

Puppets, Performance, Percussion: Asia-Pacific Interculturalism, Avant Gardism and Center for World Music

As the west coast exploded with the summer of love and Vietnam War protest, Center for World Music's concept of "bimusicality" brought Asian performance masters and American avant-gardists to train American students. Julie Tamyor's Broadway *Lion King* and Lou Harrison's *Coyote Stories* are just two intercultural results. Balaraswati's, Ravi Shankar's, Ali Akbar Khan's, and Tjokrowasito's teaching, funded by Scripps family philanthropy, prompted intercultural revolutions in west coast performance practice and university curriculums, including at UCSC.

Kathy Foley is Distinguished Research Professor at UCSC. She is Member of Honor for UNIMA-International, joining previous puppeteers such as Jim Henson. She has edited *Asian Theatre Journal*, curated exhibits for National Geographic Society, and performed at Indonesian National Wayang/puppetry Festivals, Asian Art Museum, and the Smithsonian. Her research has been supported by Fulbright, Yale Institute of Sacred Music, and Edward A. Dickson Emeriti awards. She is also a Punch and Judy professor.