

KENNEDY THEATRE • 1995-96 SEASON

The University of Hawai'i at Mānoa, College of Arts and Humanities
Department of Theatre and Dance and the Music Department

present

BALINESE

KECAK! GAMELAN! TOPENG!



December 1, 2, 7, 8, 9, 10, 1995

Director/Choreographer: I Wayan Dibia

Musical Director: Ida Bagus Nyoman Mas

Director of UHM Gamelan Ensemble: Hardja Susilo

Director Balinese Kecak Resident Training & Production Program: Roger Long

Assistant to the Director: Robert Petersen

Scenic Designer: Nathan K. Lee

Costumer: Sandra Finney

Lighting Designer: Kale Braden

Technical Director: Mark Boyd

ABOUT THE PRODUCTION

THE GAMELAN

Gamelan is an indigenous Indonesian "orchestra" largely composed of struck metallophones in the shape of gongs and slabs. Unlike the Western usage of the word "orchestra," the word "gamelan" refers to the instruments that make up the ensemble.

One of the most famous types of gamelan in Bali is the *gong kebyar*—an ensemble of about twenty-five bronze idiophones well-known for its dynamics and brilliance of sound.

A fundamental compositional device in Balinese gamelan, called *kotekan*, is a technique demanding great skill and musicianship in which two or three musicians perform intricate interlocking parts in a very fast tempo.

The University of Hawai'i is fortunate to have received a spectacular set of *gamelan gong kebyar* as a gift from the Honorable Ida Bagus Oka, Governor of Bali. A worthy set of gamelan is customarily given a proper name. This inaugural production also serves to announce the naming of this magnificent gamelan. Being in the middle of the Pacific, the gamelan is to be named *Segaru Madu* (the Sea of Honey). May it give Hawai'i great pleasure and cultural enlightenment in the years to come!

THE KECAK

Cak or Kecak, also commonly known in the western world as "The Monkey Dance," is one of Bali's most unique performing arts. Employing music, dance, and drama, the artistic beauty of a Kecak performance lies in the complexity of its multi-layered, interlocking rhythmical vocal chant of "chak chak chak" by the chorus members.

Originally Kecak was chanted in sacred trance dances (*Sanghyang Dedari* and *Sanghyang Jaran*) to keep dancers in trance. In the early 1930s, the villagers of Bedulu in the Gianyar District were commissioned by the German-born artist Walter Spies to develop a dramatic Kecak enacting the *Ramayana* story. The current structure of Kecak, however, was the creative innovation of the neighboring village of Bona.

Today, while Kecak continues to appear in *Sanghyang* dances, there are dozens of villages that are actively performing dramatic Kecak

Ramayana as a communal artistic production for visitors in Bali.

Kecak is a flexible and dynamic performing art. While maintaining the spirit and cultural expression of ancient Balinese traditions, Kecak always welcomes artistic innovation from contemporary artists and performers. During the last two decades, creative Balinese artists have continued to reshape and recreate Kecak by introducing new stories and more elaborate vocal forms and movements, as well as modern technology to the form. This has been their conscious attempt to keep Kecak an exciting art for modern audiences, and more importantly to make the performance relevant to the culture in which Kecak is featured. Our Kecak performance is a result of a long process of recreating and reshaping Kecak for Western performers, stage, and audience.

THE RAMAYANA

The *Ramayana*, along with the *Mahabharata*, was already well-known in both Java and Bali by the ninth century AD. In Bali today, people continue to recite the poem in the ancient language of Kawi for personal edification and religious festivals. It is important to note that over one thousand stanzas (about one-third of the length of the poem) were not from the original Indian epic but were the creative invention of Balinese poets. The *Ramayana* is still one of the most important dramatic sources for major theatrical forms on the island.

Rama, an incarnation of the Hindu God Wisnu, has been banished to the forest Dandaka, accompanied by his beautiful wife Sita and his younger brother Lakshmana. While in exile, the demon king Rahwana abducts Sita and carries her off to his kingdom in Alengka.

Today's Kecak performance enacts *Hanuman Duta* or "Hanuman the Messenger." This is an episode from the *Sundara Kanda*, the fourth of seven parts in the Balinese *Ramayana* epic. It relates the adventures of the brave monkey general Hanuman, a faithful follower of Rama, as he undertakes a mission to the demon kingdom of Alengka.

THE PROGRAM

GAMELAN

I. BAPANG SELISIR

Bapang is a short composition; *selisir* is a Balinese mode which suggests sweetness. This composition welcomes the audience to today's performance.

II. TOPENG

Topeng is one of the most popular Balinese dance dramas. In this medium, the drama becomes a vehicle for the actor-dancers to display their versatility. Supplied with different headdresses and dozens of masks of different characters, one, two or three dancers perform hours of complex stories. The delight for *Topeng* audiences derives in part from seeing "faces" they have never seen before, and from appropriate dance movements improvised by the dancers. For the musicians, the challenge is to respond to the spontaneous change of dynamics demanded by the dancers through their movements. This production presents two samples of these characters, *Topeng Monyer* and *Topeng Jengis*. The *Topeng Monyer* mask depicts a shy young man of the village; his movement is refined, bordering on the effeminate. Next, as a contrast, the dancer picks up a *Jengis* mask. This dance depicts a strong character who tends to be a bully.

III. BALAJANJUR

Bala Ganjur, which freely translated means "people-rouser," features six pairs of cymbals playing short and deceptively simple rhythmic ostinati over an eight-beat melodic pattern. When played simultaneously, with quick dynamic changes initiated by the drummer-conductors, these simple patterns collectively create an extremely complex rhythmic pattern. *Bala Ganjur* is an energizing piece to get people in the mood for festivities, such as processions accompanying various lively ceremonies. It is used to conclude the blessing of our gamelan, *Segaru Madu*.

KECAK SCENE SYNOPSIS

I

Hanuman appears before his monkey armies and commands them to watch over Rama and Laksmana.

II

Rama and Laksmana grieve the loss of Sita. Hanuman appears and agrees to locate Sita in the kingdom of Alengka. He receives Rama's ring as a token for Sita and flies off over the clouds.

III

In Alengka, Rahwana celebrates the abduction of Sita with his demon army. Sita, despondent from the loss of Rama, is consoled by Rahwana's niece, Trijata. She repeatedly rejects Rahwana's advances and even threatens to kill herself if he should try to force himself upon her. Angry and frustrated, Rahwana retreats. Hanuman then appears before Sita and presents to her Rama's ring. Sita, in return, offers a flower to Hanuman to give to Rama as a symbol of her undying devotion to him.

IV

Before leaving Alengka, Hanuman decides to destroy a part of the palace garden, thereby testing Rahwana's demon army. Rahwana and his demon army furiously attack Hanuman, who is far too strong for them. Hanuman departs, leaving the city of Alengka in flames.

V

Appearing before Rama, Hanuman gives him the flower from Sita and recommends they attack Rahwana. The monkey army marches off to destroy Alengka and rescue Sita.

There will be a short Intermission between the Gamelan and the Kecak performances.

Refreshments will be sold on the upper lanai to benefit Friends of Dance.

THE GUEST ARTISTS

I Wayan Dibia

Dr. Dibia is a world-renowned dancer, choreographer and scholar who has applied his many talents to traditional art forms in Bali, creating dynamic and exciting events for contemporary audiences. Beginning in the 1970s, he started to experiment with Kecak and has produced many original productions using both *Ramayana* and other traditional Balinese stories, notably: *Subali Sugriwa* (1975), *Arjuna Tapa* (1979) with a chorus of 600 chanters performing in a stadium, and *Dewa Ruci* (1982) performed on the beach with chanters swimming in the water. Also, in *Barong Sunda Upasunda* (1993) he performed Kecak with as few as twelve chorus members. Presently, Dr. Dibia is the Assistant Dean of the Indonesia Academy of the Arts in Denpasar, Bali.

Ida Bagus Nyoman Mas

Pak Gus Mas is a professional Kecak troupe leader and the first prize winner in the 1993 Bali Kecak competition. Ever since then, he and his village troupe have been performing every night in Bali. He is also an instructor at the Indonesia Academy of the Arts in Denpasar, Bali.

THE TRAINING PROGRAM

The Balinese Kecak production is the culmination of several years of planning and a full semester of intensive, expert training of UHM students by visiting artists from Bali. Together with other Asian resident training and production programs, the Southeast Asian component of the Asian Theatre Program brings some of Asia's finest artists to Hawai'i to train our students and expand our awareness of the richness and value of Asian aesthetics and cultural traditions. This project is supported by the State Foundation on Culture and the Arts, celebrating thirty years of culture and the arts in Hawai'i. Additional support comes from the Indonesian College of Fine Arts, Denpasar, Friends of Kennedy Theatre, UHM Research Relations, the Music Department, the College of Arts and Humanities, and the people of Hawai'i.

Roger A. Long, Director
Balinese Kecak Resident
Training & Production Program

PRODUCTION STAFF

Associate Technical Director: Gerald R. Kawaoka
Production Crew: Ariston Green, Shauna Norton, Robert Romualdo
Costume Shop Manager: Linda Yara
Wardrobe Mistress & Makeup Supervisor: Margaret McKea
Costume Construction: Lisa Ann M. Omoto, Margaret McKea, Leah Redmond, Kelly Soderberg, Edith Sze Savadove, and practicum students from THEA 101 & 240
Dresser: Lorenzo Calendar
Set Construction: Kale Braden, Nathan K. Lee, John Parkinson, Joseph Rial, Angela F. Wood and Students of THEA 240
Box Office Supervisor: Matthew Chang
Assistant Box Office Supervisor: Elizabeth Anderson
Box Office Staff: Mary Axthelm, Jennifer Kido, Alice Shikina
Photographer: Cory Lum
Season Brochure: Rowen Tabusa, Office of University Relations
Publicity Director: Sharon Pressburg
Publicity Staff: Ramon Arjona IV, Matthew J. Daly
Graphic Designer: John Tsukano
Program Designer: Matthew J. Daly
Kennedy Theatre Manager: Marty Myers
House Manager/Program Editor: Lisa A. Kramer
Front of House Staff: Cindy Lee Meiers, Kahea Kawauchi
Custodian: Christopher Chun

NOW PLAYING

Late Night Theatre
EL CEPILLO DE DIENTES/THE TOOTHBRUSH
Spanish performances:
Fri., Dec. 1 and 8 at 10:45 p.m.
English performances:
Sat., Dec. 2 and 9 at 10:45 p.m.



COMING ATTRACTIONS

On the Mainstage
LET'S DANCE!
Feb. 16, 17, 23, 24 at 8:00 p.m.
Feb. 18, 25 at 2:00 p.m.



THE PERFORMERS

GAMELAN MUSICIANS

Thomas Bell
Jeannette "Benji" Bennington
Thelma Diercks
Daniel Hale
Wendell Ishii
Penny Kairman-Rayner
Kendro
Yoko Kurokawa
I Wayan Lendra
Jeffrey P. Osmond
Sathaphone Ouanesisouk
Barbara Polk
William Remus
Aya Sakuma
Chandra Susilo
Emiko S. Susilo
JoLinda Susilo
Michiko Ueno-Herr
Ju-Hua Wei
Harriet Yoshizaki

The University of Hawai'i Gamelan Ensemble is composed of students of Music 311H and members of the community.

TOPENG DANCER

I Wayan Dibia

KECAK CAST

Hanuman I Wayan Dibia
Rama I Wayan Lendra
Laksmana Naoko Maeshiba*
..... Ju-Hua Wei †
Rahwana Anthony Rivard
Sita Stephanie Maeshiro
Trijata Lee Chen

*Dec. 2, 8, 10 performances

† Dec. 1, 7, 9 performances

CHORUS

Chorus Leader Ida Bagus Nyoman Mas

Ruthie Alcaide	Winnie Lam
Renée Arnold	Cara Lucey
Ivana Askovic	Naoko Maeshiba
Frederick Bacala	Seana K. Magee
Ann Brandman	Todd Maria
James R. Brandon	Angela Niu-Anthony
Betty Burdick	Sathaphone Ouanesisouk
Meryle N. Carr	Robert Petersen
Maggie Chang	Joshua David Pilzer
Matthew J. Daly	Jill Rolston
Peggy Du Fon	Aya Sakuma
Kristin Evert	Melodie Sanders
Gina Garcia	Edith Sze Savadove
Daniel Hale	Elenita M. Tapawan
Keala Kakahara	Carl Thelin
Gabriele Kasper	Michiko Ueno-Herr
Jessica Kelley	Pete Walden
Kendro	Ju-Hua Wei
Fatiha Kheddaoui	Kathy Welch
Bonnie Kim	Clayton Whaley
Taurie Kinoshita	Harriet Yoshizaki

THEATRE INFORMATION

Tickets may be purchased at the Kennedy Theatre Box Office (10 a.m.–3 p.m., Monday through Friday) or charged by phone to Visa or Mastercard by calling the Box Office at 956-7655. Limited wheelchair and disabled seating is available for each performance. So that we can best serve you, those desiring such seating are asked to request it at the time tickets are ordered. Hearing impaired patrons may utilize TTY communications with Box Office Staff by calling 956-7655.

Parking is available on the UHM campus for a nominal charge. Please allow at least 20 minutes to locate parking.

Late Arrivals will be seated at the discretion of the house manager and only during appropriate breaks in the program.

Programs printed in large type are available upon request. Please ask an usher.

Please remember that **smoking and refreshments** are not permitted inside Kennedy Theatre. Also, we ask that cellular phones and beepers be turned off while inside the auditorium and remind you that photography and recordings are not permitted during the performance.

Lost and found is located at the Box Office.

Emergency Exits are located on both sides of the auditorium one third of the way up from the stage. Once you have exited through these doors, please follow the emergency exit signs to leave the building.

♻️ This program is printed on recycled paper.

FACULTY AND STAFF

FACULTY

- Dennis Carroll** *Chair*, Director of Graduate Studies, Playwriting, Directing
Peggy Gaither Adams Modern Dance, Dance Composition, Choreography
Mark Boyd Technical Theatre, Lighting
James R. Brandon Asian Theatre
Juli Burk Dramatic Literature, Theory, Directing
Glenn Cannon Acting, Directing, TV/Film
Joseph D. Dodd Scenic Design
Sandra Finney Director of Undergraduate Studies, Costume Design
Elizabeth Fisher Modern Dance, Dance History, Composition, Choreography
Peggy Hunt Creative Dance, Dance and Theatre Education
Tamara Hunt Director of Children's Theatre, Creative Drama, Puppetry
Terence Knapp Acting, Directing, Voice
Gregg Lizenbery Director of Dance, Modern Dance, Dance Kinesiology, Laban Movement Analysis
Roger A. Long Asian Theatre, Acting
Lurana D. O'Malley Western Theatre History, Research
Judy Van Zile Dance Ethnology, Labanotation
Elizabeth Wichmann Director of Asian Theatre, Asian Theatre, Directing

GUEST FACULTY

- I Wayan Dibia** Asian Theatre
Ida Bagus Nyoman Mas Asian Theatre

STAFF

- Caren Corpuz** Dance Secretary
Gerald R. Kawaoka Theatre Technician
RoseMarie McDonald Theatre Secretary
Marty Myers Theatre Manager
Linda Yara Costume Shop Manager

LECTURERS

- Ann Elizabeth Armstrong, Ivana Askovic, Lee Chen, Matthew Dubroff, Rodwic Fukino, Christophor Gilbert, Janeice Jeffries, Ch'on-heung Kim, Young Lan Kim, Patricia N. H. Leong, Paul Maley, H. Wayne Mendoza, Chung-Won Meyer, Kimberly Romines, Eve Walstrum Sanders, Eric Schank, Carl Thelin, Gertrude Tsutsumi, Matthew S. Webster.

GRADUATE AND SPECIAL ASSISTANTS

- Kale Braden, David DeBlieck, Nathan K. Lee, Justina Mattos, Margaret McKea, Heidi Miller, Lisa Ann M. Omoto, John B. Parkinson, Robert S. Petersen, Sharon A. Pressburg, Kurt Wurmlli