

From the Editor

This issue features three main articles about the performing arts in three different parts of Indonesia. In the article "Responses to War and Tsunami Trauma Through the Musical Arts in Aceh, 2005–2011", Margaret Kartomi discusses the healing effects of music as the Acehnese people dealt with trauma caused by conflict between the Aceh independence movement and the Indonesian army as well as the tsunami. Karen Kartomi Thomas illustrates how the ethno-lingual groups in Lampung, Sumatra, have revitalised their local performing arts and presented them at festivities since the introduction of the revitalisation program in 2004 in the second article entitled "Revitalisation of the Performing Arts in the Ancestral Homeland of Lampung People, Sumatra". Madoka Fukuoka looks at Didik Nini Thowok's strategies at crossing gender boundaries through the use of costumes and masks in two of his major creative works in the article "Cross Gender Attempts by Indonesian Female Impersonator Dancer Didik Nini Thowok".

We have also included a new section on interviews. Jamaluddin Aziz shares with us his conversation with Dain Said, the director of film *Bunohan*, which has won international and local awards. Dain Said talks about how he creates films and the state of the Malaysian film industry today.

This volume of *Wacana Seni* concludes with three reviews: A book review of Bart Barendregt's edited book *Sonic Modernities in the Malay World: A History of Popular Music, Social Distinction, and Novel Lifestyles* by Made Mantle Hood; a review of USM's Community Music Program which aims at providing music education for everyone by Yumi

Yoshioka; and a review of the Cross Border Showcase of Independent music in Southeast Asia held at the Hin Bus Depot, Penang, by Sara Loh.

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