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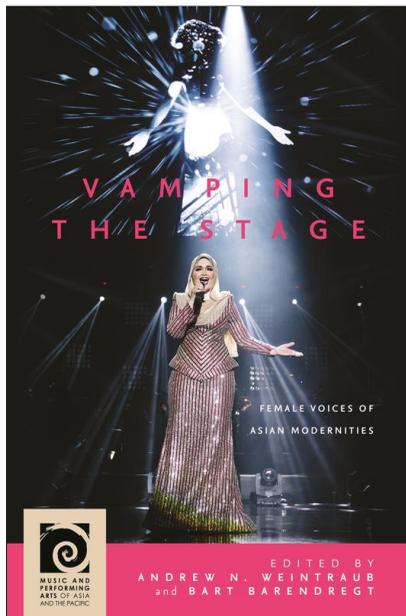
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## Vamping the Stage

Female Voices of Asian Modernities

EDITED BY ANDREW N. WEINTRAUB AND BART BARENDREGT

"For many of us, the combination of Asian women and music too often conjures up the image of Puccini's *Madama Butterfly*. *Vamping the Stage* shines a spotlight on women in popular musics from China, Korea, Malaysia, Japan, Indonesia, Iran, the Philippines, and elsewhere. Bid farewell to Cio-Cio San, and learn how female artists all over Asia have exercised their agency in the public sphere." —Susan McClary, Case Western Reserve University

"Women tend to be analyzed as consumers or commoditized pop icons in the study of trans-Asian media culture flows and connections. Focusing on popular music production and performance, *Vamping the Stage* innovatively features women as a crucial agent of sociopolitical changes and a producer of modernity. Historically embedded, regionally wide-ranging and theoretically eye-opening, this book is a must read for all researchers of media and cultural studies." —Koichi Iwabuchi, Monash University

JULY 2017

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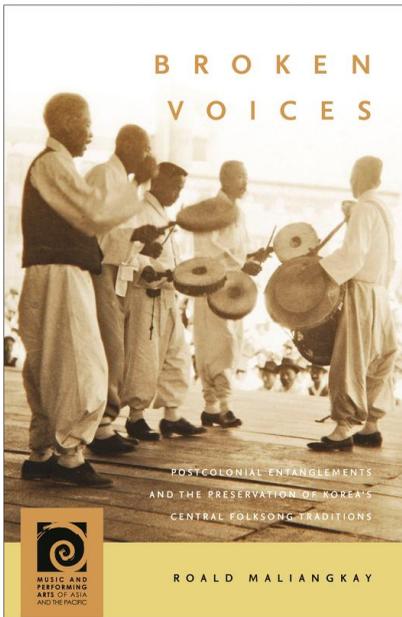
*Music and Performing Arts of Asia and the Pacific Asia / Ethnomusicology / Anthropology*

**Andrew N. Weintraub** is professor and past chair of music at the University of Pittsburgh. He is the author of *Power Plays* and *Dangdut Stories*, editor of *Islam and Popular Culture in Indonesia and Malaysia*, and coeditor of *Music and Cultural Rights*.

**Bart Barendregt** is associate professor at the Leiden Institute of Cultural Anthropology and Development Sociology. He is the editor of *Sonic Modernities in the Malay World* and coeditor of *Green Consumption: The Global Rise of Eco-Chic* and the volume *Recollecting Resonance*.

*Vamping the Stage* is the first book-length study of women, modernity, and popular music in Asia, showcasing cutting-edge research conducted by scholars whose methods and perspectives draw from such diverse fields as anthropology, Asian studies, cultural studies, ethnomusicology, and film studies. Led by an impressive introduction written by Andrew Weintraub and Bart Barendregt, fourteen contributors analyze the many ways that women performers supported, challenged, and transgressed representations of existing gendered norms. Placing women's voices in social and historical contexts, the essays explore salient discourses, representations, meanings, and politics of "voice" in Asian popular music.

Women surfaced as popular icons in different guises in different Asian countries through different routes of circulation. Often, these women established prominent careers within colonial conditions, which saw Asian societies in rapid transition and the vernacular and familiar articulated with the novel and the foreign. Female entertainers, positioned at the margins of intersecting fields of activities, were active agents in the creation of local performance cultures, of a newly emerging mass culture, and the rise of a region-wide and globally oriented entertainment industry. The ascendancy of women as performers paralleled, and in some cases generated, developments in wider society such as suffrage, social and sexual liberation, women as business entrepreneurs and independent income earners, and particularly as models for new life styles.



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*Music and Performing Arts of Asia and the Pacific*  
Korea / Ethnomusicology

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Roald Maliangkay is associate professor in Korean studies and head of the Department of East Asian Studies at the Australian National University.

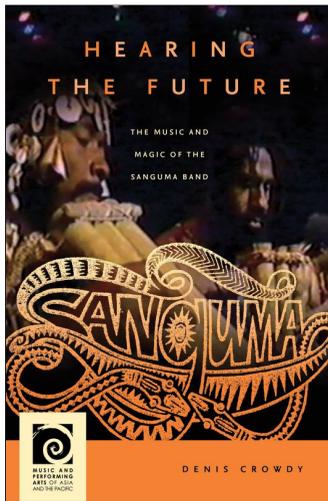
## Broken Voices

### Postcolonial Entanglements and the Preservation of Korea's Central Folksong Traditions

ROALD MALIANGKAY

*Broken Voices* is the first English-language book on Korea's rich folksong heritage, and the first major study of the effects of Japanese colonialism on the intangible heritage of its former colony. Folksongs and other music traditions continue to be prominent in South Korea, which today is better known for its technological prowess and the Korean Wave of popular entertainment. In 2009, many Koreans reacted with dismay when China officially recognized the folksong *Arirang*, commonly regarded as the national folksong in North and South Korea, as part of its national intangible cultural heritage. They were vindicated when versions from both sides of the DMZ were included in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity a few years later. At least on a national level, folksongs thus carry significant political importance. But what are these Korean folksongs about, and who has passed them on over the years, and how? *Broken Voices* describes how the major repertoires were transmitted and performed in and around Seoul. It sheds light on the training and performance of professional entertainment groups and singers, including *kisaeng*, the entertainment girls often described as Korean geisha. Personal stories of noted singers describe how the colonial period, the media, the Korean War, and personal networks have affected work opportunities and the standardization of genres.

As the object of resentment (and competition) and a source of creative inspiration, the image of Japan has long affected the way in which Koreans interpret their own culture. Roald Maliangkay describes how an elaborate system of heritage management was first established in modern Korea and for what purposes. His analysis uncovers that folksong traditions have changed significantly since their official designation; one major change being gender representation and its effect on sound and performance. Ultimately, *Broken Voices* raises an important issue of cultural preservation—traditions that fail to attract practitioners and audiences are unsustainable, compromises may be unwelcome, but imperative.



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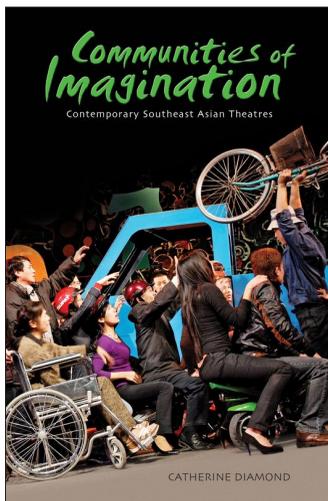
Oceania / Ethnomusicology

## Hearing the Future

### The Music and Magic of the Sanguma Band

DENIS CROWDY

*"Hearing the Future* locates the Sanguma band as a critical musical experiment in the vexed, contested, complicated, and messy spaces of global pop fusion musics, PNG's postcolonial hope and embrace of hybrid modernity, cosmopolitanism amidst nationalism. Going beyond issues of 'traditional' vs. 'popular' musics, and what they signal about identities past, present, and future, Denis Crowdy locates Sanguma's history and experimental practices as expressions of nationalist hope, vernacular cosmopolitanism, 'performing the nation,' cross-cultural and intercultural fusion." —Steven Feld, University of New Mexico



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*Southeast Asia / Performing Arts*

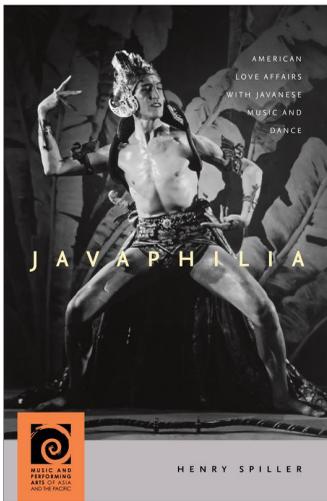
## Communities of Imagination

### Contemporary Southeast Asian Theatres

CATHERINE DIAMOND

In this wide-ranging look at the contemporary theatre scene in Southeast Asia, Catherine Diamond shows that performance in some of the lesser known theatre traditions offers a vivid and fascinating picture of the rapidly changing societies in the region. Diamond examines how traditional, modern, and contemporary dramatic works, with their interconnected styles, stories, and ideas, are being presented for local audiences. She not only places performances in their historical and cultural contexts but also connects them to the social, political, linguistic, and religious movements of the last two decades.

*Communities of Imagination* shows the many influences of the past and how the past continues to affect cultural perceptions. It addresses major trends, suggesting why they have developed and why they are popular with the public. It also underscores how theatre continues to attract new practitioners and reflect the changing aspirations and anxieties of societies in immediate and provocative ways even as it is being marginalized by television, film, and the internet.



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## Javaphilia

American Love Affairs with Javanese Music and Dance

HENRY SPILLER

*"Javaphilia offers an insightful review of several key Americans associated with interest in Javanese artistic culture starting in the late 19th century. . . . The book is well researched and includes many supportive photos, musical examples, extensive notes, and a bibliography."* —CHOICE

*"This book is timely: the centrality of gamelan to the development of different aspects of US ethnomusicology, in fact, the development of ethnomusicology in general, and contemporary composition in particular will mean that this book will be of interest to several audiences."* —**Maria E. Mendonça**, Henry Luce Associate Professor of Asian Music and Culture, Kenyon College



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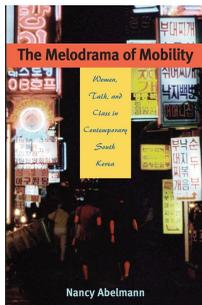
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The official publication of the Association for Asian Performance

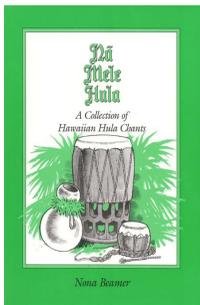
EDITED BY KATHY FOLEY

**Asian Theatre Journal** is dedicated to the performing arts of Asia, focusing upon both traditional and modern theatrical forms. It aims to facilitate the exchange of knowledge throughout the international theatrical community for the mutual benefit of all interested scholars and artists. This engaging, intercultural journal offers descriptive and analytical articles, original plays and play translations, book and audiovisual reviews, and reports of current theatrical activities in Asia. Full-color plates and black-and-white photographs illustrate each issue. Available online and in print.



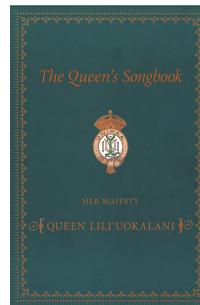
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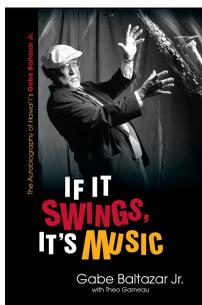
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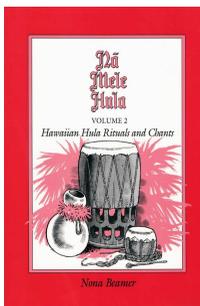
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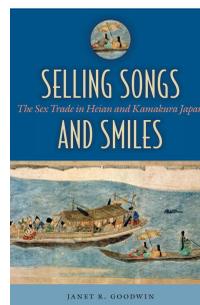
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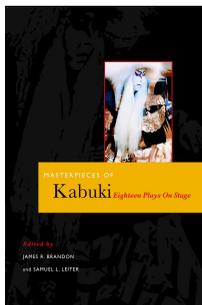
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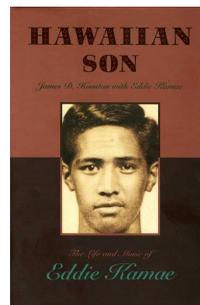


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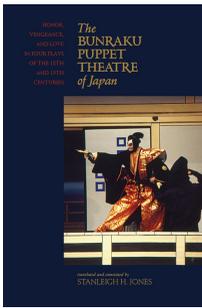
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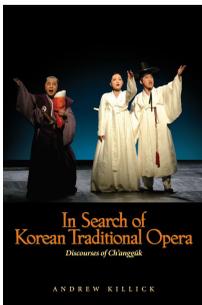


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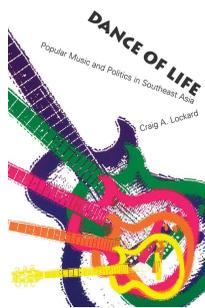
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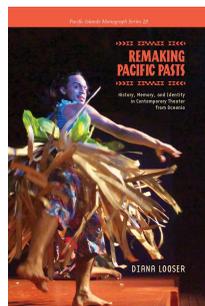


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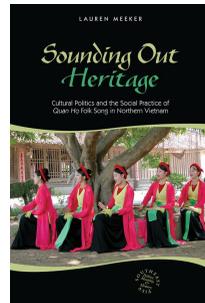


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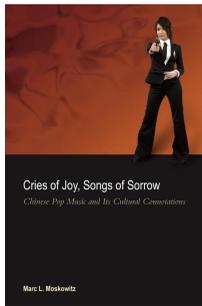
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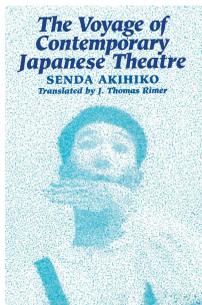
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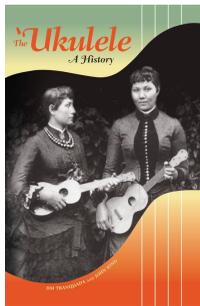
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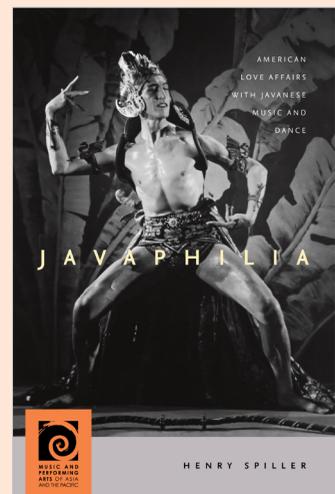
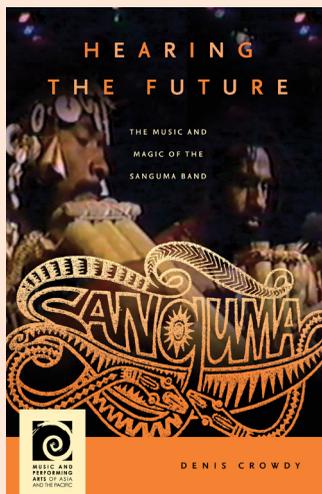
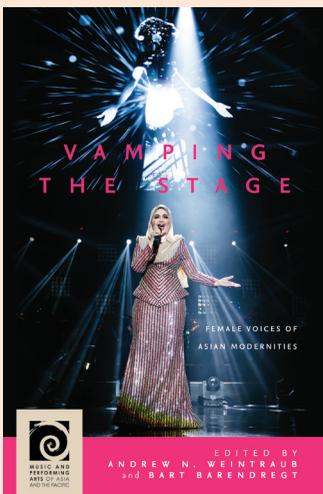
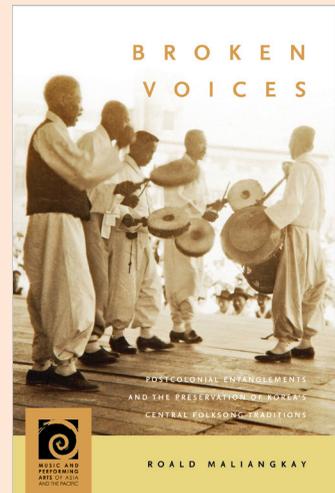
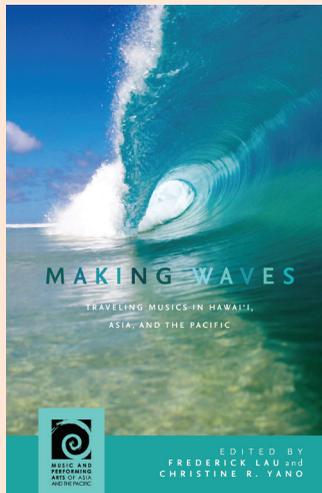
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Diverse in scope and orientation, Music and Performing Arts of Asia and the Pacific will showcase new works that highlight commonalities and specificities in music and performing arts traditions in Asia and the Pacific. Drawing insights from ethnomusicology, performance studies, cultural studies, history, folklore, anthropology, gender studies, and social sciences, the series aims to document ways in which this region is being constituted through music and performance. The series invites particular perspectives such as center-periphery, global-local, universal-specific, colonialism-postcolonialism, official-unofficial, mainstream-marginal, collectivism-individualism, as well as other approaches that can further our understanding of the region's interconnectivity and performative imaginaries.

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