



**Spring 2026 Issue**  
**Editor: Jashodhara Sen**

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## *LETTER FROM THE PRESIDENT*

Dear AAP Members,

May is a season for celebration: a season for celebrating intellectual maturity, creative energy, and conversations with friends and colleagues both near and far. Here, I wish those who have already begun winding down for the summer a restful and productive season. For those who, like myself, are still wrapping up student productions, finals, projects, and countless end-of-semester tasks, another round of cheers to finishing this semester — and this season — with grace.



This summer, on July 22, 2026, our annual AAP conference will be held in person at the Baltimore Marriott Waterfront Hotel, followed by ATHE (July 23–26) at the same location. I deeply appreciate the tremendous organizing work done by Hayana Kim (Vice President for AAP Conference Planning) and Weiyu Li (Vice President for ATHE Conference Planning). Their leadership, flexibility, and creative responses to ATHE's changing practices for conference organizations have helped us navigate both new aspirations and new concerns. Our 2026 AAP Conference is shaping up to become a genuine and lively testimony echoing ATHE's call for "activating the imagination in/out community."

I am delighted to announce that Tarryn Li-Min Chun will deliver the 2026 Asian Theatre Journal Lecture at the ATHE Conference. Dr. Chun is Associate Professor in the Department of Film, Television, and Theatre at the University of Notre Dame, where she also holds a concurrent appointment in the Department of East Asian Languages and Cultures and serves as a Faculty Fellow at the Liu Institute for Asia and Asian Studies. Her research focuses on modern and contemporary Sinophone theatre, with particular attention to the interrelationships among performance, technology, and media. Her first monograph, *Revolutionary Stagecraft: Theatre, Technology, and Politics in Modern China* (University of Michigan Press, 2024), received ATHE's Outstanding Book Award in the Innovative Achievement category in 2025. Dr. Chun's other projects include a second book manuscript, *Spectacle and Excess in Global Chinese Performance*, which received a National Endowment for the Humanities Fellowship in 2021, as well as a collaboration with Dr. Anton Juan on *Theatre for Justice in Asia: Past, Present, Futures*. Her other scholarly publications have appeared in *Theater Survey*, *Theatre Journal*, *TDR: The Drama Review*, *Prism: Theory and Modern Chinese Literature*, *Modern Chinese Literature and Culture*, and other journals across multiple disciplines. Dr. Chun also serves as Online Editor for *Theatre Journal*.

I would also like to thank Minu Park (IT Coordinator/AAP Online Editor) and Alex Rogals (Secretary/Treasurer) for making our 2025 electronic AAP Board election such a smooth success. Five new members were elected to the AAP Executive Board: Yining Lin as Vice President for Access, Equity, and Inclusion; Chee-Hann Wu as Vice President for AAP Conference Planning; Weiyu Li as Vice President for ATHE Conference Planning; Zhixuan (Mia) Zhu as AAP Online Editor/IT Coordinator; and Rahul Koonathara as Graduate Representative. I very much look forward to working with them.

Yining Lin is a freelance dramaturg and educator based in Northeast Ohio. Her research focuses on interpretations of mental health in jingju, non-traditional adaptations of Chinese stories, and trauma-informed methodologies for dramaturgical research in both Western and Asian theatre. She is currently an Adjunct Professor at Walsh University, where she teaches Research and Composition. As a dramaturg, Dr. Lin specializes in AAPI theatre and jingju, and has recently worked with San Francisco Opera, Cleveland

Play House, Manoa Valley Theatre, The Villages Theatre in Florida, the College of Wooster, Kent State University, and the Case Western Reserve University/Cleveland Play House MFA Program. She also serves as Interim Chapter Director for Ohio with Make Us Visible, a grassroots organization dedicated to developing AAPI communities in Ohio through community events. In addition, she serves on the Board of Directors for MotivAsians, an AAPI affinity group in Cleveland, and was recently elected to the Board of Directors of Canton Ballet.

Chee-Hann Wu is Assistant Professor and Faculty Fellow in Theatre Studies at New York University. Her work is drawn to performances of, by, and with nonhumans, including but not limited to objects, puppets, ecology, and technology. Her research has received multiple distinctions, including the Nancy Staub Award for Excellence in Writing on the Art of Puppetry (2025), the Po-Hsien Chu International Scholar Award from the American Society for Theatre Research (2024), and the Emerging Scholars Award from the Association for Asian Performance (2024). Her current book project, provisionally titled *The Unfinished Gesture: Puppetry, Memory, and the Becoming of Taiwan*, considers puppetry as a mediated means for narrating Taiwan's cultural and sociopolitical development, colonial and postcolonial experiences, as well as Indigenous histories. Her work has appeared in *Puppetry International*, *Asian Theatre Journal*, *International Journal of Performance Arts and Digital Media*, and other venues. Her recent research also explores video games, VR, and artificial intelligence through the lens of theatre and performance. In addition to her scholarly work, she is editor and frequent contributor to *Taiwan Insight*, an online academic magazine of the University of Nottingham's Taiwan Research Hub.

Weiyu Li received her Ph.D. in Theatre History and Theory from the University of Washington in August 2022. From 2022 to 2023, she served as Visiting Assistant Professor in the Department of Theatre Arts at the University of Pittsburgh. From 2025 to 2026, she served as Vice President for ATHE Conference Planning for the Association for Asian Performance. Weiyu's research examines performances of race, ethnicity, gender, and class. Her work investigates how theatre and performance shape the construction of national, racial, and ethnic identities, and how these performances circulate and are reinterpreted across national and transnational contexts. Her current book project argues that both social and theatrical performances of Blackness played a pivotal role in modern China's nation-building project and in the country's emergence as a global political actor from the late nineteenth century to the present.

Zhixuan (Mia) Zhu is a doctoral candidate in Theatre and Performance at the Graduate Center, City University of New York. She holds an MA in Theatre Studies from the University of British Columbia and a BA in Translation and Interpreting from Beijing Foreign Studies University. Her research interests include audience and fan studies, immersive and participatory theatre, site-specific performance, puppetry, and performing

objects. Her work has appeared in *Puppetry International Research* and *Asian Theatre Journal*.

Rahul Koonathara is a graduate student in the Department of Comparative Literature and Cultural Studies at the University of Connecticut, where he works under the guidance of Professor Matthew Isaac Cohen. The youngest son of Padmashri awardee Ramachandra Pulavar and Rajalakshmi, Rahul has been immersed since childhood in the traditional South Indian shadow puppetry form of *tholpavakoothu*. He continues to practice puppetry at the Tholpavakoothu & Puppet Center while also exploring contemporary puppetry, storytelling, and interdisciplinary performance. Rahul received the prestigious Harriott Fellowship (2024–2029) as well as multiple state awards, including the Kerala Folklore Akademi Young Artist State Award and a Junior Research Fellowship from India's Ministry of Culture. His scholarship has appeared in leading journals including *Asian Theatre Journal*, *Critical Stages*, *Journal of Interdisciplinary Voice Studies*, and *Puppetry International Research*, and he has presented at national and international conferences across the United States, Europe, and India.

I cannot thank the current AAP Board members enough for their patience and support as I slowly adjust to the role of AAP President while juggling different responsibilities over the past year. Our intellectual and artistic lives — much like theatre itself — constantly bring us surprises, whether challenging or rewarding, day after day. I deeply appreciate the care, thoughtfulness, and commitment that every board member brings to this community, especially amid everyone's surreally busy schedules and the very real challenges we continue to work through together.

Without the work of our board members, we would not have our AAP conference, our strong presence and contributions at ATHE, our emerging scholar panel, our book reviews of fascinating new works, or the newly added "Awards" section that helps archive part of our institutional memory. More importantly, without the labor of board members, this community we deeply cherish — where scholars and practitioners, graduate students and faculty across institutions and disciplines can meet, bond, and grow together — simply would not exist. Board members are constantly trying to find spare minutes and hours amid already demanding schedules to keep this organization moving forward with care and generosity.

I would also like to thank every AAP member for your continued trust and support. I warmly invite you to attend our in-person conference and membership meeting this summer. Let us gather again — to meet, to reflect, and to imagine together.

Colleagues and friends, be well!

Take care,

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## *LEADERSHIP and ACKNOWLEDGEMENTS*

Dear AAP members,

With appreciation for all who have served, we warmly welcome our incoming officers and wish them every success in the year ahead.

Please find more about our officer on the [AAP Website](#).

### *A NOTE FROM THE EDITOR*

Dear AAP Members,

Cheers to finishing the semester! I hope you're all set for a relaxing and well-deserved summer break. A huge thank you to everyone who shared their recent milestones and updates with the AAP community. If you enjoy this newsletter, feel free to share it with your network!



The AAP Newsletter will now be fully online. Just a reminder, a Google Form will be circulated soon for members to submit news, announcements, and events for the Spring 2026 issue (November 2025–May 2026). To become an AAP member, please submit the membership form included with the newsletter or contact Alex Rogals, AAP Secretary/Treasurer, at [alexrogals@yahoo.com](mailto:alexrogals@yahoo.com). I look forward to sharing the exciting work of our community.

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### *AAP 2026 CONFERENCE – Baltimore, Maryland*

#### **Mark your calendar!**

Our annual AAP conference will take place in person on July 22, 2026, at the Baltimore Marriott Waterfront Hotel, right before ATHE begins its run at the same venue from July 23–26.

You can find more information on the AAP and ATHE websites:

<https://www.asian-performance.org/conference>

[https://www.athe.org/page/conference\\_call](https://www.athe.org/page/conference_call)

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### *AAP 2025 CONFERENCE – Hunter College, New York*

The 25th Annual AAP conference took place on July 22–July 23, 2025, in New York, New York. Thank you, Alex Rogals, for laying the groundwork for the conference. This year's conference

was a success and an encouraging moment for AAP members, as it was held independently. Usually, the AAP conference precedes the ATHE (Association for Theatre in Higher Education) conference, but this year we organized the conference independently. For future conferences, please consider becoming a member of AAP and reach out to the AAP Secretary/Treasurer, Alex Rogalsat [at] atalexrogals@yahoo.com for more information.

In 2026, ATHE will be in Baltimore, Maryland. You can find more information on the ATHE website: [https://www.athe.org/page/conference\\_call](https://www.athe.org/page/conference_call)

As a reminder, all panel and workshop participants must be current AAP members. Please join/renew your membership as soon as possible (<https://www.asian-performance.org/registration>)



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### *SCHMOOZEFEST*

One of the highlights of the AAP conference is sharing space with our colleagues over food. If you're attending in 2026, please plan to join us for this celebration of food and fun.

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## **SPECIAL FEATURES**

### *THE CAROL FISHER SORGENFREI PRIZE*

The Carol Fisher Sorgenfrei Prize recognizes outstanding scholarship in Japanese theatre and performance and is awarded to an early-career scholar for an exceptional article, chapter, or essay published in English. Early-career scholars are defined as current graduate students or untenured scholars within eight years of earning a terminal degree (MFA or PhD), including independent scholars. The prize includes a \$3,000 award, a commemorative plaque, and a complimentary one-year membership in AAP.

Eligible submissions may address any period, genre, or approach to Japanese theatre or performance, broadly conceived, and must have been published between **January 1, 2025, and December 31, 2025, for the 2025 award year**. Self-nominations are welcome and encouraged. The 2025 awardee will be announced at a later date, and the prize will be formally presented at the AAP Annual Conference in 2026.

The deadline for submission is May 1 each year. Submissions may be made through the AAP website or sent directly to **Jessica Nakamura**, Chair of the Prize Committee, at [jnakamura@ucsb.edu](mailto:jnakamura@ucsb.edu).

The 2024 Carol Fisher Sorgenfrei Prize was awarded to **Jyana Browne** for her article, “*Puppetry Networks of the Island of Naoshima*,” published in *Theatre Research International*, Vol. 49, No. 2 (July 2024). I extend my sincere thanks to the Sorgenfrei Prize Committee for their thoughtful and diligent work.

Photo: Jyana Browne, 2024 award recipient.



### *GRADUATE STUDENT CORNER*

Calling all Graduate Students!

Mentorship Lunch at AAP2026!

Are you a graduate student looking to connect, learn, and engage with scholars in Asian performance studies? Make the most of your AAP 2026 experience by joining our Mentorship Lunch at the 26th AAP annual conference! This is a fantastic chance to connect with experienced scholars, ask questions about research and career paths, and build meaningful relationships in an informal setting. If you're interested in participating as a mentee, let us know! Contact An-Ru ([anruc@uci.edu](mailto:anruc@uci.edu)) and Zhixuan ([zzhu4@gradcenter.cuny.edu](mailto:zzhu4@gradcenter.cuny.edu)) for more details.

**We look forward to seeing you in Baltimore.**

Also, please join the AAP Facebook group at <https://www.facebook.com/groups/1450088988610782> to stay in touch with other members. This group is an excellent place to post calls for papers, share syllabi, and share other helpful resources for graduate students in our field.



## **CONFERENCES, PRIZES, CALLS, and QUERIES**

### *Book Reviewers Needed*

Asian Theatre Journal is once again seeking book reviewers, especially those interested in South Asian, Chinese, and/or Middle Eastern/West Asian Theatre and Performance. We also have several books on broad



issues in theatre in Asia. Please email the Book Review Editor, David Jortner, at [David\\_Jortner@Baylor.edu](mailto:David_Jortner@Baylor.edu).

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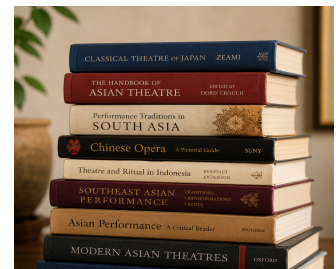
## CALLS AND OPPORTUNITIES

### *EMERGING SCHOLARS ADJUDICATED PANEL 2027*

Please remember that the call for the next panel will be announced by the end of 2026.

### *Call for Promotional Book Publication Information*

AAP is continuing a new approach to 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 information. If you want the information (not the actual flyers) to be included in the online version of the newsletter, contact newsletter editor Jashodhara Sen at [jsen@ufl.edu](mailto:jsen@ufl.edu)



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## MEMBER NEWS, KUDOS, AND ACCOLADES

### *Congratulations!!*

**Linda Ehrlich** was in Japan in March on an AAS/NEAC short-term research grant. As part of the grant she conducted research on film director/ceramicist Teshigahara Hiroshi at the Sogetsu Kaikan.

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**Alexa Alice Joubin** is proud to announce the launch of her open-access platform Teach Anything, <https://www.teachanything.ai>, which enables professors to use open-source LLMs to design and deploy permanently free AI applications. Professors do not need any technical knowledge. The system operates in Asian languages and 50+ other languages. Students do not need to login, and their privacy is fully protected. It is permanently free to everyone. Teach Anything was recently featured in the New York Times.



## Elizabeth Parks

This summer, I will be leading a study abroad in Tokyo, with seven students from across Western North Carolina, to study the Kita School tradition of Noh Theatre. Over the course of three weeks, students will engage in daily utai, shimai, and hayashi lessons. Our three weeks of training will conclude with a student recital at the Kita School Noh theatre in Meguro. Students will also engage in visits to major cultural sites in Tokyo. I will be teaching two new courses in connection with this program: Japanese Culture and the Drama of Noh and Japanese Culture: The Music and Practice of Noh. These courses invite students to consider: What is Noh? What can Noh teach me/us about humanity? (How)Is Noh relevant in the 21st century? This program is sponsored by Theatre Nohgaku and the Noh Training Project Tokyo. Program website:

<https://sites.google.com/appstate.edu/study-abroad-in-tokyo/home>

App State- Tokyo Study Abroad:  
***The Music, Drama, and Performance of Noh***  
 Open to ALL UNC System Students



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 and  
 Three Weeks of Living in Tokyo  
 (Tokyo Dates: June 20-July 11)



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Application Deadline: February 15, 2026

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- Three weeks of training in Noh chant, dance, and instruments with professional Noh actors (with English translation)
- A final recital at the Kita School Noh Theatre in Meguro
- Round Trip flight
- Three weeks of housing in Tokyo
- Travel Card for three weeks of travel within Tokyo
- Japanese Rehearsal Garments to Keep (Pictured Above)
- Traditional Japanese Kita School Rehearsal Fan
- Introduction to Noh Masks and Costumes
- Attending a Noh performance at the National Noh Theatre of Tokyo
- Visits to four key cultural sites in Tokyo

**PROGRAM COST: \$7,930**  
 + TUITION

Leader: Assistant Professor Elizabeth Parks

[parksec@appstate.edu](mailto:parksec@appstate.edu)

**Eva Shan Chou's** article, "The 1958 Chinese 'Swan Lake': A Chapter in the History of a Global Phenomenon," has been published in *Dance Research* (Edinburgh University Press) 44.1 (2026): 99–135. DOI: 10.3366/drs.2026.0+0471.

Eva's article "Hong Kong Ballet's 'Romeo + Juliet': Ballet for a Sinicized Hong Kong" has been accepted for the peer-reviewed conference volume "Proceedings Shakespeare et la danse," in the series *e-Theatrum mundi*, Sorbonne University Press, to be published 2026.

Eva reviewed dance works from Shanghai Grand Theater and Hong Kong Ballet in their Summer 2026 appearances at New York's Lincoln Center, combined in one review, "Traditional Tales Retold," in the online journal *Fjord Review*. PDF attached.

Under the title "Traditional Tales Retold," Eva Chou reviewed Shanghai Grand Theater's "Lady White Snake" and Hong Kong Ballet's "Butterfly Lovers," each in performances at New York's Koch Theater, Lincoln Center, for the online dance journal *Fjord Review*.



Shanghai Ballet in "Lady White Snake." Photograph by Steven Pisono

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**Jonah Salz** is directing the NoHo Theatre Group's 45th-anniversary production, with co-founder kyogen actor Shigeyama Akira in Beckett's short plays, which will run from 23 to 27 September at the E9 Theatre in Kyoto. He and Julie A. Iezzi are co-editing a special Kyogen issue for *ATJ* Spring 2028. Also, he co-curates a Kyogen Website within *Japan Past and Present* at UCLA will bring together educational and research materials that will provide a gateway to Japan's timeless classical comedy.

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**Jashodhara Sen** published her first monograph in April 2026, *Intersectionality in 'Folk' Performance through Identity and Expression* (Springer Nature). This book offers a critical perspective on understanding jatra as a historical and cultural performance and highlights its influence on class and gender politics across India. It challenges colonial authority and explores complex political nuances across cultures. Through exclusive interviews, the book explains how jatra, as a performance form, has been marginalized and "othered" due to entrenched class and gender-based hegemony. Please share the flyer with your library to obtain a copy.

SPRINGER NATURE

 Springer

Jashodhara Sen

## Intersectionality in 'Folk' Performance through Identity and Expression

Sheds light on the marginalization and "othering" of jatra as a performance form

Offers fresh perspectives and insights into the intersectionality of jatra

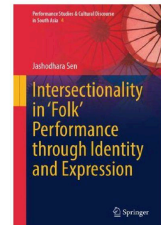
Presents interviews with several well-known and lesser-known jatra artists for newer insights

Part of the book series:  
Performance Studies & Cultural Discourse in South Asia



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## REVIEWS

Review of Nō Plays at Japan Society, December 4-6, 2025

By: **John K. Gillespie**

The Hōshō School of Nō, making its first appearance in the U.S., provided spectators a stately primer of this ancient form of Japanese theatre, performing *nō* plays, dances, and one *kyōgen*, over three evenings. This set of performances was the fourth and final installment of Japan Society's Mishima Yukio Centennial Series: Emergences. Unlike the first three installments, these performances were not adaptations inspired by Mishima's work; rather, they fully displayed the muse that the *nō* provided Mishima for some of his emergent work

The programs featured two well-known nō plays: The first, *Aoi no Ue* (Lady Aoi), its plot from a famous *Tale of Genji* episode, in which Aoi, Genji's wife, never appears on stage (a folded kimono represents her), but she suffers a serious ailment, instigated by the evil spirit of Lady Rokujō, Genji's former mistress, who had been humiliated by Aoi in an incident known as the "carriage battle." Unable to douse her burning jealousy, Rokujō's evil spirit torments Aoi, intensifying her pain. Finally, a priest is called in to quell the jealousy. (Genji himself, like Aoi, does not appear in the nō play, but, in Mishima's modern nō, he appears as Hikaru ["Shining"], Genji's avatar.)

The other nō play was *Aya no Tsuzumi* (The Damask Drum), known to those who saw the Series' 2nd installment, *Le Tambour de Soie*. An old man who tends a palace garden departs from custom and actually steals a fleeting glance at an imperial consort, igniting a hopeless love for her. The consort allows that she will appear to him if she hears him beat a drum hanging near the garden pond. Overjoyed, the old guy finds and beats the drum, but, alas, made of cloth, it emits no sound. In despair, he flings himself into the garden pond and drowns. Thereafter, the consort is plagued by the sound of a drum emerging from the pond. In the play's second half, the old man's ghost appears as a magnificent, masked demon and demands that the consort make a sound with the cloth-covered drum. When no sound emerges, the demon-ghost expresses eternal bitterness and disappears forever into the pond. (In Mishima's modern version, the old gen's bitterness is attenuated, if only barely, when he briefly enacts retribution.)

In addition, all three evenings began with a short piece. The first evening it was a *shishi* (lion dance), quite spirited, referencing a wild or possessed animal, highlighting the *hayashi* (instrumental ensemble: three kinds of drums, a flute, and voice, the musical accompaniment for nō plays) as much as the dancer. The second and third evenings began with a *shimai* (dance performed by the *shite* [a nō play's main character] of the play's pivotal scene). The *shimai* on the second evening, taken from the nō play *Kantan*, the pivotal dance enacting the main character Rosei awakening from a dream on a magic pillow only to realize that his vivid fifty-year experience of ruling splendor had taken place in his a brief nap. (Mishima took this plot as key to another of his modern nō plays.) The third evening began with a *shimai* from the play *Yoroboshi* (The Priest with the Faltering Tread), its pivotal scene the meeting of a high-level courtier with the son whom he had abandoned as an infant, now a blind priest with begging bowl. (Mishima also adapted this play, the eighth and last of his modern nō.)

Each evening's program also featured the *kyōgen* *Busu* (Delicious Poison), a sort of stylized slapstick. The plot is simple: master of the house alerts main servant Tarō-kaja and sidekick Jirō-kaja (all three are stock types) that he must leave on

business and that the two servants are to guard a small container of “poison” in his absence. The two undertake some tortuous reasoning to convince themselves to test the “poisonous” contents. As with most kyōgen, the inevitable happens—i.e., the “poison” not only tastes good (it’s rare sugar), they devour it and concoct a story: they tear up a valuable scroll, then tell the master that they tried to kill themselves by eating the poison, but nothing has yet happened. Kyōgen are inserted between nō plays to grant release from the unrelenting seriousness of nō and to allow better appreciation of the next performance. (Mishima rewrote *Busu* as set in an antique store on 3rd Avenue in NYC and had as the “poison” imported Russian caviar. He wanted the play performed in NYC, but it never happened.)

Although nō’s slow, stylized acting—generally featuring types over distinctly human individuals—would not appear to appeal to typical American audiences, the clear appeal of what was happening on Japan Society’s stage was apparent; all three evenings were sellouts. At the expense of oversimplification, we might consider briefly why nō has carved out such appeal in the Western world. Consider the following points. Nō is an archetype of presentational theatre, offering an exotic feast for eyes and ears accustomed to representational theatre. For example, on seeing the curtain-less nō stage, most spectators might well reasonably divine an emptiness that must be filled. Indeed, only in performance (“nō” itself means performance or accomplishment) can its sublime experience be rendered. Spectators are presented with a kind of lyrical ceremony or ritual, its visual (cf. the shite’s magnificent costume, delicately sculpted mask, and stylized movement) and aural (incantatory recitative with orchestral and choral music) all interwoven to crystallize a fleeting paroxysm of emotion. (It’s worth noting that no less a Western luminary than the French composer Pierre Boulez has famously observed that the nō recitative is the only system that solves the dilemma of perfectly combining speech and song.) The dramatic conflict that most Western observers might regard as essential exists in nō within the manner in which tension is built up as visual and aural elements are asserted one against the other. Contrary to Aristotle’s claim for plot, the nō story and its outcome, already known, mean plot’s not the thing. The appeal of nō, then, occurs in a harmonious blending of these various elements of performance ultimately to render experienceable the desired, if fleeting, emotional intensity.

Moreover, unlike Western theatre which since the Renaissance has gradually fragmented into discrete forms—opera, dance, and other performance arts—nō has never ceased to link visual, aural, and gestural aspects into a compelling harmony of essential forms, including music, incantation, and rhythmic movement. The lack of such a fundamental conception of theatre for so many years in the West may well explain, at

least in part, the substantial attraction nō has had in the West over the past century and a half.

Japan Society's performances were excellent and warmly welcomed. It would have taken a very hard heart not to feel the intensity of emotion shown by the jilted Lady Rokujō or of the betrayed old man in the Damask Drum. It is difficult to critique the actors, who, in most cases have been doing their stage work since they were children; consummate professionals, acting is simply what they do. Moreover, Hōshō Kazufusa, the 20th Grand Master and current head of the Hōshō School, has trained since he was a small boy under his father Hōshō Fusateru, the 19th Grand Master. The bios and plaudits of these two actors—and indeed, of everyone who made the trip to perform at Japan Society—are more than considerable, too numerous to cite here. One final point: while nō has traditionally been a scrupulously all-male art, some schools, over the past few decades, have broken that taboo and accepted female performers; this Hōshō troupe featured one. (The reason for this is less the capacious goodwill of their male colleagues than the hard fact that the life of a nō professional, which is already charted and set, is not aspired to by sufficient numbers of male heirs to the tradition.)

What I observed in attending Japan Society's performances is that the spectators were, one and all, enthralled, even though the proscenium stage could not be configured like a nō stage. For example, the *hashigakari* (the walkway bridge from offstage to onstage) had to be truncated. Nor were there the clay pots that underlie all nō stages in Japan. This lack could be felt when the actors stamped a foot for some emphasis, yielding, in Japan, enhanced acoustic effects with a reverberation integral to the physical movement. In addition, even the sounds of the hayashi and the chorus can also be enhanced acoustically by the clay pots. The spectators did not appear to mind. Rather, the masterful performances of the shishi, shimai, and both nō plays clearly appealed.

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## ASIAN THEATRE ON THE WEB

Please inform the Editor at [jsen@ufl.edu](mailto:jsen@ufl.edu) if you find additional information about Asian Theatre/Performance at large. Please see previous Newsletters for additional sites. The Newsletter is shifting to an online-only format for many reasons. Please check AAP's website to see previous Newsletters.

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# LINKS AND RESOURCES

## AAP WEBSITE

Visit the AAP website for member news, calls for papers, the Newsletter, and information on our annual conference.

<https://www.asian-performance.org/>

- A new Awards section has been added to the AAP website to help archive and celebrate AAP award recipients and institutional history. We hope this section will make past recognitions more accessible to members and continue to grow as a resource for the community.

Members are also encouraged to join and post to our Facebook group:

<https://www.facebook.com/groups/aaponline/>.

Questions? Email IT officer Minu Park (Webmaster/Information Technology Coordinator/AAP Online Editor) at [minupark0@gmail.com](mailto:minupark0@gmail.com) or submit a query via the website.

## AAP SYLLABUS BANK

A contribution to Asian performance pedagogy, AAP invites contributions to its online syllabus bank. Syllabi in the online bank are intended to provide models for 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 Minu Park at

[minupark0@gmail.com](mailto:minupark0@gmail.com)

## AAP LISTSERVE

The AAP email list is now administered by 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. To subscribe or unsubscribe to the AAP list: <https://listserv.hawaii.edu/cgi-bin/wa?SUBED1=AAP-L&A=1>

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## AAP ADDRESSES & INFORMATION

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

President Elect (2025-2027)

Man He [mh11@williams.edu](mailto:mh11@williams.edu)

VP/ATHE Conference Planning (2024-2026)

Weiyu Li [vivianlee.weiyu@gmail.com](mailto:vivianlee.weiyu@gmail.com)

VP/AAP Conference Planning (2024-2026)

Hayana Kim

Northwestern University

[Hayanakim2015@u.northwestern.edu](mailto:Hayanakim2015@u.northwestern.edu) or [hayanakim@gmail.com](mailto:hayanakim@gmail.com)

VP/Access, Equity and Inclusion (2024-2026)

Ahkila Vimal C. [ahkilavimal@ucla.edu](mailto:ahkilavimal@ucla.edu)

Secretary/Treasurer (2023-Present)

Alex Rogals, Japanese Studies Fellow, Hunter College

[alexrogals@yahoo.com](mailto:alexrogals@yahoo.com)

Membership Outreach Coordinator (2025-2027)

Rini Tarafder [tarafder.rini@gmail.com](mailto:tarafder.rini@gmail.com)

Graduate Student Representative (2024-2026) Zhixuan (Mia)

[ZhuZhu4@gradcenter.cuny.edu](mailto:ZhuZhu4@gradcenter.cuny.edu)

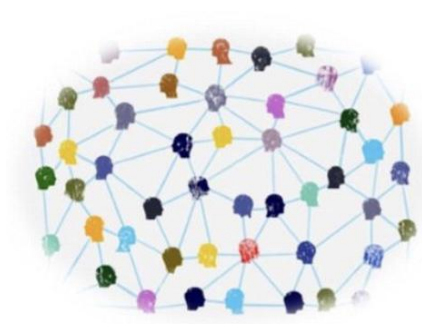
Graduate Student Representative (2023-2025; re-elected, 2025-2027)

An-Ru Chu, University of California, Irvine [anruc@uci.edu](mailto:anruc@uci.edu)

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## EDITORS AND WEBMASTER

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



Siyuan Liu, Editor, Asian Theatre Journal,  
University of British Columbia [liu44@mail.ubc.ca](mailto:liu44@mail.ubc.ca)

David Jortner, Book Editor, Asian Theatre Journal  
Baylor University [David\\_Jortner@baylor.edu](mailto:David_Jortner@baylor.edu)

Jashodhara Sen, Editor, AAP Newsletter  
University of Florida [jsen@ufl.edu](mailto:jsen@ufl.edu)

Minu Park, Webmaster/Information Technology Coordinator/AAP Online Editor  
University of California, Irvine [minupark0@gmail.com](mailto:minupark0@gmail.com)

**AAP MEMBERSHIP (Join now or renew by Jan. 31)**

AAP is a Focus Group of the Association for Theatre in Higher Education. AAP retains its own dues, which are separate from and in addition to any dues you may pay to ATHE. We currently hold our annual conference the day before ATHE, and we regularly co-sponsor conference events and panels with other focus groups. Please check off AAP as one of your focus groups on your ATHE renewal. Please renew prior to Jan. 31 to ensure no disruption in your ATJ subscription. AAP membership 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 [www.asian-performance.org](http://www.asian-performance.org) or email Secretary/Treasurer Alex Rogals at [alexrogals@yahoo.com](mailto:alexrogals@yahoo.com) Membership is for the calendar year, Jan. 1-Dec 31. Currently, new and renewing members will receive the most recent back issue of ATJ and the Newsletter. However, ATJ sets its own policy, so check with Secretary/Treasurer Alex Rogals for the most recent information.

**Return the following form with a check made payable to “Association for Asian Performance” to: AAPMembership c/o Alex Rogals, 415 E 16th St Apt C7, Brooklyn, NY 11226**

**AAP MEMBERSHIP APPLICATION AND RENEWAL FORM**Type of membership  
(check one): Regular \$40 \_\_\_ Student \$25 \_\_\_ Retiree \$25 \_\_\_

Name: (last, first & middle): \_\_\_\_\_

Institutional affiliation and title \_\_\_\_\_

Home phone: \_\_\_\_\_

Office phone: \_\_\_\_\_

Fax: \_\_\_\_\_

Email: \_\_\_\_\_

Area(s) of interest \_\_\_\_\_