

ASSOCIATION FOR ASIAN PERFORMANCE

FALL, 2011 NEWSLETTER

IN MEMORIAM: DAVID G. GOODMAN, 1946-2011



It is with great sadness that we announce the death of Professor David G. Goodman, a leader in the field of modern Japanese theatre and cultural criticism. David died on Monday, July 25, 2011, in Urbana, Illinois. Professor Goodman was born and raised in Racine, Wisconsin. He received a B.A. from Yale University (cum laude, 1969) and an M.A. and Ph.D. (1982) from Cornell University. He taught for many years at the University of Illinois, Champaign. He leaves behind his wife Kazuko, his daughter Yael, and his son Kai. He was 65 years of age.

David Goodman was a pioneering scholar in the study of modern Japanese theatre, especially theater in post-war Japan. While living in Japan during the turbulent 1960s-70s, he established the ground-breaking journal *Concerned Theatre Japan*. It was through this journal that many of us (myself included) first learned about contemporary Japanese theatre artists who broke out of the bonds of traditional *shingeki* and dared to challenge conventional postwar political and aesthetic ideologies. David was a towering figure in his field. He not only translated major works of modern Japanese literature, drama, and poetry and wrote several scholarly monographs in English, but also published original works in Japanese. His first book – the first of seven written in English -- was a translation of plays about experiences of the atomic bombs in Japan, *After Apocalypse: Four Japanese Plays of Hiroshima and Nagasaki* (1986). This major contribution was followed by *Japanese Drama and Culture in the 1960s: The Return of the Gods* (1988), in which he explored a series of complex avant-garde plays and outlined his distinctive interpretation of the re-appropriation of traditional cultural symbols in Japanese theatre. These books and the journal *Concerned Theatre Japan* were the seminal works on postwar Japanese experimental theatre (*angura* or post-*shingeki*) in English, and established David as the field's foremost scholar in the English-speaking world at that time.

David was always trying to bring Japanese theatre and culture to his American students and to other interested Americans. He recently established an innovative marriage of leading technologies and the Japanese arts to provide live-streaming of performances, called IJPAN (Illinois Japan Performing Arts

Network). He received a major grant from the Japan Foundation's Center for Global Partnership for this project, which has just completed its first year. David had great success bringing together audiences in Japan, NY (Japan Society), the University of Illinois (in both classrooms and the Krannert Center for the Performing Arts), and across the USA to watch and interact with actors and playwrights in genres ranging from *nō* to contemporary Japanese drama.

In addition to his work in Japanese theatre, he also wrote cultural critiques such as *Jews in the Japanese Mind: The History and Uses of a Cultural Stereotype* (1995, 2000). At Illinois, he also taught courses in which he and his students examined the inter-cultural relationship between Japanese, Jewish, and American culture. Brian Ruppert, Chair of the East Asian Languages and Cultures Department, University of Illinois, Urbana Champaign, writes: "His colleagues recognized that David Goodman was a master pedagogue, and graduate students and undergraduates regularly spoke of their remarkable impressions of his courses. David also established, together with his brother, the Rita & Arnold Goodman Fellowship for Improvement of Women's Lives & Gender Equality in the Developing World, which has annually helped graduate students at the University of Illinois studying issues related to women, gender, and development."

His four major books written in Japanese included *Israel: Voices and Faces* (1979) and *Hashiru* (Running, 1989). His many honors included the Translation Center Award (from Columbia University) for his *Long, Long Autumn Nights: Selected Poems of Oguma Hideo, 1901-1940* as well as NEH and Fulbright research grants. He is listed in two Japanese dictionaries of prominent public figures (*Asahi jinbutsu jiten* and *Gendai jinbutsu jiten*). At the time of his death, David was also working on a book entitled *Death-Defying Acts: Essays Toward a History of Modern Japanese Drama*.

David's legacy in his field will live on, and those who knew him personally will always feel the impact of his friendship and intellect. All of us who knew him will recall his warmth, sense of humor, breadth of knowledge, intensity when he felt strongly about something, and his wise counsel. David and I did not always see eye to eye on everything, but we greatly admired and respected each other. Without David's pioneering work, I never would have been able to pursue my own research into Japanese postwar experimental theatre. I will miss him greatly.

AAP member David Jortner has volunteered to organize a special panel in honor of David Goodman, to be held at next summer's AAP/ATHE conference in Washington, DC.

-- Carol Fisher Sorgenfrei

Here are some additional notes from colleagues who know him well:

From Peter Eckersall, University of Melbourne:

"David was a remarkable and committed scholar in our field whose work broke new ground for the study of 1960s drama in Japan. His work introduced many of the artists and plays from the era to an English speaking audience. His scholarship explored remarkable, transcendent qualities in theatre and was developed from profound thinking and close relationships with artists from the era. David was also immensely supportive of younger scholars and will be missed by us all."

From Jim Brandon, University of Hawai'i at Manoa:

"Sad indeed. I met David, pleasantly but casually, for the first (and I think the only time in Japan) at his office of *Concerned Theatre Japan*. I suppose it was in the early 1970s. The Japanese government was giving him a hard time (foreigners must not mess with political issues). At the time I was looking into *angura* and *shōgekijō*. I knew just a little; he knew a lot in great detail. He was into Red Tent and Black Tent while I was mostly interested in Ohta and Suzuki. He made such a unique contribution with his books. He was an exceptional scholar who held unique insights into modern Japanese theatre."

From Guohe Zheng, Ball State University

"I first met Professor David Goodman in October 2003 at University of Pittsburgh at a conference to celebrate thirty years of English language scholarship on modern Japanese theatre, marked by the

publication in 1974 of J. Thomas Rimer's *Toward a Modern Japanese Theatre: Kishida Kunio*. The topic that I presented at the conference was Morimoto Kaoru's *A Woman's Life* (Onna no isshō, 1945), one of the most celebrated *shingeki* pieces in Japan but little known, let alone studied, in the West. One of the few exceptions was an article, in Japanese, by Professor Goodman. Entitled 教材としての『女の一生』, the article was published in *Theatre Arts* (1996-III) and it tells how he used the script of the play in a graduate seminar in Spring of 1994 at University of Illinois-Urbana Champaign. Prompted by the article, I read some of Professor Goodman's other scholarship including his pioneering 1988 *Japanese Drama and Culture in the 1960s: The Return of the Gods*. Having been working on Meiji political novels and war literature up until then and new to the field of modern Japanese theatre at the time, I benefited tremendously from the book. I was particularly impressed by his personal participation in Japan's *angura* theatre movement in the 1960s-1970s which lent the book some unique insight. One can imagine how honored I felt to meet Professor Goodman and to discuss with him about the piece. After my presentation, Professor Goodman and other participants of the conference, all veteran scholars of that field making the roster of the participants a Who's Who of modern Japanese theatre, encouraged me to translate Morimoto's play into English. Shortly after the conference, Professor Goodman kindly sent me four translations of the play by his students from the seminar, with the condition that when I publish mine, I give due credit to his students. I completed a full translation of the wartime version of the play in 2005 but due to various reasons, the translation still remains in manuscript form. I planned to translate a few more pieces by Morimoto and publish them all as a book to introduce that playwright and was thinking of asking Professor Goodman to write a Forward to the book. It is sad that he passed away so suddenly before I even had a chance to request for the favor. The only thing that I can take comfort in is the fact that, inspired by his work on Kubo Sakae, I published an article in 2009 on Kubo Sakae and the *shingeki* movement during the Occupation, and that I now consider modern Japanese theatre my main research interest."

From Sam Leiter, Brooklyn College/CUNY Grad Center

"Terrible news. Kept me up half the night. Lest we forget, David's *Concerned Theatre Japan* periodical back in the '70s was, despite its brief life, a remarkable accomplishment for such a young scholar."

LETTER FROM THE PRESIDENT



Dear AAP Members,

This is my first letter as AAP president. I want to thank everyone for the trust. I also want to thank John Weinstein for his superb leadership in the past five years. He has set up an exemplary act that will be hard to follow and I know I will rely a lot on John's continued help!

One of the many things John did so well, together with our VPs and other members of the Board, is the annual AAP conference and our panels at *ATHE*. This year's Chicago conference was just another shining example, as detailed in the reports of our VPs for *ATHE* John Swain and for AAP Alex Huang. I would like to

express my heartfelt thanks Alex (and his wife Liana) and John, as well as other AAP Board members Carol Fisher Sorgenfrei, Kevin Wetmore, David Mason, Jennifer Goodlander (Board members Kathy Foley and Boris Daussà-Pastor were at the Osaka *IFTR* conference and Devika Wasson was in field research) for organizing another stellar conference that was enlightening, innovative, and full of fun! I would also like to thank everyone who came to Chicago for their invaluable contributions! Along with the wonderful panels, Jim Brandon's *ATJ* lecture drew a standing-room only crowd and our new format of poster session was a great success! So, read the reports.

Ever since my first encounter with AAP at the 2005 Emerging Scholars panel, I've been in awe with the mix of serious scholarship and exhilarating performance works we do as scholars, practitioners, teachers, and students. That is why when the news of Andrew Tsubaki's death came in late 2009, I volunteered—with the enthusiastic support of the Board—to organize a panel on early Asian theatre scholars. I have

learned a great deal about our own history from organizing the panel and then editing (together with David Jortner and Kathy Foley) the “founders” series for the Fall 2011 issue of *ATJ*, which attempts to trace the scholarly, performance, and teaching genealogies of the Asian theatre studies in the West since the Second World War. It is particularly illuminating to read Jim Brandon’s marvelous essay that traces our organization’s history all the way to Afro-Asian Theatre Project (A-ATP, 1965-1969) and the subsequent name changes—Asian Theatre Project (ATP; 1969–1971), Asian Theatre Program (ATP; 1972–1985), Association for the Study of Asian Performance (ASAP; 1986–1987), and AAP (1987–present). It is amazing to see the consistency of our goals and the overwhelming efforts of the pioneers of the field for whom we will always be grateful. It is certainly an “Asian” thing to celebrate our elders, and it’s also the scholarly curiosity in all of us to know the persons (their life, scholarship, theatrical activities, and teaching) behind the seminal works that have guided our intellectual growth and revealed the boundless treasures of Asian theatre to us and our students. These are our own George Pierce Baker stories and it’s our collective obligation to write them down when many of our pioneers are still actively contributing to the field. It is heartening to see *Theatre Survey*’s recent decision to publish a special issue on “Asia and Theatre Historiography.” In a way, we’re ahead of the curve.

Due to time and space limit, our first early scholars panel in the 2010 L.A. conference only included those who were retired or no longer with us. For next year’s AAP conference in D.C., we’re going to organize another panel to celebrate the tremendous contribution of some other scholars of roughly the same generation.

NOTE FROM THE EDITOR

Please send news and announcements (up-coming events between June, 2012-October, 2012) for the Spring Newsletter prior to April 1, 2012 to me at csorgenfrei2@aol.com. To become a member of AAP, fill out and mail the form that is included with the newsletter, or email: AAP Secretary/Treasurer Kevin Wetmore kwetmore@lmu.edu

And just as we used the L.A. panel to remember Andrew Tsubaki, we will commemorate the life and work of another pioneering Japanese theatre scholar who recently left us—David Goodman—in the D.C. conference.

Talking about the D.C. conference, I am happy to report that we have invited Professor Richard Nichols, editor of the monumental *Modern Korean Drama: An Anthology*, to be our *ATJ* lecturer. Richard has been a long-time AAP member and served as our President in the 1990s and his lecture will also mark the first *ATJ* lecture that focuses on Korean theatre.

Together with the other activities the Board is working on, next year’s D.C. conference is shaping up to be another exciting event! I want to sincerely encourage all members to bring to the AAP and *ATHE* panels the latest fruits of your scholarship and performance activities. I look forward to seeing as many of you as possible next August!

Finally, I want to remind everyone to vote for the AAP officers who will be members of the Board between 2012 and 2014: VP for *ATHE* conference, VP for AAP conference, Secretary/Treasurer, and Graduate Student Representative. The ballot and bios of the very capable candidates are included. Please remember to return them by January 15!

Sincerely,

Siyuan “Steven” Liu

Siyuan “Steven” Liu

President, Association for Asian Performance



All the best,

Carol Fisher Sorgenfrei

Carol Fisher Sorgenfrei, Newsletter Editor



RECAP: ELEVENTH ANNUAL AAP CONFERENCE, Palmer House Hilton Hotel, Chicago, Illinois – Aug. 10-11, 2011

The AAP conference is a two-day event preceding and during the annual *ATHE* (Association for Theatre in Higher Education) conference.

From Alex Huang, VP for AAP Conference Planning:

Thank you all for your brilliant presentations at the 11th Association for Asian Performance conference in Chicago this week. It was wonderful to meet you, and let me say again on behalf of AAP how delighted we are that you joined us this year! The conference is nothing without your support. Your workshops and papers are the main reason why the conference was a success this year.

Some videos of your presentations have now been uploaded to AAP's YouTube channel at: <http://www.youtube.com/user/AssoAsianPerformance>

I am in the process of uploading more, so please stay tuned. For those of you who were not able to make it to Chicago or went to *IFTR* in Osaka instead of AAP in Chicago, this is your chance of learning more about the fascinating papers and workshops in Chicago.

Join us on Facebook:

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

And come back next year. We will meet in Washington DC at the Hyatt Regency, August 1-2, 2012.

This year's conference, with ten parallel panels, two workshops, one roundtable, a new poster session with reception, and a total of over forty papers, was well attended and very successful. Our call for papers received enthusiastic and overwhelming responses, such that concurrent sessions over two days were needed to accommodate the diversity of papers and topics ranging from Qing-dynasty Chinese court theatre to Japanese doll animation (*ningyo anime*) and

Hindi street theatre. Speakers came from India, Japan, Germany, Taiwan, Canada, the U.S., and U.K. This year's meeting featured two innovative hands-on workshops on Chinese *kunqu* performance techniques, the classical Japanese dance *nihon buyō*, and the art of geisha.

Under the leadership of AAP vice president Alex Huang and with the generous support of the board, this year's AAP launched several new features: a small book exhibit with deeply discounted books on Asian performance cultures; delicious Japanese lunch boxes delivered to the conference room to save participants time and money; a full-color conference program with ads from major journals and publishers in the field; a new poster session featuring 6 well-attended multimedia-enhanced presentations (presenters ranged from graduate students to associate professors); and AAP's YouTube channel where videos of the conference presentations and workshops, as well as Professor Jim Brandon's brilliant *Asian Theatre Journal* Lecture can be viewed by those who missed the conference.

The AAP channel is located at:

<http://www.youtube.com/user/AssoAsianPerformance>

CONFERENCE RECAP

Wednesday Aug. 10
9:00-9:15 am Welcome:
John B. Weinstein, AAP President.

**9:15-10:45 am Parallel Panel I. Evolving
National Identities.**

Chair: **Tina Entell**, Ph.D. Univ. of Hawai'i
Jonathan H. X. Lee, San Francisco State Univ.
Performing Religious and Ethnic Identities:

Taiwanese American Ritual Innovations
Soo Ryon Yoon, Northwestern University
The Performance of *Guk-gyuk*: Re-
imagining South Korea's National Identity
Through the G20 Summit 2010

Yoshiko Fukushima, Univ. of Hawai'i, Hilo
Can Musical Comedy Become the Theatre
of the Nation?

This panel examined the performativity of
national identities in Taiwanese American
religious rituals, Japanese musical comedy, and
South Korean G20 Summit.

**9:15-10:45 am Parallel Panel II. The Human
Voice in Asian Performance: Theories and
Practices.**

Chair: **Andrew Kimbrough**, Univ. of Kentucky
Andrew Kimbrough, Univ. of Kentucky

On the Evolution of the Voice, Universals,
the Enculturated Subject, and the
Implications for the Study of Asian Vocal
Performance

Jennifer Goodlander, University of Kentucky
Gender, Power, and "The Voice" in Balinese
Wayang Kulit

Tara McAllister-Viel, Central School of Speech
and Drama, University of London
Theorizing Intercultural Voice

Practice: *P'ansori* and British Stage Speech
Discussant: **Kevin Wetmore, Jr.**, Loyola
Marymount University

This panel continued a discussion instigated at
the AAP 2009 conference on the sounds and
status of the human voice in Asian philosophies,
religions, theories, and performances. The goal
of the panel was to articulate the theories that
underpin the vocal practices of specific Asian
performance genres and then to chart the
relationships of the vocal theories with a
culture's cosmology.

11:00 am -12:30 pm Emerging Scholar Panel.

Chair: **John D. Swain**, California State
University Northridge

Emily Wilcox, UC Berkeley
Performing and Contesting 'Chineseness':
Gudianwu (Chinese Classical Dance) and
the Problem of National Bodies

Kristen Rudsill, Bowling Green University
Everyday Flamboyancy in Chennai's
Sabha Theatre

Arnab Banerji, University of Georgia
A Material Analysis of *Teyyam* and the
Brahminical Imposition

As part of the AAP tradition, the Emerging
Scholar panel featured three award-winning

papers. Emily Wilcox examined Sun Ying's
(1929-2009) dance drama, *Tongque Ji* which
tells, through dance, the tragic story of two
fictitious performers in the court of second
century Wei kingdom ruler Cao Cao. Kristen
Rudsill analyzed *Honeymoon Couple* as a typical
play that illustrates the basic content as well as
structural and aesthetic characteristics of the
genre and is a classic of Tamil comedy theater.
Arnab Banerji focused on *Teyyam* in the
Northern Malabar region of Kerala and
considered the complicated system of caste
relations within the ritual art form.

**1:30-3:00 pm Workshop 1: Words Danced,
Movements Sung: Techniques from the
Japanese *nihon buyō* and Chinese *kunqu*
Traditions.**

Fujima Nishiki-no (Helen Moss), IchiFuji-kai
Dance Association and Harmonia Opera
Company

Deborah Klens-Bigman, Ph.D., Performance
Studies, NYU

Dongshin Chang, Hunter College, CUNY

The workshop explored creative
interpretations of musical selections using
performing techniques from the Japanese *nihon
buyō* and Chinese *kunqu* performance traditions.
In both of these genres, performers integrate
body motion with music and poetry to express
emotional qualities and/or character roles. In the
workshop, Moss, Klens-Bigman and Chang
provided a small set of comparable but
stylistically different performing techniques—in
footwork, body postures, movement patterns and
gesture—as utilized in *nihon buyō* and *kunqu*,
along with one to two short pieces of music
provided by the instructors.

**1:30-3:00 pm Workshop 2: Forbidden
Sensuality: The Art of the Geisha.**

Yuko Eguchi, University of Pittsburgh
Through performance and lecture, Yuko Eguchi
demonstrated how the Japanese notion of
sensuality and eroticism has been molded and
expressed through the music and dance of *kouta*.

**3:15-4:45 pm Parallel Panel III. Between
Court, Elite, and Commoners: Negotiating the
Boundaries of Qing Drama.**

Chair: **Patricia Sieber**, Ohio State University

Lenore Szekely, U. of Michigan Ann Arbor
Gendering the Circulation of *Chuanqi* in
Print and Onstage through Li Yu's (1611-
1680) *Huang qiu feng*

Mengjun Li, Ohio State University

“Delightful yet Not Lascivious”: Sexual Jokes and Confucian Entertainment in Li Yu’s Ten Plays

Sara Kile, Columbia University

Li Yu’s Garden Design and Theatrical Production in the Early Qing

Kaijun Chen, Columbia University

Dramaturgical Incorporation of the Local Culture: Tang Ying’s (1682-1756) Adaptations of Local Plays

Liana Chen, George Washington University

Monumentalizing Imperial Virtue on Stage: Court Drama during the Jiaqing Reign of the Qing Dynasty

The roundtable examined how Qing drama negotiates different social boundaries in terms of social status and gender, as well as between stagecraft and published text, between different written genres (drama vs. fiction, drama vs. local gazetteers, local drama vs. literary drama), between different and overlapping forms of spatiality (garden design vs. theater direction, performance itinerary vs. bookselling routes), among different temporalities (spectators vs. historical play vs. historical events) and among different functions of drama (such as entertainment and commemoration among others).

3:15-4:45 pm Parallel Panel IV.

Contemporary Japanese Theatre Scene: The Cosmopolitan, the Quotidian, and the Arty.

Chair: **Carol Fisher Sorgenfrei**, UCLA

Woodrow Hood and Cindy Gendrich, Wake Forest University

Tradition and the Future: Performing Kyoto in dumb type’s *memorandum* and Ryichi Sakamoto/Shiro Takatani’s *Life*

Barbara Geilhorn, Freie Universität Berlin

Performing Social Criticism in Contemporary Japanese Theatre

Kevin J. Wetmore, Jr., Loyola Marymount University

Postcolonial Drama Outside the West: Fugard in Japan

This panel examined the contemporary Japanese theatre collaborative collective Dumb Type’s recent works, social criticism in the plays of Okada Toshiaki, and how African theatre is filtered through the West in Japan.

5:00-6:30 pm Parallel Panel V. Transformations of Xiqu.

Chair: **Liana Chen**, George Washington Univ.

Lindy Li Mark, California State University East Bay at Hayward

Translating *Kunqu* for the Stage

David Rolston, Univ. of Michigan Ann Arbor
Changes in the Ratios of Female vs. Male Characters and the Distribution of Role-Types (*hangdang*) in the 500-Plus Plays Published Serially from 1912-1925 in *Play Research* (*Xikao*)

Hsiao-Mei Hsieh, National Taiwan University
Guoguang Opera Company’s Collaboration With Robert Wilson in Taiwan and Its Outcome

The three papers on this panel analyzed various aspects of Chinese *xiqu* drama and theatre, ranging from translating *xiqu* plays for the stage to the distribution of role types in the collection *Xikao*, and Robert Wilson’s *Orlando* in Taipei.

5:00-6:30 pm Parallel Panel VI. Performance Across Mediums.

Chair: **Margaret Coldiron**, Univ. of Essex

Linda C. Ehrlich, Case Western Reserve Univ.
Kawamoto Kihachiro’s Films, Japanese Doll Animation (*ningyo anime*) and *Noh* Theatre

Ronald Janssen, Hofstra University

“Self as Multiples”: *Butoh* Performance as a Way of Knowing

Kelly Aliano, Graduate Center CUNY

Everything Old is New Again: A Study of the Adaptation Work of Charles L. Mee and Tadashi Suzuki

Ehrlich examined the quality of transcendence in the Japanese doll animator Kawamoto Kihachiro’s films. Janssen analyzed David Mura’s experience with *butoh* under the instruction of Kazuo Ohno. Aliano considered how Charles L. Mee’s and Tadashi Suzuki’s works connect Japanese and American cultures.

6:30-7:30 pm Reception and Poster Session.

*Presenters stood by their tri-fold self-standing presentation posters (and laptop computers if applicable) in the room during the reception.

Chair: **Jennifer Goodlander**, Univ. of Kentucky

Rand Harmon, Univ. of Colorado at Boulder
Alcatraz, Borobudur and the Bindu: A Journey into the Power of Sacred Space

Rohini Chaki, University of Pittsburgh
The Behzti Affair Revisited: Negotiating Sikh Identity in the Diasporic Space

Sissi Liu, Graduate Center, CUNY

Absurdist Defiance Against the Living Condition: Guo Shixing’s *Trilogy of Dignity*

Iris Tuan, National Chiao-Tung U., Taiwan
Adaptation and Representation of Shakespeare’s Plays in Taiwan

Katherine Lieder, NYU

Communicating Meaning: Hindi Street
Theatre and the Politics of Feminist
Performance

Cheng-Guang Zhao, University of Chicago
Degrees of Vitality: A Social Ecology of
Traditional Ritual Performances in
Tianjin, China

To view videos of the poster session, please visit
The AAP YouTube channel located at:

<http://www.youtube.com/user/AssoAsianPerformance>

Thursday, Aug. 11
9:00-10:30 am Parallel Panel VII.
Intercultural Theatre in Theory and Practice.

Chair: **Xiaomei Chen**, U. of California Davis
(did not attend)

Margaret Coldiron, University of Essex
Kreasi Baru for International Audiences:
The Adventures of Lila Cita and Global
Gamelan

Bettina Entell, Ph.D. University of Hawai'i
"And Not Stones From the Other
Mountains," an Experiment in
Constructivism: Lin Zhaohua's *Faust* at
the China National Experimental Theatre
in Beijing

Ronald Gilliam, U. of Hawai'i, Manoa
Yaxshimusiz/Nihao Apendi: Modern
Intercultural Performance in Xinjiang
Margaret Coldiron examined the London-based
Balinese gamelan ensemble Lila Cita, while
Bettina Entell analyzed the production of *Faust*
by Lin Zhaohua in Beijing. Ronald Gilliam
considered *Yaxshimusiz Apendi* as a prime
example of intercultural performance in modern
China.

9:00-10:30 am Parallel Panel VIII. Music,
Choreography and Theatre.

Chair: **David Rolston**, U. of Michigan, Ann
Arbor

Fan-Ting Cheng, UCLA
Exoticized Locality: (Re)producing
Taiwan Through Intercultural Belly
Dance

Ellen Gerdes, Temple University
Choreographed Meditation: The Dance
Works of Shen Wei and Kun-Yang Lin
Cheng employed Edward Said's theory of
Orientalism to analyze intercultural belly
dancing in Taiwan. Gerdes examined the
supposed philosophical underpinnings of the

work of two prominent Asian-American
choreographers, Shen Wei and Kun-Yang Lin.

10:45-12:15 pm Roundtable -- Current
Scholarship and Pedagogy.

Chair: **Carol Fisher Sorgenfrei**, UCLA
Carol Fisher Sorgenfrei (UCLA)
Aragorn Quinn (Stanford)
David Mason (Rhodes College)
Dongshin Chang (Hunter College CUNY)

The roundtable examined some of the
latest books in the field dealing primarily with
modern and contemporary Japanese performance
and Indian performance. There was much useful
discussion with the members of the audience
regarding complex issues of pedagogy in
university environments, most of which continue
to marginalize Asian performance.

1:30-3:00 pm Asian Theatre Journal Lecture.

Chair: **John B. Weinstein**, Bard College at
Simon's Rock
ATJ Lecture by James R. Brandon, Emeritus
Professor of Japanese and Asian Theatre,
U. of Hawai'i at Mānoa

The conference concluded on a high note with
the *ATJ* Distinguished Scholar Lecture chaired
by the AAP president John B. Weinstein and
delivered by Professor Brandon. Entitled
"Reminiscences on the 'Way'," Brandon's
lecture traced his own footsteps and the history
of the study of Japanese theatre in the U.S.
During the talk, Elizabeth Wichmann-Walczak
(University of Hawai'i Manoa) joined Brandon
in a lively staged reading demonstrating the
energy of kabuki performance. The lecture was a
moving testimony to the arresting beauty of
Japanese kabuki theatre. Part of the lecture can
be viewed on the AAP's channel at:

<http://www.youtube.com/user/AssoAsianPerformance>

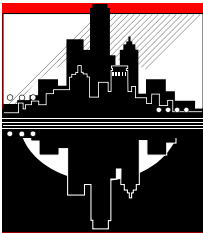


-----Alex Huang, VP for
AAP Conference Planning



SCHOOMZE & FOOD

In celebration of our 24th year, our annual Schmoozefest dinner was held on the evening of Thursday August 11, 2011 at the stylish Amarit Thai restaurant just a few blocks from the conference hotel in downtown Chicago. Along with a yummy dinner, great conversations, and many toasts, we presented our out-going President John Weinstein with a plaque honoring his service. And here is a picture of our own red-faced hero, even if not the real Monkey-King!



RECAP:AAP at ATHE, Palmer House Hilton Hotel, Chicago, Illinois – August 11-14, 2011

AAP panels take place not only at our own pre-conference (see above) but at the Annual Conference of the Association for Theatre in Higher Education, where we work to “spread the word” about Asian Theatre to our colleagues throughout academic theatre.

From John Swain, VP for ATHE Conference Planning:

The panels sponsored by AAP at the 2011 annual conference of the Association for Theatre in Higher Education in Chicago at the Palmer House Hilton were well received. In addition to the *Asian Theatre Journal* Lecture by James R. Brandon and the AAP membership meeting, AAP sponsored four individual focus group panels and co-sponsored two multi-disciplinary panels. Brandon’s lecture, titled “Reminiscences on the Way,” was an insightful summary of his directing and scholarly activities, and an inspiring reminder of the value of performing and researching across cultures.

The range of panels sponsored by AAP was broad, but with only six panels it was unfortunate that outside circumstances forced the participants of one to cancel. In addition, the costs and funding for AV needs for presentations has to be stated more clearly, and monitored more closely by the VP for ATHE conference planning. Projecting video and PowerPoint presentations with sound has become standard for many presenters, especially in areas of theatre/performance, therefore, it is my position that AV equipment, especially projectors, screens, speakers and hook-up cable for laptop

computers be part of the conference services that our registration fees cover.

Once again, the membership meeting was productive but there were many members who were not present because they were only attending the AAP pre-conference. The AAP Board should again consider ways that we could bridge the pre-conference/conference divide.

CONFERENCE RECAP:

Wednesday, Aug. 11
1:30 pm – 3:00 pm
Asian Theatre Journal Lecture
Speaker: James R. Brandon,
University of Hawai'i, Manoa
"Reminiscences on the Way."
(see details above)

Thursday Aug. 12
9:45 am – 11:15 am
People, Power, Politics: Popular Performances in Modern India

This panel was cancelled. It was intended to explore the ways in which political theatre in India has used unconventional theatre practices to address issues of class, caste, gender and ethnicity.

3:30 – 5:00
Plenary Response Panel/Roundtable:
Interdisciplinarity in Local Contexts: The Many Meanings of 'Interdisciplinarity' in Asian Performance Settings.

Chair: Jennifer Goodlander, U. of Kentucky
Teaching Asian Performance in Kentucky: Connecting with Local Resources

Chair: Devika Wasson, U. of Hawai'i, Manoa
New Roles for Women in *Nangiarkoothu*

Kevin Brown, Univ. of Missouri
Localizing Performance Studies: Ethnography, Exoticism, and Orientalism

Shayoni Mitra, Barnard College
Going Local: Feminist Performance and the New Indian Avant Garde

John B. Weinstein, Bard College at Simon's Rock
Interdisciplinarity in Theater, and Life, in Contemporary Taiwan

Scholars from diverse fields and backgrounds within Asian performance explored the numerous ways "interdisciplinarity" relates to

their work, as we further probe this plenary theme.

Friday, Aug. 13
11:30 am -1:00 pm
AAP Focus Group Membership Meeting

Chair: AAP President John B. Weinstein, Bard College at Simon's Rock

3:45 pm – 5:15 pm
Tradition and Innovation in Asian Performances: Jingju, Kumiodori, and Kutiyattam

Shiao-ling Yu, Oregon State University
"From Traditional Theater to Experimental Theater: Evolutions of *He Zhu's Marriage*"

John D. Swain, California State U. Northridge
"Newly Collected Dances in Okinawa(n): (Re)Adapting *kumiodori* into new-*kumiodori*"

Alicia Corts, University of Georgia
"Digitized *Kutiyattam*: An analysis of the virtual *Kutiyattam* Project"

The panel looked at how three traditional Asian performance forms have been adapted and updated in the 20th and 21st centuries.

Saturday, Aug. 14
9:45 am – 11:15 am
Political, Cultural, and Theatrical Negotiations in Post-1949 China

Chair: David Rolston, University of Michigan
Elizabeth Wichmann-Walczak, University of Hawaii at Manoa

"Socio-cultural, Political, and Artistic Negotiations in Re-interpretations of *The Favorite Concubine Becomes Intoxicated*"

Xing Fan, Bates College
"The 'Breakpoints,' the 'Broken,' and the 'Breakthroughs': Acting in *Jingju* Model Plays"

Siyuan Liu, University of British Columbia
"State Diplomatic Functions and the Theatrical Creative Process-- *The Story of Princess Baihua*"

Three case studies of indigenous Chinese theatre known as xiqu, in particular *jingju* (Beijing opera), negotiating with the ideological, political, and cultural forces after 1949.

Multidisciplinary Panels. **Global Theatre History: Defining the Field**

This panel featured three leading scholars who provided an overview of the field of global theatre history and proposed ideas for where we will head in the future.

Marvin Carlson, CUNY Graduate Center
"Reflections on a Global Theatre History"

Ray Miller, Appalachian State University
"Teaching Global Dance: Problems, Challenges, and Opportunities"

Steve Tillis, St. Mary's College of California
"The Arguments Against World Theatre History"

Chair: Jennifer Goodlander, Univ. of Kentucky

Global Theatre History: Applications in the Classroom.

Panel Discussion/Roundtable: This roundtable continued the conversations started in the panel on Global Theatre History. Faculty and graduate students shared ideas, asked questions, and imagined the future.

Elizabeth A. Wichmann-Walczak, University of Hawaii-Manoa,

Team Teaching East-West Theatre in Four Semesters

Natalya Baldyga, Florida State University,
The Dangers of Best Intentions -
Resisting Paternalism in Global Theatre History

Margaret Coldiron, Regent's College London/
University of Essex

"World Stages": Creating a Global
Theatre History Course for
Undergraduates

Chair: Jennifer Goodlander, University of
Kentucky,

Struggling Against the Periods:
Teaching World Theatre

Dongshin Chang, Hunter College, CUNY,
Global? In What Ways?

Daphnie Sicre, New York University,
World Drama Via a Human Rights Lens



-- submitted by John D.
Swain Vice-President/ATHE Conference Planner



CONFERENCES and CALLS FOR PAPERS

A **AP Adjudicated Emerging Scholars Panel**

The Association for Asian Performance (AAP) invites submissions for its 18th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Washington, DC, August 1-2, 2012, which precedes the Association for Theatre in Higher Education (ATHE) conference.

Anyone (current and recent graduate students, scholars, teachers, artists) early in their scholarly

career or who has not presented a paper at an AAP conference before is welcome to submit work for consideration. To qualify one need not necessarily be affiliated with an institution of higher learning, although this is expected. Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in *Asian Theatre Journal* style, which can be gleaned from a recent issue, is desirable. Up to three winning authors may be selected and invited to present their papers at the upcoming AAP conference. Paper and project presentations should be no

longer than twenty minutes. A \$100 cash prize will be awarded for each paper selected, to help offset conference fees. AAP Conference registration fees are waived for the winners, who also receive one year free membership to AAP.

The Emerging Scholars Panel Adjudication Committee is chaired by Dr. Kathy Foley, Editor of *Asian Theatre Journal*. Selected papers will be strongly considered for publication in *ATJ*, which is an official publication of AAP and the Association for Theatre in Higher Education (*ATHE*). Those interested in submitting work for review should **mail four (4) copies** of their paper to:

Kathy Foley, Professor, Theatre Arts
1156 High Street
Theater Arts Center, UCSC
Santa Cruz, CA 95064

and

by e-mail attachment to: email: kfoley@ucsc.edu

Deadline for Submissions: February 1, 2012
Winners will be notified by April 15, 2012

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

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

Please direct any inquiries regarding the emerging scholars panel to Dr. Foley. To find out about the benefits of becoming an AAP member, please check out our website at <http://www.yavanika.org/aaponline>

CALL FOR PARTICIPANTS –
WORKSHOP:
READING EDO-PERIOD
TEXTS IN THE RAW
Learning how to read manuscripts and
woodblock-printed books as Edo-period
readers read them.

We welcome applications for the following workshop: “Reading Edo-period texts in the raw: learning how to read manuscripts and woodblock-printed books as Edo-period readers read them”.

Venue: The British Library (London, UK)

Address: St Pancras 96 Euston Road London NW1 2DB

Time: 27 June 2012 (Wednesday) – 29 June 2012 (Friday)

Organisers: The British Library (Hamish Todd), Cambridge University (Peter Kornicki), Newcastle University (Laura Moretti)

Instructors: Peter Kornicki, Laura Moretti, Rebekah Clements, Alessandro Bianchi

Distinctive features of the workshop:

1. We shall work with a range of original materials containing *hentaigana* and *kuzushiji* and explore their diachronic development through the Edo Period.
2. Easy and progressive approach starting from easier *hentaigana* in woodblock-printed texts of the later Edo period, moving on to an introduction to texts with *kuzushiji* and progressing towards more difficult forms of writing in both manuscript and printed books of the early Edo period. The texts used will be original editions from the superb collection of the British Library.
3. A method developed to teach non-Japanese students with a small class of a maximum of twenty participants.
4. An easy-to-follow manual for working on your own. By the end of the course students will be equipped to work on their own with materials relevant to their own interests.

Profile of the participants:

This course is suitable for students who have done at least three years of Japanese including *bungo* and will be useful for students interested in any field relating to pre-modern Japan.

Number of participants and selection process:

The number of participants for the course is limited to twenty. Priority will be given to those with more than three years of Japanese study and a research interest in a subject relating to the Edo period. If there are more than twenty suitable candidates then a selection will be made by the instructors.

Application process and deadline:

Applications must be sent to laura.moretti@ncl.ac.uk, with the title “BL Edo Texts Workshop 2012”. In order to apply please send the following documents:

1. A Letter of Intent which explains your background, why you are applying to the workshop and what your research interests are.
2. Your updated CV.

The deadline is 15 December 2012. The names of the selected participants will be released by the end of January.

Tuition fees: There are no tuition fees for the workshop.

Travel and accommodation: The organisers do not cover travel or accommodation expenses. Participants will be responsible for making their own accommodation arrangements, but a list of nearby hotels will be provided.

For further information please contact: Dr. Laura Moretti at laura.moretti@ncl.ac.uk.



PRODUCTIONS, FESTIVALS, EXHIBITIONS

KYŌGEN IN NORTH DAKOTA

Paul Lifton of North Dakota State University is pleased to announce the visit of one of the few professional female *kyōgen* performers in Japan. Miyake Tokuro of the Izumi family of *kyōgen* performers will assist with a program of four *kyōgen* in English which will be part of NDSU's mainstage season this year. She will be in residence in Fargo from January 13 through March 4, 2012 when the show closes and will be guiding students in correct performance techniques, with the aim of creating as "authentic" a traditional experience for them and the audiences as possible. This is very similar to what NDSU, under Paul's guidance, did with Sasidharan Nair in 2006 for *Sakuntala*. The performance dates are February 23-25 and March 1-4, 2012. Miyake-san may also be accompanying the production to Ames, Iowa for the regional KCACTF meeting the week after she arrives. She plans to run a workshop or two at the festival and work with the students there as well. She will also be performing in at least one of the pieces, the exact one to be decided. Miyake-san is only the second woman to perform *kyōgen* professionally, following her older sister, Izumi Junko. She was awarded her grandfather's name, Tokuro Miyake, in 1989, which is why there may be some gender confusion among people who know Japanese names. The pieces that will be presented include *Kubihiki*, *Busu*, *Kaminari*, and *Semi*. The visit and productions are partially supported by a grant for the Japan Foundation, NY.

RANDAI IN HAWAII

The Asian Theatre Program at the University of Hawaii is currently hosting two artists-in-residence, Musra Dahrizal and Jasrial Jamaluddin, as part of a six-month intensive training project in *Randai* theatre from West Sumatra. The guest teachers are instructing students in Minangkabau music (*talempong*), dance, acting, and martial arts. The project is directed by Kirstin Pauka, faculty at UHM, who will oversee the production and staging of the traditional *Randai* play *Sabai Nan Aluih* ("The Genteel Sabai"), to be performed by students in Kennedy Theatre in February 2012. This is the third such *Randai* training program Kirstin Pauka is directing. We would like to thank the UHM Center for Southeast Asian Studies for their generous support of this project.

INDIAN FILM FESTIVAL OF LOS ANGELES

2012 Submissions Early Bird Deadline Nov 11
For more information, see contacts below:



Tel: (310) 988-2602 | **Fax:** (310) 736-6184
E-mail: info@indianfilmfestival.org

Website: www.indianfilmfestival.org

FUSION WORKS AT THEATRE OF YŪGEN, SAN FRANCISCO

ENSEMBLE WORK

SORYA! A Minor Miracle Part 2 March 18 –
April 2, 2012

Written by Greg Giovanni and Directed by
Jubilith Moore -- (Work-in-progress showing of
selections from *A Minor Cycle* paired with a
traditional *kyōgen* play in English)

We invite you to join us as we investigate the
points of intersection between the stories and
songs of childhood's experience and the
Japanese cultural traditions, full of profound and
exciting possibilities inherent in cultural and
interdisciplinary fusion.

NOHspace | Sun – Mon 7pm | \$12-\$18 | Under 12
Free

February Fusion Fest

Annual Fundraiser -- February 4, 2012

Join us as we celebrate the division of seasons
and another year around the calendar with
selections from our *kyōgen* Repertoire.

PRESENTING

Mr. YooWho's Holiday - Directed by Sheila
Berotti Dec 2 – 18, 2011

On holiday through a potpourri of wonder, Mr.
YooWho meets Taro-kaja. Humor and poetry,
European clown and Japanese *kyōgen*, Yiddish
Absurdism and the quest for enlightenment
intermingle all the while generating laughter that
reaches across generational lines.

NOHspace | Fri 8pm; Sat & Sun 3pm | \$15 adult
advance | \$18 adult at door | \$10 kids

WHERE: NOHspace (in Project Artaud)
2840 Mariposa Street (@ Florida St.)
San Francisco, CA 94110

For further information, contact:

David Himmelreich, Managing Director
(415) 621-0507 / David@theatreofyugen.org

All press releases and photos available at:
<http://theatreofyugen.org/press.html>

Theatre of Yugen
2840 Mariposa Street
San Francisco, CA 94110
ph (415) 621-0507 fax (415) 621-0223
www.theatreofyugen.org

ASIAN AMERICAN THEATRE AT GENESEO, NY

GENseng producer Randy Kaplan announces
that the company recently presented Te'a Project
in *Under The Veil: Being Muslim [And Non-
Muslim]* In New York Since 9/11 on September
16 and 17.

Upcoming production: April 26-28, Randy
Kaplan will be mentoring a student director,
Lauren E. Scheibly, in her production of Jeannie
Barroga's comedy about growing up Filipina
American in the Midwest, *Eye of The Coconut*.

KATHAKALI IN INDIANAPOLIS

Butler University Department of
Theatre in Indianapolis, Indiana, was
pleased to welcome *kathakali* dance-drama
expert Kunju Vasudevan as the 2011-12 Christel
DeHaan Visiting International Theatre Artist.
Kunju was on campus for ten weeks this fall,
teaching two seminars in *kathakali*, immersing
students in the history, culture and traditions of
India. Kunju was ably assisted by his Kerala
colleagues Bhasi (actor), Aneesh (drummer) and
Jishnu (singer) as they taught Butler Theatre
majors the movement, drumming and songs of
kathakali. Early in their residency, the Indian
artists presented three sold-out performances of
“An Evening of Kathakali” for the Butler and
Indianapolis communities. The residency
concluded with Kunju directing the Sanskrit
farce, “The Priest and the Prostitute”
(*Bhagvadajjukam*), in a production featuring
Butler Theatre majors as well as Kunju's Indian
colleagues. While in Indianapolis, Kunju and the
artists also conducted workshops for area school
children and for professional dancers and actors.

NOH HIDEKI PAINTING EXHIBIT AND SILENT AUCTION

Nov 6, 2011

Beautiful paintings depicting various Noh scenes
by Hideki Noh and other artists will be on
display at Yoshi's San Francisco on November 6
beginning at 12:00 noon and ending at 4 p.m.

All are invited to view them. Those who are
interested may acquire them by bidding in a
silent auction during the event. The proceeds will
go toward promoting Japanese classical

theatrical art in the US. A part of the proceeds will also go toward helping the survivors of the recent earthquakes and tsunami in Japan.

The program will include commentary on the paintings by Mr. Masayuki Fujii, a *kyōgen* performance by Theatre of Yugen and choral music by the San Francisco Forest Choir.

Hideki Noh was born in 1913 in Kobe, Japan. Publication includes *Collected Noh Paintings by Hideki Noh*. Some of his works have been on display at World's Fairs. He was the recipient of many national and international awards and an honorary citizen of the U.S. He died in 2007.

The event is sponsored by SF Fuji Miyabi Kai and Theatre of Yugen and special thanks go to the Japanese Consulate General in SF, NPO Infusion, Yasuko Gamo Collection, Yoshi's (Yoshie Akiba), DENTOH, JAL, Yuriko Doi, Takeo Koshikawa, SFFC, and the Hanaoka family for their support.

Yoshi's in San Francisco | 12pm – 4pm | \$20 adults, Under 12 \$10

CAO YU CENTENNIAL EVENTS

Siyuan "Steven" Liu is directing a staged reading of Cao Yu's *Thunderstorm*, a classic of modern Chinese theatre, at the University of British Columbia Theatre on November 4 and 5. The staged



PUBLICATIONS and 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.

reading is part of the world-wide celebration of Cao's centennial birthday and will be accompanied by the exhibition "Cao Yu (1910-1996): Pioneer of Modern Chinese Drama".



The exhibition is designed by Cao's stepdaughter, Dr. Ruru Li of University of Leeds. The UBC exhibition will mark the beginning of its North American campaign, which will be followed by stops in University of California--Davis, University of South California, Kennesaw State University, Ohio State University, and finally at the AAP and ATHE conferences next August in Washington D. C.

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 January 2012 and receive 20% off”).

For the inclusion in Spring, 2012 *Newsletter*, please include books published only since the previous newsletter (Fall, 2011).

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

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

A *TJ* Online at JSTOR

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

Translation in Asia: Theories, Practices, Histories

Edited by Ronit Ricci and Jan Van der Putten
ISBN 978-1-905763-31-3 £25 (inc. postage and packing)

Published September 2011, 196 pages
<https://www.stjerome.co.uk/books/b/152/>

The field of translation studies was largely formed on the basis of modern Western notions of monolingual nations with print-literate societies and monochrome cultures. A significant number of societies in Asia – and their translation traditions – have diverged markedly from this model. With their often multilingual populations, and maintaining a highly oral orientation in the transmission of cultural knowledge, many Asian societies have sustained alternative notions of what ‘text’, ‘original’ and

‘translation’ may mean and have often emphasized ‘performance’ and ‘change’ rather than simple ‘copying’ or ‘transference’.

The contributions in *Translation in Asia* present exciting new windows into South and Southeast Asian translation traditions and their vast array of shared, inter-connected and overlapping ideas about, and practices of translation, transmitted between these two regions over centuries of contact and exchange. Drawing on translation traditions rarely acknowledged within translation studies debates, including Tagalog, Tamil, Kannada, Malay, Hindi, Javanese, Telugu and Malayalam, the essays in this volume engage with myriad interactions of translation and religion, colonialism, and performance, and provide insight into alternative conceptualizations of translation across periods and locales. The understanding gained from these diverse perspectives will contribute to, complicate and expand the conversations unfolding in an emerging ‘international translation studies’.

Nippon Wars and Other Plays [Takeshi Kawamura](#)



THE UNIVERSITY OF CHICAGO PRESS BOOKS

Distributed for Seagull Books

Edited by Peter Eckersall. Translated by Shoichiro Kawai, Leon Ingulsrud, Sara Jansen, and Aya Ogawa.

390 pages | 20 halftones | 6 x 7 1/2

[Seagull Books - In Performance](#)

Paper \$25.00 ISBN: 9780857420022. Will Publish August 2011. World sales rights except India.

“*Nippon Wars*” and *Other Plays* provides a unique and fascinating window into the last thirty years of Japan’s dynamic theater scene.

This collection of plays from renowned Japanese theater artist Takeshi Kawamura

gathers together for the first time in English several of his most important plays.

Nippon Wars and *The Lost Babylon* explore Japan's popular culture during and after the economic bubble of the late 1980s and capture the culture's apocalyptic, but sublime essence. The intertextual work *Hamletclone* examines the violent complications and stultifying inertia of contemporary politics. Two of Kowamura's more recent plays, *Aoi* and *Komachi*, look at how memories of the past remain in our consciousness. Also included in this collection is the tragedy *The White House in the Hills of Argos*, where myths of ancient Greece and Japan's popular culture collide.

With an introductory essay by a specialist in contemporary Japanese theater, Peter Eckersall, and translations by leading scholars and artists, "*Nippon Wars*" and *Other Plays* provides an essential look into Japan's contemporary theater scene.

Nippon Wars and Other Plays by Takeshi Kawamura is the newest anthology in Carol Martin's series "In Performance."

<http://press.uchicago.edu/ucp/books/book/distributed/N/bo11456626.html>

For more information, or to order this book, please visit <http://www.press.uchicago.edu>



PERFORMANCE TRAINING

THEATRE OF YUGEN, SAN FRANCISCO

Art of Performance Physicality Series

Oct 8/9, 22/23 and Nov 5/6, 19/20

Led by Jubilith Moore, these weekend workshops explore the time-tested underlying theatrical principles of *noh* and *kyōgen*, making them accessible and usable to the contemporary performing artist. NOHspace | 1 – 5pm | \$110/weekend

9th Annual Winter Training Session

Jan 17 – Mar 10, 2012

Led by Jubilith Moore, this performance-based training is in the meticulous body and verbal articulation of the dance (*komai/shimai*) and chant (*koutai/utai*) of classical Japanese *noh* and *kyōgen*.

NOHspace | 1-3 sessions/week | Tues 6 – 9pm |
Thur & Sat 9 – 12pm | \$280-\$600

Theatre of Yugen
2840 Mariposa Street
San Francisco, CA 94110
ph (415) 621-0507 fax (415) 621-0223
www.theatreofyugen.org

Zvika Serper in Los Angeles: February-April 2012

Professor Zvika Serper, an Israeli actor, director and scholar specializing in Japanese traditional theatre, has developed an innovative approach to organically use elements of traditional Japanese theatre in modern production. Professor Serper will be in Los Angeles during the period February – April, 2012 and he is available for workshops, lecture-demonstrations, or video screenings of his work.



Zvika Serper (center) in the kabuki play "The Tea Box," (Tokyo 1994) performing with

Nakamura Tomijuro V (left) and Arashi Kitsusaburo (right)

Serper studied in Japan for eight years, training and performing in the three styles of Japanese traditional theatre - *noh*, *kyōgen* and *kabuki* - with some of Japan's leading actors: the *kabuki* actor Nakamura Tomijūrō V; the *kyōgen* actor Nomura Mansaku; and the *noh* masters Asami Masakuni and Kanze Hideo. He has also studied the "Suzuki Method" with Suzuki Tadashi and the members of Suzuki's avant-garde troupe, and trained in T'ai Chi Ch'uan in Taipei, Taiwan and Tokyo, Japan.

Video recordings of two of his highly praised intercultural productions, *Agamemnon* and *The Dybbuk / Between Two Worlds*, have been shown around the world.



*From Zvika Serper's production
"The Dybbuk/Between Two Worlds" (2002)*

Professor Serper has given lecture/demonstrations and conducted master classes and workshops overseas in acting and movement techniques at major theatres, acting

schools and universities. He is former Chairperson of the Department of East Asian Studies, and a faculty member at the Department of East Asian Studies and at the Department of Theatre Arts of Tel Aviv University.

During his stay in Los Angeles, he will be available to offer lecture/demonstrations of his unique intercultural approach, to present master classes for professional actors or acting students, and/or to present screenings of *Agamemnon* or *The Dybbuk* (in Hebrew with English subtitles), with lecture/demonstration on the creation of these productions. Interested parties are invited to contact him through email or Skype:

Email: serper@post.tau.ac.il

Skype name: zvikaserper

Jonah Salz in USA, March-August, 2012

The co-founder of Noho Theatre Group, will be in the U.S. for six months, beginning in from March 2012 and welcomes invitations to lecture or give workshops in intercultural directing. Noho is introduced on YouTube KyotoTheatre Channel, <http://www.youtube.com/user/KyotoTheatre?feature=mhee>

For further information about Professor Salz' recent work and more about Noho, see below under Member News. Professor Salz can be contacted via email:

jonah@world.ryukoku.ac.jp



MEMBER NEWS, KUDOS, AND ACCOLADES

Jonah Salz

He is on sabbatical researching multimedia performance, Japanese film, and noh-kyogen reception in the West at SOAS, London from September, 2011. As noted above, he will be in the USA for six months from March, 2012, and welcomes invitations to

lecture or direct. In July, he directed OF COURSE, a 30th anniversary production by the Noho Theatre Group, co-founded with *kyōgen* actor Shigeyama Akira in 1981. Beckett short plays and a rhymed version of SUSUGIGAWA, THE HENPECKED HUSBAND, and a new commission were on the bill. He also published

articles on THE SPIDER THREAD PROJECT, from a December 2010 stage adaptation of Akutagawa Ryunosuke's short story. The production included 3D computer graphic animations and motion-detector technologies for screen projection.

Noho is introduced on YouTube KyotoTheatre Channel,
<http://www.youtube.com/user/KyotoTheatre?feature=mhee>

A measure of the continuity of the troupe was that the program featured father-son teams Akira & Doji Shigeyama, and Akira & Shunsuke. He again was program director for Traditional Theatre Training, a summer intensive in *noh*, *kyōgen*, and *nihonbuyō*, which held its 28th annual institute in Kyoto. Despite the Tohoku disasters which nearly caused cancellation, the course was again full at 21 participants, half foreign and Japanese, including ten eager *kyōgen* students.

Cobina Gillitt
Her chapter "How the Fish Swims in Dirty Water: Antigone in Indonesia," was just published in *Mobilizing Antigone on The Contemporary World Stage*. Eds. Erin Mee and Helen Foley. Oxford University Press (2011)

Leonard Pronko
In May, Pronko lectured on *kabuki* at the San Diego Museum of Art in conjunction with their exhibit of *ukiyo-e* entitled "Dreams and Diversions." In September, he spoke at the Upland, California Library on *kabuki* and medieval Japan. Pronko's DVD, *Kabuki for the West*, is now listed by Insight Video as one of its "Best Sellers."

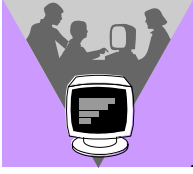
Matthew Isaac Cohen
Matthew was promoted to Professor of International Theatre at Royal Holloway, University of London. He is spending the academic year 2011-12 on sabbatical at the Netherlands Institute for Advanced Study in the Humanities and Social

Sciences in Wassenaar, The Netherlands, working on a book on theatre and performance in modern Indonesia. He continues to tour his one-man show *A Dalang in Search of Wayang*, including performances at the Buxton Puppet Festival in July and the Indonesia Kontemporer festival in London in October. A short video about this show made by a Malaysian student can be viewed at
<http://www.youtube.com/watch?v=CvZGP2lQ0d0>

Kirstin Pauka
We congratulate her on having just received a University of Hawai'i Board of Regents' Medal for Excellence in Teaching.

Paul Rae
He published a chapter in *Translation in Asia* (see above, in publications) entitled "In Tongues: Translation, Embodiment, Performance." This chapter recounts an instance of theatre-making in the cosmopolitan Southeast Asian city-state of Singapore, where translation was not only a theme, but the means by which the performance unfolded. In so doing, Paul argues that the theatre can provide a privileged site for the reinvigoration of translation as a situated, relational practice, which emerges out of an embodied encounter with the world and with other people.

Carol Fisher Sorgenfrei
While in London doing research this fall, she will give talks at the University of Reading, the Japan Foundation, and Rose Bruford College. She will also deliver the keynote address at a conference in Taipei, Taiwan.



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 Website and Video News

Be certain to update your bookmark for the site with this address.

<http://www.yavanika.org/AAPonline>

The site at this address includes a streaming video page and the searchable database of members. If you have video material you'd like to see on the site, please contact me. You can find the Forum here, so read and post your messages.

AAP will continue to compile and post a list of syllabi for Asian Theatre classes to help us all. These appear on our Website. Please send syllabi via e-mail as an attachment to Dave Mason, or if you want to send it by snail mail on a disk, contact Dave at fatsodoctor@yahoo.com

There are a couple new things connected to the AAP Web Site you might be interested in.

**First, the site now has an active calendar feature. You'll find it by clicking the "Calendar" link in the left-hand column of links. Registered users can submit items to the calendar, so we could have a central calendar of productions, lectures, demonstrations, workshops, etc., which could prove invaluable not only for finding out what's happening in your vicinity, but for planning the best use of your time when traveling. The usability of the calendar will depend on your submissions.

The AAP Site lives at

<http://www.yavanika.org/AAPonline>

**Second, thanks to Julie Iezzi and the University of Hawaii, the Yavanika video library now includes two, full-length *kyōgen* plays, performed in English.

The Yavanika video library lives at

<http://www.yavanika.org/video>

Comments, questions, suggestions, complaints, and accusations are always welcome.

David V. Mason, Asst. Professor of Theatre, Rhodes College fatsodoctor@yahoo.com

Yavanika Streaming Video
Library—AAP's Latest
Innovation

The Yavanika Streaming Video Library is now functional at <http://www.yavanika.org/video/>. The library currently includes 20 video files totaling nearly 4 hours, including part of a *kathakali* performance at Rhodes College, scenes from Claire Conceisson's production of Gao Xingjian's *Bus Stop*, a *p'ansori* performance by Chan Park, scenes from Indian productions of *King Lear*, and a complete, introductory lecture on *jingju* by Elizabeth Wichmann-Walczak.

The premise of the library is to provide access to less-accessible forms of theatre. For educators equipped with increasingly common "smart classrooms", the library makes it possible to refer to real-life performance in class, without hauling and cueing videotapes. And because of how it operates (as explained below) the library won't even leave stray video files on your computer. Furthermore, students have access to the library outside of class (to prepare for class and exams).

The library does not intend to compete with commercial video productions. In the first place, the convenience of the online library requires a sacrifice in video and audio quality. But issues of quality aside, the cost of commercial productions and the small numbers of genres available, limit the degree to which educators can rely on them.

The Yavanika library is set up to take advantage of the fact that many of us have drawers, boxes, closets, and handbags full of videotape from our own research. This wealth of material might be put to better use if shared.

I would invite those of you with video in your boxes and closets to consider sharing with everyone else. Clips or longer materials are appreciated. Please contact me at the address below if you can help make the library more useful to everyone.

Technical matters: the Yavanika library files "stream", which means they play through your computer sort of like radio, and leave no copy of the video file on your computer. If nothing else, this provides a certain degree of control over the distribution of video files. Though there has not

yet been a need, the library can be set up to restrict access to certain files.

The Yavanika project is entirely not-for-profit. It is made possible by grant money from Associated Colleges of the South and the facilities at Rhodes College.

Finally, this is a project under development. Although it certainly is functional, its capacity and reach is untested. If you have trouble accessing files in the library, please let me know (and tell me where you are and which files don't work for you). I fully expect problems, and I fully expect to fix those problems, but I'll need feedback from you as to what and where those problems are. If you have concerns about who accesses this video material and how, let me know. The project is in very early development, and I am considering many ways of securing and limiting access to material. All inquiries and suggestions are welcome. Dave Mason, Dept. of Theatre, Rhodes College, 2000 North Parkway Memphis, TN 38112 masond@rhodes.edu

A **AP Online Forum**

The AAP Web Site <http://www.yavanika.org/AAPonline> includes an online forum, offering a place to discuss items of interest without crowding one's own email inbox. Current topics include questions about clowns in traditional Chinese performance and Japanese avant-garde performance.

A **sian Theatre ListServ: NEW METHOD TO SUBSCRIBE**

Valuable and timely information posted by members, coordinated by Richard E. Davis. There is now a new method to subscribe. **To subscribe to the listserv you now go to a web page.**

<http://listserv.usfca.edu/mailman/listinfo/asiantheatre>

On that page you can subscribe or unsubscribe.

A **sian Images Needed**

David Mason also notes that the latest version of AAP's Web Site <http://www.yavanika.org/AAPonline> needs more images. In order to better represent the wide range of work of AAP and its members, please send along to me any photos you can contribute to the site--by email or snail mail, or in person at the conference.

S **uzuki Tadashi Website**

For those interested in or studying the work and method of Suzuki Tadashi, the English side of the SCOT website is now available:

www.scot-suzukicompany.com/en/

G **lobal and Asian Shakespeare Online**

Launched in the summer of 2010 are *Global Shakespeares*

[\(http://globalshakespeares.org/\)](http://globalshakespeares.org/)

and *Shakespeare Performance in Asia*

[\(http://web.mit.edu/shakespeare/asia/\)](http://web.mit.edu/shakespeare/asia/), two open-access digital video archives of intercultural performance for students, teachers and researchers co-founded by Alex Huang and Peter Donaldson. The archives contain video highlights and subtitled full videos of performances. They provide global, regional, and national portals to Shakespeare productions within a federated archive; you can view and study productions within and across cultures. East Asian and Indian performances have been the focus of the archives. There are bibliographical resources, essays, interviews, company and director profiles and portals to theatres in the Arab World, Brazil, India, East Asia, and the US and UK. You are cordially invited to participate in this international research and educational online community.

T **he Illinois Japan Performing Arts Network**

IJPAN; www.ijpan.illinois.edu is a new, three-year initiative to harness and develop emerging internet technologies for the purpose of advancing artistic exchanges among Japanese and American performing artists, scholars, and audiences. Funded by the Japan Foundation Center for Global Partnership, it is a collaboration among the University of Illinois Department of East Asian Languages and Cultures and the New York Japan Society, with technical support from the Emerging Digital Research and Education in Arts Media (eDream) Institute of the National Center for Supercomputing Applications (NCSA), University of Illinois and the Research Institute for Digital Media and Content Keio University, Tokyo. Direct questions to A. Colin Raymond araymon2@illinois.edu or Ben Smith bdsmith3@illinois.edu

To subscribe to IJPAN's e-mail listserv, please e-mail A. Colin Raymond araymon2@illinois.edu with "SUBSCRIBE – IJPAN" in the subject line.



AAP ADDRESSES & INFORMATION

A **AP Website**

AAP is devoted to the study and teaching of all aspects of Asian performance. Non-experts as well as experts are welcome to become members. News, the new Discussion Forum, and the *Newsletter*, are posted in our website, coordinated by David Mason. Website: <http://www.yavanika.org/online/> The website also notes the benefits of membership.

A **sian Theatre Listserv**

Richard E. Davis coordinates *Asian Theatre Listserv*. **THERE IS NOW A NEW METHOD TO SUBSCRIBE.**

To subscribe to the listserv you now go to a web page.

<http://listserv.usfca.edu/mailman/listinfo/asiantheatre> On that page you can subscribe or unsubscribe.

A **AP OFFICERS AND EXECUTIVE BOARD MEMBERS**

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



OFFICERS

President (2011-2013)

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Vice President/ATHE Conference Planner (2010-2012)

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Vice President/AAP Conference Planner (2010-2012)

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Devika Wasson
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Graduate Student Representative

Boris Daussa Pastor
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John B. Weinstein, President Emeritus

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

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



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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 with ATHE renewal.

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at <http://www.yavanika.org/online/> or email Kevin Wetmore: kwetmore@lmu.edu **Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information. **Please renew prior to Jan. 31 to ensure no disruption in your ATJ subscription.**

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

AAP MEMBERSHIP APPLICATION AND RENEWAL FORM

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

Name: (last, first & middle): _____

Institutional affiliation _____

Mailing address for AAP Newsletter _____

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

Alternative Address: _____

Home phone: _____ Office phone: _____ Fax: _____

Email: _____ Area(s) of interest _____



AAP Officer Elections

The following AAP members have been nominated for Officer positions on the Board. All three positions have two-year terms, commencing during the 2012 *ATHE* Conference and concluding during the 2014 Conference. All AAP members are eligible to vote.

Please put your NAME on the outside/return address of an envelope and MAIL the ballot which you will find at the end of this newsletter by January 15, 2012 (postmark) to:

Kevin J. Wetmore, Jr.
Dept. of Theater Arts
Loyola Marymount University
311 Foley Theatre, 1 LMU Drive, MS 8210
Los Angeles, CA 90045-2659

Your non-identifiable ballot will be separated from the envelope to insure your confidential vote. We ask that you place your name on the outside of the envelope only to insure that only members vote.

CANDIDATE BIOGRAPHIES:

Candidate for Vice-President/*ATHE* Conference Planner: KHAI-THU NGUYEN

Khai-Thu Nguyen is Instructor Development Specialist in the Office of Educational Development/Office of Vice Provost at UC Berkeley. She is an active member of AAP since 2008, and an AAP Emerging Scholar in 2010. Her book project, "Sensing Vietnam: Melodramas of Nation from Colonialism to Renovation," focuses on the function of melodrama in constructing national identity in colonial, socialist, and post-socialist Vietnam. Her postdoctoral work also investigates the transformations of the political efficacy of melodrama in the Vietnamese diaspora. She teaches Asian/American performance, dramatic literature, and performance studies. Her work has been published in *Asian Theatre Journal*; *Portrayals of Americans on the World Stage*, ed. Kevin Wetmore; and forthcoming in *Amerasia*; and *Neoliberalism and Global Theatres*, eds. Patricia Ybarra and Lara Nielsen. She has also co-directed *Another Midsummer Night's Dream* and *Journey and Destination*, physical theater works devised by members of NEWS, a performance troupe in Ho Chi Minh City that she co-founded.

Candidate for Vice-President/AAP Conference Planner: DAVID JORTNER

David Jortner teaches theatre history, theory and dramatic literature at Baylor University. He received his PhD. in Theatre and Performance Studies from the University of Pittsburgh in 2003 with specializations in Japanese theatre, American theatre and theatre theory. He is the co-editor of *Modern Japanese Theatre and Performance* and has essays in several texts, including *Inexorable Modernity: Japan's Grappling with Modernity in the Arts* and *Revenge Drama in European Renaissance and Japanese Theatre* as well as articles in *Tirai Pangung*, *Text and Presentation* and *The International Journal of Sport and Society*. As a director he has staged works such as *The Odyssey*, *Lysistrata*, *Picasso at the Lapin Agile*, *The Caucasian Chalk Circle*, *Angel City* and *Fefu and Her Friends*. David has served as the Graduate Student Representative (2003-2004) and Membership/Outreach Coordinator (2006-2009) for the Association for Asian Performance and has presented papers at conferences around the globe.

Candidate for Secretary/Treasurer:
KEVIN J. WETMORE, JR.
(Candidate for Re-election)

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

Candidates for Graduate Student Representative:
ARNAB BANERJI
RONALD GILLIAM

Arnab Banerji is a third-year doctoral student in the Department of Theatre and Film Studies, University of Georgia. His areas of interest include Indian theatre, Postcolonial Studies, Gender Studies, Modern Theatre, Digital and Ritual Performance. He wishes to study the history and development of stage design in Modern Bengali theatre for his doctoral work. He has presented his research on Indian theatre and Digital Performance at *ATHE* 2010 (Los Angeles) and 2011 (Chicago). He also presented a paper on Teyyam and its function as a memory device at *PSi#17* (Utrecht, Netherlands, May 2011). His paper "A Material Analysis of Election Ballot

Teyyam and the Brahminical Imposition" was selected for the Emerging Scholars Panel by the Asian Association of Performance. Currently he is working on a project on the digital archiving of the Kuttampalam traditional theatre in Second Life besides working on the prospectus for his doctoral project.

Ronald Gilliam is currently a Doctoral Candidate in Asian Theatre at the University of Hawai'i at Mānoa (UHM). He recently presented a paper on Uyghur intercultural performance at the 2011 AAP conference in Chicago and is currently conducting field research in Chinese Central Asia. Prior to his graduate work, he co-founded NoExit Performance, a theatre company based in Indianapolis, Indiana, which focuses on theatrical experimentation and intercultural performance. Over the last 10 years he also directed and performed in numerous theatrical productions. He recently directed Gao Xingjian's *Nocturnal Wanderer* and also performed in the UHM *jingju* production of *Baishe zhuan* (*The White Snake*). In addition to his artistic contributions, Ronald published book reviews in *Asian Theatre Journal* and *e-Mispherica*, the academic journal of the Hemispheric Institute. Mr. Gilliam is excited at the opportunity to actively attend future AAP conferences and to represent Asian Theatre graduate students.



PLEASE MARK YOUR VOTES ON THE FOLLOWING BALLOT, PLACE YOUR NAME ON THE OUTER ENVELOPE ONLY, AND MAIL BY JANUARY 15 (POSTMARK) TO:

Kevin J. Wetmore, Jr.
Dept. of Theater Arts
Loyola Marymount University
311 Foley Theatre, 1 LMU Drive, MS 8210
Los Angeles, CA 90045-2659

BALLOT, AAP OFFICERS, 2012-14

Vice-President/ATHE Conference Planner (choose one)

___ KHAI-THU NGUYEN

Vice-President/AAP Conference Planner (choose one)

___ DAVID JORTNER

Secretary/Treasurer (choose one)

___ KEVIN J. WETMORE, JR.

Graduate Student Representative (choose one)

___ ARNAB BANERJI

___ RONALD GILLIAM