



# **ASSOCIATION FOR ASIAN PERFORMANCE**

***SPRING, 2010  
NEWSLETTER***

*It is with great sorrow that we mourn the death of Andrew Tsubaki on Dec. 16, 2009, at the age of 78. Here is a selection of loving memories from some of us who knew him well. We are grateful for his life. He will be sorely missed.*

## **Andrew Takahisa Tsubaki 1931 - 2009**



### *From John Emigh:*

It was Andy who first asked me to come and be a part of the Asian Theatre Program, who took a chance on asking me to perform based on a rumor that I might have something to offer, and who helped to guide our beginnings as new organization. He was a man of grace, dignity, and good will and was always there to take on a thankless job or to provide a gentle reminder when enthusiasm or carelessness got the best of good judgment. I still wear the tee shirt from his wonderful *kyōgen* tour. I also remember fondly his interventions "as a mid-Westerner" in group discussions - and rightfully so, since he managed to maintain love and loyalty for both Japan and Kansas. Our world – certainly my own world – is far better for his having been a part of it. Those of us whose lives he touched will miss him and mourn him, but most of all be thankful that our paths crossed.

### *From Jim Brandon:*

It's so very sad. Andy quietly built bridges between Americans who were doing Asian theater and theater professionals not only in Asia, but in Europe and South America as well. He arranged workshops and fusion performances all around the world, year after year. I don't know anyone in our field who built as many viable international theater contacts as Andy did. In his modest way he did not advertise his accomplishments. He selflessly contributed to our Asian theater professional organization over the years,

from the days when half a dozen of us were the "half-founders" of the "Afro-Asian Theatre Program" of ATA in 1965 (that's 45 years ago!), then when we, splitting from the Africanists, amicably morphed into the "Asian Theatre Program" of AETA in 1971, finally to our present form as AAP since 1987. In the early days, in the '60s and '70s, when Asian theater was relegated to step-child status in the vast realm of "Western theater," Andy helped our organization grow and flourish. He edited the *Asian Theater Bulletin* and later ran the Asian Performance Lending Library on behalf of all of us. He, and his ever supportive wife Lilly, gave unselfishly in ways that benefited all of us. It is fitting that in 2002 he was inducted into the prestigious College of Fellows of the American Theatre.

*From Sam Leiter:*

Sad news indeed, especially for those who knew Andy. A fine gentleman, a scholar whose writings in English, though not extensive, were deep (see, especially, his essay on *yūgen*), a splendid teacher, and a talented director, among his many accomplishments. Andy was one of the most important individuals in the creation of interest among postwar American students in Asian theatre--particularly Japanese theatre, of course. He was at the forefront of a movement that we now take for granted, but which was so puny when it started within the old Educational Theatre Association in the early 1960s that when a newsletter was created it had to share its space and title with black theatre, itself struggling for recognition. That, of course, was the *Afro-Asian Theatre Bulletin*, which soon morphed into the *Asian Theatre Bulletin*, and was eventually supplemented by the *Asian Theatre Journal* and replaced by the current bulletin published by AAP under Carol Sorgenfrei's editorship. Andy was a frequent presence in the pages of these publications, and a regular attendee at Asian theatre-related conferences. He often spoke at these conferences about his production work at the University of Kansas and elsewhere, so anyone privileged to have been at these presentations could get a good idea of his contributions without having to visit Lawrence.

Andy was a great friend who went out of his way to help others in the field. He was instrumental in my getting the *Kabuki Encyclopedia* published, flawed as that volume was, and went with me to a meeting at Waseda University in Tokyo in 1975 to convince the Japanese authors of the original volume to support the project. He was delighted years later when the greatly revised version of that tome appeared as the *New Kabuki Encyclopedia*, and was kind enough not to tell me that this version, while admittedly an improvement over its original, had sufficient problems of its own. When he reviewed my books, he always found a way to be complimentary while never failing to point out ways they might have been improved.

We spent lots of time together in Japan in 1974-75, both of us there on fellowships, and our families took a memorable trip to Ise together, the photos of which I always have cherished, especially those of our kids' red faces around a low table in the *ryōkan* we stayed at soon after we emerged from a scalding bath. Andy's son Arthur and my son Justin--each then around seven--have remained in touch ever since.

Everyone who knew Andy will have something special to say about him. His lovely wife Lilly will appreciate hearing anything you have to share, I'm sure.

For those who wish to read an obit of Andy in the Lawrence newspaper, here's the link:

<http://www2.ljworld.com/obits/2009/dec/18/andrew-tsubaki/>

## LETTER FROM THE PRESIDENT



Dear AAP Members,

The spring newsletter is usually my chance to tell you how much I'm looking forward to attending our upcoming events in

whatever city ATHE has chosen for us.

This year is a bit different—when many of you will be gathering in Los Angeles, for our AAP Conference from August 2-3, and for ATHE from August 3-6, I will be in Cologne, Germany, competing in the Gay Games as a figure skater. I had thought that this conflict might prevent me from continuing in a second term as President of AAP, but my fellow Board members thought otherwise, and valiantly offered to fulfill my presidential duties in my absence. I truly regret that I won't be able to give the welcome address at the AAP Conference,

and that I won't be able to introduce Tom Rimer when he delivers the *Asian Theater Journal* Lecture, as his work was so inspirational to me as I developed as a student and scholar. And, of course, I will miss our amazing Schmooze-Fest!

This year, we will be welcoming some new officers, and welcoming back some others, as two of our officers chose to run for re-election. John Swain will be continuing in the office of Vice-President/ATHE Conference Planner. In addition to coordinating the various panels submitted, John added a new option this year, the submission of individual papers. Through that process, John created several panels that enabled participants to come together and participate in ATHE. I look forward to seeing John continue to develop this important option for Asian performance scholars. Kevin Wetmore has offered AAP yet another two years of service as Secretary/Treasurer, a tremendous boon for our organization. His stalwart work in that office is truly the backbone of our success, and I am so grateful to Kevin for all that he does, both as an officer and as a continually innovative panel organizer and scholar. I am pleased to welcome Alexander Huang as our newly-elected Vice-President/AAP Conference Planner, and Devika Wasson as our newest Graduate Student Representative, both to begin their service in August of this year, with terms running through 2012. I look forward to working with them, along with our continuing officers, David Mason and Jennifer Goodlander, and our continuing editors, Kathy Foley and Carol Fisher Sorgenfrei. I never imagined that I would ever be in my fourth year as President, but with such brilliant colleagues, the work of AAP is truly a pleasure.

Since I won't be dining with all of you on the evening of August 2, I'll miss my chance to express my thanks to our departing Board members. Instead, I'll have to offer a few words now and hope they suffice. Linda Lau, who will be completing her term as Graduate Student Representative, has been exemplary in leading the next generation of Asian performance scholars. She arrived on the scene as a panel organizer, bringing together several fellow graduate students, who have since continued their involvement with

AAP—and that was before she was even our GSR. Since taking office, she has continued to bring top-quality students into our midst. When she served as a discussant for a panel I chaired in 2007, which also included former AAP President Craig Latrell, I introduced our panel as AAP Presidents past, present, and future. And I truly meant it—Linda's leadership potential was obvious from the moment I met her.

Neither written nor spoken words can truly express how much I've enjoyed working with Claudia Orenstein as Vice-President/AAP Conference Planner. A great conference needs big ideas, but it also requires meticulous details, and Claudia is a master of both realms. Her vision for the New York conference brought all of our work to new heights, and her ability to muster support from her wonderful graduate students speaks to the high regard in which they hold her, and with good reason. In planning both the 2009 and the 2010 conferences, Claudia has sought to balance high quality with expansive inclusion, and I have loved receiving her excited emails when she finally figured out how to fit in that one really cool, but seemingly unrelated paper, and give someone new an opportunity to be a part of AAP. And while I'm launching future AAP presidential campaigns, I have to point out that Claudia's skills would make her an outstanding candidate for President. I'm quite sure that if I said such a thing at the Schmooze-Fest, Claudia might wish to give me a sharp kick in the leg—I suppose there are some advantages to being on the other side of the ocean... Have a great time in L.A. I can't wait to see you all in 2011!

Fondly,

*John B. Weinstein*

John B. Weinstein, President

## **N**OTE FROM THE EDITOR

Please send news and announcements (up-coming events between November 2010-April 2011) for the Fall

*Newsletter* prior to October 1, 2010 to me at [csorgenfrei2@aol.com](mailto: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](mailto:kwetmore@lmu.edu)



All the best,



**TENTH ANNUAL AAP CONFERENCE,**  
**Hyatt Regency Century Plaza Hotel, Los Angeles, CA**  
**Aug. 2-3, 2010**

**M**ONDAY, AUGUST 2<sup>nd</sup>  
**8:30-9:00 Registration**  
**9:00-9:10 Welcome**

Kevin J. Wetmore Jr., AAP Treasurer

**9:10 -10:40 PERSPECTIVES ON TRADITION**

Chair: TBA

Dr. Khin Moe Moe Kyu, Yangon University

“Taungpyone Pwe: Motivating of the  
 Ritual in Myanmar”

Margaret Coldiron, University of Essex

“Where is Balinese *Gambuh* today?  
 Two Case Studies: Padang Aji and  
 Batuan”

Boris Daussà-Pastor, Graduate Center, City  
 University of New York

“Intersecting with Performance  
 Traditions: Considering the Impact of  
 the Hunter College Study Abroad  
 Program ‘Performing Arts in Kerala’”

Graeme Vanderstoel, Independent Scholar

“*Kathakali Julius Caesar*”

**10:40 -10:50 Coffee Break**

**10:50 - 12:20 BODY, VOICE, AND IDENTITY**

I Lien Ho, University of Exeter

“Innovating Intercultural and  
 Intermedia Kinesthetics: On the Case  
 Study of Cloud Gate Dance Theatre of  
 Taiwan’s Cursive Trilogy”

Michael Sakamoto, Goddard College/ UCLA

“Imagined Innocence Lost: The  
 Performance of Post-Indigeneity in  
 Hosoe Eikoh and Hijikata Tatsumi’s  
*Kamaitachi*”

Robert L. Neblett, Washington University, St.  
 Louis.

*Carol Fisher Sorgenfrei*

Carol Fisher Sorgenfrei, Newsletter Editor

“Staging Mishima’s Modern Nō: An  
 Intersection of Theory and Practice”

Yang, MA, Universiteit van Amsterdam /  
 University of Helsinki

“Consolidation or Deconstruction?-- On  
 the Chineseness in ‘China Wind’ Pop  
 Music”

**12:20 - 1:30 Lunch**

**1:30- 2:45 ADJUDICATED EMERGING**

**SCHOLARS PANEL**

*We welcome and congratulate the winners*

Chair: Kathy Foley, University of California,  
 Santa Cruz

Khai Nguyen, University of California, Berkeley

“A Personal Sorrow: *Cải lương* and the  
 Politics of North and South Vietnam”

Melissa Wansin Wong, Graduate Center, City  
 University of New York

“Post-colonial or Cosmopolitan Global?  
 Questions of Liminality in the  
 Theatre/Arts Scene in Singapore”

Leah Lowthrop, University of Pennsylvania

“*Kutiyattam* as Ritual or Aesthetic  
 Theatre? Voices from within the  
 Tradition”

**2:45-2:55 Break**

**2:55-4:10 NEW PERSPECTIVES ON  
 INTERCULTURALISM AND ASIAN THEATRE  
 STUDIES**

Dr. Kevin Wetmore, Jr., Loyola Marymount  
 University

“ ‘Why Is Mrs. Patrick Campbell in a  
 Kimono?’: *Shingeki*, Japonisme and  
 Belle Époque *Kabuki* Appropriation”

Dr. David Jortner, Baylor University

“Amnesiac Actors and Cultural  
 Confusions: Intercultural

Intertextualities in the Work of Shimizu Kunio”

Dr. Neilesh Bose, University of North Texas  
“Significant Otherness and Intransigent Sameness: An Intellectual History of Intercultural Theatre’s Emergence”

**4:10-4:20 Break**

**4:20-5:45 TEXT AND INTERPRETATION**

John D. Swain, California State University, Northridge

“Beyond *Jinruikan*: Three 21<sup>st</sup> Century Plays of Resistant Okinawa”

Rohini Chaki, University of Pittsburgh

“*Dakghar* in Europe’s Darkest Hour: Tagore, *The Post Office* & The Orphans of Warsaw”

Kulthida Maneerat, Chulalongkorn University  
“Historical Overview of *Lakhon Phut Samai Mai* or Modern Spoken Theatre in Thailand”

Bettina Entell, Ph.D. University of Hawaii/Show and Tell Films.

“Puns, Paradigms, Politics, and Paranoia: Guo Shixing’s *Gossip Street* (*Huaihua Yitiaojie*) at the National Theatre Company of China”

**5:45- 5:50 Break**

**5:50- 6:30 RESEARCH IN FOCUS**

James Brandon, University of Hawai’i  
With discussant (TBA)

A discussion with James Brandon on his recently published book, *Kabuki’s Forgotten War* and its eight-year research process.

**7:00pm Schmoozefest Dinner at an Asian-Themed Restaurant (TBA)**

**TUESDAY, AUGUST 3<sup>rd</sup>**

**8:00-9:30 Workshop**

“Killing the Buddha: A Zen and *Butoh*-Based Model for Movement and Performance Training” with Michael Sakamoto, Goddard College/ UCLA

Based in philosophical concepts and embodied practices from Zen and *Butoh*, this workshop leads participants through individual and group exercises in image-based movement, focusing on dialectic engagement with perceptions/projections of self and other and a variety of social, personal, and imagined binaries (e.g. internal/external, local/global, desire/fear, etc.). The goal is to give participants basic tools for heightening awareness of their own mental,

physical, and energetic presence and its relationship to and symbiotic effect upon the surrounding environment and community. Michael leads the workshop drawing on 15 years as a performer and teacher of *Butoh*-based work, five years as a Zen practitioner, and two years of scholarly and community-based research on this new methodology.

**9:30-9:45 Break**

**9:45- 11:30 FIRST GENERATION ASIAN THEATRE SCHOLARS: ANDREW TSUBAKI MEMORIAL PANEL**

*The panelists will consider key contributions of twelve pioneers in the field of Asian Theatre Scholarship.*

Kathy Foley, University of California, Santa Cruz:

“Roger Long, Mel Helstein, Fritz DeBoer, and John Emigh”

Kevin J. Wetmore Jr., Loyola Marymount University:

“Donald Keene and Tom Rimer”

Dave Jortner Jr., Baylor University:

“Jim Brandon and Sam Leiter”

Steven Liu, University of British Columbia:

“Colin Mackerras and A.C. Scott”

Carol Fisher Sorgenfrei, UCLA:

“Leonard Pronko”

John Swain, California State University, Northridge:

“Andy Tsubaki”

**11:30- 11:45 Break**

**11:45-1:00 FEMINIST VOICES:**

Yilin Chen, Providence University, Taiwan

“The Female Voices in the Tainaner Ensemble’s *Shakespeare Unplugged 3 – Macbeth*”

Maria Talamantes, Independent Scholar, Dance and Culture Studies

“Narratives of Belonging and Re-imagining in the Transnational Realm: The Case of Two Balinese Dancers”

Anita Sing, Banaras Hindu University

“Feminist Perspectives in *Nautanki* Narratives”

**1:15-3:15 AAP BOARD MEETING**



---Submitted by Claudia

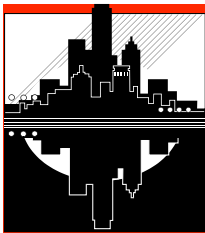
Orenstein, VP for AAP Conference Planning



## SCHOOMZE & FOOD

In celebration of our 23rd year, our annual Schmoozefest dinner will take place in one of LA's spectacular (but inexpensive) Asian

eateries. Be sure to reserve the time: 7:00 PM on August 2.



## AAP AT ATHE, Hyatt Regency Century Plaza Hotel, Los Angeles, CA—August 3-6, 2010

AAP has good representation at the Annual Conference of the Association for Theatre in Higher Education, to be held in Los Angeles at the Hyatt Century Plaza Hotel from August 3-6. ***Please note: these dates are Tuesday through Friday.*** We are sponsoring seven individual focus group panels, as well as our business meeting and the annual AAP Lecture.

The sessions are as follows:

**WED. AUGUST 4**  
**8:00am-9:30am**  
**Panel: "ENGENDERING CHINESE PERFORMANCE: BODY, POWER, SURVIVAL"**

This panel investigates how gender and female body are used as a necessary tactic to provide oxygen for some "dated" Chinese performances (opera and propaganda drama), both at home and in diaspora, in public arena and in academia, with traditional themes and in Shakespeare

adaptations.

Daphne Lei University of California, Irvine.

"Desperate Housewives' Fulfillment: Female Patronage and Chinese Performances in Diaspora."

Fan Liao, University of California, San Diego.

"From Angel to Demon: Male *Dan* Performance on the Contemporary Beijing Stage."

Bi-qi Beatrice Lei, National Taiwan University

"Masculinizing *Yue* Opera with Shakespearean Tragedy."

Li-Wen Wang, University of California, Irvine

"The Warrior's Trophy: Rape Scenes in Anti-Communist Plays in Taiwan."

**9:45am-11:15am**

**Panel: "WOMEN AS MASTERS IN HUAJU, WAYANG KULIT AND BENGALI PERFORMANCE"**

The session looks at the agency women gain through theatre forms in China, Bali, and Bengal. Women become "masters" who shape performance and perception.

Jennifer Goodlander, Ohio University.  
 “Mediating Gender Through Puppets: The Women of *Wayang Kulit* in Bali.”  
 Arnab Banerji, University of Georgia.  
 “‘*Je Jan Ache Majkhane*’ (One Who Lies at the Centre): Women Performers and Contemporary Bengali Group Theatre.”  
 Catherine Vrtis, Tufts University.  
 “Theatrical Arrangements: The Arranged Marriage in 1980s *Huaju*.”  
 Session Coordinator: John D. Swain, California State University, Northridge  
**11:30 AM-1:00 PM**  
**Association for Asian Performance Membership Meeting**  
 All members and potential members are encouraged to attend.  
**1:45-3:15 Panel: “THEATRES OF WAR: PERFORMANCE, CONFLICT, AND SURVIVAL”**  
 This panel explores the effects of the Pacific War upon Japanese theatre companies, dramatic literature and individual theatre artists in the post-war world. Through an exploration of literature and performance, the panelists explore strategies of survival and adaptation in an unfamiliar theatrical landscape.  
 David Jortner, Chair, Baylor University.  
 “The Erotic Unforbidden: Japanese *Kasutori* Performance in the Occupation Landscape.”  
 John D. Swain, California State U. Northridge.  
 “Koki Ryoshu: An Okinawan Life in the Theatre.”  
 Kevin Wetmore, Loyola Marymount University  
 “‘Why Hast Thou Forsaken Us?’: Dramatizing the Crisis of Faith in Nagasaki, Hiroshima and the Holocaust.”  
 Tom Rimer, respondent

**T**HURSDAY, AUGUST 5  
**1:45pm - 3:15pm**  
**UNVEILING A NEW INTERCULTURAL PERFORMANCE:**  
**An Artist-Talk on Sheetal Gandhi’s *Daughter-In-Law, Daughter, Wife***  
 Presenter: Sheetal Gandhi, Independent Artist  
 Chair/Respondent: Boris Daussà Pastor, The Graduate Center, CUNY  
 Intercultural choreographer/performer  
 Sheetal Gandhi will screen portions of her new one woman dance-theater show *Bahu-Beti-Biwi* (Daughter-in-law, Daughter, Wife), followed by response and discussion.

**3:45pm -5:15pm**  
**ASIAN THEATRE JOURNAL LECTURE BY J. THOMAS RIMER.**

J.Thomas Rimer: “To Let the Punishment Fit the Crime: Creating an Anthology of Modern Japanese Drama.”

**5:30pm-7:00pm**  
**Panel: “LOCAL, POLITICAL, AND RADICAL: ASIA’S VERNACULAR SHAKESPEARES.”**

This panel presents three non-canonical and political Asian Shakespeares to expose their distinct strategies, aesthetics, and impacts.

Bi-qi Beatrice Lei, National Taiwan University  
 “Shakespeare and Taiwan’s Chinese Cultural Renaissance 1966-1975.”  
 Yukari Yoshihara, University of Tsukuba (Japan).

“*Julius Caesar* in Japan: Are They Too Local?”

Kang Kim, Honam University (Korea).  
 “Political Shakespeare in Korea: *Hamlet* as Subversive Cultural Text in the 1980s”

**F**RIDAY, AUGUST 6  
**8:00am-9:30am**  
**Panel: “ASIAN PERFORMANCE: TRADITION, TRAINING AND MEDIA.”**  
 Analyzing the cases of Japanese *nō* and *enka*, Balinese performance and Korean *pansori*, the panel explores how traditional Asian performing arts negotiate 'new media', training, tradition and the modes of dissemination.

Konstantinos Thomaidis, Royal Holloway University of London.  
 “Towards a Landscape of Training: Voice Pedagogy and Technology in Today’s *Pansori*.”

Kevin Brown, Missouri Western State U.  
 “‘My Dreams Bloom at Night:’ *Enka* and Nostalgia in the New Media.”

Margaret Coldiron, University of Essex.  
 “New Media and Traditional Balinese Performance Training.”

Chair: Diego Pellecchia, Royal Holloway University of London.

“‘The lesson is over, you can now open the book’ – Learning Technologies in Japanese *nō* Theatre.”

**11:30am-1:00pm**  
**Panel discussion/roundtable.**  
**“INTERCULTURAL PERFORMANCE: ASIA AND THE WEST.”**

What is lost and gained in intercultural



exchanges of techniques, conventions and aesthetics between Asia and the West?  
 Elizabeth Jochum, University of Colorado.  
 “Borrowed Aesthetics from Tokugawa Japan to Russia.”  
 Lorilee Wallace, University of Colorado.  
 “Chinese Opera in New York.”  
 Greg Thorton, University of Colorado.  
 “Contemporary American Avant-garde Theatre Companies Adapting Asian Techniques.”  
 Chair: Beth Osnes, University of Colorado.



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



## ***AAP BRANCHES OUT -- FIRST COSPONSORED CONFERENCE—A Report from Thissur, Kerala, India***

**A**P cosponsored its first conference outside of the United States in the city of Thrissur, Kerala, India. The Centre for Performance Research and Cultural Studies in South Asia (CPRAC SIS) conference ran from January 15-16, 2010 and focused on the theme of Body, Space, and Technology in Performance. Fifty-three papers were presented in fourteen panels covering such diverse topics as Indian Theatre Case Studies: Traditions of Performance, *Second Life* and Cyberperformance, and “Other” Identities. Additionally, keynote presentations were made by AAP Vice President/Conference Planner Claudia Orenstein, Sri. G.P. Deshpande, and Sri. Sadanand Menon. In total, twelve AAP members presented papers at this international conference.

Additionally, AAP sponsored an evening of cultural performances in the Arts Block of St. Thomas’ College. A performance of *teyyam*, a ritualistic folk performance of north Malabar, Kerala, India, began the festivities. Then, the local shadow-puppet tradition, known as *tolpava koothu*, was performed by a troupe headed by Ramachandran Pulavar. This troupe performed their original production of the life of Gandhi.

The conference also held an informative panel on AAP and *ATJ* in order to reach out to the number of Asian theatre scholars present. This panel presented background information on the goals and achievements of AAP and *ATJ*. Membership information forms were passed out. Additionally, a table was set up displaying past issues of *ATJ*.

A number of fascinating papers were presented during the conference. Dr. Ivy Yu-Shian Lin of the National Defense Medical Center in Taipei argued that when examining *butoh*, one should not ignore its deep-rooted religious traditions despite Hijikata Tatsumi’s contrary proclamations. Priyanka Basu of Jawaharlal Nehru University, India, examined othering the female body in Bollywood item numbers. Vinod V. Narayanan of the University of Calicut presented a paper documenting the changes occurring in *teyyam* over the past thirty years as it has become increasingly commercialized, and also partially co-opted by Brahmins who have introduced the worship of non-local deities.

Shreelina Ghosh of Michigan State University criticized the absence of the Guru-Shishya *parampara* tradition in the virtual Odissi dancing that occurs in the video game *Second Life*. The panel Ghosh was in, however, went on



to discuss pedagogical methods occurring in *Second Life* and the possibility of tradition infusing other dance forms present in the game. Maeva Veerapen of Monash University, Australia, then posited her theory of symbiotic embodiment and thereby discussed what it means to dance virtually.

A lively and emotional panel on Feminist and Activist Theatre in India included actress Sajitha Madathil giving a personal account of her original performances dealing with women's issues and the displacement of fishing communities and Shreeyasee Datta's presentation on the use of Brechtian devices by contemporary Indian women playwrights.

This is the fourth CPRACISIS conference held in three years. Two conferences featured performance issues, one conference dealt with comics and visual art, and another dealt with rethinking humanities in the age of the visual and had Gayatri Spivak as the keynote speaker. I personally attended the first CPRACISIS conference, and it seems as if they

are increasingly drawing intellectually stimulating and sophisticated papers, as well as scholars from a wider range of countries.

This conference was a great opportunity for scholars throughout the world to come into contact with each others' works. Also, it was interesting to experience the ways different expectations of conference culture by people of different countries. For instance, Indian scholars do not tend to read their papers, but rather tend to speak off of an outline type format. In the future, AAP hopes to lengthen its reach by involving itself in similar conferences throughout the world.



---report

submitted by Lisa Reinke



## CONFERENCES, FESTIVALS AND CALLS

### International Women Stage Directors

We seek book contributors from qualified scholars or practitioners who: (1) are natives of the country they are writing about or who have lived or worked there, and (2) have published works about women in theatre or about theatrical directors/directing. All essays (approx. 5,000 words) will be in English and will give readers an overview of women directors in each country. The essay for the USA is already assigned.

For further information, please email Anne Fliotsos ([fliotsos@purdue.edu](mailto:fliotsos@purdue.edu)) and/or Wendy Vierow ([researchtheater@yahoo.com](mailto:researchtheater@yahoo.com)). Please circulate this call to theatre networks outside of the USA. THANK YOU!

### Asian Studies Conference- Call for Papers

The 38th Mid-Atlantic Region  
Association of Asian Studies

(MAR/AAS) annual conference will be held at Penn State University, October 22-23, 2010. Members of the AAP are particularly encouraged to submit panel or paper proposals. Panels and papers on all periods and forms of Asian performance are welcome. Asian performances and a special exhibit of Japanese woodblock prints (at PSU's Palmer Art Museum) are being planned in conjunction with the conference. Alexander Huang, the incoming vice president of AAP, is the organizer of this MAR/AAS conference. Penn State University is located in beautiful State College PA with an airport with direct flights from and to Washington, DC, Philadelphia, Detroit, and elsewhere on United, US Airways and Delta. The town is 3 hours away by car from DC, Philadelphia, Pittsburgh, and 4 hours from New York City. For more information and to submit proposals, visit [www.maraas.org](http://www.maraas.org)

## International *Natyasastra* Conference

17 & 18 September 2010

Lincoln School of Performing Arts

University of Lincoln, UK

The International *Natyasastra* Conference will take place at Lincoln Performing Arts Centre (LPAC), University of Lincoln. It is the first conference on the *Natyasastra* in the UK bringing the most renowned scholars of international reputation in the field. The event includes keynote lectures, paper presentations, workshops and evening performances.

The conference will address theoretical and practical issues surrounding the *Natyasastra* in a wide variety of topics, including international, performative, cross-cultural, anthropological, aesthetic, religious, historical and many other approaches to the subject.

Keynote speakers include:

- Prof. Kapila Vaysyayan, Chair, IIC Asia Project, India
- Christopher Byrski, Centre for South Asian Studies, University of Warsaw, Poland
- Prof. Navjivan Rastogi, Director, Abhivavgupta Institute of Aesthetics, India
- Prof. K.D. Tripathi, Banaras Hindu University
- K.N Panicker, Director, Sopanam Institute of theatre Research, Kerala
- Prof. K G Poulse, Vice-Chancellor, Kerala Kalamandalam
- Prof. Lyne Bansat- Boudon, Sorbonne University, France
- Prof. Ralph Yarrow, University of East Anglia
- Prof. Daniel Meyer-Dinkgräfe, University of Lincoln

We are interested in receiving abstract proposals to the conference. Please e-mail your proposal (no more than 250 words) together with a short CV, to [conferences@lincoln.ac.uk](mailto:conferences@lincoln.ac.uk) OR to Dr. Sreenath Nair: [snair@lincoln.ac.uk](mailto:snair@lincoln.ac.uk) before the deadline.

**Deadline for submission: 1 June 2010**

Successful candidates will be notified by:

07 July 2010

Deadline for the submission of manuscript for publication: 12 March 2011

Publication of conference proceedings: Sept 2012

## World Festival of Sacred Music

Call for Artists, Venues and Presenters to participate in the Fifth World Festival of Sacred Music.

For 16 days and nights in the fall of 2011, the World Festival of Sacred Music will fill LA's major theaters, churches, synagogues, temples and outdoor venues with more than 25 performances by artists representing the sacred music and dance traditions of our city.



**Applications in Summer 2010 at**

[www.festivalofsacredmusic.org](http://www.festivalofsacredmusic.org)

**Subscribe to** [info@festivalofsacredmusic.org](mailto:info@festivalofsacredmusic.org)

**Also seeking volunteers, donors and sponsors**

**A project of:** Foundation for World Arts, [UCLA Center for Intercultural Performance](http://UCLA.CenterforInterculturalPerformance),

EarthWays Foundation.

## Call for CORD/ASTR Working Session Participants

*"Butō's Corporeal Acts: New*

*Directions in Practice and Scholarship"*

**OVERVIEW:** Fifty years after its first performance by co-founder Hijikata Tatsumi, the Japanese avant-garde movement form known as *butō* enjoys ever-increasing global popularity as a performance genre, training method, and developing area of scholarly research. This working group seeks to convene a community of artists and scholars concerned with broadening the scope of *butō* inquiry through a format that will both generate discussion around a selection of common readings and facilitate the exchange of research.

**WORKING FORMAT:** Our working group format is designed to develop a common dialog among *butō* scholars and practitioners while enhancing individual members' research perspectives. It comprises responding to three key readings on a blog, exchanging individual research papers, and culminating in a roundtable discussion during the conference, facilitated by senior *butō* scholar Bruce Baird. Suggested readings may include: Baird (socio-political perspective on *butō's* origins), Yuasa (Eastern, phenomenological perspective on the body), and Deleuze (non-binary Western philosophy). We

will read one article/text per month beginning in August and respond on the blog in the months leading up to the conference. Upon completing the third reading response, we will exchange research papers (at the beginning of November) and comment on them prior to the conference. The actual working session at the conference will address three key themes that arise during the process, as identified by the workgroup conveners. Participants must commit to all activities of the workgroup, including three blog posts (by August 15, Sept 15, Oct 15), submission of a research paper for review (November 1), and participation in the roundtable discussion during the CORD/ASTR conference.

The group will include 12-14 participants, selected from the submissions received by May 31, 2010. We will notify all applicants by June 11, 2010.

**SPECS FOR PROPOSALS:** Please send a 200-word abstract, brief bio, and contact information.

**CONTACT:** To submit a proposal, or for more information, please contact Tanya Calamoneri: [Tcalamoneri@gmail.com](mailto:Tcalamoneri@gmail.com) Please refer to <http://www.astr.org/Conference/WorkingSessionsGuidelines/tabid/128/Default.aspx> for further information on working session participation guidelines and conduct.



## **PRODUCTIONS, CONCERTS, EXHIBITIONS and OTHER EVENTS**

### **Bamboo to Bronze World Premiere - Fall 2010 US Tour**

Çudamani's *Bamboo to Bronze* - featuring new works as well as rare classical forms of gamelan repertoire - will tour seven cities in the US this Fall 2010.



Çudamani's *Bamboo to Bronze* considers the Balinese contemporary reality by presenting a program that includes the intimate and poetic sounds of a small village as well as the virtuosic, dynamic and technically dazzling sound of the brilliant seven-toned Gamelan Semarandana. Both exist alongside the increasingly complex and sophisticated world of Bali. Featuring a 24-member cast.

**I Dewa Putu Berata**, Artistic  
Director/Composer

**Emiko Saraswati Susilo**, Assistant  
Director

**I Made Arnawa**, Composer

**I Nyoman Cerita**, Choreographer

Co commissioned by Cal Performances UC  
Berkeley and UCLA Live  
Support provided by the Metabolic Studio/Chora

#### **TOUR DATES**

October 22

Cal Performances, Berkeley, CA

October 24

Mondavi Center, Davis, CA

October 28

Chico Performances, Chico, CA

November 7

Stanford Lively Arts, Stanford, CA

November 9

UC Riverside Presents, Riverside, CA

November 11

UCLA Live, Los Angeles, CA

November 14-16

Musical Instrument Museum, Phoenix, AZ

### **Innovations in Noh Tradition: June 19th - 25th, 2010**

Yuriko Doi, U.S. - Japan Cultural  
Trade Network Inc. and Theatre of  
Yugen presents:

As part of the Kanrin Maru 150th  
Anniversary Celebration, this program explores  
both traditional and contemporary innovations in

the art of nō theater with internationally renowned Japanese nō performers Shonosuke Okura, Masashi Nomura and Nōkan flute player Narumi Takizawa from Tokyo. Joining the Japanese guest artists are Darrell Paskimin of the Cree Tribe of Canada, Bay Area Native American drummers as well as Yuriko Doi and Jubilith Moore of Theatre of Yugen.

The program will include *Takasago* (traditional nō dance, excerpt); *Urinusubito/ A Melon Thief* (*Kyōgen* in English) and *Moon of the Scarlet Plums* (Native American + nō, excerpt).

**June 19th:** Lecture and Demonstration at Santa Cruz Cultural Fair

**June 19th - 23rd:** Workshop, Lecture and Development at Pacific Union College

**June 23rd:** Lecture and Demonstration Koret Auditorium at the San Francisco Library

For more information about this tour and *Innovations in Nō Tradition* please call: 415-621-0507 or visit [www.theatreofyugen.org](http://www.theatreofyugen.org)

## ***The Good-for-Nothing Lover*** A Concert Reading with Shadows Directed by Larry Reed Featuring: Wan-Chao Chang, Lydia

K. Greer, Karen Kandel, Caryl Kientz, Gregory T. Kuhn, Mark Palmer, Safa Shokrai, Wu Na, Coco Zhao, ZeJie Zheng

**Presented by San Francisco International Arts Festival**

May 28 (7PM) & 29 (4PM), 2010  
Cowell Theater, Fort Mason Center, San Francisco, CA



**ShadowLight Fans, click [HERE](#) to buy your exclusive \$15 discount tickets! Type Discount Code: Larry Sent Me (offer ends May 14<sup>th</sup>)** (regular ticket pricing: single purchase advance ticket: \$20 -- at the door ticket prices: \$25; full time students with ID & seniors: \$16)  
ShadowLight Productions | 22 Chattanooga Street | San Francisco | CA | 94114

***Medea: A Noh Cycle***  
Under the direction of Kathy Welch, Carol Fisher Sorgenfrei's play *Medea: A Noh Cycle Based on the Greek Myth*, opened to excellent reviews, performing in St. Paul, MN April 10-25.



The show was the first co-production by Green T (which focuses on Asian performance and world culture) and Theatre Unbound (which emphasizes plays dealing with strong female perspectives).

## **Chinese Opera in Singapore**

2009 was a challenging year for all. The financial crisis was followed closely by the H1N1 scare and as a result some of the international exchange programs were cancelled and some local programs were postponed.

戲曲學院

CHINESE OPERA INSTITUTE

However, with the leadership of the Board of Directors and the dedicated staff, COI managed to sustain its core educational programs of public performances and academic publications. It has also continued to present new innovative operas and children's works. A bumper crop of four books was published.

The relevance and value of COI's research work was given recognition by Chinese Opera Academies and Research Institutes in China and Taiwan, as indicated by their invitations of COI teams to share research findings. One important aspect of the academic role was the contribution made by COI staff to public discourse locally and internationally on a wide range of topical issues such as protection and promotion of intangible cultural heritage.

Training courses at primary and secondary schools were sustained. The Youth Opera Showcase was supported by the Japanese Chamber of Commerce and Industry, Singapore. The young performers from CHIJ (*Toa Payoh*)



Secondary School trained by the COI team scored artistic triumph at two highly respected festivals in Italy: the 62<sup>nd</sup> Theatre Festival in Pesaro and the 19<sup>th</sup> Theatre Festival in Gorizia.

In the year 2009, COI organized 8 public lectures, an International Conference on *teochew* Opera, 17 public performances and participated in 2 International Theatre Festivals in Italy. It also offered 26 training courses in 17

schools and conducted 22 courses at COI premises for opera enthusiasts. This includes the new course on *kun* opera, an art form listed by UNESCO as an oral intangible heritage of humanity in 2001. For further information, email Professor Chua Soo Pong: [coisinga@singnet.com.sg](mailto:coisinga@singnet.com.sg)



## ***PUBLICATIONS and MEDIA***

### **Call For Promotional Book Flyers!**

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

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

- Each publication will only 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. We will include the flier in our regular mailing, so that the postage is already covered.

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 2011 and receive 20% off").

For the inclusion in Spring, 2010 *Newsletter*, please include books published only since the previous newsletter (Fall, 2009).

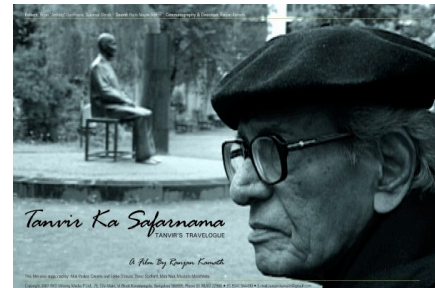
Interested parties may contact the Secretary/Treasurer at [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu) and send or instruct their publisher to send 140 copies of fliers to:

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

Los Angeles CA 90045

### **Indian Theatre Documentary**

*Tanvir Ka Safarnama* (The Pilgrimage of Tanvir) is a raw and remarkable South Asian documentary film on the recently deceased reclusive, brilliant playwright, folk theater and Brechtian Shakespeare director Habib Tanvir. The film, created by Bangalore-based film-maker Ranjan Kamath, is now available on DVD.



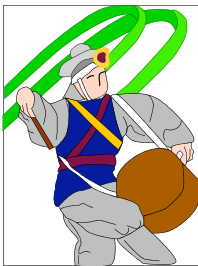
If you are interested in DVD copies of this film please contact Urmi Sen at [urmisen2003@gmail.com](mailto:urmisen2003@gmail.com) or better still, to talk to the film director, Ranjan Kamath himself, for

DVD or screening rights at your university,  
please contact him directly at  
[Ranjan.Kamath@gmail.com](mailto:Ranjan.Kamath@gmail.com)<<mailto:Ranjan.Kamath@gmail.com>>  
75, 17e main  
VI Block Koramangala  
Bangalore 560095  
Land: 9180 25631847  
Cell: +91 9341 944490

#### BACKGROUND AND SYNOPSIS:

In May 2009, Habib Tanvir's Naya Theatre completed 50 years of regaling audiences around the world with an essentially Indian theatre. *Tanvir Ka Safarnama* is the enthralling theatrical journey that happens when a pipe-smoking urban sophisticate like Habib Tanvir travels via Europe to return to his homeland - in Chhattisgarh - to create an essentially Indian theatre.

Working with unschooled, uneducated villagers, living together as a family over 50 years, Tanvir has ploughed a lonely furrow to produce theatrical masterpieces. His adaptations of Shakespeare, Brecht and Indian Sanskrit classics have regaled audiences around the world with humor and humanism. This film joins the joys, trials and tribulations of Habib Tanvir and Naya Theatre on the road over two years...



## PERFORMANCE TRAINING

### **N**oh Training Project 2010

July 19-August 7  
Bloomsburg, Pa

The Noh Training Project will hold its 16<sup>th</sup> Annual Summer Intensive Noh workshop from July 19-August 7 in Bloomsburg, Pa in association with the Bloomsburg Theatre Ensemble and Bloomsburg University. NTP is a performance-based training workshop in the dance, chant, music and performance background of Japanese classical *nō* drama. It offers the most intensive and extensive *nō* training available outside Japan.

[http://www.youtube.com/watch?v=fat\\_FImuKM](http://www.youtube.com/watch?v=fat_FImuKM)

#### TRAILER:

You are welcome to watch a five minute trailer of the film by clicking on the link below:

[http://www.youtube.com/watch?v=fat\\_FImuKM](http://www.youtube.com/watch?v=fat_FImuKM)

#### REVIEWS:

<http://www.livemint.com/2008/04/30000917/Weekday-Lounge-Exclusive--Lar.html?d=1>

## **B**ibliography of Performing Arts in the East

Alex Hadary announces that he has put on the Internet a major, detailed and commented 'Bibliography of Performing Arts in the East'. This bibliography spans Asia and Oceania. He writes to all Asian Theatre scholars: "I hope that you will find anything you have written on the subject. As the project is in its infancy and is constantly updated, I shall appreciate your additions, corrections, and remarks in any field. I also hope that you will inform your colleagues and students whose address I don't know."

The URL is: [asia-perfo-arts.com](http://asia-perfo-arts.com)

The e-mail address is: [hadary.alex@gmail.com](mailto:hadary.alex@gmail.com)

One of the oldest continually performed theatre forms in the world, *nō* combines dance, chant, music, and mask in a powerful and stately performance experience requiring intense inner concentration and physical discipline. Actors, directors, dancers, musicians, and academics interested in a non-Western performance experience are encouraged to apply. This year the workshop will be lead for the entire three weeks by Kinue Oshima, the sole professional female performer in the Kita school of *nō*. Ms. Oshima recently completed a tour of Europe as the lead in the new English *nō* play *Pagoda* with members of Theatre Nohgaku,

many of whom are past participants in NTP. Ms Oshima has previously taught for one week each in the 2006 and 2009 NTP workshops. Mitsuo Kama will again lead the hayashi music instruction for the workshop. NTP is directed by Richard Emmert and the producing director is Elizabeth Dowd. Mr. Emmert will be on sabbatical for this year's workshop. Instructors assisting Ms Oshima and Mr. Kama will be Ms. Dowd, John Oglevee, Jubilith Moore and James Ferner.

For further information and photos from last year's NTP, see:

[www.nohtrainingproject.org](http://www.nohtrainingproject.org).

#### **APPLICATION PROCEDURE:**

Applicants must send a resume and written narrative describing why they wish to study *nō*, previous artistic influences, and what the applicant hopes to gain from this experience. Please include a photo with your application.

#### **NO PREVIOUS EXPERIENCE WITH NŌ IS REQUIRED.**

Upon acceptance, a non-refundable deposit will be needed to secure your position.

#### **Regarding College Credit:**

This rigorous program is geared particularly to those with performance training in theater, dance and/or music, but it is open to all interested persons. No previous experience with *nō* is required. University credit is available through Bloomsburg University. Please follow the credit application procedures on the Noh Training Project webpage.



#### **Send applications to:**

Noh Training Project 2010  
c/o BTE 226 Center Street  
Bloomsburg, PA 17815  
Phone: (570) 784-5530 Fax: (570) 784-4912  
Address questions to Elizabeth Dowd  
at: [edowd@bte.org](mailto:edowd@bte.org) or phone (570) 784-5530.

For tuition fees including early registration discounts and application deadlines, as well as information on housing, see [www.nohtrainingproject.org](http://www.nohtrainingproject.org).

## **T**raditional Theatre Training, Kyoto

The 26th annual Traditional Theatre

Training institute is accepting applications to study *nō*, *kyōgen*, or *nihonbuyo* in Kyoto from July 17-August 10th. Studying in classes of under 10 with Kanze, Okura, Nishikawa school masters, students train daily to master dance and dramatic forms, culminating with a recital at the Oe *Nō* Theatre. Each year a variety of artists, teachers, and researchers, Japanese and from around the world, participate. Scholarships are available to artists and students, with further discounts for early registration and repeater participation.

This year, the first 3-days of the orientation Workshops are available independently. These will provide an overview of Japanese performing arts, and experiential knowledge of these pillars of Japanese performance traditions in a series of lecture-demonstrations and experiential workshops (in Japanese with English interpretation).



For further details, please see the 2010 leaflet [http://www.kac.or.jp/uploaded\\_files/0000/2199/TTT2010.pdf](http://www.kac.or.jp/uploaded_files/0000/2199/TTT2010.pdf)

or write Jonah Salz, program director, at:

Dr. Jonah Salz  
Faculty of Intercultural Communication  
Ryukoku University  
Seta Shiga 520-2194, Japan  
[jonah@world.ryukoku.ac.jp](mailto:jonah@world.ryukoku.ac.jp)

## **Ç**udamani Summer Institute

June 28 - July 17, 2010

Bali, Indonesia

This summer, Çudamani offers an intensive three week program in Balinese gamelan and dance.



A brilliant master teaching team assisted by 12 of Çudamani's talented musicians and dancers to create a program in the arts that provides a supportive and yet intensive training in Balinese



performing arts traditions, culture and lifestyle. Çudamani will also offer elective courses on the art of making masks, bamboo instruments and offerings. A Cultural Excursion program is also available for non-performers. Apply Online! <[http://r20.rs6.net/tn.jsp?et=1103301504801&s=5&e=001FYB4w1Aq\\_spjQ9XD4uG6GygbE--LwyDBYF5YbmVFCLCWyVw37UIUMD-Hg68lHi2e3zoiLOfhG-](http://r20.rs6.net/tn.jsp?et=1103301504801&s=5&e=001FYB4w1Aq_spjQ9XD4uG6GygbE--LwyDBYF5YbmVFCLCWyVw37UIUMD-Hg68lHi2e3zoiLOfhG-)

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A project of UCLA Center for Intercultural Performance.

[www.wac.ucla.edu/cip](http://www.wac.ucla.edu/cip)

UCLA Center for Intercultural Performance |  
Glorya Kaufman Hall | 120 Westwood  
Plaza, Ste 188 | Los Angeles | CA | 90095



## **FUNDING OPPORTUNITIES**

### **Ford Foundation Grant Launched**

The New York City-based Ford Foundation has announced the launch of a ten-year, \$100 million initiative to support a new generation of arts spaces. The “Supporting Diverse Art Spaces Initiative” will provide funding to arts groups around the country to develop new arts spaces, launch programs and address sustainability in newly opened facilities, and expand and renovate established facilities. As part of the initiative, the Ford Foundation, in partnership with Leveraging Investments in Creativity and the MetLife Foundation, has

called for applications for the first round of Ford Foundation Space for Change planning grants. During this first phase, grants of up to \$100,000 will be awarded to organizations in the early stages of planning facilities that house and support artistically innovative and culturally diverse endeavors designed to strengthen relationships between the community and artists.

For more information, please visit the Ford Foundation website:

<<http://foundationcenter.org/pnd/news/story.jhtml?id=290400009>>.



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

### **Alexander Huang**

He is working on a new book on comedy and trauma, and he has received an American Council of Learned Societies (ACLS) and National Endowment for the Humanities (NEH) research fellowship and other grants to work on the project in Beijing in 2010-2011. He gave invited lectures related to the topic and digital humanities at the University of Cambridge,

Princeton University, and UC Santa Barbara, and as the Inaugural Lecture of SUNY Binghamton's Harpur College Dean's Speaker Series. He has recently published on the Cultural Revolution model opera in the Encyclopedia of Modern China (ed. David Pong, Julia Andrews, et al.), and on intercultural theater: "Asian American Theatre Re-imagined: Shogun Macbeth in New York." *Wayward Macbeth: Intersections of Race and Performance*, ed. Scott Newstok and

Ayanna Thompson. (New York: Palgrave, 2009), pp. 121-125; "No World without Verona Walls? Shakespeare in the Provincial Cultural Marketplace." *Re-Playing Shakespeare in Asia*. Ed. Poonam Trivedi and Minami Ryutan (London: Routledge, 2009), pp. 251-268. He will be giving a number of talks in Japan this fall as part of renowned Sichuan opera actress Tian Mansha's tour. For the upcoming Mid-Atlantic Region Association of Asian Studies (MAR/AAS) annual conference at Penn State University (Oct. 22-23, 2010), Alex has received an Association of Asian Studies Council of Conferences (AAS-COC) outreach grant for "Asia and Global Digital Media," a one-day workshop for teachers and anyone interested in expanding the Asian studies curriculum, to be held during the conference.

## **David Jortner**

He has an essay in the March 2010 issue of *Tirai Pangung* entitled "Falling Blossoms and Burning Fields: Performance and the Tokugawa Zen Buddhist Funerary Ritual." He reviewed Thomas Hare's *Zeami* for *Theatre Journal*, and presented a paper on the emergence of Robert Oppenheimer at the Comparative Drama Conference in March. This summer he will be in Tokyo on a Baylor Summer Sabbatical Grant and will also present a paper at ATHE about erotic and salacious performance during the U.S. Occupation of Japan.

## **Jim Brandon**

Jim's recent book, *Kabuki's Forgotten War: 1931-1945*, was named by the editors of *Choice* magazine an "Outstanding Academic Title" for 2009. Published by the University of Hawaii Press, Jim's narrative of how *kabuki* eagerly participated in World War II and was nearly destroyed by the end of the war, was singled out for recognition for its "overall excellence in scholarship," "importance to the field," "distinction as a first treatment of its subject," and "originality in presentation." *Kabuki's Forgotten War* was one of only three books in the field of drama and theatre to be singled out for this honor (24,000 academic titles were submitted to *Choice* for review in 2009). *Choice* is the journal of the American Library Association and according to its editors its "prestigious list of outstanding publications...attracts extraordinary attention" in

the scholarly community. Jim comments, "Ohh, let's hope so."

## **Carol C. Davis**

Carol, who is Associate Professor at Franklin & Marshall College, will give the keynote address at the Stanford Women's Leadership Conference at Stanford University in April 2010. The title of her talk is "Addressing Critical Societal Issues with Imagination and Resourcefulness." Her article, "Drama of Disillusionment: Nepal's Theatre 1990-2006," is in the Spring issue of *Asian Theatre Journal* 27:1 (2010). She recently directed Shirley Lauro's play *A Piece of My Heart* about American women who served in the Vietnam war, and was on a panel with Ms Lauro at the Franklin & Marshall Common Hour Series.

## **Leonard Pronko**

He published a review of James R. Brandon's recent book, *Kabuki's Forgotten War*, in *Theatre Research International*, fall, 2009. His review of Ibsen's *Ghosts* appears in the spring issue of *Ibsen News and Comment*. Leonard's DVD of his *kabuki* work at Pomona College over the years is now available through Insight Media in New York, and is listed on their website. It is called *Kabuki for the West*, and includes footage from many of his productions, including *kabuki* plays as well as fusion pieces. Leonard directed *Richard II* last November, and is planning to do Ibsen's *John Gabriel Borkman* in the fall.

## **Samuel L. Leiter**

Sam's essay, "Edo *Kabuki*: The Actor's World," was published in *Impressions* (31: 2010), the journal of the Japanese Art Society of America. Sam gave three preperformance lectures on *kyōgen* at the Japan Society of New York in connection with the Yamamoto family's touring production of two *kyōgen* plays, March 26-28, 2010. In April 2010, he traveled to Tokyo for two months of research as a recipient of an Andrew W. Mellon Foundation Emeritus Fellowship. His project is a history of *kabuki* from 1952, when the Occupation ended, to 1965, when Ichikawa Danjurō XI died. In conjunction with his fellowship, Sam began a blog called "Kabuki Woogie," which is at <http://kabukiwoogie.blogspot.com>. In it, he

writes about his research experiences along with commentary on his everyday life in Japan.

**M. Cody Poulton**  
He gave a lecture entitled “The Body in Modern Japanese Theater” at the Donald Keene Center of Japanese Culture (Columbia University, NY) on April 22.



**Jiggs Coldiron**  
In February, 2010 she began a new post teaching on BA in World Performance at the University of Essex / East 15 Acting School (UK). In March, 2010 she performed with Gamelan Lila Cita and danced *topeng tua* at a concert at LSO St. Luke's in London. Also in March, 2010, she received a Research Grant from the Association for Southeast Asian Studies UK and the British Academy to study *gambuh* in Bali. She will spend the month of May doing work in the villages of Padang Aji and Batuan and hopes to give a preliminary report on the work at the AAP conference in August. In September, 2010 she is scheduled to give workshops and performances of Balinese *topeng* in London and Greece.

**John Swain**  
He has published the essay: “Female Bodies Translated Across the Strait of Korea: Corporeal Transformation in Chong Wishin’s Plays” in *Japanese Language and Literature* (Association of Teachers of Japanese, 2009). John has been selected for the CSUN College Fellow next year. He writes, “That means I get \$\$\$ to go to Okinawa this summer, and release from all teaching in the fall semester so I will have time to write!”

**Andrew Kimbrough**  
He is pleased to announce the appointment of AAP member Jennifer Goodlander at the University of

Kentucky, and he happily writes: “Remember five years ago I said in your survey that nothing was going on in Asian performance here? It's headspinning how fast things are changing.”

**Jennifer Goodlander**  
She will join the faculty of the University of Kentucky as Assistant Professor in Fall, 2010. Jennifer has her MFA in theatre from the University of Hawai'i and her PhD in interdisciplinary arts from Ohio University. At U. K. she will teach courses in the World Theatre sequence, Asian Theatre, and in her area of research, specifically Indonesian performance.

**Randy Kaplan**  
She directed Marjorie Chan's *a nanking winter* (about the Rape of Nanking) in December 2009; she's a Chinese Canadian playwright based in Toronto and I also administered her residency at Geneseo. She also directed Rick Shiomi's *Mask Dance* (about Korean American adoptees, using *talch'um* dance and masks and samulnori music) April 29-May 1. She will be directing Lane Nishikawa's *Gate of Heaven* (about a *nisei* soldier and the Jewish man he liberates from Dachau) in October 2010. Randy recently published essays on David Henry Hwang and Asians and Asian Americans on Broadway in *Broadway: An Encyclopedia of Theater and American Culture* by Thomas A. Greenfield (Greenwood Press).

**Julie Iezzi**  
As part of the *ODORI: The World of Kabuki Dance*, a four day event organized by Colleen Lanki, founder and artistic director of Tomoe Arts in Vancouver, Julie Iezzi (University of Hawai'i) was invited to give a talk entitled "Erotic Buddhism: *Kabuki* Dance from Okuni to Tamasaburo" as part of the Kaneyama Lecture Series at the University of British Columbia Asian Studies Center. In addition she facilitated a lecture-demonstration with the visiting artists on *kabuki* dance at UBC's Frederick Wood Theatre, and another on *kabuki* dance costume at the Museum of Anthropology in Vancouver. At the invitation of Richard and Mae Smethurst, Julie also gave a lecture/demonstration/workshop on *kyōgen* at the University of Pittsburgh on Feb. 24, 2010.

**Katherine Mezur**

She was a member of the DANSCROSS Project, a major new collaborative initiative linking the Beijing Dance Academy (BDA) and ResCen Research Centre, Middlesex University, UK. She spent a month in Beijing as scholar observing and writing a daily blog on the exchange project between China-based choreographers and foreign (Western Contemporary dance based) choreographers. Among her cohorts were Janet O'Shea (UCLA) and Paul Rae (Singapore). She had a brief research trip to Japan this spring to attend the "Butō Research Seminar: Hijikata Tatsumi--words and flesh" hosted by the Kyoto University

of Art and Design, and attended a wide variety of new theatre/dance performances. In June and July, she will be participating in an NEH seminar, "Shanghai and Berlin: Cultures of Urban Modernism in Interwar China and Germany" at Stanford University. Next year she will be joining the Interweaving Performance Cultures Research Institute at the Freie Universität Berlin, where she will work on a new book project that includes studying Japanese women dance and *butō* artists who migrated to Europe.



## 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**  
<http://www.yavanika.org/AAPonline>  
 Be certain to update your bookmark for the site with this address. 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](mailto: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](mailto:fatsodoctor@yahoo.com)

## **Y**avanika 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.

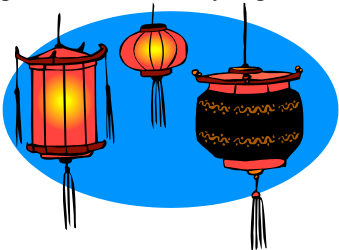
The Yavanika library is set up to take advantage of the fact that many of us have drawers, boxes, closets, and handbags full of videotape from our own research. This wealth of material might be put to better use if shared.

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



## EDITOR'S COMMENTARY

**F**arewell to the Kabuki-za  
On April 30, 2010, the *grand-dame* of  
*kabuki* theatres, Tokyo's iconic Kabuki-

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](mailto: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 ListServe

Valuable and timely information posted by members, coordinated by Richard E. Davis. To subscribe, e-mail: [majordomo@usfca.edu](mailto:majordomo@usfca.edu)  
in the MESSAGE line type ONLY:  
subscribe asiantheatre  
Put NOTHING ELSE in the message. Don't sign it and if you have a signature line turn it off.

### **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.

za, closed. It will be torn down and replaced by a skyscraper – albeit with a “new, improved” *kabuki* theatre inside, and with some of the



original façade replaced. Shochiku, the theatrical powerhouse that owns the theatre, maintains they are making this move because the current building does not meet earthquake safety standards, and needs improvements such as elevators, escalators and energy-saving technology. They plan to bulldoze the site in May, 2010 and build a 49-story office tower by 2013 at a cost of 43 billion yen (467 million dollars).



There will be a new version of the theatre inside this building.

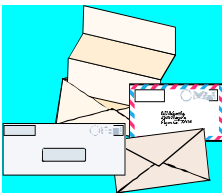
The Kabuki-za was originally built in 1889 and suffered destruction several times by fires, the 1923 Great Kanto Earthquake, and US air raids at the end of World War II. After each destruction, it was rebuilt anew. The current four-story theatre was built in 1950, using some materials from the bombed site. It had an audience capacity of 2,000. Many Japanese and foreigners saw this structure, with its features that reminded them of an old temple or palace, as a symbol of Japan's rebirth after the war. Noma Ippei, a Shochiku official in charge of the reconstruction, promises that there will be a gallery in the building devoted to the history and cultural legacy of *kabuki*.

My own response is of course one of tremendous nostalgia. I realize that *kabuki* is an ever-evolving art, as Jim Brandon and Sam Leiter have so eloquently maintained in their books. And Tokyo is an evolving city. But does that mean that past should vanish completely?

I don't want to be a troglodyte, but I can't help remembering over forty years of happy experiences at the old theatre. It was there, for example, that I first met Jim Brandon. I am sure he doesn't remember the awe-struck student shyly accosting him in the aisle before the show. And it was here – forty years later -- that I met one of my own students in fall, 2008. I had been given fantastic comps, and so I treated him to his very first *kabuki* play. I told him to meet me in front of the Kabuki-za – he was a little worried that he might get lost, but I said, “you can't miss it – just come up from the subway and there it is, a huge and magnificent edifice in the midst of modern Ginza.” Will the new theatre be as distinctive as that? I wonder if the new theatre will encourage the enthusiastic shouts of the old-timers who sit in the cramped, cheap seats of the upper galleries. And what about the incredible scene shifts? Will modernizing mean an end to the wonderful practice of stage hands pounding hammers during the performance, to prepare the revolve for the next scene?

Well, it remains to be seen. We can just hope that Shochiku keeps its promises and that the new Kabuki-za will be a fitting descendant for a deeply loved ancestor. Sayonara, dear friend.

-- Carol Fisher Sorgenfrei



## ADDRESSES & INFORMATION

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. Richard E. Davis coordinates *Asian Theatre Listserve*. To subscribe send an e-mail message to: [majordomo@lovelace.usfca.edu](mailto:majordomo@lovelace.usfca.edu) In the MESSAGE area type: subscribe asiantheatre. That's ALL, don't sign it and if you have a signature line turn it off.



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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 when you renew your membership.

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newslette*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at <http://www.yavanika.org/online/> or email Kevin Wetmore: [kwetmore@lmu.edu](mailto:kwetmore@lmu.edu)

**Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information. **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

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

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

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➤ check here \_\_\_\_ if you don't want the *Newsletter* mailed (ie, **ONLY** want on-line version)

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