

A SURVEY OF ASIAN PLAYS PRODUCED IN THE
UNITED STATES FROM 1929 TO 1966

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Robin Noel Widgery
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ABSTRACT

A SURVEY OF ASIAN PLAYS PRODUCED IN THE UNITED STATES FROM 1929 TO 1966

by Robin Noel Widgery

This survey was made in order to accomplish five major objectives: (1) to determine the number and types of Asian plays produced in this country by four-year colleges and selected non-profit theatres, (2) to report prevalent attitudes among American theatre artists toward Asian drama, (3) to detect latent interest in Asian drama among American theatre artists, (4) to describe any apparent trends and developments in the production of Asian plays in this country, and (5) to report information concerning the number of American theatre artists having an ability to read Oriental languages.

There were 545 institutions included in the survey population for Questionnaire I. A second questionnaire was sent to the directors of 132 Asian plays reported in the first questionnaire.

Response to the first questionnaire came from 326 institutions, or 60 per cent of the survey population.

Forty-three of the second forms were returned for a response of 33 per cent.

Sixty-two institutions (19%) reported having produced at least one Asian play during the period 1929 to 1966. Of 132 Asian productions reported, seventy-three were Japanese, thirty-one Chinese, twenty-four Indian, one Indonesian, one Burmese, one Korean, and one Thai. There were sixty-three play titles reported: thirty-five Japanese, thirteen Chinese, eleven Indian, and one Indonesian, Korean, Burmese, and Thai each.

In Questionnaire I there were forty-six institutions (14%) reporting plans for the future production of at least one Asian play. Of the planned productions, eight are Indian, six Chinese, five Japanese, and one Korean. The nationality of thirty-three others is undecided.

When asked about their attitudes toward the production of Asian plays at their institutions, 42 per cent of the respondents had a "positive" attitude, while 11 per cent were "negative." Forty-eight per cent were either "neutral," "open-minded," or "never discussed."

Sixteen institutions (5%) were reported having at least one individual on their drama faculty with Oriental language reading ability.

Questionnaires from ninety-eight institutions (30%) listed 139 people as having an "active interest in Asian

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theatre." Seventy-two per cent of these individuals are from institutions never before having produced an Asian play.

A SURVEY OF ASIAN PLAYS PRODUCED IN THE
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By

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A THESIS

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FOREWORD

There is a tale about an incident that occurred during the world tour of President Grant. While on his goodwill trip around the globe he visited Japan, which at that time had only recently been opened to the West. During his stay on this beautiful island nation, he was wined and dined by the Shōgun and his royal ministers. As the story goes, the foreign dignitary was treated one evening to a performance of Nōh, the ancient classical Japanese theatre. Despite the extremely stylized presentation accompanied by such weird and alien music, the grisly old war general was so moved by the spectacle that he exclaimed to his regal host, "This should be preserved."

Probably unknown to the guest was the significance of his own words. He was probably unaware that the Nōh drama, after five centuries of popularity on the island, was approaching its lowest point of acclaim. Whether it was the President's words that stimulated a revival of Nōh is doubtful, but revive it did.

On through the turn of the twentieth century, Nōh, along with Kabuki and the doll theatre, continued to prosper. However, in about 1909 the realistic revolution from the

Western theatre began to compete with these traditional forms.¹

By 1920 the finest works of Ibsen and Strinberg, Hauptmann and Shaw had been translated into Japanese. Almost immediately after these translations, Japanese dramatists were writing in the realistic manner at that time common in Europe and swiftly gaining popularity throughout the United States. One modern playwright of the period, Yozan Iwasaki, even studied drama in America, returning to his native land, where he pleased Japanese audiences with his social dramas.²

It probably seems strange to the student of theatre history to note the zeal of the Japanese to mimic the philosophical and technical innovations of Western theatre, while at the same time witnessing such a slight amount of Japanese or other Asian theatrical traditions penetrating the West.

During the late 20's, one Chinese dramatist was studying the "new" theatre of realism in this country. One of Professor Baker's students, J. Wong-Quincey, produced for the first time in the United States a modern Chinese play directed by Alexander Dean at Yale University in 1931.³

¹Earle Ernst, The Kabuki Theatre (New York: Grove Press Inc., 1956), p. 252.

²Yozan Iwasaki and Glenn Hughes, Three Modern Japanese Plays (Cincinnati: Stewart Kidd Co., 1923), p. 10.

³Mrs. Alexander Dean, wife of the late professor of drama at Yale University, reported this information in a letter to the survey project.

Although the United States had become a doorway by which European dramatic forms were reaching the Orient, this country was too preoccupied with European culture on its front steps to give much notice to the rich theatrical traditions emanating from the Far East. The back side of America still was turned toward the whole of Asia. Not until World War II gave this nation a rude awakening, did it turn around to notice the Asian world it had so long ignored. Since that time this country has learned to keep one eye fixed on Europe and the other on those nations lying across the Pacific.

Economically, politically, and socially, the United States has recently begun to realize the importance of the Asian cultures. Communication between that world and our own is no longer a one-way proposition. Though faintly, we have finally begun to listen to the Oriental people. Businessmen, politicians, and scholars have begun to appreciate with increasing awareness the scope of Asian contributions toward Western civilization, not only from a view of cultural enrichment, but from the standpoint of practical, social betterment.

American theatre artists, too, are learning to recognize the inherent value in Asian dramatic forms. Educational and professional theatre people alike are learning to appreciate and enjoy Japanese, Chinese, and Indian dramatic contributions. No longer do they hear the word only; but, more

and more, they are learning to see with their eyes and touch with their hands an increasing body of Asian dramatic literature performed on American stages.

Since 1957 the frequency of such performances has increased significantly. The theatrical community throughout our country has come to the threshold of a new dimension in dramatic entertainment and appreciation. The door is beginning to open wide in order to let in Asian drama and to allow it a legitimate place alongside the theatre of Aeschylus, Shakespeare, and Ibsen.

ACKNOWLEDGMENTS

To make a simple statement of thanks to all those individuals who assisted me in this research, seems inadequate to express to them my sincere gratitude. Through the course of more than a year's work many have given me their time, advice, and encouragement in the preparation, execution, and reporting stages of this survey.

With the completion of the thesis, I find that I am not quite the same individual as when the project began. Challenges have a way of demanding growth and progress of any man. In my case such progress has been prompted by the effort of those assisting me in this project, as well as by the project itself.

First thanks must go to the director of this research, Dr. James Brandon. His interest in Asian theatre forms has given impetus to this study and has inspired my own enthusiasm. His kindness and guidance have been invaluable.

I am also grateful to Dr. Kenneth Hance for his advice in the preparation of the survey and for his patient counsel in the final stages of this manuscript.

For their evaluations and helpful criticism, I wish to thank Mr. Frank Rutledge and Dr. Sidney Berger.

In processing and analyzing the data gathered during the course of this survey, no one was more helpful to me in this effort than Dr. William Lashbrook.

And, finally, I must mention the loving support of my wife, Suzanne. The many hours that she has spent typing the rough drafts, and assisting me in many other ways, has been valuable.

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CHAPTER I

INTRODUCTION

This survey was made in order to accomplish five major objectives: (1) to determine the number and types of Asian plays produced in this country by four-year colleges and selected non-profit theatres, (2) to report prevalent attitudes among American theatre artists toward Asian drama, (3) to detect latent interest in Asian drama among American theatre artists, (4) to describe any apparent trends and developments in the production of Asian plays in this country, and (5) to report information concerning the number of American theatre artists having an ability to read Oriental languages.

Though the key focus of the survey is centered on the numbers and types of Asian plays produced, it is necessary to realize that the performance of such plays is only the manifestation of an underlying interest in, and concern for, such forms. Therefore, separate sections in this study are devoted to the reporting of attitudes toward Asian drama as well as individual expressions of the advantages and disadvantages of producing Asian plays. It is hoped that by doing this, a dependable barometer can be constructed indi-

cating the degree of influence Asian drama now holds among American theatre artists. It is also hoped that such a gauge may provide clues to the future development of these forms in the United States.

In tracing the growth of Asian theatre in this country it has been helpful to observe the frequency of Asian plays produced during the past thirty-seven years. By considering existing translations and their dates of publication, along with socio-political factors prevailing through the intervening years, it has been possible to make certain hypotheses concerning the development of Asian drama in this country.

In short, after presenting Asian play production data, matched with attitude, institutional, and demographic information, this study is designed to describe the present state of Asian drama within the United States and to explain how we have reached the status quo.

Former Surveys

The basic structure of this study has been largely patterned after the method of John Dietrich in his survey of "Dramatic Activity in American Colleges: 1946-1947" appearing in the Quarterly Journal of Speech in 1948.⁴ Dietrich's study has been an excellent guide to objective

⁴John E. Dietrich, "Survey of Dramatic Activity in American Colleges: 1946-1947," Quarterly Journal of Speech, Vol. 34 (April, 1948), p. 183.

research methodology. His methods of quantitative analysis have provided a model. Specifically, his use of demographic factors, such as student enrollment, appears to provide the most logical yardstick in comparing survey findings.

In subsequent years, Dietrich's survey has been repeated on a yearly basis. Since 1950 the results of these surveys have been published nearly every year in the Educational Theatre Journal. During the past sixteen years Theodore Hatlin, Theodore Shank, Edwin Schoell, and Alan Stambusky have served as chairmen for the AETA Production List Committee, reporting survey results for the association.

The surveys conducted by these men did not focus attention on the production situation throughout the country for the sake of program improvement, but simply added up the figures and reported them in an organized fashion.

Other surveys of broader scope have appeared in the Educational Theatre Journal on a five-year basis. Such five-year studies appeared in 1956 by Edwin Schoell and again in 1961 by Theodore Shank. Because these reports were based on a continuum of activity during several successive years, the researchers were able to observe and report significant trends in the production of various types of plays.

The only study previously undertaken to survey Asian plays produced in the United States, was done by Joseph Withey at the request of the Afro-Asian Theatre Project of the AETA. His findings were presented at the 1965 AETA convention in Miami. He reported thirty-five Asian produc-

tions, including in his report play titles, translators or playwrights, names of producing institutions, and the year of production. In the report, Withey readily confessed, that though this report could be helpful, it should certainly be considered the embarking point for a more extensive survey.⁵

Justifications

In tracing the growth of one cultural influence upon another, one must begin by realizing that such development is an organic thing, not always easily detected on the surface of a society. The process of cross-cultural adoption does not take place within a vacuum, nor does it occur in a short period of time. Seldom in history have cultural values from alien lands found immediate acceptance in new environments. Cultural assimilation usually has been accomplished through an evolutionary process. During Ancient and Medieval times such currents working within a society may have taken hundreds of years before complete absorption. But as man has broken down the limits of time and space, he has found the world a small place in which to live, a home that includes the whole family of mankind. When something occurs in this home, it is immediately known by the entire family--all three billion members.

⁵Professor Withey is a member of the Drama faculty at Hanover College, Hanover, Indiana.

This same process is active in assisting members of this family to know and understand all their brothers, regardless of the thousands of miles by which they may be separated.

Thus it is that in the world of the mid-twentieth century, whole societies may assimilate, or at least learn to appreciate, alien cultural values within a radically compressed span of time.

With the assistance of such a compression of time, it becomes easier to detect the outward signs of cross-cultural adoption. At the surface these social currents appear to be evolutionary, but with the advent of instantaneous communication and with the possibility of immediate knowledge and comprehension, the term "evolution" is headed toward obsolescence. Indeed, we live in an age of omniscience.

However, with the acceleration of social developments, objective study has been facilitated. In surveying events occurring during a relatively short span of time, the observer can readily see significant trends.

The usefulness of a survey such as this was recognized by the delegates to the 1965 AETA convention. Following the report on the number and types of Asian plays produced in this country given by Joseph Withey, it was decided that a more extensive study of this kind should be made. Such a study, it was hoped, should do more than survey the number and type of Asian plays presented in the United

States. It should also gather information on the staging technology of Asian productions.

Since this type of survey has never before been conducted, and since there has been an increased stirring throughout the country to learn and assimilate Asian dramatic forms, the time seems appropriate to evaluate the degree of Asian cultural penetration within the American theatre scene.

Another reason for undertaking a survey such as this is that it may stimulate the interest of American theatre artists in new dimensions of dramatic entertainment.

The greatest barrier standing between the individual and his appreciation of any new idea is his own ignorance. With a willingness to appreciate and understand new ideas, such barriers are half destroyed and the way made clear for understanding.

Definition of Terms

In order to clarify the meaning of essential terms to be used throughout this study, an explanation is in order.

Throughout, the term Asian play applies to all forms, traditional as well as modern, originating in the Asian countries extending from the sub-continent of India, through Southeast Asia, including China and the Indonesian archipelago, and northward to the Philippine Islands and Japan. For the purposes of this study, plays of the Union of Soviet Socialist Republics are not considered to be of Asian origin.

In certain instances the question of nationality arose when Asian dramatists were discovered as having written and produced certain plays in this country. In such cases these plays have been considered to be Asian. If, for example, Shakespeare had gone to Italy to write Romeo and Juliet, we would still have to consider this work to be part of English literature.

There were two types of institutions surveyed. The larger portion of the survey population included four-year colleges and universities having theatre programs. Other institutions included in the survey were those chosen on a basis of their motives for producing plays. The prime criterion in this case was that all such institutions must present productions primarily for their educational or cultural value. This stipulation automatically included the colleges and universities, but it eliminated many professional and semi-professional companies. Of this latter type, two have been included in the survey population: the Dallas Theatre Center and IASTA (Institute for Advanced Studies in the Theatre Arts) located in New York City. Both these theatre companies are non-profit, and both consider educational and cultural factors as a key guide in choosing their programs. It is significant to note that both institutions reported having produced at least one Asian play.

CHAPTER II

METHODOLOGY

In order to make a survey of the Asian plays produced in this country, it was necessary for the research to be done in three phases: (1) determining the institutions to be included in the survey population, preparing the mailing list, (2) designing and preparing the questionnaires and letters to be mailed, and (3) coding and handling the data received in the responses.

Determining the Institutions to Be Surveyed

The most obvious place to find a list of colleges and universities having theatre programs was in the most recent directories of the Speech Association of America and the American Educational Theatre Association. Since the former directory listed membership by institution, including department heads, it was used as a starting point for the survey mailing list. Dr. Kenneth Hance, past president of the SAA, was consulted regarding the adequacy of this listing for the purpose of the Asian production survey. According to his estimation, about 90 per cent of the institutions

listed in the SAA directory have theatre programs as part of their speech curricula.⁶

In a cross-checking of the SAA directory with that of the AETA, approximately forty other institutions were added to the previous listing.

In all, there were 548 four-year colleges or universities believed to have theatre programs, thus possibly having produced Asian plays. The Dallas Theatre Center and IASTA (Institute for Advanced Studies in the Theatre Arts) were then added to these 548 four-year colleges.

Preparation of Questionnaires and Letters

The second phase of the survey involved preparation of two questionnaires and three letters. Two letters accompanied the two questionnaires--explaining the purposes of the survey and soliciting the respondents' cooperation. The third letter was mailed to recipients of the first questionnaire as a reminder to return the form.

Questionnaire I

The purpose of the first of the two questionnaires used in the survey was to gather the maximum amount of information regarding Asian theatre production at the various institutions.

⁶Professor Hance was president of the Speech Association of America for the year 1960.

There were five questions asked in Questionnaire I. The first question asked the respondent, "Has your Institution ever been involved in the production of an Asian play?" The next question was, "Does your theatre plan to produce an Asian play in the future?" The third question concerned attitudes toward Asian theatre: "What is the attitude of your staff regarding the advantages and disadvantages of producing Asian plays in your theatre program?" The fourth question asked the respondent to list any member of his staff having "an active interest in Asian Theatre." The last question asked him to list those staff members "who have reading ability in any Oriental language." (See Questionnaire I in Appendix.)

Questionnaire I was designed so that it could easily be filled out and returned through the mail. Only five questions were asked so as to give the form an uncongested appearance, thus encouraging a quick response. It was decided that the form should be printed on colored paper to help insure that it not be lost in the shuffle on someone's desk. To make it easy to return, it was designed as a self-mailer. On the back side of the form, directions were printed for sealing and mailing. A four-cent stamp was placed on each form, to aid in handling. (Among direct mail advertisers, such a practice, though expensive, has been recognized as an effective means of increasing the percentage of response.)

Questionnaire II

The second questionnaire was designed as a follow-up form for Questionnaire I--having the specific purpose of gathering production situation data from those directors of Asian productions reported by the first questionnaire.

Questionnaire II was divided into four major parts: (I) general data, (II) playwright data, (III) translation data, and (IV) production situation data.

Part I included a question concerning the origin of the director's interest in Asian theatre, together with a question asking him to explain any special problems he had encountered while producing the play in question.

Parts II and III concerned the vital data regarding the playwright and the translator. In the translation section the respondent was asked to list where other productions of the play had been done. This question proved to be extremely helpful in uncovering some productions not recorded in Questionnaire I.

Part IV was perhaps the most important section of the form--asking information concerning the production situation. In this section questions were asked regarding level of production, number of performances, price of tickets, size of audiences, and size of budgets. Also asked were questions about general audience reaction and whether or not there were any special conditions under which the play had been produced. (See Questionnaire II in Appendix.)

LettersLetters of explanation

There were letters of explanation accompanying Questionnaire I and Questionnaire II. For the first questionnaire these letters were individually addressed to the heads of the various drama and speech departments throughout the country. The letters enclosed with the second questionnaire were individually addressed to the directors of the Asian productions reported in Questionnaire I.

In order to give these letters the appearance that each had been especially typed for the recipient, special printing and typing services were employed. For the 550 letters mailed with Questionnaire I, offset printing was used. The typewriter used to type the body of the letter for the offset original was later used to print the individual greetings of the printed letter. (See Sample Letter A in Appendix.)

The letters being sent with Questionnaire II to the directors of Asian plays were handled differently.

Since there were only about seventy-five of these letters, it was possible to have them individually typed by a stenographic service provided by the university. (See Sample Letter B in Appendix.) In each instance where the director of this research, Dr. James Brandon, personally knew the director in question, a special letter was sent.

When ten weeks had elapsed after sending Questionnaire I, a reminder letter was mailed to the fifty largest institutions which had not by that time replied. This letter was also handled by the university stenographic service to insure that each letter be personally typed and addressed. (See Sample Letter C in Appendix.)

Coding and Handling Data

In order to organize and analyze adequately the survey data, it was realized that such a great magnitude of information could best be handled through the use of computer and data process services. These processes required that all facts reported in the survey be number coded for storage on IBM cards, thus enabling computations and correlations to be made.

Therefore, it was necessary to code all institutional data, gathered by Questionnaire I, as well as all production situation data gathered by Questionnaire II. In doing this, two IBM card files were kept, one for all the institutions reporting and another for all productions discovered.

On the Institution Data cards was entered an institution code number, which included demographic information such as student enrollment, department size, community population, as well as region of country. Following this institution code number, all data reported on Questionnaire I were entered on the IBM card: number of Asian plays produced, plans for future productions, attitudes toward the

production of Asian plays, number of individuals with active interest in Asian theatre, and staff members with Oriental language reading ability. (See Questionnaire I in Appendix.)

Included on the Production Data cards were the code numbers of the respective institutions reporting Asian play production. Each production, title, and nationality was given a separate code number. Also encoded onto these cards were translation and production situation data. These included the name of the translator and the date of his translation, the number of performances of the production, size of the budget, price of the tickets, and the number of people attending all performances.

Through the use of these two IBM card files, it was possible to compute by frequency count and correlation all essential factors necessary for a meaningful compilation of survey data. The frequency count of production and institutional information was handled with the assistance of the departmental advisor for computer services, Dr. William B. Lashbrook. Upon his advice it was decided that a survey such as this would be more meaningful if simply reported in terms of totals and percentages. Calculations of standard deviations, means, and other measurements would not be essential in this instance.

Therefore, it was Dr. Lashbrook's recommendation that the survey employ a program for computer analysis known as One-Way. This program was designed to make frequency counts of all factors encoded on to the IBM cards used by

the survey. From the frequency counts thus tabulated by this program, it was possible to observe those factors that might be correlated in order to render significant information. In order to correlate the survey data by the various factors, the IBM data cards were simply sorted by a card sorter according to the types of information desired. Through this process all correlations and important statistical compilations were provided for the tables included in the following chapters.

CHAPTER III

SURVEY RESPONSE

The purpose of this chapter is to report on the response of the survey population. There were 545 institutions included in the survey population for Questionnaire I and 132 Asian productions surveyed by Questionnaire II.

Questionnaire I

The overall response to this section of the survey was satisfactory. From the 545 institutions included on the mailing list for Questionnaire I, 326 forms were returned for a total response of 60 per cent. (See Table 1.) This percentage of response compares favorably with Dietrich's 1948 survey.⁷

Response by size of institution

In reporting statistics on the response to Questionnaire I, it was helpful to classify institutions by the size of their student enrollment. The population divisions of this classification are presented in Table 1, and are used

⁷Dietrich surveyed 250 institutions, with 63 per cent of them reporting.

as a guide in determining institution class throughout subsequent chapters.⁸

TABLE 1
RESPONSE TO QUESTIONNAIRE I

Institution Class	Student Enrollment ^a	No. of Institutions		Percentage Reporting
		Mailed	Responded	
A	20,000 or more	34	27	79
B	15,000-20,000	29	22	76
C	10,000-15,000	46	33	72
D	6,500-10,000	62	38	61
E	3,500- 6,500	74	42	57
F	1,500- 3,500	112	64	57
G	500- 1,500	142	69	48
H	less than 500	31	22	71 ^c
Other ^b		15	7	47
Totals		545	326	60

^aThese figures are based upon Opening Fall Enrollment 1965, published by U. S. Department of Health, Education, and Welfare.

^bThis class includes institutions not included in the above publication, and two professional companies (Dallas Theatre Center and IASTA).

^cMany of those in this class reported having no theatre program.

One observation to be made about Table 1 concerns the percentage of reportings by class of institution. Note that the percentage of reportings per class progressively declines from classes A through G. Although class H has a

⁸Dietrich found that it was helpful to report various statistics by size of institution.

high percentage, many of the respondents in this class reported having no theatre program.

There is a clear indication that the larger the institution the higher the proportion of response. There may be two reasons for this phenomenon. The smaller the institution, the smaller the drama program. The smaller the drama program, the smaller the prospect for the production of Asian plays. If such is the case, these non-producing institutions may be less inclined to respond to this survey than those who have produced Asian plays.

Another probable cause for the poorer response among smaller institutions could be that the smaller the institution, the greater the probability that the institution has no theatre program at all.

In other words, those institutions having never produced an Asian play, or having no drama program, are less likely than other institutions to respond to the survey.

Regional response

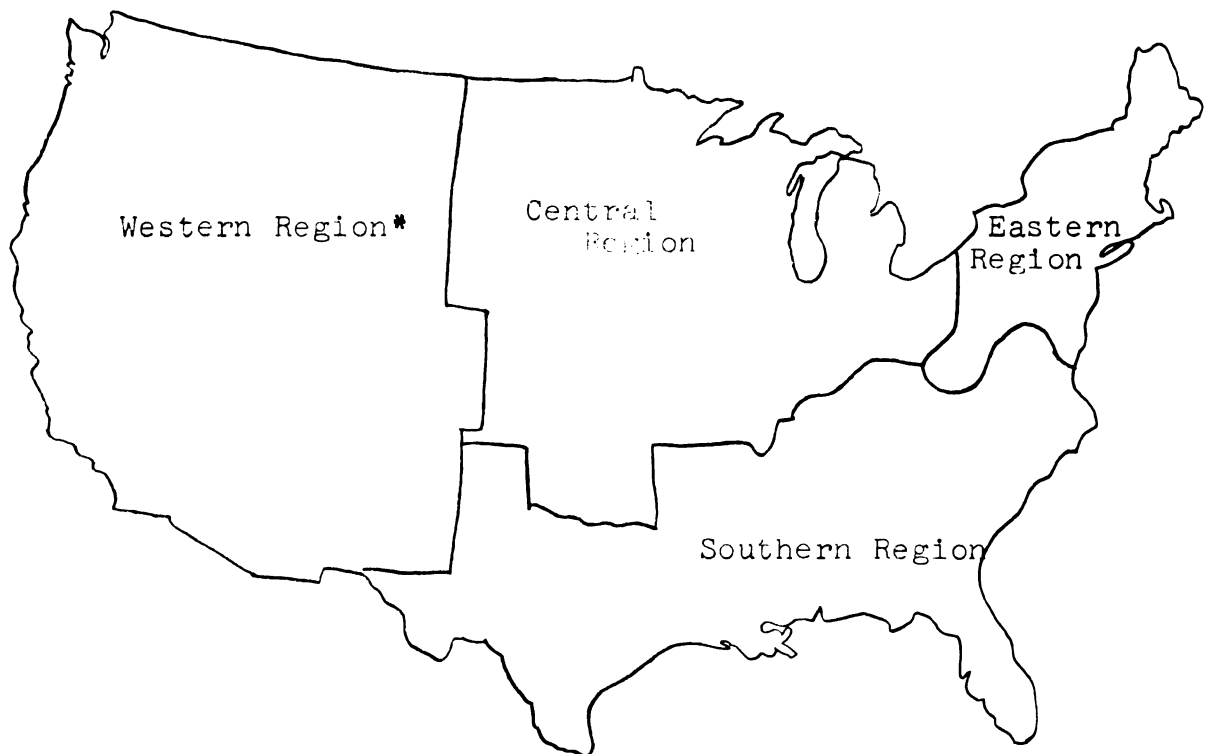
In Table 2, the responses to Questionnaire I are reported by region of the country. As shown in Illustration I, there are four of these regions: Eastern, Central, Southern, and Western.⁹ These regions include those states

⁹The states included within the four regions are as follows:

Eastern region--Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, West Virginia.

ILLUSTRATION I

NATIONAL REGIONS



*Included in the Western Region are Hawaii and Alaska.

as they have been apportioned by the national organization of SAA. These regional classifications will be observed throughout subsequent chapters.

TABLE 2
REGIONAL RESPONSE TO QUESTIONNAIRE I

Region	Survey Population		Survey Response		
	Total	% of Total	Total	% of Region Pop.	% of Total Pop.
EASTERN	124	23	75	60	23
CENTRAL	202	37	121	60	37
SOUTHERN	122	22	72	59	22
WESTERN	97	18	58	60	18
Totals	545	100	326	60 ^a	100

^aThis figure represents the percentage of total response.

Probably the most notable feature of Table 2, is that although the total responses per region vary greatly, ranging from 58 to 121, these replies are about in proportion to the number in the region's original survey population. This has resulted in a nearly identical distribution

Central region--Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, Oklahoma, South Dakota, Wisconsin.

Southern region--Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, Virginia.

Western region--Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, New Mexico, Nevada, Oregon, Utah, Washington, Wyoming.

in the percentage of response from the four regions. The East, Central, and Western states each show a response of 60 per cent, while the South has 59 per cent.

The evenness of this response distribution would indicate that whatever factors affected the response in one region were equally operative in the other three regions.

Questionnaire II

Of the 132 productions surveyed through Questionnaire II, 43 of the forms were returned, giving a response of 33 per cent. (See Table 3.) Although this may appear to be a poor showing for Questionnaire II, it must be remembered that many of the Asian productions surveyed by this form were staged several years ago. Many of the directors reported as having produced an Asian play were no longer in the employment of the reporting institution. Several of the questionnaires were returned, some with notes attached saying that the director was no longer alive or that his present address was unknown.

Response by size of institution

Table 3 shows the response to Questionnaire II by institution class. The range of response is from 17 per cent in Class D to 69 per cent in Class E. There is absolutely no indication of a relationship between institution size and degree of response.

One probable reason for this lack of relationship between size of institution and response is that many of the

directors intended to receive Questionnaire II were no longer at the producing institution. This apparently was true of institutions regardless of class.

This theory is given support by the fact that of the 43 productions reported in Questionnaire II, 36, or 83 per cent of them, were productions taking place since 1960. This indicates that date of production was a strong factor in determining the response to this questionnaire.

TABLE 3
RESPONSE TO QUESTIONNAIRE II

Insti- tution Class	No. of In- stitutions Producing Asian Plays	No. of Plays Produced	No. of Pro- ductions Reported in Questionnaire II	% Responding to Question- naire II
A	9	22	8	36
B	7	26	5	19
C	9	18	6	33
D	8	12	2	17
E	7	13	9	69
F	7	12	4	33
G	9	17	3	18
H	3	4	1	25
Other	3	8	5 ^a	63
Totals	62	132	43 ^b	33 ^c

^aThis figure represents only the plays reported by IASTA.

^bThis figure does not include forms returned blank.

^cPercentages have been rounded.

Regional response

Table 4 shows that the response to Questionnaire II varies greatly among the four regions. The South leads with 50 per cent responding, followed by the Central region with 40 per cent. The East is next, having 29 per cent response, while the West shows only 15 per cent.

TABLE 4
REGIONAL RESPONSE TO QUESTIONNAIRE II

Regions	Asian Productions Surveyed		Response		
	Number	% of Total	Number	% of Regional Total	% of Total Survey
EASTERN	28	21	8	29	19
CENTRAL	52	39	21	40	47
SOUTHERN	18	14	9	50	21
WESTERN	34 ^a	26	5	15	12
TOTALS	132	100	43	33 ^b	100

^aThis figure is significantly affected by the University of Hawaii's having produced fifteen Asian plays.

^bThis represents the percentage of the total response.

In total number of production responses to the second questionnaire, the Central region, with twenty-one, leads all others by better than a two to one margin. The South is next with nine responses, followed by the Eastern region with eight, and the West with five.

It is apparent that geography is not a factor in the amount of response to Questionnaire II.

Conclusions

Although size of institution and regional factors are correlative to the degree of response received from Questionnaire I, this does not appear to be true of the response to Questionnaire II.

In the case of the second questionnaire, the response seems to hinge more on the date of the production in question. Recent productions are more likely to be reported than earlier ones. The more recent the Asian production, the greater the probability of having the questionnaire reach the hands of the production's director.

Many respondents to the two questionnaires did not fill in their forms completely. Despite this fact, however, the amount of data gathered by the survey was large. About 10,000 facts were compiled for the 87 variables included in the two forms. Subsequent chapters will be devoted to the detailed reporting and analysis of this information.

CHAPTER IV

INSTITUTIONS PRODUCING ASIAN PLAYS

This chapter is devoted to reporting significant data regarding those institutions having produced at least one Asian play.

Through Questionnaire I, 62 institutions reported having staged a total of 132 Asian productions during the period 1929 to 1966. Of the 326 respondents to Questionnaire I, the 62 institutions producing Asian plays represents 19 per cent. (See Table 5.)

To make this data more meaningful, it has been presented in this chapter by institution size, region of the country, and the number of Asian plays produced by the various institutions.

Class of Institutions Producing Asian Plays

In Table 5, Asian play productions are reported by institution class. In this table there are several interesting correlations that can be pointed out--perhaps the most obvious being the even distribution among the classes of the number of institutions having produced at least one Asian play. Classes A, C, and G each have nine producing

TABLE 5
INSTITUTIONS REPORTED BY CLASS

	Class of Institution									Totals
	A	B*	C	D	E	F	G	H	Other	
Number of institutions included in the survey	34	29	43	62	74	112	142	31	15	545
Number of institutions returning Questionnaire I	27	22	33	33	42	34	39	22	7	326
Number of institutions producing Asian plays	9	7	9	3	7	7	9	3	3	32
Number of Asian plays produced	23	20	18	12	13	12	17	4	3	132
% of institutions producing of survey population	26	24	20	11	9	7	6	10	20	15
% of Total No. of plays produced	17	20	14	9	10	9	13	3	6	100
Average No. of productions per producing institution	2.4	3.7	2.0	1.5	1.8	1.7	1.8	1.3	2.6	2.1

*This column is strongly affected by the University of Hawaii, with fifteen productions.

institutions. Class D has eight, while B, E, and F have seven each. The only radical deviation is seen in Class H, having three institutions with Asian production experience. Though this distribution may lead one to assume at first glance that size of institution is not a determining factor in the production of Asian plays, this distribution is misleading. The fact is that size of institution is a strong factor in both number of Asian plays produced and percentage of institutions producing.

The number of plays produced by institutions in classes A through H tends progressively to decline. Only in classes B and G is there a significant reversal to this progression. Notice, however, that the University of Hawaii falls into class B. This institution alone accounts for fifteen of the twenty-six Asian productions. The only explanation to the reversal indicated by the seventeen productions in class G is found by taking into account the exceptionally large survey population of 142 institutions in this category.

A similar progressive decline is also apparent in Table 5 when noting the percentage of institutions producing among the eight classes. Here there is a near perfect progression from 26 per cent in class A to 6 per cent in class G. Only the 10 per cent in class H does not conform to the pattern.

Again, size of institution is a factor when observing the per cent of the total number of plays produced. It is

not as pronounced in this correlation as in others, but it is apparent. Classes A through C note 17, 20, and 14 per cent, respectively, while D through H have 9, 10, 9, 13, and 3 per cent.

The last indication of the effect of institution size upon the number of Asian productions is seen in the average number of productions per producing institution. In this correlation, classes A through C average 2.4, 3.7, and 2.0 productions per producing institution, while classes D to H average 1.5, 1.8, 1.7, 1.8, and 1.3, respectively.

There may be two reasons for the strong correlation between size of institution and frequency of Asian production. First, it is probable that larger institutions generally have larger drama programs with larger faculties. This being the case, it is reasonable to assume that the larger the faculty of a particular drama program, the greater is the probability that there will be members of the faculty having an interest in producing Asian plays.

A second possible explanation for the greater frequency of Asian play production with the increase in institution size may be found in the results of Dietrich's survey of 1948.¹⁰ In his report he found that as student enrollment increased, there was an increase in the total number of productions offered by institutions during the season. This being the case, it is likely that as the number of play

¹⁰Dietrich, op. cit., p. 184.

offerings increases, the probability for the selection of Asian plays for production also increases.

Institutions Producing Asian Plays by Region

Perhaps the most striking statistic in Table 6, which depicts producing institutions by region of the country, is the marked lead by the Central states in total number of Asian plays produced. This region reported 52 productions, or 39 per cent of all 132 plays reported by the survey. The West is next with 34 productions (26%), followed by the East, having 28 (21%). From the South there were 18 productions, for 14 per cent of the national total.

Though the Central states are far ahead of other regions in total number of Asian productions, this fact is misleading. One explanation for this greater number of productions is that there is a significantly larger number of institutions in the Central region than in any other region.

The important fact to notice in Table 6 is that though the Central states lead in number of institutions reporting Asian productions, twenty-six to fourteen, ten, and twelve, the percentage of institutions producing does not vary greatly. The Eastern, Central, and Western regions show about the same percentage figures, 19, 21, and 21 per cent, respectively. Only the South shows a large difference with 14 per cent.

TABLE 6

PRODUCING INSTITUTIONS REPORTED
BY REGION OF THE COUNTRY

	Regions				Totals
	Eastern	Central	Southern	Western	
No. of Institutions Returning Questionnaire I	75	121	72	58	326
No. and Percent of Institutions Producing Asian Plays	14 (19%)	26 (21%)	10 (14%)	12 (21%)	62 (19%)
No. and Percent of Asian Plays Produced	28 (21%)	52 (39%)	18 (14%)	34 (26%)	132 (100%)
Average Number of Plays per Producing Institution	2.0	2.0	1.8	2.8	2.1

A similarly even distribution can be seen in the average number of plays per producing institution. The Eastern, Central and Southern regions average 2, 2, and 1.8 plays, respectively. Although the Western region shows an average of 2.8 plays, this significant difference is due to the University of Hawaii having fifteen productions to its credit. Aside from this institution, the Western region would average about the same number of plays per producing institution as the other three regions.

It is apparent from Table 6 that in the Eastern, Central, and Western regions of the United States, geography is not a factor in determining the per cent of institutions

having produced Asian plays. Only in the South is this factor evident.

In the Eastern, Central, and Western regions there is a proportionate distribution of interest in Asian theatre production while Asian productions have not been encouraged in the South.

Asian Play Production by Institution Experience

The number of Asian plays produced at various institutions is reported in Table 7. There are two things in particular in this table that are interesting to note. First, the 33 institutions producing one Asian play each account for 53 per cent of all the producing institutions, but this 53 per cent has produced only 25 per cent of the 132 productions recorded by the survey.

Perhaps this is an indication that many of the productions at these thirty-three institutions were unsuccessful, thus discouraging further attempts at Asian drama. Several respondents remarked on the "poor audience acceptance" of their Asian productions. One director said that he would "never again" try to produce an Asian play.

Remarks such as the latter imply that the lack of production success discourages further interest in Asian play production. As it will be shown in a later chapter, some of this production failure may be due to a general lack of knowledge of Asian staging technology.

TABLE 7
INSTITUTIONS REPORTED BY NUMBER
OF ASIAN PLAYS PRODUCED

	Number of Plays Produced							Totals
	1	2	3	4	5	6	More	
Number of Producing Institutions	33	14	6	4	2	2	1 ^a	62
% of Total Institutions Producing	53	23	10	6	3	3	2	100
Number of Productions	33	28	18	16	10	12	15	132
Percent of Total Number of Productions	25	21	14	12	8	9	11	100

^aThis figure represents the University of Hawaii.

The next point worth commenting on in Table 7 is that 29 (47%) of the institutions producing have staged 2 or more Asian plays, or 75 per cent of the total number of 132 productions. Fourteen institutions staged Asian plays twice. Six institutions produced three times; four produced four times. Two institutions presented five plays each, while two others staged six apiece.

One institution, the University of Hawaii, has presented fifteen Asian productions. Since Earle Ernst produced the first post-World War II Japanese play in this country in 1947, entitled The Defeated, this university has led the way in the performance of Asian theatre. The fifteen Asian

presentations at this institution account for 11 per cent of all productions recorded by the survey.

All institutions producing more than one Asian play are listed in Table 8. The number of productions at these twenty-nine more experienced institutions is indicated by dates.

In Table 8 there are seventeen instances in which institutions have produced two or more Asian plays within a single year. Note, too, that there are twelve instances in which Asian plays are produced at the same institution in succession of two years.

Both of these facts would imply that plays presented by institutions where these two phenomena occur were done with some degree of success. At these institutions it was likely that some member of the staff was acquainted with the production techniques of Asian theatre: Earle Ernst, American scholar on Asian theatre, directs the theatre program at the University of Hawaii East-West Center; at Michigan State University another prominent scholar in Asian drama, James Brandon, has presented Asian plays with excellent success; Lester Moore of the Rutgers University drama department has demonstrated a consistent interest in Asian play production; and IASTA's John Mitchell has endeavored to bring the best theatre artists of the Orient to this country to teach professional theatre people the technology of staging Asian plays.

TABLE 8
INSTITUTIONS PRODUCING THE MOST ASIAN PLAYS
BY DATES OF PRODUCTION

No. of Produc- tions	Institutions	Before												
		1957	57	58	59	60	61	62	63	64	65	66		
15	University of Hawaii	4		2	1		2		3		3			
6	IASTA						2	2		1			1	
3	U. of South Dakota										6			
5	Michigan State University								2		2		1	
5	Rutgers University		1					3			1			
4	Iowa State University			3		1								
4	Lake Erie College (Ohio)				3				1					
4	University of Illinois	2		1					1					
4	U. of Southern Calif.				1	1			1	1				
3	Abilene Christian College	1				2								
3	Elmira College (N.Y.)									3				
3	Hanover College (Ind.)								1	1	1			
3	Northwestern Col. (Iowa) ^a													
3	University of Arkansas	1			1	1								
3	University of Oregon		1			1							1	
2	Art Inst. of Chicago	1		1										
2	Columbia U., Teachers Col. ^b										1			
2	East Carolina Col. (N.C.)				1			1						
2	Long Island University									2				
2	Mary Washington College (Virginia)										1	1		
2	Ohio University									2				
2	Pomona College (Calif.)									2				
2	Stanford University											1	1	
2	Texas Christian University			1		1								
2	University of Iowa	2												
2	University of Michigan	1	1											
2	University of Washington											1	1	
2	Western Kentucky State							1	1					
2	Yale University	1			1									
95	Totals	13	3	8	8	7	4	7	10	13	17	5		

^aThe production dates of these three plays were not reported.

^bOne date was not reported.

Because of their special knowledge of and appreciation for Asian theatre, these four men have made their institutions leaders in the production of Asian drama in the United States.

Conclusions

In concluding, there are several implications and trends presented in this chapter worth recapitulating.

1. Size of institution is an important factor in production of Asian plays. The larger the institution, the greater the frequency of Asian productions.
2. The percentage of institutions producing Asian plays in three regions of the country is nearly equal; however, the South trails the other regions in the proportion of institutions having produced Asian plays.
3. Most Asian plays (75%) have been presented by a minority of producing institutions (47%).

CHAPTER V

ASIAN PLAY PRODUCTIONS

Of the 132 productions of Asian plays reported by the survey, seventy-three were Japanese, thirty-one Chinese, twenty-four Indian, one Indonesian, one Burmese, one Korean, and one Thai. (See Table 9.) These reportings cover a thirty-seven year period--from 1929 to 1966.

Although it is certain that several Asian plays were presented in this country by professional and amateur groups before 1929, none was reported in Questionnaire I. However, in the course of reviewing the earliest English translations of Asian plays, several such productions were discovered.

Earliest Asian Plays Produced in the United States

The omission from this survey of all the very earliest productions of Asian plays is regrettable. However, it is known that two such presentations were performed by institutions that fit into the survey population. But probably because of limitations of memory by respondents, they were not reported in Questionnaire I.

The earliest of these was a production of Kalidasa's Shakuntala at Smith College in 1904, directed by Miss Alice Morgan Wright.¹¹ Another production of Shakuntala was staged in 1914 at the University of California when Arthur Ryder staged his own version. His translation was again used in 1919 at a New York production at the Greenwich Village Theatre.¹²

In 1924 Ryder's translation of The Little Clay Cart was produced at the Neighborhood Playhouse in New York.¹³ From 1930 to the present day, this play and the Chinese, Lady Precious Stream, have been produced more frequently than any other Asian plays. (See Tables 11 and 12.) Since that year, each has been produced ten times. It would seem likely that between the 1924 production of The Little Clay Cart and the one reported in 1930, there probably were others not accounted for by this survey.

Titles of Asian Plays

In Tables 10 through 13, there are listed by nationality, the dates and titles of various Asian plays produced in this country. In all, there are sixty-three titles:

¹¹Samuel A. Eliot, Jr. (ed.), Little Theatre Classics, Vol. 4 (Boston: Little Brown and Co., 1922), p. vi.

¹²Ibid.

¹³Sudraka, The Little Clay Cart, trans. Arthur Wm. Ryder (Cambridge, Mass.: Harvard University; Harvard Oriental Series, 1905).

NATIONALITY BY DATE

TABLE 10
CHINESE TITLES BY YEAR OF PRODUCTION

Titles	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	Totals
Lady Precious Stream											1	1					2					1	1	1					1	1	1	1	1	1	1	1	10		
The Circle of Chalk			1										1	1												1	1	1	1	1					1		8		
Butterfly Dream																																1			1	1	2		
Peking Man																										1											2		
Dream of the Red Chamber																																1					1		
Homecoming																																	1				1		
Li K'uei Carries Thorns																																		1			1		
Storm																																	1				1		
She Stoops to Compromise	1																																					1	
The Price of Wine																																			1		1		
The Riverside Pavilion																																			1		1		
Thunder and Rain																															1					1	1		
Twice a Bride																																			1		1		
Totals	1		1								1	1		1	1		2		1	1	1	2	3	2	3	1	1	1	1	3	3	1	1	3	1	1	31		

11-13-11

Titles	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	Totals
The Little Clay Cart	1	1				1					1		1																1					1	1	2			10
The Dream of Vasavadatta																																		1		1			2
Karna's Task																																			1	1			2
The Mango Tree																																	1		1			2	
Shakuntala																																	1		1			2	
Chitra																																				1		1	
Cycle of Spring																														1								1	
Goa																																				1		1	
King of the Dark Chamber																																				1		1	
Sacrifice																																	1					1	
Monsoon																																				1		1	
Totals	1	1				1					1		1																						4	2	6	3	24

JAPANESE TITLES BY YEAR OF PRODUCTION

[illegible]

TABLE 13
OTHER TITLES BY YEAR OF PRODUCTION

Nations and Titles	1962	1963	1964	1965	1966	Totals
<u>Burmese</u>						
The Wages of Sin	1					1
<u>Indonesian</u>						
The Death of Karna					1	1
<u>Korean</u>						
The Memorial Service			1			1
<u>Thai</u>						
Manohra				1		1
Totals	1		1	1	1	4

thirty-five Japanese, thirteen Chinese, eleven Indian, one Indonesian, one Korean, one Burmese, and one Thai.

Though Indian and Chinese plays are listed as far back as 1930, and Japanese plays do not appear until 1947, the latter productions outnumber either of the former by better than two to one. Since the end of World War II, there have been at least seventy-three Japanese productions, while only thirty-one Chinese and twenty-four Indian productions have been staged since the early days of the Great Depression. Since 1962, four other Asian nations have had plays translated into English and produced for the first times in the United States. (See Table 13.)

The frequency in the production of dramas of any particular nationality is obviously related to the number of available English translations. There have been instances when modern Asian plays have been written in English in their original form as with the Indian plays Monsoon and Goa by Asif Currimbhoy, or translated into English by the playwright like The Mango Tree by Balwant Gargi. Even so, the great majority of Asian dramatic literature is introduced into this country by way of American translators or visiting Asian scholars.

The story of how Asian drama has been accepted within the body of American educational theatre seems to be directly related to the amount of Asian dramatic literature translated into English. As translations have increased in number, so have the Asian plays produced. Therefore, in considering productions of Asian plays, it is also important to note the publication of the more significant translations of Asian plays.

Indian translations

The oldest translation into English of an Asian play is Kalidasa's Shakuntala, first translated in 1789 by Sir William Jones. In 1919 in the United States, Arthur Ryder made his own translation of this play. By that time, the other two plays of Kalidasa had also been rendered in English.

In 1905, Ryder translated The Little Clay Cart, a Sanskrit play ascribed to King Shudraka. A. C. Woolner translated thirteen plays by Bhasa in 1931, only one of which, Karna's Task, has been reported in this survey as having ever been produced. However, this particular presentation was of Henry Wells' translation done in 1962.

Indian play productions

The survey shows eleven Indian titles produced since 1930, accounting for twenty-four productions. By far the most frequently performed play is The Little Clay Cart, having been presented ten times. Four other plays have been staged two times each, while six plays received one production. (See Table 11.)

Until 1963, not more than one Indian play was reported for any single year. In that year there were four productions, and in 1965 there were six. At least four of the recent presentations were due to the presence in this country of Asif Currimbhoy and Balwant Gargi.

Between 1930 and 1959, The Little Clay Cart was the only Indian play produced in this country. In 1959 Tagore's Cycle of Spring was presented at Yale. The following year his King of the Dark Chamber was performed, and in 1961 his play Sacrifice was staged at the University of Hawaii.

Bhasa's works began to show up with his Dream of Vasavadatta in 1963 with authentic and professional staging by IASTA, and then two years later at Rutgers. Karna's Task

by Bhasa was presented at Long Island University in 1964 and again the following year at the University of South Dakota's Asian Drama Festival.

Chinese translations

Chinese drama was introduced into the United States by way of two visiting Chinese dramatists. In 1929, J. Wong-Quincy wrote She Stoops to Compromise for production that same year at the Yale School of Drama, through the playwright's collaboration with Alexander Dean. Also, while visiting in America, S. I. Hsiung translated the classic Lady Precious Stream into English in 1935.¹⁴ At about the same time two Americans, Ethel Vanderveer¹⁵ and James Laver,¹⁶ made separate translations of The Circle of Chalk.

In 1954 the University of Hawaii began to produce new translations of Chinese dramatic literature. The modern works of Ts'ao Yu, Peking Man and Thunder and Rain, were translated in 1954 and 1959, respectively. Josephine Hung translated the traditional play Twice a Bride in 1963. A year later at Grinnell College in Iowa, she translated The Price of Wine, a Peking opera.

¹⁴Wang Pao Ch'uan, Lady Precious Stream, trans. S. I. Hsiung (New York: Liveright Publishing Corp., 1935).

¹⁵Alfred Kerymberg (ed.), Poetic Drama (New York: Modern Age Books, 1941).

¹⁶Hui-lan-chi (Klabund), The Circle of Chalk, trans. James Laver (London: William Hernemann Ltd., 1929).

At Southern Illinois University in 1961, Yi Jian Tai rendered into English The Dream of the Red Chamber, as a thesis project. In the same year, A. C. Scott translated The Butterfly Dream for its first American performance at IASTA.

Chinese play productions

The combination of the thirteen Chinese titles reported by the survey have been produced thirty-one times. Lady Precious Stream, alone, accounts for ten of these presentations. The Circle of Chalk had eight productions, while Peking Man and Butterfly Dream had two each. (In both these cases, the same institutions simply revived the first production.) Nine plays had one production each.

Until 1954, only three Chinese titles had been translated and staged in this country. Since that year there has been a steadily growing number of new translations and productions. Before 1958, only 1952 saw the production of more than one Chinese play. In the intervening years the frequency of production has accelerated somewhat. This was due to the increasing number of new translations, while at the same time Lady Precious Stream and The Chalk Circle continued to hold their own ground. (See Table 9.)

Many of these new translations were done in order to fulfill requirements for the Master's Degree. This is notably true of those translations done at the University of Hawaii. However, it is doubtful that very many of these

have ever been published so as to make them available for production by others in future years.

Japanese translations

The first production of a Japanese play does not appear in the survey until 1947 with Earle Ernst's translation and staging of The Defeated. Japanese dramas, however, soon out-stripped in the number of both translations and productions the combined plays from all other Asian nations. Such a recent date for the first performance of a Japanese play may seem strange in light of the many existing Japanese translations in print before then, some of which were published as early as 1921. However, the poor quality of many of these early translations probably discouraged their ever being produced.

In 1921, Leo Duran published Plays of Old Japan, which included five translations.¹⁷ As far as is known, none of these has ever been staged.

A year later Arthur Waley put out his book, The Nō Plays of Japan.¹⁸ This publication included nineteen plays, at least seven of which have been performed in this country.

In 1923 Shigeyoshi Obata translated The Melon Thief, a short Kyogen play published as a production script by the

¹⁷Leo Duran, Plays of Old Japan (New York: Thomas Seltzer, 1921).

¹⁸Arthur Waley, The Nō Plays of Japan (New York: Grove Press, Inc., 1922).

Samuel French Company.¹⁹ Even so, the survey recorded it as having had only one production. In that same year Yozan T. Iwasaki and Glenn Hughes translated and published Three Modern Japanese Plays. These works of Iwasaki probably received performances in this country by Glenn Hughes while he was at the University of Washington.²⁰

Glenn Shaw translated five modern Japanese plays in 1925, Tojuro's Love, and Four Other Plays.²¹ The next year Asataro Miyamori and Robert Nichols published translations of Masterpieces of Chikamatsu, including six of his best plays.²² Then in 1928, Zoe Kincaid translated a modern Kabuki play, The Human Pillar.²³

More recent translations are those done by Donald Keene. His translations, to be found in Five Modern Nō Plays by Mishima, have had several productions since their

¹⁹Shigeyoshi Obata, The Melon Thief (New York: Samuel French Inc., 1923).

²⁰Yozan T. Iwasaki and Glenn Hughes, loc. cit.

²¹Kikuchi Kwan, Tojūrō's Love, and Four Other Plays (Japan: Hakuseida Press, 1925).

²²Asataro Miyamori and Robert Nichols, Masterpieces of Chikamatsu (London: Kegan, Paul, French, Trubner and Company, Ltd., 1926).

²³Kido Okamoto, The Human Pillar, trans. Zoe Kincaid and Hanso Tarao (New York: Samuel French, Inc., 1928).

1957 publication.²⁴ In 1961 he published eleven more translations in the Major Plays of Chikamatsu.²⁵

Since 1947 the University of Hawaii has stimulated and supported work on other translations. Earle Ernst, the director of that University's theatre program, has translated four Japanese plays, Benten the Thief, The Defeated, Three Cheers for Man, and The House of Sugawara. Ernst has probably given more impetus to the translation of and production of Japanese plays in this country than any other individual. His excellent book on the popular Japanese theatre, The Kabuki Theatre, has helped to explain Japanese stage technique to many American theatre artists.²⁶ This book, and A. C. Scott's, The Kabuki Theatre of Japan, have, no doubt, added significantly to the fast growing interest in the translation and production of Japanese plays.²⁷

Japanese play productions

Only two years after the publications of the books on Kabuki by Ernst and Scott, the frequency of production of Japanese plays jumped from one play in 1957 to eight the

²⁴Yukio Mishima, Five Modern Nō Plays, trans. Donald Keene (London: Secker and Warburg, 1957).

²⁵Donald Keene, Major Plays of Chikamatsu (New York and London: Columbia University Press, 1961).

²⁶Earle Ernst, The Kabuki Theatre, loc. cit.

²⁷A. C. Scott, The Kabuki Theatre of Japan (London: Allen and Unwin, 1956).

following year. Before 1958 there were only six productions recorded by the survey. However, since that year there have been at least sixty-seven Japanese productions. These recent productions account for better than 50 per cent of all the Asian productions reported by the survey.

Since 1947 there have been at least seventy-three productions of thirty-five Japanese play titles. Hanjo, a modern Nōh play, and The Twilight Crane, a modern Kabuki, have been staged more often than any other Japanese plays, having had six productions each. Hagoromo, an ancient Nōh play, has been produced five times, while the Kabuki play, Benten the Thief, has had four productions. (See Table 12.)

Three other titles have been staged three times each: Narukami (Kabuki), The Lady Aoi (modern Nōh), and The Sound of Night (modern). Four other titles were produced twice each: Kantan (ancient Nōh), The Monstrous Spider (Kabuki), Sotoba Komachi (Nōh), and The Zen Substitute (Kabuki).

Each of twenty-four other Japanese titles has had a single production.

The University of Hawaii leads in total number of Japanese productions with eight. Rutgers, Southern California, and Lake Erie College have staged four plays each. Three Japanese plays have been presented by IASTA, Michigan State, Iowa State, Elmira College, and The University of South Dakota. The last institution staged all three

Japanese plays in conjunction with its 1965 Asian Drama Festival.

Seven of Waley's translations were performed:

Hagoromo, The Lady Aoi, Kantan, Sotoba Komachi, Aya No Tsuzumi, Benkei on the Bridge, and Kagekijo--all classical Nōh plays.

Five of Keene's translations had productions: Hanjo, The Lady Aoi, Kantan, and Sotoba Komachi, all modern Nōh plays by Mishima, and Gunza, the Lancer, a doll play by Chikamatsu.

Earle Ernst has produced four of his Japanese translations at the University of Hawaii: Three Cheers for Man, The House of Sugawara, and Benten the Thief, all traditional Kabuki plays, and The Defeated, a modern post-World War II drama.

James Brandon and Tamako Niwa translated and performed two Kabuki plays, Kanjincho and The Zen Substitute, at Michigan State University in 1963. Two years later Brandon translated and produced a modern Japanese play, Hero and a Cup of Green Tea.

Faubian Bowers has had two Kabuki productions of his translation of The Monstrous Spider. His translation of Gappo and His Daughter Tsuji received one presentation.

Richard McKinnon's translations of two modern plays, Adoration and The Rose and the Pirate, each have been staged one time.

At least eight other individuals have had one production each for one of their translations.

Other translations and productions

Four other nations have had at least one dramatic work translated and performed by educational theatre groups in the United States. (See Table 13.)

In 1962 East Carolina College presented the first American performance of a Burmese play, The Wages of Sin, by U Nu. Two years later a Korean play, The Memorial Service, was produced at Long Island University as part of an International Festival of Drama.

A thesis translation and production of a classical Thai dance-drama entitled Manohra, was presented at the University of Hawaii in 1965.

During the spring of 1966 the first American presentation of an Indonesian play was given at Michigan State University. The Death of Karna, a Javanese shadow drama (Wayang Kulit), is the only Asian puppet play known to have been presented in this country by American college performers.

Regional interest in the production of Asian plays

Institutions in the Central region of the country have led in Asian play production since the earliest days recorded by the survey. From 1930 to the present, there have been at least fifty-two productions in this area sponsored by twenty-six institutions. (See Table 14.) Seven institu-

TABLE 14
DATES OF PRODUCTION BY REGION.

Regions	Years																				Totals
	29-30	31-32	33-34	35-36	37-38	39-40	41-42	43-44	45-46	47-48	49-50	51-52	53-54	55-56	57-58	59-60	61-62	63-64	65-66	?	
Eastern	1												1	2	2	6	9	4	3	28	
Central	1	1	1	1	1	1	1	1	1	2				6	4	1	14	13	4	52	
Southern						1				1			1	1	7	2	2	3		18	
Western										1	1	1	2		4	6	2	8	9	34	
Totals	2	1	1	1	1	2	1	1	1	3	3	2	2	2	13	19	11	33	29	7	132

tions in the Central region have staged three or more plays. The University of South Dakota presented six plays in its Asian Drama Festival in 1965. Michigan State has done five, while the University of Illinois, Iowa State, and Lake Erie College have produced four plays each. Both Hanover College and Northwestern College (Iowa) have staged three plays. (See Table 15.)

TABLE 15
PRODUCTION EXPERIENCE BY REGION

No. of Plays Produced	<u>No. of Institutions Within Regions</u>				Totals
	Eastern	Central	Southern	Western	
1	8	15	4	6	33
2	3	4	4	3	14
3	1	2	2	1	6
4		3		1	4
5	1	1			2
6	1	1			2
More				1	1
Total Inst.	14	26	10	12	62
Total Prod.	28	52	18	34	132

Since 1947 there have been thirty-four Asian productions presented in the Western region of the country, nearly half of which were staged at the University of Hawaii. Twelve institutions from this region reportedly have produced at

least one Asian play. Three of these groups produced three or more times--University of Oregon (three), University of Southern California (four), and The University of Hawaii (fifteen).

The Eastern region is third in frequency of production, with fourteen institutions having presented a total of twenty-five plays. Leading is IASTA, with six productions. This group has often commissioned Oriental artists and the most informed American talent to help stage its productions. Being situated in New York and being a professionally operated organization, IASTA has played before consistently larger audiences than any other group in the country.

At Rutgers University, under Lester Moore's direction, six Asian productions were given. Elmira College, in up-state New York, presented three Japanese Nōh plays on the same program.

In the South ten institutions have presented a total of eighteen Asian plays. Of this number, two institutions have produced three plays each: The University of Arkansas, two Chinese plays and a Japanese Nōh play, and Abilene Christian College (Texas), two Nōh plays and one Chinese play.

Eight other Southern institutions reported Asian productions: four groups presenting two plays each, the remaining four staging one each.

CHAPTER VI

PLANS FOR FUTURE PRODUCTIONS OF ASIAN PLAYS

In order to assess the trends in the production of Asian plays, a look into the future can be very helpful. Therefore, Questionnaire I asked, "Does your theatre plan to produce an Asian play in the future?" The purpose of this chapter is to report the response to this question.

Institutions Planning Asian Productions

Of the 326 institutions reporting in Questionnaire I, forty-six (14%) said that they plan to produce at least one Asian play in the future. Six of these institutions plan to stage two plays each, while the remaining forty-one expect to present one. This gives a total of fifty-three Asian productions planned for the foreseeable future. (See Table 16.)

About one-half of the fifty-three planned productions are reported by institutions lying at opposite ends of the student population spectrum. Class G institutions expect to stage at least fourteen Asian plays. Class A institutions, with the next largest number of planned productions, report ten plays for the future. Class F institu-

tions plan to present seven plays. The remaining six classes account for twenty-two of the fifty-three future productions.

TABLE 16
REPORTINGS OF PLANS FOR FUTURE PRODUCTION

	Class of Institution								Other	Totals
	A	B	C	D	E	F	G	H		
Number of Institutions Reporting	27	22	33	38	42	64	69	22	15	326
Number of Institutions Planning to Produce	9	2	3	5	4	8	10	3	3	46
Percent of Institutions Having Plans to Produce	33	9	9	13	10	13	14	14	20	14
Number of Productions Planned	10	3	3	5	4	7	14	4	3	53

Perhaps the most striking statistic in Table 16 is that 14 per cent of those reporting said that they have plans for the future production of at least one Asian play. Though 19 per cent of the 326 institutions reporting in Questionnaire I had produced in the past, these productions were spread over a thirty-seven year period. Most of the 14 per cent reporting future plans intend to produce during the next five years. Although many plans for production will

probably miscarry, it still appears that activity in Asian play production will accelerate significantly in the future.

The actual gauge of which institutions plan to produce Asian plays can be seen in Table 16 by the percentage of institutions having plans to produce. In this correlation, one third of class A reports plans for producing Asian plays, while the percentage of the other classes ranges between 9 and 14 per cent.

This is a very strong indication that it will be the very largest universities which will lead the way in the Asian theatre movement. No doubt, these institutions have greater financial, material, and human resources than do smaller institutions.

Nationality of the Plays Planned for Productions

Fourteen institutions named the nationality of twenty of the plays they expect to produce. Five of these plays are Japanese; six are Chinese; eight are Indian; and one is Korean. The nationality of thirty-three other productions had not been decided when the respondents completed Questionnaire I. (See Table 17.)

The thirty-three plays noted in Table 17 as being "unknown" equalled 62 per cent of the fifty-three plays reported. This is a strong indication that there is much indecision among respondents concerning what Asian plays should be produced. Such indecision is common among drama

faculties when deciding the exact plays for future production, even for Western style dramas.

TABLE 17
NATIONALITY OF PLANNED PRODUCTIONS

	Nationality					Total
	Unknown	Indian	Chinese	Japanese	Korean	
Number of Productions Planned	33	8	6	5	1	53
% of Total Number of Planned Productions	62	15	11	9	2	100

It is interesting to note that there are more Indian plays planned than those of any other nationality. The eight Indian productions represent 15 per cent of the total number planned--4 per cent more than Chinese plays and 6 per cent more than Japanese plays.

These percentages would indicate that the ratio of Indian plays to other Asian nationalities is on the increase. At the University of Rochester, South Asia Language and Area Center, the respondent reported plans for the production of at least one Sanskrit drama annually. James Shepard, director of Tagore's Cycle of Spring in 1959 at Yale, forecast in his response to Questionnaire II that the modern Indian plays of Tagore would soon "come into their own." Perhaps Shepard

is correct. Perhaps ancient, as well as modern Indian drama, will soon come into its own in the United States.

Prior Experience of Institutions
Planning Productions

Of the forty-six institutions planning to produce Asian drama, twenty-five (55%) had no previous experience with these types of plays. This inexperienced group plans to stage twenty-nine of the fifty-three projected presentations. (See Table 18.)

TABLE 18

ASIAN PRODUCTION EXPERIENCE OF INSTITUTIONS
PLANNING TO PRODUCE

	Number of Plays Produced								Totals
	No Plays	1	2	3	4	5	6	More	
Number of Institutions Reporting	264	33	14	6	4	2	2	1 ^a	326
Number of Institutions Planning to Produce	25	11	3	3	1	2	1		46
% of Institutions Having Plans to Produce	4	33	21	50	25	100	50		14
Number of Productions Planned	29	11	3	3	2	3	2		53

^aThis figure represents the University of Hawaii. Though there was no report, it is known that this institution has a continuing program for producing Asian plays.

Though there is a larger number of non-experienced institutions planning productions, members of this group are less inclined to present Asian plays than the experienced institutions. Only 4 per cent of the non-experienced are planning productions, while the percentage of experienced institutions ranges from 21 to 100 per cent. This would indicate that those who have never produced Asian drama are more fearful of presenting such plays.

A reluctance to produce Asian plays on the part of the non-experienced is quite understandable. Not only is there the fear of the unknown involved in this timidity, but there are probably some theatre artists in this country who are totally unaware that Asian theatre exists. As one department chairman replied in all seriousness, "What is an Asian play?"

As the chapter on attitudes will later point out, a great number of people are unwilling to venture into Asian theatre because they know absolutely nothing about Asian production techniques. Others are discouraged because they fear a negative audience reaction.

Regardless of the various reasons why non-experienced institutions are not producing Asian plays, the fact remains that those who have tasted Asian play production in the past are more willing to try it again in the future.

Regional Plans for Future Productions

In Table 19, showing the regions of the country by planned Asian productions, one point is most obvious. Though the number of planned productions ranges from eight to eighteen among the four regions, three of the regions have about the same percentage of institutions having plans for production. The Eastern, Central, and Western states have 15, 15, and 16 per cent, respectively. The South drops to 11 per cent, 4 per cent below the national average.

TABLE 19
PLANNED ASIAN PRODUCTIONS BY REGION
OF THE COUNTRY

	Region				Totals
	Eastern	Central	Southern	Western	
No. of Institutions Reporting	75	121	72	58	326
No. of Institutions Planning to Produce	11	18	8	9	46
% of Institutions Having Plans to Produce	15	15	11	16	14
No. of Productions Planned	13	20	10	10	53
% of Productions with Known Nationality	30	35	50	40	38

In the South the nationalities for 50 per cent of the planned productions have already been decided. In the Eastern, Central, and Western states this is true of 30, 35, and 40 per cent of the future productions.

Proposed Dates for Future Productions

The lack of certainty shown by most respondents in selecting specific titles or in choosing the nationalities of their future Asian productions is also manifested in their general indecision as to the dates for such productions.

The dates were not known for forty-one (77%) of the fifty-three plays reported. Twelve of the fifty-three plays have dates for production. Ten of these twelve are scheduled to be performed during the 66-67 academic year, while only two productions are set for the following school year. (See Table 20.)

Of the ten Asian plays reported for production during the 66-67 season, four are Japanese, two are Chinese, and three are Indian. Another play for this date is yet "unknown." There are but two productions, both Indian plays, scheduled for the 67-68 academic year.

There were thirty-two plays (62%) that fall into both the "unknown" date and "unknown" nationality categories. Such a high percentage of indecision raises doubt about how many of these thirty-two unknown plays will actually be

produced. Even if only half the directors who plan to do an Asian play in the future actually accomplish this, their very willingness to consider seriously the prospect is worth noting. Perhaps if the Asian plays they hope to produce are not presented in the near future, there still remains the potential for future Asian productions by these willing directors in years to come.

TABLE 20
DATES FOR PLANNED PRODUCTIONS

Nationality of Planned Productions	Academic Year Planned For Production			Totals
	66-67	67-68	Unknown	
Chinese	2		4	6
Indian	3	2	3	8
Japanese	4		1	5
Korean			1	1
Unknown	1		32	33
Totals	10	2	41	53

Conclusions

There are several conclusions in this chapter that should be mentioned again:

1. One third of the class A institutions plan to produce at least one Asian play in the near future.

2. Fourteen per cent of all institutions reported having plans to produce an Asian play.
3. Indian plays may make a come-back in their relative popularity among Asian plays produced in this country.
4. Institutions experienced in Asian play production are significantly more inclined to plan future productions than are the non-experienced.
5. The Eastern, Central, and Western regions of the country show about the same percentage of institutions reporting plans to produce an Asian play in the future. The South seems to be behind the rest of the country in this respect.
6. A significant number (62%) of the fifty-three planned Asian productions are undecided as to date of production and nationality of play.

CHAPTER VII

ATTITUDES TOWARD THE PRODUCTION OF ASIAN PLAYS

A question in Questionnaire I was presented so as to get general, as well as specific, opinions about the production of Asian plays. The question was asked, "What is the attitude of your staff regarding the advantages and disadvantages of producing Asian plays in your theatre program?"

In answering this question, most respondents made general statements concerning the "attitudes" of their faculty toward producing Asian plays. Others remarked on attitudes and then went on to list certain specific "advantages" and/or "disadvantages" of producing Asian plays.

These three factors (attitudes, advantages, and disadvantages) are presented in this chapter as they were reported in Questionnaire II.

The responses regarding attitudes toward producing Asian plays can be placed into five categories: (1) positive, those who are for Asian theatre; (2) negative, those who are against Asian theatre; (3) neutral, those neither for nor against Asian theatre; and (4) open-minded, those who at present have no opinion, but are receptive to various views on the subject. The last response category on attitudes is

composed of those respondents who said that Asian theatre was never discussed by their drama faculty. Though this is not actually an attitude, it is significant to make note of it in order to understand better the prevalent attitudes regarding Asian play production.

Forty-two per cent of the 190 responses on attitudes were positive. Forty-eight per cent of the reportings indicated uncommitted attitudes, being either neutral, open-minded, or never discussed. Only 11 per cent were negative. (See Table 21.)

TABLE 21
PERCENTAGE OF ATTITUDE RESPONSES
BY CLASS OF INSTITUTION

Attitudes	Class of Institution									% of Total Responses
	A	B	C	D	E	F	G	H	Other	
	Per Cent									
Positive	47	36	52	42	36	35	43	36	75	42
Neutral	12	19	19	25	18	18	11	27		18
Negative		13	10	8	18	13	11		25	11
Open-Minded	24	25	10	13	18	13	20			15
Never discussed	18	6	10	13	9	20	14	36		15

Attitudes by Class of Institution

It is clear in Table 21 that size of institution does not reflect attitude toward Asian play production.

There are no clear patterns apparent among the various correlations. For instance, in the positive attitude, classes A and C have 47 and 52 per cent, respectively, while the other six classes range from 35 to 43 per cent. This is not a great differential; neither is there a progression apparent among the eight classes.

The largest and smallest institutions (classes A and H) have no reportings of negative feeling toward Asian play production. This would indicate that size is not a determining factor in this attitude.

It is interesting to note in this table that 48 per cent of the attitude responses were neutral, open-minded, or never discussed. This implies that almost half the theatre artists included by the survey have not yet formed opinions on the value of presenting Asian plays. This should not be too surprising since theatre people, like most other individuals in our society, are still primarily oriented toward Western culture and values.

Regional attitudes

There are four correlations that are most interesting in the regional breakdown of attitudes as shown in Table 22.

First, there is an even distribution throughout the country of neutral feeling toward producing Asian plays. The Eastern and Western states report 19 per cent with neutral attitudes, while Central and Southern states report 17 per cent.

TABLE 22
PERCENTAGE OF ATTITUDE RESPONSES BY
REGION OF THE COUNTRY

Attitudes	Regions				Percent of Total Response
	Eastern	Central	Southern	Western	
Positive	29	47	31	47	42
Neutral	19	17	17	19	18
Negative	9	13	17		11
Open-minded	24	7	17	19	15
Never discussed	9	16	19	16	15
Total Per- centages*	100	100	100	100	100

*All percentage figures have been rounded.

The second point worth noting in Table 22 concerns the percentage of respondents reporting positive attitudes toward producing Asian drama. The Central and Western regions both report 47 per cent, while the Eastern and Southern institutions have 29 and 31 per cent, respectively.

These two groupings illustrate a significant disparity in positive attitudes throughout the country. But low positive ratings do not imply a high negative rating. For instance, the Eastern region shows 29 per cent positive (13% below the national figure of 42%), but also shows only 9 per cent reporting negative attitudes (2 per cent below the national figure of 11 per cent).

The third correlation that should be mentioned concerns those respondents who report that they have never discussed the prospect of Asian play production at their institutions.

The Central, Southern, and Western institutions are about even in this category, having 16, 19, and 16 per cent, respectively. However, the East reports only 9 per cent having never discussed.

Perhaps this means that in Eastern institutions there is more debate among theatre people when deciding what plays to produce. Or, it may mean that some of the 24 per cent having open minds really never discussed Asian play production. Since asked by the survey to respond, they were obliged to report that they were open-minded on the subject.

The last significant thing to notice in Table 22 is that there is not a single negative report from Western institutions. It is this part of the country that faces toward the Orient, and there are more people of Asian origin living in this region than in any other. As a result, perhaps theatre people in the West tend to think of the Asian cultures as having a legitimate place within our nation's society.

Institutions experienced in producing Asian plays

The correlation most easily noticed in Table 23 is the difference between the attitudes of experienced and inexperienced institutions in producing Asian plays.

TABLE 23

PERCENTAGE OF ATTITUDE RESPONSES BY NUMBER
OF ASIAN PLAYS PRODUCED

Attitudes	Number of Plays Produced								Per Cent of Total Responses
	None	1	2	3	4	5	6	More	
Positive	34	65	88	75	50	100	100	100	42
Neutral	21	6							18
Negative	13								11
Open-minded	15	19	12		50				15
Never dis- cussed	16	10		25					15
Totals of Percentages	100	100	100	100	100	100	100	100	100

The positive attitude of non-experienced groups is 34 per cent, or 7 per cent below the national figure of 42 per cent. The positive attitudes of those having produced Asian plays ranges from 8 to 68 per cent above the national percentage.

The same is true of the negative scores, only in reverse. Non-experienced groups have 13 per cent reporting negative (2 per cent above the national score), but not a single experienced group reports having a negative attitude.

In every instance in which an experienced group reported any attitude other than positive, several years had elapsed since that institution had presented an Asian play.

It is apparent from these facts that experienced institutions express a more positive attitude toward producing Asian plays than do the non-experienced institutions, and that all negative opinion originates with the non-experienced.

These facts tend to reinforce what has been said in the chapter on plans for future production. Those who have tasted Asian theatre indicated that they are pleased with the experience. Those who have not produced Asian plays are more inclined to disregard Asian plays for production.

The Advantages and Disadvantages of Producing Asian Plays

The remarks made by the respondents to Questionnaire I regarding the advantages and disadvantages of producing Asian plays provide the survey an important glimpse into the thinking processes of theatre people exposing the various arguments for producing or not producing Asian plays. These remarks show how attitudes toward Asian theatre have been formed.

The frequency of remarks on the advantages and disadvantages of producing is determined by the number of remarks made on the forms returned to the survey project. These numbers have no relationship to the number of institutions responding to the attitude portion of Questionnaire I. For instance, many respondents listed several different

advantages and disadvantages. Each of these responses has been tabulated.

The advantages of producing Asian plays

As might be expected, most remarks on the advantages or producing were based on two considerations: (1) educational value and (2) artistic value. There were thirty-two remarks on the former, and twenty-two on the latter.

Educational value.--Fifty-nine per cent of the responses on advantages were based upon educational considerations. This included the two most common remarks, "has educational value" and "provides exposure to Oriental tradition and culture." Less frequent remarks were, "provides acting training" and "has historical and cultural value."

Most of these comments are rather nebulous concepts when used to build a case for producing Asian plays in American colleges and universities. However, one significant remark is "provides acting training"--implying that the respondents noting this specific advantage already have some knowledge of Asian theatre style and technique and believe that these aspects of Asian drama can justify producing Asian plays.

Another common remark is "provides exposure to Oriental traditions and culture," implying that Asian drama can be a window on the world. By gazing through this window, the individual may appreciate and understand Asian values and cultural traditions. This argument for Asian theatre pro-

duction is the most often mentioned philosophical reason reported by the survey, and represented 22 per cent of the total number of advantages mentioned.

Artistic value.--Forty-one per cent of the advantages mentioned were based on artistic and aesthetic considerations. These remarks were more specific than those concerned with educational value--implying a basic understanding of Asian theatre on the part of the respondents.

The most often mentioned artistic advantages were "provides artistic value" and "adds variety to the total program (season)." The latter remark shows an awareness of the unique attributes inherent in Asian theatre when staged in this country.

Other comments were, "has experimental value" and "provides imaginative stimulus." Though there are educational overtones to these remarks, they seem to apply more to the artist's interest in creativity. Again, both of these advantages show that the respondents are quite aware of Asian stage conventions.

One respondent, remarking on the "imaginative stimulus" provided by Asian drama, was considering this as much an advantage to himself as a director as to his student actors.

The disadvantages of producing Asian plays

There were ninety-four comments made on the disadvantages of performing Asian plays. These remarks have

been grouped into the following categories according to the size of response on each.

Lack specialized skills.--There were 45 per cent of the remarks noting that the drama faculties in question "lack specialized skills." It is significant that this remark was made more than twice as often as any other--indicating a general lack of knowledge on the staging technology of the Asian theatre.

Audience dislike.--Eighteen per cent of the comments stated or implied that the "audience would not like such plays." The significant fact about this is that 33 per cent of these remarks came from institutions experienced in Asian play production. Perhaps these experienced groups had unhappy memories of their Asian productions. One respondent reported that many people walked out during an Asian play that he had directed.

Style too difficult.--The next most often mentioned disadvantage concerned the student actors used for college productions--respondents remarking that the "style is too difficult for student actors." Most of these comments originated from the smaller institutions where dramatic talent is most likely at a premium.

Inadequate facilities.--Several noted that their "stage facilities were inadequate" to handle Asian type productions--underscoring the need for broader knowledge of Asian theatre. The institutions in question here are in

classes B and D. It is likely that these institutions presently have adequate facilities, but the respondents may have inadequate technological skills.

Scripts not available.--A few individuals mentioned that "scripts are not readily available." In nearly every instance these remarks originated at the smallest institutions. This disadvantage probably denoted one reason why small institutions, having small libraries, tend to produce Asian plays less often than larger institutions.

Since the end of World War II, there has been a steadily growing body of Asian dramatic literature available in English translation. However, availability of good scripts is still a prime concern to one who wishes to present an Asian play.

Miscellaneous.--There were occasional remarks denoting unnecessary fears on the part of the respondents. Such remarks were, "size of cast too large," "such plays are too expensive," and "the students would not enjoy acting in Asian plays." Though there were few of these remarks, they emphasize the need for broader dissemination of information concerning Asian theatre.

Conclusions

In this chapter on attitudes toward Asian play production, several interesting points deserve repetition:

1. The largest per cent of response on attitudes (48%) were not committed to either positive or negative, but were either neutral, open-minded, or never discussed.
2. The next largest attitude response (42%) was positive toward producing Asian plays.
3. The smallest attitude response (11%) came from those who were negative on the subject of Asian play production.
4. Institution size is not a significant factor in determining attitudes toward Asian play production.
5. Region of the country does appear to be a factor involved in the amount of positive and negative feeling expressed.
6. Respondents from experienced institutions showed a greater degree of positive feeling toward Asian play production and expressed no negative feeling at all.

CHAPTER VIII

INDIVIDUALS WITH READING ABILITY IN ORIENTAL LANGUAGES

In order to assess more adequately the knowledge of Asian theatre throughout the country, Questionnaire I included a question asking the respondents to list those members of their drama faculty with a reading ability in an Oriental language. This query was posed with the assumption that those having such reading abilities were more likely than others to be applying this knowledge to their discipline--perhaps studying Asian dramatic literature and/or making English translations of Asian plays. Even if this assumption is only partially true, such individuals may provide a bridge for Americans to understand and appreciate better Asian theatre and dramatic literature.

Persons reading Oriental languages

Of the 326 responses to Questionnaire I, only sixteen institutions noted having at least one faculty member with Oriental language reading ability. In these sixteen institutions, there are nineteen individuals reported as having the ability to read in at least one Oriental language. Fourteen of these sixteen institutions claimed having one

staff member with such ability. IASTA reported three of their staff, while Michigan State University has two. (In the latter two institutions, foreign artists in residence have been included by the survey.)

TABLE 24
ORIENTAL LANGUAGES REPORTED

Languages	Regions				Totals
	Eastern	Central	Southern	Western	
Japanese	3	5	2	2	12
Chinese	1	1	-	1	3
Hindi	2	-	-	-	2
Indonesian	-	1	-	-	1
Javanese	-	1	-	-	1
Nepalese	-	-	-	1	1
Pali	1	-	-	-	1
Sanskrit	1	-	-	-	1
(unknown)	-	1	-	-	1
Totals	8	9	2	4	23

Four persons are reported able to read in two Oriental languages, while the remaining fifteen can read in one language.

Eight different languages are mentioned in this survey. As seen in Table 24, twelve people read Japanese, three read Chinese, and two read Hindi, while only one person

each is reported able to read Indonesian, Javanese, Nepalese, Pali, and Sanskrit. The language was not mentioned for one individual who was reported with ability.

The relative popularity of Japanese over other Asian languages is probably due to the increased amount of cultural exchange between our country and Japan since the close of World War II. Closeness of economic and political ties is probably another factor.

The order of popularity of Japanese, Chinese, and Indian plays, as they have been produced in this country, is also reflected in the relative position of the languages shown in Table 24, specifically the first three listed. Twelve people read Japanese, three read Chinese, and two read Hindi (the major language of India).

Notice that the Eastern and Central regions of the country show about the same number of individuals having an ability to read an Oriental language. The Western region shows four persons. (No doubt, this number would be raised if the University of Hawaii had reported upon the language reading ability among its staff.) The Southern region of the country is last, reporting two persons with the ability to read an Oriental language.

Language reading ability by class of institution

Class of institution appears to be directly related to the percentage of reportings on Oriental language reading ability. (See Table 25.)

Fifteen per cent of the class A institutions have faculty members with an ability to read at least one Oriental language, while classes F and H have 3 and 5 per cent, respectively. Classes E and G have no reportings of individuals having Oriental language reading ability. Class A institutions stand a full 10 per cent above the national figure of 5 per cent.

TABLE 25
INSTITUTIONS REPORTING LANGUAGE ABILITY

	Class of Institution									Total
	A	B	C	D	E	F	G	H	Other	
Number of Institutions Reporting	27	22	33	38	42	64	69	22	7	326
Institutions Reporting Oriental Language Reading Ability	4	2	3	2	-	2	-	1	2	16
% Reporting Language Ability	15	9	9	5	-	3	-	5	29	5

Such a correlation between size of institution and percentage of reportings is strongly affected by the fact that, generally speaking, the larger institutions have larger drama faculties. Thus the probability of reportings is increased proportionately with the institution's size.

At larger institutions, too, there are probably more individuals holding the doctoral degree. Therefore, in

larger universities there is a higher percentage of faculty members likely to have Oriental language reading ability.

Language reading ability by
production experience

The frequency of reportings of Oriental language reading ability also has a strong correlation with the amount of previous experience producing Asian plays reported by the various institutions. In Table 26 the percentage of institutions reporting language reading information jumps from 3 per cent, with those reporting no production experience at all, to 50 per cent, with those having six productions to their credit. (Although the University of Hawaii, with fifteen productions, has not reported on language reading ability, it is known that at least one of its drama faculty has such ability.)

In connection with the question of Oriental language reading ability, certain questions arise. Which comes first, interest in Asian theatre, or ability to read Asian plays? Does an interest in Asian theatre lead the individual to study an Asian language? Or, does the individual's knowledge of an Asian language whet his appetite for Asian theatre? Though the survey does not provide information pertaining to these questions it seems likely that both of these alternatives are operative. The vital question is, however, how much are those persons having Oriental language reading ability contributing to the growing interest in Asian theatre?

TABLE 26
INSTITUTIONS REPORTING LANGUAGE ABILITY BY
PRODUCTION EXPERIENCE

	Production Experience								Totals
	None	1	2	3	4	5	6	More than Six	
Number of Institutions Reporting	264	33	14	6	4	2	2	1	326
Institutions Reporting Oriental Lan- guage Reading Ability	8	2	1	2	1	1	1	-	16
% Reporting Reading Ability	3	6	7	33	25	50	50	-	5

One thing is apparent. Production experience is a factor in the frequency of reportings of Oriental language reading ability. It would appear that those individuals with language ability have generally shown an interest and have participated in the production of Asian plays at their institutions. At least such individuals are gravitating toward those institutions that have the desire to produce Asian plays.

CHAPTER IX

INDIVIDUALS HAVING AN ACTIVE INTEREST IN ASIAN THEATRE

The best gauge of interest in Asian drama throughout the country is provided by a list of individuals reported in Questionnaire I. Respondents were asked, "Please list any members of your staff who have an active interest in Asian theatre."

Questionnaires from ninety-eight institutions listed 139 people having an "active interest." Seventy-two per cent of these persons are reportedly from institutions never before having produced an Asian play.

Regional distribution of active interest

Table 27 shows the geography of active interest in Asian theatre in the United States. Of the 326 institutions reporting, 30 per cent of them reported having at least one faculty member with an active interest in Asian theatre.

The greatest intensity of interest is recorded in the Eastern states, with 36 per cent. Although this is 6 per cent above the national figure of 30 per cent, this region, paradoxically, rates third in percentage of institutions (19%) that have produced Asian plays.

TABLE 27
REPORTS OF ACTIVE INTEREST BY REGION

	Eastern	Central	Southern	Western	Total
Number of Institutions Reporting	75	121	72	58	326
% Producing Asian Plays	19	21	14	21	19
Institutions Reporting Active Interest in Asian Theatre	27	36	16	19	98
% Reporting Active Interest	36	30	22	33	30
Number of Individuals With Active Interest	39	53	21	26	139
Average Number of Interested Indi- viduals Per Insti- tution Reporting Active Interest	1.4	1.5	1.3	1.4	1.4

The Western part of the United States rates second in both instances, 33 per cent indicating active interest and 21 per cent producing Asian plays. Both of these figures are above their respective national percentages. It must be remembered, however, that the scores shown by this region are strongly affected by the fifteen productions having been staged at the University of Hawaii.

Although the Central region ranks first (21%) in per cent of institutions producing Asian plays, this area is third (30%) in institutions reporting active interest.

The South is last among the four regions, showing 22 per cent of its institutions having at least one person with an active interest in Asian drama.

Active interest by class of institution

Though class of institution appears to be a strong determining factor in the degree of Asian dramatic activity, this does not appear to be true when correlating the size factor with the amount of active interest in Asian theatre.

Table 28 shows that the percentage of the institutions reporting active interest does not vary greatly from classes B through F. The percentages among these classes tend to lie near the national rate of 30 per cent. The institutions falling within this size range account for 62 per cent of all those reporting.

At either end of the class scale there are sharp deviations away from the national percentage mark. The largest institutions indicate 56 per cent having active interest among their faculty, while classes G and H, at the other end of the spectrum, drop severely to 23 and 9 per cent, respectively.

TABLE 28
INSTITUTIONS REPORTING ACTIVE INTEREST

	Class of Institution									Totals
	A	B	C	D	E	F	G	H	Other	
Number of Institutions Reporting	27	22	33	38	42	64	69	22	7	326
Institutions Reporting Active Interest	15	7	11	12	14	19	16	2	2	98
% Reporting Active Interest	56	32	33	32	33	30	23	9	29	30

The same phenomenon is apparent in Table 29, showing the number of individuals having an active interest in Asian drama. Here the average number of individuals per institution remains relatively close to the .43 national figure between classes B and F, while class A jumps to .85, and classes G and H drop to .32 and .14, respectively.

The S-curve in these two tables indicates relatively even distribution of interest in Asian theatre among the members of the various drama faculties in the middle size range institutions. The largest institutions, generally having the largest drama faculties, have an increased probability of having at least one member of their faculty interested in Asian theatre. The exact reverse is true of the smallest departments in classes G and H.

]

TABLE 29
INDIVIDUALS HAVING ACTIVE INTEREST

	Class of Institution								Other	Total
	A	B	C	D	E	F	G	H		
Number of Institutions Reporting	27	22	33	38	42	64	69	22	7	326
Number of Individuals Reported	23	9	15	17	21	25	22	3	4	139
Average Per Institution	.85	.41	.45	.45	.50	.39	.32	.14	.57	.43

Active interest by production
experience

It is natural to assume that there is proportionately more interest in Asian theatre at those institutions where Asian plays have been produced. It would appear that Asian productions are the very manifestations of this interest.

In Table 30 there is a sharp increase shown in the percentage of institutions reporting active interest as production experience increases. The non-experienced category has 28 per cent with active interest, while experienced groups range from 29 to 100 per cent.

The same kind of correlation can be seen by observing the average number of interested individuals per institution. The non-experienced report an average of .38, while the experienced group ranges from .33 to 3.

TABLE 30
ACTIVE INTEREST REPORTED BY AMOUNT OF
ASIAN PRODUCTION EXPERIENCE

	Number of Plays Produced								Total
	No plays	1	2	3	4	5	6	More	
Number of Institutions Reporting	264	33	14	6	4	2	2	1	326
Institutions Reporting Active Interest	74	12	4	2	3	2	1	--	98
Per Cent of Institutions Reporting Active Interest	28	36	29	33	75	100	50	--	30
Number of Individuals with Active Interest	100	16	6	2	6	6	3	--	139
Average Number of Interested Individuals per Institution	.38	.48	.42	.33	1.50	3.00	1.50	--	.43

These progressions show that the amount of Asian play production is in near proportion to the amount of active interest in Asian theatre.

Another observation worth noting is that a great majority of persons having an interest in Asian theatre, for one reason or another, have not had the opportunity to consummate this interest by producing Asian plays. Probably the greatest single cause of this is a general lack of production skill. Interest in Asian theatre does not neces-

sarily mean that an individual has the ability or knowledge to produce an Asian play.

CHAPTER X

PRODUCTION SITUATIONAL DATA

This chapter is devoted to reporting the production situation information gathered by Questionnaire II. This information includes size of budget, price of tickets, number of performances, and attendance figures.

Thirty-three per cent of the 132 productions included in the survey were reported in Questionnaire II. Although this represents only forty-two Asian productions, these data as presented in this chapter can be helpful in shedding light on the production situations of the ninety other Asian productions not reported.

Size of Budget

The budgets for thirty-two Asian productions were reported in Questionnaire II. These ranged from "no funds at all" (reported five times) to \$35,000 for IASTA's production of Ikkaku Sennin, a Japanese Kabuki play staged in 1964. It must be noted, however, that IASTA is a professional performing company. Its budgets cover the costs for directors and other professional talent.

In Table 31 Chinese productions tend to be more expensive than those of other nationalities. Seventy-two per cent of the Chinese productions reported having budgets of more than \$401. Indian plays are next, with 43 per cent being over \$401.

TABLE 31
SIZE OF BUDGETS BY PERCENTAGE OF
PRODUCTIONS REPORTED

Range	No. of Prod. Reported	Chinese N=7	Indian N=7	Japanese N=16	Others N=2	% of Total Prod. Reported
<u>Low</u>						
No funds- \$400	19	29%	57%	75%	50%	59%
<u>Medium</u>						
\$401-\$850	5	43%	14%	--	50%	16%
<u>High</u>						
\$851 or more	8	29%	29%	25%	--	25%
Totals	32	100%	100%	100%	100%	100%

The reason that a greater percentage of Japanese productions (75%) were staged within the lowest budget category (no funds-\$400) is that a large percentage of the Japanese productions were one-act Nōh plays. These plays are less expensive to stage than the full-length plays of India and China.

In Table 31, 59 per cent of all productions were in the lowest budget range--indicating that Asian productions are not necessarily expensive. A Japanese play presented at Columbia University Teacher's College with "no funds at all" proved highly successful. One remark after the production was, "it was the most valuable experience I have ever had in drama." Four other no budget shows also received very favorable reactions from the audiences.

Price of Tickets

The price of tickets was reported for thirty-three productions. Admission for fifteen productions was free, accounting for 45 per cent of all productions reported. The most expensive admission fees were charged by IASTA, ranging from \$2.00 to \$4.00.

Table 32 shows that 60 per cent of all reportings on ticket price fall into the low price range (free-\$1.00). Seventy-five per cent of this group was free.

The large number (fifteen) of free productions reported by the survey indicates that many Asian plays may be offered as cultural extras with little hope of financial success. (Complimentary tickets given out at least insure a good attendance.)

Another point in Table 32 that is worth mentioning is that Japanese plays tend to have higher priced tickets than other Asian productions. Forty-seven per cent of the

Japanese productions fall into the medium and high price range, while Chinese and Indian productions have 28 and 43 per cent, respectively.

TABLE 32
PRICE OF TICKETS BY NATIONALITY
OF PLAYS PRODUCED

Price Range	No. of Prod. Reported	Chinese N=7	Indian N=7	Japanese N=17	Others N=2	% of Total Prod. Reported
<u>Low</u>						
Free-\$1.00	20	71%	57%	53%	100%	60%
<u>Medium</u>						
\$1.01-\$2.00	9	14%	29%	35%	--	27%
<u>High</u>						
\$2.00 or more	4	14%	14%	12%	--	12%
Totals	33	100%	100%	100%	100%	100%

Perhaps this is an indication that Japanese plays are better attractions than Chinese or Indian plays. If tickets to Japanese productions are in greater demand than those for Chinese and Indian plays, the producer may tend to charge higher prices. The law of supply and demand may be operative in the practices of educational theatre groups, just as it is for Broadway theatre groups.

Attendance

Attendance figures were reported for thirty-seven productions, totalling 183 performances. During these performances 39,624 people attended for an average attendance of 217 per performance. (See Table 33.)

TABLE 33

ATTENDANCES AT PERFORMANCES BY NATIONALITIES
OF PLAYS PRODUCED

Nationality	No. of Prod. Reported	Total No. of Per- formances	Ave. Run	Total Attend- ance	Ave. Attend- ance Per Performance
Chinese	9	41	4.6	8,420	205
Indian	7	36	5.1	7,410	205
Japanese	19	98	5.1	22,194	226
Others	2	8	4.0	1,600	200
Totals	37	183	4.9	39,624	217

Although Japanese plays have the greatest drawing power, it is significant to note the very slight variance among the average attendance figures for the four nationality groups (200, 205, 205, and 226).

The difference among the average runs of Japanese, Indian, and Chinese plays is not very great: 5.1, 5.1, and 4.6, respectively--indicating that there were usually long

runs for Asian plays in the colleges and universities included in the survey.

Conclusions

The response to Questionnaire II was 33 per cent. Even with such a relatively small proportion of the survey population reporting, a few trends are apparent:

1. A majority (59%) of Asian play productions had low budgets--less than \$400.
2. Asian plays can be successfully presented on "shoestring" budgets.
3. A greater proportion of Japanese plays than other types of Asian plays have been presented with low budgets.
4. Thirty-six per cent of all productions charged no admittance fee.
5. Higher prices tend to be charged for tickets to Japanese productions than for plays of other Asian nationalities.
6. Asian productions of all nationalities draw about the same number of people per average performance.
7. The average run for all Asian productions was 4.9 performances.

CHAPTER XI

SUMMARY AND CONCLUSIONS

A closer focus on survey findings can be a helpful aid to understanding the data's significance. Therefore, this final chapter will summarize the major findings of this survey and draw certain conclusions.

Summary

Of the 326 institutions responding to this survey, sixty-two (19%) had produced at least one Asian play during the past thirty-seven years. Institution size is a strong factor in determining the percentage of institutions producing, while geography is a determining factor only in the case of the Southern states. This area has produced significantly fewer Asian plays per responding institution than the Eastern, Central, or Western regions of the country.

Types of Asian plays produced

Japanese plays have been produced more often than any other type of Asian play. Of the 132 productions reported, seventy-three were Japanese, thirty-one were Chinese, and twenty-four were Indian. There was a single

production each for Burmese, Indonesian, Korean, and Thai plays.

Plans to produce

Forty-six institutions plan to produce at least one Asian play in the foreseeable future. This is 14 per cent of the 326 institutions reporting in the survey. Larger institutions tend to plan more productions than the smaller ones. All regions of the country, except the South, have about the same percentage of institutions planning to produce. It is noticed, too, that institutions experienced in Asian play production are more likely to plan for future Asian presentations than are the non-experienced.

Attitudes toward Asian play production

Forty-eight per cent of all respondents report an uncommitted attitude toward Asian play production at their institution. Forty-two per cent are positive, while only 11 per cent are negative. This distribution of attitude responses is not affected by institution size; however, region does appear to be a factor in this regard. Experienced institutions tend to be more positive, and report no negative attitudes.

Oriental language reading ability

Sixteen institutions, representing 5 per cent of the survey response, reportedly have nineteen individuals with an ability to read at least one Oriental language. Size of

institution is a strong factor in frequency of reportings on this question. Individuals with Oriental language ability tend to be at those institutions where Asian plays have been produced.

Active interest in Asian theatre

Thirty per cent of the respondents reported staff members having an active interest in Asian theatre. Institution size appears to be a factor in the largest and smallest institutions--the former having a disproportionately large number of individuals with active interest, and the latter having a disproportionately smaller number.

Production situational data

The forty-two productions reported in Questionnaire II represent 33 per cent of the 132 productions reported in Questionnaire I. About half of the productions reported by Questionnaire II were produced with less than \$400, while tickets were free for 36 per cent of all productions reported in the second questionnaire. Average attendance was about the same for all Asian plays, regardless of nationality.

Conclusions

In previous chapters it has been a general practice to measure survey findings by three basic variables: institution size, region of the country, and Asian production experience. When all types of information gathered by the

survey are correlated at once to each of these three variables, new conclusions can be reached concerning the status quo of Asian theatre in this country.

Institution size

The variable of institution size (class), significantly affects two factors--the percentage of institutions per class reporting productions of Asian plays and the percentage per class reporting individuals with Oriental language reading ability. Table 34 shows that these two factors decrease progressively as institution class becomes smaller.

This implies that there is a relationship between reportings of Oriental language ability and reports of Asian play production. Credence is given to this observation by noting that about 60 per cent of all respondents reporting language ability also reported producing Asian plays. This 60 per cent figure is more than three times larger than the 19 per cent of the total survey population reporting Asian productions. Therefore, it is likely that those who have skills in reading Oriental languages are generally having an effect upon the amount of Asian drama presented in the United States.

Such a correlation between Oriental language ability and Asian play production (Table 26) emphasizes the need for language skills in unlocking for Americans the rich store of Asian dramatic literature. Those individuals who are able to

TABLE 34

VARIOUS SURVEY FINDINGS REPORTED BY
PERCENTAGE OF CLASS OF INSTITUTION

	Class of Institution								% of Total Number Reporting
	A	B	C	D	E	F	G	H	
% of institutions producing Asian plays	26	24	20	11	9	7	6	10	19
% of institutions planning to pro- duce Asian plays	33	9	9	13	10	13	14	14	14
% of institutions reporting <u>positive</u> attitudes toward Asian theatre	47	36	52	42	36	35	43	36	42
% of institutions reporting language ability	15	9	9	5	--	3	--	5	5
% of institutions reporting active interest	56	32	33	32	33	30	23	9	30

interpret Asian plays for other theatre artists possess the key to the further development of Asian theatre in this country.

It is also interesting to note in Table 34 that there are certain factors that are not related to institution size. The percentage reporting a positive attitude toward producing Asian plays and the percentage reporting active interest do not vary according to class. These two correlations show per cent figures well above the per cent indicating Asian

play production in nearly every class. Asian play production ranges from 6 per cent in class G to 26 per cent in class A, while reports of positive attitudes and active interest range from 35 to 52 per cent and 9 to 56 per cent, respectively.

This clearly illustrates the significant gap between desire or willingness to produce Asian plays and actual production experience. The difference between these two can be explained by the large number reporting an insufficient knowledge of Asian production technology as their reason for not producing. More than half of all remarks on the disadvantages of producing Asian plays were based upon this particular rationale. In other words, the "spirit" (interest in Asian theatre) is willing, but the "flesh" (knowledge of Asian staging methods) is weak among American theatre artists.

There is, however, an indication that the breach between desire to produce and production know-how is closing. In Table 34 the percentage of respondents planning future Asian productions is greater than the percentage having produced in every class except in classes B and C. While 19 per cent have produced Asian plays over a thirty-seven year period, 14 per cent plan to produce at least one Asian play within the foreseeable future. These are significant signs of increased acceleration in the development of Asian theatre in this country.

Region

In gauging survey findings according to geographical differences, it has been possible to report the national complexion on various survey questions. Table 35 illustrates two basic survey findings: (1) a striking similarity among Eastern, Central, and Western regions on certain questions, and, (2) a striking dissimilarity between the South and the other three regions concerning the same questions.

TABLE 35
VARIOUS SURVEY FINDINGS REPORTED BY PERCENTAGES
WITHIN THE REGIONS OF THE COUNTRY

	Regions				% of Total No. Reporting
	Eastern	Central	Southern	Western	
% of institutions producing Asian plays	19	21	14	21	19
% of institutions planning to produce Asian plays	15	15	11	16	14
% of institutions reporting <u>positive</u> attitudes toward Asian theatre	29	47	31	47	42
% of institutions reporting active interest	36	30	22	33	30

In the percentage of institutions producing, planning to produce, and reporting active interest, the Eastern, Central, and Western states show near equal figures, while

the South falls somewhat lower in these categories. The close arrangement of these three regions indicates that whatever factors determine the amount of interest in Asian theatre and Asian play production in one of these regions is equally operative in the other two. These factors include the prevailing social, political, and economic currents within a given region.

Perhaps, in the case of the South, the relatively smaller amount of interest in Asian theatre and Asian play production reported in this area is due to certain latent conservative attitudes among the populace of these states. One person reporting in the survey noted that the citizens of his community regard anything Asian as being communistic. This is, of course, only an example of a type of rationale existent in this region, and certainly is not representative. It does, however, suggest a type of resistance that can retard the development of Asian theatre in any part of the country.

Economic considerations may be another factor hindering the progress of Asian theatre in the South. When budgets are short, more consideration is given to the "sure thing," the production guaranteed to be a financial success. In such situations Asian plays may never be considered.

Asian production experience

The most noticeable observation to be made in Table 36 is the consistent progression for all correlations,

increasing from the non-experienced institutions to the most experienced institution. However, it must be mentioned that the experienced group is at a great advantage. Asian plays produced and planned for production are the manifestations of the active interest and positive attitudes reported at these institutions.

TABLE 36
VARIOUS SURVEY FINDINGS REPORTED BY
ASIAN PRODUCTION EXPERIENCE

	<u>Number of Asian plays produced</u>								<u>% of Total No. Reporting</u>
	<u>No Plays</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>More</u>	
% of institutions producing Asian plays		53	23	10	6	3	3	2	19
% of institutions planning to pro- duce Asian plays	4	33	21	50	25	100	50		14
% of institutions reporting <u>posi-</u> <u>tive</u> attitudes toward Asian theatre	34	65	88	75	50	100	100	100	42
% of institutions reporting lan- guage ability	3	6	7	33	25	50	50		5
% of institutions reporting active interest	28	36	29	33	75	100	50		30

The most significant fact to note in this table is seen in the non-experienced group. These institutions represent 81 per cent of the total survey population. Therefore, the amount of active interest shown (28%) and the number of reports of positive attitudes toward Asian production (34%) are much greater in total numbers of institutions than in the experienced group.

In the instance of the non-experienced institutions where positive attitudes prevailed toward Asian theatre, one-half of these institutions employed individuals having an active interest in Asian drama. This clearly implies a significant amount of personal willingness to produce Asian plays where such productions would be welcome. However, it is apparent that the interested individuals may need some kind of assistance in learning how to present Asian plays.

Perhaps the leadership for such assistance can be provided by an organized effort on the part of the AETA Afro-Asian Theatre Project, the Asia Society, or UNESCO. Regardless of who supplies the incentive to exploit latent interest in Asian theatre, it should be done now. If the smoldering embers in the campfire are not tended, they may die away.

The following implications are clear. Asian plays have steadily increased in frequency of production in this

country since the end of World War II. Interest in Asian theatre has also increased, but knowledge of production methods has not kept pace with interest.

Though a large number of theatre artists think Asian theatre is a "good thing," most tend to handle the subject with caution, relegating it to the shelf where cultural curiosities are stored, to be taken down only when used as an example of a unique type of dramaturgy.

It is not likely that Oriental drama forms will ever be accepted in this country on an equal footing with Western style drama; such acceptance is not actually important. The vital consideration is whether or not American theatre people will learn to appreciate Asian drama for its own sake, as an important part of world drama. However, appreciation for Asian drama cannot come about through book reading; it will come about through play going--Asian play going.

As an increased number of Asian plays are presented year to year, there will no doubt be an increasing appreciation for Asian theatre. But, the development of Asian play production in this country will continue only as new English translations of Asian dramatic literature are made available, and as production technology is disseminated. These two objectives will provide the tools for a better understanding of Asian drama. More important, they can become instruments for cultural communion between East and West.

APPENDIX

QUESTIONNAIRE I

Name _____ Position _____ Address _____

Even if your institution has never produced an Asian play, we will appreciate your cooperation in answering this questionnaire. We will contact the directors you list under question one for further details.

Yes No
() ()

[illegible]

		Yes	No.	
2. Does your theatre plan to produce an Asian play in the future? () ()				
If "yes", please list below:				
TITLE	PLAYWRIGHT	GENRE	NATIONALITY	PROBABLE DATE OF PRODUCTION

3. What is the attitude of your staff regarding the advantages and disadvantages of producing Asian plays in your theatre program?

NAME

POSITION

[illegible]

No return envelope necessary.
Remove tape cover to seal.



Fold here



James Brandon
Speech Department
145 Auditorium
Michigan State University
East Lansing, Michigan 48823

Fold here

ASIAN PLAY PRODUCTION

QUESTIONNAIRE II

Name of Institution _____

Address _____

Name of respondent _____

Title of play in question _____

NOTE: Your production of an Asian play is a pioneer effort. What you have done, how you have done it, and why, is of interest to many people. Please share your experience with others by taking the time to fill in this form.

PART I. GENERAL DATA

1. What significant experiences have formed your interest in Asian theatrical forms? _____

2. Were there special problems encountered in producing this Asian play? (Economic, Artistic, Academic, etc.) Explain _____

PART II. THE PLAYWRIGHT

1. Name _____
 Nationality _____
 Address (if living) _____

PART III. THE TRANSLATOR(S)

1. Name(s) of translator(s) _____
 Address (if living) _____
 Position (if living) _____
2. Approximate date of translation _____
3. The original language of the play _____
4. Do you know of productions of this translation
 by groups other than your own? Please list.

 (producing group) (place) (date)

 (producing group) (place) (date)

5. Has this translation been published? _____

Publisher's name _____

Address _____

6. Comments: _____

]

PART IV. PRODUCTION SITUATION

1. At what level was this play produced? (Major bill, experimental, classroom, etc.) _____

2. How many performances? _____
3. Prices of tickets _____
4. Approximate size of audiences _____
5. General reactions of the audience _____

6. Approximate production budget _____
7. Please describe any special conditions under which the play was cast, rehearsed, and produced, (i.e., guest director, foundation assistance, Asian student assistance, extra long rehearsal period, etc.). _____

8. Comments: _____

Sample Letter A

Dear Dr. Ernst:

The Afro-Asian Theatre Project of AETA is engaged in a survey of the production of Asian plays in educational theatres in this country.

Your cooperation is indispensable to the success of this project. Please take a few minutes to answer the five questions on the attached form.

The form is very short, being primarily designed to gauge your institution's interest in the production of Asian plays in the past and in the foreseeable future. Even if you have never produced such plays, please complete the form. As you will notice, it is designed for speedy return, being stamped and self-addressed.

I want to express to you my sincere thanks before hand for giving this request your attention.

Best regards,

James Brandon
Associate Professor
AETA Afro-Asian Theatre Project
Asian Theatre Production Survey

Sample Letter B

(Address)

Dear _____:

I was delighted to learn from your reply to the questionnaire of the AETA Afro-Asian Theatre Project, that you are one of the select few who has produced an Asian play. Your unique experience staging oriental drama is of value to many other theatre artists.

The AETA Afro-Asian Theatre Project would like to know as much as possible about how you went about producing Asian drama with American college students.

Could you please tell us about your experience by filling in the enclosed form? It relates to your total production situation. The amount of time that you take to fill in this questionnaire will be small, but what you have to say is very necessary to making our research meaningful. When you finish the questionnaire, use the stamped, self-addressed envelope included for your convenience.

Please accept my sincere thanks for assisting in our survey.

With my very best regards,

James Brandon
Associate Professor
AETA Afro-Asian Theatre Project
Asian Theatre Production Survey

JB/cs
enc.

Sample Letter C

(Address)

Dear _____:

In January we sent a letter to your institution concerning the AETA Afro-Asian Theatre Project. In conjunction with this project we were surveying the Asian plays produced in this country by educational theatre groups. As yet we have not received a reply from your institution.

Even if you have never produced an Asian play at your institution, would you please take one minute to return the enclosed form. The amount of time you take to reply will be small, but what you have to say is indispensable to making our research meaningful.

I am sure that this request has simply been overlooked. Please accept my sincere thanks for assisting us in this survey.

With my very best regards,

James Brandon
Associate Professor
AETA Afro-Asian Theatre Project
Asian Theatre Production Survey

JB/cs
enc.

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