Semarak Bangsawan: The Invigoration Project in Malaysia
_Marleny Denierwan and Sabali Musa Kahn_

The _Palo-Palo_ in Batanes, Philippines: From Colonial Legacy to Performance of Solidarity
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**PERFORMANCE REVIEWS**

Sidi Larbi Cherkaoui, director and co-choreographer with Shaolin Warrior Monks, _Sutra_, reviewed by Sissi Liu

Sankar Venkateswaran, director, Ota Shōgo’s _The Water Station_, reviewed by Mari Boyd

John Oglevee, director and scored by Richard Emmert, Deborah Brevoort’s _Blue Moon Over Memphis_, reviewed by Shelley Fenno Quinn

Nouso Masao, adapter and director, _Night on the Milky Way Train_, reviewed by Wen-Ling Lin

**EXHIBIT REVIEWS**

Kathy Foley and Patricia Hardwick, curators, _Malay Theatre: Intangible Cultural Heritage and Islam: Wayang Kulit Kelantan and Mak Yong and Tradition in Transition: Intangible Heritage in South And Southeast Asia_, reviewed by Maho A. Ishiguro

Emily Wilcox and Liangyu Fu, curators, _Chinese Dance: National Movements in a Revolutionary Age, 1945–1965_, reviewed by Tarryn Li-Min Chun

**BOOK REVIEWS**

_China_
Shih-Ming Li Chang and Lynn E. Frederiksen, _Chinese Dance—In the Vast Land and Beyond_, reviewed by Fangfei Miao

Fan Pen Li Chen, _Marionette Plays from Northern China_, reviewed by Annie Katsura Rollins
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Bangsawan is an important Malaysian popular theatre that flourished until the rise of television and film. The genre was chosen for revival efforts by the government culture officials and this article evaluates the history, successes, and missed opportunities of the project.

Marlenny Deneerwan is a graduate of ASWARA and did her PhD at Monash University using the Semarak Bangsawan revival as a case study. She teaches at the University of Malaya Cultural Centre and is active as a director and playwright.

Sabzali Musa Kahn is scenic artist whose work on modern and traditional theatre has been seen at the National Theatre of Malaysia and other venues. He teaches at Academy of Malay Studies of the University of Malaya on visual art, scenic design, and socio-culture.

Bangsawan, a transitional theatre of Malaysia, enjoyed its heydays in the 1920s, but after World War II declined. This article concerns Semarak Bangsawan (Reviving Bangsawan), a project undertaken by the JKKN (Jabatan Kebudayaan dan Kesenian Negara [National Culture and Art Department]), since 2007, noting objectives, challenges, and impact through 2016. During the current revival, Chinese and Indians as well as Malays have commented on being pleased that the art is being resuscitated and claim to want “authentic” bangsawan, even though current practice is, as we will show, different.