

Synopsis

ACT I

Musical Overture - *Sekar Gendot*

Sekar Gendot here means “a song that develops gradually over time.” It is a traditional instrumental piece from the village of Peliatan in Bali, where it is performed by the *Tirta Sari gamelan* ensemble.

Scene 1:

The stage opens in the realm of Indra Loka (Heaven), heralded by the dance of the *kayonan* (tree of life). The beautiful Dewi Tara dances with the angels. The peace of Indra Loka is disturbed by the arrival of the chief minister to the ogre king Misasura. He comes with a message expressing Misasura’s desire to take Dewi Tara, Indra’s daughter, as his wife. Indra refuses.

Scene 2:

Meanwhile, back in his kingdom, Misasura dreams of Dewi Tara. He wakes up when Patih returns with the news that his request for Dewi Tara was denied. Enraged, Misasura calls his *raksasa* soldiers to arms and they prepare for battle.

Scene 3:

The gods of Indra Loka hear the *raksasa* troops approaching. A great battle ensues, and the gods are defeated. Indra and Dewi Tara flee to seek advice from the sage Brihaspati.

INTERMISSION

ACT II

Scene 4:

Lord Indra and Dewi Tara journey to Kiskanda, the realm of the monkey king brothers Subali and Sugriwa. Lord Indra requests their assistance in defeating the *raksasa*, promising Dewi Tara’s hand in marriage to the monkey kings if they defeat Misasura.

Scene 5:

The monkey troops battle Misasura and the *raksasa*. Misasura is chased into a cave. Subali pursues Misasura, ordering Sugriwa to seal off the entrance if he sees white blood, which will prove Subali has died. Subali defeats Misasura, but the brains of the *raksasa* king are also white and mingle with his red blood. Confused, Sugriwa thinks his brother has died, and places a boulder over the entrance to the cave so that Misasura cannot escape.

Scene 6:

Sugriwa returns to Indra Loka where he and Dewi Tara are wed. Trapped inside the cave, however, Subali is still alive. He manages to dig himself out of the cave using the bones of Misasura. Thinking that his brother betrayed him, Subali fights Sugriwa. Ultimately Sugriwa, with the help of Rama and Laksmana, is victorious over Subali. Subali attains heaven and ascends.

Acknowledgements

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

Kennedy Theatre is a member of the Hawai'i State Theatre Council.

Thank You to our esteemed Sponsors

Bali Aga • Cooke Foundation • Doris Duke Foundation • East-West-Center Arts Program • Norma Nichols Asian Theatre Outreach Fund • Pacific and Asian Affairs Council • UHM Center for Southeast Asian Studies • UHM Chancellor’s Fund for Asian Theatre • UHM Music Department • UHM Office for Diversity, Equity, Access, and Success • US Department of Education (DOE) National Resource Grant Program

Director’s Note

My gratitude and deep respect goes to our guest artists: I Madé Widana, Balinese musician, composer and conductor of traditional gamelan music; I Ketut Wirtawan, eminent Balinese dance teacher and *dalang* (puppeteer); I Madé Moja, scenic designer and painter; and to my assistant director and dance trainer Annie Reynolds. Thank you for your unwavering dedication, commitment, and artistic excellence throughout the long preparation and training period of two years. It has been a truly rewarding experience for me to work with this artistic team.

One of the alluring aspects of this type of shadow theatre is that it is entirely low-tech, there are no digital projections or computer designs. Everything is hand-made, often from simple materials, and the magic is created in a complex weave of puppetry, scenery slides, shadow acting, dance, and live music. This type of show requires teamwork on an even higher level than is customary in most theatre productions, and I salute the cast for their dedication to the work and for coming together as a tight team to magically turn into reality what was an ambitious idea three years ago.

I would like to dedicate this performance to the memories of Dr. James R. Brandon and Pak Hardja Susilo, both of whom have been my mentors and role models for many years in my work in Asian Theatre.

Kirstin Pauka

You can help bring Balinese dance to Hawai'i public schools and the neighbor islands. Donate via this website: <https://www.classy.org/events/bring-balinese-performing-arts-to-hawaii-schools/e41645>

Special Thanks

Nezia Azmi • Paul and Dewi Agung • Eric Chang • Ross Christensen • Claudia Kamiyama
Carol Khewhok • Dana Kwong • Byron Moon • Trinh Nguyen • Luis Gamarra • André Pauka • Eric Pilger
Deborah Pope • Paul Rausch • I Madé Redha • Larry Reed • Dave Robertson • Harold Senter
I Madé Sidia • SaraLyn Smith • Jack Ward

Kennedy Theatre Staff

Department Chair: Paul Mitri
Director of Asian Theatre Program: Elizabeth Wichmann-Walczak
Production Manager: Rick Greaver
Technical Director: Gerald Kawaoka
Costume Shop Manager: Hannah Schauer Galli
Theatre Manager: Jessica L. Jacob
Office Staff: Lori Chun, Cindy Nakashima

Front of House Information

For large print programs, Assistive Listening Devices or any other accessibility requests please contact the House Manager or call the Kennedy Theatre Box Office at 956-7655.

To arrange a Campus Security Escort from any two points on campus please see a House Manager.

As a courtesy to your fellow audience members and to our performers, please remember that eating, drinking, video recording, photography and use of cell phones and other electronic devices is not allowed inside the theatre. Please take a moment to turn off any sound or light emitting devices now.

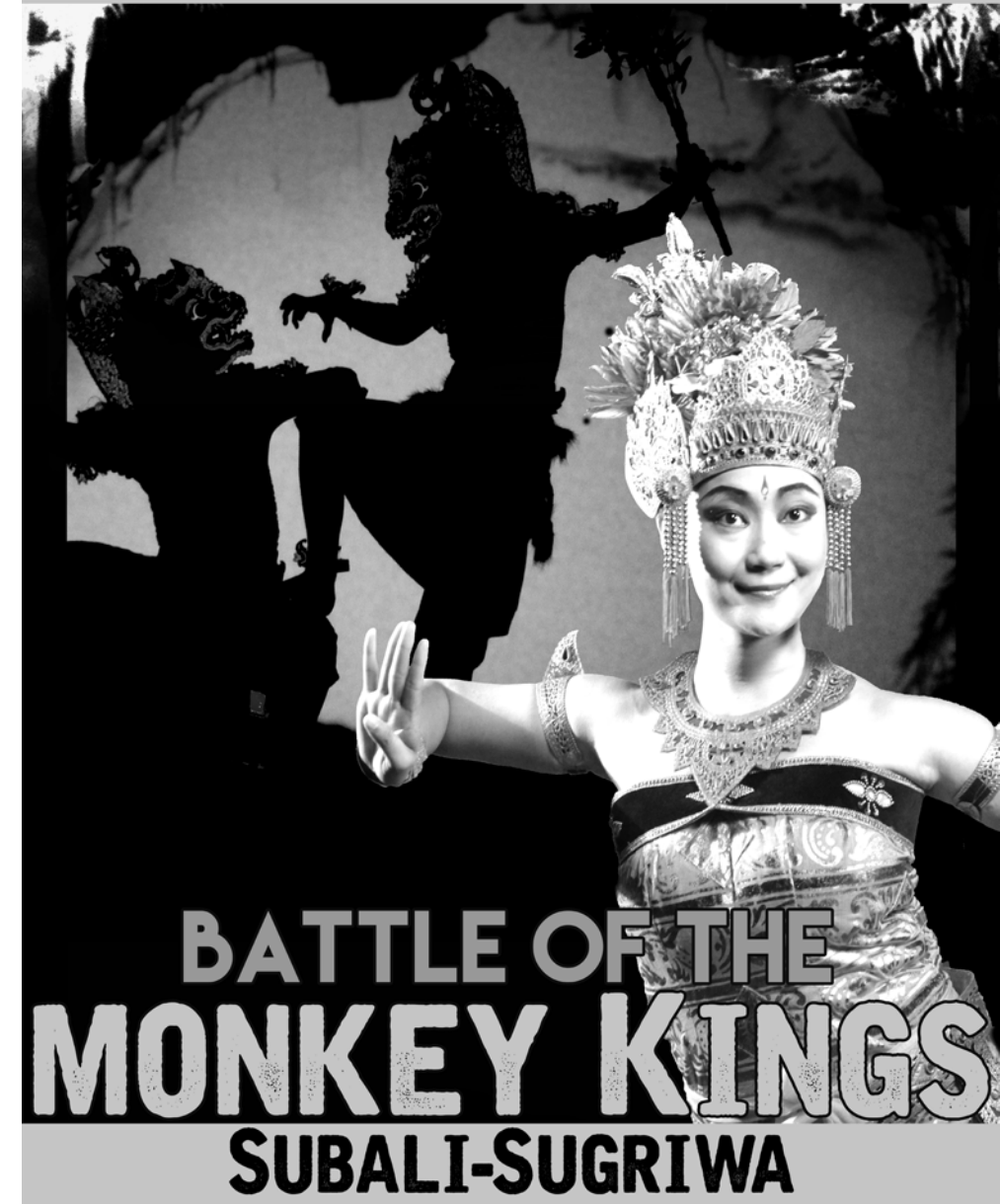
Visit us on the web at manoa.hawaii.edu/liveonstage/kennedy-theatre

MAINSTAGE

2015/2016 SEASON



BALINESE WAYANG LISTRIK



BATTLE OF THE MONKEY KINGS SUBALI-SUGRIWA

An adaptation of a traditional Balinese story based on the Ramayana epic.

January 22, 23, 29, 30 at 7:30pm

January 31 at 2:00pm

*Pre-show chat at 6:45pm Jan. 23 & 30 and at 1:15pm Jan. 31

Department of Theatre + Dance
College of Arts and Humanities
UNIVERSITY of HAWAII
MĀNOA

BATTLE OF THE monkey kings

subali-sugriwa

Artistic Staff

Concept by I Madé Sidia

Dialogue and Narration by I Ketut Wirtawan

Adapted and Directed by Kirstin Pauka

Translated and Assistant Directed by Anna Reynolds

Guest Artists: I Ketut Wirtawan, I Madé Widana, I Madé Moja

Musical Directors: I Madé Widana and Annie Reynolds

Composer: I Madé Widana

Dance Training and Choreography: I Madé Widana, Annie Reynolds,
I Ketut Wirtawan

Puppetry Training: I Ketut Wirtawan and I Madé Widana

Scenery Projections, Properties, and Mask Design: I Madé Moja

Additional Scenic Elements: DeAnne Kennedy

Costume Design/Coordination: Hannah Schauer Galli

Makeup Designers: Hannah Schauer Galli, I Ketut Wirtawan, I Madé Widana

Lighting Designer: Brian Shevelenko

Sound Designer: Brian Shevelenko

Background

Wayang Listrik, translated as “electric wayang”, is a modern Balinese theatre genre based on traditional shadow puppetry (*wayang kulit*) transferred to a large screen. It features traditional carved leather puppets alongside shadow-actors, dancers, and *gamelan* music. The special shadow-masks used, pioneered by the San Francisco-based company *ShadowLight*, have become a common aspect of *wayang listrik* performances in Bali. The specific play we selected is based on episodes from the Indian *Ramayana* epic, one of the major sources of story material in many traditional as well as contemporary Balinese theatre genres.

Videotaping or other video or audio recording of this production is strictly prohibited.

Cast List

CHARACTERS:

Subali: Joanna G. Mills

Sugriwa: Hunter Kaye

Tara: Qiaoer Zheng*

Indra: Keita Beni

Gandarwa: Michelle Huynh

Misasura: Matthew Kelty

Patih Misasura and Rama: Shannon Q. Iriarte

Raksasa (Ogres): Phillip Kaponi Aiwohi-Kim, Shannon Q. Iriarte,
Donalío Saldaña

Priest and Brihaspati: Sami L.A. Akuna

Delem and Tualen: Maseeh Ganjali*

Sangut and Laksmana: Jennifer M. Yoo

Merdah: Bronte Amoy

Narrator: Margot Fitzsimmons

PUPPETEERS:

Margot Fitzsimmons

Bronte Amoy

Jennifer M. Yoo

Maseeh Ganjali

Bonnie Rauch

Sami L.A. Akuna

Froilan Fabro

Shannon Q. Iriarte

KAYONAN DANCERS:

Hunter Kaye

Froilan Fabro

Amanda Stone

Chantelle Sonoda

MONYET (MONKEY)

DANCERS:

Michelle Huynh

Froilan Fabro

Amanda Stone

Chantelle Sonoda

BIDADARI AND GABOR

DANCERS:

Misty Mollena

Mahany Lindquist

Kisore Sherreitt

Meghan Rose Donnelly

Musicians

MEMBERS OF THE UHM

GAMELAN SEGARA MADU ORCHESTRA:

Dewi Agung, Paul Agung, Matthew Cadirao, Amit Chaturvedi, Fabian Fabro, Justin Harimau Ota, Claudia Kamiyama Pilger, Nada McClellan, Dylan Pilger, Eric Pilger, Ryoko Pilger, Annie Reynolds, Luke Satsuma, Harold Senter, Jr., Aaron Singer, Kaori Stock, Ju-Hua Wei, I Madé Widana

VOCALISTS:

I Ketut Wirtawan, Sai Bhatawadekar

Production Crew

Stage Manager: Jocelyn Ishihara

Assistant Stage Managers: Ted Guillory, Emma Ishihara, Trinika Joseph, Andy Lee

Dramaturg: Jennifer M. Yoo

Embedded Librarian: Rohayati Paseng

Scenery and Effects operators: Ensemble

Shadow-Screen Light Operator: Rohayati Paseng

Light Board Operator: Andy Lee,

Sound Board Operators: Ted Guillory, Trinika Joseph

Stage Crew: Lauren Mau, Kayla Matson

Electrics Crew: Students from THEA 101, 221, 240 and 345

Costume Construction Crew: Kari Begay, Elize Monique Chaves, Marc Marcos, Van Anh Nguyen,

Katie Patrick, Mykaela Sterris, Cheri Vasek

Wardrobe Supervisor: Melissa Portilla

Production Staff

Technical Director: Gerald Kawaoka

Costume Shop Manager: Hannah Schauer Galli

Assistant Costume Shop Manager: Iris Kim

Production Manager: Rick Greaver

Front of House Staff

Box Office Supervisors: Jocelyn Ishihara, Heather Kalehuawehe, Mark Shiroma

Box Office Staff: Adam Cook, Layne Higginbotham, Joanne Aire Oaihimore, Malia Ngaluola

Publicity Director: Kevin C. K. Berg

Publicity Assistant: Bianca Bystrom Pino

Graphic Designer: Michael Donato

Photographer: Chesley Cannon

House Manager: Catherine Kindiger

Assistant House Managers: Kelsey Faamausili, Joanne Aire Oaihimore, Malia Ngaluola

*In partial fulfillment of the requirements of the Master of Fine Arts Degree