

The Asian American Student Association Presents:

Lunar New Year Festival



2.23.19

LNYP 2019: HAPPILY EVER AFTER

LUNAR NEW YEAR FESTIVAL 2019

PRESENTED BY
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STUDENT ASSOCIATION

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Hello, and welcome to LNYF 2019: Happily Ever After. The Lunar New Year Festival (LNYF) commemorates the Lunar New Year—a traditional holiday celebrated by many Asian cultures to bring in good fortune, happiness, and health for the new year. We are so excited for you to join us as we celebrate the Lunar holiday with beautiful music, spectacular performances, and meaningful stories!

Over 350 student performers, choreographers, committee members, and volunteers have spent months creating this show by bringing together their talents of acting, singing, and dancing. The nineteen acts featured tonight reflect the rich diversity that can be found in Asian, Asian-American, and Pacific Islander cultures, as well as the Vanderbilt community.

The theme of this year's LNYF is fairy tales, and we hope to use this theme to bring to life a number of fables and folk tales from a variety of Asian cultures. No matter what culture we are a part of, storytelling brings people together and allows us to share our experiences with one another. We hope that tonight's show is an engaging and culturally immersive experience unlike any other event at Vanderbilt.

Much LNYF Love,
Jasper Lu, Howard Chu, Ninghan "Skylar" Long

THE STORIES

Stopping Halfway, Never Comes One's Day

In the Warring States Period, in the state of Wei lived a man called Leyangtsi. His wife was very angelic and virtuous, who was loved and respected dearly by the husband.

One day, Leyangtsi found a piece of gold on his way home, and he was so delighted that he ran home as fast as he could to tell his wife. Looking at the gold, his wife said calmly and gently, "As you know, it is usually said that a true man never drink the stolen water. How can you take such a piece of gold home which is not yours?" Leyangtsi was greatly moved by the words, and he immediately replaced it where it was.

The next year, Leyangtsi went to a distant place to study classics with a talent teacher, leaving his wife home alone. One day, his wife was weaving on the loom, when Leyangtsi entered. At his coming, the wife seemed to be worried, and she at once asked the reason why he came back so soon.

The husband explained how he missed her. The wife got angry with what the husband did. Advising her husband to be fortitude and not too indulged in the love, the wife took up a pair of scissors and cut down what she had woven on the loom, which made Leyangtsi very puzzled. His wife declared, "If something is stopped halfway, it is just like the cut cloth on the loom. The cloth will only be useful if finished. But now, it has been nothing but a mess, and so it is with your study."

Leyangtsi was greatly moved by his wife. He left home resolutely and went on with his study. He didn't return home to see his beloved wife until gaining great achievements.

Shim Cheong, The Devoted Daughter

Shim Cheong lived with her blind father. They were very poor and Shim Cheong had to work so they could survive. One day she was late from work, and her father went looking for her. Disoriented, he fell off the bridge into the river.

He was saved by a monk who advised he offer Buddha 300 seoks of rice; by doing so, he may regain his eyesight. When Shim Cheong came home, he told her this story and she promised she could gather 300 seoks of rice for him.

Some sailors in the town had been wanting to offer a young woman to the Sea God as an offering. Shim Cheong heard of this, and offered herself in exchange for 300 seoks of rice. So she was thrown into the sea as an offering.

The Sea King was touched by the story and saved Shim Cheong from drowning, returning her to land in a giant lotus blossom. The sailors discovered this great lotus blossom and delivered it to their king.

When the king touched the lotus, Shim Cheong bloomed from it. They fell in love and married. They had a very happy life, but Shim Cheong was sad about her father. The king heard her story and decided to throw a party for all the blind people in the land.

Shim Cheong looked and looked for her father. On the last day of the party, she finally found him, and they embraced. Then a miracle happened, and his blindness was cured. The two lived happily ever after.

The Poor Fisherman and His Wife

Many, many years ago a poor fisherman and his wife lived with their three sons in a village by the sea. One day the old man set his snare in the water not far from his house, and at night when he went to look at it, he found that he had caught a great white fish. This startled the old man very much, for he had never seen a fish like this before, and it occurred to him that it was the priest of the town. He went home to tell his wife, and they both spent the night trembling in fear.

The next day was a great holiday in the town. At four o'clock in the morning cannons were fired and bells rang loudly. The old man and woman, hearing all the noise and not knowing the reason for it, thought that their crime had been discovered, and the people were searching for them to punish them, so they set out as fast as they could to hide in the woods.

The next morning they reached the woods near Pilar, where there also was a great holiday, and the sexton was ringing the bells to call the people to mass. As soon as the old man and woman heard the bells they thought the people there had been notified of their escape, and that they, too, were trying to catch them. So they turned and started home again.

As they reached their house, their sons came home with and tied their horse to the trunk of the caramay tree. The next day, the bells began to ring at noon. The old man and woman ran out of doors in terror, and jumped on the back of the horse with the intention of running away to the next town. When they had mounted they began to whip the horse. In their haste, they had forgotten to untie the rope which was around the trunk of the caramay tree. As the horse pulled at the rope, fruit fell from the tree upon the old man and woman. Believing they were shot, they were so frightened that they died.

Adapted from World of Tales

The Story of Heungbu and Nolbu

Heungbu and Nolbu were brothers. Nolbu, the older brother, was very greedy, but his younger brother, Heungbu, was kind and empathetic. The day that their father died, they learned that he was ordered to split his fortune in half for each of them. However, Nolbu tricked Heungbu's family and threw them out in order to keep the entire fortune to himself. Heungbu did not complain and accepted his fate of poverty.

One day, Heungbu saw that a snake was crawling up a tree near his house to eat a swallow. Seeing the snake, the swallow fell to the ground, breaking its leg. Heungbu chased the snake away and treated the swallow's broken leg. The following spring, the swallow's family came back and gave Heungbu a seed as a thank you present. Heungbu planted the seed in his backyard and waited for the plant to mature. The plant yielded gourds, and when they were ready to eat, Heungbu and his family split a gourd in half. To their great surprise, they found gemstones inside. With the money from the sale of these gemstones, they bought a new house and became very wealthy.

The rumor that Heungbu was wealthy spread throughout the entire town and reached Nolbu. Without hesitation, Nolbu met Heungbu and asked him how he became so rich so quickly. Nolbu heard the secret and did the same, except he broke a swallow's leg himself. The swallow brought Nolbu a gourd seed the following spring, and Nolbu planted it. When he split his gourds open, various elements of destruction came out of each gourd; the first contained imps which beat and chided him for his greed, the second caused debt collectors to appear and demand payment, and the third unleashed a deluge of muddy water that flooded his house. Nolbu and his wife suddenly lost all of their wealth. They finally realized their mistake and asked Heungbu to forgive them and lived together happily ever after.

Adapted from Wikipedia

Background on Nafanua

Nafanua is a titled woman known throughout Samoa as a Toa/ Toa Tama'ita'i or Warrior Princess. She was bestowed the title because she avenged her uncle as well as bringing peace to Savai'i through winning the wars. Her village was located on the western side of the island of Savai'i.

During Nafanua's time, there was a war between the eastern and western sides of Savai'i as each side was competing for the land and title of the entire island. In the Samoan culture or any culture for that matter, land is very important because there are more people than allotted land, and family prestige is dependent on land owned. During this war, if High Chief Lilomaiaava caught anyone from the east side on the west side, he would force the person to climb a coconut tree up-side-down, with head down as a punishment. He did this to show his power to the whole island that he planned to conquer.

One of the villagers that high chief Lilomaiaava caught was Ta'i'i (the uncle of Nafanua), and the older brother of Saveasi'uleo. Ta'i'i was punished and was forced to climb the coconut tree feet first. As he was climbing the coconut tree, he let out a huge sigh because the climb was difficult. Ta'i'i's sighs were overheard by Saveasi'uleo and Nafanua. This made Savesi'uleo angry; consequently he told Nafanua to prepare for war and to cut down the Toa tree. The wood from the tree was to be used to make weapons to drive away the High Chief Lilomaiaava and his army. Immediately Nafanua cut down the Toa tree and left it there to dry. A few days later, she went back to the area where the Toa tree was cut and discovered that the tree attracted lots of Pule (seashells). "E gase toa ae ola pule". Literally this means that the shells are living but the Toa tree is dead.

Before leaving for battle Saveasi'uleo ordered Nafanua to stop the killing when she reaches the village of Fualaga. It wasn't until the wind blew strong enough to lift her tiputa (coverings) that her dad's order came to mind. She dropped to her knees and sighed a breathe of relief, up until this time the men did not know she was a woman. They felt humiliated because there was only one woman among several men fighting the war.

Adapted from Wikipedia

THE ACT

TRADITIONAL ASIAN INSTRUMENTS

This act showcases the gracefulness and unique sounds of three traditional Asian instruments - the Erhu, the Guzheng, and the Pipa. Alongside a string quartet of two violins, a viola, and a cello, the traditional instruments will be playing Taichi Warrior. This piece is a great representation of contemporary Chinese music compositions, and has a western orchestra built into the soundtrack, which is not commonly seen.

Performed by Yini Sun, Selena Zhu, Doris Du, Daniel Ma, Joshua Lin, Gunner Udomwongsa, Richard Fu

Arranged by Gunner Udomwongsa, Daniel Ma

MARTIAL ARTS

For millennia, martial arts has been an integral part of many cultures, particularly in Asia. Through histories of multicultural cooperation and conflict, many regions developed their own unique styles of martial arts. For many practitioners, martial arts teaches not just a way of fighting, but also a way of interacting with oneself and the world around them. In this act, we will focus our attention on three styles of martial arts: Taekwondo (Korean), Pencak Silat (Indonesian), and Changquan (Chinese). Our performance will also showcase two types of board breaking (technique breaking and power breaking), as well as a number of weapons: Pencak Silat toya, kendo sword, Japanese bo, and Chinese nunchaku.

Choreographed by Corey Janson, Junqin Zhu, Salsabila Nurhidajat

Assistant Choreographers: Belinda Chiu, Olivia Cook, Annie Mullins, Hongmin Sung, Jeffrey Cheng

CHINESE RIBBON & FAN

This dance is a combination of two traditional Chinese dances from the Han Dynasty. Ribbon dance was created in the memory of a historical figure who used his sleeve to protect the Emperor from an assassin's sword. Fan dance has roots in both military and civilian style. Military fan dances use coordinated group movements to symbolize uniformity and authority. Civilian fan dances represent grace and beauty as an extension of the human body. In this dance, we use long silky ribbons and veiled fans to combine traditional dance with modern movements and music.

Choreographed by Emma Joseph, Tristan Irvin, Lin Liu

CHINESE YO-YO

The Chinese Yo-Yo, also known as the diabolo, is a circus prop made up of two cups connected by an axle. Using two sticks connected by string, a large variety of tricks are possible with the diabolo, including tosses, and various types of interaction with the sticks, string, and various parts of the user's body. Today, the Chinese yo-yo is a popular act in performances such as Cirque du Soleil, and diabolo programs of many Chinese schools provide performances during the Chinese New Year or near the end of the school year.

The first half of the act is inspired by the Chinese tale of Hou Yi. In Chinese lore, when 10 Suns rose from Earth and scorched the fields, turning the world into a wasteland, Hou Yi shot down 9 of the 10 Suns, leaving the last one alive. Though he was later gifted the pill of immortality by the gods, his wife ultimately ate the pill and floated up to the moon. I don't have a wife, so the second half of the act is just gonna be some sick tricks.

Performed by Jack Mok

WATERSLEEVES

Watersleeves is a traditional Chinese dance that was often performed as part of either Chinese drama or Chinese classical dance. It features the use of long sleeves as extensions of a dancer's usual costumes. The flowy sleeves imitate the flow of water. This act adopts the music of Jing Hong Wu, and tells the story of Emperor Tang Xuan Zong and his concubine Mei. The grand history circles dynasty after dynasty regardless of the romances or tragedies happening in between.

Choreographed by Ruiqi Qu, Lanny Huang

VIETNAMESE TRADITIONAL DANCE

This dance is the modernized version of the Vietnamese Folk dance, inspired by Vietnamese people's everyday routine and custom. This year's dance specifically takes inspiration from the martial arts and national defense history from ancient Vietnam. The major imagery of the dance is based on the lotus flower, the national flower of Vietnam. Much like the flower that blooms despite being surrounded by mud, the dance conveys the idea of a fighting spirit that is both strong and energetic yet still graceful and soft.

Choreographed by Rose Nguyen

SORAN BUSHI

Sōran Bushi is a traditional folk song (min'yō) that was used to re-energize Hokkaidō fishermen. The "dokkoisho" and "sōran" vocal calls are used to keep time and coordinate movements. Today, it lives on as a popular, cultural dance performed by people of all ages that brings participants to appreciate hard work and community. As Itō (the singer of today's music) says, "One of the points of min'yō is the call and response vocals. That can help make you feel at one with the people you're with." So grab your fishing nets, roll up your sleeves, and chant along with us! DOKKOISHO, DOKKOISHO! SŌRAN, SŌRAN!

Choreographed by Harrison Whyte, Roger Yu, Chelsea Janda

Special thanks to the Consulate-General of Japan in Nashville for providing the costumes.

SINGKIL AND TINIKLING

Singkil, which means to entangle the feet with dangerous objects, originated from the Maranao people in Lake Lanao. It is an interpretation of an ancient Indian epic, but has since been adapted to convey Western aesthetics. Tinikling is the national dance of the Philippines. It is a pre-Spanish dance from the central Philippines. The dance progressively becomes faster and more intricate, with the thrilling sounds of colliding bamboo.

Choreographed by Minh Chung, Pam Karwowski, Christy Paik, Sean Wang

Partner Organizations: Philippine Intercultural Student Organization (PISO) and Vanderbilt Philippine Dance Theatre (VPDT)

SAYAW SA BANGKO

This traditional Filipino dance, literally "Dance on a Bench," originates from the Pangasinan province in the Philippines. It features couples dancing upon narrow wooden benches which are gradually stacked higher and higher. Supposedly beginning as a children's game, today Sayaw sa Bangko is a popular dance for weddings & town fiestas to emphasize trust between partners and among the community. In this dance, everyone must rely on and completely trust their teammates, symbolizing the strong community values of Filipino culture. By working together, we can all reach new heights! How much can you bench?

Choreographed by Sophia Zhang, Minguk Seo

Partner Organizations: Vanderbilt Philippine Dance Theatre (VPDT) and Philippine Intercultural Student Organization (PISO)

BLOSM

Hi everyone! We are BLOSM, and we will be performing *Peace Sign* by Kenshi Yonezu, an opening from the anime, *My Hero Academia*.

Kenshi Yonezu was born in the rural part of Tokushima, Japan, and was largely influenced by the bands: Bump of Chicken, Asian Kung-Fu Generation, and Radwimps. As we sing his song about opportunity, self-realization, growth, and determination, we hope that you enjoy the performance and that it inspires you to keep pushing through. After all, you've made it this far!

Performed by Crystal Kim (vocals), Hiram Rodriguez (guitar), Areen Kim (bass), Will Lee (drums), Ignatius Liu (piano)

MALAYSIAN FUSION

This year, Malaysian Fusion aims to display a fusion of three different traditional performances; contemporary Javanese style, Kuda Kepang, and Zapin.

Contemporary Javanese style choreography is based on the movements of Javanese mystical warriors. The forms taken by these warriors were mainly used to intimidate and showcase strength.

Kuda Kepang depicts a group of horsemen performing trances and being possessed by the horse spirits embodied within the Kuda Kepang they ride. A typical performance is usually structured around an opening and closing ceremony, where the horse spirits possess their riders during the opening ceremony and return to the Kuda Kepang during the closing ceremony.

Zapin is a staple of cultural dance in Malaysia. It was brought over to Malaysia by Arab traders back in the late 15th century. It started as a rigid dance consisting of sets of walking steps called "Bunga" (literally translates to Flower). Over time, people have added various flairs to Zapin, making it a captivating dance to experience.

Choreographed by Irfan Sabri Bin Mohd Sabri, Salsabila Nurhidajat

Partner Organization: Malaysian Student Association at Vanderbilt (MSAV)

HIP HOP

Although Hip Hop was originally created by minority communities in the Bronx in the 1970's, LNYF's Hip-Hop celebrates the impact their foundation has had on the Asian and Asian American culture and also the unique contributions that Asian and Asian Americans have made to the dance style. Through our original choreography, we seek to illustrate how individuals from all backgrounds can unite to enjoy hip hop. Enjoy!

Choreographed by Daniel Jang, Elle Kim, Louis Perral

BUCHAECHUM

Buchaechum is a traditional Korean fan dance believed to have origins in both shamanic dance & Joseon Dynasty court performance. The movements illustrate nature's beauty by mirroring natural processes such as flowers blooming, waves rising and falling, and butterflies flapping their wings. The coordination of the dancers combined with the traditional fans and Hanbok emphasize unity and elegance. This year's choreography will follow the story of 심청 (Shim Cheong), who dances with blue fans. This is one of many versions of this old tale.

Choreographed by Suzy Kim, Hannah Park

WILL & DO KOREAN RAP

Over the past few years, hip-hop/rap culture has been growing rapidly in Korea. This act will portray that particular trend. The song is called Money on my mind by Kid Milli, from a famous show named Show Me the Money. Hopefully through this act, we will portray that there are more than just dancing when it comes to Korean music culture. Most importantly, we sincerely hope everyone enjoys and has fun watching us perform!

Performed by Will Lee, Dohwan Kim

K-POP

K-Pop is a thrilling genre that incorporates diverse styles of music and dance. This modern style of art was conceived in the late 1980's and has become the global phenomenon that we know today. K-Pop is unique because it evolves at a viral pace - introducing new concepts, visual aesthetics, and dance styles every day. We have embraced several different concepts and styles within K-Pop by presenting different groups such as EXO, Twice, Seventeen, and more. We thank AASA and VPAC for helping K-Pop grow its influence on campus, spreading Korean culture as well as a new and exciting form of art.

Choreographed by Alice Pinney, Suhee Lee, Clara Ho, Yujia Zhu

Partner Organization: Vanderbilt K-Pop

HAKA

Haka is a traditional war dance belonging to the indigenous Māori people of New Zealand as a way to challenge enemies and celebrate life. The Haka brings out a warrior's most primal instincts of strength and vitality. Three Hakas are performed this act: the Kapo o Pango, the Poropeihana, and the Kamate. The Kapo o Pango has been performed by the New Zealand national rugby team, the All Blacks, since 2005 to celebrate the beautiful island nation of New Zealand. The Poropeihana is a 1927 anti-Prohibition Haka performed to fight for self-governance under the oppression of the British colonial government. And the Kamate, also performed on occasion by the All Blacks, was created during the early 19th century by Chief Te Rauparaha as he successfully came out of hiding after evading an enemy tribe. Nothing will prepare you for the excitement that comes from this dance!

Choreographed by Charles Neal & Sachin Sanam

HULA

Hula is an ancient Polynesian dance form that originated in the Hawaiian Islands. 'Auana is a Westernized form of dance often portrayed in media as sensual and rhythmic, featuring coconut-clad dancers and radio-friendly music. Ori Tahiti (literally translated as "Tahitian dance") connects artistic movement with the oral tradition of Polynesian culture. Ori Tahiti incorporates fast hip shaking with flowing hand and foot movements. The Samoan sasa is a highly-coordinated, fast-paced clapping dance that was traditionally done during times of war in Ancient Polynesia. Our performance will feature these three dancing styles in celebration of the diversity of Polynesian culture while telling a story and having a great time!

Choreographed by Nicole Hefner, Ana Stringer, Cindee Tang

PRAISE MOVEMENT

Praise Movement blends dancing, acting, and storytelling to offer a form of worship unto God.

In this year's performance, we've created an original story to depict one experience of struggling with mental illness, specifically about the feeling of being alone. We hope that this performance can display how powerfully and positively support from community can help those battling mental illnesses, and how faith can provide an outlet for healing as well. We invite you to seek support from the communities around you as we all approach the issue of mental health together.

Choreographed by Ed Shu, Audrey Wang, Akaninyene Eyoh

Partner Organization: InterVarsity Asian American Christian Fellowship (AACF)

SENIOR DANCE

As we finish our last semester at Vanderbilt we think about all the impossible things we made happen. We faced challenges scarier than a fire-breathing dragon and the friendships we built are stronger than any magic spell. We may be saying "thank u, next" to college and going on to our own happily ever after-graduations with high hopes, but we will always cherish the memories we made in our time together here.

Choreographed by Crystal Kim, Mitesh Bhalani, Irfan Sabri Bin Mohd Sabri

THANKS TO ALL INVOLVED IN THE SHOW!

Aaron Wong	Bao Pham	Edward Jun	Jack Mok
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Austin Wilms	Ed Shu	Ivy Chen	use this form)

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Kevin Li Yang	Mitesh Bhalani	Sachin Sanam	Syed Rahman
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Datura Zhou, Joshua Cho, Megan Nguyen,
Michelle Liu, Nicole Wang, Sarah Lu, Wesley Wei

ADDITIONAL MATERIALS CREATED BY:

Crystal Cheng, Jiyu Cheong

