



UNIVERSITY OF HAWAII AT MĀNOA

Kennedy Theatre

2004-2005 season

Indonesian Randai

Luck and Loss:
Manandin's Gamble

By Musro Dahrizal
Translated by Eva Nukman & Kirstin Pauka
Directed by Kirstin Pauka



Jan 28, 29* and

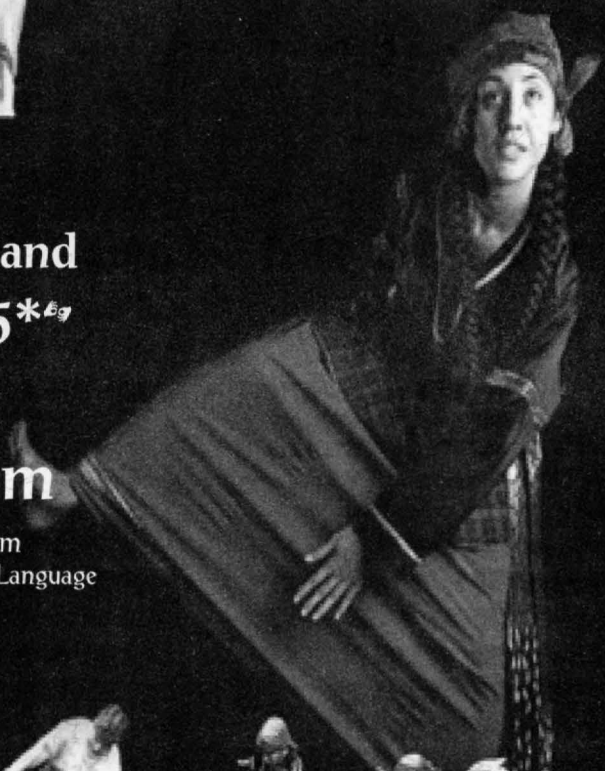
Feb 3, 4, 5*[Ⓔ]

at 8pm

Feb 6 at 2pm

*pre-show chat at 7pm

[Ⓔ] interpreted in American Sign Language



UNIVERSITY OF HAWAII AT MĀNOA

Department of Theatre and Dance • College of Arts and Humanities

Front of House Information

For large print programs, Assisted Listening Devices, or any other accessibility requests, please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655 (voice/text).

Please silence all pagers, phones and digital watches. No photography or video recording is permitted. Please refrain from eating, drinking or smoking in the theatre.

In following with University of Hawai'i policy, smoking is not permitted within 20 feet of the Kennedy Theatre building. Your assistance in helping us adhere to this policy is greatly appreciated.

Acknowledgements

For providing generous support for the 2004/05 Randai theatre and training program we wish to extend our heartfelt appreciation to the following sponsor institutions and individuals:

UH College of Arts and Humanities, UH Center for Southeast Asian Studies, National Resource Center Fund, UH Asian Studies, Freeman Foundation, Ford Foundation Jakarta, Institute of International Education, US Embassy Jakarta, US-Indonesia Society, UH Women's Campus Club, and the East-West Center.

At UH: Barbara Andaya, Judith Hughes, Florence Lamoureux, Roger Long, and Rico Trimillos.

In the community: Pak Kendro, Ibu Rossman, Bill Feltz, PERMIAS (Indonesian Student Organization), and Michael Schuster (EWC)

In Indonesia: Philip Yempolsky and Setianto Pratiwi (Ford Foundation); Riley Sever and Andrew Stove (US Embassy); Musra Dahrizal, Sil Ebrifiviane, (Padang); and Eva Nukman. And finally, a big "terima kasih" to the families and communities of our two guest teachers for their support and for allowing them to leave for six months.

Special thanks to Edy Utama for his photo exhibit on Minangkabau cultural life, displayed in the Kennedy Theatre lobby.

The UHM ticket program is supported by a grant from the Student Activities and Program Fee Board.

Artistic Staff

Director: Kirstin Pauka

Master Teacher, Randai and Silek: Saparman Bin Jamaludin

Master Teacher, Music: Mohammad Halim

Translation: Eva Nukman, Kirstin Pauka, with modifications by the Randai Cast

Dramaturg: Jennifer Bolieu

Scenic and Prop Designer: Angela Price

Lighting Designer: Dean Bellin

Costume Coordinator: Hannah Schauer Galli

Cast

(In order of appearance)

Rajo Duo Baleh, a Minangkabau king: Nicolas Logue

Bujang Salamaik, head of the palace guards: Chi Ho Law

Magek Manandin, a young Minangkabau man: Gilbert Molina

Datuak Bandaro, Manandin's father: Marlon P.H. Apio

Linduang Bulan, Manandin's mother: Carolyn Sara Covalt

Subang Bagelang, Manandin's fiancée: Cassandra Wormser

Manti, a villager: Gregorson Rider

Rajo Kuaso, Manandin's uncle: Daniel Akiyama

Puti Bungsu, Manandin's sister: Trinh Nguyen

Buruang Nuri, a magic parrot (off-stage voice): Nicole Tessier

Musicians

Mohammad Halim, *Orchestra Leader*

Mohammad Amin, Daniel Akiyama, Marlon P.H. Apio, Carolyn Sara Covalt,

Saparman Bin Jamaludin, Maria LaFrance, Nicolas Logue,

Frances Marguerite Mammanna, Polly Zi-Hong Nakamura, Trinh Nguyen

Kirstin Pauka, Mayco Santaella, Joan Scanlan, Cassandra Wormser

Dancers

Annie Lokomaika'i Lipscomb, Dance Leader (*Goreh*)

Ryan Burbank, Joshua Greenspoon, Tracyn Hagos, Jessica Lee Jacob, Jennie S. Lak

Chi Ho Law, Gilbert Molina, Trinh Nguyen, Daniel Nishida, M A Richard,

Gregorson Rider, Daniel Sakimura, Nicole Tessier, Dusty Behner (*understudy*)

Scene Breakdown

Scene 1: The Invitation Goes Out - King Duo Baleh plans a *galanggang* festival

Scene 2: Going To The Rantau - Magek seeks permission to attend the *galanggang*

Scene 3: The Fairwell - Magek bids farewell to his fiancée, Subang Bagelang

Scene 4: Grand Entrance - Magek arrives at the *galanggang*

Scene 5: The Arrest - Magek gets into trouble

Scene 6: More Trouble On The Way - Rajo Kuaso bids farewell to his daughter, Subang

- INTERMISSION -

Scene 7: Confrontation - Rajo Kuaso arrives at Singkarak and finds Magek in trouble

Scene 8: Rescue - A Nuri bird comes to help Magek

Scene 9: Reunion - Magek returns to Sandiang Baka and finds Subang

Scene 10: Revenge - Magek challenges Duo Baleh to regain his honor

Production Staff

Stage Managers: M A Richard, Elizabeth K. Harwood

Translator: Joan Scanlan

Light Board Operator: Kelcie Awo

Sound Board Operator: Natalie Johnson

Dressers: students from Theatre 200D

Faculty Design Consultants: Daniel J. Anteau, Joseph D. Dodd,
Sandra Finney

Wardrobe Supervisor: Anji Scalf

Staff Costume Shop Manager: Hannah Schauer Galli

Costume Construction Crew: Tsehaitu Abe, Jill Bowen,
Nara Conaty, Kristopher Fitzgerald, Kelley Graves

Staff Technical Director: Daniel J. Anteau

Staff Asst. Technical Director/Facilities Coordinator: Gerry Kawaoka

Props Crew: Stacey Stout

Scenic Painter: M. "Jones" Jones

Set Construction Crew: Claudia Elmore, Daniel Sakimura, Chris Doi,
Dean Bellin, Angela Price, John Striffler, Ryan Burbank,
Shawn Thompson, Ulu Mills, Kainoa Jarrett, Tom Offer-Westort,
Megan Estrada Miller

Sign Language Interpreters: Linda Miller, Michele Morris

Front of House Staff

Staff Theatre Manager: Marty Myers

Box Office Supervisor: Nicole Tessier, Danielle Williams, Robert Wyllie

Box Office Staff: Josh Greenspoon, Kelsie Pascual, Ashley Usita

Publicity Director: Jessica Jacob

Publicity Assistant: Ashley Logan

House Manager: Frank Episale

Assistant House Managers: Leilani Rivera, Jonathan Cabrera,
Cassandra Jiminez

Website Assistant: Michael Nomura

Photographer: Andrew Shimabuku

Department Office Staff: Tana Marin, Lori Ann Chun

Department Chair: W. Dennis Carroll



Director's Notes

The Tsunami of December 26 and the utter devastation and unfathomable suffering it has caused have thrust the Indonesian island of Sumatra into the center of the world's attention. We dedicate the performances of this Randai play to all the victims and survivors of the catastrophe. I ask that you continue to support the ongoing relief effort with your generosity. During intermission and after the show we will gladly accept your donations to the EWCTsunami Relief Fund. As an added incentive, members of the cast and crew, as well as the theatre & dance faculty and staff, have pledged to match your donations dollar for dollar for up to \$7,000. Your donations will go directly to reputable relief organizations that work in Sumatra.

My gratitude goes to our guest teachers, Ben Saparman and Mohammad Halim for their unwavering support, artistic vision, and willingness to share their vast knowledge throughout the long training period of six months. This is the second time at UH that we have undertaken the training and production of a West Sumatran Randai play; it has been a truly rewarding experience for me and my students, and it has further strengthened the connection between us and the people of West Sumatra.

Salam,
Kirstin Pauka



About the Guest Teachers

Saparman Bin Jamaludin began studying the traditional Minang arts from the young age of 10, and is a master teacher of Randai and *silek* martial arts. He also works for the Padang Department of Tourism and Culture as a specialist of traditional West Sumatran performing arts. Besides teaching Randai and *silek* both in Indonesia and abroad, he continues performing with groups such as "Pauh Sakti," "Ranah Minang," and others. He is the founder of the Padang-based troupe "Palito Nyalo" which has received numerous awards and is well recognized as one of the finest Randai ensembles in the region.

Mohammad Halim is a master artist of traditional Indonesian music, teaching Minang, Melayu and other Indonesian ethnic music forms at the College of Indonesian Art (STSI) in Padangpanjang, West Sumatra, since 1991. An accomplished musician, he has performed his works of world and traditional Minang music throughout Indonesia and internationally, composing and performing with the contemporary world music group "Talago Bumi." He is a much sought after night musician *bagurau*, keeping active the Minang tradition of performing throughout the land for the people during auspicious or celebratory times.

About Randai

Randai is the traditional folk dance-drama of the Minangkabau people of West Sumatra, based on well-known folk tales, local musical traditions, and martial arts. Randai evolved out of a circular martial arts dance called *dampeang*. Trained in the traditional martial art *silek*, students and teachers practice in a circular formation to allow maximum observation and learning. The *dampeang* also enhances the performer's sixth sense and is sometimes aided by a state similar to trance. Leading the circular dances is the *goreh*, who functions much like a modern-day orchestra conductor, using vocal cues to guide the flow of the dance. Special pants are worn by Randai performers which, when stretched, create a drum-like surface, and when slapped appropriately create the booming sounds you hear. This uniquely exciting type of pants-slapping is called *tapuak galembong* and constitutes the signature feature of Randai theatre. Interspersed between dances are short scenes, in which actors speak in verse, often created on the spot. While Randai has traditionally been performed only by men, a variety of gender configurations (including some all-female troupes) can be found in contemporary ensembles. The members who perform Randai are called *anak Randai*, or the Children of Randai.

Minangkabau Culture

The Minangkabau culture is characterized by its matrilineal social structure and by Islam. Both cultural/religious value systems are reflected in Randai folk tales which provide moral lessons as established by Islamic practice as well as by traditional *adat* (customs and traditions). Historically, when a young man in the Minang culture reached puberty, he was expected to leave home to live in the *surau* (men's house) to acquire his education in *silek* (martial arts), traditional *adat*, and to continue his religious studies. Upon completion, he was expected to *merantau*- to leave his village and live abroad to learn life lessons and advance his training before settling into domestic life. The custom of *merantau* is still very much alive today, and is featured in this play.

Silek

There are dozens of distinct regional styles of *silek* in West Sumatra, the martial art at the heart of Randai. They share several common features, however, such as the careful observation of nature and animal behavior that have given rise to specific techniques and philosophies. Training is done primarily at night when the light is dim to further develop not only the *silek* skills, but also to sharpen the practitioner's intuition. All Randai performers must be proficient in *silek*. Much of what you will see tonight has been influenced by, or is a direct interpretation of *silek* movement, philosophy, and aesthetics.

