



ASSOCIATION FOR ASIAN PERFORMANCE

FALL, 2010 NEWSLETTER

LETTER FROM THE PRESIDENT



Dear AAP Members,

Election season is upon us! By the time you receive this, those voting in US government elections will be done with that civic duty, but all of you still have important votes to cast for AAP. For the first time in five years, AAP will have a new President, as yours truly makes an unfamiliar yet long-awaited transition to life as a “private citizen” of AAP. And we have a stellar candidate for the position, Siyuan “Steven” Liu. His biography appears in the ballot documents included within this mailing, and you can easily see how fortunate we would be to have Steven as our new President.

We also are electing a new Membership/Outreach Coordinator (MOC), and we have three candidates for that position: Jennifer Goodlander, Mark Kittlaus, and Khai-Thu Nguyen. Again, their biographies reveal what exciting work our members are doing, and I am grateful that these scholars are all willing to take the time to serve the organization. I’d also

like to note that our Presidential candidate is our current MOC, so it seems to be a stepping-stone to higher office! (Though we need not expect Jennifer, Mark, and Khai to commit to that just yet—they, and AAP, have many good years ahead.)

Ever since we expanded to having two Graduate Student Representatives (GSR) at a time, we have had much interest in those positions. This year, we have two candidates, Boris Daussà-Pastor and Ronald Gilliam. One of them will join our continuing GSR, Devika Wasson, to help us continue to cultivate new talent for AAP among our graduate students. The GSR position can also be a key first step; it was my first AAP office, and I was, and still am, so thankful for the warm welcome I received when all of this was still so unfamiliar to me.

While I don’t relish having to tell people that they didn’t win, I do think that having such a full ballot is a reflection of how vibrant, energized, and healthy we are as an organization. I suppose I was lucky, since I will have served for ten years in three offices, without ever having to run in a contested election—I sure had it easy! But having minimal candidates is really not a good state of affairs, and as recently as two years go, my letter in the *Newsletter* lamented how much difficulty we were having finding willing candidates. I have been fortunate to preside over “dream team” Boards, and the current one, with John, Alex, Kevin, Steven, Jennifer, Devika,

David, Carol, and Kathy, is no exception, but assembling these dream teams has, in the past, taken a lot of encouraging, cajoling, and at times even begging!

Not so now. We have six willing, eager, and highly qualified candidates for three offices, and all six are relatively junior scholars or graduate students. They represent the future of AAP. Please remember to vote—play your role in choosing our future. And whatever happens, the AAP membership will come out the big winner, this year and for many years to come.

Fondly,
John B. Weinstein
John B. Weinstein, President

NOTE FROM THE EDITOR

Please send news and announcements (upcoming events between May, 2011-November, 2011) for the Spring *Newsletter* prior to April 1, 2011 to me at csorgenfrei2@aol.com To become a member of AAP, fill out and mail the form that is included with the newsletter, or email: **AAP Secretary/Treasurer Kevin Wetmore** kwetmore@lmu.edu



All the best,
Carol Fisher Sorgenfrei
Carol Fisher Sorgenfrei, *Newsletter* Editor

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

The 10th annual conference for AAP brought together scholars and students in an exciting and invigorating event. If this was anything to judge by – the next ten years will continue to bring interesting research, performance, and fellowship!

MONDAY, AUGUST 2nd **8:30-9:00 Registration** **9:00-9:10 Welcome**

Kevin J. Wetmore Jr., AAP Treasurer
9:10 -10:40 Perspectives on Tradition
Chair: Jennifer Goodlander, University of Kentucky
Margaret Coldiron, University of Essex
"Where is Balinese *Gambuh* today?
Two Case Studies: Padang Aji and Batuan"
Boris Daussà-Pastor, Graduate Center, City University of New York
"Intersecting with Performance Traditions: Considering the Impact of the Hunter College Study Abroad Program 'Performing Arts in Kerala'"
Graeme Vanderstoel, Independent Scholar
"Kathakali *Julius Caesar*"

Each paper enriched and challenged the ways in which we engage with and maintain traditions in

Asian performing arts. Margaret Coldiron challenged assumptions about the status of Balinese *gambuh*, and demonstrated that the Balinese are active in its performance and preservation. Boris Daussà-Pastor talked about *kathakali* and how foreigners encounter and learn this art form, which provided a wonderful counterpoint to Graeme Vanderstoel's paper about *kathakali* artists engaging with Shakespeare.

10:50 - 12:20 Body, Voice, and Identity

I Lien Ho, University of Exeter
"Innovating Intercultural and Intermedia Kinesthetics: On the Case Study of Cloud Gate Dance Theatre of Taiwan's Cursive Trilogy "
Zack Fuller, Graduate Center, City University of New York
"Revolting Against the Commodification of the Body: Resistant

Practice in the Work of Tatsumi Hijikata and Min Tanaka”
Yang, MA, Universiteit van Amsterdam /
University of Helsinki
"Consolidation or Deconstruction?-- On
the Chineseness in 'China Wind' Pop
Music"

Each paper examined the relationship between the body and cultural identity that is expressed through performance. I Lien Ho showed beautiful videos of Cloud Gate Dance Theatre, Zack Fuller posed intriguing questions about what is “butoh” and how it is realized in different performer’s bodies, and Yang looked at identity expressed in music.

1:30- 2:45 Adjudicated Emerging Scholars Panel

Chair: Kathy Foley, University of California, Santa Cruz
Khai Nguyen, University of California, Berkeley
"A Personal Sorrow: *Cai luong* and the Politics of North and South Vietnam"
Melissa Wansin Wong, Graduate Center, City University of New York
"Post-colonial or Cosmopolitan Global? Questions of Liminality in the Theatre/Arts Scene in Singapore"
Leah Lowthrop, University of Pennsylvania
"*Kutiyattam* as Ritual or Aesthetic Theatre? Voices from within the Tradition"

Each paper demonstrated exciting work and a lot of promise for the future of Asian Performance. Khai Nguyen looked at how Vietnamese combined traditional forms and spoken drama to create a new form of theatre and how it speaks to an international Vietnamese audience. Melissa Wansin Wong questioned the use of international aesthetics in Singapore’s attempts to create a national theatre. Leah Lowthrop demonstrated the importance of including the voices of artists in analyzing performance as ritual or aesthetic.

2:55-4:10 New Perspectives on Interculturalism and Asian Theatre Studies

Kevin Wetmore, Jr., Loyola Marymount University
"Why Is Mrs. Patrick Campbell in a Kimono?": *Shingeki*, Japonisme and Belle Époque *Kabuki* Appropriation"
David Jortner, Baylor University
"Amnesiac Actors and Cultural Confusions: Intercultural

Intertextualities in the Work of Shimizu Kunio"

Neilesh Bose, University of North Texas
"Significant Otherness and Intransigent Sameness: An Intellectual History of Intercultural Theatre's Emergence"

Kevin Wetmore untied the knot surrounding the staging of an invented kabuki translation and exoticism as a vehicle for the actress Mrs. Patrick Campbell. David Jortner examined the work of Shimizu Kunio and argued that even though he was borrowing from Western techniques, the plays are both universal and uniquely Japanese. Neilesh Bose posed probing questions about how the field should understand the place of intercultural theatre within its history.

4:20-5:45 Text and Interpretation

John D. Swain, California State University, Northridge
"Beyond *Jinruikan*: Three 21st Century Plays of Resistant Okinawa"
Rohini Chaki, University of Pittsburgh
"*Dakghar* in Europe's Darkest Hour: Tagore, *The Post Office* & The Orphans of Warsaw"
Kulthida Maneerat, Chulalongkorn University
"Historical Overview of *Lakhon Phut Samai Mai* or Modern Spoken Theatre in Thailand"
Bettina Entell, Ph.D. University of Hawaii/Show and Tell Films.
"Puns, Paradigms, Politics, and Paranoia: Guo Shixing's *Gossip Street (Huaihua Yitiaojie)* at the National Theatre Company of China"

By looking at specific productions and performance practices each panelist provided interesting insight into how theatre works as cultural expression.

5:50- 6:30 Research in Focus

James Brandon, University of Hawai'i
With discussant J. Thomas Rimer
A discussion with James Brandon on his recently published book, *Kabuki's Forgotten War* and its eight-year research process. An inspiring talk not only about an important moment in the history of *kabuki* and Japan – but about how and why we do research.

7:00pm Schmoozefest Dinner

A good time was had by all at the fanatastic Greenview Thai restaurant in Santa Monica!

TUESDAY, AUGUST 3rd

8:00-9:30 Workshop

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

Based in philosophical concepts and embodied practices from Zen and *Butoh*, this workshop provided an excellent early-morning wake up and a chance to experience embodied practice.

9:45- 11:30 First Generation Asian Theatre Scholars: Andrew Tsubaki Memorial Panel

Kathy Foley, University of California, Santa Cruz

"Roger Long, Mel Helstein, Fritz DeBoer, and John Emigh"

Kevin J. Wetmore Jr., Loyola Marymount University

"Donald Keene and Tom Rimer"

Dave Jortner Jr., Baylor University:

"Jim Brandon and Sam Leiter"

Steven Liu, University of British Columbia

"Colin Mackerras and A.C. Scott"

Carol Fisher Sorgenfrei, UCLA (read in absentia by Claudia Orenstein)

"Leonard Pronko"

John Swain, California State University, Northridge

"Andy Tsubaki"

In one of the most fascinating panels of the conference we learned about the fascinating

biographies and influences of some of our favorite teachers, mentors, and scholars. Some of the highlights included the importance of the military on early Asian theatre research (that is how many of the scholars received their first experience in Asia), how important English language productions have been in sharing Asian performance, and a challenge for all of us to expand our research and methods.

11:45-1:00 Crafting Identities of Womanhood in Text and Performance Practice

Yilin Chen, Providence University, Taiwan

"The Female Voices in the Tainaner

Ensemble's *Shakespeare Unplugged 3 – Macbeth*"

The final panel was small (the other panelists were not able to attend the conference) but very interesting. Yilin Chen shared her research on two productions of *Macbeth* that were performed by the Tainaner Ensemble in China, her videos and insights provoked a lively discussion.



---Submitted by Jennifer Goodlander on behalf of Claudia Orenstein, VP for AAP Conference Planning



SCHOOMZE & FOOD

In celebration of our 23rd year, our annual Schmoozefest dinner took place at 7:00 PM on August 2, at the Greenview Thai Restaurant in Santa Monica.



SUMMARY OF THE MINUTES OF THE AAP MEMBERSHIP MEETING, 4 August, 2010

Presiding: Kevin Wetmore on behalf of John Weinstein

Minutes from the 2009 meeting were distributed, read, amended and the amended minutes were accepted unanimously.

For the President's Report, in addition to thanking all outgoing and continuing officers, J. Weinstein had several calls for membership activity:

1. Nominations for New Officers
2. Suggestions for an ATJ Lecturer
3. Volunteers for Emerging Scholar Readers

K. Wetmore distributed a financial summary and outlined our current state.

C. Orenstein reported on the 2009 and 2010 AAP conferences in New York and Los Angeles, respectively. Although the former was almost twice as large in terms of attendance, she pronounced both meetings successes.

J. Swain reported that ATHE was also smaller, but we had a high rate of acceptance and the new policy of submitting individual papers to the

VP/ATHE and having that individual submit panels to ATHE worked well.

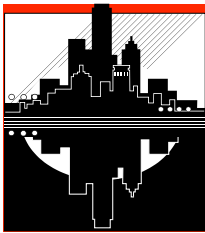
Gwendolyn Alker, the ATHE Co-VP for 2011 Conference, briefly joined us and reported on the ongoing plans for the 2011 Conference in Chicago, Il.

The membership then discussed the merits and challenges of hosting a separate event at IFTR in Osaka before the 2011 ATHE conference.

Lastly, the membership discussed plans for the 2011 AAP conference.

Attendance of the AAP Conference, the ATHE Conference, and the annual membership meeting are always encouraged of all AAP members.

NOTE: *Detailed minutes can be obtained by any AAP member by contacting Secretary/Treasurer Kevin J. Wetmore, Jr.*



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

AP had good representation at the Annual Conference of the Association for Theatre in Higher Education, held in Los Angeles at the Hyatt Century Plaza Hotel from August 3-6.

However, none of our panels were co-organized with other focus groups, and we would like to encourage more interdisciplinary panels for the future, since this is the best way to get the word out to non-Asianists! See John Swain's comment at the end of this section.

WED. AUGUST 4
8:00am-9:30am

Panel: "ENGENDERING CHINESE PERFORMANCE: BODY, POWER, SURVIVAL"

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

Daphne Lei University of California, Irvine.

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

Fan Liao, University of California, San Diego.
"From Angel to Demon: Male *Dan*
Performance on the Contemporary Beijing
Stage."

Bi-qi Beatrice Lei, National Taiwan University
"Masculinizing *Yue* Opera with
Shakespearean Tragedy."

Li-Wen Wang, University of California, Irvine
"The Warrior's Trophy: Rape Scenes in
Anti-Communist Plays in Taiwan."

9:45am-11:15am

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

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

Jennifer Goodlander, Ohio University.

"Mediating Gender Through Puppets: The
Women of *Wayang Kulit* in Bali."

Arnab Banerji, University of Georgia.

"'Je Jan Ache Majkhane' (One Who Lies at
the Centre): Women Performers and
Contemporary Bengali Group Theatre."

Catherine Vrtis, Tufts University.

"Theatrical Arrangements: The Arranged
Marriage in 1980s *Huaju*."

Session Coordinator: John D. Swain, California
State University, Northridge

11:30 AM-1:00 PM

Association for Asian Performance

Membership Meeting

See the summary of the minutes above - All
members and potential members are always
encouraged to attend.

**1:45-3:15 Panel: "THEATRES OF WAR:
PERFORMANCE, CONFLICT, AND
SURVIVAL"**

This panel explored the effects of the
Pacific War upon Japanese theatre
companies, dramatic literature and
individual theatre artists in the post-war
world. Through an exploration of literature
and performance, the panelists explored
strategies of survival and adaptation in an
unfamiliar theatrical landscape.

David Jortner, Chair, Baylor University.

"The Erotic Unforbidden: Japanese
Kasutori Performance in the Occupation
Landscape."

John D. Swain, California State U. Northridge.

"Koki Ryoshu: An Okinawan Life in the
Theatre."

Kevin Wetmore, Loyola Marymount University
"Why Hast Thou Forsaken Us?:
Dramatizing the Crisis of Faith in Nagasaki,
Hiroshima and the Holocaust."

Tom Rimer, respondent

THURSDAY, AUGUST 5

1:45pm - 3:15pm

UNVEILING A NEW

INTERCULTURAL PERFORMANCE:

**An Artist-Talk on Sheetal Gandhi's *Daughter-
In-Law, Daughter, Wife***

Presenter: Sheetal Gandhi, Independent Artist

Chair/Respondent: Boris Daussà Pastor, The
Graduate Center, CUNY

Intercultural choreographer/performer

Sheetal Gandhi will screened portions of

her new one woman dance-theater show

Bahu-Beti-Biwi (Daughter-in-law,

Daughter, Wife), followed by response and
discussion.

3:45pm -5:15pm

**ASIAN THEATRE JOURNAL LECTURE BY
J. THOMAS RIMER.**

J.Thomas Rimer, speaker.

"To Let the Punishment Fit the Crime:

Creating an Anthology of Modern Japanese
Drama."

In his fascinating lecture, Rimer indicated that
since a representative number of modern
Japanese plays have now been translated into
English, future studies of the theatre of this
period in this country might now move beyond
literary analysis in order to examine the ways in
which repertory companies and actor-managers
have helped shape and sustain the special nature
of Japan's *shingeki* or modern theatre movement
since the Meiji period. He concentrated on the
careers of two seminal figures, Osanai Kaoru
(1881-1928) and Senda Koreya (1904-1994) and
urged that serious research on these and other
figures be undertaken.

5:30pm-7:00pm

**Panel: "LOCAL, POLITICAL, AND
RADICAL: ASIA'S VERNACULAR
SHAKESPEARES."**

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

Bi-qi Beatrice Lei, National Taiwan University

"Shakespeare and Taiwan's Chinese
Cultural Renaissance 1966-1975."

Yukari Yoshihara, University of Tsukuba
(Japan).

“*Julius Caesar* in Japan: Are They Too Local?”
Kang Kim, Honam University (Korea).
“Political Shakespeare in Korea: *Hamlet* as Subversive Cultural Text in the 1980s”

FRIDAY, AUGUST 6
8:00am-9:30am

Panel: “ASIAN PERFORMANCE: TRADITION, TRAINING AND MEDIA.”

Analyzing the cases of Japanese *nō* and *enka*, Balinese performance and Korean *pansori*, the panel explored how traditional Asian performing arts negotiate 'new media', training, tradition and the modes of dissemination.

Konstantinos Thomaidis, Royal Holloway University of London.

“Towards a Landscape of Training: Voice Pedagogy and Technology in Today's *Pansori*.”

Kevin Brown, Missouri Western State U.

“‘My Dreams Bloom at Night:’ *Enka* and Nostalgia in the New Media.”

Margaret Coldiron, University of Essex.

“New Media and Traditional Balinese Performance Training.”

Chair: Diego Pellecchia, Royal Holloway University of London.

“‘The lesson is over, you can now open the book’ – Learning Technologies in Japanese *nō* Theatre.” (presented in absentia by John Swain)

11:30am-1:00pm

Panel discussion/roundtable.

“INTERCULTURAL PERFORMANCE: ASIA AND THE WEST.”

What is lost and gained in intercultural exchanges of techniques, conventions and aesthetics between Asia and the West?

Elizabeth Jochum, University of Colorado.

“Borrowed Aesthetics from Tokugawa

Japan to Russia.”
Lorilee Wallace, University of Colorado.
“Chinese Opera in New York.”
Greg Thorton, University of Colorado.
“Contemporary American Avant-garde Theatre Companies Adapting Asian Techniques.”
Chair: Beth Osnes, University of Colorado.

Comment by John D. Swain:

The AAP panels covered a range of topics, but there were no multidisciplinary panels. The lack of multidisciplinary panels does not diminish the quality of the AAP offerings, but does reduce exposure to the broader ATHE membership. Perhaps suggesting panel ideas to our colleagues in other focus groups while we are at the ATHE conference and attending their panels next year in Chicago would generate more. Somewhat related is the issue of attendance at the membership meeting. The membership meeting was productive, however, the many members who were not present because they were only attending the AAP pre-conference prompted discussion on how to ensure greater attendance at the meeting which is so vital to AAP planning. I think conference costs (registration and hotel) are the main reason AAP members do not stay for the ATHE conference.



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



CALLS FOR ARTICLES

Call for Articles: *Theatre Journal* Special Issue on “Asian Theatre and Performance”

Asia, an enormous, exceedingly complex, and increasingly important area of the globe, is a constant presence the US news media—and often not in a good way: China’s booming economy threatens US dominance, India’s flourishing call center industry aggravates US consumers, Japan still makes better cars than the US, North Korea is still on the axis of evil, and the US military is so deep into Pakistan that it may sink. Media noise and real cultural differences between East and West complicate the task of knowing the diverse cultures of Asia.



CALLS FOR CONFERENCES and FESTIVALS

Association For Asian Performance (AAP) 11th Annual Conference

Chicago, August 10-11, 2011

The Association for Asian Performance (AAP) invites submissions for its 11th annual conference. The AAP conference is a two-day event, to be held at the Palmer House Hilton Hotel, Chicago, preceding and during the annual ATHE (Association for Theatre in Higher Education) conference. Proposals are invited for papers, panels, workshops and roundtable discussions. Learn more about the AAP at <http://www.yavanika.org/aaponline/>

The deadline for proposals is April 15, 2011.

- 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.

This special issue of *Theatre Journal* intends to take a small step along the path of greater awareness by inviting full-length articles pertaining to Asian theatre and performance. “Asian” is conceived broadly and topics may be contemporary, traditional, or transcultural.

Please send inquiries about this special issue to Catherine Schuler, Editor, *Theatre Journal*, at cschuler@umd.edu. Submissions should be emailed to Bob Kowkabany, Managing Editor, at doriclay@aol.com.

**THE DEADLINE FOR SUBMISSIONS IS
FEBRUARY 15, 2011.**

- 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, Alex Huang acyhuang@psu.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 AAP 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 APRIL 15, 2011.

All presenters are expected to join AAP. Membership is \$40 per year (\$25 for students) and includes a subscription to the *Asian Theatre Journal*.

(<http://www.uhpress.hawaii.edu/journals/atj/>).

A AP Adjudicated Emerging Scholars Panel

The Association for Asian Performance (AAP) invites submissions for its 17th Annual Adjudicated Panel to be held during the Association for Asian Performance annual conference in Chicago, August 10-11, 2011, which precedes the Association for Theatre in Higher Education (ATHE) conference.

Anyone (current and recent graduate students, scholars, teachers, artists) early in their scholarly career or who has not presented a paper at an AAP conference before is welcome to submit work for consideration. To qualify one need not necessarily be affiliated with an institution of higher learning, although this is expected. Papers (8-10 double-spaced pages) may deal with any aspect of Asian performance or drama. Preparation of the manuscript in *Asian Theatre Journal* style, which can be gleaned from a recent issue, is desirable. Up to three winning authors may be selected and invited to present their papers at the upcoming AAP conference. Paper and project presentations should be no longer than twenty minutes. A \$100 cash prize will be awarded for each paper selected, to help offset conference fees. AAP Conference registration fees are waived for the winners, who

also receive one year free membership to AAP.

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

Kathy Foley, Professor, Theatre Arts
1156 High Street
Theater Arts Center, UCSC
Santa Cruz, CA 95064
and by e-mail attachment to:
email:kfoley@ucsc.edu

Deadline for Submissions: February 1, 2011
Winners will be notified by April 15, 2011

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>

A nnual Meeting Of Asian Studies On The Pacific Coast (ASPAC) & The Western Conference of The Association For Asian Studies (WCAAS)

Where: Pacific Basin Institute at Pomona College in Claremont, CA (in the Los Angeles area). When: June 17-19, 2011

You are invited to a joint meeting of two regional chapters of the Association for Asian Studies (ASPAC/WCAAS). The conference theme is Asia Rising and the Rise of Asian America, but all topics in Asian Studies

are welcome. This conference will provide a low-key venue to share your latest research with peers on any topic relevant to Asian Studies. We welcome advanced graduate students and foreign participants. (Also note: the Esterline Prize of \$300 is awarded to the most outstanding paper by a graduate student.)

Presentations on Asia's rising prominence and the growing Asian presence in America are especially welcome. **Proposals for panels, individual papers, and discussion roundtables will be accepted on a rolling basis until March 15, 2011.** Authors will be notified of proposal acceptance within two (2) weeks of submission.

To submit proposals, register for the conference, and make other arrangements, visit:
www.pomona.edu/pbi/aspac.shtml

Program Chairs: Hung Cam Thai and David Arase. Email contact: pbi@pomona.edu

Graduate Student Conference on East Asia

Twentieth Annual Graduate Student Conference on East Asia Columbia University in the City of New York: Friday February 4 to Saturday February 5, 2011

Graduate students are invited to submit papers for the Twentieth Annual Graduate Student Conference on East Asia. This two-day conference provides a forum for students from institutions around the world to meet and share ideas and research with their peers. Participants gain valuable experience in presenting their work for discussion with other graduate students as well as Columbia faculty.

We welcome applications from graduate students engaged in research on all fields in East Asian Studies, including history, literature, political science, art history, religion, sociology, and anthropology.

PARTICIPATION:

Participants can take part in the conference as presenters and/or discussants:

- * Presenters deliver talks no longer than 15 minutes that summarize research in progress.
- * Discussants introduce the panelists and facilitate the 20-minute discussion session following the presentations.

APPLICATIONS (due November 28, 2010):
Please fill out the application on

<http://www.columbia.edu/cu/ealac/gradconf/>

with the required information:

- *Your full name as you would like it to appear in the abstract booklet and conference schedule
- *Contact info (e-mail and telephone)
- *Major area of study (region and discipline)
- *Title of your paper
- *One-page (250 words max.) abstract in print-ready format, including your name and institution
- *We will not accept applications without abstracts (Please provide five key words for your paper in the abstract).

Notification of acceptance - within two weeks of application deadline. Final Papers (5-7 pages maximum) are due January 9, 2011.

*Please indicate any audiovisual equipment you will need for your presentation. Please note that our A/V resources are quite limited, and we may not be able to satisfy everyone's needs. Presenters must bring their own laptops for computer presentations.

*Since presentations will be limited to 15 minutes, full-length research papers or theses will not be accepted.

*There is a required \$5 registration fee payable on arrival at the conference.

HOUSING:

We encourage everyone to arrange their own accommodations. The conference runs from Friday afternoon to late Saturday evening. Travel and lodging information can be found on the conference website.

CONFERENCE ORGANIZERS:

Becky Best, Tom Gaubatz, Jon Kief, Myra Sun, Chelsea Zi Wang

CONTACT INFORMATION:

<http://www.columbia.edu/cu/ealac/gradconf/>

or

cusiagradcon@gmail.com

Graduate Student Conference on East Asia
Department of East Asian
Languages and Cultures
407 Kent Hall, Mail Code 3907
Columbia University
New York, NY 10027

FAX: 212-678-8629

Indian Film Festival

IFFLA 2011 Call for Entries is underway! Submissions have been flooding in and our programmers are hard at work reviewing films. Get yours in today! We're looking for projects that have special ties to India or the Indian Diaspora through subject, setting, style or origin. The ninth annual Indian Film Festival of Los Angeles (IFFLA), which will run from **April 12-17, 2011** at ArcLight Hollywood, is looking for narratives, documentaries, shorts, music videos, experimental, children's and animated films of any length and format. Past IFFLA selections have featured everything from big-budget Bollywood musicals to internationally-produced independent shorts. Our filmmakers come from all stripes and colors - all we ask for is work that is captivating and original. An Indo-centric subject matter is not necessary; we have featured and encourage films of any subject matter from South Asian producers, writers and directors from all over the world.

Submission deadline is January 7, 2011 with reduced entry fees for films submitted before November 12, 2010.

For more information on how to submit your film, visit www.indianfilmfestival.org <<http://t.ymlp51.com/bjmsatambyaiaabwwyavauqumq/click.php>>.

Address: 5225 Wilshire Blvd, Suite 417 | Los Angeles, CA 90036 | United States
Tel: (310) 364-4403 | Fax: (323) 571-8746
E-mail: info@indianfilmfestival.org <<mailto:info@indianfilmfestival.org>>
Website: www.indianfilmfestival.org <<http://t.ymlp51.com/bjmsatambyaiaabwwyavauqumq/click.php>>

The Indian Film Festival of Los Angeles (IFFLA) is a nonprofit organization devoted to a greater appreciation of Indian cinema and culture by showcasing films, honoring entertainment industry performers and business executives, and promoting the diverse perspectives of the Indian diaspora.

Indian Drama in the Culture of Occident

March 17 – 19, 2011
University of Lodz, Poland
The Department of Drama and Theatre

TANDAVA Workshop for Research of Theatres of Orient.

This international and interdisciplinary conference is organized to commemorate the fiftieth anniversary of Polish première of Kalidas's *Śakuntala* directed by Jerzy Grotowski (Theatre of 13 Rows, 1960). The aim of the conference is to initiate a wide-ranging discussion about the presence of Indian drama in the culture of Occident. We are especially interested in investigating the role of Indian drama in shaping aesthetic consciousness and tradition of the West and in its contribution to the redefinition of conventional languages of the theatre. We view Indian theatrical and dramatic tradition as an important factor in the development of a cross-cultural dialogue between the East and the West as well as a guiding spirit in the quest for new paradigms in the field of contemporary humanities. The organizers would like to focus on those areas of culture in which the Indian drama – classical and contemporary – demonstrates its formidable presence. Furthermore, the selection of papers for the conference presentation will be guided by the idea of an interdisciplinary approach to the proposed field of study. The long-range aim of the conference is to form a permanent working-group. We would like this group of academics and researchers to develop diachronic as well as synchronic perspectives on a number of issues concerning the presence of Indian drama in Western culture. We believe that such a systematic investigation of the subject can be successfully carried out only if we secure the participation of both academic circles and the artistic community. The close collaboration of researchers representing different academic traditions with artists can guarantee a comprehensive character of our project and widen a pool of potential recipients and audience.

Topics to be discussed include but are not limited to:

- Translations of dramatic works and critical studies
- The poetics and the comparative aesthetics
- Theatrical representations of Indian drama in Western theatres
- Artistic inspirations in new methods of theatrical expression
- Research projects
- The artistic and academic education

- The role of the drama in the cross-cultural dialogue (cognitive aspect, cultural topoi)
- Post-colonialism, gender, multiculturalism in the reception of Indian drama

Please send your topic proposals and abstracts (300 words) with attached registration form to: Elzbieta Koldrzak, Department of Drama and Theatre University of Lodz, Franciszkanska 1/5, 91-431 Lodz, Poland or elakol@uni.lodz.pl

Deadline for submission: November 30, 2011.

Registration fee: 120 Euro.

A selection of conference papers will be published in a post-conference volume.

In the Mix: Asian Popular Music Princeton University, March 25th-26th, 2011.

A conference organized with support from the Department of East Asian Studies, the Department of Music, the Program in American Studies, and the Princeton Institute for International and Regional Studies at Princeton University.

Special Talk and Performance: DJ Krush

Deadline for Submissions: November 30, 2010

We are pleased to invite abstract submissions for the conference, "In the Mix: Asian Popular Music," which will take place on the campus of Princeton University on March 25-26, 2011.

Interest in Asian popular music -- by which we are referencing both popular music in Asia itself and popular genres played by Asians outside of Asia -- has grown internationally over the past decade, thanks to the global popularity of anime, video games, and other media, increased travel, and easy accessibility through the Internet, among other factors. In a world where global popular musics are decentralized into local scenes that are less influenced by North American trends than they might have been in the past, the study of Asian popular music invites negotiations among a diversity of theoretical viewpoints, methodologies, and disciplines, including globalization, gender, media and/or literary studies, anthropology, and musicology/ethnomusicology.

The conference aims to gather together scholars from a wide range of perspectives. We are also inviting musicians and music industry

professionals to contribute their thoughts on their own experiences, thereby adding practical insight into the mix of scholarly discussions. In so doing, we seek to deepen our understanding of artists, musics, and scenes as perceived by fans, promoters, and academics in actual and theoretical contexts.

In addition to paper panels and discussions, the conference will include a special talk by DJ Krush -- a pioneer of Japanese hip-hop and internationally known DJ/producer, known for his varied soundscapes of hip-hop beats and Japanese sonic references -- followed by a performance by DJ Krush.

We welcome proposals for papers from scholars of all disciplines on any aspect of popular music in Asia or by Asians or Asian-Americans. Some suggested topics include:

- *Histories of subcultural music scenes in Asia
- *Asian hip-hop
- *Questions of authenticity, hybridity, and the boundaries between subcultures
- *Aesthetics and music
- *Musical analyses
- *Nationalism
- *Reception of Asian or Asian-American popular music, within or outside of the home country
- *Relations between theory and ethnography in the study of Asian popular music
- *Interactions between digital culture and popular music

Submissions should comprise a paper title, an abstract of up to 250 words, a short bibliography of no more than a page, and a short biography of about 200 words, all in one .rtf or .doc file with the author's lastname_firstname as the title.

Submissions should be sent by e-mail to puasianpopconference@gmail.com by 30 November 2010 and should include the title of the paper, name, affiliation, email address, and mailing address of the applicant. Please address any questions to the organizing committee at puasianpopconference@gmail.com.

Organizing committee:

Richard Okada, Department of East Asian Studies, Princeton University
Noriko Manabe, Department of Music, Princeton University

Cameron Moore, Department of East Asian Studies, Princeton University

T

**Transcultural. Transnational.
Transformation: Seeing, Writing and
Reading Performance Across cultures**

2011 Australasian Association for Theatre
Drama and Performance Studies Conference
28th June-1st July 2011, Monash University,
Melbourne, Australia

This conference – the largest in the region -
seeks to act as a forum to explore, bring
together and/or set in opposition inter-, intra and
cross-cultural performances, performativities,
receptions of performance, visions,
borrowings, understandings, practices, theories
and ethical ponderings about performance.

We welcome papers on the following topics:

- * transcultural flows
- * transnational performances and theatre
- * cultural translations
- * inter-, intra- and cross-cultural performance
practices and reception
- * discussions, critiques or defences of ways of
seeing, documenting or
analysing performance across cultures.
- * translation

Confirmed Keynotes:

Ong Keng Sen (TheatreWorks, Singapore)
Professor Helen Gilbert (Royal Holloway
College, University of London)

**Please respond to the conference theme by
March 31st 2011 in ANY of the
following ways:**

1. submit an abstract of between 200-300 words
for an individual paper.
2. submit a 300-500 word proposal for a themed
panel with names of participants and their
institutional affiliation.
3. submit a 300-500 word proposal for a
performance or workshop.

**Submissions should be send via email to the
conference co-convenors:**

Dr. Maryrose Casey
Maryrose.Casey@monash.edu

Dr. Will Peterson
Will.Peterson@monash.edu

Conference website:

[http://www.arts.monash.edu.au/ecps/conferences/
transcultural-transnational-transformation/](http://www.arts.monash.edu.au/ecps/conferences/transcultural-transnational-transformation/)

About ADSA

Australasian Association for Theatre Drama and

Performance Studies (ADSA) is the peak
academic association promoting the study of
drama in any performing medium throughout the
region. ADSA represents members of staff and
postgraduate students of Australasian institutions
of tertiary education who are engaged in
teaching, research and practice in theatre,
drama and performance studies. Directors of
associated theatres and members of the theatrical
profession are also active members.

**VII Annual International
Conference of Indian Society
for Theatre research (ISTR)
Colonial and Post-Colonial in Indian Theatre
28-30 January 2011**

In association with International Federation for
Theatre Research (IFTR) Organized by the
Department of Theatre Arts, Sarojini Naidu
School of Arts & Communication, University of
Hyderabad, Hyderabad (Andhra Pradesh), India
Email: istrhyd@gmail.com

The theme of the seventh conference is **Colonial
and Post colonial in Indian Theatre.**

Conference will be held at the University of
Hyderabad located in Gachibowli,
Hyderabad from January 28th 30th 2011.
Conference is organized in collaboration with
**U.G.C. Visual Culture project of S. N. School
of Arts & Communication, University of
Hyderabad.** It will be followed by an
International Workshop on **Theorizing
Practice and Practicing Theory in Theatre**
supported by International Federation for
Theatre Research (IFTR) for young scholars
from India and other part of south Asia. (See
next listing)

**The conference theme includes these broader
topics:**

1. Colonialism and Modern Indian Theatre:
'Imitation', choice or 'derivative'
practice.
2. Theatre of Social Reform: Colonial or
modern.
3. Visual Agendas: Western conventions and
Indian practices in visual design.
4. The 'Material' vs Verbal: Conformity and
defiance in theatre practices and
writings under colonialism.
5. Liberation or Enslavement: Depiction of the
'modern' during colonial rule and
after.
6. Gender and practice: Performing against the
text?

7. Theatres of the Urban Educated: Vanguards of modernity or brown colonizers.
8. Tradition and Culture: Assertion of identity or playing the role of the 'native'.
9. Tradition and 'Demonstration': Issues in counter-colonial protests.
10. 'Indian' Tradition and Culture as Spectacle of Empire.
11. 'Indian' Tradition and Culture as post-colonial programme.
12. The Post-colonial Indian Theatre: Intentions and actual practice.
13. Materiality and Visuality in Post-colonial Indian Theatre.
14. Rationales of Modernity: Folk-tourism, post-modernity and the anti-modern.
15. Culture as the Last Battleground: Post-colonialism or its absence in the social, economic, technological, scientific or political spheres.
16. Liberation or Prison: Politics of identity and theatre of roots.
17. Burden of the Post-colonial White Man: Post-colonialism from the (ex-) empires.
18. Visual vs Text: Liberation or commoditization potentials of the arbitrary visual.
19. Multiple Modernities: Theatre and identity in the context of migration and multilingual communities.
20. Aspirations or Ideals: Challenges of political theatre practice in neo-liberal market economy.
21. Identity or liberation: Challenges of community theatre practice in a post-colonial context.
22. New Media and the Visual Explosion: implications of technology.
23. Equality and the Global Market: artistic choice, neo-colonialism and globalization.
24. Policies and Theatre Pedagogy in the Post-colonial Context.

We welcome proposals for the general conference and for the Research Scholars' Forum dealing with the theme. Papers must be no longer than twenty (20) minutes. Research Scholars may also submit short proposals for 10-minute papers on their research for presentation in specially organized sessions.

All proposals should contain:
author; title; 200-250 word abstract; intended audience [i.e., General Conference, or Research Scholars Forum]; indication of required technical facilities; brief biographical note on the author;

full postal address; fax number and e-mail-address. The format for proposals should be sent by electronic mail at istrhyd@gmail.com/
ananthu60@gmail.com

Deadlines:

- *Submission of abstracts: 15 November 2010
- *Notification of acceptance: 20 November 2010
- *Last date for Registration: 15 January 2011

For further information on conference fees, housing, travel and other details contact:

Prof. B. Ananthkrishnan
Conference Coordinator & General Secretary- ISTR
Head, Department of Theatre Arts,
University of Hyderabad,
Central University P. O.,
Gachibowli, Hyderabad,
Email: istrhyd@gmail.com /
ananthu60@gmail.com

You may also contact:

Dr. Ravi Chaturvedi
President – ISTR
ravievdi@gmail.com

Theorizing Practice and Practicing Theory in Theatre: An International Workshop For Young Researchers and Practitioners

30 January – 3 February 2011
Immediately following the ISTR Annual Conference (see previous listing). At the Department of Theatre Arts, Sarojini Naidu School of Arts & Communication, Email: istrhyd@gmail.com

Organized by the Department of Theatre Arts, Sarojini Naidu School of Arts & Communication University of Hyderabad, Hyderabad (Andhra Pradesh), India, in collaboration with the International Federation for Theatre Research (IFTR) and the Indian Society for Theatre Research (ISTR).

The workshop is for young research scholars and practitioners from the India and other parts of South Asia. The workshop will be primarily focusing on giving an orientation to the participants on contemporary trends in theatre research and methods in the backdrop of ongoing trends in the area of theatre research. The terrain includes diverse intellectual landscapes. The theoretical tools and disciplinary principles inherent and practiced in the fields like

Anthropology, Linguistics, Literature, Philosophy, Sociology and Communication are quite often used in the field of performance/ theatre studies to interrogate the different dimensions of performance as a social product.

Internationally reputed academicians and scholars will be the resource persons for this workshop. Confirmed resource persons include:

- *Prof. David Whitten (Lancaster University)
- *Prof. Janelle Reinelt (University of Warwick)
- *Prof. Brian Singleton (Trinity College, Dublin)
- *Prof. Elaine Austin (Lancaster University)

Applications are invited from young research scholars and young practitioners to participate in the workshop in the attached format. Further, the applicants are requested to send a writing sample not exceeding 1000 words on a topic of their choice concerning Theatre/ Performance studies. The topic can be on any issue or concern to contemporary theatre practice / research.

The application along with the write up should reach to istrhyd@gmail.com on or before December 15th 2010. List of selected candidates will be announced Dec. 20, 2010.

The selection will be made by a committee constituted by the Department of Theatre Arts including a member from IFTR and the criteria for selection will be based on the research background in theatre/ publication/ research based practice on the backdrop of the submitted sample write up. Preference will be given to the students from the area of theatre academics. Total number of participants to be admitted to the workshop would be 20. Committee's decision will be final and no further

communication in this connection will be entertained.

The selected candidates have to pay an amount of Rs. 1000/- as participation fee and the organizers will be providing accommodation and boarding to the participants on the University of Hyderabad campus. Participants are required to take care of their travel expenses towards attending the workshop. For any further details contact istrhyd@gmail.com.

Application for Participation

1. Name & Address include Email & Telephone contact
2. Date of birth/ Age
3. Educational qualification & present position
4. Affiliated Institution/ organization
5. Name of the Supervisor
6. Area of research
7. Experience in research/teaching/ practice
8. No. of publications/ productions – regional/ national/international journals or major productions
9. Any other information
10. Future research plans in theatre
11. Signature

Additional sheets can be used for furnishing more information to each field indicating the field number on the top of the sheets.

Prof. Brian Singleton, President, IFTR,
Prof. Ravi Chaturvedi, President, ISTR
Prof. B. Ananthakrishnan, Head, Department of Theatre Arts, University of Hyderabad



PRODUCTIONS, CONCERTS, EXHIBITIONS and OTHER EVENTS

S eoul Theatre Olympics
메뉴바로가기 본문바로가기
웹사이트 사용안내 바로가기

The Fifth International Theatre Olympics took place in Seoul, South Korea, from September 24th to November 7th at Daehangno

Arts Theatre, Arko Arts Theater, National Theater of Korea and other venues around Seoul. World-class performance artists, critics, arts administrators, and scholars performed and spoke in front of Asian and Western audience members throughout this exciting 45-year-long performing arts festival.

This year's theme, "Love: Love and Humanity," shed light on academic achievements and human salvation over such issues as war, hunger, and the division of Korea.

In addition to thirteen invited productions from around the world and four from Korea, there were also Korean productions in competition, free productions, symposia, workshops, artists' talks and other related events. The Theatre Olympics International Committee is made up of 14 world-class directors and playwrights, including Robert Wilson and Suzuki Tadashi. The committee is headquartered in Athens, Greece.

Invited international performances included:

Krapp's Last Tape (Robert Wilson -USA),
Dionysos (Suzuki Tadashi --Japan),
When We Wake the Dead (Ratan Thiyam -- India),
Ronaldo, the Clown of McDonald's (and) *Epistle to Young Actors* (Giorgio B. Corsetti--Italy),
AIAS (Theodoros Terzopoulos -- Greece),
Hamlet (Thomas Ostermeier -- Germany),
Silent Party (Reza Haddad - Iran),
Amarillo (Jorge A. Vargas -- Mexico),
Red Rose, White Rose (Tien Chin Chin --China),
Faust (Levan Tsuladze --Georgia),

Orpheus in the Metro (Igor Berezin --Israel),
Macbeth (이비짜 불 fis - Slovenia).

Invited Korean performances included:

Babo Gaksi [Foolish Wife] (Lee Yun-taek -- Street Theatre Troupe),
Jeokdo Araei Macbeth [Below the Equator of Macbeth] (Son Jin-chaek --Michoo Theatre Company),
Waiting for Godot (Im Yeong-woong -- Sanwoollim Theatre Company),
The Dressing Room + Chunpungeui Cheo (Oh Tae-seok --Mokwha Repertory Company).

For further details, including the list of plays in competition, please see the website:

<http://www.theatreolympics.or.kr/first.php>

Kameron Steele Announces Two Upcoming Shows

One is the opera *Mosheh*, and the other is *Epona's Labyrinth*, a collaboration with Nibroll, an art collective in Yokohama. Performances are at HERE, 145 Sixth Avenue, NYC.

**MOSHEH by Yoav Gal
Culturemart 2009**

Mosheh was originally commissioned by Kaufman Center - Merkin Concert Hall with generous support from Denise Simon, and the National Endowment for the Arts.



All arts converge in this stunning original opera tracing the formation of the legendary figure, Moses. Through immersive video projection and highly stylized music, costuming and movement, *Mosheh* brings four female figures to the forefront of the Biblical story: the women who nurtured and protected him from birth. The intensity and fervor of Gal's composition thrusts the ancient Passover tale into a contemporary aesthetic and significance.

Performances January 26-27 and 29-30 and February 1-2 and 4-5.

For further information on *Mosheh*:

<http://www.here.org/shows/detail/136/>

EPONA'S LABYRINTH



The South Wing Theatre Company collaborates with Mikuni Yanaihara and her Yokohama-based art collective Nibroll to present Argentinean writer Ivana Catanese's original work, "*Epona's Labyrinth*", chronicling the bizarrely erotic adventures of a man searching for his missing wife in a mysteriously vast underground hospital. With its nightmarish vision of modern medicine and modern life, "*Epona's Labyrinth*" showcases both The South Wing's neo-expressionist style and Nibroll's breathtaking cutting edge multi-media design.

"*Epona's Labyrinth*" is also sponsored by The Japan Foundation, The MAP Fund and The Watermill Center.

Performances April 7-9, 12-16 and 19-23

For further information on *Epona's Labyrinth*:
<http://www.here.org/shows/detail/138/>

Box office: 212.352.3101 · admin office:
212.647.0202 · HERE 145 Sixth Ave. (enter on
Dominick Street one block south of Spring), NY,
NY 10013 ·

KABUKI YEAR at University of Hawai'i at Manoa

This fall UHM will be the site for a
special symposium, *Kabuki*:

*Negotiating Historical, Geographical, and
Cultural Borders*, focusing on how kabuki has
negotiated these various borders both inside and
outside the country. This 2-day event, co-
sponsored by the Center for Japanese Studies at
UHM and the Japan Society for the Promotion of
Science, with the support of the Consulate
General of Japan in Honolulu, will feature noted
speakers from Japan and the U.S., as well as a
performance demonstration by UHM faculty and
students training for the upcoming English
language premier of the kabuki play *The
Vengeful Sword (Ise Ono Koi no Netaba)*.

Public performances of the play will run at
Kennedy Theatre from April 8 - 24, 2011.
In addition, there will be one open rehearsal
scheduled during the AAS annual conference in
Honolulu, Mar. 31-April 3, 2011.



PUBLICATIONS and MEDIA

Call For Promotional Book Flyers!

AAP is continuing a new means of
promoting publications. In order to
make the membership aware of new and
upcoming books on Asian performance, to allow
members to promote their own works in a cost

effective manner, and to possibly offer members
a discount on upcoming publications, we will
include promotional fliers for upcoming books in
the mailed version of the *AAP* Newsletter.

Theatre of Yugen, San Francisco

Moshe Cohen and NOHspace Co-
Present:

Mr. Yoowho's Holiday

**December 18th - January 3rd, 2009: Friday at
8pm, Saturdays at 8pm & Sundays at 3pm.**

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

The Sound is the Movement

November 2nd & December 7th at 8pm

Crossing musical concert with dance, this new
Tuesday night sound and movement series is
curated by Yugen Orchestra (inaugurated 2007)
members Ava Mendoza, Jake Rodriguez and
Theatre of Yugen Associate Ensemble Member
Edward Schocker. Each event features
performers that blur the lines between
physicality and musicality.

Box office line: (415) 621-7978

<http://www.theatreofyugen.org>

The *AAP* Newsletter is mailed twice a year.
Those who have had books released recently or
have a book coming out soon may arrange to
have the publisher send *AAP* 140 fliers for the

book and *AAP* will include the individual fliers in with the newsletter. We ask that you observe the following restrictions:

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

We also ask you to suggest that your publisher might consider offering a small discount to those who order using the *AAP* flyer, to make the offer more worthwhile to our members. A time limit can certainly be set (i.e. "order this book by 1 January 2011 and receive 20% off").

For the inclusion in Spring, 2011 *Newsletter*, please include books published only since the previous newsletter (Fall, 2010).

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

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

A *TJ* News

Kathy Foley reports that the Shakespeare in Asia issue (guest edited by Alex Huang) of *Asian*

Theatre Journal is forthcoming in Spring 2011.

Hopefully, the later appearances of the journal will be avoided in the future. *ATJ* subscribers and *AAP* members should be able to access the journal on-line. *ATJ* is also considering future special issues which might focus on geographic areas which have been less represented in our pages (i.e. Mainland SEA, Korea) if there are authors working on materials in relation to these areas contact the editor. Those considering contributing articles are encouraged to create panels for the *AAP* or *ATHE* which might create drafts that with revisions after review might create publishable materials for *ATJ*.

A *TJ* Online at *JSTOR*

JSTOR will be sending all *AAP* members a second invitation to sign up to access *ATJ*. This will supply back issues of *ATJ* (more than three years old) that people can access online, but it will require

that each *AAP* member create their own login.

This service is free and a part of your *AAP* membership. *ATJ* is published by University of Hawaii Press. Support the Press.

T *he Music of the Noh Theatre: "Yamato Shinkyoku-sho"*

This DVD features many of the most prominent current musicians of the *nō* theatre. Included is a pamphlet in Japanese with English translation by *nō* Scholar and Performer, Richard Emmert.

<http://www.martygrossfilms.com/films/noh/nohtheatre.html>

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>

P *erforming Otherness: Java and Bali on International Stages, 1905-1952*

by Matthew Isaac Cohen.

Matthew's book is available at a discount price from the website of publisher, Palgrave Macmillan

(<http://www.palgrave.com/products/title.aspx?pid=283315>) – where you can also read the introduction.

A far-reaching examination of exoticism, cultural internationalism and modernism's encounters with Indonesian tradition, *Performing Otherness* investigates how Indonesia entered world stages through imperialism as an antimodern phantasm and with nationalism became a means of intercultural communication and cultural diplomacy. The book offers a critical history of representations of Java and Bali in Europe, the US, India and elsewhere around the world during a time of rapid cultural and political change, with glances at Javanese 'temple dance' and wayang golek puppetry in fin-de-siècle Vienna; music and dance programmes mixing Gershwin and Java in jazz-age New York; a summer school for dancers in southern France run by a Javanese aristocrat; an arena spectacle at the foothills of the Himalayas inspired by Javanese shadow puppets; a gamelan performing nightly in a Chicago nightclub.

Matthew notes: The book is in hardback and not cheap, but the more libraries

and readers who purchase it, the quicker the paperback edition will appear.

Contemporary Southeast Asian Performance: Transnational Perspectives.

Edited by Matthew Isaac Cohen and Laura Noszlopy. (Cambridge: Cambridge Scholars Publishing,



PERFORMANCE TRAINING

Theatre of Yugen, San Francisco Fall Training Session

*Art of Performance Physicality Series
Professional Development Weekend*

Workshops: November 6 & 7, 20 & 21, Sat & Sun 9am - 1pm

These Training Intensives are focused on exploring underlying foundations of Nohgaku (accomplished entertainment) for contemporary application. Often described as the art of performance, Nohgaku refers to the classical Japanese theatre forms of Noh (Drama) and Kyogen (Comedy). The inherent principles are time-tested, unique and come together to create a refined and powerful stage aesthetic.

Winter Training Session

January 18th - March 12th, 2011

Artistic Director Jubilith Moore leads an eight week training session in the meticulous body and verbal articulation of the dance (komai/shimai) and chant (kpouta/utai) of classical Japanese Noh and Kyogen. Meticulous body and verbal articulation characterize the dance (komai / shimai) and chant (kouta / utai) of the classical Japanese forms of Noh (drama) and Kyogen (comedy). These performance-based classes are dedicated to providing first-time participants with necessary underlying basics, focusing on short dances and songs from the Kyogen and Noh repertoire.

\$280- \$600 (1 to 3 sessions per week)

Theatre Nohgaku, Tokyo Winter Workshops

forthcoming, December, 2010).

The Lontar Anthology of Indonesian Drama, Volume 1: Plays for the Popular Stage

Edited by Matthew Isaac Cohen (Jakarta: The Lontar Foundation, 2010).

Theatre Nohgaku is pleased to announce three workshops to take place in Tokyo for one week each from mid-February 2011. We invite you to join us for any of these workshops in our 2011 Workshop series.

Writer's Workshop

This is our 9th annual Writers' Workshop aimed principally at playwrights and poets interested in learning about the structure of noh texts.

Dates: February 17-22, 2011

Venue: Yayoi Community Center, Nakano, Tokyo

- Daily lectures, demonstrations and discussions led by certified Kita-ryu noh instructor and Musashino University professor Richard Emmert. Discussions focus on the function and form of typical noh plays, including aspects of musical and literary structure as well as historic/poetic referencing. Subsequent discussions focus on the unique challenges of adapting and writing noh for the English language.

- Workshop limited to 12 participants.

Music Workshop

New this year, this workshop is geared toward composers and musicians interested in learning about the structure of noh music.

Dates: February 24 – March 1, 2011

Venue: Yayoi Community Center, Nakano, Tokyo

- Daily lectures, demonstrations and discussions led by certified Kita-ryu noh instructor and Musashino University professor Richard

Emmert. Discussions include the performance characteristics of noh music, the use of the various rhythmic and melodic forms, and the interrelationships of music and text structures. Subsequent discussions focus on the use of noh music and composing for English texts.

- Workshop limited to 12 participants.

Advanced Writer's Workshop

Dates: March 3–9, 2011

Venue: Yayoi Community Center, Nakano, Tokyo

Applicants should have attended a previous Writer's Workshop, or demonstrate some familiarity with noh literary structure and theory. A writing sample of *shodan* will be requested during application. Successful applicants will be requested to submit drafts of the plays/pieces they intend to workshop. Attendance limited to 6 participants.

- Daily lecture discussions by composer/playwright and former Hosho-ryu professional David Crandall. Discussions expand on the themes introduced in the Writer's Workshop and include writing assignments as well as critiques and practical demonstrations with sample music. Subsequent discussions focus on the unique challenges of adapting and writing noh for the English language.
- Limited to 6 participants.

All workshops include:

Noh performance viewing. Participants will attend different noh programs at Tokyo noh theatre venues intended to expose them to a variety of styles and play categories. Pre- and post-performance discussions held both informally and formally in connection with the seminars. Opening reception and farewell dinner.

These workshops can fill up fast. Early registration is encouraged.

All 2011 Workshops held in Tokyo, Japan.

*The fee for each of the above workshops is US\$750 per person per workshop.

FEE INCLUDES: participation fee, tickets for performances, seminar materials including translations and texts, opening reception and farewell dinner.

FEE DOES NOT INCLUDE: airfare, ground transport, board or accommodations. Assistance with an accommodation in near Nakano Sakaue Station, Nakano, Tokyo can be arranged.

*A non-refundable deposit of US\$250 is due December 15, 2010. Remainder of US\$500 is due January 20, 2011.

*If you would like to apply or have any questions, please contact workshop coordinator Joyce S. Lim: jslim@theatrenohgaku.org

Theatre Nohgaku

Tokyo Office

Hon-cho 2-27-10, Nakano-ku

Tokyo 164-0012 Japan

81-3-3373-0553 theatrenohgaku.org.

Corporeal Mime Workshop in India

NIRMAN, a non-profit NGO based in Varanasi, India, working for education, the arts, and international exchange, is pleased to announce a **ten-day residential, intensive workshop** in **CORPOREAL MIME** by visiting US-based mime artist **Thomas Leabhart**.

Developed by Etienne Decroux,

Corporeal Mime stems from the theatrical experiments of the early 20th century (Appia, Craig, and Copeau). Its objective is to place drama inside the moving body, rather than to substitute gesture for speech as in pantomime. Both sculptor and statue, the mime must apply principles that are at the heart of drama to movement: pause, hesitation, weight, resistance, and surprise.

About Thomas Leabhart:

Student of Etienne Decroux from 1968 - 1972, Thomas Leabhart is Professor of Theatre and Resident Artist at Pomona College, and member of the Artistic Staff of ISTA (International School of Theatre Anthropology). He performs and teaches regularly in France, and has performed and taught workshops at the Museum of Design in Zurich, The Austrian Theatre Museum in Vienna, the National Museum of Ethnology in Osaka, the American Center in Montevideo, Movement Theatre International in Philadelphia, and many other venues. Editor of *Mime Journal*, he has authored more than thirty articles and *Modern and Post-Modern Mime* (Macmillan in London and St. Martin's Press, NYC, 1989), *Etienne Decroux* (Routledge Performance Practitioners series, Routledge Press 2007), and edited *The Decroux Sourcebook* with Franc Chamberlain (Routledge, 2008). <http://research.pomona.edu/thomas-leabhart/>, <http://www.youtube.com/watch?v=BuMWwEeY4W0>

About the workshop:

Dates: 19th January – 29th January 2011.

Location: the NIRMAN urban and rural campuses, in Varanasi city (Uttar Pradesh, India)

and Betawar village (on the banks of the Ganga 12 km. south of Varanasi)

Fee: Rs. 12,000/ \$350/ Eu. 250 covering workshop, food, and lodging*

Schedule (subject to minor changes): 9 am. – 4 pm. workshop; evening outings to Indian classical and folk performances.

*limited need-based scholarships available

For registration & payment

To pre-register, submit the following:

- FULL NAME
- MAILING ADDRESS:
- EMAIL ADDRESS(ES):
- PHONE NUMBER(S):
- ARTIST'S STATEMENT/ WHY WILL YOU BE A VALUABLE PARTICIPANT? (100 - 300 words)
- CONCERNS/ QUERIES:
- PLEASE ATTACH A BRIEF BIO OR A RESUME.

Please email this form along with your bio/resume by December 20th 2010 to

mimeregister@nirman.info to receive a confirmation email and payment information.

For more information email

mimeregister@nirman.info

NIRMAN is a non-profit NGO based in Varanasi (Uttar Pradesh, India) that works for education, the arts, and international exchange. NIRMAN aims to solve the problems in Indian education and to innovatively expand and promote the Indian arts. NIRMAN has a research centre, two schools, and arts studios. NIRMAN has exchange programs that help take Indian scholars and artists abroad and bring artists and scholars to India, for performance, teaching, and research. This workshop is an example of that.

Saraswati Nandini Majumdar
Arts Studios Coordinator,
NIRMAN

www.nirman.info

N - 1/70 Nagwa, Varanasi - 05, India
(91) 8953152117



JOBS AND FUNDING OPPORTUNITIES

Staff Opening: Filmmaker Liaison

Check out this exciting opportunity to join the vibrant, passionate IFFLA team. The Filmmaker Liaison acts as the primary contact with the filmmakers in regard to travel, accommodations and events. The Liaison reports directly to the Festival Director and works with the Programming staff as they confirm films for the festival. For more information about the position, please click here:

<<http://t.ymlp51.com/bjsagamyakabwwyaxauqumq/click.php>>.

Program Staff Member in Arts & Culture – New York

The Japan Foundation New York has an opening for an Associate Program Officer for the Arts & Culture Program.

This program promotes the introduction of Japanese culture as well as exchanges between the United States and Japan through various fields of arts and culture.

The deadline for submitting applications is Tuesday, November 30.

[<http://www.jfny.org/userfiles/file/A%20and%20C%20-%20Job%20Announcement.pdf>]

The Japan Foundation New York and Cgp
152 West 57th Street, 17th Floor
New York, New York 10019
Tel: 212.489.0299 Fax: 212.489.0409
Inquiries: info@jfny.org

Japan Foundation Program Guidelines for Fiscal 2011-2012

To promote international cultural exchange and mutual understanding between Japan and other countries, the Japan Foundation operates a variety of grant programs. Applications are still available for several programs; deadlines are November 19 and December 1.

[<http://www.jfny.org/grant/grant.php>]

THE JAPAN FOUNDATION NEW YORK
AND CGP

152 West 57th Street, 17th Floor
New York, New York 10019
Tel: 212.489.0299 Fax: 212.489.0409
Inquiries: info@jfny.org

CLA School of Theater, Film and Television

Department of Theater -- Theater and Performance Studies

Announces a tenure-track or tenured position in transnational, intercultural, postcolonial or diasporic studies: historical or regional specialization unspecified. We seek a promising scholar and an excellent teacher to participate in the undergraduate theater major, the MFA program, and the Ph.D. program in Theater and Performance Studies.

In addition, we seek a scholar prepared for interdisciplinary collaboration with the various areas of the Department of Theater; the Department of Film, Television and Digital Media; and across the College and professional schools. Ph.D. required. Appointment at Assistant Professor or Associate Professor Level. **Deadline: December 1, 2010**

Send cover letter and CV to Professor Sue-Ellen Case, Chair of the Search Committee at ehouzell@tft.ucla.edu

The University of California is an Equal Opportunity/Affirmative Action Employer.

Short Term Teaching in the UK
The BA in World Performance at East 15 Acting School (University of Essex, Southend campus) is looking for practitioners of non-Western theatre and dance-drama forms for short-term contracts. Of particular interest are practitioners of forms with distinct role types, especially genres such as Japanese Kabuki or Brazilian Candomblé. Please send a CV and details about your work and teaching experience (or any enquiries) to the course director, Nicholas Logue, at the following e-mail address: loguen@essex.ac.uk



MEMBER NEWS, KUDOS, AND ACCOLADES

Alexander Huang
He has received the Aldo and Jeanne Scaglione Prize for Comparative Literary Studies of the Modern Language Association and an Honorable Mention of the Joe A. Callaway Prize for the Best Book on Drama or Theatre for his new book, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (Columbia University Press, 2009). Currently an associate professor at Penn State University and research affiliate in literature at MIT, he served as distinguished visiting professor at Seoul National University (South Korea) in the summer of 2010 and ACLS visiting scholar at Beijing Normal University in fall 2011.

Samuel L. Leiter
He lectured on *kyogen* at the Japan Society in New York in late March, in conjunction with performances by the Yamamoto family of *kyogen* actors. Shortly after, he traveled to Japan where he spent most of the spring on an Andrew W. Mellon Foundation Emeritus Fellowship, researching his

next book, tentatively titled *When Danjuro Died: Kabuki after the Occupation, 1952-1965*. While in Japan, he blogged his experiences in 18 essays under the title "Kabuki Woogie." His article, "Edo *Kabuki*: The Actor's World," was published in the 2010 issue of *Impressions: The Journal of the Japanese Art Society of America*. Sam invites AAP members to "friend" him on Facebook.

Leonard Pronko
He presented one of the opening papers, along with three other East Asian dance specialists at the dance conference, "Corporeal Nationalisms," at the U. of California, Berkeley, Sept 10-12. In addition to his paper, entitled "Embodying Japan," he offered a workshop in fundamentals of Nihonbuyo, and participated in a showing of East Asian dance film clips, commenting on a series of classic dances. In addition, an advertisement for Hanayagi Chiyo's *Fundamentals of Japanese Dance*, which Pronko translated with Takao Tomono, appeared in the

spring 2010 issue (published in Sept.) of the *Asian Theatre Journal*.

Claire Conceison

Shanghai playwright (and director of marketing and programming at the Shanghai Dramatic Arts Centre) Yu Rongjun (Nick Yu) will be coming to Duke University to do a residency from mid-March to late April 2011, thanks to a Visiting Artist Grant from the Provost's Council. He will collaborate with Claire in her course "The China Experiment" resulting in a workshop production of one of his plays that she will direct.

Kathy Foley

Her exhibit "Dancing the Spirit: Korean Masks and Performance" is on display at the Porter Faculty Gallery at UCSC through Nov. 20. Foley presented *Hanuman the Messenger* as a Wayang Golek performance at the Crocker Museum of Art in Sacramento and UCSC students will present *The Ten Avatar's of Wisnu* as a Sundanese Wayang Wong Dance Drama at 7 PM on Thursday Nov. 18 on the UCSC Second Stage in conjunction with the UCSC Sundanese Gamelan led by Undang Sumarna."

Judy Halebsky

She writes: I am leading a writing workshop at Theatre of Yugen. The workshop is for performance writing influenced by Asian theatre forms. We meet twice a month. Anyone interested in attending can contact me: jvhalebsky@gmail.com. An update from me... I am an Assistant Professor at Dominican University of California and the Artist-in-Residence for Theatre of Yugen. Poetry readings from my book, *Sky=Empty* (New Issues, 2010) are keeping me busy. I have readings at UC Berkeley, Holy Cross, and Headland Center for the Arts this fall. I'm going to be presenting in a Noh panel at the MLA in Los Angeles in early January.

Matthew Isaac Cohen

Currently Senior Lecturer at Royal Holloway, University of London, his book *Performing Otherness: Java and Bali on International Stages, 1905-1952* was published in November by the IFTR/Palgrave series Studies in International Performance. Also appearing in 2010 was his edited volume of Indonesian-language plays, *The*

Lontar Anthology of Indonesian Drama, Volume 1: Plays for the Popular Stage (Jakarta: The Lontar Foundation, 2010), and an anthology of essays titled *Contemporary Southeast Asian Performance: Transnational Perspectives* (Cambridge: Cambridge Scholars Publishing, 2010). The last of these volumes is edited with Laura Noszlopy. In June 2010, together with colleagues Avanthi Meduri (Roehampton University) and Ashley Thorpe (University of Reading), Matthew co-founded the Asian Performing Arts Forum, a strategic partnership to bring together UK-based scholars, visiting academics, artists and community members to discuss current research and issues related to the performing arts of Asia as practiced and theorized internationally to generate and support new research, disseminate the work of UK and international researchers to relevant communities of interest and transfer knowledge between the arts industry and academia. The theme for the academic year 2010-11 is Traditional Performing Arts in Modern Asia. All are welcome to attend APAF's free events. For further information, see: <http://asianperformingartsforum.wordpress.com/>

Theatre of Yugen

We are happy to announce the arrival of David Himmelreich, our new Managing Director. David comes to us from New York where he has been working on his PHD. He has over 20 years experience as a theatre administrator and theatre maker.

Carol Fisher Sorgenfrei

She spent four and a half months as a Research Fellow at the Freie Universität of Berlin's Institute for Theatre Studies: Interweaving Performance Cultures, where she researched the life and career of Japanese dancer Itō Michio, and presented papers based on this research at IFTR in Munich in July and at ASTR in Seattle in November. She published book reviews in *Theatre Journal*, *Asian Theatre Journal*, and *Text and Presentation*. Her report on Leonard Pronko at the AAP Conference in LA was read in absentia by Claudia Orenstein. In addition to being an Associate Editor of *ATJ*, she is also a Contributing Editor for *Theatre Research International* and an Associate Editor for *Theatre Journal*. She was recently named to the Advisory Group for the Centre for International Theatre and Performance Research, Royal Holloway (University of London). At UCLA,

she continues as the Theatre Department's Vice Chair for Graduate Affairs.



ASIAN THEATRE ON THE WEB

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

A AP Website and Video News <http://www.yavanika.org/AAPonline>

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

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

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

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

The AAP Site lives at

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

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

The Yavanika video library lives at

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

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

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

Yavanika Streaming Video Library—AAP's Latest Innovation

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

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

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

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

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

useful to everyone.

Technical matters: the Yavanika library files “stream”, which means they play through your computer sort of like radio, and leave no copy of the video file on your computer. If nothing else, this provides a certain degree of control over the distribution of video files. Though there has not yet been a need, the library can be set up to restrict access to certain files.

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

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

A AP Online Forum

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

A sian Theatre ListServ: NEW METHOD TO SUBSCRIBE

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

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

On that page you can subscribe or unsubscribe.

A sian Images Needed

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

Suzuki Tadashi Website

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

www.scot-suzukicompany.com/en/

Global and Asian Shakespeare Online

Launched in the summer of 2010 are *Global Shakespeares* (<http://globalshakespeares.org/>) and *Shakespeare Performance in Asia* (<http://web.mit.edu/shakespeare/asia/>), two open-access digital video archives of intercultural performance for students, teachers and researchers co-founded by Alex Huang and Peter Donaldson. The archives contain video highlights and subtitled full videos of performances. They provide global, regional, and national portals to Shakespeare productions within a federated archive; you can view and study productions within and across cultures. East Asian and Indian performances have been the focus of the archives. There are bibliographical resources, essays, interviews, company and director profiles and portals to theatres in the Arab World, Brazil, India, East Asia, and the US and UK. You are cordially invited to participate in this international research and educational online community.

The Illinois Japan Performing Arts Network

IJPAN; www.ijpan.illinois.edu is a new, three-year initiative to harness and develop emerging internet technologies for the purpose of advancing artistic exchanges among Japanese and American performing artists, scholars, and audiences. Funded by the Japan Foundation Center for Global Partnership, it is a collaboration among the University of Illinois Department of East Asian Languages and Cultures and the New York Japan Society, with

technical support from the Emerging Digital Research and Education in Arts Media (eDream) Institute of the National Center for Supercomputing Applications (NCSA), University of Illinois and the Research Institute for Digital Media and Content Keio University,

Tokyo. Direct questions to A. Colin Raymond araymon2@illinois.edu or Ben Smith bdsmith3@illinois.edu
To subscribe to IJPAN's e-mail listserv, please e-mail A. Colin Raymond araymon2@illinois.edu with "SUBSCRIBE - IJPAN" in the subject line.



AAP OFFICER ELECTIONS

The following AAP members have been nominated for Officer positions on the Board. All three positions have two-year terms, commencing during the 2011 ATHE Conference and concluding during the 2013 Conference. A packet with biographies and the ballot itself are included in this mailing. If you get the newsletter online, you will be mailed a paper ballot. Your completed ballot must be postmarked by January 15, 2011, and mailed to Secretary/Treasurer Kevin J. Wetmore, Jr.

Candidate for President:

SIYUAN "STEVEN" LIU

Candidates for Membership/Outreach

Coordinator:

JENNIFER GOODLANDER
MARK KITTLAUS
KHAI-THU NGUYEN

Candidates for Graduate Student

Representative:

BORIS DAUSSÀ-PASTOR
RONALD GILLIAM



AAP ADDRESSES & INFORMATION

A AP Website

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

Asian Theatre Listserv

Richard E. Davis coordinates *Asian Theatre Listserv*. **THERE IS NOW A NEW METHOD TO SUBSCRIBE. To subscribe to the listserv you now go to a web page.**

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

On that page you can subscribe or unsubscribe.



AAP OFFICERS AND EXECUTIVE BOARD MEMBERS

The following members of the Board of Directors are elected by the general membership to

the terms listed:



John B. Weinstein, President (2009-2011)

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**Kevin J. Wetmore, Secretary/Treasurer
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**Devika Wasson , Graduate Student
Representative (2010-2012)**

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Honolulu, HI 95622
808-956-7677 or 808-454-3178
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Richard Davis, President Emeritus

11 Roanoke St., San Francisco, CA 94131
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davisr@usfca.edu

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



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**David Mason, Webmaster/Information
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masond@rhodes.edu

A

AP MEMBERSHIP (Join now or renew by Jan. 31)

AAP is a Focus Group of the (Association for Theatre in Higher Education). AAP retains its own dues, which are separate from and in addition to any dues you may pay to ATHE. We currently hold our annual conference the day before ATHE, and we regularly co-sponsor conference events and panels with other focus groups. Please check off AAP as one of your focus groups 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 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 _____