



2010 CHINOPERL CONFERENCE PROGRAM

Time: Thursday, March 25, 2010, 8:00 AM- 6:00 PM

Place: Room 414/ 415, Philadelphia Marriott Downtown,
1201 Market Street, Philadelphia, PA 19107

Program Coordinator: Wenwei Du, Vassar College, wedu@vassar.edu

Warming up (8:00-8:20): Coffee and Tea

Session 1 (8:20-9:20): “*Chuanqi Plays*”

Chair: David Rolston, University of Michigan, drolston@umich.edu

1. “Kunqu shiye zhong de Gao Zecheng yu *Pipa ji*” 崑曲視野中的高則誠與《琵琶記》 (Gao Ming and in *The Lute* from the Standpoint of *Kunqu*.)” Zhou Qin 周秦, Suzhou University, cunxinshuwu@gmail.com [or “Report on the Nanyin Festival in Quanzhou, Fujian and the Cantonese Opera Conference in Singapore.” Wenwei Du, Vassar College, wedu@vassar.edu]

2. “*The Peach Blossom Fan* and Ming *Chuanqi Plays*.” Jing Shen, Eckerd College, shenj@eckerd.edu

3. “Su Kunsheng 蘇崑生, Ding Jizhi 丁繼之, and Bian Yujing 卞玉京: Three Professional Performers in Kong Shangren’s *Taohua shan* (The Peach Blossom Fan).” Rüdiger Breuer, Ruhr-Universität Bochum, rwbreuer@yahoo.com

10-minute Break

Session 2 (9:30-10:30): “*Kunqu, Jingju, Difangxi*”

Chair: Lindy Li Mark, California State University, East Bay, lindy.mark@csueastbay.edu

4. “Love and Lust: Polemics in the Script and Theatrical Staging of the *Kunqu* Drama *Taken Alive* 活捉.” Rose Jang, The Evergreen State College, jangr@evergreen.edu



5. “The Textualization of Peking Opera.” David Rolston, University of Michigan, drolston@umich.edu

6. “Timing Devices and Humor in *Fengge enchou weiliao qing* 鳳閣恩仇未了情.” Marjorie K.M. Chan, The Ohio State University, chan.9@osu.edu

10-minute Break

Session 3 (10:40-12:00): “*Songs and Tales*”

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

7. “The Blue Sky Song (Qingtian ge 青天歌).” Marnix Wells, London, marnixwells@hotmail.com

8. “The Dissemination of *Zidi shu* 子弟書 (Bannermen Tales) in Late Imperial and Early Republican China.” Elena S. Y. Chiu, UMass Amherst, chiu@llc.umass.edu

9. “Beiping yaohe de yinyue mei 北平吆喝的音乐美” (The Musical Aesthetics of the Streetcalls of old Beijing). Yu Runqi, 于润琪, Institute of Modern Chinese Literature 中国现代文学馆, rqyu@wxg.org.cn

10. “Improvised Song—‘Throwing Tea Baskets’ in Taiwan.” Tsai Hsin Hsin, National Chengchi University, hsin@nccu.edu.tw

Lunch Break (12:00-1:00)

Session 4 (1:00-2:00): “Spoken Drama”

Chair: Joseph Lam, University of Michigan, jslam@umich.edu

11. “Brecht and Chinese Drama.” Shaojing Wu, Purdue University, wu16@purdue.edu
12. “Radical Conservatism: Restaging Agit-Theatre in 21st Century Beijing.” Donghui He, Whitman College, hed@whitman.edu
13. “Chinese Women Figures In the Television Drama Series *Dwelling [in] Narrowness (Wo ju 蜗居)*.” Xilu Qian, Towson University, xqian1@students.towson.edu

10-minute Break

Session 5 (2:10-3:30): “Negotiating Local Chinese Folk Traditions”

Chair: Mark Bender, Ohio State University, bender.4@osu.edu

14. “When *Bengbeng* 蹦蹦 Became *Erren zhuan* 二人轉: A Study of *Erren zhuan* in Conventions/Joint Performances during the ‘Seventeen Years Era’ (1949-1966).” He Man, Ohio State University, he.121@buckeyemail.osu.edu
15. “‘Making Friends’: Extramarital Songs as a Window into Local Culture.” Levi Gibbs, Ohio State University, gibbs.164@buckeyemail.osu.edu
16. “The Broken Statue: Transformation of the Legend of Wu Feng.” Yi Fan Pai, Ohio State University, pai.26@buckeyemail.osu.edu
17. “Local Interests by the Locals: A Study of Chaozhou Songbooks (潮州歌册) from 1850 to 1930.” Wenjuan Bi, Ohio State University, bi.6@buckeyemail.osu.edu

10-minute Break

Session 6 (3:40-4:40): “Dance, Music, Arias”

Chair: Fan Pen Chen, State University of New York at Albany, fanchen@albany.edu

18. “An Aesthetic of Vitality: The Cultivation of *Yunwei* 韵味 in Contemporary Chinese Classical Dance.” Emily Wilcox, UC Berkeley, ewilcox@berkeley.edu
19. “The Preservation and Development of Nanyin (Southern Music), UNESCO’s Recognized Intangible Cultural Heritage in Singapore (‘人类非物质文化遗产’之南音在新加坡的传承).” Yayi Cai in association with Mingxian Seow and Guojun Tan, Siong Leng Musical Association, Singapore, slmusic@singnet.com.sg
20. “Qianlun *Mudan ting* ‘Jingmeng’ ‘Shanpo yang’ de yanchang tese” 浅论《牡丹亭·惊梦》[山坡羊]的演唱特色 (Some Remarks on the Special Characteristics of the Performance of the “Sheep on the Hillside” Aria in the “Interrupted Dream” Scene from *The Peony Pavilion*). Ouyang Qiming, Capital Normal University, oyqiming@126.com

Business meeting: (4:40-5:40)

Chair: Wenwei Du

“Dinner and Performances” (6:30-9:00)

Coordinator: Fan Pen Chen

