

TEACHER RESOURCE GUIDE

Balinese Performing Arts

for Your Students

SUITABLE FOR

K-12

SPRING 2021



With identified connections to Common Core State Standards (CCSS) and Hawai'i Content & Performance Standards (HCPS III)

To view connections, visit our webpage at www.cseashawaii.org/programs/performance/wayang-listrik



UNIVERSITY OF HAWAI'I
theatre + dance

theater for young audiences
asian theatre program

Supported by
the UHM
Center for
Southeast
Asian Studies



UH **CSEAS**

University of Hawai'i at Mānoa

Aloha Educators!

Welcome, and Selamat Datang!

The UH Mānoa Asian Theater Program and the Center for Southeast Asian Studies are pleased to bring Balinese performing arts to the children and youth of Hawai'i

TABLE	OF	CONTENTS
3 -5 About Balinese Performing Arts and Gamelan	9 Wayang Listrik pre-show and post-show activities	14-15 Classroom Connections and Activities
6 Bali and its connections to Hawai'i	10-12 Understanding the different types of puppets	16 Meet the Producers and Performers
7-8 About <i>Lutung</i> , our performance and Meet the Puppets	13 Environmental Connections	17 Sponsors and Supporters

WHAT YOU'LL FIND IN THIS GUIDE

This educational resource guide includes materials and resources to introduce you and your students to traditional and contemporary Balinese performing arts. *Wayang Listrik* combines elements and sensibilities of the ancient storytelling tradition of shadow puppetry (*Wayang Kulit*) with multimedia technology accessible to contemporary theatre arts.

This resource guide is also available for download on our website, along with updates on the production, outreach events, video links and other ways to connect.

www.cseashawaii.org/programs/performance/wayang-listrik

WHY BALINESE PERFORMING ARTS?

Bali is a small island in the archipelago of Indonesia in Southeast Asia. Balinese music, dance, theatre, and shadow puppetry are rich with history, culture, and storytelling in ways that naturally evokes creativity in every child.

Most Balinese artists would have begun their creative endeavor very early in their lives, making Balinese performing arts readily accessible to children and youth of all ages.



I Made Widana and Dr. Annie Reynolds performing for local school audiences in traditional Balinese dance costume.

The ASIAN THEATRE PROGRAM at UH Mānoa is internationally recognized as the leading center for Asian Theatre study and research in the United States. It has attained this status by providing students and scholars with an unprecedented focus on Asian contexts, the development of theatrical skills, and on-going research opportunities for students situated domestically and abroad. Each year, celebrated Asian artists and teachers provide intensive training in a selected form of Asian performance that culminates in an authentically staged, English language production.



About Balinese Performing Arts

Ritual & performance

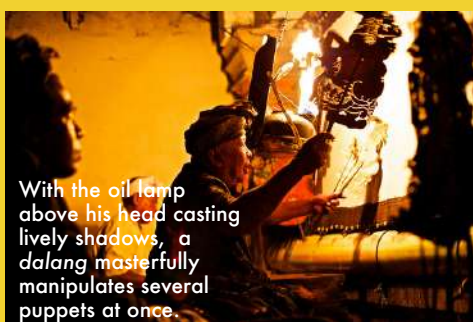
Balinese performing arts are an amazing mix of visual, tactile, and auditory richness. Bali is special because of the fluid intersection between spiritual life and creative endeavor. Music, dance and theatre are learned and performed for the divine as well as the human audience. Stories are told both to teach the young about their traditions, and at the same time a favorite activity enjoyed by all. Children are exposed to these art forms from a very early age, making Balinese performing arts a treat to learn about and try out for your students!

Character types in Balinese performance

Across the different genres of performance, character types in the stories or sketches can roughly be divided into strong (*keras*) and refined (*alus*). There are also clown characters, who are typically the narrators in Balinese performance. These clowns are able to translate from the ancient literary language of *kawi* (old Balinese/Javanese) to present-day Balinese. These narrators act as a conduit between the world of the characters and the world of the audience.

Learning to tell stories through sound, movement, masks and puppets

At the core of the craft, as is the case in most all Balinese performing arts, is learning how to breathe life into an object (including one's own body). Balinese artists depict these character types in compelling, entertaining, and almost other-worldly ways.



With the oil lamp above his head casting lively shadows, a *dalang* masterfully manipulates several puppets at once.

QUICK GUIDE:

Types of Balinese performing arts

1. Gamelan music

Bali, like many other Southeast Asian communities, has its own *gamelan* culture. A *gamelan* is an orchestra of metallophones, gongs, and drums. Different *gamelan* ensemble's could have as little as two instruments or more than twenty instruments!

2. Pelegongan and Kebyar dances

Pelegongan is a classical refined female form, usually the first form that young girls learn and perfect throughout their dancing lives. The explosive *Kebyar* form began to take root in the early 20th century; its first piece, *Kebyar Legong*, was choreographed to the *Kebyar gamelan* orchestra in 1915 by Pan Wandres.

3. Topeng or masked dance-drama

Topeng dance always uses a variety of masks, depending on the character being performed. There are generally four kinds: clowns/narrators, refined royalty, stronger aristocrats, and villains. Many *Topeng* performances are commissioned in conjunction with a temple ritual.

4. Gambuh and Arja dance-dramas

Bali also has a complex sung and spoken dance-drama culture embodied in the artistically challenging classical form of *Gambuh*. *Gambuh* dates as far back as the 14th century, and *Arja* is a more recent development in the 19th century.

5. Wayang kulit or shadow puppetry

"*Wayang*" refers to "shadows" while "*Kulit*" means "leather", which is what Balinese shadow puppets are made of. A traditional night-time performance would have an oil lamp (*blencong* or *damar*) as the light source, with the shadow cast on a white cloth screen (*kelir*). Audience members, however, may watch from either side of the screen. And of course, the most important person is none other than the *dalang* - the shadow puppeteer.

Balinese Gamelan

MUSIC and DANCE

Balinese gamelan culture and education are multifaceted and dynamic. In general, gamelan can be described as different kinds of ensembles of percussion-based traditional instruments made up of metallophones, kettle gongs, hanging gongs and drums. However, this detailed description does little justice to the variety and recent developments in approaches to the creation of sound and music both in and outside of Bali. For example, the traditional *gamelan jegog* from Jembrana in west Bali comprises vibraphone-like bamboo-based instruments, rather than metal-based instruments; not to mention different scales being used, such as the popular pentatonic gamelan gong *kebyar*, the 4-tone *angklung*, and the more recent 7-tone gamelan *semaradana*.

One of the most important aspects to gamelan music is teamwork. Creating this music is a group effort and everyone must pitch in to get an amazing result. A perceived melody or rhythm to the audience is actually a complex composition created by all twenty or so musicians working together, and every part is important. Almost every instrument is part of a pair, played by two different people, tuned to slightly different frequencies to create the characteristic *ngumbang-ngisep*, or “shimmering sound” of gamelan due to sound wave interference. The unique sound of gamelan music comes from the concept of *kotekan*, which is when two interlocking melodies (played by two different people) intertwine to create a singular melody and rhythm. Now imagine multiple *kotekan* at once, all built upon one another, and you truly have an ensemble! This is why it is so important that gamelan musicians work as a team and rehearse together.



Gamelan Segara Madu, UHM Manoa Music Department
photo courtesy of Marc Schechter



2010 East-West Center
guest artist Made Sidia
showing a male dance
stance to a student

Balinese Dance is characterized by precise movements, both slow and sudden, as well as bold and refined. Dances are performed as offerings to the spirit world. Sometimes a dance is a re-enactment of a scene from a story. Sometimes they are not full stories, but character sketches. The movements themselves are abstract and generally do not literally “act out” the actions in the story or mime the mannerisms of the character. Instead they require the audience to use their imagination and feel the essence of the dance through the body movements.

Many of the movement phrases are inspired by the natural and social environment. For example, one movement in Balinese dance called *nyegut* is used during key moments of faster tempo during which the eyes dart to the side, center, down, and center again, repeatedly. This is inspired by the veins of a leaf—the straight line of the main vein down the middle and the tributary veins coming off of the main vein going sideways. However, when the dancer does this same movement in the *legong* dance, she is not trying to portray a leaf but rather embody the heightened energy in the music that changed suddenly from slow to fast. The leaf was simply an inspiration. This is what we mean by “abstraction”. Another dance phrase is inspired by how the gecko scuttles away on water and is called *lasan megat yeh*, which translates into the dancer moving side-to-side isolating her neck and shaking her head while her arms cross her body over her chest, and her feet tiptoe while shuffling sideways.



Balinese Paintings

Early Balinese painters drew from Hindu-Javanese epics, like the *Ramayana* and *Mahabharata*, and produced their work in a narrative style on cloth, bark, paper, or wood. Artists would paint using natural dyes that came from things like volcanic rocks, ochre, indigo, and soot.

Now, Balinese painters have settled into artistic communities located in Ubud, Sanur, and Batuan. Each village has become known for their unique style and specialization. Inspiration for these paintings come from different aspects of island life, from the animals and vegetation, to the people and traditions.

STUDENT ACTIVITY: Look at all of the detail in the painting to the right! How many tree frogs can you count? Take a closer look at the painting featured in "Lutung the Messenger", what details of village life can you find in that painting?



Painting by I Made Moja

Interview with an Artist: I Made Moja

Q. What material do you start with?

A. I usually begin with canvas or paper.

Q. What does the process of creating your painting look like?

A. First, I sketch with pen and ink. Then I do shading with Chinese inks and finally finish with color, using watercolor paints or acrylic.

Q. How long does a painting take from start to finish?

A. Depending on size and details it could take a couple of days or over a year!

I Made Moja is a Balinese artist from Batuan who specializes in these incredibly detailed paintings. He has traveled to Hawai'i many times to hold workshops and perform. It is his artwork that you will see featured in our *Wayang Listrik* show, "Lutung the Messenger!"



Painting by I Made Moja





About Bali and its connections to Hawai'i!

FUN FACTS! Bali is a small island in the eastern part of Indonesia, a country in Southeast Asia. Indonesia is a huge country with about 17,000 islands, 6,000 of which are inhabited, with different ethnic groups and languages. Bali is one of the smaller islands, just east of Java, and has about 4.2 million people. Most Balinese are bilingual, speaking both Indonesian and Balinese.

DID YOU KNOW that on April 14, 2014, Bali and Hawai'i became sister islands? Not only are the two places part of the Asia Pacific region, they are both beautiful islands with rich performing arts traditions! What is really cool is that they also share linguistic similarities despite being thousands of miles away. Hawaiian and Balinese/Indonesian descend from a common ancestral speech community. Check out the chart to the right to see how similar our languages are!

ENGLISH	HAWAIIAN	BALINESE (B) / INDONESIAN (I)
Fish	I'a	Ikan (I)
Eye	Maka	Mata (B/I)
Rooster/Bird	Manu	Manuk (B)
Coconut	Niu	Nyuh (B)
Water	Wai	Yeh/Air (B/I)
Me	A'u	Aku (I)
Flower	Pua	Bunga (I)
Come/Let's	Mai	Mai (B)
Body hair	Hulu	Bulu (B/I)
Leaf	Lau	Daun (B/I)
Fruit	Hua	Buah (B/I)
Root	A'a	Akah/Akar (B/I)



image from ministryofvillas.com



A young Balinese dalang shows his stuff at a local youth Wayang Kulit competition.

Who is *Lutung*?

The character of *Lutung* is a familiar one for many children in Bali who grew up hearing stories about the mischievous monkey. As a character, he is often getting into trouble and causing problems for the rest of the animals in the forest. However, in this particular story he acts as a helpful messenger, trying to get to the root of the problems being caused in his home. Monkeys are known to be very wise and intelligent animals. These sort of skills are often what helps *Lutung* create mischief, but in this case they are what allow him to help out his friends and neighbors.



Where does his story come from?

The different Balinese art forms draw from many sources of stories. The main ones are native and specific to Bali and nearby Java - old epic poetry recounting tales of grandeur of old Javanese kingdoms such as the *Panji cycle*, as well as local adaptations of the Indian *Ramayana* and *Mahabharata*.

These texts are so long that performances, whether through dance or puppetry, usually depict a particular shorter

episode from the entire text. *Lutung* was created as a story that might shed some light on the issue of deforestation that is affecting many of the islands of Indonesia. One of the characters in the play, the tigress, *Sangmon*, is actually a climate refugee from the island of Sumatra, Bali's neighbor. Sumatra is in trouble due to the Palm Oil companies that burn the forests to clear the land and plant their crops. With no forest, many of the native animals are left homeless. All of the different animals in *this* story have their own titles and special characteristics to make them a unique part of Bali's ecosystem.

The Balinese Rainforest

One of the major themes within this tale are the rainforests of Bali, where the story takes place. The rainforest is made up of five distinct levels of vegetation and home to thousands of diverse species! The *Lutung* monkey is one of the animals that is endemic, or native, to Bali along with the *Javan ferret-badger* and there are hundreds of species of snakes! There were two species of panther that used to call the Balinese rainforest their home but unfortunately they both became recently extinct due to deforestation.

Deforestation is an effect that occurs when large areas of the rainforest are cut down to make room for construction or to use the resources that are unique to that area. In Indonesia the main cause of this is illegal logging and intentional forest fires which are set to clear large areas at once.

Desa, kala, patra - Place, time, circumstance

One special aspect to note about Balinese performing arts is its rootedness in Balinese religious and spiritual philosophy. One of the prevalent philosophies is that of *desa, kala, patra* or place, time, circumstance. Embracing this philosophy motivates one to consider whether an action suits the particular place, time and context that he or she is in. This extends to the performing arts as well. Instead of rendering the arts rigid and "regimented" however, this philosophy may actually help explain why every performance is unique and in some cases, improvisatory in nature.



Dancer-puppeteers with Shadow Masks breathe life into their shadows.

Meet the Puppets!

Belatuk



Enggung



Lutung



Celepuk



Sangmon



Celeng



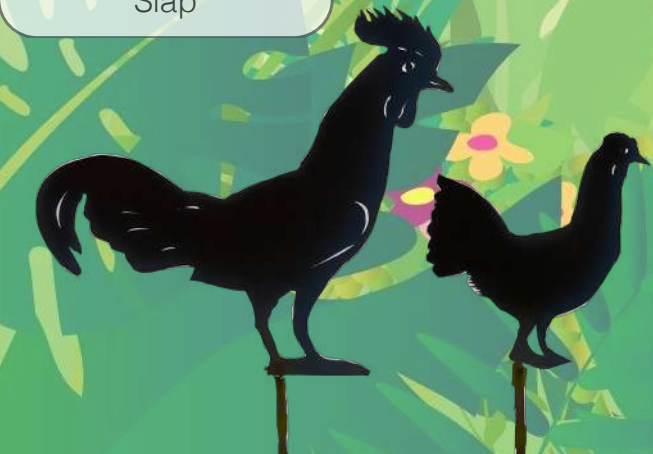
Siap



Kunang Kunang



Beduda



Tuke



Wayang: Shadow Puppet Theatre

Balinese shadow puppetry consists of leather puppets (*Wayang Kulit*) on rods, a source of light (traditionally an oil lamp called *blencong* or *damar*), and a screen (*kelir*) on which the shadow is cast.

Puppets not in use would be stuck into the *gedebong*, traditionally the trunk of a banana tree. The *gamelan* ensemble that usually accompanies a traditional *Wayang Kulit* performance is called the *Gamelan Gender Wayang*. The puppeteer, called the *dalang* is a true master artist, playing the role of puppeteer, actor, dancer, musician and conductor all at the same time. He also must have deep knowledge of the old Balinese and Hindu texts from which *Wayang* stories are derived.

STEP 1

FIND/MAKE A SCREEN

You and your class can easily create a mini *Wayang Kulit* theatre from daily objects and materials. The screen can be white cloth, white paper or even the white wall!

STEP 2

MAKE THE PUPPETS

Have your students draw the shape of their character on a piece of stiff paper, and cut out the shape. You can also use the cut-outs in this guide (see pages 11-12). Tape a satay stick or chopstick to the back of the cut-out and you have a puppet!

MAKE
YOUR OWN
SHADOW
PLAY!

STEP 3

SHINE SOME LIGHT

A strong-shining study lamp would do. Have it shine from behind the puppet, so that the shadow is cast onto the screen. While it would be a fire hazard to use an actual oil lamp, the flickering nature of an open flame is what gives life to a traditional *Wayang Kulit* shadow.

STEP 4

BE A DALANG!

The playfulness and spirit of joy in what the *dalang* does lies in all of us - when we first begin role-playing at an early age. Allow your student to call on this playfulness and joy, doing different voices and improvising as they go along.

Wayang Listrik

"Listrik" is the Indonesian word for "electric" or "electricity" referring to the use of electric light projections on large screens, which is a recent development in shadow puppetry in Bali that began approximately in the late 1980s.

Well-known *dalangs* like Ketut Kodi and Made Sidia (who have been to Hawai'i before!) along with filmmaker-puppeteer Larry Reed experimented with this new media for *Wayang*.

Reed and Sidia further developed this form into what is referred to today as *Wayang Listrik*, combining large screens, paintings, film, complex lighting, dancers as well as dance-puppeteers with Shadow Masks.

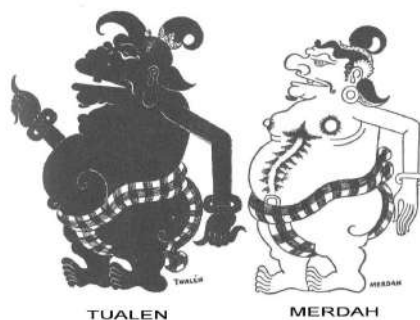
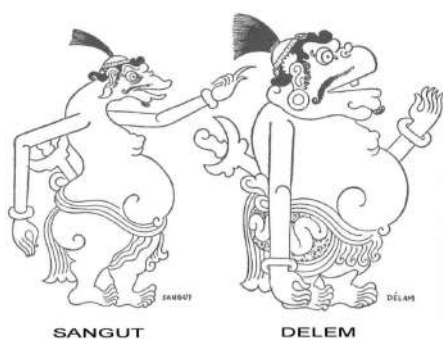
PUPPET TYPES: Clowns and Refined Characters

Two Types of Puppets

In Balinese *Wayang Kulit*, there are two major types of characters. There are clown-servant puppets called *punakawan*; they act as narrators and assist the main characters. Then there are the primary characters who are drawn from the actual story itself such as kings, spirits, ogres, warriors, etc.

Four *Punakawan* Narrators

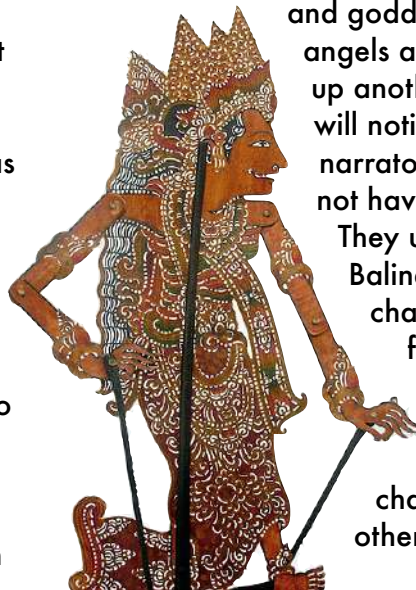
The four clown-servants are called *Dalem*, *Sangut*, *Merdah*, and *Twalen*. In addition to serving the main characters, they are revered puppets and are particularly spiritually potent in their own right. They also demonstrate the absence of the "fourth wall" in Balinese theatre, meaning that the puppets interact directly with the audience in the middle of the story being told. If you create a shadow play with your students, they can practice switching between "narrator" puppet and "character" puppet voices.



Refined Character puppets

Refined character types such as gods and goddesses, ministers and knights, angels and mystical creatures make up another group of puppets. You will notice that unlike the 4 clown-narrator puppets, these puppets do not have movable mouthpieces.

They usually speak in high Balinese, with the clown-characters doing the translation for the audience.



In addition to the clown-narrators and the refined characters, there are numerous other puppet character types.

The largest ones are the *raksasa*, which are demons, ogres, or giants. A *Wayang Kulit* performance would never be complete without the most important puppet of all, the *kayonan* or the tree of life, pictured below. This puppet opens and closes the performance, and establishes the connection between the world of the puppets and the world of the people. **Have fun making your Balinese shadow puppets in the next few pages!**



PUPPET TEMPLATE: Refined

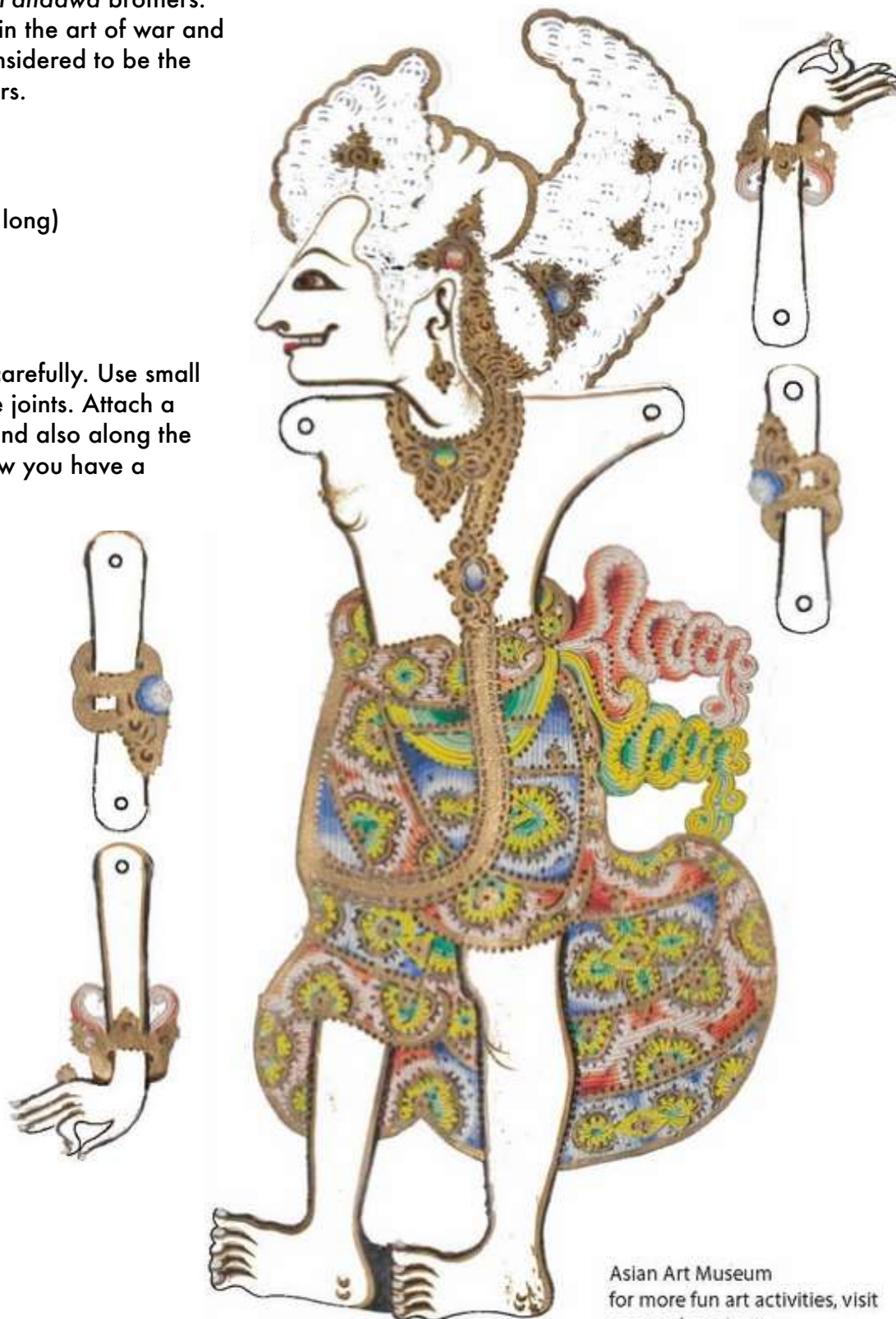
Arjuna

The third of the five *Pandawa* brothers. Most accomplished in the art of war and meditation, he is considered to be the greatest of all archers.

You will need:

- Four brads
- Three sticks (12in. long)
- Hole punch
- Masking tape
- Coloring pencils

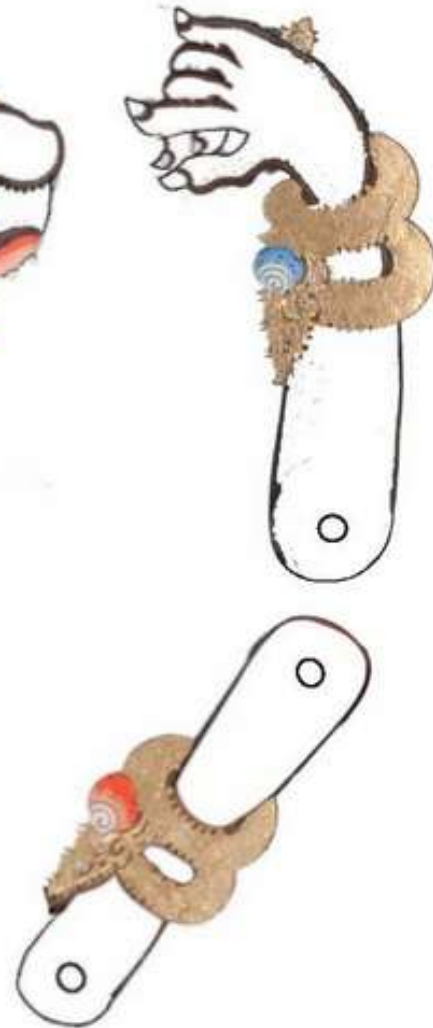
Cut out the shapes carefully. Use small brads to connect the joints. Attach a stick to each hand and also along the body of Arjuna. Now you have a puppet!



Asian Art Museum
for more fun art activities, visit
www.asianart.org.

Jogormankik

Demon minister-judge of the Hell, Yamaloka



You will need:

- Two brads
- Two sticks (12 in. long)
- Hole punch
- Masking tape
- Coloring pencils

Cut out the shapes carefully. Use small brads to connect the joints. Attach sticks to the the hand and the body of Jogormanik. Now you have a puppet!

For more fun activities visit
www.asianart.org

Environmental Issues

Pollution in Indonesia

One of the main issues facing Bali and the other islands of Indonesia is pollution. The infrastructure of Bali was never created with the anticipation of a booming tourism industry in mind. In the last 50 years, there has been a sharp rise in the number of visitors and in 2018, 38% of all visitors to Indonesia went to Bali. Unfortunately, the local waste management system was not ready for this rise, and as a result only about half of the trash is properly managed. The rest ends up in the ocean. (National Geographic)



photograph by Nyimas Lauha, National Geographic 2019

Single-use plastic items are the biggest contributor to this pollution. Until about thirty years ago, there were no plastic bags on the island of Bali. Everyone brought their own reusable bags. Up until a few years ago, there were close to 10 million plastic bags used per day. Young activists like YOU made a difference and new legislation was passed to ban plastic bags in Bali as of June 23rd, 2019. Another contributing villain is the plastic water bottle. Since Bali does not have reliably safe drinking water, many locals and tourists rely on bottled water and then don't properly dispose of the empty bottles. Recycling efforts are not well developed and problematic, and much of the plastic waste winds up littering the beaches and forests, and eventually making its way into our oceans. Another inadequate option is to burn the plastics, causing a different set of problems, such as releasing toxins into the air, which can kill animals and cause diseases like cancer.

Bali and Hawai'i share many of the same environmental problems. Both Bali and Hawai'i are situated in the Pacific Ocean. This means that both islands are susceptible to the pollution in the ocean. One dangerous polluter for ocean species is microplastic. Microplastics are very small plastic particles that can originate from many different plastic products after they have been broken down by the sun, wind, and ocean waves. This pollution often begins in the watershed, which starts high in the mountains. Trash that litters the ground gets caught in the currents of the rainwater and freshwater as it moves from the land towards the oceans. This is why it is so important to take care of your trash from *mauka* to *makai*.

"Jaga Alam" means to preserve the earth. This means that we need to be aware of how our actions affect the world around us. When you go on vacation someplace like Bali, think about what foot-print you are leaving behind. Are you leaving the space cleaner than when you found it?



What can you do to help?

"Keep Bali Clean" is an initiative aimed at reducing Bali's current littering problem by distributing reusable shopping bags. Check out keepbaliclean.com to see how you can help or donate to their cause!

"Bottle for Botol" is an education program aimed at providing information and alternatives to plastic water bottles and the harm they cause the environment. You can get involved or buy a reusable water bottle from bottleforbotol.org



"Kupu Hawai'i" is an organization on Hawai'i that offers programs and training on conservation, sustainability and environmental education for young adults! You can also get connected with a local beach cleanup team through "Sustainable Coastlines Hawai'i". Check them out at www.kupuhawaii.org or sustainablecoastlineshawaii.org

POSSIBLE PRE-SHOW DISCUSSION QUESTIONS

1. Have you ever seen a puppetry performance before? When you hear the word puppet what do you tend to think of?
2. Do you like to go on vacation with your family? Where do you go?
3. When you're on vacation do you spend time thinking about the environment in the place you're staying? Is there anything you could do to help that environment while you're there?
4. Do you know any issues that are affecting Hawai'i right now in the environment?
5. When you are watching the show pay attention to the different instruments, puppets and language used throughout the performance!



MAKE YOUR OWN

DANCE!

- Ask your students to think about things in nature or daily activities. for example, "a wave crashing" or "flowers in a lei" ...anything!

• For younger students, you can also make this a vocabulary exercise, so instead of a full phrase, it can just be a word such as "wave" or "lei"

- you can also have each students pick a phrase/word out of a hat
- Ask the student to do a dance move that relates to that phrase/word

• The key is to let them be creative and have fun with it! Don't try to reproduce anything or mime exactly what they think it looks like, but rather have the objects or phrases act as an inspiration. Imbue the movements with the aesthetic of the subject.



- keep it short! Maybe 4 single movements strung together into one short dance "word" or "phrase on 4 counts
- The students can be in groups of 2 or 3. First each member shows the others in their group their dance moves while their friends count out the steps.

POSSIBLE POST-SHOW DISCUSSION QUESTIONS

1. What do you notice is different about *Wayang Kulit* and other kinds of theatre or drama that you've watched before?
2. You may notice that sometimes the characters spoke in English, and sometimes in Indonesian or Balinese. Were you still able to follow the story? How did you do this?
3. What do you think about the music that accompanied the story? What kinds of instruments do you think they are? What does the music sound like to you?
4. What did you notice about the movements? Are they fast? Slow?
5. Issues like deforestation are super important to island nations, do you see things like this happening here in Hawai'i?

Curriculum Connections

Student Learning Outcomes

• Grade K-2

- Students will assess how various styles of production relate to culture (FA 2.3.4)
- Students will create movement sequences that express a mood or phrase (FA 2.4.4)

• Grade 3-5

- Students will compare similar dramatic themes between works from various cultures (FA 3.3.4)
- Students will evaluate theatrical traditions of various cultures (FA 4.3.3)
- Students will create simple dances that communicate abstract ideas or feelings (FA 4.2.2)
- Students will be able to explain how the elements of dance relate to elements of other art forms (FA 5.4.2)

• Grade 6-8

- Students will evaluate how technology has impacted theatre production (FA 6-8. 3.13)
- Students will apply theatrical traditions of various cultures (FA 6-8 3.11)
- Students will apply the use of choreographic principles with partners or in groups. (FA 6-8. 4.2)

• Grade 9-12

- Students will describe how various elements and roles of music interact with other content areas. (FA 9-12. 2.5)
- Students will be able to create their own Balinese dance and use movement choices to communicate abstract ideas (FA 9-12. 4.5)
- Students will understand complex patterns of dance from a different genre/culture. (FA 9-12. 4.6)

Academic Activities

Idea 1: Write your own shadow-puppetry play about an issue affecting your home town - who are the characters? What is the problem? How do they work together to solve this problem? Is there a lesson to be learned?

Idea 2: Pick one of the environmental issues talked about in this packet. Work in groups to find one step you can take towards helping solve this problem. Is there something you can do today? What about in the coming weeks or months?

Idea 3: Share what you learned with your parents/guardians at home. Get your family involved in your new knowledge of *gamelan*!

**Click here to access Hawai'i DOE
learning standards in the Fine Arts**

<https://www.hawaiipublicschools.org/DOE%20Forms/arts/FineArtsHCPSIII.pdf>

GUEST ARTISTS



Made Moja is a prominent Balinese painter, skilled in the traditional ink and watercolor technique of his native village of Batuan. His compositions are often very detailed and complex, drawing from Hindu mythology, traditional village life, and nature. Moja's Bay Area exhibitions have included Stanford Art Spaces, the San Francisco Commonwealth Club, Somarts Gallery, and Pro Arts. His work has also been shown internationally and featured in numerous books on the art and culture of Bali. Since coming to the US, Moja has branched out artistically. In

addition to experimenting with new themes in his painting, he has become a primary dancer with *Gamelan Sekar Jaya*, an acclaimed Balinese orchestra and dance group.

I Made Widana is a lecturer at the Department of Theatre & Dance, University of Hawai'i at Manoa where he teaches practical courses in Balinese music, dance and theatre. Widana earned a BA in Balinese Traditional Music from Institut Seni Indonesia, Denpasar (Indonesian Arts Institute, Denpasar). He is a professional musician, dancer, and composer. When in Bali, he teaches traditional gamelan music in various villages and at a number of formal music and dance studios. As a founding member and musician in the Bali-based *Çudamani* performing arts ensemble, Widana has participated in tours to the US, Japan, and Europe. In residence in Hawai'i since 2009, he is the Artistic Director of *Gamelan Segara Madu*, *Gamelan Taksu Gitaning Shanti*, and presents many community outreach programs under the auspices of the East-West Center Arts Program, the Mayor's Office of Culture and the Arts (MOCA), and the UH Manoa Outreach Statewide Cultural Extension Program (SCEP). Widana's expertise in traditional

Balinese music and dance is coupled with extensive experience in innovative and collaborative artistic works. He recently wrote and performed original music for a unique puppet performance, "Journey to the East: Ruminations on a Sixteenth-Century Chronicle", by

Hourglass Theatre, that was premiered at Shangri La in Honolulu and toured to the East Coast. Widana has served as Musical Director for two UHM Kennedy Theatre MainStage productions: "Subali-Sugriwa: Battle of the Monkey Kings" (2016) and "The Last King of Bali" (2020).



Annie Reynolds is the Curator of the East-West Center Gallery.

Reynolds earned her PhD in Theatre and MA in Asian Studies from the University of Hawai'i at Mānoa and her BM in Music from San Francisco State University. Reynolds has a background in music, especially composition and violin. While completing her undergraduate degree, she became interested in

Balinese gamelan music. Prior to undertaking her graduate studies, Reynolds spent several years in Bali studying music and dance, including one year of study as a Darmasiswa RI scholarship student at the Indonesian Arts Institute (Institut Seni Indonesia) in Denpasar, Bali. Reynolds has lived in Hawai'i since 2007. Since 2009 she and her husband, I Made Widana, have been leading the Honolulu-based Balinese gamelan music and dance ensembles *Gamelan Segara Madu*, and more recently *Gamelan Taksu Gitaning Shanti*. Together they have offered numerous educational outreach programs across Hawai'i through the auspices of the Statewide Cultural Extension Program (UHM Outreach College), UHM Department of Theatre and Dance, Arts Focus Southeast Asia, and the East-West Center.

PRODUCERS



Dr. Kirstin Pauka is a professor of Asian Theatre at UH Mānoa and served as director for the several Balinese *Wayang Listrik* projects. Since 2001, she has produced and directed several Asian Theatre training-and-production shows working with guest artists and teachers from Indonesia and the Philippines. For the 2020 theatrical performance, she collaborated with Balinese colleagues to oversee student training and logistics before directing the

final production. Dr. Pauka has also served as the Director for the Center for Southeast Asian Studies (CSEAS) at UH Mānoa from 2014-18, and is an active member in the Kenny Endo Taiko Ensemble.

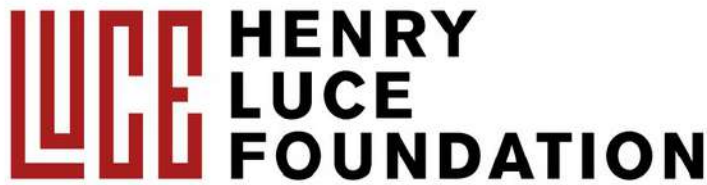
Melisa Orozco Vargas is a collaborative performance artist and educator who recently received her MFA in Theatre for Young Audiences from the University of Hawai'i at Mānoa. During graduate school, Melisa worked with schools and communities across Hawai'i as the outreach/school show coordinator for several productions, especially in collaboration with the Asian Theatre Program. Melisa's thesis production, *Keiki Kalo*, is a groundbreaking theatrical experience for the very young that takes them on a journey of the lifecycle of taro, the staple food of the kānaka maoli (Native Hawaiians), and is a reflection of her life growing up, as well as raising her own children, in Hawai'i. A 2019 TYA/USA Emerging Leader in Theatre in Young Audiences Fellow, Melisa is also a founding member of the contemporary theatre ensemble, 你好 / Peligro! (or Aloha also means goodbye).

Olivia Coughlin is an MFA candidate in Theater for Young Audiences at the University of Hawai'i at Mānoa. She is originally from York, Maine and teaches devised theater to students there over the summers. She recently graduated from Lafayette College in 2020 with a double major in Theatre and Film and Media Studies. On campus Olivia has participated in UH Theatre Department's *Getting Ready for Eddie* as well as *Ondine*. This year along with organizing for Jaga Alam she will be acting in *Interstellar Cinderella*, *Eddie Wen' Go*, and the TYA department's newest venture, *The Joy Mobile*, coming soon to a performance space near you!

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For any questions you may have,
contact Olivia Coughlin at
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pauka@hawaii.edu

SPECIAL THANKS TO:

Norma Nichols Endowment of Asian Theatre

Roger Long Endowment for Southeast Asian Theatre

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TITLE VI NATIONAL RESOURCE CENTER GRANT



Updated by Olivia Coughlin; adapted from original concept, design, and research by Nezia Azmi.