



ASSOCIATION FOR ASIAN PERFORMANCE

**FALL, 2009
NEWSLETTER**

LETTER FROM THE PRESIDENT



Dear *AAP* Members,

We've got a great show, and we're taking it on the road! For more than 20 years, *AAP* has staged groundbreaking conference sessions as part of the *ATHE* conferences. For nearly a decade now, we have also had an annual conference of our own. We started with a one-day event the day before *ATHE*, then it grew to a day and a half, and this year, we held a remarkable two-day conference complete with a book exhibition, a workshop with luminaries from the worlds of *kunqu* and *Nihon buyō*, a *bharatanatyam* performance by the entrancing Krithika Rajagopalan, and a Schmooze-fest with ninety guests, including our special honoree, Ralph Samuelson of the Asian Cultural Council. After all of this, we had to wonder, what would be our next move?

The answer is, for now, what we are calling "satellite" events. These events will be on a relatively small scale, in connection with other conferences around the world. Our

primary programming commitment remains to our summer conference events, under the experienced leadership of our two Vice-Presidents. For Los Angeles in 2010, John Swain will continue to plan our *ATHE* sessions, while Claudia Orenstein will again plan our *AAP* Conference, which returns to its one-and-a-half day format. However, we will also hold two satellite events over the next two years. The first, to be organized by Claudia together with Boris Daussà-Pastor, will be held in conjunction with the C PRACSIS (Center for Performance Research and Cultural Studies in South Asia) International Theater Conference on Body, Space and Technology in Performance, an event in Thrissur, Kerala, India, on January 15-16, 2010. *AAP* will sponsor one or more panels, for which our members will have priority, and we will also sponsor a dinner and puppet show, where we will showcase our organization and our *Asian Theatre Journal*, encouraging membership and submissions from the international audience assembled. The second satellite event is farther away in time, and as yet only in the first stages of planning, but we are committed to having a presence at the 2011 *IFTR* (International Federation for Theatre Research) Conference, which will be held in Osaka, Japan, tentatively Aug. 1-6, 2011. Anyone interested in joining the planning group for the Osaka event should contact me or any other member of the *AAP* Board. We welcome your input, on this and future satellite events.

As we continue to grow in our reach and scope, we also hope to grow in our membership, so please encourage your colleagues to join *AAP*. We have a whole team on the Board to help prospective members become actual members: Secretary/Treasurer Kevin Wetmore, Membership/Outreach Coordinator Siyuan “Steven” Liu, and, if you are recruiting graduate students, our two Graduate Student Representatives, Linda Lau and Jennifer Goodlander. All you have to do is let one of these people know that someone is interested, and we will be happy to contact them and **encourage** their membership. Thanks to the ongoing work of our Information Technology Coordinator, David Mason, they can pay online through PayPal, if they wish (as can you, when you renew your membership in the next month or so). We also continue to seek material both for our *AAP Newsletter*, with Carol Fisher Sorgenfrei at the helm, and for our esteemed *Asian Theatre Journal*, under the watchful eye of editor Kathy Foley. Lastly, we continue to bring in new Board members, so please vote in this year’s elections; your ballot will be sent to you separately.

In some ways, I find it hard to think about the future right now, with so many wonderful memories from *AAP*’s New York events still vivid in my mind: from the outpouring of warmth, affection, and gratitude for Ralph Samuelson; to *ATHE*’s honoring of John Emigh with the 2010 Career Achievement Award in Educational Theatre, which John accepted with his signature grace and modesty; to Farley Richmond’s inspiring *Asian Theatre Journal* Lecture, in which he called upon us all to bravely go forth into cyberspace and share our collective knowledge of Asian performance with the world. And indeed we must forge ahead, continuing to develop our organization and our field. Whether in Thrissur, Los Angeles, or Osaka, I hope that many of us will be together again soon!

Fondly,

John B. Weinstein

John B. Weinstein, *AAP* President



NOTE FROM THE EDITOR

Please send news and announcements (up-coming events between May-October, 2010) for the Spring

Newsletter prior to April 1, 2010 to me at

csorgenf@tft.ucla.edu or csorgenfrei2@aol.com

Please note that the second email address is relatively new – please DO NOT use the old address (it ended with @cs.com). Don’t send to both addresses – just pick one!

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

***AAP* Secretary/Treasurer**

Kevin Wetmore

kwetmore@lmu.edu

All the best,

Carol Fisher Sorgenfrei

Carol Fisher Sorgenfrei, *Newsletter* Editor



SPECIAL REPORT – *Celebrating the Career of John Emigh*

On October 3, 2009, the Brown University Department of Theatre and Performance Studies held a special conference and dinner entitled "There Is a Very Interesting Story about That" to celebrate the career of **John Emigh**, who recently retired after teaching at Brown for an incredible 42 years. In addition to his groundbreaking work at Brown, founding and developing the department in which he served for so long, John was one of the founders of *AAP* and its first Chair (now the office of President). *AAP* was represented at this special event by former Vice-President Claire Conceison (Duke University) and current President John B. Weinstein (Bard College at Simon's Rock).

The afternoon featured two celebratory panels, with presenters selected from John's closest colleagues and students over the years. The first panel was on "Direction and Practice of Intercultural Theatre," and the second on "Scholarship of Asian and Intercultural Theatre." *Newsletter* Editor Carol Fisher Sorgenfrei was scheduled to present, but due to unforeseen circumstances, she was unable to attend (And boy, is she sorry to have missed this party!!!—Hugs to John! -- CFS)

In the evening, John was toasted at a dinner at the Brown University Faculty Club. Many spoke in tribute to him, and event organizer Patricia Ybarra (Brown University) read written tributes from those not able to attend in person. At the end of the evening, John's colleagues from Brown presented him with a beautiful mask, a fitting gift for this masked performer extraordinaire!

As a member of the panel on "Scholarship of Asian and Intercultural Theatre," Claire spoke about John's contributions to the field of Asian performance, highlighting his "seamless integration of scholarship, professional activity, and mentorship." She aptly noted how John's mentorship went far beyond his formal students, encompassing so many of us at *AAP*. Claire remarked: "I am here today speaking not only on my own behalf, but on behalf of my peers like John Weinstein and Cobina Gillitt, and many others of our generation and those before and after us who were not students in John's classrooms, but were 'his' graduate students nonetheless because he reached out to us, showed a passionate interest in our work, and mentored us academically and professionally. Many of us, but not all of us, met John through *AAP*—the Association for Asian

Performance—a professional organization that John helped found more than 20 years ago."

Joining Claire on the panel was I Made Bandem (ISI, the Indonesia Institute of Arts, Denpasar; currently a Visiting Fellow at College of the Holy Cross), renowned artist and scholar of traditional Indonesian performance. During his remarks, he summoned the guest of honor to join him in an impromptu bilingual performance. After a moment of polite refusal, John gamely made his way to the stage of the Leeds Theatre to perform, bringing down the house once again.



John Emigh and I Made Bandem share a laugh during their impromptu performance at the conference held in honor of John's retirement (photo courtesy of Julie A. Strandberg)

John may have retired from formal teaching, but we can only hope that his beloved masks, mysteriously absent during the day's festivities, have not made their final appearances!

While John's achievements as a scholar, teacher, and artist are staggering by any standard, what really came through during this special day was his generosity of spirit and his kindness of soul. Claire captured these aspects perfectly in her comments during the panel presentation: "Along with Carol Fisher Sorgenfrei and Samuel Leiter, John took me under his wing, welcomed me into *AAP*, showed great interest in my research on contemporary theatre in China, and encouraged me to keep going. And he was kind. I was intimidated by so many of the brilliant people I was encountering at conferences, and John was just so approachable and so kind. He is kind in the way that kindness is simply too rare these days—both in academia and in life, period."

-Reported by John B. Weinstein



**RECAP-- NINTH ANNUAL AAP
CONFERENCE, CUNY Graduate Center & Hunter College,
New York,
Aug. 6-7, 2009**

This year's conference was the biggest AAP conference to date! It took place over two full days at the City University of New York's Graduate Center and Hunter College. Our call for papers had an enthusiastic response, such that concurrent sessions were needed to accommodate the diversity of papers and roundtable discussions. These included a broad range of topics ranging from puppetry to intercultural practice. Also featured was a *Bharata-Natyam* concert and a *Kunqu* and *Nihon Buyō* workshop. The conference ended with a celebration honoring Ralph Samuelson and his contributions to Asian performance and the AAP community.

Thursday, August 6, 2009

9:30-9:45 Welcome

John B. Weinstein, AAP Board President

9:45 – 11:15 Politics, Gender, and Modernism: Challenging Traditions in Post-Independence Indian Drama

Chair: Boris Boris Daussá-Pastor, The Graduate Center, CUNY

Bethany Wood, University of Wisconsin – Madison,

"The Configured Figure: Bodies and National Identity in the Plays of Manjula Padmanabhan"

Neil Kristian Scharnick, Carthage College in Kenosha, WI,

"Tower of Gold" and "Herbs of Light":
Ashadh ka ek din as Mohan Rakesh's Portrait of the Artist

Aralene D. Callahan II, University of Wisconsin-Madison,

"Present Absence and Absent Presence—An Analysis of Satish Alekar's *The Dread Departure and Begum Barve*"

Erin Hood, University of Wisconsin-Madison,

"Thinking Through the Revolution: Critically Minded Political Theatres of Jana Natya Manch and The Black Arts Movement"

These young scholars from the University of Wisconsin Madison engaged in a deep literary analysis of plays by contemporary Indian playwrights, a refreshing approach to Indian theatre scholarship in US Academia. This panel departed from the most usual approach to Indian theatre in the US, which often deals with the literary analysis of old Sanskrit drama; with performative elements of popular and classical traditions; or with the intricacies of postcolonial theatre and intercultural performance. The guidance of University of Wisconsin-Madison Professor Aparna Dharwadkar seemed present in this fine and often overlooked approach to Indian theatre.

11:25-12:55 Concurrent Sessions

A. Puppets in Action

Chair: Claudia Orenstein, Hunter College and The Graduate Center, CUNY

Larry Reed, Shadowlight Productions,
"Monkey King at Spider Cave"

Nezia Azmi, University of Hawaii,
"Wayang Kulit Gedek in Malaysia:

Malaysian Thai? Alive or Dying? And How Does this Matter?"

Terry O'Reilly, Mabou Mines,

"Brer' Rabbit in the Land of the Monkey King"

The panel brought together Southeast Asian Studies scholar Nezia Azmi, from the University of Hawaii, with working artists Larry Reed, founder of the San Francisco-based company Shadowlight Productions, and Terry O'Reilly from the New York-based experimental theatre Mabou Mines. Nezia shared her current research on the *wayang gedek* shadow puppet theatre practiced in an area that crosses the Malay/Thai border, introducing us to this little-known tradition and raising questions about the nationalist issues at stake in the promotion and preservation of folk performance in this area. Larry Reed introduced and presented video selection from his most recent large-screen shadow production: *Journey to the West: Monkey King at Spider Cave*, a collaboration with 19 Taiwanese artists that uses Reed's unique mix of puppets, masks, cut-outs, actors, along with live and recorded music, to tell an episode from the well-known 16th-century Chinese epic. The show was performed in Mandarin. O'Reilly discussed the collaborative process and final production of his recent puppet performance for family audiences, *Brer' Rabbit In the Land of Monkey King*, a collaboration with Chinese artists that mixes Chinese and American trickster tales, staged in Hong Kong in April 2009. He offered photos and video clips of this engaging production.

B. Gender and Performance

Chair: Katherine Mezur, Univ. of Washington
 Bettina Entell, Univ. of Hawaii and Show and Tell Films,
 "Nora Holds Up Half The Sky: *A Doll's House* (Wan'ou Zhi Jia) at the National Theatre Company of China."
 Carol Davis, Franklin & Marshall College,
 "The Un-Slammed Door: The Evolution of Compromise in a Nepali Play"
 Janet Gupton, Linfield College,
 "Good Wives, Wise Mothers: The Construction of the Ideal Woman in Contemporary Japanese and Southern U.S. Plays"

2:00-3:30 Intercultural Presentation

Chair: David Jortner, Baylor University
 Barbara Thornbury, Temple University,
 "'America's Japan,' the Performing Arts, and The Japan Society, New York"
 Stephen Harrick, Bowling Green State Univ.,
 "Compromising and Upholding Tradition: The Dragon Legend Acrobats at Epcot Theme Park"
 Samuel L. Leiter, Brooklyn College and the Graduate Center, CUNY, "*The Mikado* v. the Mikado: A Problem of Lèse Majesté on the Japanese Stage."
 Guanda Wu, Miami University,

"Mei Lanfang's Tour in the U. S and May 4th Intellectuals' Recognition of *Xiqu*"

The panelists examined interactions between Asian Theatre forms and mainstream US culture, exploring everything from Disney's Epcot Center and Mei Lanfang to the Japan society and the *Mikado*.

3:40-5:10 Concurrent Sessions

A. The Human Voice in Asian Performance: Theories and Practices

Chair: Andrew Kimbrough, Univ. of Kentucky,
 "Framing a Discussion of the Voice in Asian Performance."
 Kathy Foley, University of California, Santa Cruz,
 "One Performer, Many Voices: Sounding Solo Performance in *Topeng/Wayang*"
 Rose Jang, Evergreen State College,
 "Chinese Vocal Aesthetics: Beyond the Question of Character"
 Lorie Brau, University of New Mexico,
 "Vocalizing the Past in Edo *Rakugo*"
 Andrew Kimbrough organized and chaired the panel which aimed to examine the sounds and status of the human voice in Asian philosophies, religions, and theories and then compares those to the use of the voice in specific performance genres.

B. New Path in South Asian and South Asian Diaspora Theatres

Chair: Farley Richmond, U. of Georgia, Athens
 Betty Bernhard, Pomona College,
 "A Search for Dignity; Sex-Workers' Theatre Against Injustice"
 Qasim Riza Shaheen, Anokha Laadla,
 "Queer Courtesan: Sixteen Processes of Beautification"
 Vidhu Singh, Theater Rasa Nova,
 "The Role of New South Asian Playwrights and the Development of South Asian Theater in America"

5:20-6:40 Round Table: Teaching/Incorporating Asian Body and Voice Training

Dongshin Chang, University of Guelph
 Boris Daussá-Pastor, The Graduate Center, CUNY
 Deborah Klens-Bigman, LaGuardia Community College/Iaikai Dōjō
 Tara McAllister-Viel, Central School of Speech and Drama, University of London
 Helen Moss, IchiFuji-kai Dance Association
 Kirstin Pauka, University of Hawaii at Manoa
 Dongshin Chang organized this roundtable on the use of Asian techniques of voice and body training outside of their original settings.

The roundtable was active throughout the summer, creating a collective Power Point presentation and raising several discussion points in our online discussions prior to the *AAP* presentation. The Roundtable presentation served both as a brief introduction to the approaches taken by each presenter, and touched on some of the issues previously discussed. The participants first presented their own projects individually and then engaged in open discussions among themselves and with the audience. The slides offered by the participants provided visual and aural aids to help explicate the projects and issues of concern. A lively discussion ensued as the audience inquired further about the individual projects and commented on issues raised by the round table. A wonderful start for further work in the future!

8:00 Bharata Natyam Concert

Krithika Rajagopalan, Natya Dance Theatre

Krithika Rajagopalan, featured dancer for Natya Dance Theatre, performed pieces both from the traditional *Bharatanatyam* repertory and new compositions. Rajagopalan's virtuosic use of mudras and facial expressions were very striking. Rajagopalan and Mark Kittlaus of the Shenandoah Conservatory demonstrated and briefly discussed their intercultural-performance work using the opening parados from Aeschylus' *The Persians*.

FRIDAY, AUGUST 7TH, 2009

9:00-10:20 Workshop: "What Makes a Character in Kunqu and Nihon Buyō?"

Dongshin Chang, Coordinator: University of Guelph

Yee-Ping Lok, The *Kunqu* Society

Anna Chen Wu, The *Kunqu* Society

Fujima Nishiki-no (Helen Moss), IchiFuji-kai Dance Association

Fujima Nishiki-mie (Mieko Takahashi), IchiFuji-kai Dance Association

With the help of onsite explanations and subtitles, 4 short scenes (two from *kunqu* and two from *nihon buyō*) were demonstrated, compared and discussed in order to highlight the distinct approaches to portraying specific and similar characters on stage. The audience was invited to practice walking and using fans and sleeves along with the artists in order to experience the approaches first hand. This also enhanced the experience of viewing the short scenes. The workshop was well-attended; the Kunqu Society and IchiFuji-kai Dance Association prepared costumes and props for the audience who practiced and participated with interest and enthusiasm.

10:30-12:00- Concurrent Sessions

A. Tears and Laughter in Asian Comedy

Chair: Samuel L. Leiter, Brooklyn College and the Graduate Center, CUNY

Alexander Y. Huang, Penn State University, "Tragicomedy and Compassionate Laughter from Mo Yan to Zhang Yimou"

Yoshiko Fukushima, University of Oklahoma, "Comedy in Wartime Japan: Furukawa Roppa's War Propaganda Plays"

John B. Weinstein, Bard College at Simon's Rock, "Ding Xilin and Chen Baichen: Building a Modern Theater through Comedy"

Kristen Rudisill, Bowling Green State University, "Brahmin or Dalit? Caste Politics in Cho Ramasamy's *Sastiram Sonnathillai*"

This panel investigated the political implications and rhetoric of tears and laughter in East Asian performance and literary cultures in the contexts of Republican China in the 1920s, Korea and Japan in the 1930s, and contemporary China. What do audiences laugh at? How do comedies provoke laughter and tears? The panel drew broadly upon theories of comedy in relation to expressions of humor on stage, screen, and in literature.

B. Intercultural Practice

Chair: David Mason, Rhodes College

Khai Thu Nguyen, Univ. of California, Berkeley, "Another *Midsummer Night's Dream*: A Vietnamese Shakespeare"

Diego Pellecchia, Royal Holloway University of London, "Strangers in the Way of Nō: The Ethics of Nō Theatre Training in the International Context"

Donny Levit, The Graduate Center, CUNY, "Stop Not Making Sense: *The Other Shore* by Gao Xingjian in 'Chinese-Hyphenation' Performance"

This panel included three scholars, each of whom addressed intercultural issues connected with specific performances and performance training.

Khai Nguyen discussed a production of *A Midsummer Night's Dream* with which she was involved while a Fulbright-Hays Fellow in Vietnam. The production represented *itself* as "another" version of the play, contextualizing itself in a tradition of Shakespeare adaptations and also undermining the notion of a definitive Shakespeare production.

Diego Pellecchia addressed *Nō* training programs, especially in Europe. Pellecchia

proposed that *Nō* asks artists to approach their training and the art itself as inseparable from its ethical character.

Donny Levit addressed a Gao Xingjian production with which he was involved at CUNY. Levit asserted that this play urged its cast—which was already composed of diverse individuals and individuals with diverse backgrounds—to explore a ‘foreign’ ethics, sensibility, and cultural outlook.

1:15-2:45 Concurrent Sessions

A. Dance and the Body

Chair: John Emigh, Brown University
Kin-Yan Szeto, Appalachian State University,

"Cloud Gate Dance Theatre of Taiwan's Cursive Trilogy and Lin Hwai-min's Politics of Transnational Performance"

Zack Fuller, The Graduate Center, CUNY,
"What's Wrong With Dance?: The Anti-Dance Prejudice in East-West Intercultural Performance Scholarship"

Jon M. Brokering, Hosei University,
"The Dramaturgy of Tadashi Suzuki: In His Own Words"

Katarzyna Bester, Jagiellonian U. of Krakow,
"BUT? – Revolution of Art's Paradigms"

This panel featured presentations by Kin-Yan Szeto speaking on Taiwan's Cloud Gate Dance Theatre and Lin Hwai-min's transnational performances, Zack Fuller contemplating the aversion to dealing with the heritage of modern dance - and the privileging of "theatre" in East-West intercultural performance scholarship, John Brokering discussing the dramaturgical strategies of Tadashi Suzuki, and Katarzyna Bester talking about *Butō's* revolutionary paradigms. The session served well to highlight a range of East Asian performance activities that in the West might be categorized as "dance" - and which have sometimes been influenced by and exerted influence upon Western dance and theatre practitioners, calling into question the ways in which our categories of performance serve and distort academic attention to these works.

B. Transformations in 20th Century Chinese Theatre,

Chair: Kevin J. Wetmore, Loyola Marymount Univ.

Hsiao-Mei Hsieh, Wenzao Ursuline College of Languages, Taiwan,
"Where Have All the Butterfly Lovers Gone? The Aftermath of the Chinese Cultural Revolution"

Jacqueline Romeo, Emerson College,

"The West is Red: Boston-Area Chinese Nostalgia for Model Operas"

Brenda Huggins, Emerson College,

"Communist Drama Reform in China from 1949 to 1976: The Chinese Spectator of Beijing Opera Examined Through the Modernization of a Traditional Art Form"

This panel featured three papers that examined the intercultural transformations of traditional Chinese theatre in three different locations with mutual foci on the lingering effects of the Cultural Revolution and the role of the audience in understanding how theatre functions. Hsiao-Mei Hsieh considered the presentation of *Butterfly Lovers* in Taiwan, Jacqueline Romeo considered how Chinese-American audiences in Boston recuperated Revolutionary Model Operas as a form of nostalgia, and Brenda Huggins theorized the role and actions of the spectator of *jingju* from the creation of the PRC through the end of the Cultural Revolution.

2:55-4:25 Emerging Scholars Adjudicated Panel

Chair: Kathy Foley, University of California, Santa Cruz

Our congratulations to the WINNERS of AAP's annual Emerging Scholars Competition.

*Mariko Anno, Tokyo University of the Arts,
"Nō Flute, Mnemonics and Oral Transmission"

*Aragorn Quinn, Stanford University,
"A Brutus for the People: *Julius Caesar* in Meiji Japan"

*Lisa Reinke, The Graduate Center, CUNY,
"The Legacy and Function of Puppetry in Japanese Animation"

The Emerging Scholars Panel included three exciting papers. Mariko Anno dealt with changes in the teaching of *nō* flute in contemporary Japan and discussed the way mnemonics link actors and instrumentalists. Aragorn Quinn, a graduate student department of East Asian Languages and Cultures at Stanford University discussed early translations of Shakespeare by Kawashima Keizō and Tsubouchi Shōyō within the context of historical novels and other forms of political discourse in 1880s Japan. Lisa Reinke (a PhD candidate in theatre at the City University of New York) argued linkages between puppetry traditions and contemporary Japanese animation.

4:35 -6:05 Round Table: "Diasporic Asian Theatres: Theory, Practice, and History"

Josephine Lee, University of Minnesota
Esther Kim Lee, University of Illinois,
Urbana-Champaign
Aparna Dharwadkar, University of Wisconsin-
Madison
Sean Metzger, Duke University

Our roundtable was organized by Neilesh Bose, who unfortunately could not join us because of illness. The roundtable was framed by the following questions:

1) The relationship between nation-state and diaspora for theatre history: How do we conceptualize a "diasporic" theatre history for Asians, inclusive of South, Southeast, and East Asian perspectives? For example, can we create a "South Asian diasporic theatre" field of study that would look at those whose ancestry links to various contemporary nation-states, the experiences of which may be quite distant to those diasporics? Or do we use the nation-state to talk about Pakistani, Indian, Bangladeshi ... theatre traditions in countries of settlement? How do we put different experiences of migration together, such as nineteenth-century indentured labor diasporas, which have spawned theatre traditions in South Africa and Trinidad, for example, alongside contemporary bourgeois middle class theatre other spaces such as the United States?

2) Intra-Asian cultural and aesthetic spaces: How do we include 'intra-Asian' corridors of migration as an integral part of theatre history? Two particular examples include the South Asian diaspora in Southeast Asia as well as long-standing Chinese migrations and settlements throughout Southeast Asia. What does the Sinicized world, as well as Chinese cultural hegemony, have to do with modern Southeast Asian dramatic form and practice, as an example?

3) Comparisons out of Asia: What are the comparative points of insight we can glean from other large diasporic populations and their theatres, e.g. the African diaspora and its theatres?

6:10-6:45 AAP Honoree

Ralph Samuelson, Asian Cultural Council

Introduction: Claire Conceison, Duke University

As a special addition to our *AAP* conference this year, the organization honored Ralph Samuelson, who just retired his post as director of the Asian Cultural Council (NY) where he worked for more than 30 years. In a special lecture, Samuelson, an acclaimed *Shakuhachi* player, introduced his background as an ethnomusicologist, his journey in foundation work, and his passion for Asian arts and culture. Among other highlights from his career, he described a 1998 gathering of 55 Asian artists and scholars in Manila convened by the ACC for its 35th anniversary, and proposed that direct contact between "elders" and emerging leaders can lead to fruitful mentorship and new directions for transnational collaborations. He welcomes ideas from colleagues regarding the formation of a "Council of Elders" comprised of artists and thinkers from across Asia. He also reminded us that journalists and critics knowledgeable about Asian arts are lacking in the US press and media (citing a recent, misinformed *New York Times* dance review as one of many examples)--a reminder that should prompt us to encourage our students to consider such careers as they pursue their theatre training.



*Submitted by Linda Lau,
for Claudia Orenstein*



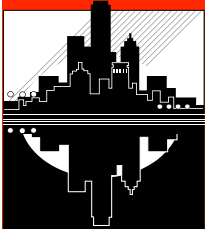
SCHOOMZE & FOOD

In celebration of our 22nd year, our annual Schmoozefest dinner was held on the evening of Friday, August 7th at the

Evergreen Cafe, a Chinese restaurant just a few blocks from the conference.

A highlight of this year's Schmooze-fest was the presentation of a special Distinguished Service Award to **Ralph Samuelson**, the longtime director of the Asian Cultural Council. Ralph was feted by our conference attendees and 30 additional guests who came specifically to honor Ralph. Several gave spoken tributes: Claire Conceison, Terry O'Reilly, Catherine Filloux, Molissa Fenley, Rhoda Grauer, Lynn Szwaja, and Chiori

Miyagawa; *AAP* President John B. Weinstein read tribute letters from Richard Lanier, Bonnie Sue Stein, and the artistic staff of Mabou Mines. No *AAP* event would be complete without performances, so John Emigh and Rachel Cooper joined forces in a masked tribute to Ralph, followed by a dance by Yin Mei to recorded *Shakuhachi* music played by Ralph himself!



RECAP- AAP at ATHE

New York -- Marriott Marquis Hotel, August 8-11, 2009

A **AP Sponsored Events**
We sponsored five individual focus group and three multidisciplinary panels at the Annual Conference of the Association for Theatre in Higher Education, held jointly with the American Alliance for Theatre in Education (*AATE*) at the Marriott Marquis Hotel in New York City, on August 8-11, 2009.

A **sian Theatre Journal Lecture**
Farley Richmond, of the University of Georgia spoke on, "Superhighway Free-for-all: Publishing Electronically on Indian Theatre." The lecture touched on the many different ways electronic media have changed over the last four decades, and the multiplicity of computer and internet-based tools for research and teaching now available.

O **verview**
The range of panels and topics was quite broad this year. They ranged from a well-attended roundtable, "Innovation and Integration: New Research and Scholarly Challenges in Asian Theatre," to the panel on "*Orang Putih's* Teaching Southeast Asian Theatre in American Classrooms," that attracted several non-*AAP* conference attendees, to the exciting multidisciplinary session (early the morning of the last day), "The Performance

of Human Rights in 'Asia'" with three excellent papers and but only one listener.

Several sessions sought to interrogate the nature of the discipline. In addition to the New Research roundtable, there were multidisciplinary sessions on, "Rethinking 'Asian Theatre,'" and "Re-Debating Interculturalism: Re-Looking the Intersections Between Performance Studies and Asian Performance."

Other panels dealt with the practice, "Non-Traditional Approaches to Traditional Japanese Theatre Training and Performance," or theory and criticism, "Bodies-At-Risk and In-Between Nation and Nature: Rapturous Organs, Mermaids, and Pet Love in "American" and "Asian" Performance," and "Flamenco, Fans, and Figure Skaters: Clash and Convergence in Asian and Western Movement Forms."

AAP also hosted a well-attended business meeting and participated in *ATHE* Focus Group outreach activities. *AAP* was well, and proudly represented by **John Emigh**, winner of the *ATHE* 2009 Career Achievement in Educational Theatre Award.

The complete list of *AAP* Sponsored Sessions at *ATHE* 2009 follows:

Sunday, August 9, 11:30pm-1:00pm
AAP Membership Meeting

Sunday, August 9, 1:45pm-3:15pm.

Asian Theatre Journal Lecture

Farley Richmond, University of Georgia:
“Superhighway Free-for-all: Publishing Electronically on Indian Theatre.”

Monday, August 10, 9:45am-11:15am.

“Innovation and Integration: New Research and Scholarly Challenges in Asian Theatre.”

Discussants: Loren Edelson, CUNY,
Julie Iezzi, University of Hawai'i,
David Jortner, Baylor University,
John Weinstein, Simon's Rock of Bard College,
Kevin Wetmore, Loyola Marymount University.

Monday, August 10, 11:30am-1:00pm.

“Orang Puths Teaching Southeast Asian Theatre in American Classrooms.”

Beth Osnes, University of Colorado.
“Presenting on the Malaysian *Wayang Kulit*”
Kathryn Moller, Fort Lewis College.
“Using the *Wayang* to Inspire and Ground Student Creations in Shadow Work.”

Monday, August 10, 5:30pm-7:00pm

“Rethinking ‘Asian Theatre’”

(Multidisciplinary Session)

Boris Daussà-Pastor, CUNY
“Rethinking Asia in Theatre Studies.”
Frank Episale, CUNY (Title unavailable)
Shawn-Marie Garrett, Barnard College,
Columbia University.
“Beyond Asia: Towards a World Theater Pedagogy.”

Monday, August 10, 5:30pm-7:00pm.

“Re-Debating Interculturalism: Re-Looking the Intersections Between Performance Studies and Asian Performance”

(Multidisciplinary Session).
Discussants: Kevin Brown, University of Colorado at Boulder,
Ronald Gilliam, University of Hawai'i Manoa,
Walter J.H. Hsu, Cornell University.

Tuesday, August 11, 8:00am-9:30am.

“Non-Traditional Approaches to Traditional Japanese Theatre Training and Performance.”

Lydia Fort, City College, CUNY.
“The Spirit of *Ningyō Jōruri*: Intensive *Bunraku* Training.”
Matthew R. Dubroff, Hampden-Sydney College.
“*Nō* Training for the Actor.”
Julie A. Iezzi, University of Hawai'i.

“When Tradition Meets Academic Institution and Body Battles Brain.”

Tuesday, August 11, 8:00am-9:30.

“The Performance of Human Rights in ‘Asia’” (Multidisciplinary Session).

Cathy J. Schlund-Vials, University of Connecticut.
“Screening the Past and Projecting Feminist Politics, Cinematic Transnational Justice and Healing in Socheata Pocu's *New Year Baby*.”
Elizabeth W. Son, Yale University.
“Entangled Justice: Military Sexual Slavery, Tribunals and Trojan Women.”
Melissa Wansin Wong, Graduate Center, City University of New York.
“Re-creating Tibet: The performance of community at the Anti-Beijing Olympics Protest in NYC 2008.”

Tuesday, August 11, 1:45pm-3:15pm.

“Bodies-At-Risk and In-Between Nation and Nature: Rapturous Organs, Mermaids, and Pet Love in ‘American’ and ‘Asian’ Performance.”

John D. Swain, California State U. Northridge.
“Female Bodies Translated Across the Strait of Korea: The Power of Corporeally Translated Women in Jeong Ui-shin's Plays.”
Lisa Jackson-Schebetta, U. of Washington.
“Striated Bodies: Erotic Human/Non-Human Animals in New York City's New Burlesque.”
Katherine Mezur, University of Washington.
“On the Adorability of Anime Animals: Creature Features, Clones of the Heart, and Girl Pets.”

Tuesday, August 11, 3:30pm-5:00pm.

“Flamenco, Fans, and Figure Skaters: Clash and Convergence in Asian and Western Movement Forms.”

John B. Weinstein, Bard College at Simon's Rock.
“Localized Aesthetics in Internationalized Sport: The Rise of Chinese Figure Skating.”
Helen E. Moss, IchiFuji-kai Dance Association.
“Slow Dance on the Edge of a Fan: Traditional Asian Aesthetics in a Non-Traditional Western World.”
Boris Daussà-Pastor, The Graduate Center CUNY.
“*Kathakali*-based movement for Western dance/theatre curricula.”



--submitted by John D. Swain
Vice-President/ATHE Conference Planner for
2009



CONFERENCES, FESTIVALS AND CALLS

Kalai at Berkeley

The Tamil Chair Conference this year is on performance. It is called "Kalai" and will take place at 370 Dwinelle Hall at the University of California, Berkeley, on November 14th. The scheduled speakers are Janet O'Shea (University of CA, Los Angeles), Ahalya Satkunaratnam (University of Chicago), Vidhya Subramanian, Daves Soneji (McGill University), Kristen Rudisill (Bowling Green State University), Archana Venkatesan (University of CA, Davis), Hari Krishnan (Wesleyan University), and Harini Krishnan (City College, San Francisco). There will be papers on several different genres of Tamil music, dance, and theater, in the contexts of India and Sri Lanka as well as in the diaspora.

Asian Popular Culture

Bowling Green State University (Ohio) is organizing an Asian Popular Culture Symposium to take place April 15-16, 2010. We will have several speakers who focus on performance in Japan, India, and China, and this event may be of interest to *AAP* members. The speakers we have confirmed thus far are Brenda Beck (Sophia Hilton Foundation), Jennifer Robertson (University of Michigan, Ann Arbor), Jennifer Prough (Valparaiso University), Paul Greene (Penn State, Brandywine), Sarah Morelli (University of Denver), Larissa Heinrich (University of California, San Diego), and Ian Condry (MIT).

Chinese Oral and Performing Literature (CHINOPERL)

The Conference on Chinese Oral and Performing Literature was organized in 1969 by a group of scholars who recognized the significance and uniqueness of oral performance to Chinese literature. The purpose of the Conference is to encourage the recording, study, and practice of traditional forms of Chinese literature that are primarily oral, such as storytelling, opera, ceremonial chanting, folksongs, etc., as well as those that have traditionally been enhanced by singing and intoning, such as various genres of verse and prose.

Since 1982, various modern genres, such as spoken drama, new musical plays, cinema, television plays, rhymes or patter, and the interplay between oral and written texts, have been added to the scope of scholarly research and publication by CHINOPERL. Scholars in such diverse fields as language, history, literature, linguistics, music, theatre, dance, folklore, anthropology and sociology have found a common interest in CHINOPERL.

CHINOPERL is devoted to the research, analysis, and interpretation of oral and performing traditions, broadly defined, and their relationship to China's culture and society.

Annual Dues: \$25 for individuals and \$35 for institutions, which includes subscription to *CHINOPERL Papers*, a refereed journal. Additional shipping charges of \$3.00 apply to Canadian addresses and \$10.00 to all other international addresses. Members are entitled to attend and present papers at the annual meeting

for a \$5.00 registration fee; non-members can attend for a \$10.00 registration fee.

President: Wenwei Du. Editor: Lindy Mark. Treasurer-Secretary: Fan Pen Chen. Membership and journal inquiries should be directed to: Fan Pen Chen, Humanities 210, Dept of East Asian Studies, SUNY-Albany, Albany, NY 12222; Tel: (518) 442-2600; Fax: (518) 442-4118; E-Mail: fanchen@albany.edu. Copies of the past issues of CHINOPERL Papers are available for sale.

The annual CHINOPERL conference is usually held as a pre-conference to the AAS Annual Meeting. For 2010, the CHINOPERL conference will be held on Thursday, March 25, 2010 in Philadelphia in the same location where the 2010 AAS conference will be held. The CHINOPERL Program Committee welcomes submissions of papers on topics relating to Chinese oral and performing literatures. Presentations at the annual meeting may be delivered in English or Chinese. Individual paper abstracts in 250 words or panel proposals to be considered for presentation should be sent to Wenwei Du at wedu@vassar.edu by January 2, 2010.

CHINOPERL Papers welcomes scholarly papers within the scope of the fields mentioned above. To submit a manuscript or enquire about its submission, please contact Lindy Mark lindy.mark@csueastbay.edu

A AP ADJUDICATED EMERGING SCHOLARS PANEL

The Association for Asian Performance (AAP) invites submissions for its 16th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Los Angeles, California on Aug 2nd, 2010, which precedes the Association for Theatre in Higher Education (ATHE) conference.

Anyone (current and recent graduate students, scholars, teachers, artists) early in their scholarly career or who has not presented a paper at an AAP conference before is welcome to submit work for consideration. To qualify one need not necessarily be affiliated with an institution of higher learning, although this is expected. Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance

Theatre Conference on Body, Space and Technology in

or drama. Preparation of the manuscript in *Asian Theatre Journal* style, which can be gleaned from a recent issue, is desirable. Up to three winning authors may be selected and invited to present their papers at the upcoming AAP conference. Paper and project presentations should be no longer than twenty minutes. A \$100 cash prize will be awarded for each paper selected, to help offset conference fees. AAP Conference registration fees are waived for the winners, who also receive one year free membership to AAP.

The Emerging Scholars Panel Adjudication Committee is chaired by Dr. Kathy Foley, Editor of *Asian Theatre Journal*. Selected papers will be strongly considered for publication in *ATJ*, which is an official publication of AAP and the Association for Theatre in Higher Education (ATHE). Those interested in submitting work for review should mail four (4) copies of their paper or report to:
Kathy Foley, Professor, Theatre Arts
1156 High Street
Theater Arts Center, UCSC
Santa Cruz, CA 95064
and by e-mail attachment to:
email: kfoley@ucsc.edu

Deadline for Submissions: February 1, 2010
Winners will be notified by April 15, 2010

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

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

Please direct any inquiries regarding the emerging scholars panel to Dr. Foley.

To find out about the benefits of becoming an AAP member, please check out our website at <http://www.yavanika.org/aaponline>

Performance.

15 & 16 January 2010, Thrissur, Kerala (India)
CPRAC SIS is an international conference that attempts to address questions of bodies in

performance, performance spaces and technology and performance in all theatre forms and approaches such as contemporary performance art, classical theatres, folk performances, solo performances, community based theatres, puppetry, theatres of diaspora, political theaters, feminist and queer performances, dance and multimedia performances. Theatres in Asia in the context of technology and performance practice will be one of the thrust areas of the conference.

Further details regarding conference fee, travel and accommodation will be soon available at <http://www.cpraxis.org/>.

CPRACISIS is a non-profit organization dedicated to research and innovations in visual media, culture and performance, located in Thrissur, Kerala, India, supported by an international academic community.

This is the first of what we foresee as a series of satellite conferences sponsored or co-sponsored by AAP.

AAP will have a presence at the conference in two primary ways:

- **AN AAP SPONSORED DINNER/PUPPET SHOW**

This event at will introduce everyone to our organization, what we do, and to *Asian Theatre Journal*, encouraging international scholars to submit to the journal.

- **AAP SPONSORED PANELS.**

In order to encourage AAP members to attend, we will create some special panels, roundtables or working groups that give AAP members priority. These will be fully integrated into the conference, but will highlight the scholarship of our members.

Conference Coordinators:

C.S. Biju Ph.D. CPRACISIS.ORG,

Thrissur, Kerala, India. Phone 09446230003

Boris Daussa-Pastor, Graduate Centre, CUNY New York, USA.

IFFLA 2010 Call for Entries

The Eighth Annual Indian Film Festival of Los Angeles (IFFLA) seeks narratives, documentaries, shorts, music videos, experimental, children's and animated films of any length and format for our 2010 festival taking place April 20-25 at ArcLight Hollywood, a state-of-the-art facility in the heart of Los Angeles. Jury and Audience Choice prizes will be awarded for best feature, documentary and short films.

Submission deadline is January 8, 2010 with reduced entry fees for films submitted before November 16, 2009. For more information on how to submit your film, visit

www.indianfilmfestival.org <<http://t.ymlp48.com/ewmwakaemwacaeuqjatauqumq/click.php>>.

IFFLA Film Fund Development Grant

The Indian Film Festival of Los Angeles is also accepting submissions for the inaugural Development Grant, the first phase of the IFFLA Film Fund. The IFFLA Film Fund will award a \$10,000 grant to an emerging filmmaker to develop an original feature-length screenplay that centers on India or the Indian Diaspora. Screenplays by Indian filmmakers that have non-Indian themes will also be considered. For complete eligibility requirements, rules and regulations please visit www.indianfilmfestival.org <<http://t.ymlp48.com/ewmwakaemwacaeuqjatauqumq/click.php>>.

To submit your entry, please visit

Withoutabox.com <<http://t.ymlp48.com/ewmyad aemwaaaeuqjatauqumq/click.php>>.

Submissions deadline is November 2, 2009.

GRADUATE STUDENT CONFERENCE IN PERFORMANCE STUDIES

The UCLA Center for Performance Studies announces the second annual national graduate student conference in performance studies, "Anxieties of Overexposure: Enlargements, Contagions & the Dark" April 30th & May 1st, 2010.

Set in the quintessentially spotlighted culture of Los Angeles, this conference explores how performance processes of exaggeration, display and mystification interact with meaning-making and critique. Because brightness obscures detail in overexposed images, panels and performances could address the political and cultural consequences of this "blowing out," paying particular attention to their underlying anxieties. Discourses of marginalization address this simultaneous hypervisibility and indistinction, and performance studies is rooted in deconstructing and negotiating these racialized, disabled, queer, indigenous, gendered, classed and transnational terrains. Proposals may also address that which is "drowned out" due to selective amplification, thereby facing underexposure, containment and even erasure.

We invite submissions that explore a breadth of related themes, with interest in how performance studies both invests in and critiques national (de)formation, sensationalism, corporeal manipulation, canonicity and their attendant abjections. How does performance as an artistic form, a quotidian method and an academic field reproduce these overexposures while also intervening in them? What are the political possibilities, as well as the limits, of overemphasis?

In addition to proposals, applicants are invited to submit papers for a Spotlitged Scholarship panel. The selected scholars will be awarded stipends for travel and accommodation, as well as publication in the UCLA Center for Performance Studies journal Extensions. Please submit proposals and papers by Monday, January 11th to overexposure@tft.ucla.edu with the subject heading "Conference Submission." Text / Word attachments only; proposals with images will not be accepted.

Submission Guidelines

All submissions should include contact information, as well as university and departmental affiliation.

Spotlitged Scholars papers should include a 300-word abstract, as well as a paper of no longer than 12 double-spaced pages (including bibliography).

Individual paper proposals should include a 300-word abstract and bibliography.

Panel Proposals should include a 400-word panel description in addition to three individual paper proposal abstracts of 300 words. Please clearly indicate the individual panelists' university and departmental affiliations.

Performance-as-Research Proposals should include a 500-word critical description of the practice-based research engaging in artistic, theoretical, epistemological or political themes relating to the conference. Means of inviting critical engagement with the research should also be indicated. Due to resource constraints, practice-based research proposals should have minimal staging needs beyond audio-visual technologies.

Email overexposure@tft.ucla.edu if you have additional questions.

T **IRAI PANGGUNG – Journal**
This journal would like to invite academics and researchers to contribute their article for publication. Please find below the journal's guide

to authors:

1. *Tirai Panggung* is an annual academic and refereed journal published by the Cultural Centre, University of Malaya, Malaysia.

2. It covers multi-disciplinary issues of all aspects of performing and visual arts. Particular issues related to musicology, ethnomusicology, dance studies, ethnochoreology, drama and theatre studies, performance studies, critical theories, anthropology of performing arts, visual arts, criticism, arts management and many other areas are accepted for consideration of publication.

3. All articles, scripts or reviews submitted for consideration to the *Tirai Panggung* should have a title page indicating the article title, author's full name (in the form preferred for publication), and author's affiliation (including mailing address and email address).

4. Please, limit the length of your paper to a maximum of about 16,000 characters (that is about 8 single spaced pages) including endnotes Word Program; Times New Roman; point 12.

5. Please, DO NOT use "footnotes" at the bottom of the page or automatic endnotes. The notes and references cited should be written on separate sheets at the end of your paper.

6. If you wish to insert illustrations into the text, such as photos, notations, tables, and so on, please indicate by the note "INSERT ILLUSTRATION". The photos should be sent in JPG or TIF format, the notations and tables in PDF format in separate attachments identified by numbers. Please, do not use more than two photos. The illustrations will be considered as organic part of the texts, so that they have to be altogether of maximum 8 pages length.

7. The Journal uses the MLA Style as a guide for all questions relating to referencing, punctuation, capitalization, and the like. The MLA Style requires a complete citation--author, title, place of publication, publisher, and date of publication--upon first use of a source, and an abbreviated form of citation thereafter.

8. All articles submitted to *Tirai Panggung* are read by members of the Editorial Committee and occasionally sent to outside readers for blind peer review. Authors should allow four to eight weeks from the date of submission for a final evaluation of the articles.

9. *Tirai Panggung* prefers that articles submitted be sent electronically in MS Word format 97-2003 to: anisnor55@gmail.com. Articles submitted in hardcopy by mail must be typed, double-spaced and submitted with cd /

pen drive. All manuscripts sent to *Tirai Panggung* will not be returned.

10. *Tirai Panggung* corresponding address is:

Prof. Mohd Anis Md Nor
Chief Editor,
Journal TIRAI PANGGUNG,
Cultural Centre, University of Malaya,
50603 Kuala Lumpur, MALAYSIA.
Tel: +603 7967 3458. Emel:
anisnor55@gmail.com

Journal of Theater Studies Call for Papers

1. *Journal of Theater Studies* (hereafter, the *Journal*) is a new scholarly publication intending to enhance academic exchange in theater studies. The *Journal* welcomes articles of original scholarship on any aspect of drama, opera, or theater.

2. The *Journal* is biannual, published in January and July.

3. Each article submitted is sent to two reviewers for evaluation. Recommended articles are then sent to the members of the Editorial Board, who make final decisions. All authors will be notified of the decision as soon as possible.

4. Submissions should be written in either Chinese or English, and prepared according to the MLA Style Manual and Guide to Scholarly Publishing. Articles written in Chinese should not exceed 30,000 characters, and those written in English should not exceed 50 pages (A4, double-spaced, 12-point type). Book reviews are by invitation only.

5. Authors should provide both a hard copy and a copy in MS Word on a diskette or CD-ROM. Submissions must include abstracts either in Chinese (no more than 500 characters) or in English (no more than 250 words), or both, and five keywords in Chinese and/or English. The author's name should not appear on the manuscript, but a cover sheet, with the title of the article and the author's name, professional affiliation and position, mailing address, phone and/or fax number, and e-mail address should accompany the manuscript.

6. The author is solely responsible for obtaining written permission to reproduce, in print and electronic formats, any materials (such as illustrations, charts or graphics, and quotations that exceed fair use) that have been taken from another source.

7. Please do not send submissions that are under consideration by any other journal. Authors also agree to have their accepted contributions published in CD-ROM or electronically as well as in print.

9. Authors of published articles will be sent two copies of the *Journal* and twenty copies of offprint.

10. All correspondence should be addressed to:

The Editor, *Journal of Theater Studies*
c/o Department of Drama and Theatre
National Taiwan University
1 Section 4, Roosevelt Road
Taipei, Taiwan 10617

Email:

theatrePP@gmail.com <<mailto:theatrePP@gmail.com>>

34th Comparative Drama Conference Text & Presentation

Call for Papers --Abstract Submission

Deadline: 11 December 2009

Papers reporting on new research and development in any aspect of drama are invited for the 34th Comparative Drama Conference that will take place at Loyola Marymount University in Los Angeles, March 25-27, 2010.

Papers may be comparative across nationalities, periods and disciplines; and may deal with any issue in dramatic literature, criticism, theory, and performance, or any method of historiography, translation, or production. Papers should be 15 minutes in length and should be accessible to a multi-disciplinary audience. Scholars and artists in all languages and literatures are invited to email a 250 word abstract (with paper title, author's name, institutional affiliation, and postal address at top left - please also include any technical requirements for your presentation such as powerpoint or slide projectors, DVD/VHS, etc. - please note, AV that is not requested with the abstract cannot be guaranteed) to Dr.

Kevin Wetmore at compdram@lmu.edu by 11 December 2009. Those whose abstracts are accepted for presentation are expected to attend the conference. Abstracts will be printed in the conference program.

Pre-organized Panels

Pre-organized panels will also be considered. A pre-organized panel should

include three papers. Each paper should be 15 minutes in length. Panel proposals should include (1) a copy of each panelist's 250 word abstract with paper title, author's name, institutional affiliation, postal address and email address at top left, and (2) a succinct, 50-word rationale for the grouping of the papers. The panel organizer should email the abstracts and rationale to compdram@lmu.edu by 11 December 2009.

Staged Readings

The conference board invites proposals for staged readings of new plays. 2-4 new plays will have staged readings during the course of the conference. Each staged reading will also feature a talkback with the audience. Proposed plays should be no longer than 45 minutes. Readers may either be listed as part of the proposal or solicited at the conference. Reading organizers should include title, character list, a 200 word summary of the play, a 100 word rationale for reading the play at the conference, and an exemplary scene or act to compdram@lmu.edu by 11 December 2009.

Session Chairs

Submitters and non-submitters of abstracts who are interested in chairing a session at the conference are invited to send a two-paragraph resume highlighting their areas of expertise to compdram@lmu.edu by 11 December 2009.

The Philadelphia Constantinidis Essay in Critical Theory Award

The Philadelphia Constantinidis Essay in Critical Theory Award in 2010 will be given to the best comparative essay on any aspect and period of Greek drama or theatre that was published in English in any journal or anthology in any country between January 1 and December 31, 2009. The award was established in 2006 in memory of Philadelphia Constantinidis to encourage research and writing on Greek drama and theatre. This is an open rank competition for academics, independent scholars, and doctoral students. The award is administered by the Board of the Comparative Drama Conference. The Board solicits nominations and self-nominations for this award. The winner will be notified by the Director of the Comparative Drama Conference, and will be offered complimentary hotel accommodations and a registration fee waiver to attend the 34th Comparative Drama Conference. The winner will also receive a check of one thousand dollars (\$1,000) during the awards ceremony at the Radisson Hotel, Los Angeles, on March 26,

2010. The deadline for nominations is December 31, 2009.

Nominating letters and electronic copies of the essays (converted to Adobe PDF) should be emailed to compdram@lmu.edu by December 31, 2009. Postal mail and faxes are NOT acceptable.

The letter of nomination should include the name of the author of the published essay, the title of the essay, the year of publication, the name of the journal, the email address and postal address of the author, and a brief statement explaining why this essay was chosen for nomination. Recipients of the award are not eligible for nomination for a three year period.

Indian Society for Theatre Research

Annual Conference 7-9 January, 2010
Sardar Patel University, Vallbha
Vidaynagar, Gujarat.

“Theatre Criticism In India : National And International Perspectives”

For details: see our website

www.istr.org.in

Association for Asian Performance 10th Annual Conference

August 2, 2010, Los Angeles, CA

The Association for Asian Performance (AAP) invites submissions for its 10th annual conference in Los Angeles, at the Hyatt Century Plaza Hotel, on August 2, 2010. The conference is a one-day event, preceding the annual ATHE (Association for Theatre in Higher Education) conference and held at the ATHE conference hotel. Proposals are invited for papers, panels, workshops and roundtable discussions. **THE DEADLINE FOR PROPOSALS IS MARCH 15, 2010.**

Proposals for individual papers should include a brief abstract. Individual presentations should be limited to 20 minutes so that there will be time left for questions and discussion. Visual materials (slides, video etc.) are strongly encouraged.

Panels should be composed of three paper presenters and one discussant or four paper presenters. Proposals for panels should provide a brief statement that explains the session as a whole and the proposed subject of each paper.

Roundtables offer an opportunity for participants to discuss a specific theme, issue or

significant recent publication. A maximum of six active participants is recommended. While a roundtable proposal will not be as detailed as a panel proposal, it should explain fully the session's purpose, themes or issues and scope.

Proposals for workshops by performance practitioner(s) with expertise in specific Asian performance traditions are welcomed, particularly workshops that overlap with a panel theme or paper presentation. Workshop proposals should include an abstract explaining methods and goals. Workshops should be designed to run no longer than 80 minutes.

We encourage suggestions for innovative alternatives to the panels, individual papers and roundtables described above.

Proposals should include the following:

1. Title of panel, roundtable or paper.
2. Names of all the presenters, including chair and/or organizer and discussant (for panels and roundtables.) A few biographical sentences about each presenter.
3. Affiliation, specialization (field/region), mailing address, phone numbers and e-mail addresses of all participants.

4. Explanation of the session (for panels, workshops and roundtables); abstract of each panel presentation or each paper.

Proposals should be emailed to the conference organizer, **Claudia Orenstein**
corenste@hunter.cuny.edu

If you need help locating other scholars to participate in a panel or roundtable, please submit a preliminary description of your proposal before February 1 so we can post it on the website. Alternatively, you can post your suggestions for a panel there directly by logging on to the site at:

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

THE DEADLINE FOR SUBMISSION OF ALL PROPOSALS IS MARCH 15, 2010.

All presenters are expected to join AAP.

Membership is \$40 per year (\$25 for students) and includes a subscription to the *Asian Theatre Journal*.



PRODUCTIONS, CONCERTS, EXHIBITIONS and OTHER EVENTS

Balinese Performers in Residence

College Of The Holy Cross is pleased to announce Ni Luh Suasthi Bandem as our new visiting fellow in Balinese Music and Dance. Ibu Suasthi, joined by her husband I Made Bandem, will be in residence for two years.

East Coast Balinese Performances

In late April and early May, performances of Balinese, Music, Theatre and Dance were held at Holy Cross

College, Brown University, and the Indonesian Consulate of New York City. The performances at Brown and Holy Cross featured a combined *Kecak* group from the two schools under the direction of I Made Bandem, guest musicians and dancers from the consulate Nyoman Saptanyana, Ida Ayu Ari Candawati Saptanyana, and Putu Bagus Krisna Saptanyana, and members of the Gamelan *Gita Sari* of Holy Cross, and the Gamelan *Galak Tika* of MIT, with I Dewa Alit. At all three venues, *Topeng Panca* (masked dance) performances of *The End of Dalem Bungkut's Reign* were presented, featuring I Made Bandem, I Made Sidia, and John Emigh, with Lynn Kremer, and Cynthia Laksawana performing at Brown and Holy Cross

and Ida Ayu Ari Candawati and Tjokorda Gde Arsa Artha joining the company in New York. As is customary, the dialogue was improvised, with actors taking on several roles – different roles at different venues. The story about a king who had stayed in power so long that he finally sought out his own destruction served well as a vehicle to contemplate and joke about the retirements of Bandem and Emigh from their long held jobs at ISI and at Brown! At Brown, Emigh also performed *Red Riding Shawl*: his adaptation of *Topeng Pajegan*.

Brown Again!

Other events at Brown University this past Spring included a demonstration of Burmese puppetry by Dr. Tin Maung Kyi, a workshop by Iranian director Mohammad Ghaffari applying Ta'ziyeh techniques to Shakespeare's *Richard III*, a performance of Goenawan Mohamad's *Wayang Kali* featuring *dalang* I Made Sidia and an all star musical ensemble under the direction of Andrew Clay McGraw, and a student production of Gao Xingjian's *The Other Shore*, directed by Kym Moore. The production of Gao's play was accompanied by a panel discussion on Art and Politics in Contemporary China, featuring Claire Conceison, poets Yang Lian and Xue Di, and Singaporean scholar Sy Ren Quah.

Theatre of Yugen, San Francisco
The Iliad Project: Dogsboddy was commissioned by the Yerba Buena Center for the Arts. It premiered in October, 2009.

Dogsboddy is a modern day adaptation of Homer's *The Iliad* told from the point of view of child soldiers, addressing war, the nature of force, and the perpetration of genocide.

Dogsboddy was generously funded in part by Multi-Arts Production Fund (a program of Creative Capital, supported by the Doris Duke Charitable Foundation and the Rockefeller Foundation), Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program (a component of the Doris Duke Charitable Foundation Theatre Initiative), National Endowment for the Arts, Flintridge Foundation, William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund/Grants for the Arts.

Moshe Cohen & NOHspace CoPresents

Celebrated European Clown Moshe Cohen brings his one man show, *Mr. YooWho's Holiday*, back to San Francisco for a second run at NOHspace.

Yearning to see the world, Mr. YooWho sets out on an international adventure. His travels take him and his audience across many borders – geographic ones to be sure, but more importantly borders of the imagination.

About the Work

Mr. YooWho's Holiday, Performed by Moshe Cohen

Mr. YooWho (Moshe Cohen) discovers his dream of traveling the world in the most unlikely of places, a field of sunflowers. His holiday takes him through a myriad of countries generating wonder and laughter that transcends generational barriers. Enter a world where humor and poetry intermingle with precision high diving and plastic bag flamenco dancing, a world where European clown and mime mix with Japanese Kyogen and Yiddish Absurdism. Following tours in Europe and Japan, Moshe Cohen brings his show back home to San Francisco. In collaboration with Theatre of Yugen's artistic director Jubilith Moore, Moshe unleashes a humorous world that is engaging, deeply human and enlightening for audiences of all ages.

NOHspace
 2840 Mariposa Street,
 San Francisco 94110
 Fridays through Sundays December 18th –
 January 3rd; Friday at 8pm Saturdays at
 3pm and Sundays at 3pm. No show
 December 25th – Tix: \$10-15 sliding scale
Box office line: (415) 621-7978
<http://www.theatreofyugen.org>

ACMA Presents HEROES AND VILLAINS: The Battle for Good in India's Comics

This exhibition examines the legacy of India's divine heroes and heroines in contemporary South Asian culture through the comic book genre. Indian superheroes and their archenemies are visualized from ancient archetypes that have long been depicted in traditional painting and sculpture and are deeply ingrained in India's historical imagination. The exhibition includes

vintage Indian and American comics and contemporary pencil-and-ink-drawn character explorations by Indian artists from the Liquid Comics series *Ramayan* and *Devi*. To illustrate the continuity of the heroic narrative tradition in Indian art, a selection from LACMA's historical collection of Indian paintings will also be on view. Exhibit runs October 17, 2009 through February 7, 2010. More information available at www.lacma.org <<http://t.ymlp48.com/ewjeataemwaraeuqjarauqumq/click.php>>.

D *anscross: Dancing in a shaking world* Creative Process Phase 4 began on 19 October in Beijing

Watch the process as it unfolds with: choreographers Jonathan Lunn, Carolyn Choa, and Zhao Tiechun, documenters Katherine Mezur, Pan Li Liu and Xiaozhen, and dancers of the BDA Company
<<http://www.rescen.net/blog>>

Performances of all eight works will take place at the Poly Theatre, Beijing on 6 and 7 November 2009 Followed by a **conference** on 8 November 2009 at the Beijing Dance Academy. For further details see:

<http://www.rescen.net/events/danscross09/DANSCROSS09.html>

For information about attending the performances and/or conference email rescen@mdx.ac.uk

DANSCROSS is a major new collaborative initiative linking the Beijing Dance Academy (BDA) and ResCen Research Centre, Middlesex University. The project is designed to last over a number of years and will involve academics and artists from both BDA and Middlesex University, as well as from other institutions and those whose who are independent.

The theme of this year's project, *Dancing in a shaking world* recognizes that the key challenges facing us today are common and unconfined by national boundaries: the pervasiveness of climate change, financial instability and viral infections are all part of the wider context. Our focus, however, is on the working environment and on the practices of artists – we examine the particular to see the panoramic, as they create responses to the theme.



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 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

Rising From the Flames: The Rebirth of Theatre in Occupied Japan, 1945-1952

On August 15, 1945, when the war ended, almost all of Tokyo and Osaka's theaters had been destroyed or heavily damaged by American bombs. The Japanese urban infrastructure was reduced to dust, and so, one might have thought, would be the nation's spirit, especially in the face of nuclear bombing and foreign occupation. Yet, less than two weeks after the atom bombs had been dropped, theater began to show signs of life. Before long, all forms of Japanese theater were back on stage, and from death's ashes arose the flower of art.



Rising from the Flames contains sixteen essays, many accompanied by photographic illustrations, by thirteen specialists. They explore

the triumphs and tribulations of Occupation-period (1945–1952) theater, and cover not only such traditional forms as *kabuki*, *nō*, *kyōgen*, *bunraku* puppet theater (as well as the traditional marionette theater, the Yuki-za), and the comic narrator's art of *rakugo*, but also the modern genres of *shingeki*, musical comedy, and the all-female Takarazuka Revue. Among the numerous topics discussed are censorship, theater reconstruction, politics, internationalization, unionization, the search for a national identity through drama, and the treatment of the emperor on the pre- and postwar stage. The essays in this volume examine how Japanese theater, subject to oppressive thought control by prewar authorities, responded to the new—if temporarily limited—freedom allowed by the American occupiers, attesting to Japan's remarkable resilience in the face of national defeat.

List of Contributors

Mari Boyd, Loren Edelson, Carol Fisher Sorgenfrei, Yoshiko Fukushima, Kei Hibino, David Jortner, Shinko Kagaya, Samuel L. Leiter, Patricia Pringle, Matthew W. Shores, Kevin Wetmore, and Guohe Zheng

About the Editor

Samuel L. Leiter is Distinguished Professor of Theater Emeritus, Brooklyn College, CUNY, and the Graduate Center, CUNY.

Published by Lexington Books. 462 pp. \$85.00.

Cloth 0-7391-2818-3 / 978-0-7391-2818-3,

Price Winning Book on Chinese Music Theatre

The 2009 Kurt Weill Prize for outstanding scholarship on music theater since 1900, carrying a cash prize of \$10,000, has been awarded to Joshua Goldstein, Assistant Professor of Chinese History, University of Southern California, for his book “Drama Kings: Players and Publics in the Re-creation of Peking Opera 1870-1937” (University of California Press, 2007). In this colorful and detailed history, Goldstein describes the formation of the Peking opera in the late Qing era and explores the cultural, social, and political forces that shaped its subsequent rise and “re-creation” as the epitome of Chinese national culture in Republican-era China. Within this context, he presents a fascinating look into the lives of some of the opera’s key celebrities—in particular, the male cross-dressing performers, or “drama kings” of the title. The Prize panel lauded

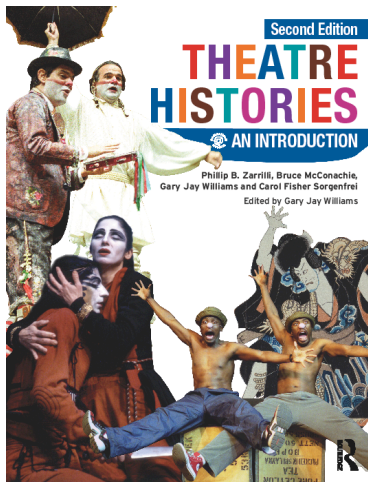
Goldstein's methodology for its breadth and detail, and praised the high quality of his scholarship and writing.

Awarded biennially by the Kurt Weill Foundation for Music, the Kurt Weill Prize recognizes distinguished scholarship on music theater since 1900. Books and articles published in 2007-2008 were eligible for the 2009 prize; nominations were reviewed by a panel of music and theater experts.

[The Kurt Weill Foundation for Music, Inc. \(www.kwf.org\)](http://www.kwf.org), is a non-profit, private foundation chartered to preserve and perpetuate the legacies of composer Kurt Weill (1900-1950) and his wife, actress-singer Lotte Lenya (1898-1981).

Theatre Histories: An Introduction Second Edition

By Phillip Zarrilli, Bruce McConachie, Carol Fisher Sorgenfrei, and Gary Jay Williams
Second Edition available in January, 2010.



Enhancements and new material include:

- A full-color text design with added timelines to each opening section
- A wealth of new color illustrations to help convey the vitality of performances described
- New case studies on African, Asian and Western subjects
- A new chapter on modernism, and updated and expanded chapters and part introductions
- Fuller definitions of terms and concepts throughout in a new glossary

- New audio-visual resources and links to these on the web
- A re-designed support website offering additional support such as expanded bibliographies, approaches to teaching theatre and performance history, and a glossary.

GUIDED TOUR

For students

To make the most of this second edition of *Theatre Histories: An Introduction* go to the valuable online resources at www.theatrehistories.com to connect with the online glossary, audio-visual links, expanded bibliographies, discussion questions relating to case studies.

For teachers

The online 'conversation with teachers' offers samples of teaching theatre and performance history congenial with the aims of this book. Be interactive, and share your teaching suggestions too.

The textbook itself

- **Part Introduction essays** explore the overall relationship of performance and theatre history to transformations in modes of human communication, illustrated by hour-glass timelines.
- **Chapters** explore relations between the theatre and many cultural forces. Read this exclusive new chapter on Director, Text, Actor, and Performance in the Postmodern World.
- **Case studies** support chapters and actively demonstrate **interpretive approaches** to theatre history. The sample online "The Silent Bell, the Japanese *nō* play, *Dōjōji*" shows our interest in global coverage and giving equal weight to non-western cultures.
- **Glossary:** The addition of a **glossary** in this edition and in the support website helps you to revise and test your knowledge of key terms and definitions.

Shakespeare in Hollywood,
Asia, and Cyberspace
ed. Alexander Huang and Charles
Ross, to be published by Purdue

University Press in late 2009 in paperback;
ISBN 978-1-55753-529-0; 260 pages

<http://www.thepress.purdue.edu/huangross.html>

Kissing Cousins

Now Available on DVD.

Starring Samrat Chakrabarti and Rebecca Hazlewood, *Kissing Cousins* was a hit at the 2008 Indian Film Festival of LA and went on to be featured in over twenty festivals worldwide. The film features hilarious performances from David Alan Grier, Jaleel White, Gerry Bednob and many more!

Amir is a heartbreaker. Literally. As a "relationship termination specialist," he delivers bad news to unsuspecting people on the receiving end of a breakup. Not surprisingly, Amir has developed a hard heart watching so many relationships fail. So much so that his best friend replaces him as best man at his wedding because he feels Amir would be bad karma. But, when Amir's alluring cousin Zara comes to visit and takes it upon herself to pretend to be his girlfriend, Amir's friends begin to look at him in a new light. Things get a little complicated, however, when Amir's cold heart begins to soften. Order your copy at:

www.kissingcousinsmovie.com <<http://t.ymlp48.com/ewejavaeebakaheuavauqumq/click.php>>.

Also available at Amazon.com

<<http://t.ymlp48.com/ewebadaeebagaheuazauqumq/click.php>> and Netflix

<<http://t.ymlp48.com/ewehadaeebavaheuaxauqumq/click.php>>.

Yamato Shinkyoku-Sho: Music of The Noh Theatre

This brand new DVD includes segments from the following *nō* plays and dances:

Okina, Sanbaso, Kami-mai, Miwa, Kakko, Nomori, Shishi, Utaura, Matsumushi, Kanjincho, Miidera

Performed by the most important musicians of the *nō* theatre world, including:

Okura Genjiro, Fujita Rokurobyoue, Umewaka Gensyou, Tatsumi Manjiro, Motonori Kanze, and many others.



(photo courtesy of Marty Gross Film Productions)

This DVD comes with a detailed pamphlet in Japanese, with some English text by American *nō* expert Richard Emmert.

This DVD is priced as follows:

\$ 60. for individual use.

\$ 150. for institutional use.

To order, please contact:

videos@martygrossfilms.com

Marty Gross Film Productions Inc.

637 Davenport Road

Toronto, Canada M5R 1L3

tel: + 416 536 3355, Fax: + 416 535 0583

marty@martygrossfilms.com

<http://www.martygrossfilms.com>

Play-House of Power: Theatre in Colonial India

Edited by Lata Singh

Theatre has constituted an important part of cultural life and public entertainment in India from pre-colonial times. It was not only a site of appropriation, contestation, and subversion of authority but also emerged as a frontal site of political contestation in colonial India.

Underscoring theatre as a popular site of hegemonic and counter-hegemonic struggle, *Play-House of Power* locates the art form in the larger social and political context. Going beyond the dominant binary framework characteristic of studies on theatre—rural/urban, classical/folk, elite/popular—it takes a more nuanced approach. The volume explores various aspects of colonial theatre in terms of its politics, its linkages with modernity, and as a domain for intersection of 'high' and 'low' cultures.

The essays also emphasize the multifaceted relationship between gender and theatre. They showcase how women shared a problematic and tenuous relationship with theatre during this period. The politics of social class, gendered ideologies, and nationalism permeating the theatre space excluded women performers from the new nation state. However, the conjunction of political and cultural activism also had the potential to highlight women's role in culture.

About the Editor

Lata Singh is Fellow at the Indian Institute of Advanced Study, Shimla and Associate

Professor, Department of History, Maitreyi College, University of Delhi.

Contributors

Mangai. A • V. Arasu • Devajit Bandyopadhyay
• Nandi Bhatia • Malini Bhattacharya • Urmila
Bhirdikar • Hanne M. de Bruin • Sudhanva
Deshpande • Bishnupriya Dutt • Javed Malick •
Sharmila Rege • Susan Seizer • Ksh. Imokanta
Singh • Lata Singh

Readership

Supported by detailed case studies, this interdisciplinary volume will be of considerable interest to scholars and students of theatre and performance studies, modern Indian history, sociology, gender, and literature.

9780198060970 Hardback Rs 895

Note: The specifications in this flyer including without limitation price, territorial restrictions, and terms are subject to alteration without notice.



PERFORMANCE TRAINING

Jingju Training in Hawai'i

The University of Hawai'i Department of Theatre and Dance, Music Department, and Center for Chinese Studies are co-producing a *Jingju* Training Residency, August 2009 through February 2010, which will culminate in fully-staged public English-language performances of *The White Snake*, February 5-14, 2010. The script and score have been arranged by the three *Jingju* artist-teachers from Jiangsu Province who are currently at the University of Hawai'i providing the intensive training to UHM students: National Artists of the First Rank Mr. Lu Genzhang and Ms. Zhang Ling, who are teaching physical and vocal performance for all acting/singing/dancing/fighting roles, and National Artist of the Second Rank Mr. Zhang Xigui, who is teaching orchestral performance

for all instruments, percussive and melodic. A total of 30 students are training under Mr. Lu and Ms. Zhang, and 15 under Mr. Zhang. Additionally, 10 students are undertaking semester-long training in *Jingju* hair and headdressing. Artistic supervision is being provided by Madam Shen Xiaomei, the youngest personal disciple of twentieth-century *Jingju* Master Mei Lanfang; she has overseen *Jingju* training and performance at UHM since 1983. UHM faculty member Frederick Lau is providing musical direction, and Madam Shen's personal student, UHM faculty member Elizabeth Wichmann-Walczak, is producing the residency and production, and translating and directing *The White Snake*.



EMPLOYMENT OPPORTUNITIES

Chinese/Comp Lit

Following last year's successful search

in this field, Penn State is seeking candidates for another Assistant or Associate Professor position

in Comparative Literature and Chinese (tenure-track or tenured according to qualifications). Home department Comparative Literature; joint appointment with Asian Studies. Starting date: August 2010 or 2011 preferred. We are interested in candidates who will demonstrate abilities to expand our major in Chinese, participate in the undergraduate and graduate programs in Comparative Literature, and contribute to the new dual-degree Comparative Literature / Asian Studies PhD program. Teaching responsibilities will include introductory, advanced and graduate courses on literature and culture in Comparative Literature, as well as modern Chinese language and/or literature at upper levels. Areas of specialization may include, but are not limited to: modern, contemporary, or late Qing literature in Chinese; film and new media studies; East-West, intra-Asian, or global literary comparisons, including Sinophone studies; postcolonial studies, gender studies, or queer theory. Native or near-native ability in Chinese and appropriate teaching experience required. Relevant research achievements or evidence of relevant research promise required. Ph.D. in Comparative Literature, Chinese, or related field required. Screening of applications will begin November 1, 2009, although all applications will be considered until the search is concluded. Send letter, CV, and names of three references; electronic submission to Irene Grassi at <irg1@psu.edu> is strongly preferred, but applications or nominations can also be sent to Eric Hayot, Chair, Comp Lit/Chinese Search Committee, c/o Irene Grassi, Box M, Department of Comparative Literature, 427 Burrowes Building, The Pennsylvania State University, University Park, PA 16802-6204, USA; or by FAX to Irene Grassi at (814) 863-8882. Visit our websites at <http://complit.la.psu.edu> and <http://asian.la.psu.edu>. Penn State is committed to affirmative action, equal opportunity, and the diversity of its workforce.



Shiao-ling Yu

Theatre Arts and Performance Studies

Tenure Track Assistant Professor of Theatre Arts and Performance Studies
Department of Theatre Arts and Performance Studies, Brown University. The Department of Theatre Arts and Performance Studies at Brown University invites applications for a tenure track Assistant Professor appointment. The successful applicant will be joining a Department that emphasizes the intersections of scholarship and practice. We seek a theatre, dance, or performance studies scholar invested in the theatricality of cultures and with expertise in performance practices, theories, and histories in one or more of the following geographical or temporal areas of specialty: African, Asian, Medieval, Middle Eastern, Pacific Rim, or Non-European traditions in diasporic formations. Candidates should have a strong record of professional activity and a commitment to publication; a commitment to and demonstrated experience in teaching; the ability to teach courses at both the graduate and undergraduate levels. Candidates should send a letter of application, a curriculum vita, and three letters of recommendation. For full consideration, applications should be received by October 20, 2009. The term of appointment would begin July 1, 2010.

Contact:

Theatre Arts and Performance Studies
Search
Spencer Golub, Committee Chair
Department of Theatre Arts and
Performance Studies
Box 1897, Brown University
Providence, RI 02912

Brown University is an EEO/AA employer.
Minorities and women are encouraged to
apply.

MEMBER NEWS, KUDOS, AND ACCOLADES

She recently published the following:
"Cry to Heaven: A Play to Celebrate One
Hundred Years of Chinese Spoken Drama"

(translation with an introduction), *Asian Theatre Journal*, 25.1. Four essays on modern Chinese literature ("Eight Revolutionary Model Dramas," "Hong Shen," "Lu Xun," and "Tian Han") in *Berkshire Encyclopedia of China*, 2009. "Shakespeare on the Chinese Stage: Two Adaptations of Hamlet," <http://mcel.pacificu.edu/easpac/2009/yu.php3>. *E-aspace* is a peer-reviewed electronic journal for Asian Studies on the Pacific Coast. "China Transformed: my Impressions," *Spectrum*, 2009. *Spectrum* is an electronic publication of COFLT (Confederation in Oregon for Language Teaching). She also attended an international conference and festival on Kunqu drama in Suzhou, June 18-21, 2009.

Alex Huang
He is the video curator of "Imagining China," an exhibition at the Folger Library in Washington, D.C., on view with free audio tour through January 9, 2010; free admission (201 E Capitol St SE, Washington, DC 20003-1094). With curator Timothy Billings, Alex Huang gave the opening lecture on September 17.

The exhibition: Shakespeare and his contemporaries imagined China as a land of wonder, of riches, and of enormous opportunity. Since the nineteenth century, Chinese artists have also engaged Shakespeare in a wide range of contexts ranging from fiction to cinema and popular culture. Rare books and maps from the Folger collection, along with items from the Library of Congress and the Walters Arts Museum, and *videos* and *stage photos* of Chinese performances of Shakespeare capture four centuries of cultural exchange. Of special interest to AAP members are editions of *l'Orpheline de la Chine* (Voltaire; inspired by Ji Junxiang's *The Orphan of Zhao*), and 16 video clips--on a touch screen kiosk--highlighting *xiqu*, *huaju*, multilingual, silent film, and feature film performances of Shakespeare's plays in China, Hong Kong, Taiwan. A number of touring productions or co-productions are also featured.

Stewart Hawley
His article "Wushu Weapons in the Beijing Opera" is coming out this Spring in the *Journal of The Society of American Fight Directors*. An earlier version was presented at *Theatre Symposium* last Spring.

K

risten Rudisill

She has just published "A Traditional Tamil Brahmin Marriage in Washington DC: Performance of Culture and the Ideal Self." In *South Asian Popular Culture*. (Vol. 7, No. 2, July 2009): 141-152.

Lynn Kremer
She and her longtime collaborator and colleague, Shirish Korde have been commissioned by Boston Musica Viva to build a new opera based on the life of Phoolan Devi, the Bandit Queen of India. The work will be mounted at Holy Cross in Worcester, MA on April 1, 16, 17 and the Tsai Center in Boston in April 23, 24, 2010.

Julie A. Iezzi
(Associate Professor, University of Hawai'i). She has been invited to speak on *kyōgen* at the University of Pittsburgh in March of 2010 as part of the lead up events to the Yamamoto family *kyōgen* performance there on March 19, 2010.

John Emigh
He was awarded the prestigious 2009 *ATHE* prize for "Career Achievement in Academic Theatre" and a mammoth weekend celebrating his 42 years at Brown University was held (see report above).

Carol Davis
The following is an excerpt from the *New York Times*, October 2, 2009, discussing Carol's prize-winning project.

Announcing Winners of the Half the Sky Contest

By [Nicholas Kristof](#)

'Half the Sky' Competition

I'm delighted to announce the winners of the Half the Sky contest. There were more than 700 entries, and sifting through them was a dazzling process — so many wonderful people doing awesome work. And one of the things that struck me was how often the intercultural engagement involved Westerners who were as much beneficiaries of the process as the local people.

The winners each get a signed copy of "[Half the Sky](#)," and compliments also to the runners-up published here. Thanks to all who entered — and please take the time to read these entries. They are truly remarkable, particularly in the extraordinary work they represent. I'm proud to have these entries grace this site, and I hope they will inspire others.

WINNERS (three only)

[Carol Davis, Nepal Health Project](#)

A teacher uses her salary to fund a street theater troupe and school workshop program in rural Nepal focusing on personal health and hygiene, girl's education and maternal mortality: "Full of information, witty dialog and slapstick, the traveling play keeps audiences laughing while they learn about washing hands, building latrines away from water sources, hydrating babies with diarrhea and taking children for inoculations before they contract preventable diseases."

Leonard C. Pronko

He recently completed a DVD entitled *Kabuki for the West*, which contains an hour and a half of scenes from his productions of *kabuki* in English over the years, including a large segment of *Narukami*, scenes from *Gohiiki Kanjincho* and *Ibaraki*, as well as short segments of many of his fusion productions, including Carol Fisher Sorgenfrei's *Fireplay*. The DVD also includes scenes of training, and is narrated in some detail by Pronko. It is available through Insight Media.

Randy Kaplan

She has been promoted to Full Professor at SUNY Geneseo. She also announces that GENseng, Geneseo's Asian American Performance Ensemble, marks its tenth anniversary this year! Marjorie Chan's *a nanking winter*, about the Rape of Nanjing and Rick Shiomi's *Mask Dance*, about Korean adoptees, are our tenth anniversary season.

Steven Liu

He has recently published the following articles:

"Theatre Reform as Censorship: Censoring Traditional Theatre in China in the Early 1950s," *Theatre Journal*, 61:3 (Fall, 2009): 387-404.

"Modern Chinese Drama in English: A Selective Bibliography," with Kevin J. Wetmore, Jr. *Asian Theatre Journal*, 26: 2 (Fall, 2009): 321-50.

"Performing Gender at the Beginning of Modern Chinese Theatre," *TDR*, 53:2 (Summer, 2009): 35-50.

Boris Daussà-Pastor

(PhD student, The Graduate Center – CUNY). He is co-organizing with Prof. Claudia Orenstein (Hunter College-CUNY) a month-long Study Abroad program in Kerala, India, for CUNY students (undergrads, MA, and PhD students) from Dec 26-Jan 27. The program will bring a group of up to 20 students to Kerala Kalamandalam for three weeks of intensive *kathakali* training and attendance to a variety of performances. The experience also includes one week of field trips to surrounding areas, weekend cultural visits to Trivandrum and Chennai, and the participation in CPRAC SIS international theatre conference in Thrissur (Jan 15-16). This on-site experience will hopefully draw some young scholars to Asian theatre scholarship! Boris is also busy this year in his role of President of the DTSA (Doctoral Theatre Students Association) of his PhD Program at The Graduate Center.

Katherine Mezur

She will be one of the Academic dance/dramaturgs on the Danscross project at the Beijing Dance Academy this fall. (Oct 19-Nov 6) *Danscross: Dancing in a shaking world*, is a project created and directed by Chris Bannerman of Middlesex University, UK, is part of the ResCen (Research Center that focuses on Practice as Research).

DANSCROSS is a major new ResCen collaborative initiative with the Beijing Dance Academy. The project is designed as a long-term partnership involving academics and artists from both institutions and drawing together others to widen the circle of involvement and debate. The initiative explores issues of the individual artist at work in global and local environments, investigating ways in which creative processes and performances can be seen as agents of change, proposing new ways of working together and new ways to understand an increasingly interwoven world.

For more information, see:

<http://www.rescen.net/events/danscross09/DANSCROSS09.html>

Samuel L. Leiter

He presented a paper, "The Occupation and the 'Genji Boom'" at the Association

for Asian Studies conference, Chicago, in March. In August he presented "The Mikado v. The Mikado: A Problem of Lèse Majesté on the Japanese Stage" at the AAP preconference in New York. His edited book, *Rising from the Flames: The Rebirth of Theater in Occupied Japan, 1945-1952*, was published in September by Lexington Books. It includes sixteen essays by thirteen authors, including four of his own. He has also been awarded a Mellon Foundation Emeritus Fellowship for a three month stay in Japan to work on the next phase of his history of postwar kabuki, entitled "Kabuki in the Age of Danjurō, 1952-1965." Only 20 people a year get these grants, and, judging from the lists of previous winners on their Web site, it appears that Sam is the first one in the field of theatre.

Carol Fisher Sorgenfrei
She recently published "Noh-Bodies: Performing the Unseen in Japan and Ireland" in *Journal of Irish Studies* (Fall, 2009), "Kinoshita Junji's *Twilight Crane*: Folklore, Gender, and the Search for National Identity" in *Rising From the Flames: The Rebirth of Theatre in Occupied Japan, 1945-1952* edited by Samuel L. Leiter (Lanham MD:

Lexington Books, 2009) and a review of *Mishima on Stage: The Black Lizard and Other Plays*, edited and with an Introduction by Laurence Kominz in *Asian Theatre Journal* (Spring 2009). She presented a paper titled "Flesh and Bones: Translating the Deep Structures of Nō" at the Asian Theatre Working Group of IFTR/FIRT in Lisbon, Portugal (July, 2009) and paper titled "Broken Bodies: Comic Deformity in Beckett, *Kyōgen*, and Modern Japanese Theatre" at Nanjing University, China (March, 2009). She taught a workshop on experimental and intercultural Directing at Shanghai Theatre Academy, China in March, 2009. Her translation of Terayama Shūji's *Inugami: The Dog God* [Inugami] was produced in London by the Ichiza Theatre company in June, 2009. The second, revised edition of her textbook, *Theatre Histories: An Introduction* (co-written with Phillip Zarilli, Bruce McConachie and Gary Jay Williams) will be published in early 2010. She spent last summer in Berlin as a Research Fellow at the Free University's Institute for Advanced Theatre Studies. As of July, 2009, she was advanced to the level of Distinguished Professor at UCLA.



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.

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

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

The AAP Site lives at

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

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

The Yavanika video library lives at <http://www.yavanika.org/video>
Comments, questions, suggestions, complaints, and accusations are always welcome.
David V. Mason, Asst. Professor of Theatre,
Rhodes College fatsodoctor@yahoo.com

Yavanika Streaming Video Library—AAP's Latest Innovation

The Yavanika Streaming Video Library is now functional at <http://www.yavanika.org/video/>

The library currently includes 20 video files totaling nearly 4 hours, including part of a *kathakali* performance at Rhodes College, scenes from Claire Conceisson's production of Gao Xingjian's *Bus Stop*, a *p'ansori* performance by Chan Park, scenes from Indian productions of *King Lear*, and a complete, introductory lecture on *jingju* by Elizabeth Wichmann-Walczak.

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

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

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

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

Technical matters: the Yavanika library files "stream", which means they play through your computer sort of like radio, and leave no copy of the video file on your computer. If nothing else, this provides a certain degree of control over the

distribution of video files. Though there has not yet been a need, the library can be set up to restrict access to certain files.

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

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

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

A **sian Theatre ListServe**
Valuable and timely information posted by members, coordinated by Richard E. Davis. To subscribe, e-mail: 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.

Japanese Performing Art Resource Center

JPARC (the Japanese Performing Art Resource Center) is a newly developed Web site with multi-media presentations and reference resources on the performing arts of Japan. Built in a collaborative project of over twenty scholars, and funded with primary support from the National Endowment of the Humanities and additional support from the Toshiba International Foundation and the Japan Foundation, JPARC includes in-depth essays covering the *Bunraku* puppet theatre, the history and practices of *nō* performance, *kabuki* sets, *nō* costuming, stage construction, theatre prints, as well as an extensive bibliography of translations of Japanese plays in the *nō*, *kyōgen*, *kabuki*, and puppet theatre traditions, indexes of pieces and performers in those genre, subtitled performance videos, and much more. Performing arts vocabulary used in the site is defined in an ever-growing, illustrated glossary of terms. The images, audio, and video used in JPARC are collected in the Global Performing Arts Database <GloPAD - www.glopad.org>, where detailed information in multiple languages can be found and traced on to other media and cross-associations. Please check out JPARC and GloPAD. Feedback and further contributions welcome. www.glopad.org/jparc

By using images, video, and audio from the multi-media, multilingual, multi-tradition GloPAD, JPARC allows users to investigate the specific performing arts information about individual photos and other recordings, or to follow associations from those individual materials through piece, performer, production and other performing arts records in a global context.

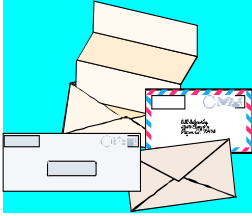
JPARC is targeted toward use in undergraduate classrooms and by advanced students at the post-secondary level as well as a reference resource for scholars. We are currently working on lesson plans using sections of the site and encourage teachers to contact us about making customized lessons, quizzes, and other teaching materials. We welcome contributions of both materials and ideas for presentations. JPARC has a robust system of online authoring

and editing that allows our contributing scholars to participate from across the globe. Please check out JPARC www.glopad.org/jparc and send us your feedback.

SouthAsianPlaywrights.Org
Silk Road Theatre Project announces the debut of <SouthAsianPlaywrights.Org>, a dynamic new website created to showcase and promote American and Canadian playwrights of South Asian descent. SouthAsianPlaywrights.Org aims to create greater visibility for the twenty five playwrights currently featured on the site and promote each playwright's work to theatre companies, cultural organizations, and academic institutions, as well as to artistic directors, producers, directors, literary managers, editors, publishers, and all other interested parties. The belief is that enhanced exposure will result in an increase in the number of productions these talented playwrights receive.

SouthAsianPlaywrights.Org defines South Asians as persons with ancestry in Bangladesh, Bhutan, India, Nepal, Pakistan, and Sri Lanka, including persons of mixed ancestries. This first-of-its-kind on-line resource was developed by Silk Road Theatre Project in association with SATAM, the South Asian Theatre Arts Movement (<http://satamonline.googlepages.com/>). The origins of SATAM and the catalysts for SouthAsianPlaywrights.Org can be traced to the first two National South Asian American Theatre Conferences - Desi Drama I, hosted by [Silk Road Theatre Project](http://SilkRoadTheatreProject.org), Chicago, Illinois, July 19 – 22, 2007, and Desi Drama II, hosted by [Pangea World Theater](http://PangeaWorldTheater.org), Minneapolis, Minnesota, June 4 – 5, 2008.

Silk Road Theatre Project showcases playwrights of Asian, Middle Eastern, Mediterranean backgrounds, whose works address themes relevant to the peoples of the Silk Road and their Diaspora communities. Through the creation and presentation of outstanding theatre, we aim to promote discourse and dialogue among multi-cultural audiences in Chicago.



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 Listserv*. To subscribe send an e-mail message to: 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 Elections

The following officers will be elected this year. The candidates are listed below. **CANDIDATE BIOGRAPHIES AND BALLOTS WILL BE MAILED TO AAP MEMBERS. When you receive your ballot, please fill out and return to the address on the ballot prior to the Feb. 1, 2010 deadline. DO NOT USE THIS NEWSLETTER AS A BALLOT!**

Vice-President/ATHE Conference Planner (choose one)

Candidate: JOHN D. SWAIN

Vice-President/AAP Conference Planner (choose one)

Candidate: BORIS DAUSSÀ-PASTOR

Candidate: ALEXANDER C. Y. HUANG

Secretary/Treasurer (choose one)

Candidate: KEVIN J. WETMORE, JR.

Graduate Student Representative (choose one)

Candidate: DEVIKA WASSON

**THE ACTUAL BALLOT WILL BE SENT SEPARATELY TO MEMBERS –
DO NOT RETURN THE LIST ABOVE, IT IS NOT A BALLOT!!!!**



AAP MEMBERSHIP—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 Newsletter*, *AAP Membership Directory*, and occasional other goodies as available. To find out about the benefits of becoming a member, please check out our website at <http://www.yavanika.org/online/> or email Kevin Wetmore: kwetmore@lmu.edu

Membership is for the calendar year, Jan. 1-Dec. 31. Currently, new renewals will be able to get the most recent back issue of *ATJ* and the *Newsletter*. However, *ATJ* sets its own policy, so check with Secretary/Treasurer Kevin Wetmore for the most recent information. **Please renew prior to Jan. 31 to ensure no disruption in your ATJ subscription.**

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

***AAP* MEMBERSHIP APPLICATION AND RENEWAL FORM**

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

Name: (last, first & middle): _____

Institutional affiliation _____

Mailing address for *AAP* and *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 _____