

<p>April 14, 2013  Opera Jawa  <b>Interview with</b>  <u><b>Anggono Kusumo Wibowo</b></u>  TIM Jakarta Theater  <i>Selendang Merah</i> The Red Shawl  Sony EX 3 HDCAM  23.98 P</p>	
<p>566 0007 01  <b>Yola Yulfianti (Y): ... Produksi ini apa?</b></p>	<p><b>Yola Yulfianti (Y): ...What type of production is this?</b>  (A): Mmm..Im playing a role as Mr.Ledek here.</p>
<p><b>Y: Suan Ledek?</b></p>	<p><b>Y: Suan Ledek?</b></p>
<p>A: Ho oh, sebagai.. Emm..</p>	<p>A: Yes, as...Hmm...</p>
<p>Di tokoh di sini jadi peran Tuan Ledek dan kemudian juga dipercaya sebagai koreografer di sini..</p>	<p>Im playing a role as Mr. Ledek here and also responsible as the choreographer here....</p>
<p><b>Y: Koreografernya.. Okay.. Ehh, terus... Terus yang tadi aku tanyain.</b></p>	<p><b>Y: Choreographer... Okay.. Hmm,so....What about the question that I asked earlier.</b></p>
<p>A: Hm mh.</p>	<p>A: Hm mh.</p>
<p><b>Y: Apa sih hubungannya antara tradisional dan kontemporer di... Maksudnya menurut Mas Anggono gitu hubungannya antara tradisional dan kontemporer.</b></p>	<p><b>Y: What is the relation between traditional and contemporary in... I mean according to Mr. Aggono, what is the relation between traditional and contemporary?</b></p>
<p>A: Sebetulnya enggak, enggak, kalau di proses ini ga anu mba, ga mengkotak-kotakan ini kontemporer atau ini tradisional.</p>	<p>A: Actually no, no, it's not like that in this process Miss, we don't categorize things as contemporary or traditional.</p>
<p>Itu cenderung ke sifat sebetulnya ya.</p>	<p>That depends on the character actually.</p>
<p>Seperti tradisional itu juga, juga bisa diarahkan ke kontemporer sesuai dengan sifat gerakannya.</p>	<p>For example, we can change the traditional into contemporary style depends on the characteristics of movements.</p>
<p>Jadi enggak, bukan lagi bentuk tradisi atau pun</p>	<p>So, it's not all about the tradition or contemporary</p>

bentuk kontemporer, enggak.	form, no.
Artinya dua-duanya bisa dikolaborasikan dan bisa berjalan seiring gitu.	It means we can collaborate both styles that will work well with each other.
<b>Y: Oh, okay. Jadi sifatnya maksudnya? Sifat..</b>	<b>Y: Oh, okay. So it's like a supporting system? Character...</b>
A: Sifatnya bisa, artinya, mengikuti perkembangan jaman sekarang.	A: The character can, I mean, follow the modernization nowadays.
Maksudnya begitu.	That is what I mean.
<b>Y: Artinya ininya, isinya ya....</b>	<b>Y: Does it mean the content, yeah?</b>
A: Iya	A: Yes
<b>566 0008 01</b> <b>Y: Yang mau disampaikan ya</b>	<b>Y: What is the message that you are trying to deliver?</b>
A: Iya yang mau disampaikan isinya.	A: What Im trying to deliver is the content.
Karya itu tradisi atau kontemporer itu bukan dari bentuknya tapi lebih ke sifatnya atau isi.	A piece is considered as traditional or contemporary not because of the form but the characteristic or content itself.
Isi yang mau disampaikan itu disesuaikan dengan perkembangan jaman yang sekarang Mbak.	The content that we are trying to deliver is based on the modernization nowadays, Miss.
Katakanlah tradisi pun juga bisa bersifat kontemporer ketika itu bentuk perkembangannya dapat mengikuti yang jaman sekarang.	Let say the traditional style can also have a contemporary characteristics when we adjust that into the modernization nowadays.
<b>Y: Terus emm... apa sih tantangan fisik atau emosional yang paling mengesankan atau yang terbaik yang dirasakan dalam proses Opera Jawa ini?</b>	<b>Y: So hmm... what is the most impressive physical or emotional challenges that you have experienced in this Java Opera?</b>

A: Mmm... Tentunya nek tantangan fisik ya faktor kecapekan sih Mbak karena latihannya juga dengan porsi jam dari jam 5 sore sampai jam 10 malam itu.	A: Hmm... Of course the physical challenge because practicing everyday from 5pm until 10pm makes me tired.
Fisiknya itu.	That is the physical part.
Tentunya kecapekan, dan itu rutin selama tiga bulan itu hampir se... Seminggu cuma jeda sehari.	For sure it is exhausting and becoming routine for almost 3 months..Every week we only have 1 day off.
Fisiknya gitu.	That physical part.
<b>Y: Terus eumm... Terus eumm... bagian mana yang paling menarik dari produksi buat Mas Anggono?</b>	<b>Y: So hmm.. so hmm.. which part of the production that is most interesting for Mr. Anggono?</b>
A: Ah... Kalau saya bagian anu, eh, secara keseluruhan pertunjukan ini menarik karena banyak unsur-unsur yang masuk dalam karya ini.	A: Hmm.. for me is the part that, hmm, overall this show is very interesting because it contains a lot of elements in this piece.
Katakanlah unsur seni rupa, unsur visual, media, ataupun ahh...	Let say the art, visual, media, or hmm...
Seperti itu... Slide-slide film dari Mas Garin itu.	Just like... These slides from Mr.Garin's movie.
Itu menarik sekali.	That is very interesting.
Artinya multikultur disini Mbak, di pertunjukan ini.	Artinya multikultur disini Mbak, di pertunjukan ini.
Dan itu juga tantangan buat saya yang notabene nya garapan seperti ini baru buat saya.	And that is the biggest challenge for me because this type of work is very new to me.
<b>Y: Mm... baru maksudnya mas?</b>	<b>Y: Hmm... what do you mean by new sir?</b>
A: Kalau. mm.. maksudnya baru ya melibatkan beberapa unsur pertunjukan disini.	A: If. Hmm.. what I mean by new is incorporating couple elements in this show.
Jadi sebuah pertunjukan itu ada unsur-unsur dari...	So a show has elements from....
Ahh.. Selain unsur gerak, unsur kostum, makeup, lighting, musik.	Ahh... Besides movements, costume, makeup, lighting, and music.

Lah sekarang ditambah juga dengan Mas Garin dengan multimedia visual art itu.	In addition, we also have Mr. Garin's multimedia visual art.
<b>Y: Oke, ehh, terus bisa gambarin gak sih sedikit proses kolaborasinya sama Mas Garin?</b>	<b>Y: Okay, hmm, can you tell me a little bit about the collaboration process with Mr. Garin?</b>
A: Proses kolaborasi dengan Mas Garin...	A: The collaboration process with Mr. Garin...
Eumm... Mas Garin cukup jeli mba sebagai sutradara.	Hmm... Mr. Garin is very sharp as a director.
Artinya ketika kita berproses, kita awal proses itu bentuk eksplorasi pencarian gerak berdasar dengan naskah atau konsep yang disodorkan pada saya yang saya terima dengan teman-teman itu.	That means when we started to process, the beginning of the process is movement exploration based on the script or concept that my friends gave it to me.
Eum... setelah terjadi bentuk eum... Kolab...	Hmm... after we are done with the form hmm.. the collaboration...
Eumm... eksplorasi beberapa kali latihan terus Mas Garin datang dia melihat, eumm...	Hmm... we practiced exploration couple times then Mr. Garin came to watch, hmm....
Mas Garin jeli karena jelinya karena dia menurut dia ini kurang pas, gitu.	Mr. Garin is very sharp because he can tell which one is less suitable, like that.
Ada satu bagian yang kurang pas.	There was a part that was not suitable.
Dan ketika dia bilang kurang pas itu dia juga mempunyai solusi.	And when he said it wasn't suitable, he always got a solution for that.
Harusnya gini, gini... Kalau gini gimana bisa?	It is supposed to be like this, this... How if it's like this?
Nah itu, itu buat saya sangat menarik dan itu membantu sekali.	For me, that is very interesting and helpful.
<b>Y: Terus kan kalau, biasanya kan kalau penari tradisional Jawa kan aa... Ada tuh yang namanya "rasa" pakai "soul" pakai "rasa"...</b>	Y: Then, usually a Javanese dancer is.. There is something that we called "feeling" using "soul" using "feeling"....
<b>Nah ini kalau misalnya bentuk-bentuk ini kan akhirnya udah berkembang ya bentuk-bentuknya dari tradisi eumm... menjadi lebih berkembang lagi atau bisa disebut kontemporer.</b>	If for example, the forms are finally developing from the traditional form hmm..... become more develop again or can be called as contemporary.
<b>Nah itu "rasa" itu masih ada gak?</b>	So that "the feeling" is it still there?
A: Masih Mbak, "rasa" itu, setiap gerakan itu masih ada "rasa". Artinya, karena kita sudah terbiasa	A: Still Miss, that "feeling", every movement still has the "feeling". That means, we are getting

dengan melakukan gerak itu di... ada dasar "rasa" disini.	used to doing that movement... based on the "feeling" here.
Meskipun bentuknya ada perkembangan kolaborasi dengan kontemporer, "rasa" itu tetap ada.	Although there is a form of development in the collaboration between contemporary, "the feelings" is still there.
Karena rasa itu cenderung dari dalam, dari dalam..	Because that feeling tends to come from inside, inside..
Bisa dikatakan energi itu nya dari dalam keluar. Gitu.	We could say the energy is from inside out. Like that.
<b>Y: Jadi masih masuk akal ya?</b>	Y: So, does it still make sense?
A: Masuk akal masih.	A: It makes sense.
<b>Interview with <u>Heru Purwanto</u> 566 0017 01</b>	
<b>Y : Ahh... Mas Heru bisa jelasin enggak perannya di produksi ini ?</b>	Y: Ahh.. Mr. Heru could you please explain about your role in this production?
H: Iya... Disini saya berperan sebagai monyet, untuk Opera Jawa yang ini..	H: Yes..Im playing a character as a monkey for this Java opera....
Saya gabung dengan Mas Garin dari Opera Jawa 2.	I joined Mr. Garin since Java Opera 2.
<b>566 0018 01</b>	
<b>Y: Maaf maaf sori intervensi... Mas suaranya bisa gedein dikit nggak?</b>	Y: Im sorry for interrupting.. could you speak louder sir?
<b>Pertanyaan yang sama tadi, perannya.</b>	Still the same question about the role.
H: Disini saya berperan sebagai monyet, yang jelas mmhh...	H: Im playing a character as a monkey here, clearly hmm....
Merupakan sebuah tantangan bagi saya sendiri karena memang peran-peran yang paling sulit itu kan peran-peran kaya peran-peran hewan-hewan kaya seperti itulah.	It is a challenge for me because the hardest character to play is something like animal character.
Untuk mmhh... supaya mengena dalam peran itu saya melakukan beberapa observasi tentunya saya main di kebun binatang...	For hmm...In order to get the feeling for my character, I did several observation in the zoo.

jadi bagaimana cara monyet-monyet itu mmhh... bergerak, monyet-monyet saling berebut makanan.	Like how monkeys hmm... move, compete for food.
Di samping itu kan kalau di Solo ada pengamen yang menggunakan monyet itu jadi saya main di perempatan-perempatan, sambil emhh... melihat bagaimana toh monyet-monyet itu bergerak kalau di suruh sama tuannya, seperti itu...	Besides that, we have a street singer in Solo who uses monkeys for his show, so I will stay on the street junction while hmm... observe how those monkeys move if the owner gives them order, like that...
jadi supaya apa yang diminta oleh Sang sutradara jadi saya bisa memerankan paling tidak menyamai peran, begitu Mbak.	So that I can play the character as close as what the director wants, Miss.
<b>Y: Ya. Jadi berarti tadi itu apa namanya eemmh.. Pengalaman fisik dan emosional ya tantangan ya itu tadi ya yang baru di bilangin ??</b>	Y: Yeah. That means earlier is hmm... The physical and emotional experience that you just mentioned??
H: Ya.	H: Yeah
<b>Y: Ok. Terus mmh... Apa, apa bagian mana yang paling menarik dari produksi ini ada nggak ??</b>	Y: Okay. Then hmm.. What, what is the most interesting part from this production?
H: Sebetulnya semua menarik ya menurut saya karena ada visual-visual, permainan topeng itu sangat menarik bagi saya.	H: Actually everything is interesting for me because there is visual, mask play that is very interesting for me.
Dengan beberapa macam topeng ada yang dari Jawa Timur, dari Solo juga ada itu yang menarik dan paling menarik pas adegan percintaan liar hahahaha...	Using several type of masks from East Java, Solo which is very interesting and the most interesting part is during the wild love scene hahahaha....
Percintaan liar itu paling menarik bagi saya karena saya naluri sebagai seorang laki-laki, kan gitu. Begitu Mbak. hehehe....	The wild love scene is the most interesting for me because of my nature as a man, like that. Like that Miss.. hahaha....
<b>Y: Hehehe.. terus bisa jelasin gak sedikit proses kolaborasinya sama Mas Garin atau sama siapa nama kedua koreografer bisa jelasin nggak ??</b>	Y: Hahaha..could you explain a little bit about the collaboration process with Mr. Garin or both choreographers, could you explain it?
H: Ya. Kalau sama kedua koreografer saya sudah sering yaa, jadi sering kumpul bareng ya sangat sering jadi tidak begitu mmhh.. ada masalah dengan	H: Yeah. Im used to collaborate with the both coreographers, we see each other very often so there is no hmm... problem with Mr. Ang and Mr.

Mas Ang dan Mas Danang.	Danang.
Kalau sama Mas Garin karena pengalaman saya di Opera Jawa 2 yang Tusuk Konde itu jadi sedikit banyak sudah tau apa yang di... yang di minta oleh Mas Garin semacam itu, jadi sudah hafal sih Mas Garin kaya apa, misalkan ada 2 pementasan itu pasti berbeda..	Because of my experience in Java Opera 2 with “Tusuk Konde”, I kind of know what Mr.Garin wants, I remember what he wants, for example those 2 performances are absolutely going to be different...
Jadi pementasan 1 dan pementasan 2 pasti berbeda... entah waktu ending atau waktu di tengah-tengah itu pasti dia menginstruksikan diganti diganti diganti.	So performance 1 and performance 2 are totally going to be different..he would instructs changes either in the ending or the middle part.
Ya itu lah tantangan bagi saya sendiri untuk mmhh... sesuai dengan permintaan Mas Garin gitu Mbak.	Yes, that is the challenge for myself hmm..based on Mr.Garin’s requirement Miss.
<b>Y: Ok.. Ada pernyataan yang bisa buat Mas Heru itu perlu kaya orang-orang semua tau dari proses ini ?</b>	Y: Okay.. The question for Mr. Heru is do you need everyone to understand this process?
H: Apa ya..? Yang jelas mmhh... Merupakan berkah bagi saya pribadi siapa toh saya dan sekarang di percaya oleh Mas Garin emhh...	H: What is it..? For sure hmm...It is a blessing for me to be who i am and trusted by Mr.Garin hmm...
Dua kali karyanya Mas Garin saya di percaya waktu di Tusuk Konde saya jadi Rama waktu Selendang Merah ini saya menjadi mmhh... Monyet !	Mr. Garin has trusted me to play roles in both of his works, such as playing Rama in “Tusuk Konde” and Monkey in “Selendang Merah” !
Itu merupakan kesempatan besar bagi saya untuk mmhh... mengembangkan apa yaa...	That is the biggest opportunity for me to hmm... improving something yeah....
Pemikiran atau menjadi sebuah perbendaharaan bagi saya selain itu sambil belajar dengan Mas Garin, tentang konsep-konsep pembuatan alur cerita...	It has been a great knowledge or asset for me to learn from Mr.Garin, about the concepts of story making..
Saya banyak belajar sama Mas Garin jadi sekali lagi ini berkah bagi saya.	I learned alot from Mr.Garin, which is a blessing for me.
<b>Interview with <u>Cahwati</u></b>	
<b>566 0026 01</b>	
<b>Y: Mba sebagai apa di produksi ini?</b>	Y: What is your role in this production, Miss?
C: ehm heemm... Disini saya berperan sebagai badut eemm...	C: Hmm....Im playing a character as a clown in here hmm...
Jenaka tentang jenaka yang sebagai penutur dalam cerita, penutur kedua dalam cerita ini gitu kalau di wayang itu seperti Petruk, Bagong, Gareng,	Jenaka about Jenaka as the story teller, the second story teller in this puppet show are Petruk, Bagong, Gareng, and Semar.

Semar.	
<b>Y: Emh terus eehmh mba Cahwati eemh... selama ini pelatihannya itu tradisional atau kontemporer? Atau bagaimana? Lebih banyak tradisional atau...</b>	Y: Hmm then hmm Miss Cahwati hmm... do you practice more traditional or contemporary style? Or how? More traditional or....
C: Lebih banyak tradisionalnya...	C: More into traditional....
<b>Y: Kalau aku.. Sori kalau aku tanya bisa ulangi lagi pertanyaannya? Jadi "aku lebih banyak pelatihan..."</b>	Y: For me... Sorry let me ask you the question again? So "I practice more....."
C: Ok. Ya. Ok ok. Kalau aku lebih banyak kepada ke... tradisionalnya, lebih pada em.. Tradisional.	C: Okay. Yes. Okay okay. Im more into the... traditional side, more towards hmm.. traditional.
Kontemporer juga karena ini garapannya lebih pada ke tradisi, dan di mix dengan kontemporer juga. Gitu....	I also practice contemporary because the play is a mix between traditional and contemporary style. Like that...
<b>Y: Eh enggak, basic latihannya.</b>	Y: Hmm no, the basic practice.
C: Basic latihannya tradisi.	C: traditional style is the basic for my practice.
<b>Y: Boleh dijabarin enggak tradisinya? Misalnya tradisi Jawa atau tradisi apa....</b>	Y: Could you explain which type of traditional style? For example Javanese or something else....
C: Ya. Ke... Selama ini yang dilatih prosesnya adalah bentuk tradisi Jawa.	C: Yes. Towards...The practice that we have been doing all the time is Javanese traditional style.
Tarian Jawa klasik pastinya, yang pasti itu.	The classical javanese dance for sure.
<b>566 0027 01</b>	
<b>Y: Fisik atau emosional apa yang paling menantang.</b>	Y: Which one is more challenging, the physical or emotional part?
<b>Yang paling kayaknya tak terlupakanlah. Paling 'cucok' lah.</b>	The most unforgettable one. The most suitable one.

C: Di garapan ini ya?	C: In this performance?
<b>Y: Iya.</b>	Y: Yes.
C: Kalau di garapan ini, proses awalnya itu, yang lebih menantang itu karena dulu ini basicnya eehh..	C: In this performance, the beginning of the process is more challenging because it is the basic hmm...
Gerak-gerak.. dari gerak-gerak monyet itu lebih pada... kalau di tradisi kan ada 'mendek', itu lebih sulit, lebih sulit harus..	The movements... from the monkey moves to... the traditional 'mendek' is even harder, harder...
Harus.. Lebih pada kekuatan bentuk 'mendek'..Harus, harus lebih kuat di sininya itu loh Mbak.	Must... getting into the power of 'mendek'...must be stronger in this part, Miss.
Kalau saya berperan sebagai badut, ehh... tantangannya adalah harus bisa menghibur audiens, harus bisa melucu....	If I act as a clown, hmm... the challenge is being able to entertain the audience, tell the jokes...
Karena kan basic saya sebenarnya aslinya kan bukan untuk melucu.	Because my basic background is actually not in comedy.
Saya lebih kepada tradisi sebenarnya. Emhh... bedoyo banget.	Im actually more into traditional style.. Hmm.. really "bedoyo" (sacret ritual dance in Java).
Kalau, kalau jenaka saya belum begitu, aslinya, belum begitu emhh...	If, if it's about telling the jokes, Im actually, still not really good at it hmm...
Kurang, kurang, kurang membawakan sebenarnya kalau jenakanya, gitu.	Less, less, less able to express the jokes actually.
<b>Y: Terus bisa gambarin nggak proses ehm.. Ini, kolaborasi ini sama Mas Garin atau sama kedua koreografer kita?</b>	Y: Could you describe about the process hmm..This collaboration with Mr. Garin and our two other choreographers?
<b>Bisa gambarin prosesnya nggak?</b>	Could you describe the process please?
C: Prosesnya ya... Kita enjoy Mbak. Nggak, apa karena kita...	C: The process.. We enjoyed it Miss. It didn't matter becuase we...
Saya sudah, karena sudah terbiasa dengan proses koreografer-koreografer...	Im already, already used to the process with these choreographers...
Terutama dengan Mas Danang, saya sering banget berkolaborasi, sering banget saya juga sebagai penari Mas Danang juga.	Especially with Mr. Danang, Im used to collaborate with him, often time Im also play a role as dancer for Mr. Danang.
Jadi kita lebih enjoy aja gitu loh.	So, we just enjoyed it.
<b>566 0028 01</b>	

Y: Mba Cahwati tuh ada hal lain nggak sih yang, yang perlu disampein untuk bagaimana emm... mengapresiasi, maksudnya.. Kayak, kayak promosi tapi nggak promosi sihh....	Y: Miss Cahwati, do you have other things that you would like to talk about how to hmm... express your appreciation, I mean... something like promoting...
Kalau, Ini kan kita sampein ke, dia kan mau bawa balik ke kampung halamannya ya.	If we are about to tell him, who is going to bring this story back to his country.
Nah kira-kira ada nggak yang perlu disampein ke orang-orang tentang produksi ini?	Do you have anything to say to others about this production?
C: Iya. Eum... Kalau dalam karya ini sih saya pikir lebih ini, lebih menonjolkan pada sebuah tradisi.	C: Yes.. Hmm..I would say this production is trying to emphasize the traditional site.
Kalau dulu di Opera Jawa 2 itu lebih kepada keramaianlah, kalau ini pada cerita kerakyatan yang mengambil dari bentuk-bentuk tradisi kerakyatan dari Jawa Timur, dari Banyumas, dari Jawa Tengah.	If Java Opera 2 emphasizes more about the crowd, this production emphasizes on the folklores that are taken from East Java, Banyumas, and Central Java tradition.
Yang pasti ada tiga bentuk karakter tarinya itu disitu.	For sure, there are 3 different dance characters.
Ada tiga bentuk karakter dari Jawa Timur, Jawa Tengah, dan Banyumasan juga.	There are 3 characters from East Java, Central Java, and Banyumasan.
Itu.... Lebih pada merakyat.	That is...more into the folklore....
Y: Jadi makanya siapapun harus nonton ini yah?	Y: So everybody needs to watch this yeah?
C: Iya. Yang pasti lebih menghiburlah.	C: Yes. It will be entertaining.
<b>Interview with <u>Danang Pamungkas</u></b>	
<u>566 0035 01</u>	
D: Eumm.. Opo jenenge? Inspiration! My... My inspiration is a... A... I use a lot of... A... Like a research in the..	D: Hmmm... Opo jenenge (a type of traditional dance)? Inspiration! My...My inspiration is a.. A.. I use a lot of... A... Like a research in the..
In the our traditional like in wayang.	Like in our traditional puppet show.
You know wayang? Because there is, eumm we have eumm. Like a.. Like a joker.	Do you about puppet show? Because there is, hmm we have hmm.. like a... like a joker..
We, we call like a... Punakawan: Semar, Gareng, Petruk, Bagong.	We, we call like a... Punakawan: Semar, Gareng, Petruk, Bagong.
They are is funny.	They are is funny.

And also we can call them is story teller in that, that, that story.	And also we can call them is story teller in that, that, that story.
Yah. So my insp.. Inspiration is from them. And also in studio.	Yah. So my insp.. Inspiration is from them. And also in studio.
When we, we have a.. Eum... How to say it?	When we, we have a.. Eum... How to say it?
Exploration.. Yea we could do our body to make happen.	Exploration.. Yea we could do our body to make happen.
<b>Interview with <u>Srutirespati</u></b> <b>566 0044 01</b>	
S: Saya secara profesional adalah seorang penyanyi tapi saya juga sangat menyukai menari.	S: Im a professional singer but I also enjoy dancing.
Dari kecil saya suka menari, saya les menari, saya menari Jawa dan juga balet sampai dengan SMP.	I love dancing since I was little. I learned dancing like Javanese and ballet until I was in the middle school.
Tapi eum... menginjak remaja dan dewasa saya memutuskan untuk lebih berkonsentrasi pada dunia tarik suara.	But hmm..I decided to concentrate in singing when I became a teenager and grew up..
Saya lebih fokus pada menyanyi.	Im more focusing on singing.
566 0045 01 Sebaik-baiknya menjadi orang lain, tidak akan lebih besar menjadi diri sendiri.	As hard as you try to become others, you will never become bigger than yourself.
Perteballah.. Pertebal-lah rasa kedaerahan untuk bisa lebih menasionalkan budaya nasional.	Please increase.. increase your awareness towards your traditional cultures in order to nationalize the national cultures.
Jadi apa yang kita lakukan saat ini dengan kebudayaan tradisional ini nantinya akan menjadi besar dan membesarkan negara kita, Indonesia.	So, whatever we do with the traditional cultures will eventually help to make our country, Indonesia, bigger.
Jadi jangan pernah berhenti untuk mencintai kebudayaan daerah kita.	So, don't ever stop loving our traditional culture.
<b>M: We were just getting all these bad noise, could you tell us again?</b>	M: We were just getting all these bad noise, could you tell us again?
S: Oh yah, noise... Can you say it again, the question?	S: Oh yah, noise... Can you say it again, the question?
<b>M: Ya, eum... This document we're making is for people in the States who knows so little about</b>	M: Yeah, hmm... <b>This document we're making is for people in the States who knows so little</b>

<b>Indonesia, about traditional or contemporary dance, or about Indonesian culture.</b>	<b>about Indonesia, about traditional or contemporary dance, or about Indonesian culture.</b>
<b>So what simple thing, if you could only tell, say one simple thing to our.. Our.. Our audiences or foreigners that would help them understand what they're seeing.</b>	<b>So what simple thing, if you could only tell, say one simple thing to our.. Our.. Our audiences or foreigners that would help them understand what they're seeing.</b>
<b>What's the most important thing for them to know?</b>	<b>What's the most important thing for them to know?</b>
S: Kita bisa menjadi apapun, kita bisa menjadi siapapun, kita bisa menjadi bangsa yang besar dengan tidak meninggalkan karakter diri kita sebagai bangsa Indonesia yang multikultur.	S: we can be anything, anyone, we can become a bigger nation without having to leave our characters as the multicultural Indonesia.
Ada Jawa, ada Sunda, ada Batak, ada Kalimantan, ada Papua..	There are Java, Sunda, Batak, Kalimantan, and Papua (name of the cultures).
Dengan mempertebal kedaerahan kita, kita akan lebih memperbesar negara kita dan pasti negara kita, Indonesia, memiliki masa depan.	By increasing our traditional awareness, we will be able to make our nation, Indonesia, bigger with better future.
Jadi pertebal-lah kedaerahanmu untuk bisa membuat negara kita menjadi lebih maju, lebih dihargai dan memiliki masa depan.	So, please increase your traditional awareness to help our nation to develop, become more appreciated, and have a better future.
Jadi pertebal-lah kedaerahanmu untuk bisa membuat negara kita menjadi lebih maju, lebih dihargai dan memiliki masa depan.	So, please increase your traditional awareness to help our nation to develop, become more appreciated, and have a better future.
<b>Interview with <u>Heru Purwanto</u> 566 0064 01</b> H: Ya memang dalam pementasan pertama menggunakan ornamen-ornamen di samping sini dan samping sini.	H: Yes, we used alot of ornaments in here and there during the first show.
Tapi setelah pertunjukan dan setelah Mas Garin melihat, ternyata terlalu ramai dan Mas Garin bilang kayak preman, jadi gitu.	But after the show and being observed by Mr. Garin, it was actually too crowded and Mr.Garin said it looked like a gangster.
Nah dari sudut pandang itu Mas Garin memerintahkan bahwa di simpel kan lagi aja, jadi tidak usah pakai ornamen di samping tapi hanya di tengah aja.	From that perspective, Mr. Garin tells us to make it simple. So, there's no need to use ornaments on the sides, just place it in the middle.
Jadi alasannya cuma itu. Jadi, seperti, dikira nanti seperti preman.	So, that's the only reason. So, like, people will think it's like a gangster.
Jadi disederhanakan saja cuma di jidat sini aja, alasannya cuma itu kok.	So we simplified it up to here, that's the only reason.
<b>Y: Nah kan kalau di luar negeri itu aneh kan?</b>	Y: But it seems weird for people abroad?

<b>Biasanya kalau hari pertama begitu ya akan begitu seterusnya.</b>	Usually the first day is always like this and so on.
<b>Nah, apakah ini hal biasanya nih?</b>	So, is this the routine?
<b>Misalnya berubah, hari pertama begitu terus berubah lagi...</b>	Usually it changes, the first day will always be different from the next day..
H: Ya, menurut saya ini hal biasa.	H: Yes, I think it is very usual.
Bukan hanya sekedar riasan yah.	Not only the make up part.
Jadi gerak pun itu juga bisa berubah kalau Mas Garin mau.	So the movements can always change depend on what Mr. Garin wants.
Dan itu, terjadi beberapa kali kalau Mas Garin.	And then, it happens couple times with Mr.Garin.
Jadi seperti itu kalau sama Mas Garin itu.	So, it is always like that with Mr.Garin.
<b>Y: Apakah Mas Garin aja apa, selalu, apa tarian tradisional atau kontemporer di Indonesia lainnya juga bisa begitu juga?</b>	Y: Is it only Mr. Garin or is the traditional or contemporary style in Indonesia always like that too?
H: Bisa, saya rasa bisa. Jadi nggak, nggak terpatok eumm..	H: Possible, I think it is possible. So, it doesn't have to always based on hmm....
Misalkan sebuah barang seperti ini terus.. Selanjutnya seperti ini terus.	For example, something can look like this now then.. it continues to be like this in the future.
Nggak bisa. Bisa nanti airnya dikurangin. Seperti itu hal biasa kalau disini, semacam itu.	It can't be. The water can be reduced. That is a very common thing in here.