

## Transcripts

April 12, 2013

Opera Jawa

Interview with Garin Nugroho

TIM Jakarta Theater

Director

*Selendang Merah* The Red Shawl

Canon 300

00:06:06:18

.... And the last one is also the visual art. It's been in opera Jawa for the second and third. It's combination between the traditional theater, everyday life, ritual, also the contemporary art and last one is the visual art.

00:07: 08 :00

Every series of this trilogy has different approach. For example the first OJ, Indonesian Name, 30% is from the traditional folklore, it's more folklore, not dance from the palace, but from the folklore. And I give the symbol that it is like, the circus ---, like for example in 1950 in Indonesia, so many groups, small groups of dance, theater-dance, traveling from on village to another audience. The musicians is only 4 or 5. And I choose that kind of approach for the opera jawa first. It mean more folklore theatrical. And the second thing is to deliver clear?? Is more like ? ..... Is more dance and Indonesian word song. And the third one I put more visual and theatrical aspect in this character, in the OJ third.

And the important thing also I put the character back to the original, original way Indonesian. For example Indonesian, the owner of the circus, I use the cakil, the body language that I take from the wayang orang for example. I put all the body language from the typical character in wayang for example. And three of them are totally different. For example the third one now about 40% is east Java, in this way more dynamic, more comedian, for example, and more, the language is also different with language from the opera java second.

00:09:42:12

Java is always multicultural. If you come to Yogya or to Solo for example, Malioboro in Yogya so many people from Minang, so many people from Papua. Even you go to the souvenir shop for example, you can see in Yogya crafts from Yogya or Solo, but also you can see the craft from (west) Papua. And because I have been making so many documentaries and traveling around Indonesia and have experience with so many ritual, I met these ? the Opera Jawa is multicultural itself because in Java is also multicultural. You can ge for example pan I mas ?, you can get the panawanee ? Yogya; so totally different. So many difference in terms of Java itself. But Java put in Indionesia ??? a multicultural society. And as you see on the opera Java, the 2<sup>nd</sup> or 3<sup>rd</sup>, you can see for example the 3<sup>rd</sup> one is masks from Papua, yeah masks from Papua; the voice from Mias??

Or from Sumba when the owner of the circus is dead for example. That Java is put in the multicultural Indonesia. But then if you saw that

File 5304

00:11:24:05 no it is from Papua and I not explain that the majority of the masks are from Papua. People didn't understand it as Papua. It is only on thing. It is multicultural thing.

00:11:54:05 It's always paradox, something. They say still What I call I am Java I am Sumatra. But life go on and I think in 2 or 3 generations we don't have to make ? Every family become multi-cultural. Every family become a multi-culture. This why if the society in West try to make the ?/ because of the term of multicultural cannot successes. Because the majority in ever country become multicultural. Every ?// family become multicultural. Day by day it becomes like that you know. You can't make the world, you cannot the system to make, you are from one ethnic, you are from is impossible in the future. The new future is the new multicultural by meeting point of people in the world.

00:13:00:00

In this Opera Jawa 3 the choreographer is 2--- Danang and Angorono. Danang is from Solo with classical technique and ties to Taiwan in the modern, what you call it, in terms of modern dance. And Angorno never studied in a foreign country. He more in Solo culture, with dance the culture from Solo. And he is very famous because of the "cakil" for dealing with as a , as a, as a person who is very famous because of the movement of "cakil" in the "wayang orang." Then I put together between these two choreographers modernity and what you call ethnicity. And these 2 choreographers have 2 different jobs you know. One is to develop in what I call the contemporary thing, and one is much, must be pushed in the ethnic and classical Java thing. This is 2 choreographers different. And all Opera Jawa even if you make something new, it must be new the root itself. For example if Danang make the contemporary I will be ask him, "What is the root?" For example the root is "??raymop??" from East Java. OK you must renew the root. "Ratchaya??) always meets a person who can classical and contemporary together. A person who can know the roots of the new thing. But he can also travel in the new thing.

14:58:10

The good performance is not the best something ??/... the good performance is make the new map, that I can develop in the new future, as performance. I always say to all my crew, don't think about the perfect performance. I can't believe. But every dancer, every "??"... something new, that I can develop myself in the futures.

15:40 And in Opera Jawa, the thing one you have the new map. Use all what you call ritual and visual art in Indonesia. When I put the Papua, the people "oh yeah," why not, I can use in the futures? The ritual and the artistic ritual and so many tribes in Indonesia. And this is the challenges I try to develop in this performance.

The second thing--- theater can back to the (appealing) of wayang orang ??? that show .....Opera Jawa is discover to the future. Opera Jawa is the future

305 new file

but also a discovery to the roots. Something is the situation limbo sometimes.

I think it has become like the borderless, borderlines. That people from the west can see something to the East. And the East traveling to the West. Because for example I also use the way tell story in the cinema or in the European tell story about beginning, middle 17:30 and ending. All is horizontal. In the East always horizontal and vertical the way tell story. And make the problem from the West. In the West always want to see more ??/ the story beginning, middle and ending you know.

And the second thing in Jawa, tell stories --- but indirect. But in some, some theater in the West, is more direct. In Jawa case you can make the distance very fast. And I put together what you call the direct and indirect in these two ways of telling the story of Opera Jawa. It's not so easy because for example, I must be, It's like a teacher to the dancer all about how to tell the story, be like the cinema--- beginning, middle and ending. How to put the conflict. How to put the planning information, like that and put together in the way of ??? classical Jawa tell story. This is an original story, but the song is a value, something not related with the story. But new dimension with the philosophy. And as you saw, this Opera Jawa 3, the story is simple, But the words in the song is more like philosophies, more poetic, like song in the traditional way. **I always combine, traveling between West and East, between the oldest and the new thing.** 18:57

I think it is the era of migration. The world is becoming creation? Sometimes you become lonely??? in this place and you??? Opera Jawa is the migration. Every scene is migration. Something you can see it is something in the modern theater, something looks like "wayan orang" (human puppet theater). Looks like puppet. But it's like migration. Ilike the migration --- traveling from one place to another place. Here is the migration society--- Migration form of art.

The idea is migration, people too, it's like that.

20:22 I am born in Yogoarta in a??? a traditional house. My parents is a .....Jawanese noble.--- in the language of Java.???? The very popular novel with the background of Java story, And also my place is the place for rehearsal of dance like ... that reach me from child, all this icon and symbol of Java is in my home. And then I make the film I try running away from Indonesia. I make the series of children in all many islands. I make 200 more chlidrens story and many island in Indonesia. And all my film is always developed from many area of culture from "Sumba?," the location Papua, Bali, Acheh and use the local language too in the film. And all the film put the problem of the society itself. It means I am a traveller. And my performance in the theater is a traveler too you know.

21:56

File 306 But also discovering from the roots..... If you go to Bali so many ceremonies. **Make a performance, make a film it's like make the ceremony. This day I make the**

**visual. Tomorrow the dance., Another day I make anything. It's just like the person in the traditional ceremony. It is my culture of make the art.**

**My film is like the dialog with creator itself.... It means just do it, you know. It's like ceremony. Don't worry for anything.** You can combine everything. Everything is like happening art. **If you come to the ceremony in Java and Bali, someone bring the flower, do something; someone cooking; another one make the ?accessory? like. It's just happening art. Make a film, make theater, finding everything that is happening art. It's a process itself.** Sometimes a filmmaker or director is like the ?? I'm like the zero place?? All the actress come and I just put this is your place, this is your place, you know. And the character is only zero, the zero point of the zero atmosphere.

The balance between formal and narrative, informal, the spontaneity in the system itself. It's like ceremony in traditional. You have of course the structure from the ceremony--- opening like this . If you saw the Opera Jawa opening production, introduction, it's just like the traditional, traditional culture. But then you can put what you call personality. It means more spontaneity, the improvisation. But also you have the formal thing. For example in the ceremony pray. The pray of course they have the rule. It means between the rule, the spontaneity, you can play with that kind of combination.

I think the important point is the meeting point, and the workshop. In the ??old? history the workshop area for example in Bali in 1915 so many painter come from Germany, researchers of anthropology come to Bali, Msrget Meade for example, Charlie Chaplin for example come to Bali and then you can see another Walter Spies come to Bali you know, and all becomes area of the workshop you know. And they will be born the new thing. It's like the forest. The forest with the new thing coming and they will put the new trees. We must be big--- all the workshop---close to every corner of the world,like this Opera Jawa. The people can have something, "oh yeah we need another meeting point, we need another workshop. We must be goal to the roots, and also "goal?" to the future. It is like the cycles--- a never ending story. You cannot...it is not repetition. It is new thing. If rthe new anthropology come, the new Walter Spies come, the new Charlie Chaplin comes to Bali, in the same place, it's totally different. It'sbeen life, it's the circle in a different perspective and new born in the new thing, **File 306 26:45 And I hope that the Opera Jawa people can see "Oh we still need meeting point between the roots and the futures.** Sometimes the roots become the future. And the future becomes the roots itself, like that.

File 307 The problem in Indonesia is that we close to what you call technical capitalist industry--- it's like television--- it's techo-capatalist industry. All this mass society, all this mass society ?? it's like politics, mass politics becomes mass audience. ?it become everything, it become mass. That's the problem. And with the opera Jawa, I want to say to the people, you must be, be take attention to the environment or what I call about the multiculture of performance, multiculture of audience, multiculture of room, public room. Because the mass will kill the individuality. The mass will kill the something small. In my opinion it's like the forest you know. So may flowers, with so many trees with different status and rule. Some very famous, and so many people will buy the flowers.

But some people didn't know. But we cannot have right to kill this flower. Even only one or two people like the flower. As you kill the flower that people didn't know, the balance of the life will be destroyed. In this way I say to all the, to my friends, the crew, maybe our idea is not so much, but we must be stayed in this position. Our life is like the forest, not all the trees and flowers will be paid by the people. But in reality the ecosystem of the forest itself is depending its ?? If you only depend on the mass society, you kill yourself

first finger

(This one I don't understand)--> compang --Wrist bent up with fingers folded in--- arm extended across the neck

"kaka"--> "gagahan" is strong male dance

alus-->"alusan" is soft male dance

butri -->Putri -- woman dance.

kachilan -->cakilan

Cahwati, have a character wajamasan -->Banyumasan. Wajamasan--->Banyumasan is a folk dance from

central of Java. badook--> badut?—the funny, funny character

character jayan -->this one I don't understand

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Opera Jawa

Interview with Danang Pamungkas

TIM Jakarta Theater

Assistant Choreographer

*Selendang Merah* The Red Shawl

Sony EX 3 HDCAM

23.98 P

**Clip: 566\_0001\_01**

TC: 00:00:24:22 Med

Um, my training is Java Indonesian Dance and then after that I start to learn about contemporary dance way. But that is still the basic from Javanese dance, (what?) I learned. So after that I learned about more the other... I go to Taiwan to learn about modern dance, that's why I uhm...know more and love about contemporary dance.

00:01:06:16

00:01:15:19 Med

I think um, most of Indonesian choreographer their basic is traditional, because, because we know, we have in Indonesia strong culture, strong about traditional...even to the music, and everything and theater.

00:02:04:01 Med

About the different contemporary and traditional way about the dance... because in Indonesia, also maybe in Taiwan when I learn, my basic we have a rule, how to learn, how to dance, alot of rule how to make the symbol(?), interpretation we use like this or like this. This is rhyun, this is negatng, compurin ---(hand jesters double check names

and spelling.) or this one yakim, a lot of rules. We cannot do just, just um just like a contemporary way we can explore everything. Explore our body. Explore our feelings. To present to present to our our feeling to to the audience. To the on-stage like that. So that's the difference 00:03:13:11

00:03:36:04 c/u Cutaway

This is Ryun. In traditional Javanese dance we call Ryun we use for soft male dance and also for women dance, women character. And another thing is, another gesture is like this, we call negating, negatng is we can do for male, female, or soft male character.

00:04:49:00 Med noise on shirt

Ok from here in Javanese dance we have a gesture for the hand, This is we call ryun. Ryun we can use this gesture for male soft dance, and also for women dance, women character. And other gesture is this one (circle) we call nygatng. Nygatng we can use, usually we use for kaka, kaka is strong male dance. alus is soft male dance. Butri we call is for woman dance. And another is this one, this one. This one we call ? or we usually call like a compang, like this. We usually call like a compang. Like this. Like this. This only for male strong. Male strong or kere kaka 00:05:52:15

00:16:18:03 Med

Yeah, in this performance in *Selendang Merah* (directed by ) Garin Nugroho, we have one of culture from, from another tradition like from central Java, west---java timor?— East Java, then also from another island in Indonesia, because because . Indonesia we have a lot of very rich about the culture of dance. That's why Garin want to put a lot of—like assemble—in east Java, we call daling remore (gestures). Actually the dance is very strong. Because also—how to say---I'm stuck.00:07:26:03

00:07:33:21 Med moves to close up

Indonesian Describes where dance are from and kinds of dance – wayang and gestures  
Mentions Anggoro has traditional choreographer Combining traditional and contemporary, 00:09:49:08

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**Clip: 566\_0002\_01**

00:09:57:08

Yola Explains Indonesian answer 00:07:33:21

00:11:33:18 Medium

In this perform we have a lot of challenge a lot of artists, who they have their own character. Like **Anggono**, uh, he have strong character for kachilan, for kachilan the one I tell before. And then another is like a **Cahwati**, she, she have a character wajamasan. Wajamasan is a folk dance from central of Java. This is folk dance and she have a challenge to make a funny, funny, funny movement. That's why Garin put her to character for badook—the funny, funny character. And then me, I'm having experience to learn about contemporary dance and also traditional dance, and modern dance. And that's why in here I put a lot of contemporary way to present to choreograph this project 12:53:14 And then there is Endah Laras (white faced narrator) she's a singer. She's a musician also. She also her own character to present in this production. And also we have Rahayu Supanggah. He's a musician, composer in this production. He's a very very good to, to make a music for this production also. And also another dancer, they also a strong, strong, strong character, strong dance to put into this production. 00:13:47:08

00:14:07:11

This is very interesting for me, for us to when, when in studio to practice and explore the movement, the artistic everything, because we have to think the traditional and contemporary way. And and if if the if the moment the movement is we use the traditional way Anggono will come to choreograph for us, and also we have a discuss together and combine. This is traditional and then I will come to make another way to combine in contemporary way. 00:15:04:02

00:15:23:11

\*

For this production, in the beginning was of course from Garin. He will, he will tell us about his imagination, because he is the director. And then he will discuss with us, with me an Anggono. And then we will imagine what we we will start to do, start to do in the choreography. And sometimes uh me uh just suddenly suddenly to come out the idea. And I just do it. Because, because in contemporary we have to explore first from with the dancer and then we we will know what happened. But in traditional sometime it's we



need to calm down first, how to say, calm down and then talk and then we do a little bit slowly, in traditional yeah. 00:16:53:16

b

**Clip 566\_0003\_01**

TC 00:17:53:16 Med

This is really important in here because of, because of traditional dance is like meditation, everything is a meditation. When we do like a dance in traditional, that is for me a meditation. So, so that is very important for us to put that feeling to even, even we put in modern dance, everything is like a meditation. So, so uh, when, when we do, when we do the dance is is it's like mediation. It's very important. 18:44:00

00:19:24:11 Med Shot

(Rasa)

It makes sense, because like what I said before is like a meditation. A dancer's life  
**Indonesian** 00:20:15:12

00:25:25:09 Yola explains the answer about Rasa. Full concentration.

00:21:08:20 c/u

Yeah, yeah. I think it's true. It's right, because and also it's not instant to fill the "rasa" because another, some people they have own different experience. Like uh, if, if, if if she or he have a more experience he will **Indonesian** "Rasa" 00:21:54:13

Yola explains that the good dancers can have more rasa...more experience can observe more. We cannot push them

00:22:37:01 Med Shot

**Indonesian** We cannot push them 00:22:41:07

Danang: It's natural 00:22:45:01

Freeman: They either have it or they don't.

Danang: Even in contemporary dance.

00:23:56:13 Med Shot

anecdote about advise from Chinese choreographer.

00:24:26:15 Med

After come back to Indonesia, I just come back to my basic and right now ? still learn Javanese dance in Kraton, palace, and also I still learn about about the contemporary. I make a balance. So this is very important for me. 00:25:10:15

00:25:52:15 Med

\*

When I make a new choreography , sometime the idea, the feeling the emotional and memory is come out from the true story about me. 00:26:11:

Story of how marriage affected the creation of a dance but not this one.

00:28:34:00 Med

the a same I think umm I think it's the same because in Indonesia production has unique ...

00:30: 17:00 Med

This is Indonesia. This is our country and we have a lot of very rich culture, very rich about the dance and everything 00:30:30:11 ends continues..

**Clip: 566\_0003\_02**

And really unique start from real small thing and we will make something big and you will love.

Come and see out Indo... our country and close with us and you will know how feeling us how we have a love, we have a feeling, good feeling and because I think in other country there is a very modern so, I think it's very good to make a balance, very deep traditional and

c.\u repeats answer

A lot of people make a balance like that. Some people do work very hard in their office everywhere and then they will make a balance come to see the movie, gathering with their family and doing yoga, and that is a balance.

\* We have modern dance and we have traditional dance so we will make a balance. So if you can make a combine, this is really beautiful and our live will make more better.

**Clip: 566\_0004\_01**

Backflip Indonesian comments

**Clip: 566\_0005\_01**

wide

\* Demonstrates hands positions

So this is a "take" movement... The one of character in traditional dance in Java. It's a character jayan...the movement is like you know precise, staccato, tak, tak tak.

This is a basic so, example if we make a contemporary-- demonstrates

**Clip: 566\_0006\_01**

wide

\* Sometimes it's difficult, because most of the dancer the basic is from traditional dance. So we need explain how to use the body, how to use the (Indonesian word and then

English) muscle which one . Because in cont traditional we don't learn about muscles, about the feeling of the body. In Indonesia we don't learn about that. But

#### Zoom into Medium

In contemporary of course we learn very deep. This is like a slide and release, body release and

c/u hand

tension and how to, how to use this movement. We use to bone or muscle. In contemporary we learn a lot about that. But in traditional we don't learn

#### Med Face

So that's why when we in studio, when we explore about the movement, the first we have to, I have to to explain, explain and then make a symbol, then until they know which part, which part we have to move. This one and this one and adjust talk, talk? Because if only the movement is different. We just see the movement, not, not feeling whole in the movement.

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**File 566\_0035\_01**

Danang at mirror with clown make up Med

In this production the character I have to... actually this is my first time to do in this character, because before I am always doing the serious character, the serious movement. Even in Javanese traditional dance also in contemporary dance, and this is new experience for me. So Garin, Garin push me to do this kind of character. This funny thing, but also in this production it is based, I have to me and Cawati are the same character and I have to and also storyteller. That is not easy to do it. So I think it's very good for me to have this experience.

Difficult? Yeah I have no experience to learn about like an actor in theater. That's why it's very difficult for me to use our body, our movement, and also our face, our feeling to tell the story to the audience, not like a real actor or actresses, and they are already have experience and also ---ability to do that.

My inspiration my inspiration is I use a lot of like research in our traditional in wayang--- you know wayang--- because we have like a joker we call like a --- Indonesian---There is funny. And also we can call them a storyteller in that story yeah. Inspiration from there and also in studio when we have --- how to say---any exploration, yeah we can do our body to make happen.

**File 566\_0037\_01**

Danang at mirror with clown make up Med

So in the production my role is clown --- mentions Indonesian word--- I have to make ... storyteller. I have to tell the audience what happened – Indonesian word---happening on stage.

In this role, the balance. I did a lot doing a lot in balance. I combine a lot of traditional, thing in movement, feeling and also in a contemporary way to present, to make a movement, to tell the story, to talk with with the audience, with other dancer, with people, a lot of use, even with the voice, simple voice because I am not singer.

Yeah I have beautiful voice. So you have to come tonight and see and ....  
Yeah, yeah there is one of balance--- referring to Broadway.

Is Garin and then I just do it.

Of course I like the Broadway idea to put into this piece. Make this piece more rich, more fun.

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**File 566\_0044\_01**

Sruti Respah lead singer

TC 01:11:03:00

Indonesian

**File 566\_0045\_01**

Sruti Respah lead singer

I'm professionally singer. When I was little I also loved dancing. I danced Javanese traditional dancing and then I like, I also am a ballet dancer. But when I grow up, teenager I decided to focus on singing, because, yeah, I like singing a lot more.

Yeah, um I really like singing, I really like singing and dancing it's just um not really, um, actually I have I have a, I have a story about dancing. I'm kind of broken heart with dancing. I used to be have a dream to be a ballet dancer. But when my parents separate so I cannot continue my ballet exercise, I move to my hometown and there no ballet school there. And I got a broken heart, and I decided to focus my inserting in singing.

Actually in this production it's just like, um ---Indonesian. In this production, actually it bring it back my my kid's kid's my kid's um not only memory --- Indonesian,, happiness. It bring it back. It's all coming back to me. My happiness to be a dancer.

It's traditionally. When I was little, I'm learning Javanese traditional dancing and ballet. I do both. In this project. I'm, I came from centrl Java. But I'm dancing in an east Java style. So it's kind of a challenge for me. But I kind of enjoy it, yeah. I have to learn it hard, very hard. But it's but I enjoy it.

Wider

Yeah physical challenge, spiritual challenge and vocal challenge also because East Java style, how to move my body, how to give a feeling and life in how I move and um how to concentrate to the feeling. Not only techniques, but beyond techniques. That's what Mr. Hisponga? And Mr. Garin Nugroho direct how they direct me. It's not only techniques. How to beyond techniques. Give feelings. Giving life. How to focus to the feelings. Focus to the feelings. Focus how to give life to the --Indonesian --- and vocals.

Um, this I have a spiritual experience with project, because it bring back my child spirit. And this is awesome and I should thank to the director and the music director for this. And also Jaroon for supporting this. Yeah, this project has enlightened me.

The most exciting parts I'm dancing and singing both. Maybe --- Indonesian meditative love --- meditative romance ---when I'm singing and dancing both ---Indonesian. In that part I'm doing meditative romance singing and dancing both.

Indonesian answer multicultural

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**File 566\_0064\_01**

01:20:43:20

Heru Purwanto

Monkey

Indonesian