

I am glad to report the successful completion of another round of Asia 2000-NZASIA Postgraduate Research Awards. This year's award winners are listed in the Newsletter. Note that two come under the category of "Malay Studies" Awards, and their grants are contributed by the Chair of Malay Studies (currently held by Professor Yaacob Harun) at Victoria University. We received fewer applications this year (15 compared to 23 in 2002). We presume that this was a consequence of the SARS scare, and does not indicate a decline in the postgraduate study of Asia in our universities. Do make a point of alerting your postgraduate students to the Awards scheme, and encourage them to apply for a 2004 Award if they need to do fieldwork or archival research anywhere in Asia. Full details are available on the NZASIA web site, at: <http://www.nzasia.org.nz/a2k/a2knzareschaw.htm>

Finally, there is the issue of NZASIA membership numbers. They remain "static". I urge all members to help with recruitment (see below). Yes, we must use the Auckland conference as an opportunity for doing this, but pre-conference recruitments will be a way of ensuring that the current non-members know about the conference and of persuading them to gather with us in Auckland in late November. See you there, I hope.

(Pauline Keating)

2 "Japanese *Taiko*", by Alan Gamlen

WHERE DOES TAIKO COME FROM? MAKERS IN THE HISTORY OF JAPANESE DRUMMING



After a few years of practicing and performing Japanese *taiko* drumming in New Zealand with a Wellington-based group called Taikoza, I first travelled to Japan in October of 2001 with the vaguely formed question in my mind, "Where does *taiko* come from?" The following brief discussion is an attempt to clarify this problem, and point to methodologies that can provide useful and interesting solutions to it. From the outset I perceived the question above as both geographical and historical, but in such terms, it became clear fairly soon that answering it was more complex than I had originally envisaged. On the one hand, the notion of Japan as the geographical source of *taiko* is problematic, and on the other hand, treating *taiko* as a continuous tradition requires major qualifications.

Firstly, *taiko* – with its thunderous, highly choreographed showiness – can be seen as an international art form. Intertwined with its development in Japan has been its dissemination and development amongst the post-war Japanese diaspora, who carried drums around the Pacific, into the Americas, as well as back through Asia and into Europe. *Taiko* groups can be found in, for example, Brazil, Hawai'i, Malaysia, Singapore, Australia, New Zealand, Italy, Switzerland, Germany, the Netherlands, Sweden, England, Scotland, and according to some rumours, Russia. However, outside Japan the most significant concentration of *taiko* groups is in North America, where hundreds are currently active. Exchange between American *taiko* and Japanese *taiko*, facilitated by the modern mass media and the travel industry, has been complex and extensive; influential ideas and styles have flowed back and forth, not simply eastward across the Pacific, and thus it is not a simple matter to declare Japan the undisputed homeland of *taiko*.

In historical terms, it is difficult to explain where *taiko* comes from because of the disjuncture in genres associated with the instrument, which has occurred in the post-WWII period. Between the 8th century and the mid-20th century, a wide variety of drums were used widely in all types of contexts – from *Shinto* rituals, accompaniment to folk songs (*min'yō*), festival music (*ohayashi*), and folk arts such as lion dances (*shishimai*) and drum dances (*taiko-odori*), to court music (*gagaku*) and classical forms such as *noh*, *nagauta* and *kabuki* (Malm 1986, 22-51). However, after the war a new style emerged: *kumi-daiko* (group drumming) featuring an ensemble consisting entirely of drums. The invention of this modern form is usually credited to Oguchi Daihachi, a jazz drummer from Suwa in Nagano prefecture, who broke with tradition and rearranged an old piece of music for a jazzed-up *taiko* ensemble. Oguchi was the innovator of an enormously popular style that was at once completely new and fresh, yet on the face of it, quintessentially Japanese (Whiteside).



It is hard to pinpoint genuine aspects of continuity between these two genres of *taiko*, and some maintain that they are totally unrelated. My own ongoing attempt to find out where *taiko* comes from is based on the opposite assumption: that both genres are part of a unitary tradition, deriving from Japan. So what is the geographical and historical connection? On one hand, providing an answer to this question involves providing an accurate picture of how local and national traditions have influenced groups currently active in Japan. One methodology for carrying out this research would be to examine each of the 5000+ Japanese groups individually. A more practical solution would be to identify the groups that, through mass media,

have led the enormous surge in *taiko*'s popularity in recent years. While this latter approach is an important part of my fieldwork in Japan – taking the form of interviews, observations and lessons with prominent players, groups and researchers – for the remainder of this brief discussion I wish to concentrate on another approach which is less obvious, but perhaps more fundamental, to demonstrating why *taiko* can be seen as a unitary tradition deriving from Japan.

So what unifies the *taiko* world? Perhaps the simplest answer is the instrument itself. Despite abrupt changes in playing styles associated with the instrument during the 20th century, *taiko* making has continued more or less without interruption for several centuries up until the present day. *Taiko* making remains the craft of the marginalized *burakumin* (lit. hamlet folk) – an ethnically indistinguishable subgroup of Japanese society, segregated from the mainstream and traditionally accorded "unclean" status, partly deriving from hereditary monopolies in occupations involving dead things – especially leather and meat (Reber 1999). The area where my own fieldwork is centred – in southeastern Naniwa-ku, Osaka – has been the largest leather-producing region in Japan since the Edo period (*Asahi Shimbun*, 17 April 2003). The area is famous for cheap shoes, but few people are aware that it is also home to four top *taiko* makers, including Taiko Masa – one of Japan's largest manufacturers.

Though there is evidence of strong connections between *burakumin* and the performing arts for centuries (Laidlaw 2001), *buraku* discrimination remains a deep social problem, and has been the subject of human rights campaigning since the foundation of the National Leveler's Association (Suiheisha) in Kyoto in 1922 (Reber 1999, 305). While *taiko* players throughout the ages have received status and recognition in Japanese society, *taiko* makers have been kept in the background due to the stigma attached to their backgrounds.

However, *taiko* has recently become a vehicle for human rights action on the part of Naniwa-ku *burakumin*. In 1987, a performance of Okinawan drumming inspired some young *burakumin* in the audience to form a group and call themselves Ikari (Anger), with the aim of protesting against *buraku* discrimination and creating pride in *buraku* identity as the makers and custodians of *taiko*. A quote from the group's publicity material illustrates their ethos:

From children as we were growing up, in our town Naniwa there was always the sight of leather being dried, the smell of leather in the air, the sound of leather shoes being made and our parents cutting leather. Our town Naniwa, "The Taiko Town, Naniwa", has four *taiko* establishments. Most of the elder craftsmen didn't go to school and from the time they were children, whether they wanted or not, in order to live and make a living, made *taiko* drums. The people that actually beat the drums, the traditional performers and cultural heirs were the ones to be bathed in praise though. The people that actually made the drums were never really looked at close up. That in itself is *buraku* discrimination. To change this and the understanding of *buraku* work and traditional culture, in October of 1987 a group of young people from the area got together to "bring back the sound of *taiko*" to our town. Taking the anger, "Ikari" from any discrimination in our world the name of our *taiko* group, "Ikari" was made. Currently there are 23 young people in our group that beat the *taiko* to help bring a better understanding about "Pea[c]e and Human Rights."

Though they started out without rehearsal space or instruments, practicing rhythms on old truck tyres, the group now has a set of around 40 exquisite drums – ranging in value up to ¥10,000,000 – built and maintained with the assistance of local institutions. The group's repertoire now consists of commissioned works by prominent percussion player and composer Ichiro Jishoya. Ikari group members practice free of charge in a spacious modern studio built especially for them; in return they give free performances at community schools, kindergartens and local events, and encouraging them to take pride in their *buraku* heritage.

But perhaps the most significant and exciting development that has grown out of Ikari's campaign, one that has attracted the attention of the mass media (*Asahi Shimbun*, Jan. 18, 2003; *Asahi Shimbun*, Apr. 17, 2003, MBS Television feature, June 2003), is the Taiko Road project, organized by a committee comprising of the Osaka Municipal Government and Japan Rail East, as well as the Osaka Taiko Industrial Association and the Naniwa branch of the Buraku Liberation League (Buraku Kaiho Domei). The project is scheduled to come to fruition in 2004 and will see southeastern Naniwa-ku divided into eight zones, with monuments and information plaques concerning the region's history, while the main thoroughfare is redesigned according to the theme of Taiko (*Asahi Shimbun*, April 17, 2003). 2003 has been declared "The Year of the Drum," as the momentum of the project builds.

It is perhaps too early on in my research to write with authority about where *wadaiko* comes from. Alongside the need to reach an understanding of how the innovative superstars of *taiko* have shaped the art form in recent years, lies the need to examine factors that have remained constant and unquestioned in the history of Japanese drumming. Just as a discussion of, for example, the "violin tradition" in the West is based on the recognition of an uninterrupted instrument-making tradition, so it seems logical that an historical study of *taiko* should proceed from an understanding of the social and historical context of the *taiko*-making industry. However, the sensitivity of the "Buraku Problem" in Japanese society has until now led researchers to carefully avoid this approach to the study of *taiko*. Centralizing the marginalized *burakumin taiko* makers has led to interesting insights, not only into the role of makers in the history of *taiko* drumming, but also into the role of *taiko* drumming in Japanese history and society.

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Asahi Shimbun, Buraku no Reikishi Kaoru Machi, 17 April 2003.
Laidlaw, Ian. Chapter 2: The Role of *Hisabetsumin* in the Creation and Development of Japan's Performing Arts, in *The Origins and Future of the Burakumin*, Master's Thesis, University of Otago, New Zealand, 2001.
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Alan Gamlen studied at Victoria University. He is currently undertaking research at Sophia University in Japan with the help of a Japanese Government scholarship.

3. News and Announcements

3.1 Focus on International Languages

The first ever International Languages Week in New Zealand last year was a huge success with school based events overflowing into the community and attracting media attention the length and breadth of the country. This year schools which again manage to involve their communities and attract media attention can go into a draw to win cash prizes for their languages department. (Documentation should be sent to the International Languages Week Steering Committee, c/- Goethe-Institut Inter Nationes, PO Box 9253, Wellington by the end of August.)

The second International Languages Week was in August 2003 – Sunday 10th to Saturday 16th – and featured Winter festivals to drive out the Winter spirits of monolingualism and welcome the Spring of multilingualism! All languages were celebrated with a special focus on the 5 key languages taught in New Zealand schools: Chinese, French, German, Japanese and Spanish. All New Zealanders were encouraged to use a different greeting on each of the five working days of the week: Chinese on Monday 11th (Ni hao!), French on Tuesday 12th (Bonjour!), German on Wednesday 13th (Guten Tag!), Japanese on Thursday 14th (Konnichi wa!) and Spanish on Friday 15th (Buenos días!).

In addition to the slogan, "Languages take you places", other key messages for the week included: "Every child should have the chance to learn a foreign language at school", "Languages belong in the core curriculum" and "Learning a language isn't just about a short taster course – it needs to be ongoing and cumulative". www.international-languages-week.org.nz

(Judith Geare)

3.2 Malaysia - NZ Fellowship

The Malaysian government has offered NZ a fully-funded fellowship for postgraduate study/research at a Malaysian institution. The information, including an application form is posted on the International Unit's web pages (click on Scholarships). www.minedu.govt.nz/goto/international

3.3 Membership Renewal and Society Promotion

Members are reminded that their 2003 NZASIA membership should be renewed as soon as possible. See membership notice at the end of the *Newsletter*. In a publicity drive, a promotional flier has been placed on the Society's website. Members are requested to use this flier in a campaign to increase membership of the Society.

3.4 Asia 2000 Foundation – NZASIA Research Awards, 2003

Six postgraduate students at New Zealand universities have recently been awarded grants of up to \$3000 to support fieldwork in Asia. Two of these awards are funded by the Malay Chair at Victoria University for studies related to the Malay World. The other four scholarships are funded by the Asia 2000 Foundation of New Zealand. The awards scheme is administered by the NZASIA Society.

This year's award winners and their research topics are as follows:

Susan Heydon, PhD candidate in the Department of History, Otago University: "A history of Kunde Hospital, Nepal" (\$3000). Susan plans two months of fieldwork in Kunde early next year.

Rashmi Katti, PhD candidate in the Department of History, University of Canterbury: "Gandhi and the Press in India, 1919 – 1922" (\$3000). Rashmi will spend six month in India, from November 2003 to April 2004.

Rebecca Kunin, MA candidate in Film, Television and Media Studies, University of Auckland: "Bollywood Abroad: The Bombay film industry 'on location' in New Zealand" (\$1800). Rebecca will spend four weeks in Mumbai, September 2003.

Alistair Shaw, PhD candidate in Asian Studies, Victoria University of Wellington: "People-to-people relationships between China and New Zealand" (\$3000). Alistair has been in China since early July, and is almost at the end of his planned two months in the field.

Malay Studies

Anton Griffith, MA candidate in Geography, Victoria University of Wellington: "Participation in state-run contract farming teams in Sarawak" (\$2500). Anton is about to begin two months of fieldwork in Batan Ai, Sarawak (August – October 2003).

Mohd Nasir Bin Hj Md Rashid, MA candidate in Library and Information Studies, Victoria University of Wellington: "Managing staff competency in academic libraries in Malaysia". Mohd plans to spend three months in Kuala Lumpur later this year and early next year.

NZASIA is grateful to the Asia 2000 Foundation and the Chair of Malay studies for their continued generous support of the Postgraduate Research Awards Scheme. The Scheme was initiated by the Foundation in 1997, and is now in its eighth year.

3.5 *New Zealand Journal of Asian Studies*

The next issue of *NZJAS* will be devoted to literature, ranging from Kipling to Kenzaburo.

Dr Roy Starrs has ended his term as Reviews Editor, and this job is now being done by Dr Tony Ballantyne. If you have a book in mind that you would like to review for the journal please contact Tony (tony.ballantyne@stonebow.otago.ac.nz) and he will try to obtain a copy for you.

The following books are available for review, preferably for the December issue. Anyone interested in reviewing one of these books should contact Tony:

Joseph Fewsmith. *China Since Tiananmen: The Politics of Transition*

Jonathan Unger ed., *The Nature of Chinese Politics: From Mao to Jiang*

Russell H.K. Heng. *Media Fortunes, Changing Times: ASEAN States in Transition*

(Brian Moloughney, Editor, *NZJAS*)

4. Reports from the Regions

4.1 Victoria University

Asian Studies Institute

Stephen Epstein has been appointed as director of Victoria University's Asian Studies Institute and officially takes up his duties as of August 1. His appointment fills a void that opened in late 1999, when Peter Harris, the previous director, departed. Stephen recently came back to Victoria from a sabbatical that was largely spent in Korea. There he completed a translation of Yang Kwi-ja's recent best-selling novel *Mosun (Contradictions)*, which is now under consideration for publication by a university press in the United States. He also worked on contemporary travel narratives in South Korea and presented material from that project at the Korean Studies Association of Australasia conference in Canberra in early July.

Visitors

Dr Zawiah Yahya of Universiti Kebangsaan Malaysia recently visited Victoria University. He is one of the organisers of a forthcoming conference on "Language and Nationhood: Confronting New Realities", 16-18 December 2003. It is hosted by the School of Language Studies & Linguistics, Faculty of Social Sciences & Humanities, Universiti Kebangsaan Malaysia.

Publications

South of the Clouds: Instrumental Music of the Yunnan Minority Nationalities, China (Volume I & II) Double CDs. Recordings by Zhang Xingrong, Yuannan Art Institute Kunming, edited and produced by Jack Body. Auckland 2003. CD Manu 2019/20, 21/22

Other Items

Tim Beal has been awarded a Canadian Government Canada-Asia Pacific Award to go to Canada to research Canada's relations with the Democratic People's Republic of Korea. He has also been invited to teach in the College of Business Administration, Korea University in Seoul, for the fall semester, September-December.

The 2003 artist-in-residence at the School of Music Victoria University was Sundanese musician Dody Satya Ekagustdiman from Bandung. During his 3-month residency Dody worked collaboratively with many students and several staff members. Among the resulting compositions were "Tabuh Sepuluh" for gamelan, and a composition for kacapi (zither) and electronics by Michale Norris. Both works will be released on CD. This residency was supported by Garuda Indonesia, the Asia 2000 Foundation of New Zealand, the Embassy of Indonesia and Victoria University of Wellington's Chair of Malay Studies & School of Music.

Gamelan Padhang Moncar, directed by Budi Putra and managed by Jack Body participated in the March WOMAD Festival in New Plymouth, with a performance of Javanese wayang kulit shadow puppetry, with master puppeteer Joko Susilo.
(Sekhar Bandyopadhyay)

4.2 Massey University

The Programme of East Asian Studies has made two new appointments in Japanese. The lecturers were appointed to positions made vacant by recent retirements. Last year, the programme farewelled Dr. Fumio Kakubayashi and, earlier this year, Paul Knight. Paul is the founding lecturer of Massey's Japanese programme and pioneered the teaching of Japanese in New Zealand by introducing a first-year language course in 1965. Besides setting up the four-year undergraduate programme, Paul established the Postgraduate Diploma in Teaching Japanese as a Foreign Language.

In the Department of Applied and International Economics, Srikanta Chatterjee attended the 45th Annual Conference of the Western Social Sciences Association in Las Vegas in April, and presented a paper on the political economy of tax reform in New Zealand. He also attended a roundtable of the New Zealand - Australia Section of the Conference, discussing the book *The New Politics: A Third Way for New Zealand* (1999), of which he is one of the authors. He responded to the points raised by the two reviewers of the book.

Srikanta Chatterjee visited Howard University in Washington DC in April and presented a seminar in the economics department, and a public lecture organised by the political science department of the university and the Sasakawa Foundation. Both his presentations addressed the theme of economic reform and income distribution in contemporary New Zealand. Srikanta attended the Canadian Economic Association Meetings at Carleton University, Ottawa in May, and presented a paper on economic growth, income inequality and the level of well-being in post reform New Zealand. He also presented a paper at the Econometric Society Australasian Meeting at the University of New South Wales, Sydney in July.
(Rosemary Haddon)

4.3 Auckland University of Technology

This past quarter has been very different from what we expected this year. Our international work has been affected by the continued effects of SARS, the war in Iraq, acts of terrorism and the rise in the value of the New Zealand dollar. We have seen the postponement of a number of visits to AUT from East Asia and Mexico, and a significant amount of project work has been delayed. This has been a time for us to keep communicating with our wide network around the Asia Pacific region, and with New Zealand. We have used the time to strengthen links with New Zealand Government agencies, and a range of New Zealand companies, mostly in Auckland, with whom we have common interests internationally, and with whom we may work together again in the future. We notice that international confidence is returning, and we look forward to a fairly quick return to normal by 2004.

(Chris Hawley)

News from the Chinese Centre

The AUT Chinese Student Association participated in the Club Day on 25 February organised by AuSM. The committee members used this chance to promote the association. An information meeting addressing the issues facing the international students was organized for the AUT Chinese speaking students on 6 March by the Chinese Centre. A workshop on How to Cope with Assignment and Essays was organised by the Chinese Centre and AUTCSA for the existing AUT Chinese speaking students on 7 March. The AUT Chinese Centre and the Chinese Student Association participated in the Unity Day at AUT on 21 March and contributed two traditional Chinese performances with Chinese Zither and Chinese Fan Dance to this cultural day. The photos show the students are performing Zither and fan dance. The staff at the Centre for International Developments and the AUT Chinese Centre participated in the Opening Ceremony for the books donated by the Chinese Consulate General in Auckland. The ceremony was organised on 22 May by AUT library. A workshop on Career Planning for New Migrant Women was organized by the Adult Student Recruitment Office of University Relations and it was held in the Chinese Centre on 28 May. A tutorial on Exam Preparation was organised by the AUTCSA and the Chinese Centre for the current AUT Chinese speaking students on 30 May.

(Reprinted from the Centre for International Development's June 2003 Newsletter)

5. Conferences/Seminars

5.1 15th NZASIA International Conference

Asia: Images, Ideas, Identities. 21-24 November 2003, The University of Auckland.

This conference will bring together specialists in the study of Asia from New Zealand and the region as well as government, business people and members of the community with an interest in Asia. It is aimed at developing understanding of "Asia" in order better to inform future interaction – political, commercial, economic, and academic – with and among countries and peoples of the Asia Pacific region. Confirmed keynote speakers include:

Wang Gungwu, Director, East Asia Institute, National University of Singapore.

Robin Jeffrey, Political Studies Department, La Trobe University.

Elaine Kim, Ethnic Studies, UC Berkeley.

Anthony Reid, Director of Asia Research Institute, National University of Singapore.

The deadline for paper and panel abstract submissions has been extended to 31 August. For further information on this public conference, either as a contributor or attendee, please visit: <http://www.nzasia.org.nz/conference/ConferenceHomePage.htm>. Registration enquiries should be directed to mt.millet@auckland.ac.nz.

5.2 Chinese Ethics and Confucianism

AUT Chinese Centre in Association with the Centre for International Development, AUT presents "Chinese Ethics and Confucianism" by Dr Liu Yao By Dr Liu Yao- -Kun Kun (Lecturer at Whitireia Polytechnic Lecturer at Whitireia Polytechnic). At AUT Chinese Centre, Wed 27 August, 2003, 5:30pm - 7pm. Registration is essential as only limited spaces are available. Building WH, Level 5, Room 503 (corner of Mayoral Drive and Wellesley Street, Auckland). Please RSVP to Nicola Hoffmann 917 9999 ext 8389 (nicola.hoffmann@aut.ac.nz). Dr Liu Yao-Kun has a Bachelor of Arts, two Masters and a PhD degree in literature. Since 1982 Dr Liu has been teaching English language and literature, as well as Chinese language and culture at different universities in China, South Africa and New Zealand. Currently he is a lecturer of English at Whitireia Polytechnic and a part-time lecturer of Chinese language and culture at the Centre for Continuing Education (CCE) at the University of Auckland.

5.3 Regional Free Trading Agreements

"Regional Free Trading Agreements: Good for New Zealand businesses?" A workshop with Dr Kim Kih Wan (Korea PECC) organised and chaired by the New Zealand Asia Institute as a part of Asia 2000 Foundation's 'Seriously Asia' process. It will be held at the Minter Ellison Rudd Watts offices on Level 24, 125 Queen Street, Auckland, from 4pm-7.00pm on October 1st 2003.

6. People in NZASIA

Recent Books

Manying Ip (ed.). *Unfolding History, Evolving Identity: The Chinese in New Zealand*, 2003.

Haixin Jiang (trans.). *Bent Not Broken* (Lauren Roche). Chengdu: Sichuan People's Press, 2003.

James Kember & Paul Clark (eds.). *China and New Zealand: A Thriving Relationship Thirty Years On*.

Auckland: New Zealand Asia Institute, University of Auckland, 2003. <http://www.auckland.ac.nz/docs/NZAI/Poster.pdf>

W. H. McLeod. *Sikhs of the Khalsa: a history of the Khalsa Rahit*. New Delhi: Oxford University Press, 2003.

Jay Shaw. *The Nyaya on Meaning: A Commentary on Pandit Visvabandhu*, Punthi Pustak, Calcutta, 2003.

7. Membership

We remind you that the membership fee includes a subscription to the *New Zealand Journal of Asian Studies* (published twice yearly). The subscription period runs from 1 January to 31 December. Other benefits of membership include the *Newsletter*, conference participation with reduced rates (including reciprocity with ASAA conferences), the potential for networking with other members, the benefits of keeping abreast of developments in Asian Studies in NZ (including scholarship opportunities), and the opportunity to become actively involved in those developments. Please send a cheque for the subscription amount, along with any recent changes of detail such as title, institution, postal or email address. If you are a new member, please contact us using the form found on our website: www.nzasia.org.nz.

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- All other subscribers: US\$40 for individuals; US\$75 for institutions.
- Associate Membership: NZ\$10; AUS\$10; US\$5

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