washington

“The Edge of Allegiance: Ito Michio in the War”

Tara Rodman, Northwestern University

“Re-performing *Soshi* Theater: Inagaki Hiroshi’s *Soshi Gekijo* and the Recasting of Meiji Radicals”

Aragorn Quinn, University of Wisconsin—Milwaukee

“Migration as Imperialism in Hirata Oriza’s *Sao Paolo Shimin*”

Jessica Nakamura, University of Nevada, Reno

**9:45am-10:00am**

### **COFFEE BREAK**

**10:00am-11:15am**

#### **----SIMULTANEOUS PANELS----**

#### **COLLAGE PANEL II**

“‘A Monk Walks into a Bar’: Meng Jinghui’s *Si Fan* at the China National Experimental Theatre”

Bettina Entell, University of Hawaii

“The Transmission of Embodied Knowledge for Intercultural Performance: A Case Study”

Margaret Coldiron, E15 Acting School/ University of Essex

“‘Help Us Stand Up Proudly Again’: Lao She’s *Love and Revolution*”

Whit Emerson, Indiana University

“*Sakuntala* in Bollywood: A Comparison and Contrast in Tales”

Jashodhara Sen, University of Colorado, Boulder

#### **COLLAGE PANEL III**

“Translating, Performing, Teaching Modernism: Mohan Rakesh and ‘Contemporary World Theatre’”

Aparna Dharwadker, University of Wisconsin-Madison

“Performing the Body in Pain: The Reading of Comfort Women’s Everyday Routines and Regulated Rules in the *Eyes Holds the Truth*”

Yi-Ping Wu, The Ohio State University

“Mei Lanfang’s Mustache: Its Sources, Historicity, and Reception”

Guandu Wu, University of Minnesota

“Dialectical Contradiction in Postwar Milieu: The Chinese Influence of Lao Tzu and Mao Tzu Tung’s Philosophy on Bertolt Brecht’s Late Creation from 1950-1956”

Wei Zhang, U. of Hawaii at Manoa

**11:15-12:30pm**

#### **COLLAGE PANEL IV**

“Parody as Tactical Protest in Hong Kong’s Activism: An Auto-Ethnographic Account of Performative Critical Engagement”

Wen Yau, Northwestern University/ Hong Kong Baptist University

“The Dead Body Dance: Competitive Tamil Cultural Pride in the West”

Kirsten Rudisill, Bowling Green State University

“Art and Politics in Proletarian Theatre: Three Plays by Murayama Tomoyoshi”

Guohe Zheng, Ball State University

“Tickling the Public Servants: ‘Anti-Corruption’ in Chinese Political Satire Plays of the 1950s”

Man He, Williams College

**12:30pm-2:00pm**

#### **LUNCH**

**Brown Bag Session for Grad Students – details to follow.**

**2:00pm-3:15pm**

#### **EMERGING SCHOLARS ADJUDICATED PANEL**

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

“Performing *Hamlet Q1* on the Korean Stage: Textual Identity in Intercultural Theatre.”

Yi-Hsin Hsu, National Taiwan University

“Localized Classic and Performed Local—The Practice of Wu Dialect in *The Peony Pavilion* in Late Imperial China”

Han Zhang, University of Chicago

“Careful Village: Comedy and Linguistic Modernity in Amdo Tibet, ca. 1996”

Timothy Thurston, Smithsonian Institute

**3:15-4:30pm**

**WORKSHOP I**

**The Conduit: An Introduction to Chinese Shadow Puppets**

Annie Katsura Rollins, Concordia University

**4:30pm-4:45pm**

**COFFEE BREAK**

**4:45pm-5:30pm**

**---SIMULTANEOUS PANELS---**

**COLLAGE PANEL V**

“Play Translation/Adaption: Issues of Genre, History, and Authorship in Osanai Kaoru’s *Musuko* (The Son)”

David Jortner, Baylor University

“Adaption and Continuity: The Process of Adapting Western Literature for the *Jingju* Stage”

Yining Lin, University of Hawaii at Manoa

“*Hedwig*, The Musical: Transgender as Commercial Commodity in South Korean Theatre”

Hyewon Kim, Yonsei University

“‘The Inimitable Dave’: Performing Colonial Mimicry, Mimesis, and Inimitability Under the Raj”

Kellen Hoxworth, Stanford University

**COLLAGE PANEL VI**

“Aesthetic Nationalism and its Detriments on Modern Indian Performances: A Case Study”

Rose Merin, Jawaharlal Nehru University

“Intercultural Bodies: Politics of Performance in Modern Taiwanese Theatre”

Wei Chih Wang, Penn State University

“Japanese Traditional Performing Arts as Inspiration for Tennessee William’s Late Plays”

Sarah Johnson, The University of Colorado at Boulder

“Curricula and Politics: Rehearsing Chineseness at the Hong Kong Academy for the Performing Arts”

Ellen Gerdes, University of California, Los Angeles

**6:30pm**

**Schmoozefest Gathering**

Location and details will be announced later.

Please plan to join us for a yummy dinner and scintillating conversation!

**9:00pm**

(or right after Schmoozefest!)

**Grad Student Get Together!!!**

Hosts:

Jennifer Goodlander, Indiana University

Emily Wilcox, University of Michigan

**THURSDAY AUGUST 11**

**8:00am -9:30am**

**BOARD MEETING**

*All incoming, current, and outgoing members of the board should attend.*

**9:30am-10:30am**

**---SIMULTANEOUS PANELS---**

**COLLAGE PANEL VII**

“An Element of Enlightenment and Illusion: An Analysis of Spirits/Wine in the Scene ‘Deadly Scurry’ (‘Sicuan’) in *The Story of Handan* (*Handan ji*)”

Yihui Sheng, University of Michigan

“Criminal/Liminal: Outsiders and the Mutable Body in the Plays of Mokuami Kawatake”

Matthew Kelty, University of Hawaii at Manoa

“East Asian Women Running the Show: Female Musical Theatre Producers in China, Japan, and South Korea”

Laura MacDonald, University of Portsmouth

**ORGANIZED PANEL II**

**Love and Labor in Reinventing Asian**

**Performance Tradition as Cultural Capital**

“Theatre Represents Literature: Love and Labor to *Send Away Under Escort*”

Iris H. Tuan, National Chiao Tung University

“Paradox in the Consumption of Taiwanese Folk Temple Performances”

Sue-Han Ueng, National Taipei University

“Representing *King Lear* in Matriarchy: The Love and Labor in Mother-Daughter Bond(age)”

Ivy I-chu Chang, National Chiao University

**10:40-12:00am**

**Roundtable: Publishing the *Routledge Handbook on Asian Theatre***

Chair: Jennifer Goodlander, Indiana University

Panel:

Siyuan Liu

University of British Columbia

Kathy Foley

University California, Santa Cruz

Jonah Salz

Ryukoku University

Aparna Dharwadkar

University of Wisconsin-Madison

Margaret Coldiron

E15 Acting School/ University of Essex



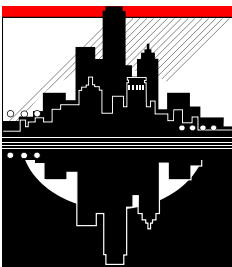
**JENNIFER GOODLANDER,**  
*VP for AAP Conference Planning*



## ***SCHOOMZE & FOOD***

**I**n celebration of our 29<sup>th</sup> year, our annual Schmoozefest will take place at a fabulous Chicago restaurant still to be determined.

Details will be posted on the website and announced on the AAP list.



## ***AAP at ATHE, CHICAGO, ILLINOIS*** ***AUGUST 11-14, 2016***

**A** **AP SPONSORED PANELS**  
**THURSDAY, AUGUST 11**  
**1:30 PM - 3:00 PM**

*Asian Theatre Journal Lecture*

We are pleased to announce that **Jonah Salz** will present this year's *ATJ* lecture, entitled **"Filling Holes, Building Bridges: Three Decades of Intercultural Theatre in Kyoto,**

**Japan."** Founder of The Noh Theatre Group, celebrating its 35<sup>th</sup> anniversary, Salz has collaborated with *nō* and *kyōgen* professionals in directing plays by Shakespeare, Yeats, and Beckett at *nō* theatres, American universities, and international theatre festivals. He organized Traditional Theatre Training (T.T.T., 1984-), an intensive course in *nō*, *kyōgen*, and *nihonbuyō* that has been held in Kyoto each summer for



three decades (with over 400 participants from 25 countries). In July, 2016, Cambridge University Press will publish *A History of Japanese Theatre*, a comprehensive survey of Japanese theatre from origins to contemporary experiments, including intercultural training and performance, for which he served as Editor in Chief. Jonah Salz is professor in the Faculty of Intercultural Communications at Ryukoku University in Kyoto, Japan. He is currently on sabbatical, doing research at the University of California, Berkeley through September, 2016.

### **3:15 PM - 4:45 PM**

#### **AAP Membership Meeting**

Chair: Emily Wilcox, University of Michigan, AAP President

All current and potential members are encouraged and welcome to attend.  
Find out what's happening, voice your concerns and ideas.

### **FRIDAY, AUGUST 12, 2016**

#### **8:00 AM - 9:30 AM**

#### **Precarious Places, Precocious Performers: Contemporary Theater and Performance in Taiwan, Hong Kong, and China**

Coordinator/Chair:

Tarryn Chun (Harvard University)

Presenters:

Ellen Gerdes (University of California at Los Angeles):

"Envisioning Hong Kong's Future:  
Post-90s Occupy the Stage and Streets"

Jasmine Yu-Hsing Chen (University of Wisconsin-Madison):

"Stepping Out of the Frame:  
Contemporary *Jingju* Actor Training in Taiwan"

Tarryn Chun (Harvard University):

"Labors of Love: Contemporary  
Independent Theater Making in Beijing"

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

#### **Changing Forces Behind the Labor of Performance in Traditional Chinese Theatre (1930s-2010s)**

Coordinator/Chair:

Siyuan Liu (University of British Columbia)

Presenters:

Xing Fan (University of Toronto):

"As Long As She Has the Right Body': Light, Entertaining *Jingju* in the Republican China"

Siyuan Liu (University of British Columbia):

"Restricting The Free Movement of *Xiqu* Performers in Early People's Republic of China"

Elizabeth Wichmann-Walczak (University of Hawai'i):

"Yes We Can vs. No You Can't: Administrative Practices (aka Labor Relations) at the Shanghai and Jiangsu *Jingju* Companies"

Josh Stenberg (University of British Columbia):

"The Opportunity Cost of a *Xiqu* Career: Securing Performers in a Developing Local Economy"

### **SATURDAY, AUGUST 13, 2016**

#### **7:00 PM - 8:30 PM**

#### **Alternative Modes of Performing Labor: Case Studies from the PRC, Singapore, and the U.S.**

Coordinator/Chair/Discussant:

Xing Fan (University of Toronto)

Presenters:

Xiaomei Chen (University of California at Davis):

"Breaking Out of the Main Melody:  
Meng Bing and His Monumental Theater"

Melissa Wong (City University of New York):

"The Forum Theatre of Marginalized Labor in Neoliberal Singapore: A Delicate Balance of Representation, Co-option, Resistance"

Yiman Wang (University of California at Santa Cruz):

"From Star Studies to 'Minor' Performer-Worker Studies: Regarding Anna May Wong's Labor"

### **SUNDAY, AUGUST 14, 2016**

#### **9:45 AM - 11:15 AM**

#### **Merchant-Heroes on the Chinese Stage: Embodied Ideologies of Work and Economy**

Coordinator/Chair:

Emily Wilcox (University of Michigan)

Presenters:

Ariel Fox (The University of Chicago):

"Playing Against Type: Merchants on the Seventeenth-Century Stage"

Anne Rebull (The University of Chicago):  
“Acting Transactions: The Economy of  
Performance Practice in *Fifteen Strings  
of Cash*”

Emily Wilcox (University of Michigan):  
“Performing the Post-Mao Economy:  
Global Capitalism and the Merchant  
Hero in *Flowers and Rain on the Silk  
Road*”

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

#### **Theatre and/as Cultural Diplomacy: Three Case Studies in Lahore, Pakistan**

Coordinator: Erika Hughes (Arizona State  
University)

Moderator: Mahwish Kahn (Kinnaird College  
for Women, Lahore, Pakistan)

Presenters:

Erika Hughes (Arizona State University):  
“Culture and the Ethics of Aid”

Boyd Branch (Arizona State University):  
“Telepresence, Performance, and  
Pedagogy”

Asma Niaz (Kinnaird College for Women in  
Lahore, Pakistan)  
“Lahore in Miniature: Performance,  
Ethnography, and Women in Pakistan.”

## **MULTIDISCIPLINARY SESSIONS**

**FRIDAY, AUGUST 12, 2016**

### **8:00 AM - 9:30 AM**

#### **Labor of Love: The Revolutionary Potential in the Work of Theater**

Co-sponsored by Association for Asian  
Performance and Performance Studies

Co-organizers:

Arnab Banerji (Loyola Marymount  
University)

Matthew Moore (Muhlenberg College)

Presenters:

Arnab Banerji (Loyola Marymount University):  
“*Mazdoori* or *Majboori*: Theatrical  
Labor in Bengali Group Theatre”

Matthew Moore (Muhlenberg College):  
“Working Together: The Community of  
Audience and Performer in  
Contemporary Devised Theatre”

K. Frances Lieder (University of Wisconsin-  
Madison):  
“Loitering as a Performative Labor of  
Love in the Neoliberal Indian City”

Alicia Corts (Saint Leo University):  
“Freire’s Pedagogy of the Oppressed in  
Work: Collaboration in the Classroom”

### **9:45 AM - 11:15 AM**

#### **Call It a Labor of Love: Producing, Making, and Consuming Performance in Neoliberal South Korea**

Co-sponsored by Association for Asian  
Performance and Performance Studies

Co-chairs:

Soo Ryon Yoon (Northwestern  
University)

Ji Hyon (Kayla) Yuh (CUNY Graduate  
Center)

Presenters:

Ji Hyon (Kayla) Yuh (CUNY Graduate Center):  
“Whose Labor of Love?: Political  
Economy of (International) Musical  
Theatre Festivals in South Korea”

Soo Ryon Yoon (Northwestern University):  
“(Un)Doing the Partnership: Cultural  
and Political-Economic Implications of  
‘Korean-African’ Dance Performances”

Kyungjin Jo (CUNY Graduate Center):  
“Consuming Multicultural Seoul: The  
Musical *Laundry* and the Portrait of  
Migrant and Immigrant Workers”

Kee-Yoon Nahm (Yale School of Drama):  
“Superfluous Value: Performing the  
*Yingyeo* in Geun Hyung Park’s *Don’t  
Be Too Surprised*”

Katherine Mezur (Independent scholar):  
“Dohee Lee’s Devotion: Heart Labor  
and Bleeding Hearts”

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

#### **New and Experimental Noh: Twenty-First Century Transformations of a Medieval Form**

Co-sponsored by Association for Asian  
Performance and Performance Studies

Coordinator:

Gary Mathews (North Carolina State  
University)

Presenters:

Kevin Salfen (University of the Incarnate Word):  
“Transformations of *Noh* and *Kyōgen*:  
*Where Rivers Meet* and Performing  
Theater History”

Colleen Lanki (TomoeArts/University of British  
Columbia):  
“Harmony and Discord: Working with  
*Noh* Actors and Opera Singers in the  
New Chamber Opera *Kayoi Komachi*”



Gary Mathews (North Carolina State University)  
“Medieval Japan Meets Americana:  
Adapting Traditional *Noh* in *Blue Moon  
Over Memphis*”

Mariko Anno (Tokyo Institute of Technology):  
“*Oppenheimer* and *Noh* Musical  
Structure: Adhering To and Deviating  
From Tradition”

John Oglevee (University of Hawai‘i):  
“Teaching and Learning *Noh*: Twenty-  
First-Century Technologies and  
Medieval Theater in Japan”

## **SATURDAY, AUGUST 13, 2016**

**7:00 PM - 8:30 PM**

### **“Opening Doors”: The Labor of Musical Theatre Translation in East Asia**

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

Co-ordinators:

Ji Hyon (Kayla) Yuh (CUNY Graduate  
Center)

Caleb Goh (Western Australian  
Academy of Performing Arts)

Chair: Laura MacDonald (University of  
Portsmouth)

Presenters:

Caleb Goh (Western Australian Academy of  
Performing Arts):

“Song of the Sands of Singapore: The  
Localization of *La Cage Aux Folles*”

Sissi Liu (CUNY Graduate Center):

“*Yi Bu Deng Tian (One Step to  
Heaven)*: How to Succeed in China  
without Really Trying?”

John Reimer (University of San Diego):

“The Witches That Were: Japan’s  
Abridged *Wicked* and the Negotiation of  
Interculturalism”

Iris Tuan (National Chiao Tung University,  
Taiwan):

“Translation from *Kiss Me Kate* into  
*Kiss Me Nana* in Taiwan”

Ji Hyon (Kayla) Yuh (CUNY Graduate Center):

“Make It Work: Translating the  
(Imagined) America to Koreans”



**Xing Fan,**  
*Vice-President/ATHE Conference Planner*



## **CONFERENCES AND CALLS FOR SUBMISSIONS**

### **CALL FOR SUBMISSIONS: *Malaysian Journal of Performing and Visual Arts,* Volume 2 (2016)**

*The Malaysian Journal of Performing and Visual  
Arts* is a 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, visual arts and related  
fields. Published by the University of Malaya

Cultural Centre, it appears once a year in  
December, and will be an indexed periodical  
covered by a number of scientific indexing  
services. As an online e-journal *MJPVA* has  
global dissemination through the open access  
policy on the University of Malaya e-journal  
website, and in addition readers can obtain  
hardcopy on demand. 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. Manuscripts should be 5,000 to 8,000 words in length, using a 12-point Times New Roman font with 1.5 line spacing, and conform to APA style. The Abstract, related directly to the main content of the article, should be approximately 100 words with 5 to 6 keywords. Illustrations should include captions, and their sources duly cited and acknowledged. Image resolution must be at least 300dpi. In-text Citations and Endnotes are acceptable following APA format. All submissions must strictly conform to our publishing guidelines which may also be seen on the website

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

The complete contents of Volume 1 (December 2015) may also be viewed on this site.

### Submission Date and Procedure

*The Malaysian Journal of Performing and Visual Arts* maintains a continuing submission process and articles may be submitted at any time, however, the deadline for articles for consideration in any given year is 30 June. Authors should submit articles directly to the email site for the Journal, and in the 'Subject' line of the email should indicate MJPVA-SUBMISSION-[your name] with your article attached as a Word file. Please submit to: [info.mjpva@um.edu.my](mailto:info.mjpva@um.edu.my)

## CALL FOR PAPERS 4<sup>th</sup> Annual Conference on Contemporary Cultural Studies, 14-15 November 2016, Bangkok



Cultural Studies is a diverse academic discipline encompassing many different approaches, methods and academic perspectives. The Conference will focus on how meaning is generated, disseminated and produced from the social, economic and political spheres within a given culture. CCS will tackle historical culture and how it affects modern society.

### Keynote address

Associate Professor Daniel F. Vukovich  
(Hong Kong University).

All accepted and presented papers will be published in one of several journals or in the Conference Proceedings. Selected authors will be invited to contribute to a book edited by Dr. King Song Ricardo Mak (Hong Kong Baptist University). There are also prizes for the Best Paper and Best Student Paper.

### Full paper submission due June 6, 2016.

For further information, submission procedure, deadlines, registration, etc. please see <http://culturalstudies-conf.org/index.html> For a list of the members of the organizing committee, see <http://culturalstudies-conf.org/Committee.html>

## PLAY TRANSLATIONS NEEDED

I'm part of a group of theatre artists, academics, producers, agents and others who have (since a first meeting at the Studio Theatre in DC in 2013) been working to establish a network to promote theatre in translation—**especially new translation (translations of contemporary drama, but also new translations of older plays)**. One piece of this would be an online database of play translations, and for this academic year, I received funding for a research assistant to help me collect entries for such a database. (For now, that information has just been entered into a Google site, but our plan is to eventually use some other, more appropriate software.) We've begun by entering information about translations completed by myself and other members of the group, as well as many that have been published in *The Mercurian* (out of UNC-Chapel Hill) and/or presented in staged readings by the International Voices Project in Chicago. Now we'd like to collect information from the (many!) other people out there who have translated plays that have been produced or presented in staged readings (including at colleges or universities), and/or published. You can enter information [HERE](#)

<https://docs.google.com/forms/d/1MaS4smKoBQ0byMmgJWujVp18iHB-kE2oI1qEPRCFuHs/viewform>

And if you have any questions or comments, please send them to me and my assistant Oakton Reynolds <[oreynold@knox.edu](mailto:oreynold@knox.edu)>

Thanks! Neil Blackadder  
Prof. of Theatre, Knox College  
<[nblackad@knox.edu](mailto:nblackad@knox.edu)>



## **PRODUCTIONS, FESTIVALS, EXHIBITIONS**

### ***Behind the Screen: Shadow Theatre from Indonesia, Malaysia, and Thailand*** **8 September 2016 – 29 January 2017** **The British Museum, London, UK**

Shadow puppet theatre is found in many societies. Puppets, normally carved from animal hide and painted on both sides – are interposed between a light source and a white cotton screen, with audiences watching the puppets from the shadow side. The art has historically been a significant part of the artistic, spiritual, social, and political lives of many Southeast Asians, and even in recent decades, when television, film and internet have become increasingly available, still widely appeals.



**Dewi Sumbadra**, the wife of Arjuna, a Javanese *wayang kulit* collected by TS Raffles in the 1810s (As1859,1228.646).

The exhibition *Behind the Screen: Shadow Theatre from Indonesia, Malaysia, and Thailand* (title to be confirmed) explores how age-old stories – including the *Mahabharata* and *Ramayana* (imported to the region more than 1000 years ago) as well as local stories such as the Panji or Inao cycle – are told and retold in ways that relate to audiences in Java, Bali, southern Thailand, and northern Malaysia. Shadow theatre is a mode for representing ideal models of kingship and often contains conversations between kings and courtiers,

demonstrating etiquette, politesse, and the ethics of governance. Its ghostly figures, pulsing and flickering to life on the screen, are ideal mediators of the unseen. Gods, spirits, demons, and things that go bump in the night take on shadow form.

There are always comic servants, the sidekicks of heroes and knights who comment on the everyday—the price of rice, the oppression of rule, access to resources, getting a wife or husband. Visual and verbal jokes, topical references and in-jokes are standard. Protagonists and their retainers travel away from the courts and cities and into the wilderness—bringing them into contact with ogres, animals and the natural world.



#### **Balinese Malat Ritual Figure**

Ritual figure in *wayang* style of flat woven palm leaf with covering of barkcloth. Figures of this sort are used in Bali for cremation stories. This figure entered the British Museum collection in the nineteenth century.  
(British Museum As.7183)

Shadow puppet theatre is often associated with life-changing ritual events and is attended not only by humans, but also by an invisible audience of spirits. Offerings and prayers frame performances and puppeteers undertake ascetic practices during their training. The exhibition shows how puppets have a sacred status and can be used for ritual and magic both inside and outside of the theatre.

The form is not hide-bound, however—new stories, new figures, and new materials are put to use. Visitors will see how shadow theatre imagery is used and re-used outside the theatre in Southeast Asian cultures.

In Indonesia and Malaysia until the recent past, men wore medallions and magical coins decorated with shadow puppet figures. Wall decorations with shadow puppet images – paintings on wood, glass, and textile – adorn houses in much of Southeast Asia.

The exhibition is co-curated by Dr. Alexandra Green (Henry Ginsburg Curator for Southeast Asia, British Museum) and Professor Matthew Isaac Cohen (Royal Holloway, University of London) and draws judiciously on the British Museum's unique Southeast Asian shadow puppet collection—including Javanese puppets of the Raffles collection from circa 1800 (the earliest systematic collection of puppets in the world); puppets from Kelantan, Malaysia made by the innovative puppeteers Hamzah and Awang Lah in the mid-twentieth century; Balinese puppets gifted to Queen Elizabeth II; and a special set of modern Thai shadow puppets from the 1960s and 70s that reference contemporaneous fashions, trends and global pop culture.



(British Museum As1859,1228.580)

#### **Buta Terong and Asia Map:**

Buta Terong, a Javanese *wayang kulit* ogre puppet collected by TS Raffles in the 1810s.

Visitors will be able to observe how shadow puppetry expresses local particularities as well as commonalities in form and content of the theatre across the region. The exhibition shows shadow puppet theatre as a living art form that responds to its times.

**A**RT, PERFORMANCE AND  
SOCIAL POETICS:  
CONTEMPORARY  
JAPANESE PERSPECTIVES  
NYC Symposium and Artist Talk featuring  
Takayama Akira and Suga Keijiro

#### **Monday, May 2, 2016**

2:00pm Symposium | 6:00pm Artist Talk  
Donald Keene Center of Japanese Culture (403  
Kent Hall, Columbia University)

FREE + Open to public. First come, first served. Contemporary artistic practices are often connected to the on-going development of community and the 'social turn' in the arts is an influential movement. Artists are finding new meaning in their work by collaborating with diverse communities and are producing new aesthetic and dramaturgical vocabularies that incorporate people and events from everyday life.



Takayama Akira "Demarcation. Happy Island: The Messianic Banquet of the Righteous" (2015).

Theorised in terms such as relational aesthetics (Nicolas Bourriaud), spectatorship (Jacques Rancière) and actor network theory (Bruno Latour), such trends have also been criticised for their displacement of artistic practice (Claire Bishop) in favour of a neo-liberal cultural landscape where arts must be seen to useful.



Akira Takayama's *Tokyo Heterotopia*. Photo by Masahiro Hasunuma

Many of these practices developed in European and North American cultural contexts but we have also seen their dramatic rise in Asia. In the last decade Japan has become an influential site for connecting artistic practices that rethink experiences of culture and community. Examples include the popularity of festivals at Echigo-Tsumari and Setouchi that relocate visual arts to impoverished rural locations, the annual



Tokyo Performance Arts Meeting that connects young performance makers across the Asian region and encourages collaborative projects, and the great amount of art and performance made in response to the 3/11 triple disaster.

*In Art, Performance and Social Poetics: Contemporary Japanese Perspectives* we consider the interrelationship of artistic practices with community events, cultural activism and people's experiences of everyday life in Japan. How are these experiences represented in the arts and what are the places, people and problems that are motivating artists? Is there evidence for a social poetics (from Michael Herzfeld) that productively rethinks politics in Japan and meaningfully connects artistic practices with communities? What are the aesthetic and dramaturgical strategies that have been emerging in Japan over the last decade?

Hosted by the Donald Keene Centre at Columbia University, this event will be in two parts: an afternoon symposium with papers presented by scholars working on these themes, and an evening conversation with Takayama Akira (performance and installation artist, artistic director Port B) and Suga Keijiro (poet and writer, presenter of the 2016 Sen Lecture). Takayama and Suga will present their work and discuss their motivations and experiences for working as artists in community contexts and locations.



**Akira Takayama** (b. 1969) is an artist and theatre director. He works to update the "architecture of theatre" by expanding the conventions of theatre and the audience in

society and the urban space. He is a leading performance maker and installation artist who founded the company Port B in 2003. His works have been seen at major arts festivals in Japan and in Europe. He looks at contemporary issues, such as the rising numbers of working poor in Japan, and also makes extensive use of social and digital media. He is an associate professor of Tokyo University of the Arts.



**Keijiro Suga** (b.1958) is a poet and critic based in Tokyo. Author of ten books of essays, his *Transversal Journeys* was awarded the Yomiuri Prize for Literature in 2011. He has published two collections of poems: *Agend'Ars* (2010) and *The Water of the Islands, the Fire of the Islands* (2011). He is currently chair and professor in the program in digital content studies, Meiji University, Tokyo.

Organised by Marilyn Ivy (Columbia University) and Peter Eckersall (The Graduate Center CUNY) with support from the Martin E Segal Theatre Center and Donald Keene Center.

## THEATRE NOHGAKU PERFORMANCES

Theatre Nohgaku, whose mission is to share *noh*'s beauty and power with English speaking audiences, recently successfully completed a weeklong residency with workshops and performances for the Arts Initiative at Boston University. The performances were of an English version of *Sumidagawa* (Sumida River) and a new English *noh* work *Zahdi Dates and Poppies* by Carrie Preston with music by David Crandall and directed by Jubilith Moore. Information about that event can be seen here.

<http://www.bu.edu/arts/theatre-nohgaku/>  
<https://www.youtube.com/watch?v=N7F501h0dU&noredirect=1>

We are now making plans for a tour in the



United States of another new English *noh* piece, *Blue Moon Over Memphis*—our Elvis *noh*, by Deborah

Brevoort with music by Richard Emmert. We have one set date to take place March 22, 2017 and so wish to find two or three other venues before or after that date. Information about that production is here:

[https://drive.google.com/a/musashino-u.ac.jp/file/d/0B7frh1\\_Zc09bV3NhRmFjMkVnRTQ/view](https://drive.google.com/a/musashino-u.ac.jp/file/d/0B7frh1_Zc09bV3NhRmFjMkVnRTQ/view)  
<https://vimeo.com/159652538>

Please feel free to contact me or our Development Director, John Oglevee, ([ogleveej@theatrenohgaku.org](mailto:ogleveej@theatrenohgaku.org)) for further information.

**G****REAT EXPECTATIONS**  
By Charles Dickens, Adapted by  
Tanika Gupta  
Co-Directed by Lavina Jadhvani &  
Remy Bumpo Producing Artistic Director Nick  
Sandys **MAY 11 – JULY 2, 2017**

**Remy Bumpo** and **Silk Road Rising** are pleased to announce that they are joining artistic forces to bring the American premiere of **Charles Dickens' *Great Expectations***, adapted by **Tanika Gupta**, to Chicago.

This bold re-imagining, set in 19<sup>th</sup> century Calcutta during the British Raj, will be co-directed by Lavina Jadhvani and Nick Sandys. **Press Opening is Saturday, May 20, 2017 at 8:00 pm at Pierce Hall in the Historic Chicago Temple Building.**

"This new version transports Dickens' narrative with a specificity and theatricality that is truly exciting—and yet 90% of the dialogue comes directly from the novel," comments Remy Bumpo Producing Artistic Director Nick Sandys.

"Gupta has adapted this classic with absolute valour and aplomb," agrees Silk Road Rising Artistic Director Jamil Khoury. "This is not an attempt to superimpose or meld cultural contexts. Rather, it's a telling of the Dickens' story that brilliantly reimagines and recenters it—all while honoring the genius of the 19th century narrative."

It's this skillful blend of a Western literary classic with a fresh Bengali perspective that inspired the companies to pursue *Great Expectations* as a co-production.

"As Gupta has collaborated so seamlessly with Dickens," says Sandys, "so we hope Silk Road Rising's inclusive polyculturalism and experience with South Asian theatrical traditions will combine successfully with Remy Bumpo's skills with classical language and Western theatrical styles and texts."

Says Khoury, "Remy Bumpo brings to the table its rich commitment to the Western literary canon, while we bring our rootedness in the artistic voices of Asian and Middle Eastern Diasporas. The two blend beautifully into Gupta's *Great Expectations*: a tale not of 'East

meets West,' but of binaries and barriers being broken down."

*Great Expectations* will run May 11 – July 2, 2017. Tickets go on sale August 1, 2016 at [www.silkroadrising.com](http://www.silkroadrising.com) or by calling (312) 857-1234 ext. 201.

**Great Expectations**

- **Written by Charles Dickens**
- **Adapted by Tanika Gupta**
- **Co-directed by Lavina Jadhvani & Nick Sandys**

**May 11 – July 2, 2017** (Previews start May 11)  
Press Opening: Saturday May 20 at 8pm

## **C****HŪSHINGURA AT PORTLAND STATE UNIVERSITY**

Laurence Kominz directed this lavish English language production of the classic *kabuki* about samurai loyalty and revenge. The performance, from late February to early March, 2016, was the first for North America. The total audience was around 3000 .



Featuring 110 student actors, the production was the culmination of a three-year project. Many of the wigs, costumes and props were made by the students.



Left: Larry Kominz. Right: Donald Keene)

Attending the event was Professor Donald Keene, under whom Kominz studied. Keene, who is now 93, is one of the world's most distinguished scholars of Japanese literature.





Japan's *Asahi Shimbun* featured articles about the production in both its Japanese and English language editions on March 8, 2016.

Video of the entire *Chūshingura* production is available on YouTube:

[https://www.youtube.com/watch?v=\\_mdOmTtxwZ4](https://www.youtube.com/watch?v=_mdOmTtxwZ4)

[https://www.youtube.com/watch?v=SxQ\\_f3dQvzc](https://www.youtube.com/watch?v=SxQ_f3dQvzc)

## BALINESE WAYANG LISTRIK IN HAWAII

Kirstin Pauka recently directed the Balinese *Wayang Listrik* production of "*Subali-Sugriwa – Battle of the Monkey Kings*" at the University of Hawaii at Manoa in collaboration with three guest artists from Bali.



I Madé Widana and I Ketut Wirtawan were in residence in the UHM Asian Theatre Program for six months to train students in Balinese dance, music, and puppetry. I Madé Moja joined the artistic team as designer, creating the shadow masks and scenery projections for the show. The culminating production premiered at Kennedy Theatre in January 2016 and featured the UHM Balinese gamelan ensemble *Segara Madu*. The mainstage shows were followed by extensive outreach performances and lecture

demonstrations throughout the State of Hawaii in February and March 2016.

## NEW JAPANESE PLAY IN NYC

Playwright Yudai Kamisato will be in residence for a staged reading of his play *+51 Aviación San Borja* at CUNY Graduate Center's Segal Center 4pm on Wednesday, 27 April, 2016.

The event is part of the PEN World Voices: International Play Festival 2016.

(<http://theseagalcenter.org/event/pen-world-voices-international-play-festival-2016-yudai-kamisato-51-aviacion-san-borja/>).

**Wednesday, April 27**

**4:00pm | Segal Theatre**

365 Fifth Avenue, New York, NY 10016-

4309 | ph: 212-817-1860 | [mestc@gc.cuny.edu](mailto:mestc@gc.cuny.edu)

**FREE + Open to public. First come, first served.**

***+51 Aviación, San Borja***

Written by **Yudai Kamisato** (Japan)

& Translated by **Aya Ogawa**

Directed by **Sarah Hughes**



*+51 Aviación, San Borja*. Photo by Yuta Fukitsuka

Intensely personal, *+51 Aviación, San Borja* references Kamisato's grandmother's address in Lima. It shifts between reportage and fiction with the narrative unfolding around places Kamisato has traveled, from Tokyo and Okinawa to his grandmother's Japanese-Peruvian community. This reading will be followed by a conversation with Yudai Kamisato.

This event is supported by the Japan Foundation through the Performing Arts JAPAN program.

**JAPAN FOUNDATION**  
NEW YORK



**Yudai Kamisato**, was born in Lima, Peru in 1982 and raised in Kawasaki City, Japan. He is the director of Okazaki Art Theatre, which he founded in 2003. In 2006, Kamisato became the youngest person ever to win first prize in the Toga Directors Competition.



*Photo courtesy of the Artist*

His plays are extensions of his concern about his own identity. He explores the problems faced by immigrants and workers, the tension between individuals and their national identities, and the ever-increasing lack of communication within contemporary society. Kamisato's plays reflect his attitudes towards politics and culture, questioning how people can coexist with those whom they cannot understand.

**Director Sarah Hughes** worked with Elevator Repair Service from 2007-14 and has also developed work with Half Straddle, Superhero Clubhouse, The Bushwick Starr, the Office for Creative Research, the Classical Theatre of Harlem, and Vox Theater. She is Co-Artistic Producer of Target Margin Theater, and has recently presented work at PRELUDE, CATCH, The Flea, Columbia University, The Brick, The Segal Center, and BAM Next Wave. Recent: *Afterward* by McFeely Sam Goodman at Columbia's New Play Festival at the Signature Theater. Upcoming: Target Margin's *Iceman Cometh Lab*, HERE Arts Center, June 2016.

## SUDANESE-BALINESE-GREEK HIPPOLYTOS

Margaret (Jiggs) Coldiron and Yana Zarifi are working on a revival of our production of Euripides' *Hippolytos*, the first piece we created as Thiasos Theatre Company. It's all-singing, all-dancing Greek tragedy in which the choruses are sung in ancient Greek and danced in the style of Sundanese *Jaipongan* and the narrative unfolds using masks based on Balinese *Topeng*.

Yes, crazy, but it works remarkably well. We first developed the production in 1998 and it has

been performed in London, Cyprus and the US. A renewed interest in the piece led us to revive



the show and we recently had a very successful run at The Cockpit theatre in London. As a result, we have been invited to take the show to a Euripides' festival at Gardienice Centre for Theatre Practices near Lublin, Poland and to Teatr Polski (the

national theatre) in Warsaw. This is really exciting! We have a wonderful cast, newly created masks from Bali and splendid live music. It will definitely be nothing like Poland has ever seen before.

We've received some sponsorship for the tour, but we are running a crowdfunding campaign to try to raise funds to cover costs in Warsaw. Here is a link to our Kickstarter campaign:

<https://www.kickstarter.com/projects/thiasos/hippolytos-polish-tour>

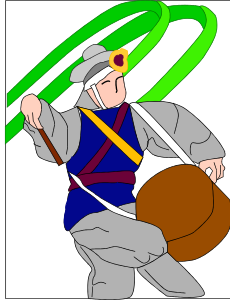


If you'd like to donate—even just a little bit—that would be fantastic. If you could promote our campaign through your own networks (social media, friends etc.) that would be absolutely fabulous.

Please have a look at the site and see our promotional video and feel free to get back to me with any questions. We'll be posting more material from our current rehearsals and will keep you posted with news about how things are developing.

---Margaret Coldiron, Associate Director  
Thiasos Theatre Company

[www.thiasos.co.uk](http://www.thiasos.co.uk)  
[thiasostc@icloud.com](mailto:thiasostc@icloud.com)  
+44 (0) 7941920 498



## PERFORMANCE TRAINING

**N**OH TRAINING IN LONDON  
 Noh Training Project UK is happy to announce its sixth summer intensive *noh* training programme with this year being a special year to celebrate Kita school *noh* actor Akira Matsui's 70<sup>th</sup> birthday, his 45<sup>th</sup> year of teaching and performing outside of Japan, and his receiving an honorary doctorate from Royal Holloway, University of London.

This summer will feature a two-week training programme conducted on the Handa *Noh* Stage at Royal Holloway. The programme begins on 27-29 June 2016, with the first three days dedicated entirely to beginning students. Thereafter, from 30 June through 9 July, there will be intensive sessions with both beginning and intermediate students.

The first week of the programme will be directed and taught by long-time *noh* master Richard Emmert. Mr. Matsui will join Mr. Emmert from the second week. Mr. Matsui will receive the honorary doctorate on 13 July at Royal Holloway.

Information on the programme along with costs and housing options is available at: <http://nohtrainingprojectuk.org/>

## ÇUDAMANI SUMMER INSTITUTE, 2016 - 5 June 28th - July 18th

If you have always wanted to go to Bali but do not want to visit as a tourist, if you wished you could spend your days playing music or dancing but ever found the time, if you want your summer of 2016 to be spiritually, creatively, and socially renewing, the Çudamani Summer Institute may be your answer.

**AVOID LATE FEES AND REGISTER BY MAY 1, 2016**

Give yourself the gift of the arts and enjoy being a student in one of the planet's most beautiful cultural sites. This three week program is sited in the village of Pengosekan just south of Ubud. While providing the comforts of guest house Artini III and access to the vast restaurants of Ubud, our program finds the perfect balance between serious daily study of Balinese gamelan and dance and your own time for adventure. This program is ideal for musicians and dancers regardless of previous training.



In past years participants have successfully brought partners and children- easy access to mountains, sea, zoo, bird park, and many other family and recreational attractions, everyone can find pleasure in Bali.

Established in 1998 in the village of Pengosekan, Çudamani has toured the United States six times. Recognized in Bali for their excellence and innovation in performance, at the heart of the organization is a commitment to the music and dance education of village youth. For ten years the Çudamani Summer Institute has provided training for artists of all ages and background from around the world. Dewa, Emiko, and senior guest faculty have crafted a system of teaching that responds to individual ability and is ideal for international participants. Fifteen members of Çudamani apprentice in this international exchange by performing alongside and giving additional instruction as required.

There is no substitute for experiencing Bali through the Çudamani lens. Our program includes daily instruction, guest lectures, field trips, gamelan performance in local (non-tourist) contexts, shared housing and partial meals. (single supplements available) Support letters can be provided for those seeking University support for participation. For more information visit: [www.cudamani.org](http://www.cudamani.org)



**Study Balinese Music and Dance under master artists:**

I Dewa Putu Berata  
Emiko Saraswati Susilo  
Ibu Ni Ketut Arini  
Bapak I Nyoman Cerita  
Bapak I Ketut Wirtawan

**Additional Cudamani teaching staff:**

I Dewa Putu Rai, Erik Harianto  
Ardiantha, Sang KOMPIANG Sastrawan,  
Dewa Ayu Eka Putri, I Made Supasta &  
Dewa Ayu Swandewi

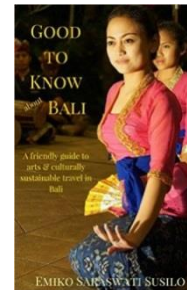
**I Dewa Putu Berata: Director, Çudamani**  
**Emiko Saraswati Susilo: Director, ÇSI**



*Be immersed in the powerful learning culture of Çudamani and the village of Pengosekan, Ubud, Bali.*

**Proceeds from the institute benefit Çudamani's programs for Balinese youth & children!**

Learn more from Emiko Saraswati Susilo about the arts and culture of Bali. Released as an ebook in March 2016 we suggest everyone considering this program read her book.



Click below for more information:

[Good to Know about Bali: A Friendly Guide to Arts and Culturally Sustainable Travel to Bali-Kindle Edition](#)

**Our mailing address is:**

522 Masonic Ave, Albany California 94706  
**email:** [jmitoma@arts.ucla.edu](mailto:jmitoma@arts.ucla.edu)  
**phone:** (310) 871- 2648



***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).

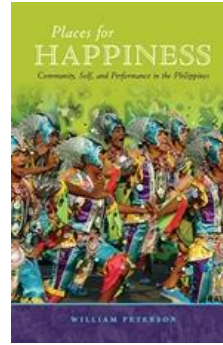
**Interested parties may contact the Secretary/Treasurer at [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu) and send or instruct their publisher to send 140 copies of fliers to:**

Association for Asian Performance  
Kevin Wetmore  
Department of Theatre  
Loyola Marymount Theatre  
1 LMU Drive, MS 8210  
Los Angeles CA 90045

**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.

**P** **HILLIPINE PERFORMANCE**  
William Peterson's new book has just been published by The University of Hawaii Press.

*Places for Happiness: Community, Self, and Performance in the Philippines* explores two of



the most important performance-based activities in the Philippines: processions and Passion Plays associated with Easter, and the mass performances known as "Street Dancing."

For more information and to order a copy, go to

<<http://www.uhpress.hawaii.edu/p-9546-9780824851637.aspx>>

## **A** **HISTORY OF JAPANESE THEATRE** Edited by Jonah Salz

This accessible and complete history provides a comprehensive overview of Japanese theatre and its continuing global influence. Written by eminent international scholars, it spans the full range of dance-theatre genres over the past fifteen hundred years, including *noh* theatre, *bunraku* puppet theatre, *kabuki* theatre, *shingeki* modern theatre, *rakugo* storytelling, vanguard *butoh* dance and media experimentation. The first part addresses traditional genres, their historical trajectories and performance conventions. Part II covers the spectrum of new genres since Meiji (1868–), and Parts III to VI provide discussions of playwriting, architecture, Shakespeare, and interculturalism, situating Japanese elements within their global theatrical context. Beautifully illustrated with photographs and prints, this history features interviews with key modern directors, an overview of historical scholarship in English and Japanese, and a timeline. A further reading list covers a range of multimedia resources to encourage further explorations.



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Published: April 2016

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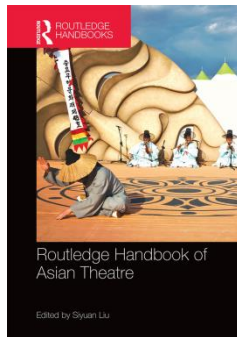
and enter Salz16 at the checkout!

<https://www.facebook.com/HistoryJapanTheatreCUP>

## **R**OUTLEDGE HANDBOOK OF ASIAN THEATRE

Edited by Siyuan Liu

The *Routledge Handbook of Asian Theatre* is an advanced level reference guide which surveys the rich and diverse traditions of classical and contemporary performing arts in Asia. An international team of over 50 contributors provide authoritative overviews of dance, music, puppetry, make-up and costume, architecture, colonialism, modernity, gender, musicals, and intercultural Shakespeare in South, East and Southeast Asia.



Offering a cutting edge overview of Asian theatre and performance, the *Handbook* is an invaluable resource for academics, researchers and students studying this ever-evolving field.

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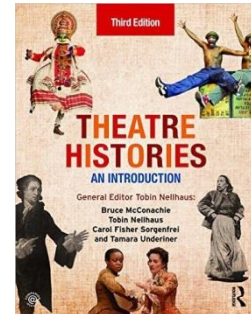
[www.routledge.com/9780415821551](http://www.routledge.com/9780415821551)

## **T**HEATRE HISTORIES: AN INTRODUCTION (3<sup>RD</sup> EDITION)

By Bruce McConachie, Tobin Nellhaus, Carol Fisher Sorgenfrei and Tamara Underiner.  
General Editor: Tobin Nellhaus

This thoroughly revised and updated third edition of the innovative and widely acclaimed *Theatre Histories: An Introduction* offers a critical overview of global theatre and drama, spanning a broad wealth of world cultures and periods. Bringing together a group of scholars from a diverse range of backgrounds to add fresh perspectives on the

history of global theatre, the book illustrates historiographical theories with case studies demonstrating various methods and interpretive approaches. Subtly restructured sections place the chapters within new thematic contexts to offer a clear overview of each period, while a revised chapter structure offers accessibility for students and instructors. Further new features and key updates to this third edition include:



- A dedicated chapter on historiography
- New, up to date, case studies
- Enhanced and reworked historical, cultural and political timelines, helping students to place each chapter within the historical context of the section
- Pronunciation guidance, both in the text and as an online audio guide, to aid the reader in accessing and internalizing unfamiliar terminology

A new and updated companion website with further insights, activities and resources to enable students to further their knowledge and understanding of the theatre.

ISBN-13: 978-0415837965

ISBN-10: 0415837960

Hardcover \$160.00, Kindle \$64.95, Paper \$66.88.

<https://www.routledge.com/products/9780415837965>

## **I**NVENTING THE PERFORMING ARTS: MODERNITY AND TRADITION IN COLONIAL INDONESIA

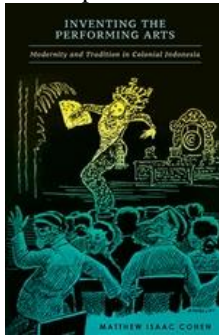
By Matthew Isaac Cohen

It is now in print and available to purchase from the publisher University of Hawaii Press (<http://www.uhpress.hawaii.edu/p-9556-9780824855567.aspx>), Amazon (<http://amzn.com/0824855566>) and other fine bookstores. \$65.00.

The book, a product of archival research that Matthew has been conducting since the 1990s, explores the intertwining of tradition and modernity and the profound change in diverse arts practices from the nineteenth century until



1949. It aims to demonstrate that modern modes of transportation and communication not only



brought the Dutch colony of Indonesia into the world economy, but also stimulated the emergence of new art forms and modern attitudes to art, disembedded and remoored traditions, and hybridized foreign and local.

In the nineteenth century, access to novel forms of entertainment, such as the circus, and newspapers, which offered a new language of representation and criticism, wrought fundamental changes in theatrical, musical, and choreographic practices. Musical drama disseminated print literature to largely illiterate audiences starting in the 1870s, and spoken drama in the 1920s became a vehicle for exploring social issues. Twentieth-century institutions—including night fairs, the recording industry, schools, itinerant theatre, churches, cabarets, round-the-world cruises, and amusement parks—generated new ways of making, consuming, and comprehending the performing arts. Concerned over the loss of tradition and "Eastern" values, elites codified

folk arts, established cultural preservation associations, and experimented in modern stagings of ancient stories. Urban nationalists excavated the past and amalgamated ethnic cultures in dramatic productions that imagined the Indonesian nation. The Japanese occupation (1942–1945) was brief but significant in cultural impact: plays, songs, and dances promoting anti-imperialism, Asian values, and wartime austerity measures were created by Indonesian intellectuals and artists in collaboration with Japanese and Korean civilian and military personnel. Artists were registered, playscripts censored, training programs developed, and a cultural center established.

Matthew writes, "The Amazon site (<http://amzn.com/0824855566>) has a generous chunk of the digitalized book in its 'look inside' function. It is still in hard cover and not a cheap buy (\$65.00) so please do encourage libraries and other institutions to purchase it so that the Press will issue a much less expensive paperback edition. I have also uploaded a 20% discount voucher (good until June 2016) at my website, <https://kandabuwana.files.wordpress.com/2010/06/20-percent-discount.pdf> Enjoy!"



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

### **William Peterson**

Will's book, "Places for Happiness: Community, Self, and Performance in the Philippines,"

has been published by the University of Hawaii Press, appearing in their Spring, 2016 catalogue. (see above for details) He would like to thank Kathy Foley and the late James Brandon for welcoming him warmly into the AAP community

when he gave his first AAP conference presentation in 1993. Will is a Senior Lecturer in Drama at Flinders University, Adelaide, Australia.

### **Caleb Goh**

In November 2015, Dr. Caleb Goh officially satisfied all criteria relating to his doctor of philosophy degree in musical theatre from the Western Australian

Academy of Performing Arts (WAAPA) and was awarded his PhD. His research focus was on Asian representation in Musical Theatre on the Great White Way and in Southeast Asia, focusing primarily on the performing arts scene in Singapore. Dr. Goh, whose fiancée is currently enrolled in the PhD program in Political Science at UCSD, is looking for a teaching position in the USA. Email: [calebygoh@gmail.com](mailto:calebygoh@gmail.com) Facebook, Instagram, Twitter, Vimeo & Youtube: [calebygoh](#)

## **S**amuel L. Leiter

Although “retired,” he continues reviewing New York theatre for his blog, *Theatre's Leiter Side*

<http://sleiter.blogspot.com/>, as well as for *Theater Pizzazz* <http://www.theaterpizzazz.com/> and *Passport Magazine's Broadway Blog* <http://thebroadwayblog.com/>. You can follow him on [SHOW-SCORE.COM](http://SHOW-SCORE.COM) <http://www.show-score.com/member/samuel-l-leiter>. His latest essay, “*Engkekikai: Kabuki's Magazine of Record*,” was published in *Impressions: The Journal of the Japanese Art Society of America* (No. 37, 2016), which also contains an exceptional piece by Katherine Saltzman-Li on “Tsukioka Kogyō's *Noh* Prints: Revival and Performance.” On February 29, he moderated an evening at New York's Japan Society called “The Prince of *Kabuki*: Ebizō Ichikawa,” featuring that *kabuki* star (a.k.a. Ichikawa Ebizō XI) and traditional musician Tanaka Denjirō.

## **J**ennifer Goodlander

Jennifer has had a lot to celebrate this year. On the personal side, she finally married her sweetheart Tina of almost 20

years in a ceremony at Trinity Episcopal Church in Bloomington, IN. Tina and Jennifer also became foster parents. Recently her article “Negotiating Gender and Tradition: A Woman *Dalang* Performs *Wayang Lemah* in Bali” was published in *TDR* and *Theatre Research International* published “*Sbeik Thom* at the Season of Cambodia Festival: Performing Memory after the Killing Fields in a Post 9/11 New York City.” Jennifer is delighted to have sections on women *dalang*, contemporary theatre in Laos, and traditional performance in Southeast Asia included in the recently published *Routledge Handbook on Asian Theatre*. She is on pre-tenure research leave from Indiana University this winter and has made research trips to Cambodia, Laos, Malaysia, Vietnam, and Thailand – in May she will head to Myanmar.

## **C**arol Fisher Sorgenfrei

Carol is breathing a sigh of relief that the Third Edition of *Theatre Histories: An Introduction*, is finally in print (after 6 years of working on this massively revised and rethought edition!). She is also very happy to have published “Terayama Shūji: Talented Trickster” in Jonah Salz’s *A History of Japanese Theatre* and “Modern Asian Theatre and Indigenous Performance: Japan” in Siyuan Liu’s *Routledge Handbook of Asian Theatre*. She is currently completing revisions of her latest play, *Ghost Light: The Haunting*, which had a Showcase in NYC last fall. She and director Penny Bergman are now planning for the next production of this work (which may have another title change) that combines plot elements from the kabuki *Yotsuya Ghost Tales* and *Macbeth*.



## EDITOR'S CHOICE - GUEST REVIEWS

### **A** Chinese 'Downtown Abbey'?": Pan Asian Rep's 'A Dream of Red Pavilions'

by Samuel L. Leiter

Reprinted with the permission of Samuel Leiter,  
from <<http://thebroadwayblog.com/>>  
January 28th, 2016



Kelsey Wang, Ej An, and Mandarin Wu in 'A Dream of Red Pavilions.' (Photo: John Quincy Lee via The Broadway Blog)

It must have been a challenging task for British playwright Jeremy Tiang to dramatize one of China's four major classical novels, which he's titled *A Dream of Red Pavilions*. Cao Xueqin's 2,500-page original, *Hóng Lóu Mèng*, known as *Dream of the Red Chamber*, *A Dream of Red Mansions*, *Red Chamber Dream*, or *The Story of the Stone*, was written during the Qing dynasty in the mid-18th century; its 80 chapters (expanded to 120 by later writers) introduce over 400 characters, 30 or so of them being principals. Tiang's adaptation

boils the sprawling epic down to 15 characters (played by 10 actors) in 30 scenes spread over

two acts, focusing on the love triangle at the novel's heart, much as does Pauline A. Chen's 2012 novel, *The Red Chamber*.

Despite its enormous place in literary history—like Talmudists, scholars of “Redology” devote their entire lives to its study—the novel, one of Mao Zedong's favorites, has received a number of TV and film versions; however, in comparison to plays based on the three other great novels, *Journey to the West*, *The Tales of the Three Kingdoms*, and *Water Margin*, relatively few plays have been inspired by it. The Chinese scholar, Dr. Mo Li, who accompanied me, imagines this may be because its great reliance on female characters creates casting difficulties for male-role actors in China's role type-based repertory companies.

Cao's novel, reportedly reflecting his own experiences, follows four of Beijing's most distinguished families as they fall on hard times; the play covers only the Jia family's troubles. It begins with a dream in which a neglected stone is transformed by Fairy False (Mandarin Yu)—who reappears several times, including in the dream after which the play is titled—into Jia Baoyu (Vichet Chum). A passing monk (E.J. An) agrees to make him a human, and he's born to the Jia family with a jade stone in his mouth. Similarly, a flower watered by Baoyu becomes a girl named Daiyu (Kelsey Wang), Baiyu's cousin; the two are predestined to be lovers. When she and Baoyu are adolescents, the motherless, sickly girl joins his family. Romantic complications follow when Baochai (Leanne Cabrera), another cousin, joins the family. Baoyu loves Daiyu but his parents trick him into marrying Baochai, after which the situation grows darker and the heartache predicted by the monk comes to pass.

The story, at least as dramatized here, lacks dramatic thrust, notwithstanding its conflicted love story; it advances in incremental steps that are mainly interesting for how they introduce historical culture and family life, in which poetry holds an important role (Tiang's verse is often charming). Among the interesting features is the Jia patriarch's (Fenton Li) joy when his daughter, Yuanchun (Mandarin Wu), is named imperial concubine.



Vichet Chum and Kelsey Wang in 'A Dream of Red Pavilions.' (Photo: John Quincy Lee via The Broadway Blog.)

The story encompasses the downfall during the period of the wealthy aristocracy; Dr. Li suggests that, in its depiction of attempts to maintain the disintegrating, albeit corrupt, Qing feudal society, the novel bears an interesting resemblance to TV's depiction of the decline of the English aristocracy in "Downton Abbey." The exigencies of time, however, require that most of the book's nuances—which examine numerous political, religious, legal, social, and economic elements of Qing China—be reduced, exposing only the romantic skeleton.

Although its efforts fall short, the Pan-Asian Repertory Company is to be commended for this ambitious world premiere, performed on a spare stage backed by Sheryl Liu's attractive, Chinese pavilion-like setting. To help move the episodic play along, a maid (Amanda Centeno), like the "stage manager" in traditional Chinese theatre, rearranges the furniture as necessary. Lovely period costumes, several quite striking, have been designed by Hyun Sook Kim. Surprisingly, veteran Victor En Yu Tan's lighting lacks the creative versatility, color, and focus required for a play like this.

Co-directors Tisa Chang and Lu Yu are correct to introduce elements of traditional Chinese theatre, especially in the graceful movements of

the Fairy; more such qualities are needed, though, too much of what remains being theatrically bland. Hopefully, as the production settles in, the pace will pick up and the many scene transitions will snap instead of drag, as they do now. Although Ian Wehrle's sound design provides occasional interpolations of Chinese music, the production might have benefitted from sustained musical underscoring to enhance its only rarely realized potential.

The Pan-Asian's actors struggle to offer three-dimensional performances, but most are unable to overcome the distance between their modern, Western sensibilities and their 18th-century personages. What results seems more an exotic costume drama for high school students than a memorable exploration of a literary masterpiece. Regardless of its flaws, without the Pan-Asian Rep New York audiences would never have the opportunity to contemplate so significant a part of world literature and, perhaps, go on to read a translation and discover the original on its own terms.

### [A Dream of Red Pavilions](#)

Clurman Theatre at Theatre Row  
410 West 42nd Street, NYC  
Through February 14

## TWO PERFORMANCES OF NOTE --Reviewed By John Gillespie

### 1. *Girl X*

On March 21, New York's Japan Society presented a reading of *Girl X* (Japanese title: Yojo X), written by Suguru Yamamoto and directed by Charlotte Brathwaite. Action centers on an urban family consisting of Sister, Husband (who is wealthy), "Younger Brother" (who is feckless), and "Man" (Sister's former boyfriend who is looking for the "Enemy"). We quickly learn that these young people, super savvy at negotiating their digital world, are much less so at coping with that world's apparently ubiquitous stress, anxiety, anomie, insecurity, and indifference. Although the evening was tabbed an installment in Japan Society's ongoing play-reading series, the audience was effectively engaged by what felt like an actual performance. Spoken words, direct from characters but some also disembodied, were accompanied by an all

encompassing sound design with a wide array of video images, which, seamlessly interwoven and playing off each other, drew spectators unavoidably into the ethos of the play. Quite clearly, the youthful playwright Yamamoto—he's 29—is one to keep an eye on.

## 2. *Recycling: Washi Tales*

On March 24 & 25, New York's Asia Society presented *Recycling: Washi Tales*, a performance piece originally conceived by American actress Karen Kandel while an apprentice *washi* maker in Japan some years ago and developed by her with a group of professionals, including actress Sonoko Soeda, *washi* master Tadashi Tamura, Noh drummer Shonosuke Okura, biwa player Shisui Arai,

renown *washi* artist Kyoko Ibe, and director Elise Thoron. The piece featured four traditional Japanese folk tales, linked within a context of traditional *washi* making, beginning with the performance stage, a haunting and beautiful installation of *washi* hangings. Stage action, choreographed by the versatile Kandel, took shape within a reverent and lyrical rendering of the recycled tales and was punctuated by the thwack of the Noh drum and plaintive notes of the biwa. This spectator found the performance transporting, vastly appealing, and too brief. Such experiences are rare today, making one yearn for more.



## 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). <<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](mailto: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](mailto: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](mailto: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 JPAN 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](mailto:ijpan-webmaster@illinois.edu). For further information, email John Wheeler: [jbwheel2@illinois.edu](mailto:jbwheel2@illinois.edu)



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(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](mailto: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*

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