

Production Staff:

Stage Manager ♦ Maria LaFrance
Lighting Operator ♦ Nathan Camp
Sound Operator ♦ Tiare Rose Bent
Scenic Design Supervisor ♦ Joseph D. Dodd
Costume Design Supervisor ♦ Sandra Finney
Staff Technical Director ♦ Gerald R. Kawaoka
Staff Assistant T.D. ♦ MJ Matsushita
Scenic Painter ♦ Storm Stafford
Construction Crew ♦ Kelly Berry, James M. Davenport,
Mark Ginsberg, Vince Liem, Storm Stafford, Shen Sugai
Staff Costume Shop Manager ♦ Hannah Schauer Galli
Costume Crew ♦ Hui-Mei Chang, Nicole Chan, Duffy Ford,
Christine M. Hauptman, Heather Isa, Gerry Jobes, Angela Mangano,
Samantha Mauro, Taryn Ogawa, Christoph Ravenlock,
Kristen Takemura, Cassandra Wormser, Sadie Yi
Wardrobe Supervisor ♦ Kristen Takemura
Dressers ♦ Duffy Ford, Christoph Ravenlock
Staff Theatre Manager ♦ Marty Myers
Staff Facilities Manager ♦ Mark Boyd
Box Office Supervisors ♦ Michael S. Lee, Tim Wiler
Box Office Staff ♦ Daniel Akiyama, Thelma Dreyer, Tanisha Franquez,
Karen Isozaki, Jeni Kido, Jennifer Norton, Cherry Ann Rivera
Publicity Director ♦ Kristy Miller
Publicity Assistants ♦ Lauren Kepa'a, Jennifer Norton, Christy Zehr
Photographer ♦ Lynn L. Mayekawa
Graphic Designer ♦ Lauren Forsythe
Program Editor/House Manager ♦ Kelly Williams
Assistant House Managers ♦ Eva Hang, Kim Warren

Now Playing

Late Night

Dream Tease

February 3, 9 & 10 at 10:45pm

February 4 at 8pm

Coming Events

Earle Ernst Lab Theatre

Pharaoh's Daughters

February 21, 22, 23 & 24 at 8pm

February 25 at 2pm

KENNEDY THEATRE 2000-2001 SEASON
MAINSTAGE

Randai

Umbuik Mudo and the Magic Flute

*Traditional Minangkabau folk play,
Adapted and Translated from the original Minang
by Musra Dahrizal & Edy Utama*



FEB 2, 3, 8, 9, 10, & 11

ALPHA DELTA KAPPA BENEFIT PERFORMANCE FEB 4

Department of Theatre and Dance
College of Arts and Humanities
University of Hawai'i at Mānoa

Artistic Staff

Producer/Director ♦ Kirstin A. Pauka
Master Teacher of Randai ♦ Musra Dahrizal
Master Teacher of Randai Music & Singing ♦ Hasanawi
Scenic Designer ♦ Storm Stafford
Costumer ♦ Hannah Schauer Galli
Lighting Designer ♦ Mark Boyd

Final Script Translation and Adaptation:

Ivana Askovic, Barbara Polk, Laine Berman (& INDO 301 class),
Kirstin A. Pauka & the Cast



Performers:

Dancers/"Anak Randai:" ("Children of Randai")

Leader: Stephanie Keola
Anna Sanchez
Hui-Mei Chang*
Christine M. Hauptman
Jeni Kido
Angela Mangano
Amber Jo Manuel
Thomas Isao Morinaka
Lisa D. Niemczura
Kirstin A. Pauka
Shen Nissan Sugai
Hal Schneider
Jonathan Clark Sybert
Denise White
Tim Wiler

Musicians:

Leader: Hasanawi
Sara M. Hatfield
Kendro
Kenneth E. Lawrence
Frances Marguerite Mammana*
Made Mantle-Hood
Kelli Melson
Lisa D. Niemczura
Hal Schneider
Hardja Susilo
Mayco A. Santaella

Roles (in order of appearance):

M.C. / Silat Teacher ♦ Thomas Isao Morinaka
Umbuik Mudo ♦ Jonathan Clark Sybert
Mother of Umbuik Mudo ♦ Sara Hatfield
Father of Umbuik Mudo ♦ Tim Wiler
Rambun Ameh, Sister of Umbuik Mudo ♦ Denise White
Pandeka Capek, Silat Opponent ♦ Shen Nissan Sugai
Puti Galang Banyak ♦ Christine M. Hauptman
Father of Puti Galang Banyak ♦ Hal Schneider
Mother of Puti Galang Banyak ♦ Frances Marguerite Mammana*
Aunt Rubiah ♦ Kelli Melson

*In partial fulfillment of the Master of Fine Arts Degree in Asian Performance

Synopsis of Scenes:

Opening greeting

Scene 1 - At the Home of Umbuik Mudo's Family in the
Tibarau village in West Sumatra
Scene 2 - Three Years Later, in the Village of the Silat Master
Panjang Janguik
Scene 3 - Back Home in Tibarau
Scene 4 - At a Silat Contest in the Village of Kumpang Aur
Scene 5 - Back Home in Tibarau

INTERMISSION

Scene 6 - At the Home of Puti Galang Banyak's Mother
Scene 7 - Back Home in Tibarau
Scene 8 - In a Forest Close to Puti Galang's Home
Scene 9 - One Year Later, at a Wedding Ceremony in
Kumpang Aur

Closing greeting

There will be one intermission and no curtain call.

For large print programs or program information in alternate formats, please
contact the House Manager, or call the Kennedy Theatre Box Office at 956-
7655 (v/t).

In consideration of the performers and your fellow audience members, please
turn off or silence all pagers, cellular telephones or digital watches. Also, no
eating, drinking, smoking, photography and/or video recording permitted in
the auditorium.



From the Director:

This production is part of the Asian Theatre Training Program in the Department of Theatre and Dance and constitutes the first ever performance of Randai in English in the United States. It is the culmination of a six-month Randai Theatre Resident Training Program held here from August 2000 to February 2001. During this program, over 40 students received intensive training in Minangkabau martial arts, dance, acting, singing, instrumental music, and costuming. We are honored to have had two master teachers from West Sumatra here for the duration of this training: Musra Dahrizal, senior master teacher of Randai, silat, and music; and Hasanawi, master teacher and award-winning performer of Minangkabau music. I am very grateful and delighted that both teachers were excited about this innovative training project and were available for the duration of the long preparation period. I very much appreciate their willingness to share their abundant artistic, cultural, and spiritual knowledge with the student cast and I join the students in extending my gratitude to Musra Dahrizal and Hasanawi for their guidance and generosity.

—Kirstin A. Pauka

The Master Teachers

Musra Dahrizal is the artistic leader of the Randai group *Palito Nyalo* ("Bright Light") from Padang, West Sumatra. With over 40 years of experience in the performing arts, he has studied extensively with some of the most respected Minangkabau performing artists, and is an exquisite performer himself. His first group, *Intan Korong*, started in 1959, is still active today and has toured throughout Indonesia, winning several prestigious prizes, and is acclaimed as one of the finest Randai ensembles in the world. He is a highly sought after performer of *saluang* flute and *dendang* singing, recently releasing several music cassettes under the label of Cimpago Record from Padang. Today, he still actively practices silat and holds the position of manager of the West Sumatra branch of IPSI (*Ikatan Pencak Silat Indonesia* - the Pencak Silat Association of Indonesia).

Mr. Hasanawi, a child prodigy, was able to play the *saluang* flute and other types of wind instruments, as well as *gendang* drums and *talempong* from the age of 5. After his graduation from the High School of Indonesian Music (SMKI - *Sekolah Menengah Karawitan Indonesia*) in Padang, he received an award as the best young *saluang* player in West Sumatra in regional competitions in 1987 and 1988. In 1995, together with other traditional Minangkabau musicians, Mr. Hasanawi founded the *saluang* and *dendang* group KAMI (*Kesenian Anak Minang* - Art of Minangkabau Youth). Besides being active as a traditional Minangkabau musician, in 1992 he began writing and arranging music for the dance troupe *Nan Jombang*. With this troupe, he has toured and performed at various theatre festivals throughout Indonesia.



Minangkabau - Cultural Background:

The Minangkabau people, the largest ethnic group on West Sumatra, make their home in the densely populated central highlands. Though traditionally a matrilineal society, they embrace Islam as their religion. In the traditional village setting young boys would leave their mother's house at the onset of puberty and live in the *surau* (men's house) where they would receive training in silat (martial arts), *adat* (customs and traditions), and religious studies. Randai, as a part of this training, was therefore originally an all-male theatre genre. Female performers have become increasingly frequent and prominent in Randai due to changing social, cultural, and political circumstances beginning in the 1960s. Today only very few all-male Randai groups are left.

Randai:

There are over 250 active Randai groups today, almost all of them include female performers. New stories are constantly adapted for Randai plays and Randai festivals and competitions

are held on a regular basis, enhancing growth and innovation and contributing to a lively exchange of regional styles. As a composite dance drama, Randai brings together several distinct performance traditions and is closely linked to the cultural and spiritual life of the Minangkabau people. Besides being entertaining, Randai's main function is the perpetuation of cultural values by educating the younger generation about Minangkabau customs and traditions. In addition, many contemporary plays address the impact of modernization and globalization on traditional Minangkabau society.

Silat (Martial Arts):

Randai which developed out of silat prominently features silat elements in each performance and requires performers to be proficient in this martial art. There are twelve distinct silat styles in West Sumatra, each with several subcategories. Several of these styles were selected as the basis for the various dances in our Randai production to give our students and audiences a sense of the broad range of types of silat that are practiced in West Sumatra.

The Play

A typical Randai play is episodic and loosely structured. The story is arranged into dialogue which is acted out, and into narration which is sung. This allows for a highly flexible performance. Topics that are recurrent in many Randai plays are key elements of Minangkabau cultural life and customs: clan relations, family obligations, arranged marriages, wedding ceremonies, child education, proper protocol and etiquette, the custom of *rantau* (temporarily leaving the village to obtain further education) and silat apprenticeships. The story of *Umbuik Mudo* is a well-known and popular Minangkabau tale. For a Randai performance the troupe typically selects core scenes of the story that fit the performance occasion and transforms these into song lyrics and dialogue text, very much like we have done with our version of *Umbuik Mudo*.

Lobby exhibit, Performing Arts and Cultural Life of the Minangkabau in West Sumatra, Indonesia, courtesy of the Minangkabau photographer and artist, Edy Utama.

ACKNOWLEDGMENTS:

Sponsors

For providing generous support for the 2000-2001 Randai Theatre Training and Performance Program we wish to thank: Office of the Senior Vice President and Executive Chancellor of the University of Hawai'i at Mānoa; Arts & Humanities Dean Judith Hughes; UH Department of Theatre and Dance; UH Department of Music; UH Women's Campus Club; First Hawaiian Bank; East-West Center; Mrs. Mien Soedarpo Sastrosatomo; Mr. Bustanil Arifin; & Ford Foundation.



Special Thanks

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