

ASSOCIATION FOR ASIAN PERFORMANCE

SPRING, 2014 NEWSLETTER

LETTER FROM THE PRESIDENT



Dear AAP Members,

From the rainy Pacific Northwest, happy spring! I hope our friends in other parts of the US are out of this especially harsh winter.

For us at the AAP, we have been busy preparing for the upcoming AAP and ATHE conferences at Scottsdale, AZ this summer. We have also elected four new and returning officers whose two-year terms will start at the end of the Scottsdale conference.

To start with, we will have two new VPs for the conferences, Jennifer Goodlander for AAP and Xing Fan for ATHE. Jennifer, who is a *wayang kulit* expert and *dalang* herself, is teaching at Indiana University. She has served as AAP's Membership Outreach Coordinator when she conducted a very substantial membership survey that provided us with a good guide of the interests, concerns and suggestions of our members. Xing is a *jingju* expert now teaching at Bates College. She was one of the winners at last year's emerging scholars competition with a highly technical performance analysis of China's revolutionary model plays. Both Jennifer and

Xing graduated from the theatre department of University of Hawai'i, which has continued to be a powerhouse in our field. I recently had the privilege of watching the incredibly amazing rehearsal and production process of their newest *jingju* production *Lady Mu and the Yang Family Generals*, the eighth of four-year play cycles under Elizabeth Wichmann-Walczak!

The other newly elected officers are our new Graduate Student Representative Ji Hyon (Kayla) Yuh of CUNY Graduate Center, who will be presenting a paper on Korean musical theatre education programs at ATHE this year, and Kevin Wetmore, who has graciously agreed to continue serving as our Secretary and Treasurer. Having been promoted to full professorship last year (congratulations!), Kevin, as I'm sure many of you know, has been one of the most hardworking scholars in our community with a wide range of publications. I had the honor to work with him recently on the upcoming *Modern Asian Theatre 1900-2000* (with Erin Mee) and *Methuen Drama Anthology of Modern Asian Plays* and witnessed firsthand his incredible work ethics and scholarship.

Both Jennifer and Xing are also involved in the upcoming "founding mothers" panel at this year's AAP, with Jennifer serving as its coordinator. We will honor Karen Brazell, Rulan Chao Pian, Carol Fisher Sorgenfrei, Kathy Foley, and Elizabeth Wichmann-Walczak, who have each made significant and pioneering contributions to Asian theatre studies. The panel will certainly be one of the highlights of our conference this year.

For the upcoming *AAP* and *ATHE* conferences, our current VPs David Jortner and Khai Thu Nguyen have been working diligently since last fall. I'm happy to report that thanks to the incredible effort by David and others members of the *AAP* board, we are going to have a fully packed and high quality *AAP* conference. One of the changes we made this year was to have Emily Wilcox, our Membership Outreach Coordinator, oversee the Emerging Scholars Competition, which has so far been coordinated by the Kathy Foley, our *Asian Theatre Journal* editor. I want express my sincere gratitude to both Kathy and Emily for their outstanding work in successfully running a instrumental to the grow want to express my heartfelt congratulations to this year's winners: Katherine Lieder, Josh Stenberg, and Tingting Zhao, whose exceptional works span from "not-feminism" in modern Indian theatre, history of Chinese theatre in Southeast Asia, and modernizing Beijing opera through montage.

Khai's work has resulted in another stellar presence for us at *ATHE*, with six *AAP*-sponsored panels and four multidisciplinary sessions cosponsored by *AAP* and one or more other groups. Among these panels, Cody Poulton's *Asian Theatre Journal* Lecture titled "Anthologizing Modern Japanese Drama" will be on Thursday afternoon, right after *AAP*. We made this arrangement so that those who only attend *AAP* will be able to hear the discussion of his recent scholarship in modern Japanese theatre, including *A Beggar's Art: Scripting Modernity in Japanese Drama, 1900-1930* and the upcoming *Columbia Anthology of Modern Japanese Drama*, coedited with Tom Rimer and Mori Mitsuya, a significant milestone for modern Japanese theatre studies and our field in general!

Also, our membership meeting will be held right after Cody's *ATJ* lecture. This will be an important opportunity to hear from our members,

for the board to discuss our work in the past year, and to plan for next year's conferences.

As I said, it will be a fully packed and truly exciting week at Scottsdale! I hope to see as many of you as possible!

Sincerely,

Siyuan "Steven" Liu

Siyuan "Steven" Liu
President, *Association for Asian Performance*

NOTE FROM THE EDITOR

Please send news and announcements for the Fall, 2014 *Newsletter* (including up-coming events that will take place between November, 2014- May, 2015) to: csorgenfrei2@aol.com. The deadline is October 1, 2014.

To become a member of *AAP*, fill out and mail the form that is included with the newsletter, or email:

Kevin Wetmore, *AAP* Secretary/Treasurer
kwetmore@lmu.edu



All the best,

Carol Fisher Sorgenfrei

Newsletter Editor



FOURTEENTH ANNUAL AAP CONFERENCE



Scottsdale, Arizona, July 23-24, 2014

The *Association for Asian Performance* pre-conference takes place immediately prior to the *ATHE* conference, at the same venue – and includes our annual Schmooze-fest. Please plan to join us this summer for **A HOT TIME IN THE OLD DESERT!**

A AP CONFERENCE SCHEDULE

Wednesday, July 23rd

8:00 - 8:15 am

Welcome from the President

8:25-9:35 Panel I

Literary Gestures: Movement and Intertextuality on Chinese Stages

“The Central Asian Slipper: Absorption, Assimilation and the Cinderella Myth in Modern Uyghur Dance”

--Ronald Gilliam University of Hawai’i Manoa

“Beginning with a Poem: The Power of Brush in the Chinese Revolutionary Dance Drama entitled *Butterfly Loves Flowers*”

--Nan Ma, University of Wisconsin-Madison

“Embodying Classic Characters: Literary Intertextuality in Chinese Dance Competition Solo Works”

--Emily Wilcox, University of Michigan

9:35-9:50 Coffee

9:50-11:00 Panel II

Kunqu, Kyōgen, Nō

“A Tradition in Modernization: The Contemporary Development of *Kunqu*”

--Ming Yang, Univ. of Hawai’i-Manoa

“Muromachi Musicals: Resetting *Kyōgen* in a Modern Medium”

--Gart Westerhout, Kinjo College

“*Kunqu* and *Nō*: A Comparative Study on the Issue of Creative Inheritance and Cross Cultural Spreading of Traditional Asian Theater”

--Yumin Ao, Kennesaw State Univ.

11:00-12:10 Balinese *Topeng* Workshop

Margaret Coldiron, University of Essex

12:10-1:30 Lunch

1:30-2:40 Panel III

Emerging Scholars Adjudicated Panel

We are pleased to welcome these Emerging Scholars to AAP

“Sketches Towards an Indies and Indonesian *Xiqu* History”

—Josh Stenberg, Nanjing University

“Reconstructing Meaning: Modernizing Peking Opera through Montage”

—Sophia Tingting Zhao, Stanford U.

“Not Feminism: A Discourse on the Politics of a Term in Modern Indian Theatre”

--Katherine Lieder, Univ. of Wisconsin, Madison

2:40-3:50 Panel IV

Nationalism and Ideologies

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

--Bethany Collier, Bucknell University

“(Per)forming the Indian Nation: Between Recouping Tradition and a Coup to Tradition”
 --Boris Daussa-Pastor, The Graduate Center, City U. of New York (CUNY)
 “Modern Bengali Theatre: An Assessment of European Influence”
 --Saiful Islam, University of Dhaka

3:50-4:05 Coffee

**4:05-5:30 Panel V
 The Tension Between Art and Politics:
 Japanese Proletarian Theatre Artists in the
 1920s-1930s**

“Being ‘International’ Politically and Theatrically: Collaboration of Sono Seki and Senda Koreya”
 --Yoshiko Fukushima, Univ. of Hawai’i-Hilo
 “Sasaki Takamaru’s *Itagaki Taisuke*: Meiji Politics on the Japanese Proletarian Stage”
 --Aragon Quinn, Stanford University
 “Modernism and Politics in Shingeki: The Case of Hijikata Yoshi from Late 1910s-1933”
 --Gouhe Zheng, Ball State University
 Discussant—M. Cody Poulton, Univ. of Victoria

**5:30-6:40 Panel VI
 Founding Mothers of Asian Theatre
 Scholarship**

“Rulan Chao Pian”
 – Emily Wilcox, Univ. of Michigan
 “Elizabeth Wichmann-Walczak”
 – Fan Xing, Bates College
 “Carol Fisher Sorgenfrei and Karen Brazell”
 – David Jortner, Baylor University
 “Kathy Foley”
 -- Margaret Coldiron, Univ. of Essex

Evening: Schmoozefest gathering
 Join us for a delightful dinner and conversation at this charming oasis in the desert! Details TBA.



SCHOOMZE & FOOD

In celebration of our 27th year, our annual Schmoozefest will take place at The Persian Room, a delightful restaurant near the

**Thursday July 24th
 8:00-9:15 Board Meeting**

**9:15-10:25 Panel VII
 Economics and Chinese Theatre/1930s and Today**

“Technical Difficulties: Realism vs. Reality in Left-Wing Chinese Theater”
 --Tarryn Li-Min Chun, Harvard Univ.
 “Constructing the Alternative: Grass Stage and *The Little Society*”
 --Pu Bo, University of Kentucky
 “Dramatizing the ‘Left Wing’/Canonizing the ‘Back-Stage.’ Annals of the Theatre 1943 and the Politics of Making Drama History in 1930s Shanghai and 1940s Chongqing”
 —Man He, Williams College

10:25-10:40 Coffee

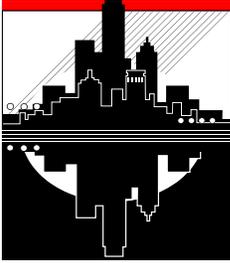
**10:-11:50 Panel VIII
 Asian-ness and Identity**

“Monkey King Performances as Alternative Discourse of Asian Americanness”
 --Sissi Liu, The Graduate Center CUNY
 “Dream and Life in *Metamorphosis* by Beijing Opera”
 --Iris Hsin-Chun Tuan, National Chiao Tung University
 “Passing Nationality: Hypervisible Asianness and Invisible Koreanness”
 --Chuyun Oh, Univ. of Texas, Austin



-----DAVID JORTNER,
 VP for AAP Conference Planning

conference venue. Details will be posted on the website and announced via the ListServe.



AAP at ATHE, Scottsdale, AZ --- July 24-27, 2014

A **AP Sponsored Panels** **Thursday, July 24**

3:15 PM - 4:45 PM

**Association for Asian Performance
(AAP) Focus Group Membership Meeting**

1:30 PM - 3:00 PM

**Asian Theatre Journal Lecture with M. Cody
Poulton: "Anthologizing Modern Japanese
Drama"**



AAP and ATJ are pleased to honor this distinguished scholar. In this invitational lecture, Professor Poulton will discuss the making of two of his recent books: *A Beggar's Art* and *The Columbia Anthology of Modern Japanese Literature*.

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

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

Friday, July 25

8:30 AM – 10:00 AM

**Dreaming Other Forms: Other Asian
Performance**

Scholars and teachers know about the major classical Asian theatres. This panel will introduce lesser known but popular Asian performance forms for the generalist audience.

Kevin Wetmore, Loyola Marymount University
Chair of Panel

David Jortner, Baylor University:

“*Kamishibai*: The Paper Street Theatre
of Japan”

Ronald Gilliam, University of Hawai'i:

“Uygher Dance”

Geetha Creefield, University of London:

“Folklore Performance and Cultural
Reception for an International
Audience”

5:45 PM - 7:15 PM

**Jingju (Beijing Opera) and the State in the
People's Republic of China**

The three papers in this panel offer case studies that problematize jingju's troubled relationship with the PRC government from the 1950s to the 21st century.

David Rolston, University of Michigan
Chair of Panel

Siyuan Liu, University of British Columbia:

“Censoring the ‘Eight-Big-Capture’
Plays”

Elizabeth Wichmann-Walczak, University of
Hawaii:

“State Concerns and Jingju Creation:
New Plays and Productions for the
Most Recent National Festival of *Jingju*
Art”

Xing Fan, Bates College:

“A Hinny’s Dilemma: *Three Mountains* as an Early Modern *Jingju* Creation in the PRC”

Saturday, July 26

2:15 PM - 3:45 PM

Dream Genders and National Desire

This panel with papers will explore gender in stylized Asian theatre forms as supportive of or subversive to the larger fantasy of a nation's identity.

Kathryn LeTrent, Virginia Commonwealth University:

“Staging Marital Domesticity in *The White Snake*: Post-Revolutionary China and Contemporary United States”

Katherine Mezur, The Museum of Performance and Design:

“Japan's Cute Technologies and Dream Genders: Robot Girls, Dolls, and Lightness”

Ivy Ichu Chang, National Chiao Tung University, Taiwan:

“Deconstructing Shakespeare and *Jingju* in *Cleopatra and her Clowns*”

Guanda Wu, University of Minnesota, Twin Cities:

“*Nandan*, Gender Plasticity, and the Formation of the Dichotomy of Artistic Femininity *vis-a-vis* Natural Masculinity in Republican China (1912-1949)”

4:00 PM - 5:30 PM

Arabic and Arab-American Theatre: Beyond the Desert

Panelists address theatrical and performative strategies formulated to counter Orientalist stereotypes as projected on the Arab world and, by extension, Arab-Americans.

James Al-Shamma, Belmont University:

“Collective Trauma and the Great Good Place: Saadallah Wannous’s *The Glass Cafe*”

Hala Baki, California State University, Northridge:

“The Funny Thing About Arabs: A Study of Subversive Commentary in Arab-American Stand-Up Comedy”

Megan Stahl, Tufts University:

“To Be Seen and Heard: Culture as Resistance in Rohina Malik’s *Unveiled*”

Sunday, July 27

9:45 AM - 11:15 AM

***Shuo Meng Hua* (Talking in my Dreams): Using Drama for English and Chinese Language Learning**

Four teachers describe their experience using drama to teach English in China and Chinese in the US through improvisation, self-scripted work, and performance of published plays.

-Janet Raskin, Miami Dade College

-Whit Emerson, University of Central Florida

-Cynthia Henderson, Ithaca College

-John Weinstein, Bard High School Early College, Newark

MULTIDISCIPLINARY SESSIONS Friday, July 25

2:15-3:45 p.m.

Reparative Re-Enactments: Performances of Historical Memory and Activism in East Asia.

This panel explores performances of memory, redress, and activism. We ask how contemporary re-enactments of historical traumas and injustice address the shifting political subjectivities of Korea, Japan, Taiwan, and China.

Alyssa Kim, Hankuk University of Foreign Studies:

“One Day Maybe, a History-Specific, Site-Specific Production”

Katherine Mezur, Mills College:

“Stranger Trauma: When the Outsiders Perform an Other's (National) Catastrophe”

Melissa Wansin Wong, Graduate Center, CUNY

“Re-enacting Tiananmen in Contemporary Hong Kong: The Negotiation of Past/Present/Future in Embodied Performance”

Elizabeth Son, Northwestern University:

“Monumental Performances: Transpacific Memorializations of Gender Violence”

Daphne Lei, University of California, Irvine:

“Resisting the Global Dream Act with Localized Chinese Opera in Taiwan”

Saturday, July 26

12:00-1:30 p.m.

I Can Do That: Performing Race in Musical Revivals

Panelists will unpack significant racial performances in musical revivals in which the

initial casting, sociocultural contexts, and texts themselves have significantly changed.

Donatella Galella, The Graduate Center, CUNY:
“The Promise of (Dis)Pleasure:
Yellowface in Contemporary Musical
Revivals”

Bryan M. Vandevender, University of
Wisconsin, Oshkosh:
“Authentic Recreation and the Ethics of
Colorblind Casting in the Broadway
Revival of *A Chorus Line*”

Kathryn Edney, Regis College:
“Getting out of Dahomey: Reviving
Show Boat and the Contingencies of
Racial Performance”

Sunday July 27

8:00- 9:30 a.m.

Dreaming of Refuge and Inviting Resistance: Activist Performance, Critical Pedagogy, and Speaking (Affirming?) the Dominant

This roundtable locates minoritarian and under-
represented performances as sites of renewal,
revision, and resistance in the desert of
increasingly neo-liberalized academic, public,
and economic spheres.

Esther Terry, University of Pittsburgh:
“Individuals Do Not Stand Alone:
Performance Pedagogy against Neo-
Liberal Utopias of Individuality”
Performance: *Xicana Privilege?*
Passing Only as White by Esther Terry

Kantara Souffrant, Northwestern University:
“Can the Haitian-American Body
Speak?”
Performance: *AYIBOBO! A Haitian
Love-Hate Story: Part Deux* by Kantara
Souffrant

Kristin Moriah, The Graduate Center, CUNY:
“An Anti-Lynching Theatrical Past as
Prologue to Racial Profiling in the
Present”

Performance: The final monologue
from Angelina Weld-Grimke's *Rachel*
Kevin Wetmore, Loyola Marymount University:
“As Far as We've Come, We Still Have
a Long Way to Go: Race and Gender in
Asian American Drama”
Performance: *White Manifesto and
Other Perfumed Tales of Self
Entitlement*

9:45-11:15 a.m.

You've Got To Be Carefully Taught: Musical Theatre Education in Postcolonial Asia

This panel will discuss what musical theatre
means in postcolonial Asia and unearth the
underlying dreams and desires of various
postcolonial subjects.

Ji Hyon Yuh, City University of New York:
“Social Justice and Musical Theatre:
Extracurricular Musical Theatre
Programs for K-12 Students in Korea”

Caleb Goh, Western Australian Academy of
Performing Arts:
“The New Frontier: Musical Theatre
Education in Singapore”

Sissi Liu, City University of New York:
“Dream Deferred: Predicaments in the
Search for a Chinese National Musical
Theatre”



Khai Thu Nguyen,
Vice-President/ATHE Conference Planner



**CONFERENCES AND CALLS FOR
SUBMISSIONS**

Shifting Dialogues III: **D**ocumenting Asian Art and **P**erformance: **E**mbodied Knowledge, Virtuality & **t**he Archive

December 3-5, 2014

University of the Arts, Helsinki

The Asian Art and Performance Consortium (AAPC) of the Academy of Fine Arts (Kuva) and the Finnish Theatre Academy (Teak) of the University of the Arts Helsinki will jointly host a symposium focused on documenting and archiving Asian and trans-cultural performance and fine arts.

Documentation preserves traditional and contemporary forms, and it establishes a body of knowledge for future scholars and the local communities of practitioners. Yet documentation and mediation also tends to spectacularize and reify performance and art traditions, and it can also lead to their de-contextualization and expropriation. Public memory, now primarily held “in-state” as silicon-based documents in archives, libraries and museums, is at times in conflict with historical memory held by audiences who were present at particular events. In the case of ephemeral art forms, or practices of daily life, these disparities and the problems of mediation are of particular importance. These disparities and resource sharing across cultures form the areas of focus of this symposium.

In Asian performance, transferring knowledge bodily from teacher to students, from one generation to another is a common practice. Thus the performer’s body and oral transmission function both as repertoire of embodied practices, and as an ephemeral archive that preserves, modifies and transmits those practices from one generation to another. Different iconographic materials, including temple reliefs and canonical treatises, have also preserved ephemeral traditions through centuries. Filmed and electronic documentation of the traditions has further increased the amount of available data.

The research under this topic will focus on the relationship of cultural artefacts to memory, discrimination, censorship and social agreements around memorialization and the construction of Asian ‘canons’.

We will also ask:

- What is the impact of media on art and performance works documented, and how does documentation change the significance or reception of significant cultural artefacts?
- How do we avoid the performance documentary becoming the site where “mediocrity can play a hero's part?” as Marx put it. Are some performances undeservedly preserved when they would be better off decaying naturally in the audience’s collective mind? Are we surrounding ourselves by the mixed remnants of past failures and successes, leading to a loss of the ability to accurately assess the quality of ephemeral acts?
- Can archival procedures be more productively and strategically designed as an active cultural construction, rather than assumed to function as a passive repository for technical recall or social memory?

Issues that can be raised at the symposium include embodied, iconographic and electronic transfer of performance traditions in Asia related to live performance and traditional pedagogies, as well as the use of moving image, photography, web-based presence and new media, historical and theoretical writings, the construction of archives, museums and libraries.

This is the third and final symposium organized under the Shifting Dialogues – Asian Performance and Fine Arts research project, funded by the Academy of Finland in 2011-2014. The symposium is free of charge. Presentations reflecting practice-based artistic research are encouraged.

DEADLINE for proposals is 2 May, 2014.
Decisions will be confirmed by 20 May 2014.

To create an interactive symposium, with a high level of response and discussion of all presentations, we have set a deadline for completed papers: 24 November 2014.

TO SUBMIT proposals please provide the following by the deadline to teak.aapc@uniarts.fi

- abstract of 250 words with low resolution images or directions to on-line video as needed
- short bio of 150 words
- attached cv
- mode of presentation and any special technical or space requirements

We regret that we are unable to provide scholarships for presenters.



PRODUCTIONS, FESTIVALS, EXHIBITIONS

THEATRE OF YUGEN

2840 Mariposa Street
San Francisco, CA 94110
415-621-0507

www.theatreofyugen.org
info@theatreofyugen.org

Apr 06 - May 11, 2014

This Lingering Life - Noh Backstories

This Lingering Life, a new play by New York City-based playwright Chiori Miyagawa, is based on the stories of 9 *Noh* plays. Over the course of this video series, we will introduce four of the original plays, as well as look at how they have been re-imagined in *This Lingering Life*. The videos will be in ancient Japanese but simultaneous summary and English translation will be provided. Additionally, each screening will include an introduction to a foundational element of *Noh* Theater. Please join Jubilith Moore (Theatre of Yugen) and Mark Frey (JETAANC) for this series of interactive and informative video screenings and introduction to *Noh* Theater.



Recent and Upcoming Productions

***Hagoromo* | April 6, 2014 | 2pm**

Japanese Cultural and Community Center of Northern California, 1840 Sutter Street, San Francisco, CA 94115

***Sumidagawa* | April 13, 2014 | 1pm**

NOHspace, 2840 Mariposa Street (@ Alabama), San Francisco, CA 94110

***Atsumori* | May 4, 2014 | 2pm**

NOHspace, 2840 Mariposa Street (@ Alabama), San Francisco, CA 94110

***Funabenkei* | May 11, 2014 | 3pm**

Oakland Asian Community Center, 388 9th St.
#290, Oakland, CA 94607

For more information, please visit:

<http://www.theatreofyugen.org/?spec=137>

FREE

May 23, 2014

Santa Rosa Matsuri! Japanese Arts Festival

Theatre of Yugen will perform *Noh* and *Kyogen* in the Church of One Tree as part of this annual festival of Japanese arts and culture. The performance will be in the evening at 7 pm. Julliard Park, 227 Santa Rosa Ave, Santa Rosa, CA. **FREE**



Jun 5 - Jun 15, 2014

Theatre of Yugen presents the world-premiere of
This Lingering Life

Theatre of Yugen presents a two-week run of a premiere, full stage presentation of *This Lingering Life*, written by the New York based Chiori Miyagawa and directed by Yugen's Artistic Director Jubilith Moore. At Z Space, 450 Florida Street, San Francisco, CA.

Wednesday & Thursday at 7 pm, Friday & Saturday at 8 pm, Sunday at 2 pm Early Bird Tickets - \$15 General Admission \$25-\$50 with discounts for Seniors, Students, Professional and Community Group Members

For more information and to purchase tickets, please visit:

<http://www.theatreofyugen.org/?spec=119>



Jun 6 - Jun 15, 2014

35(000) Expressions of Yugen

We are inviting our friends and family of artists to reflect on what the term *yugen* means, and to create a statement to that effect. Selected artwork will be displayed in the Z Space Art Gallery during the run of *This Lingering Life*. Yu: deep, quite, otherworldly
Gen: subtle, profound, dark

For more information, please visit:

<http://www.theatreofyugen.org/?spec=122>

FREE

June 7, 2014

Santa Cruz Japanese Cultural Fair

Theatre of Yugen once again brings Kyogen to one of our favorite annual events! This year audeinces will be treated to *Kaki Yamabushi* and *Shimizu*.

Japanese Cultural Fair is at Mission Plaza Park (in front

of Holy Cross Church) 103 Emmett St Santa Cruz, CA 95060

FREE

Sep 24, 2014

35 Years in the Making

Theatre of Yugen culminates its 35th Anniversary Season with this fourth and final Special Event with a slideshow encompassing 35 Years!

“Still Moving” for 35 Years!!

For more information, please visit:

<http://www.theatreofyugen.org/?spec=123>

FREE



PERFORMANCE TRAINING

THEATRE NOGAKU
**WORKSHOP-- KYOTO &
FUKUYAMA, JAPAN**

Since 2003, international performance group Theatre Nohgaku has hosted workshops for poets, playwrights, musicians and performers to help them better understand Japanese *noh* and to assist them in using *noh* in their own artistic pursuits.

Noh, a 600-year-old traditional stage art of Japan, combines highly stylized dance, chant, music, mask and costume with intense inner concentration and physical discipline, creating a uniquely powerful aesthetic

experience. As part of Theatre Nohgaku’s mission as a multi-national theatre company that champions *noh*’s beauty and power with English speaking audiences and performers, the company leads workshops in Japan and USA for poets, playwrights, musicians, performance artists and the general public. These workshops help provide an understanding of the essence of *noh*, and how it can become a larger part of your own pursuits.



******last chance to sign up for******

JAPANESE TEXTILES AND THE ART OF SCULPTING KIMONO

In association with the Oshima Noh Theatre, Theatre Nohgaku is pleased to announce the third *noh* costuming workshop in Kyoto and Fukuyama, Japan. Lectures and guided tours in Kyoto will be conducted by well-known author, scholar and practitioner of *noh*, Monica Bethe.

The Kyoto component of this workshop will include detailed lectures (in English) on Japanese textiles and costuming as well as guided tours to craftsman and artisan workshops. Although the final schedule is subject to change based on the availability of individual Kyoto artisans, past workshops have featured a visit to the Sasaki *noh* factory (featuring Meiji-era jacquard looms weaving hand-dyed silk), gold leaf artisans, embroiderers, kimono restorers and dye shops.

After meeting and observing these highly skilled artisans at their work in Kyoto, participants will travel to Fukuyama and attend a *noh* rehearsal at the Oshima *Noh* Theatre, and will receive hands-on instruction by professional *noh* actors in the traditional choreographed process of dressing and being dressed in authentic *noh* costumes. The limited number of attendees insures that everyone will have ample opportunity to experience first-hand the richness and complexity of this time-honored art.

Professional actors of the Oshima *noh* family (including performers Kinue Oshima and Teruhisa Oshima) will guide participants in active demonstration of many costumes, their functions and proper use.

The workshop is limited to 10 participants. Early registration highly recommended.

WHAT: *Noh* Costume Workshop – Japanese Textiles and the Art of Sculpting Kimono

WHERE: Kyoto & Fukuyama Japan

WHEN: June 10 – 18, 2014

Please contact workshops@theatrenohgaku.org for more information

TRADITIONAL THEATRE TRAINING (TTT) KYOTO, JAPAN

The intensive summer program in Kyoto, Traditional Theatre Training, invites applications to its 30th annual program, July 18-20 (orientation and overview of performing arts) and training (Jul 21-Aug 8). Master-teachers of the Kanze school *noh*, Okura school *kyogen*, and Wakayagi school *nihonbuyo* classical dance offer an immersive, authentic experience to artists and scholars. Classes are in the air-conditioned studios of the Kyoto Art Center, with a costumed recital on the Oe *Noh* Stage.

In addition to the usual offerings, T.T.T. will for the first time provide optional instruction in *gidayu* shamisen/chanting by a female professional.

For further information, see the Kyoto Art Center homepage:

<http://www.kac.or.jp/eng/news/10528/> or write program director Salz jonah@world.ryukoku.ac.jp

Please find information in Japanese:

<http://www.kac.or.jp/10528/>

and English:

<http://www.kac.or.jp/eng/news/10528/>

There are early bird and student/artist discounts, and special rates on hotels, hopefully making this affordable to participants, Japanese and non-, from around the world.

Jonah Salz, Program director

email: jonah@world.ryukoku.ac.jp

<http://www.world.ryukoku.ac.jp/kenkyuka/teachers/salz.html>

<http://kyototheatrenow.blogspot.jp/>



PUBLICATIONS and OTHER MEDIA

CALL FOR PROMOTIONAL BOOK FLYERS!

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

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

- Each publication will be publicized once.
- Submissions should be limited to publications since the last newsletter, and can include upcoming works.
- The publisher must provide enough fliers for the membership (140). AAP will not cover the cost of photocopying, but the postage is already covered as part of the newsletter.

We also ask you to suggest that your publisher might consider offering a small discount to those who order using the AAP flyer, to make the offer more worthwhile to our members. A time limit can certainly be set (i.e. "order this book by 1 July 1, 2013 and receive 20% off").

For the inclusion in Spring, 2014 *Newsletter*, please include books published only since the previous newsletter (Fall, 2013).

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

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

ATJ ONLINE AT JSTOR

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

NEW DVDs FROM MARTY GROSS

We are pleased to announce the release of two DVD volumes of the **Modern Noh Plays of Yukio Mishima:**

Aoi no Ue (The Lady Aoi)* and *Sotoba Komachi

These DVDs feature entirely new staged productions directed by Kichitaro Negishi.

Each work is 50 minutes in length and contains English subtitles from the translations by Donald Keene.



Aoi no Ue
stars Miki Nakatani and Tasuku Emoto



Sotoba Komachi

stars Shinobu Terashima and Yukiya Kitamura
 DVD extras (in Japanese only) include a 60 minute discussion about each play with Shimpei Matsuoka, Professor, University of Tokyo, Toru Matsumoto, President of the Yukio Mishima Literary Museum and literary critic Miyoko Tanaka.

The DVD boxes include a booklet (in Japanese only) with detailed information on the plays and their history.

DVD details: 16:9, Color, Dolby Stereo, Japanese with English subtitles.
 Institutional Price: \$ 250. per volume.
 Contact videos@martygrossfilms.com

ALSO NEW FROM MARTY GROSS:

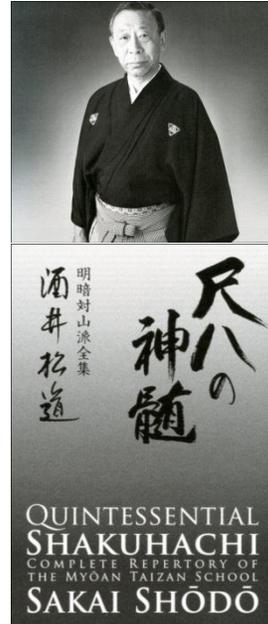
Quintessential Shakuhachi - Sakai Shodo

Sakai Shodo studied initially under his father, Chikuo, who founded the Myoan Taizan School, and then studied the classical *honkyoku* repertory under Koizumi Ryoan (Koizumi Shizan), 38th head of the Myoan school, and Yoshimura Fuan, in the course of which he mastered the complete Myoan Taizan repertory. The Japan Traditional Cultures Foundation produced this set of CDs comprising 39 pieces in the repertory. Sakai Shodo has gained a firm reputation for the depth of his knowledge, which has been acquired through tireless efforts to master the classical *honkyoku* repertory, his authoritative performance style, and his tone quality, which is wholly devoid of any affectation. The powerful low notes and dynamic technical mastery he demonstrates in his performance of contemporary music are the diametrical opposite of his performance style in the classical *honkyoku* repertory. But it is the combination of these two styles that results in the unique world of Sakai Shodo, which remains unrivalled.

This CD box set consists of four discs, containing 39 works. It is accompanied by a 96 page booklet in Japanese and English, containing

an essay, “The Emergence and Transmission of The Myoan Taizan School” by Yamakawa Naoharu.

Institutional Price US \$ 200.



For information on this and other music from the Japan Traditional Cultures Foundation, please contact: music@martygrossfilms.com

or by phone + 416 536 3355
 Please contact us if you have any questions.
 Marty Gross Film Productions Inc.
 637 Davenport Road
 Toronto, ON M5R 1L3 Canada
 +1-416-536-3355
marty@martygrossfilms.com

THE COLUMBIA ANTHOLOGY OF MODERN JAPANESE DRAMA

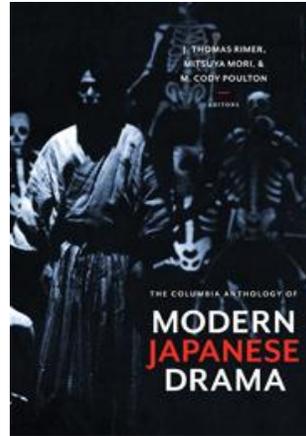
Edited by J. Thomas Rimer, Mitsuya Mori, and M. Cody Poulton

Columbia University Press
 April, 2014
 Cloth, 736 pages, B&W Photos: 26,
 ISBN: 978-0-231-12830-8
 \$75.00 / £52.00

This anthology is the first to survey the full range of modern Japanese drama and make available Japan’s best and most representative twentieth- and early-twenty-first-century works in one volume.

Divided into six chronological sections: “The Age of Taishō Drama”; The Tsukiji Little Theater and Its Aftermath”; “Wartime and Postwar Drama”; “The 1960s and Underground Theater”; “The 1980s and Beyond”; and “Popular Theater,” the collection opens with a comprehensive introduction to Meiji period drama and provides an informal yet complete history of twentieth-century Japanese theater for students, scholars, instructors, and dramatists.

The collection features a mix of original and previously published translations of works, among them plays by such writers as Masamune Hakuchō (*The Couple Next Door*), Enchi Fumiko (*Restless Night in Late Spring*), Abe Kōbō (*The Man Who Turned into a Stick*), Morimoto Kaoru (*A Woman’s Life*), Kara Jūrō (*Two Women*), Terayama Shūji (*Poison Boy*), Noda Hideki (*Poems for Sale*), and Mishima Yukio (*The Sardine Seller’s Net of Love*).



Leading translators include Donald Keene, J. Thomas Rimer, Mitsuya Mori, M. Cody Poulton, John Gillespie, Mari Boyd, and Brian Powell. Each section features an introduction to the developments and character of the period, notes on the plays’ productions, and photographs of their stage performances. The volume complements any course on modern Japanese literature and any study of modern drama in China, Korea, or other Asian or contemporary Western nation.



ACADEMIC OPPORTUNITIES

National University of Singapore -- Department of English Language and Literature

Faculty Appointment in Theatre Studies

The Theatre Studies Programme in the Department of English Language and Literature at NUS invites applications for the post of Assistant Professor (tenure track). Outstanding candidates with teaching and research interests in any area of Theatre and Performance Studies are encouraged to apply, with applications especially welcome in the areas of theatre history, modern drama, applied theatre, cross-media performance, and contemporary Asian performance. Employment will commence in January 2015.

Candidates should have a Ph.D. in Theatre, Performance or Dance Studies, and a developing record of international publications and research activity. The appointee will be expected to teach core undergraduate modules in theory and practice, to attract and supervise graduate students, and to contribute decisively to the research profile of the Programme.

The appointment reflects growth in both student numbers and the commitment to research in Theatre Studies at NUS, the oldest and largest university in the cosmopolitan Southeast Asian city-state of Singapore. It is consistently ranked amongst the top universities in the world, and the Department of English Language and Literature is one of the best in Asia. Established in 1992, the Theatre Studies Programme is one of three sections in the Department (along with English Language and English Literature). It currently has eight full-time faculty members, who teach a

broad-based curriculum covering theatre, performance and screen culture. Close links are maintained with the vibrant local theatre scene in Singapore, and current research focuses on the theory and practice of contemporary performance in the Asian region and beyond. At the undergraduate level, Theatre Studies is offered as a Major and a Minor, as well as a 'breadth' option for interested students from other programmes. Our graduate research community is growing, dynamic and highly international.

NUS expects the highest standards of teaching and scholarship from its faculty. In return, it offers excellent terms and conditions. There is considerable support for research, including grants for research projects, conference money and a very well funded library. Salary will be commensurate with experience and level of appointment.

Information about working in NUS and living in Singapore is available at <http://www.nus.edu.sg/careers/potentialhires/index.html>. The Department website can be found at <http://www.fas.nus.edu.sg/ell/index.htm>. For additional information, email enquiries can be sent to: ellhead@nus.edu.sg.

Applications should be made by letter and CV. Please provide:

1. full details of publications (including theses and dissertations) and a sample of publications or writing (*maximum three items*)
2. teaching and administrative experience
3. awards, other achievements
4. photocopies of transcripts/degree scrolls
5. copies of student evaluations of courses taught
6. course outlines of courses taught
7. names, addresses (including email) of 3 referees

The package should be sent by post to
Professor Lionel Wee
Head, Department of English
Language and Literature
National University of Singapore
Block AS5, 7 Arts Link
Singapore 117570

Alternatively, this can be sent by fax to +65 6773 2981 or by email to ellhead@nus.edu.sg.

The closing date for application is **15 May 2014**.
Only shortlisted candidates will be notified.



MEMBER NEWS, KUDOS, AND ACCOLADES

Whit Emerson.

He graduated from the University of Central Florida with my MA in Theatre Studies. For his thesis, he wrote, directed, and produced a play titled *All of Chinese Literature Condensed*, in which all 3,000 years of Chinese literature were presented in a 100 minute performance. He selected 10 works that he felt best represented the canon of Chinese literature and presented them in a format accessible to American audiences. Confucius does stand-up comedy, General Patton presents *The Art of War* and Chairman Mao finally gets to

meet his favorite Marx-- Groucho. Whit has applied to several PhD programs for this fall.

Julie A. Iezzi

The University of Hawai'i at Manoa, Dept. of Theatre and Dance Professor is happy to announce her 2014-15 sabbatical research in Japan. She will start in Cambridge in August for a two week intensive in reading handwritten Edo period documents, then move on to Kyoto, where she will be a Visiting Researcher at Ritsumeikan Art Research Center, investigating the development of scenography in

kabuki. She will also be collaborating with researchers at Kobe Women's University as a member of the Research Center for Classic Performing Arts (RCCPA). In the current academic year, she managed to get into Atlanta between snow storms in February, where she spent three days as an Artist in Residence at Kennesaw University as part of the YEAR of JAPAN program. She gave a public lecture entitled "Uncovering *Kabuki*: Innovation, Intrigue and Scandal," guest lectures on *kabuki* and contemporary Japanese theatre, a *kabuki* makeup workshop, and a workshop on using the "transforming prop" with the KSU Tellers, a storytelling group.

Samuel L. Leiter

He gave the keynote lecture at a Japanese theatre symposium sponsored by the Council of East Asian Studies at Yale University in February. The talk was titled "Magarikado: *Kabuki* at the Crossroads, 1952-1965." His translation/adaptation of Watanabe Tamotsu's *Engekikai* essay, "In Memoriam: Ichikawa Danjuro XII (1946-2013) is in the 2014 issue of *Impressions: The Journal of the Japanese Art Society of America*, as is his letter to the editor describing the visit of Ichikawa Ennosuke II and his troupe to perform *kabuki* at Sugamo Prison in 1952. Sam is finishing his second year as a nominator for New York's Drama Desk Awards, and by the end of April will have reviewed nearly 300 plays for the 2013-2014 season on his blog, Theatre's Leiter Side.

Margaret (Jiggs) Coldiron

She participated in performances of Balinese *Topéng* in a number of settings around the UK, including as street theatre at the Surbiton Festival in September 2013; a version of *Little Red Riding Hood* with maskmaker, researcher and PhD candidate, Tiffany Strawson at Indonesia Kontemporar at SOAS in October; performances at LSO St. Luke's with Gamelan Lila Cita in November 2013 and March 2014. She looks forward to welcoming Professor Nyoman Sedana of ISI Denpasar, who will be Visiting Artist in Residence for the BA in World Performance at East 15 Acting School in June and July.

Upcoming papers:

Jiggs will be a Forum Speaker at the Asia Future 2014 Conference ("Diversity and Harmony") in Bali, August 22-24, addressing Artistic Interconnections in Asia. Her paper will be: "Shi-Shi and Barong: Kin or Coincidence?"

At the 28th annual Conference of the Association for Southeast Asian Studies in Brighton, she and Matthew Cohen are convening a panel on "Southeast Asian Performing Arts: Tradition in Modernity" for which she will give a paper on performing Balinese *Topeng* in non-traditional settings.

Claudia Orenstein

Her co-edited volume of new scholarship on puppetry, *The Routledge Companion to Puppetry and Material Performance*, will come out in June 2014 including her own essay on "New Paths in Kerala's *Tolpavakoothul* Leather Shadow Puppetry Tradition" as well as essays by several AAP scholars. She and director Vicky Hart have just completed their documentary film *Magic In Our Hands* on Padmini Rangarajan, a self-taught Indian puppeteer from Hyderabad. The film follows her puppetry project on electronic waste. It premiered in April at a film festival in St. Albans, UK. They are seeking festivals, broadcasters, university and other venues for screenings. If interested, contact corenste@hunter.cuny.edu

Orenstein gave presentations on women in Indian puppetry at the *Women in Asian Performance* conference and at the *Women in Puppetry Symposium* last fall, both in the UK. In April she gave a presentation on "The Additional Complexities of Puppets and Performing Objects in Indian Performance Traditions" at the *Vernacular Traditions: Popular Performance in Contemporary India Conference* at Barnard College. She worked as dramaturg on *Shank's Mare*, a collaboration between New York puppeteer Tom Lee and traditional Japanese *kuruma ningyo* performer Koryu Nishikawa V, which premiered at Sarah Lawrence College in April. She is co-convening a puppetry Working Group at ASTR in fall 2014 and helping to organize an international puppetry festival in Bangalore for January 2015. She spent February and March in India researching Indian puppetry in various regions during which time she also gave two workshops on dramaturgy in puppetry, in Delhi and Bangalore, and participated in two puppetry festivals and a puppetry seminar. Ah sabbatical....

Shiao-ling Yu

She will present a paper entitled "Chinese Heritage and European Adaptations: *The Orphan of Zhao* as Intercultural Theater" at the AAS-in-Asia Conference in Singapore, July 17-19, 2014.

Alexa Huang

She teaches at George Washington University and recently completed translations of select writings of some Taiwanese dramatists and poets for *The Columbia Sourcebook of Literary Taiwan*. She also edited a special issue on "Global Shakespeares" for *Shakespeare: Journal of the British Shakespeare Association* 9.3 (September 2013). Two articles in that issue may be of interest to AAP members: "Hamlet, the Heike and the Fall of Troy" and "Postcolonial hybridity: The making of a Bollywood *Lear* in London." She recently gave keynote lectures at conferences at New York University and UC Irvine, and at the 67th annual KFLC: The Languages, Literatures, and Cultures Conference in Lexington. Her congressional briefing on the humanities in the twenty-first century was translated into Chinese and published in *Nanfang zhoumo (Southern Weekend)*, a relatively liberal venue in mainland China.



Alexa is happy to announce her transition to a woman. She was born transgendered and has been through a sea-change, but nothing of her doth fade. She blogs about her journey at <http://miaoby.wordpress.com/>

Jonah Salz

He participated in a "Beware the Ides" conference in Osaka on Theatre Modernization in Asia where he met many young and older scholars from around mostly South and East Asia, as well as the "inevitable" Carol Sorgenfrei. The book project that the symposium aims for will be a welcome Asian-sponsored attempt to tell a variegated modernisation process -- if the editors can agree

on the terms "modern" or "theatre." Later that month, at the Association for Asian Studies in Philadelphia, he organised a panel on *Noh* use. The papers included: CUNY's Peter Eckersall discussing new *noh* adaptations in the globalised age (by *chelfitsch*); Winnipeg University's William Lee on "*Kyōgen* Training on the Prairies;" and Theatre Nohgaku members Matthew Dubroff (on *noh* training), and Gary Matthews on *Blue Moon over Memphis*, a new *noh* about Elvis now in rehearsal. Suzuki Masae provided authoritative comments. At the Chinoperl event preceding AAS, he offered frontline miseries as Editor in Chief establishing boundaries for *A History of Japanese Theatre* (Cambridge, expected 2015), while Suzuki presented on the Chinese influence in Okinawan *kumi-odori*. In April, Jonah was keynote speaker at the Japanese Society for Children's Environment National Symposium, where he spoke on "Foreigners Training like a Monkey in *Kyōgen* Comedy."

David Jortner

He was promoted to Associate Professor of Theatre at Baylor University. His article "Imposing the Standards of Boston on Japan: *Kasutori* Performance, Censorship and the Occupation" will be appearing in the 2014 issue of *Theatre History Studies*.

Lanlan Kuang

Her book, *The Dunhuang Performing Arts* will be published by the Social Sciences Academic Press (China) by the end of Fall, 2014. This book will be the first Chinese language publication on the Dunhuang performing arts based on ethnographic fieldwork, post-modern theories, and literary analysis.

Kathy Foley

She is at the University of Malaya in Kuala Lumpur on a Senior Fulbright Grant and directing "Layla-Majnun," one of the episodes from the play *Mughal Miniatures: Tales of Love* which she directed at UCSC in Fall 2013. She opened an exhibition "Visions of the Sacred" which includes South and Southeast Asian puppets and masks at the Whitney Humanities Center, Yale University (showing April 4-June 20, 2014) and gave workshops on Southeast Asian performance. The exhibition was in conjunction with a *Kutiyattam*

performance by the Nepathya Group of *Balivadham* which took place on April 6, 2014, sponsored by the Institute of Sacred Music and Religious Studies at Yale. In Fall, 2015 Foley will work with Undang Sumarna, music director, on a dance drama of *Ramayana* stories to be produced by the UCSC Department of Theatre Arts. The production will include aspects of *wayang kelantan* and Malay performance and consider the *Ramayana* in its comparative Southeast Asian iterations.

contemporary fusion of the *kabuki* play *Yotsuya Ghost Tales* and *Macbeth*, in which the ghost of an Asian American actress seeks revenge on the husband who betrayed her. Supported by grants from UCLA, she has been developing this project with director Penny Bergman for several years. In March, she and Penny visited Oiwasama's grave in Tokyo to ask for her blessing on the project. A further revised version will have a more workshop-like staged reading in New York in late September. Stay tuned for more details!

Carol Fisher Sorgenfrei
Her translation of Terayama Shūji's *Shintoku-maru* (Poison Boy) appears in the new *Columbia Anthology of Modern Japanese Drama*. In June, she will speak on "Performing Gender and Japaneseness: Traditional Actors in Non-Traditional Roles" at a conference in Tel Aviv. Her latest play, *The Face in the Lantern* (previously titled *Aftershock: A Ghost Story*) had staged readings in New York and Los Angeles. The play is a



ASIAN THEATRE ON THE WEB

Please inform the Editor of any gems you've discovered while cruising' the "information hanamichi" and we will pass them along. Please see previous *Newsletters* for additional sites.

A **AP WEB SITE**
AAP's official website lives online at www.yavanika.org/aaponline.<<http://www.yavanika.org/aaponline>.>
The site offers the latest news concerning conference events, membership, and AAP business, and includes calls for contributions, performance notices, publication information, and other matters of interest to the AAP community. The site also provides for online payment of membership dues and AAP Conference registration. AAP Online welcomes submission of AAP member news. To post info about upcoming conferences, performances, publications, or other matters, email Dave Mason at fatsodoctor@yahoo.com Recommendations for the web site are always welcome.

A **AP LISTSERVE**
The AAP email list is now administered through the Association for Theatre in Higher Education (ATHE). The list facilitates discussions and the circulation of news among subscribed members. **You do not have to be an AAP member to join the AAP email list.** If you were previously subscribed, you are on the new list. If you wish to subscribe to the list visit <https://m360.athe.org/admin/forms/ViewForm.aspx?id=23372>
You can remove your email address from the list by visiting the same site.

AAP TWITTER FEED
Webmaster Dave Mason reports that the Association for Asian Performance now has a **Twitter feed: @aapnotes**. The account is currently following a select few of you, but is perfectly happy to follow every AAP person who uses Twitter. If you choose to follow AAP's Twitter feed, Dave will be notified and will see that AAP follows you back. If you don't use Twitter, but you know of an event that AAP should promote, contact Webmaster Dave Mason masond@rhodes.edu and he will see that the information twitters.

AAP ON FACEBOOK
Look for the Association for Asian Performance on Facebook. Please visit and like this page and participate with discussions, syllabi and questions. **"Like" us on AAP's Facebook page:**
<https://www.facebook.com/pages/Association-for-Asian-Performance/103477229028>

AAP SYLLABUS BANK
As a contribution to Asian performance pedagogy, AAP invites contributions to its online syllabus bank. Syllabi in the online bank are intended to provide models of how various aspects of Asian performance might be taught, especially

at an introductory level. AAP members can send syllabi they would like to share to Dave Mason at fatsodoctor@yahoo.com

IJPAN WEBCASTS
This innovative site for streaming Japanese theatre and performance was created at the U. of Illinois by the late David Goodman.

User Registration for the Website.
As of right now, you will not need to be registered in order to watch live streams of our events, although this may change in the future. Registration allows users to take a more active role in IJPAN by opening access to comments sections. To begin the process of creating a new account, visit our homepage (<http://ijpan.ncsa.illinois.edu/>) and click the "Create new account" link under the login button in the top left corner of the page. We manually approve all member registrations, so it may take up to a day for your account to be activated.

If you have any questions for us about our events, webstreaming, or anything else, please contact ijpan-webmaster@illinois.edu. For further information, email John Wheeler: jbwheel2@illinois.edu



AAP ADDRESSES & INFORMATION

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



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A AP 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.

Please renew prior to Jan. 31 to ensure no disruption in your ATJ subscription.

AAP membership fee includes a subscription to *Asian Theatre Journal*, *AAP Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at <http://www.yavanika.org/online/> or email Kevin Wetmore: kwetmore@lmu.edu **Membership is for the calendar year, Jan. 1-Dec. 31.** Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information.

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

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 _____