



2017 CHINOPERL CONFERENCE PROGRAM



DATE: Thursday, 16 March 2017

7:30 AM-5:00 PM (Panels)

6:30-9:00 PM (Banquet and Frolic)

PLACE: Rooms: Dufferin, Kent, and Simcoe

Sheraton Centre Toronto Hotel

123 Queen Street West, Toronto, Ontario, Canada (Tel: 1-416-361-1000)

Conference Chair: Wenwei Du, Vassar College, wedu@vassar.edu

7:30-8:00

Room Kent: Warming up with coffee and pastry

8:00-8:30

Room Kent:

Opening Remarks: Wenwei Du, President of CHINOPERL
Fan Pen Chen, Treasurer of CHINOPERL
Margaret Wan, Editor of CHINOPERL
David Rolston, Consulting Editor of CHINOPERL
Marjorie K.M. Chan, CHINOPERL Website Editor
Jennifer Jay, Secretary, CHINOPERL
Brief self-introductions by participants/attendees

Join us for banquet and frolic at 6:30-9:00 p.m!

Organizers: Fan Pen Chen and Helen Wu

Dim Sum King Seafood Restaurant 翠濠庭海鮮酒家
421 Dundas Street West, 3rd Floor, (416-551-3366)

*Our traditional CHINOPERL banquet and frolic,
with performances from all willing to share.*

| 8:30-9:45 Dufferin | 8:30-9:45 Kent | 8:30-9:45 Simcoe |
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| <p>Session 1A. Storytelling & Oral Tradition (I) Chair: Mark Bender, The Ohio State University</p> | <p>Session 1B. Drama of Song, Jin and Yuan Chair: Elena Suet-Ying Chiu, University of Massachusetts</p> | <p>Session 1C. Playwriting and Bibliography Chair: Jing Shen, Eckerd College</p> |
| <p>“再议满族岔曲的艺术特征” (Another look at the artistic characteristics of <i>chaqu</i>), Yu Runqi 于润琪, Institute of Modern Literature 现代文学馆</p> | <p>“宋金时期演剧形态考述” (An investigation of the morphology of theater performance in the Song and Jin dynasties), Lü Wenli 吕文丽, Shanxi Normal University 山西师范大学</p> | <p>“Chen Moxiang 陳墨香 (1884-1942), the Most Prolific Jingju Playwright of the Republican Era, on Playwriting, Featuring His Comments in his Novel, Huoren daxi 活人大戲 (Living actor big plays; 1941-1942),” David Rolston, University of Michigan</p> |
| <p>“说书规律与《金瓶梅词话》性质之争” (The principles of storytelling and the debate over the nature of the <i>Jin Ping Mei</i>), Dong Guoyan 董国炎, Yangzhou University 扬州大学</p> | <p>“Who speaks for Beauty Dou?: The Gumingjia 古名家 and Yuanqu xuan 元曲選 editions of Injustice to Beauty Dou (Dou E yuan 竇娥冤),” Katherine Carlitz, University of Pittsburgh</p> | <p>“略论戏曲目录的编纂体例与价值” (On the format of xiqu bibliographies and their value), Yan Chun 闫春, Shanxi Normal University 山西师范大学</p> |
| <p>“苏州评弹‘跟师制’传承模式探析” (An exploration of the apprenticeship system of <i>Suzhou pingtan</i>), Liu Xiaohai 刘晓海, Shanghai Normal University 上海师范大学</p> | <p>“《西厢记》‘月下佳期’的文本、绘画与表演” (Text, illustration, and performance of the consummation scene in <i>Xixiang ji</i>), Qi Shijun 戚世隽, Sun Yat-sen University 中山大学</p> | |
| <p>9:45-9:55 Break</p> | | |

| 9:55-11:10 Dufferin | 9:55-11:10 Kent | 9:55-11:10 Simcoe |
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| <p>Session 2A. Oral Tradition (II) Chair: Margaret Wan, University of Utah</p> | <p>Session 2B. Xiangsheng & Talk Shows Chair: Donghui He, Whitman College</p> | <p>Session 2C. Spoken Drama (I) Chair: Marjorie Chan, The Ohio State University</p> |
| <p>“口传文学中的‘方卿羞姑’”(Fang Qing shames his aunt" in oral literature), Wang Dingyong 王定勇, Yangzhou University 扬州大学</p> | <p>“民营公助时期北京市曲艺团的化妆相声《大福寿全》艺术成因与文化思考”(The artistic factors influencing and cultural reflection in the Beijing Quiyi Troupe’s costume-xiangsheng production Da fushou quan of the period in which private units received public subsidies), Yu Jia 于嘉, Higher Education Press 高等教育出版社</p> | <p>“Theatrical Form and Translation Practice in Chen Dabei’s <i>Aimeide</i> 爱美的 Drama Movement,” Annelise Finegan Wasmoen, Washington University in St. Louis</p> |
| <p>“由《赵元任程曦吟诵遗音录》看中国传统诗文吟诵”(Looking at traditional chanting of poetry and prose from the point of view of “Recordings of Zhao Yuanren and Cheng Xi Chanting”), Liu Hongxia 刘红霞, Changzhou Verse Chanting Society 常州吟诵传习所 /Changzhou Vocational Institute of Engineering 常州工程职业技术学院</p> | <p>“Evolved Xiangsheng in Talk Shows,” Liu Tingting 刘婷婷, Confucius Institute for Business at SUNY and Nanjing University of Finance and Economics 南京财经大学</p> | <p>“Staging World Revolution: The Global 1960s in the Chinese Cultural Sphere, 1962-66,” Christopher Tang, California State University, Bakersfield</p> |
| <p>“The Right Rhymes at the Right Time: On My Lyrics for Special Purposes,” Helen Xiaoyan Wu, University of Toronto</p> | | <p>“Theatre of Rebellion: Danny Yung and Political Hong Kong Theatre,” Wah Guan Lim, Bard College</p> |
| <p>11:10-11:20 Break</p> | | |

| <i>11:20-12:35 Dufferin</i> | <i>11:20-12:35 Kent</i> | <i>11:20-12:35 Simcoe</i> |
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| <i>Session 3A. Chinese Theatre in America</i> Chair: | <i>Session 3B. Theatre in Ming and Qing</i> Chair: David Rolston, University of Michigan | <i>Session 3C. Spoken Drama (II)</i> Chair: Jennifer Jay, University of Alberta |
| “Chinese Shadow Theater in America,” Stephen Kaplin, Chinese Theatre Works, NYC | “明清时期神庙剧场的完善与普及” (The maturation and spread of temple theaters in the Ming and Qing dynasties), Cao Fei 曹飞, Shanxi Normal University 山西师范大学 | “Tongsu huaju 通俗話劇 (Popular Spoken Drama) in Shanghai in the 1950s and Early 1960s,” Liu Siyuan, University of British Columbia |
| “First Chinese Opera Forum at Flushing Town Hall, Queens, NY,” Kuang-yu Fong, Chinese Theatre Works, NYC | “Irreverence vs. Morality: Li Yu’s 李漁 Bimu yu 比目魚,” Shen Jing, Eckerd College | “The Resurrection of Existential Theatre in Contemporary China,” Donghui He, Whitman College |
| “活跃在费城及新泽西州的票社” (Chinese Opera Societies in Philadelphia and New Jersey), Fei Gao, Chinese Opera Society of New Jersey and Philadelphia Beijing Opera Society | “Performing a Heavenly Dharma Assembly on the Mid-Qing Stage,” Wang Mengxiao, Yale University | “How to Imagine a Confrontation: A Review of Fangyi Wen’s ‘Face for Chiang Kai-shek’ and William Sun’s ‘The Banquet,’ Sun Dong 孙冬, Confucius Institute for Business at SUNY and Nanjing University of Finance and Economics |
| <i>12:35-1:35 Lunch</i> | | |

| <i>1:35-2:35 Kent</i> |
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| <p><i>Session 4: Piyong xi (Shadow Puppet Show) “Shadow/Point Whitesnake,” followed by Q & A</i></p> <p><i>Chair: Fan Pen Chen, SUNY at Albany</i></p> <p><i>Performers: Stephen Kaplin and Kuang-yu Fong of Chinese Theatre Works, New York City</i></p> <p><i>Participants: All conference attendees</i></p> |

| <i>2:35-3:50 Dufferin</i> | <i>2:35-3:50 Kent</i> | <i>2:35-3:50 Simcoe</i> |
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| <p>Session 5A. Fusion of Art Forms, Dialects and Thoughts</p> <p>Chair: Sun Dong, Confucius Institute for Business at SUNY</p> | <p>Session 5B. Encounter with Beijing Opera</p> <p>Chair: Katherine Carlitz, University of Pittsburgh</p> | <p>Session 5C. Regional Theatre (I): Cantonese Opera</p> <p>Chair: Sue Tuohy, Indiana University</p> |
| <p>“Qin Music and Popular Culture,” Mingmei Yip, Independent Scholar, NYC</p> | <p>“1919年梅兰芳访日之前日人对于京剧的认识与其变迁: 试探 1917年梅兰芳与日本社会的一次邂逅” (Japanese knowledge of Jingju prior to Mei Lanfang’s 1919 visit to Japan: An exploratory investigation of a chance encounter between Mei Lanfang and Japanese society in 1917), Hirabayashi Norikazu 平林宣和, Waseda University</p> | <p>“A Tribute to Cantonese Opera Artist Luo Jiabao 羅家寶 (1930-2016),” Marjorie K.M. Chan, The Ohio State University</p> |
| <p>“Fusion of Dialects in Ouju 瓯剧--a Theatrical Flower in Wenzhou 温州,” Luo Shanbing 罗珊冰, Wenzhou University 温州大学 and Wenwei Du, Vassar College</p> | <p>“Beijing Opera Crossing New Borders, Continuing the Tradition of Chinese Theater in Finland,” Elias Edström, Matchbox Company, Espoo, Finland</p> | <p>“Preserving the Yue Flavor: Negotiating Ideology and Local Tradition in a Modern Cantonese Opera, <i>The Green Princess</i> 青青公主,” Li Mengjun, University of Puget Sound</p> |
| <p>“New Findings on Yang Chun 杨春, Yang Zi’s 杨梓 Grandfather,” Hongchu Fu, Washington and Lee University</p> | <p>“Reviving the Dan (Female Role) of Peking Opera?: Li Yugang’s 李玉刚 Portrait of the Four Beauties (Simei tu 四美图),” Elena Suet-Ying Chiu, University of Massachusetts Amherst</p> | <p>“Unconditional Loyalty?: Cross-dressing Actresses and Their Female Fans in Cantonese Opera,” Priscilla Tse, University of Illinois, Urbana-Champaign</p> |
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3:50-4:50 Kent. Business Meeting

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And all conference participants!

~ ~ Reminder: 6:30-9:00 p.m. Banquet and Frolic ~ ~

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