

Andrew  
Tall  
Stephen  
Thompson

”  
Make Banana  
Cry”

# MDT program texts

The program texts is a series of unedited fanzine-style booklets available on the MDT website and in a limited cost price edition, printed, folded and stapled on MDT's Konica Minolta All-in-one Copier.

Find all MDT program texts at [www.mdtsthlm.se](http://www.mdtsthlm.se)



愛

Establish

A to B <sup>- also</sup> the OFF (walk).

- 1) Walking Casually
- 2) Looking directly in front
- 3) Choose a focus
- 4) Look at humans
- 5) Sense the gathering of chi in the room

Emphasis or Augment a mechanical aspect of your walk.

notice when mechanical points towards representation & other imagination meaning

\* 17) Enact representation (2x)

live it (the representation + all)

act representation (specific)

1) an object to your current action (continuing the repr.)

2) Carry object in front of you.

[Representation] (Youtube?)

\* some object same action different person

\* different objects

12) Change position of object while walking casually

13) Object stays static body position shifts.

14) Make the object move

15) Notice Possibilities (loop) (3 or 4)

16) Live it

17) Enact representation

Switch object

18) Switch object with correct action (3x)

19) Move in Space while living.

Live whatever





A Playlist for Your Consideration :

China girl by David Bowie

Les Chinois by Mitsou

Hong Kong star by France Gall

The Siamese Cat Song from Disney's Lady and the Tramp

One night in Bangkok by Murray Head

Turning Japanese by the Vapors

Kung Fu Fighting by Carl Douglas

Miss Saigon the musical by Claude-Michel Schönberg and Alain Boublil

L'Aventurier by Indochine

Chop Suey from the musical Flower Drum Song by Rogers and Hammerstein

Queen of chinatown by Amanda Lear

Konichiwa Bitches by Robyn

Sukiyaki Syndrome by Povel Ramel

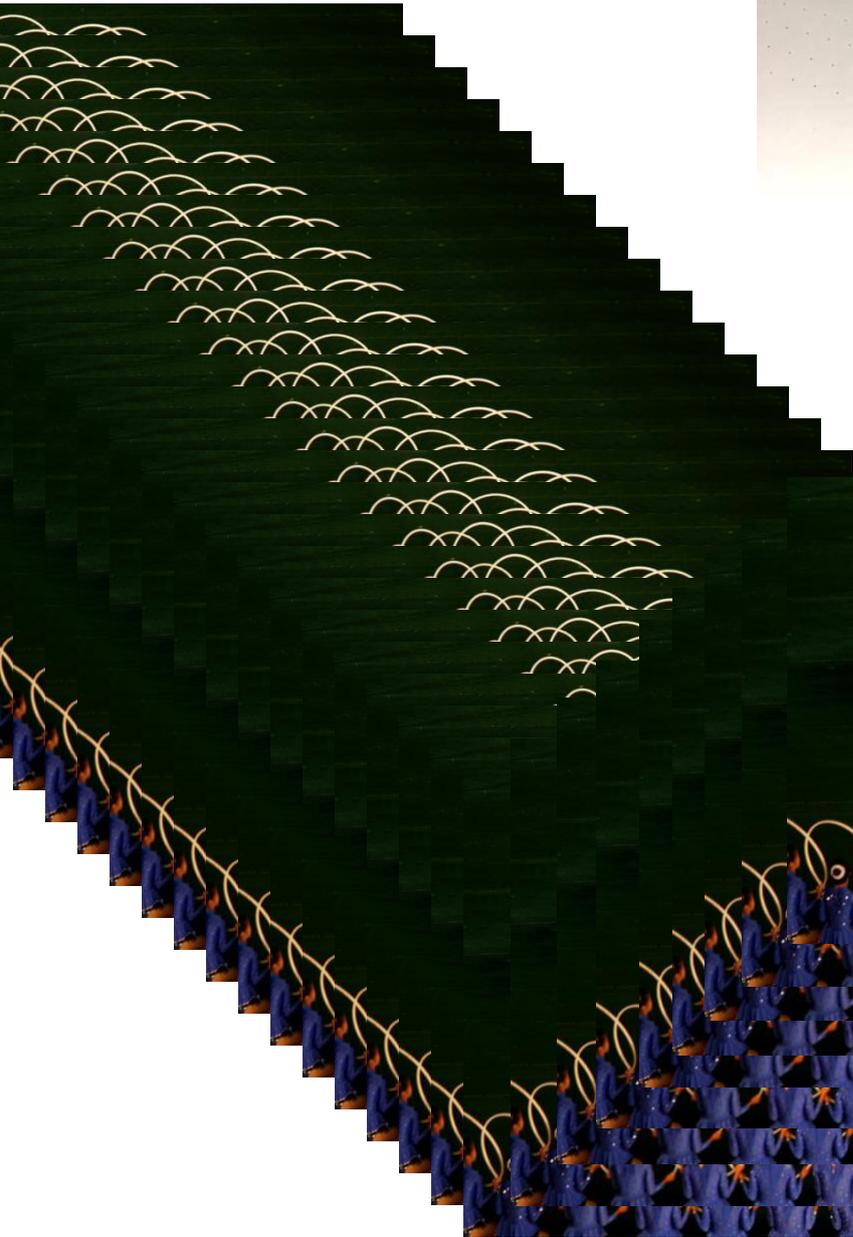
En äkta kinaman by Usch Fy Skam

**Any more you can think of ?????? Add to our list :**

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# Home and Family

## Will their heritage be lost?

By Susan Van Kuren  
Star Staff Reporter

Since 1971 new emphasis on multiculturalism has stimulated pride in nationalistic heritage. The many ethnic groups which make up the Canadian mosaic have been helped to retain their customs, language and traditions by a host of programs and projects sponsored by the Ministry of Culture and Recreation, multicultural centres and local ethnic clubs.

So it is that a Canadian child whose parents or grandparents have emigrated from another land will very likely feel satisfaction rather than embarrassment about the other language sometimes spoken in his home and the various special practices conducted there.

But what of the new threat to the preservation of these cultures—that of intermarriage?

Will the treasured heritage of new Canadians be lost to future generations if their children marry those of Anglo-Saxon, French-Canadian and other far different ethnic backgrounds?

While some immigrants regard intermarriage as threatening, others are accepting of it.

Those immigrants from small towns and villages will

have it in their minds that you should stay within your own ethnic group and for them it's very difficult to adjust to the idea," says Julius Matteis, chairman of English as a Second Language at St. Clair College.

Family pressures are very great. Yet those from cosmopolitan centres seem to accept it.

He said the most sensitive individuals will come to the conclusion—particularly if they return to their homeland for a visit—that in time all things change and in this there is strength and merit.

On the positive side of intermarriage is the opportunity the offspring will have to choose the best of each tradition. On the other side of the coin is walking the tightrope trying to please both sides of the family. At family weddings and other major events there are so many decisions to make as to which particular traditions to follow and which to just avoid," says Matteis.

Matteis used to conduct classes in romance languages for small-ry whose parents belonged to various ethnic clubs, but now such classes are conducted in separate schools through grants from the Ministry of Culture and Recreation.

He feels this is a fine solution to the problem of ensuring the children of first generation

Canadianism will be familiar with their forefathers' mother tongue.

But the parent who speaks only English should feel free to let the grandparents or other parents speak to the child in the old familiar tongue because during the preschool years they pick up languages faster.

And if the facility with the language is established when young, it will remain as a basis to make further study far, far easier.

"Some parents are afraid exposure to several languages will be confusing to a small child but there is no danger of this. Look how difficult we regard Chinese and yet a small child will pick it up in no time," says Matteis.

Also, they learn to differentiate between the languages and perfect each, he concludes. And to prove the point, we've taken a look at families who have faced the differences of intermarriage and learned how they have coped with changes in tradition.

At large family gatherings of the Wachna clan, matriarch Anna Wachna, 97, her 14 surviving children and scores of grandchildren and great-grandchildren sing Ukrainian songs and feast on Ukrainian dishes.

"Over 90 per cent

of this generation have married non-Ukrainians, predominantly those of Anglo-Saxon background, yet they celebrate with an enthusiasm," said Dr. Tony Wachna, a Windsor family physician.

Forming a family foundation to publish the book "Look Who's Coming: The Story of The Wachna Family" which traces their roots from the Ukraine to their settlement in Saurburt, Manitoba in 1897, they have ensured a permanent record of their history both for their descendants and other Canadians as well.

Although Mrs. Wachna has always stressed adherence to Ukrainian traditions and religion, she hasn't opposed the trend to intermarriage.

"Nobody but nobody interferes with these marriages," said Dr. Wachna.

"It is understood that in my generation we married our own kind mainly because our West in our settlements there weren't that many people of other backgrounds close by."

There was a blend of traditions at the marriage of Donald and Corinne. The church was Scottish and the bride's

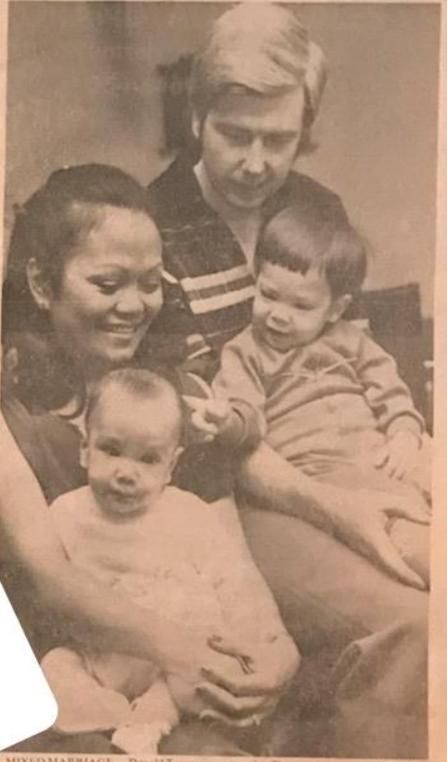
But the bride and groom were piped to by bagpipers and Corinne's mother, born near Aberdeen, Scotland, followed an old Scottish tradition for good luck by presenting the couple with silver horseshoes.

Corinne notes the Italian guests liked the bagpipers because they were spirited and added to the merriment. The birth of the couple's first child Shanna in August brought the traditions to the fore again. It took two weeks to decide on the child's name, which is Old Scottish, and ideally show her roots on the maternal side while her Italian heritage is reflected very clearly in her surname.

At her recent christening, both sides of the family were present. Scottish foods were served but the Zanchettas also included many Canadian dishes to make it a multicultural event.

To further that multicultural aspect, her Italian grandparents will speak to her in Italian, Scottish grandparents in Scottish and her

English grandparents in English. "We'll all be speaking to her in our own language," said Donald.



MIXED MARRIAGE—Donald Tay, a Canadian of Scottish and English ancestry, and his wife Dorothea, born in the Philippines, pose for a family portrait with their sons, Andy, 21 months, and Dennis, 4 months. The couple met on a blind date and went together four years before marrying in a Filipino wedding ceremony. Tay is a machine operator at Universal Pattern and his wife a registered nurse.

Donald and Dorothea Tay had a Filipino wedding when they married at St. Clare's Church in Windsor.

A rope encircled the couple as they took their vows and principal sponsors served as attendants.

The bridal dress imported from the Philippines was made of pineapple cloth. A coin bearer presented them with Filipino coins to pass down through the generations.

Donald of Scottish and English descent, said all the customs from his side of the family were complementary.

In the Tay home, Filipino customs are closely followed, like attendance at four o'clock morning mass observed daily the week before Christmas. Celebrations focus on traditional dinners of roast pig and chicken panach.

Dorothea, who emigrated from Cebu in the Philippines in 1967, disappointed her mother by not returning to the Philippines to live. She accepted the situation eventually and sent over the wedding dress and a brooch she will visit Canada at the future.

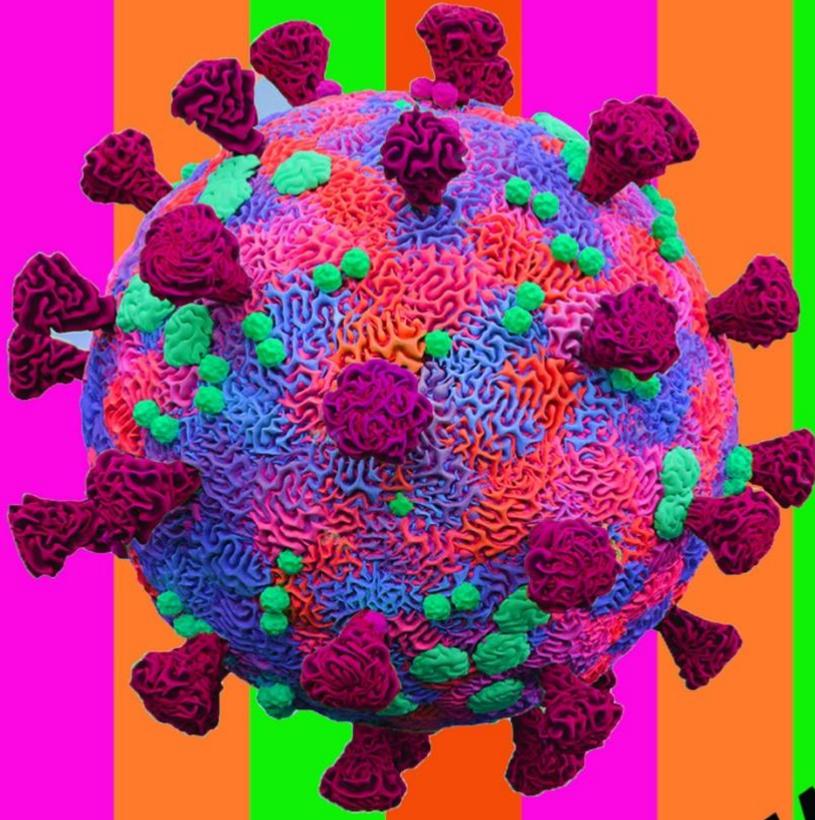
Dorothea plans records to Filipino songs and dances to

Andrew, 21 months, and Dennis, four months, and speaks to them in the Filipino language on occasion. She and Donald agree, though, that their first language will be English.

Andrew's middle name is Reginald, named for Donald's late father, who never dreamed his descendants would have a heritage from such a far-off land as the Philippines.

But is diversity a strength, see the Tay, and because they dated four years before they married, they say this knew there would be many areas to work out.

My parents being an interracial couple was news in 1979



**MAKE BANANA CRY**





## Andrew Tay & Stephen Thompson *Make Banana Cry*

There is a sense of curiosity as we are let into the conference room with our feet wrapped in lilac-coloured plastic bags. We have been invited to a quasi-fashion show, with rows of stackable chairs lining a purple-and-pink, swastika-patterned U-shaped runway. Scattered around the hypnotic-looking catwalk are museum-like plinths holding objects evoking a variety of Asian stereotypes, chinoiserie, and other Orientalist images. Mixing the codes of couture and contemporary art, straddling spectacles of consumption and entertainment, Andrew Tay and Stephen Thompson's *Make Banana Cry* is an impressive demonstration of physicality, an unrelenting exhibition of Western xenophobia, and an ingenious show of humour and wit.

As the halogen stage lights brighten the runway, a whooshing, industrial soundtrack comes over the PA system. One by one, five dancers emerge from behind a colourful backstage wall to walk the ramp. They are Francesca Chudnoff, Cynthia Koppe, Sehyoung Lee, Andrew Tay, and Stephen Thompson. From the outset it is difficult to tell them apart, as they are covered head to toe in thick winter gear. Only their eyes, covered in bands of fluorescent makeup, peek out from under wrapped scarves and toques. Their bulging attire suggests many layers worn underneath, supporting extra weight to be peeled away while on display. The embodied baggage of anti-Asian racism, hate, or caricature is heavy to bear when it is part and parcel of the dominant culture. Once the audience is lulled into a false sense of security with a slow march, a call-out by one of the performers sends the event into another gear. Music blares over the speakers and layers of clothing begin to fall away. Over the course of the next hour, *Make Banana Cry* confronts us with a living archive of symbols, gestures, objects, and sounds underscoring an oppressive umbrella of clichés that signify "Asianness" for white Westerners. A soundtrack of familiar songs, including those from Puccini's *Madama*

*Butterfly* (1904), Serge Gainsbourg's *Les femmes c'est du chinois* (1961), Disney's *The Aristocats* (1970), and Carl Douglas's *Kung Fu Fighting* (1998), emphasizes how ingrained the appropriation, fetishization, and standardization of Asian culture has become. The choreography explores a different trope or stereotypical character each time a dancer circles the catwalk. Among these, of which there are too many to name, are the touriste, the janitor, the peddler, the sex kitten, the exhibitionist, the Shen Yun dancer, the dominatrix, the anime cartoon, the samurai, and the geisha. Through clever uses of props, such as baby-blue fly swatters, a plush poop emoji slipper, a plastic visor, and a lime-green neck pillow, each performer presents a magnificent suit of archetypes that expose the sexualization and ostracization of Asian people and the homogenization of distinct Asian communities into a broader pan-Asian whole.

By placing the mostly white audience members facing each other, watching each other laugh while realizing that this seemingly playful representation constitutes an aggression, *Make Banana Cry* puts us on display as much as it does the dancers. With its many intricate details, from the set design by Dominique Pétrin to the constantly evolving choreography with its beautiful use of innumerable props and costumes as an ever-multiplying library of signifiers, Tay and Thompson's performance is a tour de force worth watching, rewatching, and considering long after the curtain call.

Désiré Morelli

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**Festival TransAmériques**  
Salle polyvalente de l'UCAM, Montréal  
June 2–5, 2022

Andrew Tay & Stephen  
Thompson  
Make Banana Cry, 2022  
Photos: Richmond Lam



나는 어쩌면 나를 계속해서 분할하는 작업속에서 살아가는 것일지도 모르겠다.

나는 계속해서 실수하고, 또 실수하고, 또 실수하고, 이것은 뒤로 혹은 좌우로 혹은 앞으로.

그래 나를 분할하는 작업을 나는 노화라고 칭하겠다.

나라는 하나의 정체성을 분할하는 작업은 생각보다 쉽지가 않다.

그것은 세포의 정확성과는 달라 나는 가끔 분할된 그 어느것 하나에 더 많은 무게를 싫어버리기때문이다.

그 하나의 무게가 다른 하나 혹은 다른 것들에 비해 부피가 증가했을때, 발생하는 피리를 나는 혼동이라 칭한다.

그 혼동에서 안정기가 찾아오면 나의 정체성도 분할에 익숙해져 안정기가 찾아온다.

그러나 세상은 걸어나가는 것이기 때문에 계속해서 새로운 사건들을 마주하고, 또 다시 새로운 분할 작업들이 찾아온다.

끊임없는 그 분할작용이 (나는 몇일 전 나를 죽여가며 살아가고 있다고 말했다.) 나의 삶에 겹겹히 쌓여...

나는 비로서 내 자신의 주인이 될 수 있을까.

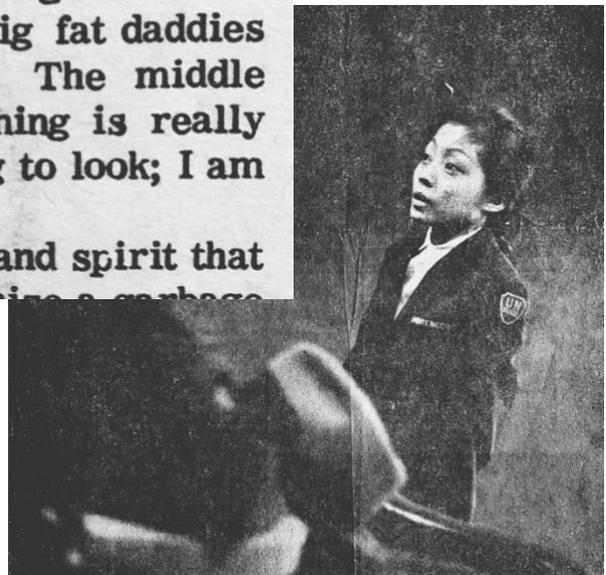
Yolanda Chudnoff is an 83-pound happening. Especially when it comes to garbage and bureaucracy.

She leans forward on her brown velvet couch, sips bitter Chinese tea from an earthenware mug, takes off her size 3 clogs, and begins talking, dark eyes flashing, words tumbling out:

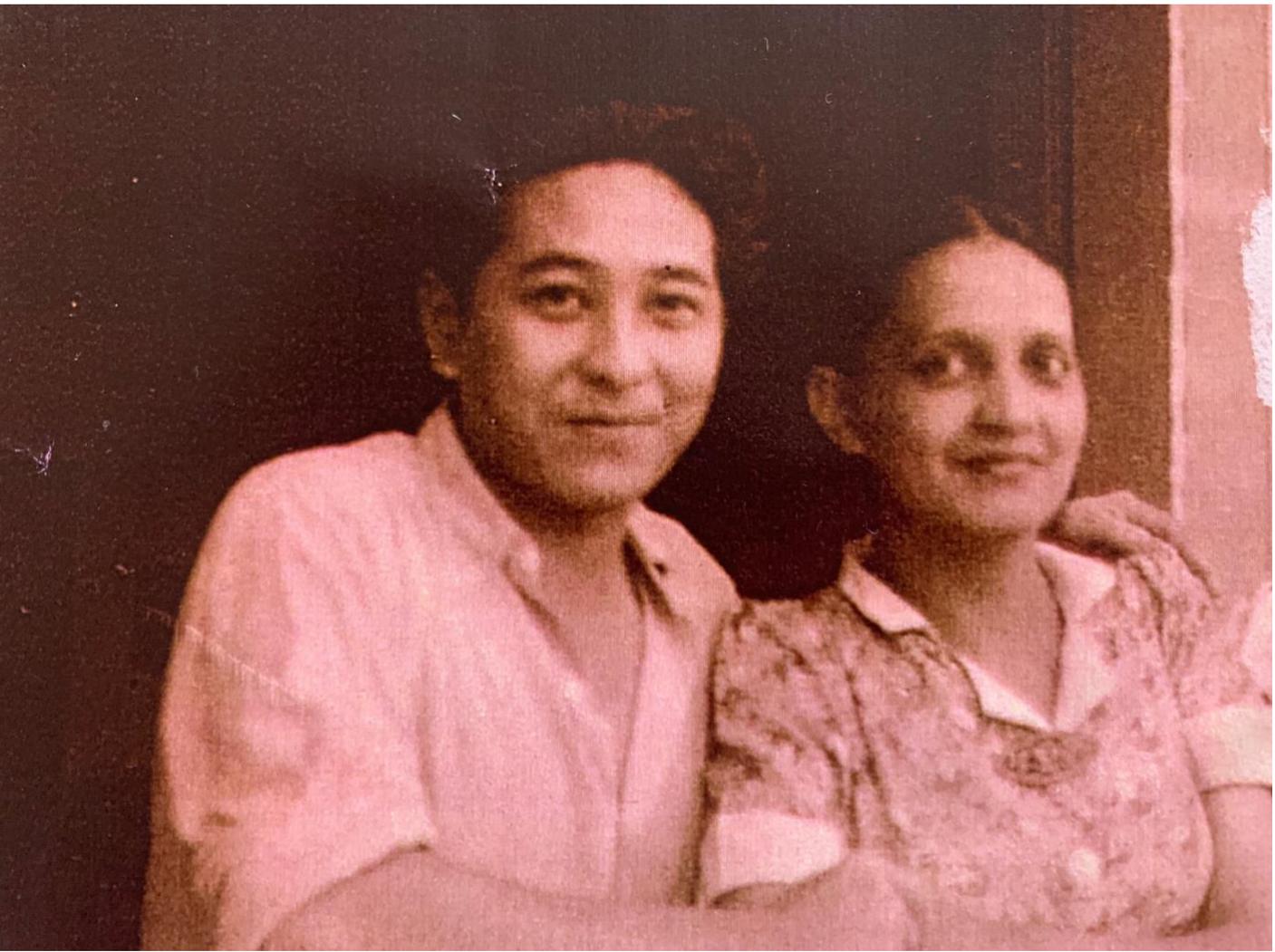
"I don't like the Establishment, the non-effective part of it. Anything I think is worthwhile, I'll go along with it. If nothing happens, I do it my way. I have nothing to lose. I'm sick of this business of the silent majority, mumble, mumble, mumble, barking up the wrong tree: non-effective part of it. Anything I think is worthwhile, I'll go along with it. If nothing happens, I do it my way. I have nothing to lose. I'm sick of this business of the silent majority, mumble, mumble, mumble, barking up the wrong tree:

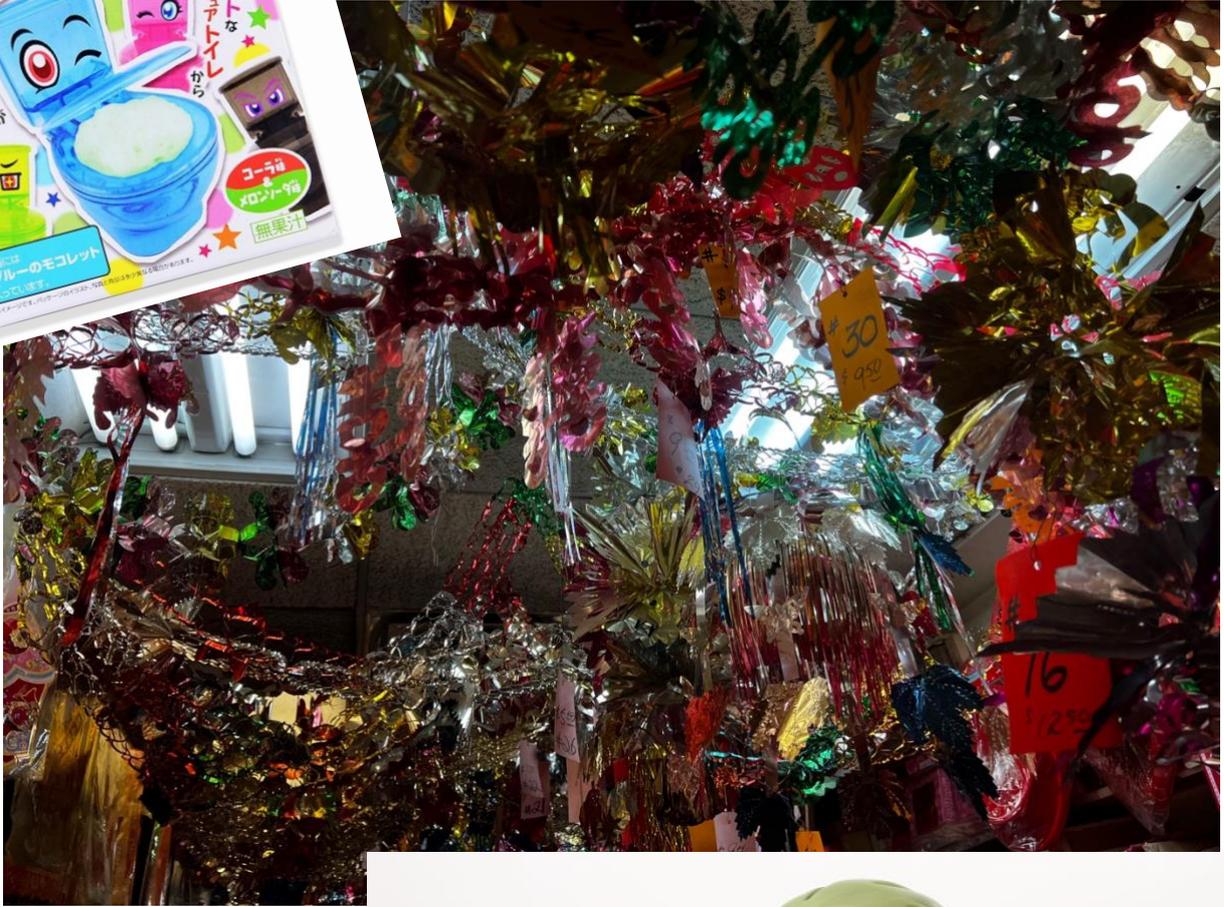
"If there's some way to fight it, I will. The common individual people are just shoved around because they don't know any better. It's enough to make you throw up -- those big fat daddies behind their big desks. The middle class syndrome, that nothing is really that bad: 'I am not going to look; I am not going to see.' "

It's that kind of style and spirit that propelled Yolanda to organizing a garbage











Research and personal collection from the artists of Make Banana Cry

# MDT

MDT is an international co-production platform and a leading venue for contemporary choreography and performance in Stockholm. MDT was founded in 1986 and has ever since presented Swedish and international emerging artists. MDT is supported by Kulturförvaltningen Stockholm stad, Kulturrådet and Kulturförvaltningen Stockholms läns landsting.

Find all MDT program texts at [www.mdtsthlm.se](http://www.mdtsthlm.se)

