Identity, Community and The Role of Diversity
Freedom, Human Rights and Power
Stage, State and Ideology
Dramatic-Performance Text, Cultural Context and Intertextual Practises
Language, Culture & Structure
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Detailed Daily Program outline and venue (loose pages)
Greetings

“Poetic License” Erika Batdorf, Canada
Photo by David Leyes
Assalamu'alaikum Wr. Wb.

I warmly welcome all of you to the Women Playwrights International Conference 2006 at Galeri Nasional Indonesia and Taman Ismail Marzuki arts centre, Jakarta, which bears the theme “Cultural Liberty in A Diverse World”.

The highly-dynamic development of our society as a result from the rapid development of information technology and communication, among other progressions, demands adjustment on our values and behaviors. Development in the field of cultural, meanwhile, is expected to be a compass in realizing the national identity in reference to the noble values of the nation. In addition, the development of culture is also aimed at creating a conducive and harmonious climate, so that values of local wisdom will be able to respond modernization positively and productively inherent with the values of the nation.

I have a great expectation to all participants of this conference—the female playwrights, theatre personnel, artists, authors, observers and scholars in culture, especially from Indonesia—to promote national work-of-arts to outside world in order to create intellectual relationship and cultural dialogue.

This conference, which will be opened in Jakarta and closed in Bali, has double purposes besides strengthening the position of Indonesia an active partner country in international dialogue on the development of intellectualism, arts and cultural. The shortage of skill of the nation in managing arts and cultural properties, need to be appropriately responded by means of increasing the appreciation and love of the people on the products of culture, be it in the form of drama, theatre and other type of output.

I expect that through WPIC, the target of promoting dramas produced by Indonesian females will be on a par with those of foreigners, and on the other hand it will also stimulate serious studies of the international community on the development of drama in relation with gender mainstreaming in strengthening Indonesia theatre in the level of international standard.

I also hope the organizing of “Malam Budaya Ethnic Nights” workshop and painting exhibition of the Indonesian female painters, which is organized in time of the conference, will be of a success and visited by art-lovers from Jakarta, as well as from other major cities in Indonesia.

Again, welcome to all participants from overseas countries. May you bring home a good and everlasting memory that will bring you back to Indonesia again someday.

Have a nice conference and good luck. Thank you.

Wassalamu’alaikum Wr. Wb.

Sutiyoso
Governor of Jakarta Provincial Government
Welcoming Speech from

Chairman of Jakarta Arts Council, Marco Kusumawijaya

Dear participants and distinguished guests,

Welcome to Jakarta and Indonesia! Jakarta Arts Council is honored to have you here for this exciting event. It is a rare occasion to have cultures from the south, north, east and west represented here and now by talented people like your good selves. The gathering of all of you from different countries, cities and cultures reminds me of what Prof. El Saadawi, our distinguished guest, once suggested in one of her many lectures, that we all live in one world, not three!

We share the excitement of the organizing committee in expecting to benefit from your lively speeches, workshops, and presentations.

The theme of this conference cannot be more appropriate for one being held in Indonesia. As you will see and experience during your stay here, including your few days in Bali, Indonesia is a country of diverse traditions and cultures. We have been experiencing both the blessings and tensions of the diversity. We have a long history of struggle to maintain and enlarge cultural liberty in every period of our history, including the very last and on-going year; vis-à-vis pressure from different sides—left, right, above, and below. Jakarta Arts Council has always been involved in efforts to defend and enlarge the space for liberty of artistic and cultural expression. For us living within this diversity called Indonesia, it is obvious that cultural liberty is something that we cannot do without because it is always within the nature of our nationhood. The consensus that we call Indonesia is based on this very fact of recognized diversity. This consensus can only stand if cultural liberty is securely granted to all. Any inhibition imposed on cultural liberty would have consequences against the very reason of our living and growing together.

Indonesians, however, like many other peoples, are struggling to break a male-dominated world that is reducing women into spectacles for men. This is taking place at both political and artistic levels, where, for example, many talented women writers are defined by their bodies instead of their works, changing them into spectacles instead of readings. In the last decade, Indonesia has seen the re-emergence of outstanding women in literature, theatre, film-making, fine arts and other arts. They have contributed tremendously to our appreciation of diversity, to breaking ups of taboos, and to breakthroughs in styles, methods and perspectives. Attempts to make them a spectacle based on their sex have completely failed. They remain more than just spectacle for the opposite sex, they remain resiliently simply our best cultural producers, because of their true artistic and intellectual contribution. They demand to be read as enlightenment, not watched as entertainment.

The experience of women has been a major part of our experience of cultural diversity and liberty. For worse or better, the life stories and bodies of Indonesian women have been the visible locus of both cultural diversity and battles for liberty. Liberty of women is therefore a major part, if not the core, of cultural liberty. And on this precept of liberty, arts stand.

We must also be aware of forces that are trying to reduce the world into commodities, into spectacles valued only for their instant and ephemeral stimuli, where women become the main objects. And again it
is not only women that are trapped into this male gaze of her, of the world. The whole world, men included, are! We, men, women and everything in between and beyond, must break this entrapping, because the freedom of women is the freedom of the whole humanity, not just part of it.

The rise of information technology and general exchanges may provide more goods, information and available choices to every one—hence increase diversity. But do they give us more liberty to choose? In themselves, they don’t. Our liberty—here I mean our power to choose among alternatives—depends more on our social cultural conditions and constructs. The issue of justice is therefore important. Diversity is only truly meaningful when there is justice in the ownership of liberty. More important than abundance of goods, information and choices is the capacity of liberty.

Having said all those above, you must forgive me for what I am quite aware of, and I suppose you have also noticed, that I have not been completely able to free my speech from the trap of male-centricism, which is an anguish that we all, not just women, have been suffering. I think it is important to free men, as much as women, from it.

I wish to thank all individuals and organizations involved in making this conference a success: its organizing and steering committees and staff, ambassadors and directors of foreign cultural centers, members of both past and current boards of Jakarta Arts Council, the sponsors and other supporters.

The government of Jakarta has been especially generous in supporting this event. To the Governor, I express my highest appreciation, and hope that this kind of support to arts in the city will continue, because it is important to think of arts not just as an expense, but an investment for innovation and spirituality that affects directly urban economies that are more and more based on creativity as inputs, rather than materials and other hardware.

To close, I wish to encourage you to use this memorable event to feel ever more free to write, to break free from any male-centric censorship, because if women’s voices and stories are to be heard, women must write themselves, as Hélène Cixous so strongly wrote long time ago: “censor the body and you censor breath and speech at the same time. Write yourself. Your body must be heard. Only then will the immense resources of the unconscious spring forth.”

I would simply extend it by saying, “Write yourself, the world must hear you!”

Enjoy the conference and being here.

Thank you.

Marco Kusumawijaya
Chairperson, Jakarta Arts Council
Introductory Articles

"Contemporary Topera"
Hanny Herlina (Indonesia)
Since the last one year, Indonesian women (that are generally still marginalized) have been haunted by a big fear of the emergence of religion-based political movements that have systematically, and at times brutally and violently, attempted to force the acknowledgement of Islam as the basis for the state of Indonesia, transforming the nation into a mono-cultural Islamic entity. This constitutes a true threat to the women of Indonesia, who, if they make no effort to resist, will sooner or later find themselves locked irreversibly in the chains of discrimination, while the rich diversity of the character of the Indonesian people is eradicated.

In that case, to discuss the position of women in Indonesia—within the perspective of democracy as a necessity in the effort to realize “Cultural Liberty in a Diverse World”—is very important.

As soon as we speak of Islam, a myriad impressions, assumptions and prejudicial mindsets will emerge in our heads. The world of Islam has already undergone extensive analyses, and has formulated and reformulated itself in a variety of ways, some liberal to moderate and others severely conservative. The labels and formulations applied to Islamic society, ranging from the liberal to the radical, from the gentle to the fierce, are actually all closely related to poverty and lack of education that have given rise to a dichotomy between enlightened Islam and unenlightened Islam. Enlightened Islamic communities/societies are able to see life and all of its issues from a moderate, open, democratic and unprejudiced viewpoint. Those who remain unenlightened see life from a closed and prejudiced viewpoint.

Neither the enlightened nor the unenlightened standpoints are generally applied nor are they written in stone. From both before and after the revolution in Iran, the writing of Iranian thinkers, especially Murhada Muthahari and Ali Syariati, has been quite popular in Indonesia. Even now, the public remains familiar with the term “enlightened society” popular at that time in reference to peoples who perceive Islam as a positive emancipative force. Of course, the understanding of the “unenlightened” may not necessarily be the same as that formulated/discussed above/Previously.

Initially, Islam itself was an enlightened and enlightening movement in both the religious and socio-political sectors. However, as things have unfolded within the context of almost all of the world’s religions, the elements or forces of enlightenment have become increasingly marginalized by strict and binding formulations that are strangling the spirit of enlightenment out of religion, including Islam. Another exacerbating factor in relation to almost all the world’s religions is that the majority of believers, including those embracing Islam, both inside and outside of Indonesia, actually know very little about their own faiths.

This lack of knowledge and understanding is becoming more pronounced in countries with large/majority populations of Moslems who are poorly educated and entrapped in poverty, where people’s ability for dialogue and expressing themselves are limited. They cannot express themselves in a right and appropriate way, including identifying and understanding the real problems that they are actually facing. The feeling of frustration emerging from this lack of education and long-standing experience with injustice has led to the ever firm entrenchment of a dry, shallow and formulaic version of Islam. The potential for the tolerance and willingness toward dialogue that have long been among the main
The characteristics of Islam to come into play has been slowly eroded away and replaced with harsh and narrow-minded assumptions that automatically categorize other groups and individuals as immoral, despicable infidels who must be destroyed.

This strong tendency toward brutality on the part of a few has given Islam a bad image. What is perhaps most saddening, however, is that the response to the behavior of this particular segment of Moslems is the equally or even more negative and harsh reaction to their inhumane behavior. This has all given rise to assumptions and stereotypes defining Islam as violent, anti-democracy, and Moslems as terrorists. This, of course, is immediately felt like a slap in the face among the followers of Islam, and directly results on the status/position of women, especially Moslem women.

I am not an expert on Islam, nor am I a researcher, nor do I have any particular expertise in the fields of Islamic studies or the sociology of Islamic societies. My position is that of a playwright, a director, and a dramatist who lives and works in the midst of the Indonesian populace, most of which are Moslem. As a Moslem myself, the Islamic problem (especially in Indonesia) is one of my biggest concerns. I get very upset by the religion leaders (in this case Islam) who have become politicians and are trying to politicize religion and use it as a political tool.

In Islam, for its people to become knowledgeable is the most important. That matter is written at least in 298 Chapters in Al Quran. All of them explain about the importance of knowledge, enlightenment and empowerment. Al-Alaq, verse 1-5, stresses the importance of reading, teaching, and writing.

Is the intention of the Islamic politicians for making Indonesia to become an Islam State is for the better Indonesia, educated and out of poverty? The answer is NO. Those politicians or even the Islamic leaders are intentionally keeping the poverty and stupidity, and use them for their own political interest. By the name of moral, they manipulate poverty and people’s frustration to support their wishes to formalized religion. Many of the people accept them; it is used as proof that they are good Moslems. Some groups give their soul and body to fight for it as the single truth, so that refusals are signs of immorality and can be diminished. They do not realize that making religion to become a State’s issue is a deceit to humanity and also to God. It creates a mechanical moral development; underestimates people’s ability to survive and to create; Neglects people’s rights to grow up naturally; Diminishes people’s ability to dialogue with their own hearts, and leads to dehumanization.

Since the middle of 2006, a big controversy regarding this issue has started. People who openly refuse are intimidated and terrorized. Indonesia was threatened by disintegration. Provinces such as Bali, Papua, and North Sulawesi threatening Indonesia for disintegrating their provinces from Indonesia. Until now, regional regulations based in Syariah (Islamic law) are still running and have been set into places in 70 different regions in Indonesia and Anti-pornography bill is still under discussion and consideration in the House of Representatives.

Intellectuals, writers, artists, in any countries will never support dehumanization. Literature is against all absolute definitions about mankind. As writers/intellectuals have to strongly oppose all absolute formal perceptions about mankind, against all stiff and inflexible formulations and assumptions, narrow-mindedness and prejudices within society. Literature is a means of understanding mankind. It is also a way of questioning our definition of people of all races and creeds (Agus R Sarjono, poet).

During the Suharto period, the wearing of Islamic head coverings (the veil) in public schools was forbidden. Girls were forced to take off their scarves or be prohibited from attending school. During that period of time, girls were frequently expelled from school or forced to transfer to another school.
Now, after wearing Moslem head covering/scarf is no longer questioned and draws no formal action, women and girls who do not wear the scarf are viewed as being immoral. In Aceh, which has applied the Islamic syariah law, and in other regions where this law is applied, women are forbidden to appear bare-headed in public. This is so, even though throughout the various existing Islamic societies the significance or meaning of women varies widely, as well as the attitude toward them. And even if the Moslem head covering could be related in any way to the morality or immorality of an individual, that is entirely the individual responsibility of any given woman in relation to her creator, not to any government official or ulama or religious leader. For that reason, the decision to wear or not wear the Islamic veil is an entirely personal choice for each and every individual. This should never be formally regulated in law. This should not be determined by the authorities, religious leaders, or even business owners.

Conservatism grows out of the fear of change and the fear of loss of authority. In the past, when the Romans resorted to conservatism, the Christians challenged them. When conservatism controlled Quarian society, Muhammad came and shattered it, just as Siddarta Gautama battled conservatism in his own society of origin. This indicates that, in actuality, the main world religions all originated as movements countering the conservatism and hegemony of their times.

So it is strange indeed that at this time there are parties who are working hard to bring religion into rigidly conservative stances that are killing the spirit of religion itself and paralyzing believers.

And again, literature, particularly drama, is the perfect tool for opposing all forms of conservatism, whether within the religious, societal, political or cultural sectors. As writers/artists we have to use our talents up to the maximum to protect Cultural Liberty and to free people (both men and women) from any kind of fears. To protect their health and their creative drive so that they remain "human".

When the Indonesian government imprisoned me (March 10 1998 - May 20, 1998), WPI and PEN International synchronized the simultaneous reading of my play "MARSINAH, A Song From The Underworld". It cannot be denied that this support, along with the demonstrations organized in various countries, and the letters of protest sent to the government of Indonesia, were among the elements of international pressure that led to my release.

This experience proves that WPI can wield a great deal of influence when it wants to. Yet, throughout the four WPI conference I have taken part in thus far, I have yet to witness any concerted effort toward developing this. It is unacceptable for us to cry out only when it is we who are caught in a pinch, while turning a blind eye to the many other innocents who are being tortured and murdered.

Fear of discrimination, human rights violation, is not just happening in Indonesia. It is happening in many countries in this world, in different kind form of cases.

As women, who bring forth life in giving birth to children, we are responsible to make sure that our children can live in this world and free them from any kind of fear. Therefore one of the WPI responsibility as an international organization is to unearth and deconstruct conservatism in each and every of its various forms in all sectors in order to open up as widely as possible for all human beings to be able to look upon one another as unique in a free, independent, democratic and moderate manner. Make sure that all humans have the right to dignity, livelihood, freedom, welfare, and happiness.

Culture is a life process. Life moves and, ideally, flows continuously toward greater morality, better ethical behavior and true civilization. Thus, disrupting the way of life in Afghanistan (for example), for whatever reason, is the brutal extinguishing of civilization.

The understanding of the cultures of other peoples requires great sensitivity, openness and graciousness, as well as true maturity and a deeply
rooted comprehension of democracy. The length of time democracy has remained in ascendance in any given society is not guarantee that that people have become mature enough to fully understand the true significance of the democratic way of life. We must all agree to take a stance against terrorism. However, fighting terrorism by instilling deep-seated excessive fear that outstrips terror itself in the hearts of a populace which is new being done in the nations that we understand to be democratic is, in my opinion, nothing short of absurd. Allowing this absurdity to continue will result only in frustration and bitterness and hinder us from dealing concretely with the matters at hand—truly, to me, this is not only absurd, it is deeply saddening.

Diversity requires respect among human beings toward existing differences within the varied contexts of the scientific principles underlying all sectors that have developed in the world, including the economic, the political, the sociological and legal (law).

Power, whatever form it takes, has no concern for diversity, even though the authorities may spout platitudes of praise about it. America, with all of its advantages, is still nothing more than "a power/force". Its political performance indicates that America is willing to do whatever it wants, including eradicating Afghanistan, Iraq and Palestine, all of which causes both the Islamic and secular communities of the world, especially those who are short-sighted and narrow-minded, as in Indonesia, to define/label America as "anti-Islam" or "infidel". However, the most saddening aspect of all of this is that in Indonesia itself, the most narrow-minded among the Islamic community leverage the position of the Moslems, as a majority, to do exactly the same thing to the minorities here. Forcing one's desires on others without any concern that this constitutes the terrorizing of the minority groups in Indonesia, and has the potential to destroy, at once, the unity and the diversity of this nation.

Like it or not, the potential for conflict is bound to continue to color any society because diversity is inherent within the God's creation. Yet, if we manage this diversity well, it can enrich us and even strengthen us by bringing a greater awareness of ourselves within the context of respecting and valuing others no matter what their or our ethnic/tribal or religious backgrounds and inclinations. No matter how far apart we are geographically, we can always show interest in and concern for one another; always show respect and be protective of one another. In this way, none of us, including the members of WPI worldwide, should restrain ourselves from reaching out a helping hand to our sisters and brothers in Afghanistan, Palestine, Israel, Bosn, and Papua, where people are drowning in seas of despair, suffering and death due to fear, hatred and the thirst for revenge.

Even though human rights abuses, poverty, violence, and the plight of war victims have always been discussed at WPI conferences, no concrete steps toward taking a political stance or advocacy have been taken to resolve such problems, to me, WPI has become just another place for women to gather together, and little more.

In light of the huge amount of energy and the massive expenses involved in arranging an international conference like this, it seems only reasonable that we must think seriously about how to make this meeting more than just any other forum for creativity. We should not feel self-satisfied just because we have been discussing human rights issues in Asia, Africa, and South America in our conferences, or because our membership is expanding and include writers who deal with these subjects in their works.

Globalization and the impact of the communication technology that has overrun national borders worldwide should make each of us realize as citizens of the world that we are all facing the limits and limitations of an existence defined by national boundaries, religion and race. As women and professional playwrights, we must significantly leverage the situations and opportunities emerging through globalization into order to show the world the role we can play in defending human rights and the humane. We must prove that we perceive all inhabitants of the world we live in as sisters and brothers, no
matter what their or our race, skin color, language or religion, so that the problems of discrimination in Asia; the wars in Afghanistan, Israel, Palestine and Iraq; the poverty in Africa and South America, are fully embraced as our own personal problems and the problems of WPI as a whole.

Certainly, gaining as many experiences as possible from a conference like this in order to expand our networks, and further our creative interests, as well as enhancing our technical skills and sharing ideas, are of great importance. However, times are changing, and poverty, warfare, discrimination, and the politicization of religion are spreading and worsening across the face of the earth.

In this, our 7th conference, I would like to remind all of us that WPI is now mature enough to firmly define its own character and to establish the role it will play and the position it will take as an international organization.

The best way to develop and maintain quality relations among existing peoples and nations is to take a cultural approach. This approach is the only way capable of simultaneously addressing the damage done by political decisions and policies. It is within this context that WPI must position itself and define its role as a strong cultural movement respected worldwide. A movement that opposes anything that threatens to destroy culture and civilization. We must begin taking steps based in cultural politics nationally, regionally and internationally. It is time for the president of WPI to periodically monitor the existing political conflicts in the world that are threatening human rights, instead of just focusing on preparing conference and assigning tasks to committees and overseeing implementation. In the future, we must hear WPI make recommendations to the United Nations, so that it will be better able to do more than just assist victims; will be more able to prevent and stop warfare, because this is ever so much more important than simply trying to help the victims of armed conflict (for example).

Our situation and fate will never be changed, if we don't change it ourselves. We must muster the courage to face the bitterness of political realities, with complete consciousness that the struggle toward equality, the struggle against violence, the status quo, and militarism, is a fight for change.

Jakarta, November 9, 2006
Theatre, Gender and Politics in Indonesia

By Barbara Hatley, University of Tasmania

Theatre in Indonesia has long been closely linked with politics. In the royal courts of the past, August shadow puppet performances and spectacular dance dramas celebrated the power of kings and princes. More recently, lavish performances marking state events and the family celebrations of government officials have maintained this association of political power and traditional theatre. Modern theatre, developing as part of the emerging Indonesian nation, naturally engaged actively with national politics. Particularly during the long years of the authoritarian New Order regime, when public discussion of political issues was strictly limited, modern theatre served as a lively medium of political debate and critique.

In both the thematic content of these performances and the process of their staging, gender issues and women performers have had a marginal role. The epic stories of wayang are played out in a male world of spiritual power and military prowess. Conflict over a woman may be the cause of prolonged struggle, as in the Ramayana legend, but the female figure herself, like the captive Sinta waiting for rescue, plays no active part. In popular theatre forms like ketoprak, watched avidly by women viewers, love themes and domestic interactions become more prominent. Yet here too, in the lengthy debates of political strategy between princes, courtiers and military leaders, and the athletic battle scenes, women figures rarely appear. Modern dramas in Indonesian language, critiquing contemporary powerholders in allegorical narratives about flawed kings, or abstract representations of military violence, likewise marginalize the female. Production and direction of performances is also a male domain. While women contribute vitally to traditional performance – pesinden singers with the gamelan orchestra, court and village dancers, the glamorous prima donnas of ketoprak – those creating and driving the show are overwhelmingly male. In modern theatre, too, until very recently, women directors were extremely rare, and women performers in a minority. Teater was a “boys’ club” of long-haired, counter-cultural young men, rehearsing, debating politics and art and hanging out at street stalls at night.

Marginalization of women and gender from the political dimensions of theatre reflects more general social patterns. It accords with entrenched practice in “traditional” societies, perpetuated in many ways in modern life, identifying men with the public domain and women with the private, domestic realm. In recent decades in Indonesia, moreover, political involvement for women was actively discouraged by a state gender ideology constructing them as loyal and supportive wives and mothers rather than publicly active citizens.

At the same time, however, as ideological symbols, women can be seen to have played a key role in modern political life. In Indonesia, as in many other post-colonial nations, women’s bodies have been a site of contestation between colonizer and colonized, and among competing local groups, an emblem of social control and national identity. In late colonial times the concept of “modern woman” was valorized by progressive nationalists, while symbolizing for conservatives the destruction of local cultural tradition. In 1965 a concoccted, aggressively sexual image of the Communist women’s movement Gerwani served to demonise Communism and justify annihilation of its adherents. And in the following era the demure, decorous wife and mother symbolized the social order which Suharto’s New Order regime supposedly restored to the nation.

Arguably this process continues today. But now the hegemonic New Order image of woman as wife and mother has been replaced by a variety of contested female forms, embodying the struggle for power in the political and social realms. Capitalist, commercial interests promote a flourishing of sexualized imagery in the mass media. The less controlled political climate has opened up new opportunities for social and political participation by women. Political parties actively seek women parliamentary candidates to fill their quotas; there is open discussion in the media of gender issues such as domestic violence. Meanwhile conservatives, particularly Islamic groups, have vociferously condemned overt sexual expression in the media, while advocating stricter
rules of dress and behaviour for women. The huge controversy over the proposed anti-pornography law, the RUU APP, starkly symbolizes this clash between conservative and liberal forces, played out through the bodies of women.

The implications of the situation are complex. On the one hand, the anti-pornography debate might be viewed as highly democratic. A wide variety of voices are heard and female images projected. From Inul, gyrating defiantly, to jilbab-clad women demonstrating both for and against the anti-pornography law. Another striking feature is women’s own agency in creating these images. Rather than simply assuming male-prescribed roles, women are constructing their own identities. Yet the very democratic processes giving voice to popular opinion could empower a dominant majority opposed to liberal inclusiveness. Even if the current law is shelved or weakened, the clash of values has exposed evokes fears for Indonesia’s future as a pluralist nation, and for women’s freedom of self-expression.

Whatever the future holds, one result of the current battle over moral values and cultural directions is that women’s bodies and identities are a major focus of public attention, not just as symbols of other power struggles but in their own right. And in this context theatre has much to say. Paralleling the increased prominence of women in other fields, new women theatre directors have emerged alongside those few who have been active all along. Some explicitly address in their work the politics of morality, others contribute implicitly by presenting new images of women, subverting and combating previous stereotypes.

Since the early 1990s the work of Ratna Sarumpaet has contradicted the patterns described above, as a woman theatre director passionately engaged with state politics. First came searing evocation of the story of the murdered worker Marsah, then exploration of the impact of military violence in Aceh, and exploration of the sufferings of the families of the 1965 anti-Communist violence. Now in Pelacur dan Sang Presiden she confronts the hypocrisy of religious and political leaders, who condemn as immoral women such as the prostitute Jamilah, while allowing the evil, exploitative practices which have produced them. Angry crowds massing outside Jamilah’s prison cell, demanding her death, recall very vividly the mobs which have threatened Ratna herself because of her prominence in resisting the anti-pornography law.

In Bali Cok Sawitri’s politicized theatre has likewise defied the norms. In the late 1990s she mobilized and reinterpreted the figure of Calon Arang as lone female fighter against state power, in reaction to the political marginalization of Megawati and attacks on PDI headquarters. Now, very active politically in defending Balinese cultural distinctiveness against the anti-pornography law, Cok has responded artistically with a collaborative performance piece valorizing pluralism and communication. Other women’s performances have revisited the figure of Calon Arang, the widow witch embodying male fears of women in Toeti Heraty’s poem, to suggest anti-female fear and frustration as the motivation for the anti-pornography bill.

Contributing more implicitly to the debate, other groups combat heroic male stereotypes, and images of women defined by their youth and beauty, confined to dependent, domestic roles. Teater Abu’s strong female workers demand their rights, and busy housewives mock male indolence. Shinta Febriani symbolizes men’s release from the confining myths of male dominance by depicting male actors battered and floured like cakes, while a woman lights a celebratory sparkler on top of a huge butter penis. The Sahita group performs elegant court dance as old village women, subverting codes of elite cultural grace and womanly youth and beauty. Attired incongruously as seductive tayuban dancers, they critique male sexual harassment, and join demonstrations against the anti-pornography laws.

Through the gender politics of their theatre, Indonesian women are participating actively and creatively in the politics of the nation.
Playwright is one who writes play. Why play is written? To be performed. Women playwrights, therefore, concerns with two things: women who write and women who perform. In Indonesia, the first is a recent phenomenon; the second has been with us since time immemorial.

On women who write, I believe, we still need great encouragement. Let us take an example from a recent publication by the Ford Foundation Jakarta institution with great concern on the participation of women in different arts to commemorate its 50th anniversary, Journey of Indonesian Arts Since Independence: Change of Practice, Content, and Profession (2006). In preparation of this book, 100 artists—creators, arts workers of all branches of the arts: theatre, film, visual arts, music, dance, literature—art and cultural observers were invited to contribute. Fifty-eight responded: 38 of them wrote essays; 20 were interviewed. From the 15 women who responded the call, seven wrote essays and eight were interviewed. Eleven of these women are performing artists and performance writers categorized into “theater and film” and “music and dance.” Only three women wrote essays and the remaining eight are interviewed. Still worse, none of them are playwrights.

On women who perform, we have abundance. Since the establishment of Taman Ismail Marzuki (TIM) Arts Center in 1968, we have witnessed Indonesian women of great performers and performance makers of both traditional (Dewi, Savitri, Rasiah, Ketut Reneng, Ayu Bulan Trisna, Retno Maruti, Huriah Adam, Gusmiati Sudi, Maria Darmaningsih, Nungki Kusumastuti) and modern (Ratna Riantiarno, Tuti Indra Malang, Tatiek Malyati, Ratna Sarumpaet, Christine Hakim, Ully Sigar Rosady, Farida Oetoyo, Yulianti Parani, Nani Lubis, Iravati Soediarso, Trisutji Kamal) and many others.

Strong commitment to performance is not only shown by artists living in the city but also in remote villages. A story was told from Cirebon, West Java, about the late woman-dalang (mask performer) Savitri. Having beautiful face and body movements, Savitri once married to a handsome pilot from Palembang and lived happily with him in South Sumatra. But, when her father was seriously ill, Savitri was summoned to go back home to Losari, to receive her father’s last message “to continue the life of the masks he dearly performed his whole life.” Savitri told her husband about the message, found him a good wife in replacement of herself to continue performing Losari masks until her death.

Today, under the great impact of globalization and consumerism, traditional performance suffers the most. To survive, traditional performance must be reinvented. For 38 years, TIM Arts Center has brought Indonesia’s modern and traditional performing arts and artists interacted with each other. Both modern and traditional Indonesian artists have also met face to face with their Western counterparts in equality. Interaction among different performance genres as well as with visual arts, film, and literature has given birth to what playwright and theater director Putu Wijaya calls new tradition. The new tradition creates works that draw on tradition as a source of inspiration while speaking of, and to, contemporary society.

Retno Maruti is exemplary woman choreographer of this new tradition. Deeply rooted in classical Javanese dance, her works are enriched with Javanese aesthetics and classicism. She follows, albeit not blindly, sets of Javanese rules that take a long time to develop. She teaches her students to master and absorb complicated movement technique of classical Javanese dance, gamelan music, and singing. Formality, elegance, and refined acts are emphasized to express order, peacefulness, as well as highly controlled emotion. Refined and elegant movements, attitudes, and rhythms are choreographed in great details within sophisticated structure. In short, Maruti maintains the ideal quality of Javanese life: orderly, diligent, obedient, full of manners, following ethics, elegant, refined, and the ability to control oneself. Yet, living in Jakarta, she leaves some space for reinterpreting her Javanese tradition for wider non-Javanese audience.

Many of Maruti’s works are based on stories but not necessarily narrative. Abimanyu Gugur (The Death of Abimanyu 1994) performed in this forum takes its inspiration from the great war between the Kauravas and the Pandavas in the Indian epic Mahabharata. The dance piece presents two sets
of bedhaya (Javanese court) dancers. Eighteen female dancers are divided into two groups dressed in the same Javanese costumes, with no character's make up to perform a "deadly fight" through elegant movements.

I would like also to inform the emergence of women performance makers from STSI Indonesia College of the Arts in Solo, Central Java, who presented cutting edge performance pieces to express personal experience and sensitive observation of their surroundings. They are, among others, Iravati Kusumorasri, Saryuni Padminingsih, Dwi Maryani, Sri Setyoasih, Sri Purnama, and Nyoman Yuliarmaheni.

Collaborated with woman-painter Woro Anindyah from Yogya, Maryani's work (Fertile, 2004) questions, "Should women stop performing when they get married and begin to gain weight?" Deep empathy to the isolated Kubu people in the interior of Jambi province in Sumatra, brought Purnama deep into the forest to observe, learn from, and make friend with the Kubu. Later she brought a few of them to the village of Karangpandan, Solo, to perform their daily life activities and values (Suduah Dalam Rimbo, 2005). Bringing back classical Javanese dance into traditional house, traditional market, and village grounds Kusumorasri (Flowers of the World, 2003), Setyoasih (Traditional Market, 2003) and Padminingsih (Alley, 2004) respectively question the role of Javanese women in today's society. While Yuliarmaheni used Balinese movements, gamelan music, traditional costumes and symbolism to question the position of women in a patriarchal Balinese society.

On the hands of artists with deep respect to tradition, creative attitude, and critical mind, tradition serves as a rich source to create a meaningful contemporary performance work. To prolong the life of such work, however, these performance pieces must be written. The task, then, is how to combine writing and performing. In the early 1970s, Maruti wrote a performance script (Savitri) that won the first prize of a national script writing competition. I am not sure, if she continues doing it for her other performance pieces. It seems to me, encouragement is needed for women to write plays. Resources are abundant and the time is ripe but there is not enough people to do the harvest.

On Indonesian women playwrights, we have, among others, Ratna Sarumpaet (Jakarta), Yudi Aryan (Yogyakarta), Cok Sawitri (Bali), and Shinta Febriani (Makassar). Five other women writers can be cited from Women Playwrights International-Indonesia: Asma Nadia, Cindy Hapsari, Helvy Tiana Rosa, N. Lia Marlana, and Rita Matu Mona. Helvy Tiana Rosa is founder and president of Forum Lingkar Pena (FLP), a forum of young writers with more than 5000 members spread in 30 provinces throughout Indonesia and overseas. As much, FLP might serve as a fertile bed for the growth of Indonesian women playwrights in the future. Special effort by the Jakarta Arts Council, the Workshop of Women Playwrights 2005, was an important step to nourish the growth of WPI-Indonesia.

In 1998, I was invited by the National Arts Academy in Kuala Lumpur to observe its students' final year performance. Among many interesting performances, I witnessed an impressive monologue. It was only 45 minutes but beautiful, sensitive, and served as a bridge for me to revisit my Indonesia's past. What was intriguing to me was that the script of the monologue was re-written from an Indonesian classic novel Di Bawah Lindungan Ka'bah by HAMKA. A young woman fell in love with a diligent but poor young man who lived in her house as servant. The rich family agreed to send the young man to Mekkah to study, while the young woman longing him laying on the bed from a serious illness. The young man kept the same feeling. But, of course, wouldn't dare to openly express his feeling desperately expected by the young woman. Finally the young man returned home only to find his beloved had died.

Maybe, we could begin a workshop of writing plays for female students in university campuses or even in selected senior high schools.

Moving forward women playwrights Indonesia!

Taipei, 24 October 2006
Female Puppeteers and Their Struggle

by Bambang Murtiyoso

In the past, the Javanese community not only viewed shadow puppet theatre, or wayang, as a form of artistic expression but also perceived it as a source of reference for daily life. Wayang performances were believed to contain many important philosophical, ethical, socio-religious, and pedagogical values. In truth, wayang is a form of spiritual expression or “inner culture”. A wayang performance is often used as a medium for conveying ideas, both of a material and spiritual nature.

On the subject of wayang, in his work entitled “Mythology and the Tolerance of the Javanese” Anderson states that:

Wayang, like any other metaphysical and ethical “system,” is concerned to explain the universe. Though partially based on the Indian epics Mahabharata and Ramayana, the Javanese wayang mythology is yet an attempt to explore poetically the existential position of Javanese man, his relationships to the natural and supernatural order, to his fellowman, and to himself.

Wayang performances known in the Javanese puppet theatre community by the term pakeliran are essentially neutral, in the sense that they can be used by anyone for any purpose. In the past, pakeliran was able to provide a place for, and bridge the gap between a variety of social interests and concerns. In connection with the existence of wayang and the role of the puppeteer, or dalang, in the community, Kartodirdjo states that:

Wayang performances are still popular and form a bridge between court culture and folk tradition. The role of the dalang is to preserve ethics, art, and literature in the face of socio-cultural changes. The dalang must also maintain a balance between elements of aesthetics, ethics, devotionalism, and entertainment.

The flexible nature of wayang performances, which enable them to accommodate various social interests, is closely related to the central role of the dalang. In wayang performances, the dalang is an artist who plays multiple roles: as a director, actor, narrator, conductor, musical arranger, lighting director, manager, illustrator, and so on. In socializing a performance, the dalang has the additional roles of interpreting ideas, providing entertainment and education, and conveying social messages.

In truth, the dalang’s existence is not as a literary scholar, nor is it as a guru, and especially not as a teacher for all levels of society. The dalang is an artist, with a talent for using or arranging the various expressive tools and elements in the art of puppetry. It is only natural that the dalang uses this talent as a way to earn money. However, the main goal of the dalang is to provide a service in the field of shadow puppet theatre, or what has been referred to as “darma pewayangan.”

Well-known dalang have a wide performance area, not limited only to their local environment but stretching across geographical boundaries or the local administrative boundaries of their home area. During the 1950s, a number of well-known dalang such as the late Pujusamura (Klaten), Wignyasutarna (Surakarta), Surana (Banyumas), Harjacarita (Surakarta), and Nyatagarita (Kartasura, Sukoharjo), performed in an area covering the entire province of Central Java and also a part of East Java. Less well-known dalang, however, have a performance area with a radius covering only tens of kilometres from their home area.

Due to economic developments and advances in the field of transportation and communication, the most popular dalang in the 1970s, the late Nartasabda, had a performance area, which covered virtually the whole of Java. And today, as Indonesia becomes more modernized in various aspects, many dalang have a performance area covering the entire Indonesian archipelago, and
some dalang, such as Panut Sosro Dharmoko, Anom Suroto, Manteb Soediharsono, Blacius Subono, and Purbo Asmoro, have even had the opportunity to perform abroad.

Nowadays, in comparison with other traditional Javanese performing arts, wayang performances are held more frequently and have a much wider audience, including virtually all social strata, in particular on the Island of Java. The reason for this continued existence of the art of shadow puppet theatre is the multiple role of the dalang mentioned above, and also the ability of the dalang to respond quickly to the changes and developments taking place in society.

In connection with the role of the dalang in society today, Kayam, in his work entitled Semangat Indonesia: Suatu Perjalanan Budaya, states that:

The role and position of the dalang in society is of course prominent and important. In former times, the dalang was a kind of priest who had a complete command of all incantations and prayers, and knowledge of the history of our ancestors. Dalang today, however, enjoy their prominent and respected position due to their ability, artistry, and skills, not only in controlling the movements of the puppets, but also in the art of storytelling and the ability to interpret a story with sophistication and humour.

There is no doubt that the success of male dalang, in terms of their popularity and material wealth, has influenced those women who possess the talents and skills needed to become dalang. The first mention of a female dalang in Java is contained in the ancient chronicle Serat Sastrairinudra (Kusumadiaga) during the reign of Sultan Agung in Mataram. The dalang herself, Nyi Anjang Mas, was one of the daughters of Sultan Agung. There are not many details about Nyi Anjang Mas's activities and work as a dalang, as the chronicle mentions only technical aspects of wayang performances.

The numbers of female dalang are much fewer than their male counterparts. Some of the well-known female dalang I remember from the past include Kanyakarita, Kartasura (Sukoharjo), Supadmi (Klaten), Bardiyati (Klaten), Suharni Sabdawati (Sragen), Kusmiyati Subani (Semarang), Suriati (Salatiga), and Istirokiah Sabdowati (Kendal).

Today, there are still a number of female dalang who perform regularly, including Rumiati (Sukoharjo), Sulansih (Jakarta), Siti Aminah Subanto (Surakarta), Sofiah (Kebumen), Cempluk (Sragen), Kenik Sri Suharti (Sukoharjo), Sumiati (Madiun) Vwulan Panjangmas (Wonogiri), Sri Rahayu Setyawati (Jakarta), Titik Retnowati (Bantul), Paemawati (Bantul), Yuniatun (Slemman), and Siri F. Arum Asmaram (Tulungagung). These female dalang are striving to achieve the same level of popularity as their male counterparts. Generally speaking, female dalang have excellent vocal skills. However, unfortunately many of them are inclined to imitate or follow the path of male dalang, in particular in aspects of performance technique. For example, they portray certain wayang characters with low voices (baritone and bass), closely following the techniques of male dalang. This often gives an impression of sounding forced and interferes with their strength of expression, in particular for female dalang whose voices are naturally in the range of mezzo soprano or even soprano. The question is, why do female dalang not explore their own voice range to their optimal ability?

Female dalang also need to consider choosing a repertoire of wayang stories suited to their own world, as women. Many of them still tend to develop or expand upon issues which are largely dominated by and benefit men rather than women. There are only a few female dalang interested in striving for their own gender. If female dalang decide to present a story which is concerned with women's issues, their choice is
limited to female characters with male characteristics, such as Srikanth. Such characters also tend to solve their problems in the same way as men, through violence and/or fighting. It is rare for a female dalang to solve the problems presented through gentleness, patience, love, loyalty, perseverance, tenacity, and other methods used by female activists in society today. Female dalang still have a great deal to learn from the inspired struggle of women in other professions. They need to take a stance and catch up with their colleagues, to fight for their own rights and not get left behind in the struggle towards a better future.

Bambang Murtiyoso resides in Solo, is a wayang observer and a lecturer at Institut Seni Indonesia, Surakarta
The Search for Women Playwrights

by Riris Toha

We are all aware that drama and the theater are needed not only as a means of expressions and a statement of our contribution in life but they also indicate that we can help both ourselves and our fellow human beings. Given the long history and complexity of the theater all over the world as well as evidence that with the theater we can better understand ourselves and perform our functions, the six Women Playwrights International Conferences (WPIC) already held have increasingly opened wide our horizon of understanding about significance of women’s participatory action in life. This is, among other things, why we must thank God that the seventh WPIC is now held in Jakarta.

In Indonesia, women have long been taking part in the theatrical world. However, due to the lack, or even absence, of an official critical record about the number of women playwrights in Indonesia all these years and their works, the Jakarta Arts Council and other women activists have made a series of efforts for recruitment and record-making. It is realized that women in Indonesia, who have proven to have greatly involved in domestic and public lives, must be encouraged to use drama as a means to enrich their lives. They must be empowered to put down their experiences in writing. So, to prepare for 7th WPIC, ensure that women will derive considerable benefits from this particular conference and encourage the emergence of a host of women playwrights in Indonesia.

Playwriting Workshops were held in Bali, Kendari (South-East Sulawesi), Padang (West Sumatra), Palembang (South Sumatra), Yogyakarta (Central Java) and Jakarta between the last quarter of 2004 and March 2005.

These workshops, which brought together at least some 180 women interested in playwriting, provided them with the basic knowledge about playwriting, rehearsals, discussions, performances to watch and opportunities to write about topics of their own choice. During the writing sessions, workshop participants were encouraged to make use of their tutors’ guidance and at an agreed time, each participant submitted their draft to the committee. The committee read these drafts, selected those meeting all the requirements to be written into full play manuscripts and provided suggestions for improvement and expansion. These selected drafts were improved and perfected and were later re-submitted to the committee. The committee, after reading all these improved drafts, with full of hope and understanding, came to the conclusion that they (certainly) still found a lot of shortcomings in these works. Obviously, to be able to write a play, one needs experience, time, a high level of creativity, special skills and earnestness. One sure thing worth noting from these workshops, however, is that it is important for women to be introduced to playwriting and that, given the great enthusiasm and hope shown in these workshops, it is obvious that many women in Indonesia are basically not only interested in drama but they are also capable of writing plays.

During the Playwriting Workshops, opportunities were also given for some selected works to be performed in the respective areas where the workshops were organized and with certain consideration, they were staged in the “Meeting of Women on Theatrical Stage”, which was held on August 2 – 6, 2005 in Jakarta. On this occasion, women actively engaged in arts and the theater were brought together and this event served as a venue wherein the results of the workshops were tried and “tasted”. Various seminars, workshops, discussions, performances and exhibitions – all related to the history, challenges, analysis and basic knowledge of theatrical performances and management – were held during this meeting.

It is expected that all these efforts will be perfected and developed through the participation of women from various regions in Indonesia in 7th WPIC. The participation of
women from more than 17 countries, experts and those seriously dedicating themselves to drama and the theater must surely inspire and build up a fighting spirit and the spirit of cooperation. As the theater is a means for collaborative work, it is only natural that it will allow theatrical workers, in this case women, to be able to work together and, shoulder to shoulder, equip themselves while fostering life. To watch performances, observe talks and follow the train of thought of colleagues already much earlier involved in drama and the theater and proving themselves to be members of the international community through drama and the theater is not something easy and cheap today, especially for women in Indonesia. This is a golden opportunity for Indonesian women.

Life at all levels and in all areas is a stage where women create things. It is the time allotted to them to create and build in a responsible manner. Bitter or sweet, mountains or valleys, failure or success – they all simply make our lives complete and whatever they may be, they must be earnestly written creatively and imaginatively. It is this spirit to write down life that has, for the past 18 months, been not only the goal to be reached but also something to spread throughout Indonesia. It is the beginning of a journey. It is even the very early beginning of the perfection in the status of Indonesian women, who not only substantiate but also engineer life.

As an endeavor to raise the level of women in general and that of women playwrights in particular, this movement may still be considered insignificant in WPIC. The concrete result of this endeavor is yet to be seen; its fragrance is yet to emanate. However, as we believe in the power of the theater to improve and even deconstruct life, we maintain our optimism that the result of WPIC will, like viruses, spread this spirit fast far and wide.

The great responsibility and involvement in life shown by us, women, is undeniable. We should write them down. To this end, we must learn. We must live. And we must help one another. It was exactly this aspect that the previous Playwriting Workshops came to realize and began to translate into reality for the development of women playwrights in Indonesia.

Jakarta, October 30th, 2006
The meeting of minds at a conference, especially one of the scales of the 7th Women Playwright International Conference ("WPI 7"), is exciting, important, a great creative pulse check, an opportunity to meet intelligent women from around the globe, a platform to exchange ideas not to mention email addresses. Simply fabulous!

Having studied past WPI conferences, we have been mindful of suggestions made in the past so as to make this conference effective and beneficial to the participants.

Over late night coffee, long meetings and discussions have been held amongst the committee members, included making important decisions of the theme, sub-themes, how to structure the conference, what Indonesia can contribute to the WPI network, what processes and preparations we had to undergo prior to the main event itself. Many questions emerge: such as should the theme be a continuation of the previous conference, should it be relevant only to Indonesia, the region or answerable to a more global theme? It was not long that we realized that an acceptable theme is one that should answer to both the local reality and the global reality we face today. That there is indeed connectedness of people around the world in whatever theme one immerses, and that 'Diversity' today is a given reality.

The committee is grateful for the wonderful responses received by the participants for the conference. We have tried to accommodate all entries from keynotes, panels, drama sessions and designed exciting and useful workshops. In order to have a certain order, we have set out a general criteria to be able to allocate who goes what and where, but that we are quite mindful of the participants' individual inputs and preferences and by no means have attempted to 'codify' the voice of the writer during the process of selection.

I would not give justice to the depth and breath of a script or a theatre piece if I were to "codify" them and slot them in a box; however for the drama sessions in particular, for some consistency in assessment I used several criteria such as:
1. the country, the state
2. their cultural background
3. concerns as stated through their bios and/or the theme they write about through their synopsis or the full play
4. the inter-relationships which includes: self-inner struggles, balance of power between man to man or man to state.
5. interesting approach in style, form, contextual and inter-textual

I have read through most of the entries and truly grateful to get to learn such beautiful minds. What came out strongly, the works show exceptional individual voices with very particular styles.

It was very illustrative to me to see that most of the stories that were being told were of common people and the responsibility they must bear for their actions, in the face of the world they live in. Setting against fictional (and culturally diverse) playgrounds, the cry for justice appears to be the essence of most of the stories, either in a personal reality or a more global context. The voices seem to show a need to change the world, but somehow in a cordial and more in-depth-responsible manner, than in an affirmative or decisive mode in their writings. Some clearly show the philosophical standpoints emerging from their respective cultural backgrounds. Although making a point, there is a subtle need for balance and harmony. Can this refer instead to maturity? Also evident are themes of war, environment, and natural catastrophies, these being the signs of times.

I would like to accentuate, though, that although not necessarily explicit feminism, but all of the work of these fierce women, includes a gender perspective, because of course, they are written by women. By no means it is a final conclusion but I safely would like to draw attention that the entries do indeed deal with global human issues and sensitized with a more balanced gender perspective.

In the final analysis, these voices through the writings of the women playwright be that an individual expression, or an expression representing a local or global community; a simple depiction of a state of mind or an outright advocacy, we hope the conference or the meeting of minds of participants from different cultural backgrounds can be a great platform to reflect on the theme Cultural Liberty in a Diverse World.
The Search for a Female Voice in Drama –
The View from Indonesia

By: Debra Yatim

In its progress, modern drama in Indonesia has not been given much leeway for women’s voices to be heard. Since the turn of the last century, when Indonesia was still under the yoke of colonialism, the stage was a platform for the male experience. The majority of plays, all written by men, provided no space for women, strong or otherwise. If women were written into the drama, they were portrayed as weak and peripheral figures, put in merely to carry the action forward.

In the Indonesian archipelago, modern theater took some time to take hold. Paralleling social and political attitudes which divided not only the colonialists and the colonized, but also social classes, performing arts developed two divergent characteristics which are still very much present to this day:

First, there was the imitation of European literature, particularly dramatic literature, which was performed in halls with specific required behavior. The other characteristic was indigenous drama: enacted without a script. The yawning difference between the two characteristics was the literature. As the indigenous communities began to also take up drama in the so-called modern characteristic — that based on a written script — the writers were male and talked about their male worldview.

Theater using the European model began to take root in Indonesia as more and more indigenous writers began to emerge. As more men than women had the opportunity to be educated, almost all the literature validated was created by men, and though women writers also wrote strong pieces, they were not given much space or time.

Modern Indonesian theater took strong root in 1944 through the Maya Theater troupe, one year before the republic announced its independence. Yet, it took almost 40 years before a woman playwright came on the scene. She was Ratna Sarumpaet with her Satu Merah Panggung theater company.

If the male playwrights before her wrote in women as decorative appendages to men, and as victims, Ratna turned the tables on them and began writing dramas about strong women, central characters who are survivors of life’s inequities. Why Ratna emerged as playwright and at that particular time in Indonesian history is an interesting academic avenue to explore.

In preparation towards the 7th Women Playwrights International Conference, Indonesia convened a national meeting, Seeking The Female Voice in Indonesian Theater. The conference took a critical and objective look at Indonesian theater and performing arts in the past 60 years and women’s part in it. It took a long, cold look at misogyny and patriarchal values that isolated the woman’s voice in the performing arts in general, and in the theater in particular.

We women will write our own Dramas. And humanity will listen.
Biodatas and Papers of Keynote Speakers
Eleanor Wong graduated from the National University of Singapore Law School in 1985. She was a Deputy Public Prosecutor assigned to the Commercial Affairs Department for several years, where she also headed the department’s Legal Section. Eleanor Wong obtained a Masters in Law (Corporate) from New York University in 1990. She then joined the New York office of Coudert Brothers, where her experience included work in international arbitration, international banking and mergers and acquisitions.


In 2000, Eleanor joined the management team of local production company, The Right Angle, handling portfolios ranging from business development to operations and corporate affairs, technology ventures, and communications training and consultancy over a period of two years. In February 2002, Eleanor took on the challenge of establishing and launching the Legal Writing Programme for the Faculty of Law at The National University of Singapore.

Eleanor is also a published playwright, whose work has been produced in Singapore and regionally. She was host of the current affairs talkshow, After Hours, which aired on TV Works in 2001, and has been associated with televised debates in Singapore, both as a debater and a moderator. Eleanor is active in civil society and is currently a member of the Remaking Singapore committee.

Julie Holledge began her career as a director in the British women’s theatre movement in the seventies, and moved to Australia in the early eighties. She established a research centre for performance at Flinders University: the Australian Performance Laboratory (APL). The current focus of the laboratory is intercultural performance and new technologies. In addition to her activities as the director of the APL, Julie Holledge has published extensively in the field of women’s performance. Major publications include Innocent Flowers: Women in Edwardian Theatre (Virago) and with Dr Joanne Tompkins Women’s Intercultural Performance (Routledge). Throughout her career she has worked as a dramaturg, in England for such notable writers as Timberlake Wertenbaker and Bafta winner, Donna Franceschild, and in Australia with award winning writers: Melissa Reeves and Catherine McKinnon. She has worked as a dramaturg and associate director with Mary Moore on Masterkey (Adelaide and Perth Festivals, 1998) and Exile (Sydney Spring and Shanghai International Festivals, 2000). In 1994, she was the artistic director of the 3rd International Women Playwrights’ Conference held in Adelaide. She is currently the research coordinator of the First National Cultural Diversity Cluster, funded by the Australia Council for the Arts, which brings together artists from diverse cultures to work on collaborative arts projects.
Identity, Language, and Culture

By Mumbi Kaigwa (Kenya)

Mumbi Kaigwa is a performer, writer and producer of theatre, film and TV. She is a founding director of The Theatre Company®.

Mumbi has worked as Editorial Producer of Heart and Soul, a soap opera that was broadcast on radio and TV in 13 African countries in 2003. She also produced and performed her first play The Voice of a Dream in 2002.

In 2003 Mumbi produced Kenya’s first V-Day Worldwide Campaign. The Campaign, which has become an annual event in Kenya, uses the play The Vagina Monologues by Eve Ensler to raise awareness and funds for local organizations working to end violence against women and girls.

In March and April 2006 Mumbi took her play Kigezi Ndato to the World Music Theatre Festival, touring in Holland, Italy and Belgium. A CD version featuring the music from the show was produced by WMTF and Pan Records.

She is the co-author of a series of storybooks based on the lives of four South Sudanese girls.

Married, with two teenage children, Mumbi is a board member of Media Development for Africa (MEDEVA Ltd.), Sarakasi Trust and the Maisha Film Lab, all of which are based in Africa.

She served as President of Women Playwrights International, a global body which organize tri-annual conferences for women playwrights from November 2003 – April 2005.

Abstract:

I will speak a little about preconceptions; about cultural liberation, language and identity in East African performance and I will touch on these subjects as they relate to our art, our theatre and our music.

There is evidence of cultural liberation in East Africa, the region’s performing artists and their followers have a view of themselves as culturally liberated, express themselves freely in their own way of working and are innovative and constantly refining the form which their art takes.

The issue of liberty implies freedom; none of us is entirely free. However, it is my view that we are imprisoned when we cease to be constantly aware of our surroundings; when we seek only the easy answers to our differences.

The theatre is a place where individuals can see themselves reflected. The work of many East African writers and performers has been marked by a conscious return to the past; many of our performances are taking modern ideas out of the theatres and off the stages and back to the villages, onto the streets, into the bars and the social halls; we are combining music, dance and theatre in our original performances as opposed to staying with the traditionally European idea of theatre as a separate entity from music and dance. In this way, we are able to comment originally and critically; using culturally relevant skills.

African theatre has been around for centuries. Children sitting outside smoky huts with nothing for light but the stars as their grandfathers and grandmothers spun tales of times past and legends of great mythical heroes. Cautionary tales of the trials and tribulations of tortoises, the tricky sungura mihanjo, Kweku Ananse the wily spider, and the fox for the memories of the youth of a certain generation. The vibrancy of songs and dances filled with messages; songs of birth, dances of circumcision and rites of passage, a harvest, a feast, rain, a lion hunt, a foolish leader. Storytelling as an art form is honed by Africans — everyone is a born actor.
Cultural Liberty in a Diverse World
- Affirmation of Diversity Through Women Playwrights

By Nawal El Saadawi (Egypt)

Nawal El Saadawi is a novelist, a psychiatrist, and a writer who is well known both in the Arab countries and in many other parts of the world. Her novels and her books on the situation of women have had a deep effect on successive generations of young women over the last four decades.

As a result of her literary and scientific writings she has had to face numerous difficulties and even dangers in her life. In 1972 she lost her job in the Egyptian government. The magazine, Health, which she had founded and edited for more than three years, was closed down. In 1981 President Sadat put her in prison. She was released one month after his assassination. From 1988 to 1993 her name figured on death lists issued by some fanatical terrorist organizations. She lived in exile for five years. In 2001 she won her case in Cairo court against forceful divorce from her husband (according to Hisba law). In 2004 Al Azhar in Cairo banned her novel, The Fall of the Imam. Her new novel entitled Al Riwaya (in Arabic) published in Cairo by Dar Al Hilal October 2004 was banned by Al Azhar and Church in Egypt.

On June 15, 1991, the government issued a decree that closed down the Arab Women’s Solidarity Association, over which she presides, and handed over its funds to the association called Women in Islam. Six months before this decree, the government closed down the magazine Noon, published by the Arab Women’s Solidarity Association. She was editor-in-chief of this magazine.

Nawal El Saadawi has been awarded several national and international literary prizes, and has lectured in many universities and organized and participated in many international and national conferences, the latest one was the 7th International conference of the Arab Women’s Solidarity Association (AWSA) under the title Creativity, Dissidence and Women held in Cairo 21 to 23 May 2005. Her works have been translated into many languages all over the world, and some of them are taught in a number of universities and colleges in different countries.

On 8 December 2004 she presented herself as a candidate for the presidential elections in Egypt. You can visit her web site: www.nawalsaadawi.net to see her electoral program in English and Arabic as well as other information regarding her different political and literary activities.

Abstract:
How to be a creative woman writer in a global and local patriarchal capitalist system?
What is the relation between creativity and dissidence in our lives as women in Islamic or Christian cultures?
What are the political, economic, social, religious, cultural and sexual obstacles we face as women writers? What is the effect of the increasing power of the different religious political groups (in our countries) on the creative writing of women, in the theatre, cinema, novels etc.
What are the problems of censorship on women writers? Is there any difference between women writers and men writers in relation to censorship? Is marriage an obstacle in the life of creative women writers in our countries?
Is there any difference between writing for the theatre, for the cinema and other writings?
Is writing for the theatre more masculine than writing a novel? My own experience in Egypt in writing my play Isis.
Language, Culture and Structure

By Noëlle Janaczewska (Australia)

Noëlle Janaczewska was born in the UK and is a graduate of Oxford and London Universities and Sydney’s University of Technology. Now based in Sydney, she is a multi-award winning writer whose plays, radio scripts, libretti, fiction and essays have been performed, broadcast and published throughout Australia and overseas. Recurring themes in her work are the history and philosophy of science, colonialism and its legacies, narratives of migration, and the exploration of language, and her work is acclaimed for its wit and inventiveness as well as for its creative and intellectual ambition. The author of some 30 produced plays, performance texts, monologues and radio scripts across fiction and non-fiction, and the recipient of a Centenary Medal, Noëlle’s radio feature Let’s Go Brazil won an AWGIE (Australian Writers’ Guild) Award in 2006, as did her radio dramas The Rush Hour Carillon, Gissando 24 and Slowianska Street in 2005, 2001 and 1999. Her play Songket, produced by the Griffin Theatre Company and The Studio at the Sydney Opera House to a sell-out season in June 2003, won the 2002 Griffin Playwriting Award and first prize in the 2001 Playbox-Asialink Playwriting Competition. Noëlle’s most recent play, Mrs Petrov’s Shoe, produced by Melbourne’s Theatre @ Risk won the 2006 Queensland Premier’s Literary Award for Drama Script (Stage).

Abstract:
Sticks and stones may break our bones, but words too can be lethal. And lyrical, laughable, and life-embracing. As walls and borders are demolished and dissolved, so new, often less concrete ones, are erected. Ideological ones along lines of language, ethnicity or faith; paper ones of immigration regulations; emotional ones cemented with the rhetoric of fear. Playwrights, like politicians, use words. We all use words. Every time someone utters the playground retort: Sticks and stones may break my bones, but names can never hurt me! we’re reminded that language is powerful and flexible and complex. That we can do things to each other with words. And from the chant’s sing-song cadence, we also appreciate that language, written or spoken, involves rhyme as well as reason. In my own writing, language is not only the raw material, but often the dramatic focus. A number of my scripts are composed around issues of translation—in all its myriad forms and meanings. Drawing on this body of work, STICKS & STONES & SUBJECT MATTER is an eclectic and personal take on language, culture and structure in performance.
Dramatic-Performance Text, Cultural Context and Intertextual Practises

By Sanae Iijima (Japan)

A play that could be sensed by the whole world... such as love, hatred, etc., which is easy to be understood by others.

Only that, to hold a deep compassion, we must appreciate the whole concept.

A play, created at that time, concerning style, tradition, other details showing different social background, park, and even a state, all of a sudden became difficult to understand.

Even for myself, in terms of writing such a play, or at times when I wish to create a stage in today's era, "this time"... flow of fashion, custom, social background, park layout, should be embraced as much as possible... "this time" to be delivered, from one role in the play.

Yet, as time goes by, changes on the other side of the earth, people whole still lived in the past, could not appreciate the play I am about to make...

By revealing one thing in universal, crafting and making changes "this time"... to deliver both is the creation of the play.

I, in “Hōōchō no hininhō” (English title: Rhythm Method), wrote a play story about women ovulation during the 1920s. Yes, it was a different era but I live in the world that surround a woman’s life; pregnant, giving birth and related to medical science, pregnant, giving birth to a child, raise them, the pain we felt, may be illustrated. “This time” I want to tell a remarkable story about what I wish to be performed at the play regarding those people who lived close to 100 years ago.

I, wish to speak about “what is happening today” and to speak “globally”, where the two may be demonstrated in a play and performed on the stage...

Sanae Iijima, playwright and scriptwriter, was born in 1963. While attending at Japan Women's University, she founded the theater company Jitensha Kinquareat with director Yumi Suzuki and other fellow students in 1982. Since then the company have actively been involved in the front lines of contemporary theater in Japan. Iijima has written most of the scripts of their productions. Among their highly-acclaimed works, Rhythm Method, presented in 1994, was later published in English as one of the plays for Half A Century of Japanese Theater by Japan Playwrights Association. Based on this translation, Rhythm Method was later staged by a company in the Philippines. Iijima’s recent works include A Doll’s House, Out, The 17th Concentration Camp (for Jitensha Kinquareat Store, another theater project started in 1992), and Private Lives for Parco Theater in Tokyo. She also frequently writes for other theater companies, films and TV dramas, and works with well-known directors such as Shoji Kokami and Kazuya Yamada. In 1991, Iijima visited Jakarta and a few other cities in Southeast Asia to write the filmscript for Tokyo Game (as one of the Japan Foundation’s projects).

Abstract:
I, who now stand in the Japanese modern era, translated from Japanese literature when reading such sad drama from Greece or created by Shakespeare, a play on the stage using Japanese language.
Biodatas and Papers of Panelists
Chinese Take Away

By Anna Yen (Australia)

Abstract:
CHINESE TAKE AWAY is a one-woman show based on the stories of my grandmother, mother and myself. Using a unique blend of storytelling, circus skills, clowning, movement and visual/physical imagery, Chinese Take Away travels along the river which flows from one generation to another. Wending its way from old China to modern-day Australia, it passes through Hong Kong in the 30s, suburban Sydney in the 60s and uncovers the hidden heroines, real and imagined, who resist enslavement from poverty, racism and dislocation. This is a river of tears and laughter, sorrow and joy.

Chinese Take Away, the stageplay was conceived, written and performed by myself and co-created by Director Therese Collie, dramaturge, Hilary Beaton and myself. It was adapted into a 52-minute film by my good friend Mitzi Goldman of Looking Glass Pictures, and myself. Charlie Chan composed the original music in both.

I made the stageplay Chinese Take Away because I wanted people in Australia to know more about Chinese people living in Australia. I wanted people to know us as human beings, with hopes, feelings, struggles and successes, rather than the stereotyped perceptions of Asians in Australia that I and other Asians have also experienced. I started making the one woman show, Chinese Take Away, in the mid '90s, at a time when racism against Asians was highlighted by a conservative politician in Queensland, where I live. Pauline Hanson was basing her election campaign on, amongst other things, anti-Asian sentiments. I felt very strongly the need to contribute to telling Asian – Australian stories and sharing them in the public arena. I hoped that telling a human story could help build bridges between people of different cultural heritages.

I also wanted to take charge of representation of Chinese Australian culture as experienced by me. Over the years I have in others' shows, playing Chinese characters, where I did not have much control over cultural content - these situations were often unsatisfactory. In the making of both the play and the film, which were truly collaborative efforts with great teams, I kept final say over specific cultural representation.

I wanted to tell the story of my mother and grandmother, to honour their lives, to share their specific life journeys, hopes, feelings and thoughts. Often after a showing of Chinese Take Away, audience members have said that I’ve just told the story of their grandmother, grandfather, or mother, even though they are from a different cultural heritage or generation. On the other hand, I have also had several Chinese men of my age come to me and express anger that I haven’t told the men’s stories, or other criticism, eg. that I didn’t get some specific detail or other right about the accents. Interestingly, older Chinese men have recognized their own stories, or the humanity in the work.

I wanted to make a show that can touch all people, regardless of background. The creative team spent a lot of time unearthing the universal themes that were underlying the stories of my mother and grandmother, AND looking for physical, visual, metaphoric images that could give shape to the themes and emotions.

The images of the walking on silk in rice bowls, and eating the silk are examples of the physical/visual language that we used, that hopefully can speak universally.

In Australia, I am constantly asked “Where are you from?”, “Are you a student?” and on many occasions, before they hear me, assume that I do not speak English or cannot speak it well. In Chinese Take Away, I deliberately begin in Cantonese, to let people’s assumptions surface, then speak in my Aussie-accented English to show the real me. Even though I do not speak Cantonese well, it was my first language, and it resonates more like ‘home’ to me than English, which is now my primary language. This last fact is a product of the histories of China, England, and Australia, of the stories of poverty, migration, and hopes for a better life, colonization, racism and assimilation.
That I can gather the support (financial and other) in Australia to make a play and film about my mother, grandmother and myself, is a product of the hopes of those in Australia who aim for a culturally diverse, harmonious, tolerant Australian society, and of some policies that support a multicultural Australia, and the efforts of people who see cultural differences as gifts and see the humanity in all.

I sincerely believe that making theatre, using the diverse languages of theatre - spoken, visual, physical, musical, and offering our thoughts, feelings and hopes, actualized in various cultural forms specific to the creators can influence the hearts and minds of people and thereby help shape the future of our world. Artists can help break down prejudices and transform people’s attitudes, building bridges of understanding.

**Short bio:**
Anna Yen is a performer, director and movement teacher. Anna’s performance credits include *Karaoke King* (short film, Carine Chai), *Wicked Bodies* (La Boite/Zen Zen Zo), *Crovings* (Vulcana Women’s Circus), her acclaimed one woman show *Chinese Take Away* (Gum Yi Productions / QPATT) and its film adaptation (Looking Glass Pictures), *After China* (Cinova), *LoadEd Stories* (QTC) and many shows with Rock’n’Roll Circus. She was recently an artist on the Cultural Diversity Cluster in Adelaide. Anna has taught widely, including for QUT, USQ, Uni of Queensland, Queensland Theatre Company’s Theatre Residency Week, Vulcana Women’s Circus, Rock’n’Roll Circus, Backbone Youth Arts, and in schools. Anna directed *Lives and Loves* (Ausdance /ECCQ), *Mango Metropolis* (Hereford Sisters/Backbone Youth Arts), *Aviatrix, Blissed Out...* and *Fire in the Belly* (Vulcana Women’s Circus). Anna performs at community and corporate events with her ‘Grandma’ clown act and ‘Warrior Princess’. Anna trained with Monika Pagneux, Phillipe Gaulier, Dell’Arte International School of Physical Theatre, and the Nanjing Acrobatic Troupe. Anna is Certified Feldenkrais Method® Practitioner. Anna has screened the film *Chinese Take Away* and presented a short performance excerpt from the stage play from which it was adapted at theatre festivals in Manila, Denmark and Rhode Island. The script of the stageplay *Chinese Take Away* is published by Playlab Press in *Three Plays by Asian Australians.*
Balinese theatre is different than any other theaters in Indonesia, or in the world for that matter.

The primary difference lies in the fact that Balinese theatre is deeply rooted in the creative cultural process of the island. In this perspective, Balinese theatre is not an alien entity imposed upon a native, local culture. On the contrary, it is both the result and the continuation of the island's indigenous cultural development.

The Balinese performing arts are the realms of spirit. It comprises of intertwining networks of consciousness and, most importantly, of boundless world. In this boundless world, the barriers between life and death, between the past, the present and the future, between the living and their deceased ancestors, have simply never existed.

This boundless world is not analogous to the much-hyped, present-day globalization, which focuses on material development and financial achievement.

This boundless world is an incorporeal one, where life is not confined by the limitation of the physical body, where life is an endless cycle of reincarnations. In this cycle of rebirth, ancestors will live through their descendants and the descendants will never lose the memories and spirits of their ancient predecessors.

THE ROOT OF BALINESE PERFORMING ART

The Balinese performing arts stemmed from the indigenous arts of the island and was not an imported cultural entity from somewhere outside the island.

Many people, and scholars, have argued that Gambuh is the mother, the root of Balinese performing arts. However, several ancient inscriptions have proved that Balinese performing arts had existed prior to the introduction of Gambuh into the island in 12th-13th century.

The Bebetin A I inscription from Caka 818 (circa 896 AD) states "... me ananda tu anak musirang ya marumah pande masa, pande besi, pande tembaga, pamukul, pagending, pabunjang, padadaha, parbhangci, paratapukan, parbwayang, panekan di hayangapi...". The sentence details various occupations pursued by the Balinese during that time, including gambelan musicians, singers, flute players, drum players, performers of masked dances and performers of wayang.

Moreover, the Sading A inscription, issued in Caka 923 (circa 1001) during the reign of Sri Dharma Dewa Warmadewa, states "gta tawa yanada paganding sang sartu ma(ra)mak, dibanwana, br(y)anna ya ma 1 yan patapukan pamukul menmen banwal pirus sang ratus bryanna ku 2 patulak. Ysanambaran ku 1 byanna, yaa tani nak biri saja twa...", which set a remuneration guideline for any village being visited by a travelling performing arts troupe. The inscription mentions several performing arts, including the palace singers, masked dances, comedy and drama.

Following the conquest of the island by the East Java's empire of Majapahit, the Gambuh dance drama was introduced into the island as the royal court's most refined form of entertainment. However, the island's creative minds had later integrated various improvements to this Javanese dance drama that in the end, Gambuh had been transformed into a dance drama, which bore only a slight similarity with its original form.
After that, the island’s performers created several Gambuh-based dance dramas, including Wayang Wong, Parwa and Arja. The Arja dance drama, created during the reign of Dalem in Klungkung, would play a pivotal role in the future as the first performing art that allowed female performers to play male characters.

Many people, and scholars, have also assumed that Balinese performing arts have their roots in the Indian, Javanese or even, western cultures.

The position and importance held by Siwanataraja in Balinese tradition is one of several reasons employed by those who want to stress the influential role played by Indian culture in the formation of Balinese performing arts.

However, one must not forget that Buddhism had entered the island before Siwaism. Moreover, during the reign of Udayana, 9th-10th century, Siwaism did not wield any significant influence in relation to the development of arts and culture. Most importantly, during that period the island’s performing arts had already existed and were growing as provider of respectable jobs with the royal families as their financial patrons.

The Javanese influence, its proponents argue, is most obvious in the Balinese traditional literature. Indeed, during the reign of Udayana the inscriptions were written in Javanese language. However, during the reign of his son, Anak Wungsu, a large number of inscriptions were written using two languages; Javanese and Balinese. Moreover, most of the Javanese literary works, which were brought to Bali in the following centuries, had been adapted and rewritten by the Balinese authors into various native forms.

Following the failure of the Dutch’s colonialists to annex Bali with military means, which were fought off by the Balinese with equal hostility, western’s cultural influence firmly entered Bali in the 1920s through several notable artists and cultural researchers, such as Walter Spies, Rudolf Bonnet and Goris. However, their influences, Spies and Bonnet in particular, were limited to the fine arts in southern part of the island. Their influence did not make any significant change on the island’s performing arts.

Spies and Bonnet, for instance, once sponsored a Wayang Wong troupe in Mas village, Ubud. They even took part in composing its storyline. Yet, the structure of the performance did not change at all.

Moreover, the Wayang Wong troupe in Tejakula, Northern Bali, remained untouched by any outside influence, western or otherwise.

A careful examination on the Balinese performing arts, which existed during the Warmadewa era in the 9th century, will reveal the intimate relationship between the arts with the people. The performing arts’ pedum karang (blocking); agending (songs and lyrics); expressions dan narrations had their root in the people’s creativity and imagination.

Later on, through a series of “selection”, conducted by the spectators and the feudal rulers, some will be acknowledged as the royal palace’s official arts while the rest remained as the people’s arts.

The above paragraphs has detailed that to a certain extent Gambuh could be considered as the Mother of Balinese performing arts. Yet, Gambuh is not the root of the Balinese performing arts. That root has existed, has grown long before the arrival of Gambuh.

TRADITIONAL VS. MODERN?

The Balinese considered performing arts as balih-balihan, an entertaining performance. Balih-balihan is different than the semi-sacred bebali and the sacred wali.

The process of watching a performing art is defined as Mecingak, a single term that represents the whole process of seeing, appreciating, judging and selecting. This whole process will determine
whether a form of performing art will be received and acknowledged by those who conduct a Mecingak.

Today, modern performing arts are considered as a superior medium, through which an individual could convey a critique to the state or the community. Interestingly, such function has been carried out by the Balinese traditional performing arts since many centuries ago.

Therefore, it is quite difficult to justify the modern performing arts' superiority over the traditional ones, particularly when the sole rationale for that superiority is its ability to convey social critique.

In Bali, tradition revered artists as Guru Loka, literally means the Teacher of the World. Being in that position, the artists are not bound by any hegemonic domination of the state and the society. The artists are free to express themselves and to carry out their roles.

The fact that, for centuries Balinese traditional artists have been given such a respected position somewhat has weakened the position of the modern theatre. It is further aggravated by another fact: modern theatre is an infant art form for the majority of Balinese, thus, has not yet managed to establish a firm public support.

In Bali, modern theatre could not match the Balinese's Topeng Bebondresan, Wayang and other traditional performing arts, particularly in their ability to provide the performers with an ample space of improvisation as well as their ability to capture and maintain the spectators' attention. The gap widened when Gambuh, Arja and Drama Gong began performing non-Balinese stories.

Eventually, in its effort to gain wider audience, the modern theatre "borrows" numerous elements of Balinese traditional performing arts.

KALANGAN

Kalangan is the Balinese term for the stage. Curiously, it is also used to describe the ground for tojen (cock-fighting). Kalangan is not necessarily in a form of permanent, concrete building or structure.

It can be established on and at virtually every spots, be it in the market or in the cemetery. The Balinese artists transform a ground into a kalangan by presenting an offering of Banten Kalangan as well as erecting a shrine of Sanggar Tawang in that spot.

Sanggar Tawang is also known as Sanggar Surya. The word Tawang means "to know" while Surya means "to watch" and "to bear witness". Moreover, Surya is closely associated with the Balinese's spiritual North and the island's sacred mountain of Agung, the throne of Bali's supreme deity of Batara Tohlangkir. In the ancient times, this deity was also known as Hyang Embang.

By presenting the offering and erecting the shrine, the Balinese has transformed the ground into a free and sacred stage of Kalangan, a purified ground owned not by the human, but by the deity. Naturally, the performance and the performers are considered by the Balinese as being watched and protected by Hyang Embang.

Due to the spiritual nature of Kalangan, the spectators, including the rulers, could not impose any punishment to the performers, who have launched a barrage of social critique during the show in the Kalangan.

The freedom enjoyed by the performers in the Kalangan has played a pivotal role in developing the Balinese performing arts into a dynamic, lively and provocative entertainment.

The sacred nature of Kalangan could be seen in its arrangement. The ancient teachings on cardinal points dictate the placement of the performers' entry and exit points. The principle of Hulu (higher, mountain) and Hilir (lower, ocean) guides the performers' movements. The nearest mountain and sea will be the orientation points for the performers' blockings and communications. Moreover, the roles and
characters of the performers could be guessed from whether they stand on the right side or the left side of Kalangan.

The earliest available historical record on Kalangan describes the stage used by the Dadap performing art. The Kalangan was defined and divided by the Dadap plants and Balinese threads. Similar stuffs were also used in distinguishing the protagonists from the antagonists.

In the 1950s, the introduction of langse (curtain) marked a significant change for Balinese traditional performing arts. Previously, all the performers had always stayed inside the Kalangan throughout the performance. Those artists, who were waiting for their turns, would sit on the periphery of Kalangan.

From the spectators' point of view, langse has changed Kalangan from one totally visible stage into a two-part stage; a visible one, where the performance takes place, and an invisible one, where the performers take a rest and wait for their turns.

Moreover, langse has also changed the entry methods employed by Balinese traditional performers.

**WIRAGA, WIRAMA, AND WIRASA**

Balinese traditional performing arts have never viewed human body solely as a physical entity. Instead, the body is believed to be comprised of a physical structure and a mental structure, or *batin tubuh*. This mental structure is not *manah* (mind), nor *tamas* (emotion).

The mental structure of the body is divided into *ulu, angen* and *teben*.

*Jlu* stretches from the head to the neck. *Angen* covers the chest, arms, hands and stomach while *Teßen* stretches from the buttocks to all parts of the legs.

The post-cremation ritual of ngoreka, during which the family reconstructs the deceased's body using various flowers and fragrant woods, is a fine example of the Balinese belief on the non-physical structure of the human body.

*Ngareka* highlights the existence of *batin tubuh*. It is also believed that *batin tubuh* has its own aura, which is called *cahyo* or *lengisan*.

A powerful *cahyo* will shine through the eyes, voices and movements of a performers, thus, bestowing the performer with a non-physical quality that will surely mesmerize the spectators.

*Wiraga* is a process to refine both the physical and mental structures of the body. The physical body is refined through a physical exercise involving a series of static postures and fluid movements based on *agen, tandang, tangkis* and *obah*. Meanwhile *batin tubuh* is refined through a series of purification rituals as well as a daily contemplation on the internal emotions of the dramatic characters, which the performers would play.

*Wirama* is a process of comprehending the voice of the inner self. It is the mouth that produces voices, yet, it is the *angkihan* (breath) that gives the voice its power. *Wirama* focuses on *angkihan*.

In this context, *angkihan* is not only about proper breathing techniques, but also about *bayu* (power). *Bayu* is a loose term that stands for physical endurance as well as the circulation of breath inside a human body. The continuous circulation of breath is centered on the *angen*.

During a *wirema* exercise, the pulse of the heart is listened not with the ears but with the *angen*. The *angen* consciously observes the process of inhaling, when the air enter the lower part of the throat and chest, and the process of exhaling, when the air released through the nose.

The power of the voice is not determined by the level of the sound produced by the mouth. Instead, it is determined by the level of *bayu* possessed by a person.

Producing *suara mebayu*—a powerful voice, a living voice—is the primary objective of a *wirema* exercise.
Wirasa is a process of refining the body's sensitivity toward every existing senses and emotions.

Mepandes, one of the Balinese's important rite of passage, highlights the importance of wirasa in the Balinese's daily life. In the mapedamel section of the ritual, the participants are re-introduced to various existing tastes. Through the sensory perception of the tongue, they were introduced to the sweetness of honey, saltiness of the salt, etc. Through their noses, various fragrance are introduced to their bodies.

One method commonly employed in wirasa training takes a similar form as mapedamel. The only difference: the method is repeated regularly on midnight at every purnama (night of the full moon) and at the day of Saraswati, the Goddess of Knowledge and Aesthetic Beauty.

Wiraga, wirama and wiraso are the very basic foundation upon which a Balinese performer builds and strengthens his or her skills and knowledge.

Wiraga, wirama and wiraso plays a very important part when a performer conducts the nikesang awak, a specific term that illustrates the process of “becoming” a character. A performer will use his skills and knowledge on wiraga, wirasa and wirama to understand and interpret the totality of body and mind of the character he is supposed to play. When nikesang awak is achieved, the performer has completely absorbed that character; he is the character, his original character has been discarded, temporarily.

THE ABSENCE OF THE DIRECTOR AND THE SCRIPTWRITER

Balinese traditional performing arts do not know nor have any terms for director and scriptwriter.

To a large extent, Balinese traditional art troupe is a community-based institution, which is initiated, supported and managed by the traditional community around it. In this troupe, a close-knit gathering of intimate friends, any theatrical production is a communal work. Each and every member could share their thoughts, put forward ideas and direct the performance. It is a mechanism that is derived from the communal spirit of the Balinese's agriculture civilization.

The term, role and function of the director and scriptwriter entered Bali in the 1960s when the newly created Drama Gong began stealing the attention of the Balinese's drama buffs. Initially, Drama Gong is a script-based performance that used Malay as its primary language. However, when later on Drama Gong substituted Malay with Balinese language, the relevance of having a scriptwriter had also ceased to exist. That phenomenon continues until the present day.

To some extent, Drama Gong is the cultural rival of the modern theatre, where actor dress in non-Balinese costumes, speaking in Bahasa Indonesia and having established roles for director and scriptwriter.

Therefore, when the current trend in the world's and national's stages demands a careful re-examination over the role and function of director and scriptwriter, the Balinese performing arts' tradition is a good place to draw an example from.

MODERN THEATRE IN BALI

To the Balinese, modern theatre is a performance in Bahasa Indonesia with actors dressed in contemporary costumes.

It made its entrance in the 1930s at Singaraja. Its main followers at that time were Balinese youths, who were studying in that coastal city.

They mostly performed plays based on or inspired by the island's folklores, such as Rajapala, Jayaprana and Basur. In the 1970s, the government organized a drama congress in Bali and right after that local modern theatre troupe started performing plays using saduran (Indonesian script based on non-Indonesia stories and plays) scripts. It was this phenomenon that later on drove the Drama Gong to return to Balinese language.
Modern theatre received the name "drama" in 1978. Two years later it was called contemporary drama. Today, it is modern theatre.

In its early stages, most of the modern theatre's actors were actually traditional performers, who had undergone extensive trainings in traditional method of wiraga, wirama and wirasa. Naturally, the traditional blocking arrangement of pedum karang made its way to the modern stage of modern theatre. So did various traditional techniques of movements, transitions and vocalizations.

Their performances might be based on saduran scripts, yet it was the principles of Balinese traditional performing arts that significantly influenced the island's modern theatre. Up to know the island's modern theatre troupes are still employing the wiraga, wirama and wirasa as their primary method of training.

The resurgence of nationalistic spirit in the 1960s was another factor that played an influential role in the development of the island's modern theatre. The National Cultural Council (LKN), a cultural machine of the nationalistic movement, actively promoted modern theatre.

The nationalistic spirit, which demanded the use of Bahasa Indonesia and looked down on traditional costumes, was the fertile ground the modern theatre needed to grow upon. Modern theatre mostly grew in school and university, enjoying an ardent support from students, teachers and scholars, who were always falling in love with nationalistic ideas.

However, such support did not last forever. Later on, the development of the island's modern theatre was heavily determined by those committed artists who faithfully continued their creative process. Unfortunately, there was only a small number of them. And soon the island's modern theatre entered its less-than-glorious era.

On the other hand, the island's traditional performing arts had just about to enter their golden years. One man who single-handedly had triggered the island's cultural renaissance was Ida Bagus Mantra, a learned Brahmin and the Bali Governor from 1978 until 1988.

Mantra passionately believed in the importance of transforming the Balinese into a group of people, who respected, cherished and be proud of their cultural heritage.

He gave the island the Werddhi Budaya, a spacious art center designated to be the island's hottest cultural hub. Later on, Mantra initiated and personally supervised the launch of Bali Arts Festival, an annual event that until now has been acknowledged as the most important cultural gathering in the island.

The festival soon created a cultural hype all across Bali. Villages competed with each other to have the best dance troupe, gamelan troupe and, naturally, performing arts troupes.

The festival has provided the Balinese traditional artists with ample space to celebrate their traditional heritage. Moreover, the festival's seminars and workshops have stimulated the island's thinkers to examine that heritage. The result: numerous research, documentation and publications that will ensure the "immortality" of the Balinese traditional arts.

SURVIVING THE OPPRESSION

The rise of the New Order regime placed another burden on the shoulder of the already decaying modern theatre. During its reign, the regime had banned numerous performances and imposed a rigid censorship system, which had virtually killed the creativity of the nation's writers and artists.

However, even in this darkest period the Balinese traditional performing arts had still managed to retain its freedom and critical stance. The government might have been very successful in utilizing the traditional performing arts as a medium to disseminate their messages on development, family planning and political stability.
Yet, that fact did not prevent the Balinese artists from throwing fiery critiques at the very institution that had paid them to be the government’s chief propagandist.

Even in the height of Soeharto’s power, the traditional Wayang or Bondres performers still had a great time mocking corrupt officials and making fun of the government’s incompetencies.

This courage stemmed from the traditional belief that as a Guru Loka (Teacher of the World) an artist must defend the interests of the people. Moreover, being a member of the traditional institutions, the artists were more afraid to the social punishment issued by those institutions than the formal punishment issued by the formal institution, such as the state.

The fact that their performances were in Balinese language; that their images were traditional in nature, to some extent had helped them eluding the government censorship’s agents, who were too busy scanning the modern stage of modern theatre. Those agents had mistakenly assumed that social critiques were modern stuff and that only modern medium-modern actors—could launch a social critique.

It was and still is the lucky streak of the Balinese traditional performing arts that their tradition have equipped them with principles and strategies to evade any effort to subjugate, dominate and hegemonize them.

In Bali, the state cannot intervene the stage. Kalangan still belong to the immortal and sacred ideas of freedom and creativity.

Denpasar, 20 October 2006.

This paper is based on a series of separate interviews conducted by the author with several of Bali’s most accomplished artists, thinkers and Siwa-Budha high priests. The interviews took place in a period spanned from 1989 to 1997. Most of the interviews had been published in the cultural pages of Bali Post, the island’s largest newspaper.

List of Interviewees:
Ida Pedanda Istri Putu, Griya Sibeta, Karangasem, Bali, on wirasa and wirama, and pramana pengucapan.
Ida Pedanda Istri Mas, Griya Budhakeling, Karangasem Bali, on bebanten
Ida Pedande Istri Anom, Griya Carik, Karangasem, Bali, on pramana in wirama and wirasa.
Ida Pedanda Gde Nyoman Sidemen, Griya Ulah, Sidemen, Karangasem, on Kajang, the mystical letters in the body.
Ida Wayan Padang, Griya Bhudakeling, Karangasem, Bali, on wiraga in gambuh, cungklik and gengong in Budhakeling.
Ida Bagus Ketut Rai, Bungaya, Karangasem, on Sastra Yantra, Padma Reka in Balinese literature.
Tjokorda Gde Dangin, Sidemen, Karangasem on Wirama in pepaosan Bali, history and babad in Bali.
Mangku Mura, Kamasan, Kelungkung, on Puputan Klungkung and the painting techniques of kamasan, parba and on perundagan.
Bape Bapang Jumpai, Jumpai, Kelungkung on Bayu dalam Mapang.
Ida Wayan Oka Granoka, Batu Kandik, Denpasar, on Bajra Sandi.
Nyoman Erawan, Sukawati, Gianyar; on installation artworks.
I Gusti Raka Saba, Desa Saba, Gianyar, on Ngunda Bayu and the history of Legong.
Meme Ketut Cenik, Batuan, Gianyar, on Joged pingitan.
Sang Ayu Muklen, Ubud, Gianyar, on Peliatan-style Legong.
dr. AA MD Djelantik, Renon, Denpasar, on Bali contemporary art.
I Made Berata, Ketapean, Denpasar, on Gong Gebyar.
I Gusti Ketut Sedahan, Puri Kawan, Karangasem, on geggid in wirama and wirasa of Balinese kendang.
Made Taro, Suwung Kangin, Denpasar, on children songs and games.
I Nyoman Mantik, Tabanan, on Bali’s political stance in relation to Indonesia during the 1950s.
Kaki Kebek Sukarsa, Sidemen, Karangasem, on the struggle of Hindu in Indonesia.
I Gusti Pekak Taji, Sidemen Karangasem, on
Nikesang Awak in Ngiwa Tengan
I Gusti Raka, Denpasar on the history behind the
Bali Arts Festival and the Weddhi Budaya Art
Centre
I Gusti Bagus Panji, Singaraja, on Modern Theatre
and Drama Gong
I Nyoman Tusan, Tejakula, on Wayang Wong
I Made Tusan, Bandem, Karangasem on Salonding
Bape Renco, Ubud, Gianyar on the daily life of
Walter Spies
Yuda Panik, Karangsari, Badung, on modern
literature and theatre in Bali.

Short bio:
Cok Sawitri was born in Sidemen, Karangasem
district, Bali, at September 1st, 1968. She now lives
in Denpasar, Jl. Surabi No. 10, Kesiman, Bali.

She worked on Meditasi Rahim (Womb's
Meditation 1991), Pembelaan Dirah dan Ni Garu
Poems (1996), Permainan Gelap Terang (1997),
Sekuel Pembelaan Dirah (1997), then Hanya Angin,
Hanya Waktu (1998), Pembelaan Dirah at the
Festival Monolog 1999, at Bali Province Art
Center (1999), Putraka Melamar Tuhan (2001),
Anjing Perempuan, at Denpasar, Singaraja,
Sidemen Village - Karangasem (2003), Aku Bukan
Perempuan Lagi (I Am Woman No More - 2004),
Badan Bahagia, a part from Wisuda Gumi, 1st
episode of Pembelaan Dirah at Ubud, and Bali
Province's Art Center (2005). Lately in mid 2006
she made an open collaboration in Dance Theater

Cok also wrote articles, poems, short stories,
features & interviews for media/publication at Bali
Post, Bali Echo, Nusa Tenggara, Latitudes, Jurnal
Kalam, KOMPAS, Gatra, Jurnal Perempuan, The
Jakarta Post, Bali Rebound, etc.

She is also active in cultural - social activities as
founder of Forum Perempuan Mitra Kasih Bali
(1997) and Kelompok Tulus Ngayah (1989). She is
now one of the parahyangan advisor for her Majelis
Desa Pekraman (Desa Adat – cultural village) at
the Sidemen, Karangasem district. Cok Sawitri is
also very active in women and humanity
movement in Bali, involves in many organizations
from WHDI until theater groups in Bali.
A meaning of freedom changes by the times.

How in the case of Japan of the present age?

In Japan, we can choose most things now. For example, work, food, a member of the Diet, a husband, a school, information, way of life.

There seem to be both freedom and human rights.

However, on the other hand, there is a heavy social problem to say with youth who does not work and children cutting off life by oneself.

What is the freedom that they lost?

And in Japan, the theatrical activities came to be taken in for education recently.

With these as a hint, I talk about Japanese modern drama, the theater in Tokyo, and freedom.

Short bio:
Conatsu Yoshida, playwright, director and actor, was born in 1978. She majored in theater at Toho Gakuen University and studied under Yukio Ninagawa, Koharu Kitaragi and Terufumi Koshimizu. In 2003, Yoshida joined Seinendan theater company led by Oriza Hirata. In 2002 and 2004, she received Japan Playwrights Association’s award for new writers for her plays The Day When My Dahlia Bloomed and The Love of the Watchmaker. In 2005, she participated in the Asian Women’s Theatre Conference held in Shanghai along with some other established writers from Japan. She later launched her own drama unit ao{x}gumi (the team of blue), and has presented productions at Komaba Agora Theater in Tokyo.
From No Man's Land to Life on Praça Roosevelt

*How a play transformed a place in São Paulo*

By Dea Loher (Germany)

A few years ago I was invited by the Goethe Institute to write a play for the São Paulo Art Bienal 2004. The Bienal had as a leading subject No man's land or Território livre, and the play should be about São Paulo, considering the city as some kind of território livre. I had worked in Brasil before, yet this time I decided to go to places that were difficult to access such as prisons, youth delinquent institutions, shelters for homeless people etc., until finally, by adventurous ways, I came to know Praça Roosevelt, an ugly concrete place in the - at that time - no-go center of the city, inhabited by poor elderly people, drug dealers, prostitutes, and a main point for transexuals. It took me one year to write the play „Life on Praça Roosevelt“, based on the stories of the place’s inhabitants.

It took one more year until the play’s production at its place of origin, the proper Praça Roosevelt, by a small theatre called Espaço dos Satyros – which plays a decisive role in the whole story -, and partly done by the “real” characters themselves. The crude reality of the place had been transformed into art. From then on lots of things changed...

In my speech I will talk about the process of research for the play as well as about the rich cultural exchange emerging from it, showing excerpts of the Brazilian and German productions of the play. There will also be a focus on the so-called “Revitalisation of the Praça Roosevelt”, that is happening as a result of the theatre work at the place. As my last visit was just little time ago in October, I will sort of testify the latest developments in all their consequences.

**Short bio:**
Dea Loher was born in 1964 in Traunstein, Bavaria. After studying German and Philosophy in Munich, she lived for some time in Brazil. When she returned from South America, Dea Loher went to live in Berlin, where she worked in radio and studied playwriting at the Hochschule der Künste. She lives and works as a freelance writer in Berlin. She has received many prizes and awards, among others: Dramatikerpreis der “Harburger Volksbühne” in 1990; Royal Court Theatre Playwrights Award 1992; Preis der Frankfurter Autorenstiftung 1993; Wahl zur Nachwuchs dramatikerin 1993 and 1994 in “Theater heute”; Fördergabe des Schiller-Gedächtnispreises von Baden-Württemberg 1995; Gerrit Engelke-Preis der Stadt Hannover 1997; Mülheimer Dramatikerpreis 1998, and Bertolt Brecht Preis 2006. She has been invited to the Mülheimer Theatertage in 1993, 1994, 1998, 2001 and in 2005. With *Das Leben auf der Praça Roosevelt*, she has received invitation to festivals in São Paulo, Porto Alegre, and Rio de Janeiro in 2004.
Chhetri Sisters, the First Female Nepalese Hiking Guides

By Etta Cascini (Italy)

According to the old tradition, Nepalese women are mothers of 10-12 children and when they become too old for maternity, they sweep the streets and carry stones. Three years ago three sisters decided to break the tradition and become hiking guides in the Himalayas. In Nepal, no woman had ever done it before them. It was a big challenge: usually the male hiking guides didn’t accept women; people didn’t trust women, family didn’t allow it. But the sisters managed the battle. They went to school in a separate room, had a woman teacher and got through their exams. They became the first female Nepalese hiking guides. They changed their name into the English names Lucky, Dicky and Nicky for the tourists. Now Lucky guides people hiking on Everest, Dicky on Annapurna Mt. and Nicky around the mountains of Pokhara, which is the little town where they live. Their religion is Hinduism and they belong to the Chhetri caste. Their example stimulated some young Nepalese women who wanted to become guides instead of family slaves. The Chhetri sisters opened a hiking School for women only, and founded a NGO association for collecting money. An incredible success in an underdeveloped country and a major step in a society that hinders women and their development.

During my trip to Nepal I met Dicky who encouraged me to do hiking with her. I had never hiked before because I thought I was too old. But the Annapurna, a giant of rock and ice, fascinated me and I tried the adventure. Dicky the guide, Anchu the porter and me. Three women on the Himalayas. It was wonderful. According to a widespread Asiatic legend, Himalaya is the lost Paradise.

After my impressive experience in Nepal I wrote NAMASTE, an one act play about the Chhetri sisters, Buddhist monasteries, monks who communicate by thinking, and western tourists who search a spiritual peace in Nepal. Namasté is the Nepalese Hello.

In 2005 the play was performed on a nice island of Liguria (close to Genoa) and in a Manhattan theatre during the October Month of Italian Culture in New York city.

STAGE, STATE IDEOLOGY, RELIGION

The Stage shows life; a drama engraves in the minds of the public. The effect lasts longer and is more powerful than any newspaper article can hope to achieve. Love, passion, ideas, themes, politics, and social issues live through the theatre. A State ideology too. In Europe the ideological theatre of Brecht and his enormous influence on the young students and writers show the State has its particular ideology. In Italy the Fascism was an ideological and political dictatorship that lasted 20 years.

An argument that I would like to discuss: sometimes besides the dictatorship of State, is the domination of religion that oppress men and women. I noticed that in Nepal, where Hinduism is the religion of the State, the political ideology together with the religious ideology form a dominant power that squashes the Nepalese. The two authorities are accomplices, and they do not concede the reforms requested by the citizens; furthermore, the antique caste system is an obstacle to any social improvement. This continues to be the case especially in the villages where the religious chief is also the political chief and he decides about the life and death of the inhabitants. An example is a story about Bhima, a seventeen year old girl and Bijal, an eighteen year old boy. They were newlyweds belonging to the lowest caste known as the untouchable caste. The problem was that Bijal belonged to a level considered superior than that of Bhima, even within their same caste. These newly weds were guilty of breaking a law and even more grave, offending the Gods. For this an ultimatum was given to them, death penalty or forced banishment from the village. They were forced to leave with nothing. But when Bhima later became pregnant, Bijal abandoned her and returned to the village where he was completely pardoned and forgiven, because he had refused his sacrilegious
marriage. The abandoned Bhima, on the other hand, was left helpless as everyone shunned her for her sacrilegious marriage. The religious law and traditional custom support this injustice.

**Short bio:**
Etta was born in a little town on the Mediterranean sea. Her mother was very interested in culture and took Etta as a child to theater. Her brother, three years younger, had an important influence on her, specifically regarding focus on studies. Her father was a very severe figure in her life. Etta became a teacher of Italian Language and Classical Literature. While she taught she began to experiment theater and journalism in her free time. She developed a passion in these two fields and decided to pursue them at a professional level. She published articles and theater reviews in Sipario and Natura and Bell'Italia. Eventually she retired from teaching in order to dedicate professionally to theater and journalism and currently she continue to pursue these endeavors. Etta is known for her plays *African Women*, *SHHH* and *Namastè* in Italy and in New York city.
When Women Speak
Notes on the Language of Women Characters in Contemporary Plays
By Glecy Atienza (Philippines)

This paper aims to discuss the language evolved by women characters in contemporary plays in urban settings by focusing on the words that the characters use, the motifs that can be culled out of these evolved language, the spaces that bear the imprints of their language and the over-all discourse of women's assertion in evolving their language. Observations will be based on works/texts by contemporary women playwrights based in urban cities as well as footages of performances done in the past five years.

Short bio:
Glecy Cruz Atienza is a performing artist-director-playwright-essayist. She holds a Ph.D. in Filipino (Literature) from the University of the Philippines where she teaches Philippine literature, creative writing, and Philippine theater. As a theater artist-trainer of PETA (Philippine Educational Theater Association), she has conducted various trainings and seminars on acting, playwriting, improvisational theater, creative writing, and documentation for the theater locally and has presented papers in Thailand, Taiwan, Japan, South Korea, Italy, Malaysia, and Denmark. Dr. Atienza is also a multi-awarded writer of plays and creative non-fiction. Her most recent works include Pataya, Patihaya (Make Me a Bet, Make Me a Bed) an entry to the Philippine Theater Festival of the 2006 ITI World Theater Congress in Manila, Titser ng Bayan (Teacher of the People) an entry to the 2003 National Theater Festival of the Cultural Center of the Philippines. She has received writing awards, grants, and citations from prestigious award-giving bodies such as the Don Carlos Palance Memorial Awards for Literature, the Cultural Center of the Philippines Writing Grant for Literature, Gloria Villaraza Guzman Creative Writing Grant and the U.P. Creative Writing Center Local Fellow for the Essay. As an actor, she has done roles in Three Penny Opera, Faust, The Grand Dame of Philippine Revolution, Stars in the Morning Sky and other plays of PETA (Philippine Educational Theater Association). As a teacher of literature, language, and creative writing, she has been awarded the UP Chancellor's Award for "Outstanding Teacher (1995)," "Outstanding Published Research (2000)," "Outstanding Teacher for Extension Work (2003)," and the 2002 Gawad Leopoldo Yabes for Outstanding Faculty (professor level) and the prestigious 2004 Concepcion Dadufalza Award for Distinguished Achievement in Teaching.

Dr. Atienza is founding chair of a community theater network, the ALYANSA, Inc which is committed to popularizing the use of theater and the arts for community development. She was recently appointed Research Program Director of PETA. Dr. Atienza is the incumbent chair of the Department of Filipino and Philippine Literature, College of Arts and Letters, U.P. Diliman. She is the head of the National Committee on Dramatic Arts of the National Commission for Culture and the Arts (NCCA). She was recently awarded as Senior Fellow in The Nippon Foundation Fellowships for Asian Public Intellectuals for 2006-2007 and she will be doing a research on theater resource center development in traditional and contemporary theater in Thailand and Indonesia.
Stage, State, and Ideology (theme)

By Jyothi Kukathas (Malaysia)

Short bio:

Jo Kukathas is an actor, director, writer and the Artistic Director of Instant Café and has devised, written and directed countless of the company’s infamous satirical revues.

She has directed work as diverse as Shakespeare’s _A Midsummer Nights Dream_ and _Twelfth Night_, and David Mamet’s _Oleanna_ to Ionesco’s _The Lesson_ to bilingual adaptations of Dario Fo’s _Accidental Death of an Anarchist_ and Shakespeare’s _The Merchant of Venice_. In 2003 she set up FIRSTWoRKS a program aimed at nurturing a new generation of Malaysian writers free from the Instant Café ‘trademark’ style. Its intent still the intent of Instant Café:

Theatre reminds us of the importance of seeking the histories of people and to tell them. To offer alternative narratives and create different fictions from the ones imposed on us by monolithic cultures.

She is also a highly acclaimed actor in Malaysia and won has praise for her roles in the one man performances _Atomic Yoga, From Table Mountain to Teluk Intan, and Election Day_ transforming into up to 12 characters male and female in a single play.

She is known for her amazing versatility and cameleon-like performances in countless Instant Café revues. Some of the characters she has created within the Instant Café revue have become iconic in her native Malaysia: Yang Berhormat or YB, Puan Badaria, Ambrosia Lala aka Ribena Berry, and Judge Mental Singh. She has played roles in range from Mercutio in _Romeo and Juliet_ to Lady Macbeth in _Macbeth_ to Paula in Ariel Dorfman’s _Death and The Maiden_ to Surnathi in KS Maniam’s _The Sandpit_.

She was the winner of The Cameronian Arts award for best performer in its inaugural year, 2003, for her role as Ribena Berry in the First Annual Bolehwood Awards. She received the award again in 2006 for her role as Miss Helen in Athol Fugard’s _The Road to Mecca_.

She has received praise as an actress for her work in Japan, India, and New York (‘astonishing performance’, ‘phenomenal performer’, ‘a joy and wonder to watch her transform’) and has been invited to conduct workshops on acting and performance in Taiwan and Japan.

Since 2000 she has been involved in various international collaborations co-writing and directing _Pulau Antara/The Island in Between_ a multi-lingual project with the Setagaya Public Theatre, Tokyo, the Japan Foundation and Instant Café (2001) about ghost, history, and identity; and co-creating and performing in Hotel Grand Asia, a 3 year, 6 nation Asian collaboration at the Setagaya Public Theatre, Tokyo (2005). The performance explored notions of identity, migration, terrorism, and the metaphysical effects of the Boxing Day Tsunami.

She has been invited to perform, speak at conferences and seminars, and conduct workshops in Korea, India, Taiwan, Germany, Japan, Singapore and the US.

In 2006 she directed and co-created _MIThe Opera_ collaborating with composer Saidah Rastam to create a ground-breaking bilingual contemporary Malaysian opera. She worked with artists and designers from Singapore and Australia as well as Malaysia.

2006 also saw her create a unique intercultural collaboration with the Malay language theatre company, Alternative Stage, the Chinese language based Pentas Project and Instant Café in _Breaking/Ka-Si-Pe-Cah_. In this co-production she wrote and directed _Silence Please_ using actors, dancers and installation artists to explore text, silence, and language. 2006 also saw her playing the role of Winnie in Samuel Beckett’s _Happy Days_ to critical acclaim.

She is currently an API Fellow. In her fellowship she will focus on researching the influence of traditional theatre on contemporary theatre making in Japan and Indonesia and the evolving role of myth, ritual, and shamanism.
The Voice of the Marginal Group to Obtain Freedom and Strength as a Fulfillment of Fundamental Human Rights

By Lena Simanjuntak (Indonesia)

“After I joined Teater Berdaya, I feel relieved because I feel I can say whatever I want. In theater we can expose many problems; rapings, human trafficking, and it includes revealing our own private scandals. I am no longer ashamed of declaring those scandals so that other people can be more aware and do not become victims, unlike us. In theaters we can criticize while uttering jokes at the same time. Before, I never had the courage to state my opinion. Now my voice and my friends’ voice are being heard by other people.” (Peni, 32 years old, member of Teater Berdaya Surabaya)

A THEATER AS A MEDIUM FOR THE EDUCATION AND EMPOWERMENT OF THE PEOPLE

For the past eight years, my friends and I have been developing a method, “Theater as a Medium for Education and Empowerment of the People, Particularly Women”. This method is especially developed for the marginal people. I started by entering the world of prostitutes or, now, better known as sex workers. The late Julius Syararamual, Program Director of the Hotline Foundation, contacted me in Germany to empower a group of sex workers that they were currently looking after. At early ‘80s we had worked together in empowering Jakarta factory workers through theater.

Most of those sex workers came from villages and had a low level of education, I discovered this fact when I collaborated with KKB (Kelompok Kerja Berdaya/Empowerment Work Group) and lived among them in one of the localized prostitution areas near the Perak harbor in Surabaya. Many of these women did not even finish elementary school. They had low self esteem and did not trust people, especially women. Their ill-mannered attitude is a manifestation of their psychological struggle against the many pressures of surviving in a place that treats them as objects. Aside from the sex workers, I also met with other women’s group such as plantation workers, fisherwomen, and farmers at Perbaungan (North Sumatra), or house maids in Yogysakarta, the needy people of Jakarta. From all of these experiences, it was clear that education problems were the dominant cause, particularly, in women not having the courage to speak and obtaining their rights.

In Indonesian context, women are still in a cultural “prison”, still trying to expand their horizon by expressing themselves. As an example, many people still think that women do not need higher education; they just have to be a good wife and understand their “duties”. Moreover when it involves decision making, it is often that the fate of women are made by other people; parents, brothers and husbands. Even though there are more women than men in Indonesia, but women’s voice are still not enough to represent their existence, and especially in fulfilling their rights.

This condition compels activists to look for an education alternative in people empowerment. Theater can and is able to become an effective education medium, particularly for women. Theater has roots in every culture and is still alive in various traditions in Indonesia. Traditional theater is a medium for resistance in its time. In its process, theater is a form of collective work that not only teaches how to divide roles and workloads but also tolerance in facing diversity; age, education level, social, cultural and religious status and it even teaches creative politics.
B. THEATER PROCESS = EMPOWERMENT PROCESS

"After 30 years of conflict in Aceh, and then being hit by the Tsunami, what we need is actual support. Not entertainment, much less theater. But it turns out after we participate in theater I realized many things and learned a lot, including learning about what we actually need in our current situation." (Zubaidah, 50 years old, Tsunami victim in Aceh)

A theater group which is established to become a medium of education and empowerment to the people comes from the needs of the people involved within. It is the process of building such a theater group that becomes the essence of the people's education and empowering process, not just a successful performance.

At first, many women's group that I met had the same misconception that people who work in theaters are artists and theater is simply to be watched as entertainment, period. So I explained things clearly, starting from the roots that theater has in each tradition. After that the talks smoothly reached a point where we discussed which story we would make into a play.

The human life is an unending material for stories. In choosing and writing the stories, we encouraged everyone to share their experiences. This is a stage of psychological recovery and realization. We had long discussions about each other's traumatic experiences. We learn to recognize collective problems, understanding the roots of the problems, knowing our weaknesses to turn it into our strengths, bridging diverse perceptions to reduce our prejudice, develop tolerance and the willingness to listen to other people. In the end, everyone finally learned to work together, understanding how to organize (their body, their mind and also the system of organization itself), and having the courage to act in solving collective problems.

Theater became a kind of retreat; a process of recognizing one's self and others, of knowing one's position and role, of creation and labor, of having the courage to speak and strengthening the memory. This is what I call an empowerment process; they also realized the connectivity of their lives to the lives of others. In an empowerment theater, a director functions as a facilitator and mediator, the people's guide.

I feel honored to have had the opportunity to cooperate and process with numerous women's group who then chose theater as one of the mediums for education and empowerment, among them:
- Plantation workers, fisherwomen, farmers and small hawkers in Perbaungan, North Sumatra (Teater Independent Group)
- Sex workers community in Surabaya (Teater Berdaya Group)
- House maid community in Jogyakarta
- Aceh refugees, conflict victims, Sel Lepan, North Sumatra
- Women Tsunami victims (Teater Inong Aceh Group)
- Human trafficking child victims in Licin, Banyuwangi
- ODHA group (People With HIV/AIDS) and OHIDHA, in Surabaya

They do not see theater as only a performance art but more than that, a medium for their cause. Many members, who were victims, became empowered and had the courage to expose the injustices that had once bound them. They even actively took part in the decision and policy making of their respective regions. I know this country still has a lot of "homework" piling up, particularly regarding women, but I believe that we can finish it in a satisfying manner. And also in the theater world we still need new plans as a dynamic element to enrich the development of the theater art.

To end things, I would like to state that in Germany I have developed this method with the immigrants and prison inmates.
Tajrish Pottery Inscription

By Manizheh Armin (Iran)

Short bio:
From 1975 to 1979, Lena Simanjuntak enrolled in the Theater Studies of Institut Kesenian Jakarta/Jakarta Arts Institute, majoring in Directing. During her study she was also active as an actor, artistic director, or assistant director. Wrote a lot of theater critic for the Sinar Harapan newspaper. She formed a children’s theater company, and began to use the theater medium as a way of educating factory workers.

In 1980, she became an editor at Kartini Magazine and became active as a theater director in TVRI (Indonesia’s national TV channel) for Christian programs. In 1983, she received a scholarship from the Goethe Institut to study pantomime with Milan Sladek in Germany. She then participated in workshops held by Ludwig Flasen from Grotowsky Theater and Peter Brooks.

In 1984, she moved and stayed in Germany until now. There, aside from performing plays, she’s also active in various social events, among others the Foreign/Immigrant Women Network Organization in the city of Koeln. She’s also a freelance reporter at Radio Deutsche Welle of Germany for Indonesian language broadcasts. She founded the Cologne Forum for Indonesia.

Since 2000, became a member curator at the Asean institute, in Essen. From 1999 until today, her theater work takes her back and forth from Germany to Indonesia. In Indonesia she developed a method “Theater as a Medium for Educating and Strengthening the People, Particularly Women.”

She has worked with female prostitutes in Surabaya; house maids in Jogjakarta, the beggars of Jakarta; plantation workers, fishermen, small merchants in Sumatra Utara; Aceh refugees (tsunami victims) in Sei Lepan, Sumatra.

She has previously worked with various NGOs and women’s organizations, and is now actively campaigning against women and children trafficking, cooperating with a number of schools in Banyuwangi. She is currently working together with people who are diagnosed with HIV/AIDS.

One of the ways of promoting the local and cultural resources by the individual woman artist is the creation of artistic works that can express and manifest the human identity. These works not only brings the potential of woman competence in to performance but also positively it modifies the general towards women’s role.

Considering the above mentioned goals, in this respect, some artist women in Iran, have created artistic works in the fields of literature (plays, romans, prose, poetry, etc) research and art.

One these works is “Tajrish Pottery Inscription” with mensuration of nine squared meters (2.60 x 3.60), as the Symbol/Monument of the local area, which manifests the three dimensions of architecture, religion, and nature.

The designer of this artistic work is Manijeh Armin (she is also a psychologist and the writes of some romans and many novels in which she focuses on humanity, freedom, human rights, and the role of power in these nations). This work has been performed and installed by the other seven women artists in Tajrish Square in Tehran, the capital of Iran in the summer of 2006.

Short bio:
Manizheh Armin was born in Tehran in 1945. She had two bachelor degrees from Tehran University, i.e. in Sculpture and Psychology. She also had a master’s degree in consulting from Teacher Training University and has been teaching in colleges and universities for more than 30 years. Manizheh Armin has written eight books and been highly active in the field of pottery and sculptures. She has already had 40 painting and sculpture exhibitions—either in joint or solo exhibitions—and two of these exhibitions were held abroad.
Theatre as Community

By Melanie Brouzes (Canada)

I'm a very emotional person. I'm easily moved: easy to laugh, easy to hurt. I found myself sitting on a bus, on my way home, thinking about what it means to be Canadian. Now, riding the bus is never easy. There are never enough seats, there's always someone who smells bad—it's no fun, but everyone tries to get along. If someone older needs a seat you give it to her. If someone needs to get off at the next stop, you do your best to get out of the person's way. So there we were—a bunch of Canadians on a bus, doing our best to not bump into each other, being stereotypically Canadian-ly polite. I looked around, and there was a woman at the front of the bus wearing a burka, and near her was a teenage girl wearing an unbelievably short skirt. There were men and women—people of all ages. I looked around, and there were people of all skin colours: from the lightest, palest pink to a dozen different shades of brown. I was moved, and I was so happy that for a moment that almost wanted to cry—like I said, I'm emotional. I thought, "this is my country. This is Canada. This is the thing that we're all striving for." Theatre is a community-building tool, and a way of creating understanding, and therefore a bridge to diversity. Making a play is like riding on a bus—all the artists come together from our various backgrounds, our varied identities, and we all work together to not get in each other's way, and we put aside our differences and (hopefully) our egos toward a common destination. Theatre is community, and as globalization takes hold, it is our duty as artists and as citizens of the 21st century to embrace diversity.

Culture and identity go hand in hand. So I'll begin with the topic of identity by telling you about my culture. What does it mean to be Canadian? Go to Italy, and most people look Italian, go to China and most people look Chinese, come to Canada... and nobody looks "Canadian." The cultural, spiritual and social diversity of my country is incredibly rich, and the active choice of many Canadians is to maintain this variety rather than assimilate. Which means that the only thing that truly defines us is our differences. Most Canadians, at one point or another, are introduced to the metaphor of America being a melting pot, versus Canada being a tossed salad, and this comparison comes right down to the truth of it. In Canada there is little expectation that you will let go of customs that you, your family, or your ancestors draw from to become Canadian. In fact, in my city, Winnipeg, we have an annual festival called Folklorama, where we celebrate the culture and ethnic heritage of people from more than 60 countries who have made Winnipeg their home. We celebrate diversity. This doesn't mean that it's easy, and it doesn't mean there isn't discord, but when I think of the world as a whole—the global unrest, wars, and genocides—I feel that our problems are small. Invariably, when Canadians meet, the question gets asked: "what are you?" It's a little bit blunt, but people regularly ask each other what race, or in many case races, a person draws from. It's a fairly common topic of conversation, and it's extremely rare for a Canadian to not know, and likely draw from, their ethnic roots. When it comes to me, I'm Metis. The Metis people trace their origins to be derived from the post-Contact interbreeding of Europeans and Canada's Aboriginal population. "In 1982 the repatriated Canadian Constitution recognized the Metis as one of Canada's three Aboriginal peoples: the others being Indians (First Nations) and the Inuit. " (Barkwell, Dorion and Prefontaine 17). So several years after I was born, my racial group was actually recognized by my government as a race. The Canadian governments' treatment of Aboriginal people can be described, at best, as being reprehensible, and at worst, as being genocidal, so to speak of my own racial identity as part Aboriginal and part French is extremely complex. Through a long dark history of Aboriginal children being taken from their families via our own country's government, either by force, without informed consent or due to crushing social and financial circumstances, people like myself grew up with a psychological, emotional, and often physical disconnect from our cultural roots. These sad things happened. Historically, I believe it is my country's greatest failing. It's something that all Canadians want to move beyond, but is far from being "fixed." Being an Aboriginal person, riding on the bus that is
Canada, I have some heavy baggage to carry, but I try to stow it safely under my seat. It's now, with great joy that Aboriginal artists have risen to reclaim our culture. The master of Aboriginal Theatre in Canada, Tomson Highway, writes plays that touch on the darkest corners of the Aboriginal experience in Canada, and yet, what typifies his work (and one might argue most Aboriginal theatre) is the tendency toward humour and outright celebration of the human condition. With this tradition in mind, I sought to write a play where I tap my own deeply personal identity as a Metis theatre artist while speaking more broadly to all Canadians. The result is entitled A Very Poite Genocide—a tragedy with flashes of humour and hope.

Personally, it is through my participation in theatre that I have reclaimed my cultural identity. Like many of us who dwell in the 21st century, I find that my home—meaning my physical place in the world—is a community in name only, and that the place I live in does not serve as the place where I belong or feel a sense of bond. So I developed my sense of community by joining with other theatre artists. What drew me to theatre is the communal aspect of the art form. For good reason, it's common language to refer to a group of performers as a "community of artists," but not such common language to refer to a "community of mathematicians," or "community of welders." A recent article published in The Sunday Times (Ireland) notes:

A century ago, fewer than one in 10 people lived in cities. This year, for the first time in history, city dwellers outnumber others according to the UN. The 21st century experience will be urban, with more than three-quarters of the world's population living in built-up areas—mostly in mega-cities concentrated in Asia, Africa and South America. (O'Toole)

There's a shifting—more and more people are moving from smaller urban centers to the city. When you live in a city, even one that is only moderate in size like my home city of Winnipeg (which has a population of 650,000), one can say that their community is the city they live in, but this is somewhat false. If we define community as the concept of connectivity, life in the average city doesn't meet this model—there can be many people and places a city dweller may never connect to in his or her own city. In my own experience, urbanization also breeds isolation in neighborhoods. There's the North American media, where the evening news presents a mythologized image of "the city" as a place of violence, death and fear. There's the actual personal experience of the neighborhood city dweller, which is often nowhere near as horrific as the image that's presented, but is shadowed by that image of "the big bad city." And finally, there is the reality of actual crime, which—because cities are by nature geographically concentrated—always happen within an uncomfortably close range to one's own home. So, living in any neighborhood within a cityscape, it's easy to become alienated from one's own neighbors. I live in a neighborhood with a fairly high crime rate, and I find that my neighbors, even though I make strong attempts to reach out, are hesitant to get to know each other, or me. So if city isn't community, and neighborhood isn't necessarily community, then what is community? It's my contention that community is social, and is chosen. So if in the 20th century, community will be defined as one's chosen social activities, theatre falls perfectly within this circle. As theatre artists, our work demands that we become a community. Like the bus analogy I began with, when creating a piece for the stage, we first begin with the consensus that we will do our best to get along. It's not always easy to put our differences aside, but somehow we manage to do it over and over again. It's like a social experiment, where the theory is that there is a way to get along. With technology making it possible to run your entire life without any human contact, the world is growing more isolated—one can work and shop via computer, be entertained by television, or again by computer, and spend hours, days, or even weeks without human contact. Yet, it's human nature to need interaction. People have bandied about the concept that theatre is a dying
art for quite some time, but it is my belief that this is not the case at all. More than ever before, it is my experience that people are longing for a sense of community, and I believe that good theatre rises to fill that roll. Theatre is an excellent model of a healthy community. Return to the model of community as connectivity: every artist participating in a staged piece strives to connect with both the other artists, and the audience. The presence of the audience is such an integral part of theatre—the process is incomplete until it is in front of the audience. A stage performance both gives and takes from the viewers, making theatre an inherently communal process, which fills the human need to feel and experience. Some might argue that an audience is passive, and therefore lacks the level of participation required. Indeed, there are theatre artists—directors, actors, playwrights—who choose to create from a sort of internal, private thrust, where the audience is expected to be a sort of inactive witness to the performance. I believe this way of working fails to recognize the most important aspect of the art form. Anyone who’s ever been on stage knows that it’s impossible to ignore the audience—to not be affected by it. As theatre artists, we should work to engage the audience as active participants in the piece. There’s an elemental difference between the passive viewer of film or television and the active viewer of a play—and I argue that this difference is the most important touchstone that we must work from as theatre artists. As a director and playwright, the constant consideration of the ways in which I am absorbing the audience is core to the work I do. I feel the survival, and reinvention, of the art form is closely linked to creating theatre that engages the viewer on an active and highly present human level. This is how theatre can rise to serve as a community to both theatre artists and viewers. Every moment of a performance, anything can happen—and that not only includes the performers being alive and “in the moment” but the potential for the audience to act—and this is the communal moment, the thing we need to embrace as artists. Malina and Beck of The Living Theatre state: “acting is earnest communication of everything you are with the people who have earnestly assembled to be guided through the mysteries,” (658). I’m not suggesting that theatre artists aim for audience members to rise up and become performers, rather that the artists must be working toward the specific goal of fashioning a dialogue with the hearts of the audiences members—reaching a moment where we are all collectively connected in the moment.

For Canadians, our identities and communities are naturally intertwined with diversity—it’s a part of who we are. However, when it comes to theatre, mainstage theatres across the country do not present work that reflects this reality. The recently released report Adding It Up: The Status of Women In Canadian Theatre found that “between 2000/01 and 2004/05, 68% of plays were written by men, 27% by women, and 4% were developed as collective creations. People of colour comprised 9% of the produced playwrights.” (Burton, ii.) It’s a disappointing fact that Canadian Theatre is so lacking in equity. As artists of the 21st century, it is our job to reflect the multicultural reality of our lives on the stage. I personally feel that the route to follow is a movement toward inclusive productions, where scripts and casts are chosen colour-blindly as often as possible. There is a risk, for minority artists like myself, in being exclusive, and focusing on creating art only by and for the specific racial group we identify with. In his essay “Should Only Native Actors Have the Right to Play Native Roles?” Tomson Highway supports casting his productions with both Native and non-Native actors. He defends the casting of non-Native actors saying, “they’re human beings, for god’s sake. What they are, first, foremost, and last is real-life, flesh-and-blood human beings with feelings, human beings who happen to be incredibly talented. . . . (it’s) like saying only Italian actors have the right to play in Romeo and Juliet, or only Danish actors have the right to play Hamlet,” (24-25). As the entire globe becomes more and more connected, it becomes extremely important to participate in cultural sharing, rather than self-ghettoization. This is not a call to assimilation, but a call to use theatre as a tool toward recognizing
the shared human experience, while celebrating differences.

The aim of living and thriving with diversity, both artistically and socially is required of us as global writers and artists of the new millennium. My country, in its social successes, is a model—not of what we should do, but what we must do to succeed as artists in the 21st century. Being open to possibility—isn’t that what making art is all about? Our work as writers and artists must frame a future of inclusion, and in doing so will create a community of understanding. Next time you’re on a bus, think of theatre, identity, community, and the perfect possibility of common ground.

Short bio:
Melanie Brouzes has lived in Winnipeg, Manitoba, Canada her entire life. She and her partner Josh built a home on an abandoned lot in the city’s West End last year, and are currently working on transforming their back yard from a gravel pit to a lush garden. Her work as a theatre artist has included directing, playwriting, acting, and producing. Melanie’s career highlights include performing in Thompson Highway’s Rez Sisters (Prairie Theatre Exchange), directing several productions for Sarasvati Productions FemFest, and serving as Drama Resource Coordinator at the Manitoba Theatre for Young People. Exciting future projects include the up-coming world premier of her play A Very Polite Genocide or the Girl Who Fell to Earth, at Native Earth Theatre in the 07/08 season, and directing Yasmina Reza’s The Unexpected Man this January as the inaugural production of Side Show Theatre.
Inter-textuality and feminine literature—in all its aspects—have a complex interaction. Referring to some theories, this article will work on the interaction between Feminism and Inter-textuality in Iranian Drama. Firstly the main theories will be discussed. Secondly the role of women in history of drama in context of intertextuality will be explained. The history of dramatic literature reveals that women are marginalized from the area of playwriting or theatre in general sense. Now, in the contemporary world, after so many years of silence, women have started talking for the first time as playwrights. Do they confront their cultural contexts as men playwrights? After finding the answer to this question, I will focus on the cultural situation and women playwrights in Iran.

Women playwrights in Iran don't of course belong to the marginal cultural context. At present, there are few Iranian women playwrights who have either studied at faculties of theatre or at least hold university degrees, have active presence in the community and cannot belong to marginal culture. For this reason, their works concerning women issues and even other problems do not originate from a totally native cultural context; however, since Iran and its history is still unknown and mixed with misunderstanding to other parts of the world, translation of schematic codes of these works into a different cultural context is very difficult. A few examples will clarify our discussion.

Normally, every playwright—and basically every artist—wishes to share his (her) work in a universal atmosphere with a broad range of audience. But, women playwrights in countries like Iran seem to have little opportunity in getting placed on the global focus of attention. So at the end of this article I will try to find out some ways for women playwrights to be more globalized and at the same time keep the local aspects in their plays.

**Short bio:**
Naghmeh Samini was born in Tehran in 1973. She obtained her bachelor's degree in Dramatic Literature and master's degree in Cinema from Tehran University. In 2005, she attained her Ph.D in Art Studies from Tarbiat Modares University. She is now teaching at the Faculty of Performing Arts and Music in the Tehran University. She has published numerous books, the latest of which, titled *Grimace* (a play), appeared this year. She has performed many plays such as *Les chevaux du ciel tombent en pluie de poussière* (2006), *Julius Caesar by nightmare* (2005), *Grimace* (in Tehran, Paris, and India, in 2003). She writes screenplays and gives lectures on literature, performing arts, and films in Tehran, Taiwan, India, and London (SOAS). In 2005, she took part in the 17th Royal court's workshop (London) and won the title of Best Playwright in the city of Tehran. In 2004, her play *Grimace* won her the Best Playwright award in International Fajr theatre festival. In 2003, she was accepted by UNESCO Aschberg bursary to participate in a three month residency program.
Language, Culture and Structure

By Ngoc M Nguyen (Vietnam)

1. THE VERSATILITY OF LANGUAGE

Every morning when reading a newspaper you will see discoveries that improve life quality alongside news about bloodshed at many places in the world. The bloodshed occurs because of differences in political views, religious beliefs, and languages.

Deaths and mutual destruction come from greed, cruelty, hate, and aggressiveness. That happens in many countries, rich or poor, highly developed or underdeveloped, with a sophisticated or primitive culture, communicating whichever type of language. If the Earth was our mother, she would be hurt day by day because of the wounds in her body and her children's bodies are caused even by her children.

When I was at high school, as a top student, I was sent to my school's disciplinary committee and then expelled for writing a play. The theme of that play was 'older people or our teachers cannot always give us the truths of life.' Many of my teachers and friends supported that idea. My friends walked out from school and the case was reverted from permanent expelling to one-month suspension.

From that early lesson, I deduce that language is versatile and susceptible to misperception.

2. HOW TO REDUCE MISPERCEPTION BETWEEN PEOPLE USING THE SAME LANGUAGE

Each country has its sensitive problems. Especially our country, we have a story of beginning of a nation with the first Vietnamese couple. After having 100 children they had to split, the husband brings 50 kids to the sea, and the wife brings the rest to the mountain.

Using a same language but misunderstanding it is a common thing. Sometimes we have a joke when somebody talks about the Vietnamese. You have to be sure which kind of Vietnamese you want to talk about: North Vietnamese, South Vietnamese, or Central Vietnamese; Vietnamese who live overseas; Vietnamese communists, or Vietnamese who commit high treason.

I want to tell about another experience of various ways in understanding my short play.

When going alone, I always look back what I've written, how I would create or perform in a way that indirectly helps the audience understand better my complicated country and Vietnamese. One scene of the play is about a mother who has to get rid of her child so that she could save thousands people in the wartime. There are at least five different points of view after watching this scene.

In the countryside, the audience had to row boats, fire torches to come to the show; female audience cried because they saw their life with lots of sacrifice right in the play.

A young man lived in America, after watching that scene with nine other scenes in my solo performance, suggested that Vietnamese men should not see Minh Ngoc's plays which condemn Vietnamese men's irresponsibility.

When performing in a Women Playwright Conference in Manila, it was considered as melodrama.

Vietnamese Americans advised me not to perform for American students because it's not acceptable for a mother to abandon her child for whatever reason in America.

A Vietnamese American woman hasn't seen the play yet but already came to the conclusion that I had meant to praise a woman who became a leader of Vietnam Women Association later and the current political system.

I won't be so surprised if there are thousands of different views about that scene only. Even when looking back at what I have done, I also have different views about the original idea, then how come other people have same ideas of what I've
done. Sometimes I think I am that mother even I have never borne any child in my life and will never have the chance to enjoy happiness of being a mother, although the children that I’ve been longing for somehow are my pieces of work. But in the cruel destiny of my country, sometimes we have to throw away even our most beloved body part and don’t care what’s going on with it.

One thing I know for sure is that I’m true with myself when doing my work. Fit yourself in to be existed but stay away from being deceitful; is it a characteristic of my nation? Imagine people of a nation which have their parents early separated but now break out to more than 80 millions in population. In the last millennium, we had about 1000 years being invaded by Northern big nations, about 100 years to be ruled by the French and divided the country into 3 parts—North, South and Central. In 1975, the price for a re-united Vietnam was too many mistakes and revenges pushed millions of Vietnamese drifted to many lands all over the world. It is them, those Vietnamese who live overseas, who send back many material and spiritual contributions to their homeland. After more than 30 years living in peace, we are still struggling with two invisible enemies—poverty and illiteracy. These two together result in the evils of life.

If there’s no generous view of a woman and being children of a Mother Nation who used to pull from her uterus 100 children and throw to 100 directions, our internal revenges and resentments will last forever.

3. MOTHERHOOD OR THE THIRD WAY TO UNDERSTAND AND BE UNDERSTOOD

Many people (both men and women) think that our culture tends to be feminine, less sensible, amateur rather than professional, many fields are influenced by foreign culture rather than internal development.

I like the concept of Motherhood rather than Femininity. When you live in a house full of principal views and no ways to solve except violence and revenges, too many children want to love their mother in their own way (the more power, money and weapon in hand, the more “exclusive” in the way they love their mother and show the others how to love her exactly the same way).

By becoming an artist, a female artist, your language shouldn’t be metal weapons vs. metal weapons; but with a mother’s heart, your language need to be sharpened to teach and protect your children and even yourself— from those children who might kill their mother. Anyway, your work is also your children. And don’t forget, things that we create are also for our blood which has a mouth but is unable to talk.

Yes, sometimes I told myself to create and do it for those who are unable to speak their minds—those who might be dead in some dark corners at any high cliffs or deep down under the sea, those who lost their freedom, those who still live but are not alive, or children of next generations that haven’t been born yet.

In my opinion, identical males can also have a language which is full of Motherhood if they have not only talented minds but also sensitive hearts and generous views of a responsible and full of forgiveness—mother quality that almost every man lacks nowadays.

Up to now, coming to this dangerous job because my destiny, many of my works have been awarded but they still remain a number of pieces with that need to be changed or even shut down. I have one interview with the title “I say thanks to those who hate me”, I said that it’s like mothers who love their unlucky children, I have to give more love to those “kids” with noses and hands cut off and even dead inside their mother’s womb. The significant thing is most people in the Censorship Committee rarely use the same language with artists. But if there’s no such problem, I won’t find the third way which is really hard but interesting. Go the first way, hold tight to your original idea, the work will be easy to be shut down and won’t have a chance to come to the audience (those we
can’t create things without them). The second way is to cut off part of your work and totally change it to the Censorship Committee’s idea that is definitely not my child any more. So, in order to keep my work from getting forbidden and not losing myself, I have to come up to the third way.

For example, there’s a main character; Bach, in one of my plays called *Behind the smiling face*. He has the ability to read people’s minds. Everyone wants to have him for their own purpose, from a bride who wants to check if her future husband really loves her or her money, as well as a father who intends to divide family property to his children. Bad people want to use him for bad purposes. Bach tries to hide himself in the hospital but there is no place to hide himself forever. Finally, they use his mother to force him to appear. In the last scene, those bad people have Bach work for them but he gets dumb then. Nine people in the Censorship Committee agree but only one person sees author’s real intention, which is: “Those who know so much should shut up their mouths”. He suggested me to cut the final scene and change the idea of Bach from being dumb to any other idea. I changed Bach to be able to speak only one word and the play got the permission to show. So, what word would you choose?

I put this question to many students. Some chose: No! Some said: Why, Stupid, Crazy ... but I chose MA (in Vietnamese, depend on how you pronounce, it can be understood as calling your mother or speaking a foul language when it comes to the point that you can’t bear to use formal language).

4. MOTHERHOOD IN OTHER FIELDS

In our belief, cruelty and greed will be much more reduced if we come closer to Motherhood. Then, people know how to live in a better way; less jealousy and conflicts, more sacrificing, more giving; know what should have done for their mothers and children rather than wondering what they should do to satisfy us.

A foreign playwright made the following comment after taking a look at our cinema field. A country which won victories against such powerful countries as America and France are now losing their cinema front against Asian countries as Korea and China.

In 2004, the play *Between the two foggy sides* states the point that many young people in my country don’t know much about Vietnam’s history while pretty knowledgeable about Chinese culture and have a big attention on Korean showbiz stars mostly due to the media and advertisement system.

Yes, when teaching a class I once cried in front of my students just because they were so ignorant of both Viet Nam’s history and geography. They rarely know about the persons that were named after the streets they pass by, then how come they could remember other heroes or unnamed female heroes due to some reasons that unable noted their sacrifices for future generations.

Arousing feelings of Motherhood in each citizen so other fields have a better realization is only effective when the authorities have a mother’s heart; a father’s mind, full of love and responsibility of the ones who have on their shoulders the life and future of such a proud nation.

5. FEMALE VOICE IN THEATRE

When living in my country as a woman, I had some advantages as well as disadvantages in using the theatre as a means of expression. Most of our well-known literature chooses women as main characters even if they’re created by men so that they could send all of their feelings, hope and desire into that main character. Does it mean that women are a symbol of the Beautiful, the Good and even the True? When all of these qualities are violated, regardless of success or failure in protecting and improving the True, the Good, the Beautiful, does the female destiny seem easy to touch the audience’s hearts? Although men try
hard to develop their perception and sensitivity, it's always hard for them to touch the deepest corner inside a woman's heart.

Having lived in a country which has so many female heroes, I wish to make their pains and emotions noted to current life so we still have good lessons of life. There's one queen used to be queen of two kings in order to prevent her native country from invasion. Annually, when her sedan-chair was brought from one king's temple to another king's temple, they still whipped the chair because she committed the sin of having two husbands. Exactly 700 years ago, our princess had to be queen in a foreign country in exchange for a vast expanse of land which became the capital of the last empire. In 2003, Missing Woman was invited to perform in Manila. I was suggested to cut out two female characters to get the government's clearance. If I didn't agree, another group of female Vietnamese artists would have replaced with a Chine-story based play in order to represent Vietnam.

As a woman artist, I have seen many issues not only in my country but in many places in the world. Some of my female colleagues quit their jobs or even go into hiding because of being sexual disclosure and gender discrimination. Some of them had to pretend to be crazy and stupid or to be insensitive when necessary, or even turn out to be men to survive.

Especially a woman voice in theatre has a double value, which enables women to show their fates as body parts of a country which is violated by cruelty, greed, also become a scream of women in their "bearing period" to create new beautiful and perfect children.

6. BREAKING THE LANGUAGE BARRIER BETWEEN ARTISTS AND COMMUNITIES IN THE NEED OF GLOBAL EXPLORATION

Women in most countries are always more than men scale. Women work in the art field may not be many but their language is always the language of the majority. Once jumping into art work, men somehow also spread their Motherhood in their pieces. Using the language of the majority to solve other remaining issues of the world, it's very suitable to use Motherly language of artists to make communities come closer to share although they might come from many different cultures and civilizations.

Lately, when doing research on a nation which had land in our country territory, we were touched to discover that there are some Indonesian words (Bahasa Indonesia) resembling Cham language already existing in the Vietnamese lexicon, i.e., pu lao, ibu, susu. We thought that the one and only "Six-Eight" Poem (that has alternate verses of six words and eight words) was the specialty of the Viet people. Now we know that the Cham people have almost the same.

Standing in our country's shoes, sometimes same issue but using a foreign play would be easier to get licensed. In 2004, based on a Chinese play, we were able to send this message Things that the lords need are slaves, not royal subjects. However, to speak in our language about our internal issues of 80 million people still makes us feel a lot happier and better than using another language. I also believe it is one of the reasons why our students easily forget Vietnamese history. In fact, it is not easy to choose foreign plays. Among some foreign plays that I adapted and directed, there are still some unable to appear. The problem is, as I said, there's no clue between artists and the censorship committee. Though we're all using same Vietnamese language but it's so hard to understand each other. No matter how differently we use our language, we always believe that living in this world, each of us was born from a mother. We all get many good things from our mother's sacrifice so none of us wants to do anything that could harm and violate the True, the Good and the Beautiful.

The need of global exploring so far is to come to one big goal that can help people accept more responsibility, share more joys and pains and treat each other better. Within that need, there's nothing as suitable as using a language full of
Motherhood while men are trying to practice and fulfill that quality inborn in women. Then you choose to adopt this dangerous creative way, of course you don't just depend on what you already have but need to work harder, day by day, for a sharper mind and courage to get over all the power that threatens to put out your fire, for a braver heart to resist common fate and wealth temptation, for a hidden enthusiasm to burn down your whole body when necessary in order to achieve our ideal for silent voices and injustice fates surround us.

7. A MOTHER'S HEART

Many people might know the story of a mother giving son her heart immediately when he asked it for his lover because she wanted to have that special thing as a gift. And you might also remember that on the way to bring the heart to lover, he stumbled down and the heart fell out and caused many scratches but the first voice that came out from the heart was:

"Do you get hurt, baby?"

To close this paper, I want to represent Mother Earth and other female artists, to raise a question to those who want to put out the creative fire and the truly love in our nation and our life, the first and the last question is:

"Do you get hurt, baby?"

Congratulations to all women artists present today and also those who cannot attend conference. We give life our works with wounds in the body of our spiritual children. If there were no patience, calmness and determination hidden inside that God gifted in every woman. It is very hard for us to go till the end of the road that we've chosen. The road that we only seem to see the true value when we are already dead, as is the fate of all our mothers.

Short bio:
Ngoc M Nguyen has written about 70 traditional and contemporary plays, and directed around 30 traditional and contemporary plays. She has also written 30 screenplays, including for documentaries and feature films. Among these screenplays, Hai Nguyet won the Best Picture Award of the Vietnam National Cinema Association and participated in the Three Continents Festival in Nantes, France (1998); and Living in Fear won the Screenplay Award of the Vietnam National Cinema Association and won the Best Pictures Award in the Shanghai Film Festival (2006). She has also published 11 short story collections and is one of the founders of the Experimental Theatre of Ho Chi Minh City. She teaches Acting and Drama at the Ho Chi Minh City College of Theatre and Cinema, and lectures about Vietnam Theatre History at the Social Science and Humanities College of the Ho Chi Minh City University. She has received more than 30 awards in literature and theater.
This presentation draws on my attempt to discover and work with the diverse identities of Sita and to relate these identities to contemporary women living in particular communities. Traditional Thai literary texts, performances, and social ideals emphasize Sita’s identity in relation to the particular men in her life—Rama, Laksaman, Thotsakan, Hanuman, etc. But these emphases do not tell Sita’s full story and do not tell this story in her own voice. To enrich Sita’s story and to discover her voice, I searched a wide range of traditional stories and plays about her in and beyond Thailand and listened for her voice in those stories. This search led me to see Sita blazing a path through a world on her own and speaking in her own voice, as someone facing her own realities and whose choices shape her own identity and community. By working through tradition in this way, I found a new story and a new voice for Sita, one that was richer and beyond the canons of tradition and convention, but also one that was closer to women who live today. This discovery permitted me to search further for the lives and voices of women today who resembled those of this richer and non-conventional Sita. I then worked to integrate Sita’s distinctive life and voice—the situations and actions she faced—into the parallel circumstances, feelings, and choices faced by diverse women in communities today. The result was a performance project that worked through a wide set of traditional sources on Sita to find the contemporary issues faced by women in their communities at the same time as it extended contemporary problems to the rich, but neglected, aspects of Sita tradition.

Short bio:
Pornrat Damrhung is an Associate Professor in the Department of Drama in Chulalongkorn University’s Faculty of Arts and the Producer and Artistic Director of KHON (Thai Masked Dance) at Bangkok’s Chalermkrung Royal Theatre. For more than a decade, her research and stage work has sought to discover new ways to integrate traditional actors, stories, and expectations into contemporary performances that reach today’s audiences. She has received many grants and fellowships in Thailand and abroad, and in the last decade, has staged or collaborated in staging many productions in Thailand and other countries. Among her other areas of work and teaching are puppetry, design, theatre for young people, and cultural management. She has also presented many papers at conferences in Thailand and around the world that have dealt with new approaches to teaching and staging classical dance drama in ways that will ensure its thriving survival, and published many articles in Thai and English on topics related to her main interests.
Theatre Identity as the Eye and Heart in the Community

By Rita Matu Mona (Indonesia)

Theatre is the unseparated part of the human life. Acting as a mirror that reflects what is happening in the community. We all know many script that are written based on social theme that would become the eye and heart for the community itself.

In my long journey in the world of theatre, I have met so many people from different kind of community class. Started from street children, child prostitute, and college student until high rank government officer.

In 1999, I was involved in one of the Teater Koma performance The Three Penny Opera by Bertold Brecht and directed by N. Riantarno. At the time I acted as an assistant director and was asked to recruited and trained more than 20 street children range between 6 until 14 years old. It is not an easy task for me to train them. I need to give them knowledge how to perform as an actor and collaborated with other Teater Koma Player in one performance. The unexpected result it became a successful performance.

In the same year, I was also asked to write and direct a theatre performance called Child That Being Prostituted. And it performed in the symposium and seminar for Indonesian NGOs in Jakarta, 1999. The players of the performance are the child that being prostituted it self range between 12 to 16 years old. Since 1999 until 2004 this performance in more than 18 times in different cities in West Java as an advocacy effort in human trafficking for the child that being prostituted.

The phenomena that happen during and after those two performances is most of the player nor the street children and the child that being prostituted has more insight about their life. Some of those street children have more awareness about their education and decide to continue their school, even one of them manage to continue until a college degree. And some of the children that worked as a young prostituted manage to went out from those dark world and became counselor for the new victim's to help them to stepped out from their awful job.

Just like a sentir light that sparked and gloomed could be hope that guide to make a great change for some one, no matter what and who they are to find their identity in the community.

It also happening for some of the college student in theatre workshop that I have done. As youngster live in technological era, facilities that provided make them more as an instant generation. They lose their touch in creative process. What they know about human and life cycle only from their text book given in the closed environment such as classroom. As an intellectual candidate they will face the reality in the community, theatre could be a choice to help them to understand human through creative process in "big school of life". Is most script created by play writers the point is about human life?

"Make Note" the script about educational issue that I created tries to reveal the college student difficulties in the educational setting. It tells about the struggle against creativity straining in young generation in one of the women's character as a new lecturer that have an idealism trying to be a dialogue mediator between two different generation, even though in the end she lose the struggle.
However, the difference between authority and community can be bridged by the art of theatre. Theatrical works that tell about human life could be a media to inform the voice of the community and became the mirror for corrupt and unfair governance. Theatre works as a catalyst in supporting all the voice in community with the unique and different way. Even until now work of theatre player has not completely succeed, but like water in the river stream, this effort will always flow continuously.

I have reached the point of understanding where the identity of art of theatre is as not only an imaginative works but also role as an eye and heart of the community.

**Short bio:**
Rita Matu Mona is 43 years old. Since 1980, she has been an actress of Teater Koma. She has performed many scripts by N. Riantiarno: *Bom Waktu, Sampek-Engtoy, Opera Sembelih, Republik Bagong, Presiden Burung-burung, Opera Julini, Opera Kece* (It's not gain exit permitted by The Suharto's government for traveling around Japan, 1990), etc.

She has also performed many scripts by foreign authors like *The Crucible* (Arthur Miller), *The Comedy of Error* (Bunchner), *The Three Penny Opera*, *The Good Person of Szechwan* (Bertold Brecht), *The Women of Parliament* (Aristophanes), *Animal Farm* (George Orwell), *Ubu Roi* (Alfred Jarre), *Romeo and Juliet* (Shakespeare), etc.

She has collaborated with other directors like Arifin C. Noor, Teguh Karya in TV Play also with Ratna Sarumpaet in *Pelacur dan Sang Presiden* etc.

Since 1998, she has been the director of Teater Ungu at Atmajaya University. She has written five scripts which have been performed: *Catat, Tragedi Semanggi, Sang Dalang, Potret, The Lipstick Children* (has invited by The Magdalena’s Project to Representative and Show casing my Script The Lipstick Children for International Women’s Contemporary Theatre Festival in Singapore, July 2006.)

Two people who have inspired her in her writing are the authors Matu Mona and N. Riantiarno.
The Tattered Chignon:
Searching for Fictional and Factual Trails in Female Language

By Yudiaryani (Indonesia)

THE SINDEN WORLD: FACT

A Sinden is a female singer in the Javanese gamelan performances. These Sindens have also been identified as a main element in shadow puppet shows. A Sinden is a persona with "two faces". In one hand, in the public's eye, she is much needed as the mobilizing force of the art industry. In the other hand, in domestic affairs, she has to become the head of the house and earn money for her family.

A Sinden is a respected and also ridiculed profession. In a sacred and collective traditional world, a Sinden is a symbolic figure of a healer; in other words a priest, a shaman and a medium.

But in the industrial world, a Sinden is simply an object of entertainment for the eyes and lusts of her audience, especially the male ones. Men's interest in a Sinden's voice and body causes the Sinden to again recognize her body, discovering that it can actually be "sold". So it became that a Sinden's life is reconstructed as "another person", trapped in men's way of self-representation.

The Sinden world becomes controversial when it is observed through the perception of daily life's realities. The pros and cons surrounding the Sinden profession seem to have become an element in the Sinden's own private life. No matter how good a Sinden does her job, people will still say "negative" things about her. This is society's prejudice against women who chose to work as Sindens.

The Sinden position becomes strategic when there's an effort in organizing women in art. Discovering a Sinden's identity in the middle of life's modernization becomes an attempt expected to be able to bring into light female issues amidst the cultural values of today's contemporary society. Matrimonial, friendship, kinship values become a contradictory opposite to the personal values of a Sinden.

THE SCRIPT FOR THE PLAY KONDE YANG TERBURAI: FICTION

The play Konde Yang Terburai / The Tattered Chignon by Dwi Rahayuningsih presents the reality of life for a Sinden's child, though the facts are contrived in such a way so that they become an (aesthetic) fictional story in a play.

Marni is a Sinden as well as the head of the family who earns money for her household. Kardi, her husband, as a man feels his dignity is upset when he finds out that Marni is adored by a young architect, one of her fans. Instead of ending her profession as a Sinden, Marni looks for a divorce. Marni tells her intentions to the dalang Harti, who often becomes the person who the Sindens talk to about their personal life.

The dalang's advice moved her. Afterwards, she finds proofs that her husband and daughter, Juwita, supports her decision to become a Sinden. Her husband's fear is a form of a husband's "love" who does not want his wife to forget her family and fall for another man. Juwita's loneliness as a child of a Sinden also demonstrates her admiration towards her mother.

In the end, Marni realizes that becoming a Sinden is a choice that is full of risks, dark and has no end in sight. When she struggles to keep her existence as a woman in the public's eye, as a logical consequence of that choice she has to consistently do what her professional choice obligates her to do. She has to stand amidst the adoration, passion and love and at the same time alienation, hypocrisy and oppression.

THE PERFORMANCE OF KONDE YANG TERBURAI: FICTION

This performance by Kelompok Teater Perempuan
(Female Theater Group) conveying female issues, such as Sindens, is more than just a simple political move. The practices of political self-realization does not become a method in provoking critiques against gender issues, instead it gives these issues a setting.

In modern theater performances that made Sindens as vocal subjects will face the Sindens with a patriarchal structure of discourse. A Sinden becomes the combined figure of artistic and feminine imagery surrounded by a male world. In one sentence that issue is stated as a unified prejudice amidst an arrangement of symbols applied to the female subject.

A female theater performance becomes a connecting media in expressing existential issues befalling women, such as violence on women, sexual harassment and ignorance toward certain profession just like the sindens experience.

The play for this performance is directed using feminism work concepts:

1. The stage becomes an area where the feminism concept takes form. The blocking choreography of the players is formed into circular shapes with a horizontally cut line playing area.

2. In the top rear area are levels put in a line and stacked to form an arc. In this area the performers sit with their backs against the audience, and it also plays as the stage background. The front area is the playing area where the performers act out their roles and scenes.

3. The music uses illustrations of Javanese gamelan and electronic music. The costumes have nuances of Yogyakarta Javanese, and the makeup of the sindens shows their every day life. The lighting divides the stage into two playing areas. The top rear area is without lighting (shadowy), while the front base playing area is where the actors perform.

The scene arrangements are:

1. The opening scene is a female shadow puppeteer playing out the scene of Rahwana and Dewi Shinta. The story becomes a symbolization of female imprisonment. A group of Sindens dance to illustrate the feminine might.

2. The second scene is the household situation along with the domestic violence experienced by the Sindens.

3. The third scene: situation in a dressing room for Sindens who are preparing themselves to sing. In this part a dialogue will take place regarding the life of Sindens. Sindens who are strong and responsible for their own lives must come face to face with sexual harassments from other Sindens. Abuse toward women is also experienced by Sindens.

4. The fourth scene: Psychological abuse from the Dalang (puppeteer) toward the Sinden. The Sinden must respect the codes of conduct that must be followed by the Sinden: to be devoted to her husband and children.

5. The fifth scene: Psychological abuse from the daughter toward the Sinden.

6. The sixth scene: Symbolic movements illustrating a woman at a crossroad.

SEARCHING FOR MESSAGES FROM AN ORAL TRADITION: FICTION

A shadow puppet is a symbol of human character. A sinden is a real fact of female harassment. How to interpret a shadow puppet lies in the "message" it conveys. The oral tradition is a messenger of verbal messages from the past for today's generation. This definition is specifically for messages conveyed only through speeches, songs or musical instruments.

All oral sources are called an oral tradition if they possess a "transmission" expressed through verbal communication and artistic expression that lasts for at least a generation. Aside from that, an oral tradition does not have to be about the
that had existed once and then unified into the background or the action of the message within it. This in the end shows that shadow puppets become a true fact because of their messages. The lives of Sindens are facts that develop into fiction because of their presence that draws gossips from their surroundings. That is why, the play Konde Yang Terburai / The Tattered Chignon becomes a tool for searching fictional and factual trails.

THE TATTERED CHIGNON: THE FEMINISM OF INDONESIAN THEATER AESTHETICS

The identity of theater performances in Indonesia has experienced development and changes just as changes are happening in the identity of the Indonesian people. Indonesia is a country of diverse cultures with different customs. Pluralism becomes an idea in the midst of numerous cultures, so that the diversity of cultural values will create a continuously changing composition.

Theater performance art in Indonesia is a story about two tracks of development. The first track is the westernization track that has replaced the ancient agricultural face of Indonesia. The second track is the nationalism track that has been threaded for more than half a century. Both tracks merge to provide a new definition of the word "Indonesia".

It can be safely stated that the birth of Indonesian culture and with it Indonesian art occurred at a time when a realization emerges, that the existing sets of values can no longer answer the challenges posed by the changes in environment and interpersonal relationship. That is why, the presence of art forms, even though they still contain the characteristics of regional cultures, cannot be viewed as a natural continuation from the existing cultures. Indonesian modern theater performances display a potential of absorbing Western culture, but at the same time tend to look towards regional cultures that still have Indonesianized interrelated potential. Thus, the word "Indonesia" in the Indonesian theater form is synonymous with modern attitude along with tradition which presents an effort towards changes and improvements. The Indonesian theater then becomes synonymous with the term Indonesian modern theater with the word "modern" meaning untraditional, but within are contained traditional local elements.

Konde Yang Terburai / The Tattered Chignon should be interpreted as a performance on how a woman tries to decipher "her body". The performance tries to observe once again the position of a woman's body and how to illustrate it through a consolidation of mutual interaction between the two of them: "Write the body". The female poetry is to write with "touch, closeness, together, direct and fresh". The female poetry's characteristics is more of a woman's experience in using a language which is "flowing", continuous, and endless in possibilities.

Through Konde Yang Terburai / The Tattered Chignon, theater performances regarding feminism are made possible to present a kind of freedom never felt by women in their daily lives. Through female language and authority in art, the search for identity issues will materialize. Though, in making a female art using female language is not an easy task. Long contemplation is needed so that there would be a clear understanding regarding what women want in their works.

An interpretation of the age old female oppression in works of art becomes important, because it becomes something that is transformative and transportative from personal to social and vice versa. A migration that can, choreographically, be mapped through a feminine perception but also a journey of thoughts and contemplations on feminism. Citing the opinion of Sue-Ellen Case that the female poetry (language) is within the frame of mainstream ideas on feminism that can be used either philosophically; practically; or critically. This attempt succeeds in consolidating the female presence; understanding their "voice"; and clarifying their works which had been oppressed by history and tradition.

KELOMPOK TEATER PEREMPUAN: FACT AND FICTION

The presence of Kelompok Teater Perempuan (Female Theater Group) may give a chance for
patriarchal values that have adhered themselves to previous artistic conventions. Female issues step up to unite fact and fiction.

2. Kelompok Teater Perempuan will accommodate women’s education process regarding art. Female education will be conducted through art. Said education will position art as a field of study on women and their creativit

3. Kelompok Teater Perempuan is expected to be able to replace the effects of art in practical politics by changing from interpretative critique toward political artistic and aesthetic. For example, determining roles is no longer based on a woman’s image as an object. A woman working in the world of art is a natural biological fact; it is no longer a fictitious fabrication under the authority of patriarchal culture. Her positioning, costumes and lighting no longer deliberately designed to show that she is a man’s object of desire.

4. Kelompok Teater Perempuan changes the female aesthetics to position women as subjects. The studies on audience composition phenomenon and female artistic display become the foundation of female artist in creating a “female” language.

Thus, searching for traces of gender art through Kelompok Teater Perempuan will not thrust women to write their history based on a homogenic conception that tends to present ignorant domination, and division. That way, women are able to settle disputes based on their life experiences and hopes.

Short bio:
Yudiaryani lives in Yogyakarta, Central Java, Indonesia. She is a dramaturg and director with Theatre Department, Indonesia Institute of the Arts (ISI) Yogyakarta. In 1999, Yudi set up her Yogyakarta Women’s Theatre. She finished her study in French Literature in 1987 at University Gadjah Mada, and completed a Master’s Degree in Theatre and Film Studies at University of New South Wales, Australia, in 1995, sponsored by AUSAID. Currently, she is doing research in Rendra and Mini Kata as a Yogyakarta Modern Theatre, for her doctoral program in Universitas Gadjah Mada Yogyakarta.

In 2003/2004 Yudi was awarded a sponsorship from Ford Foundation (ACC) and Asialink for an International Residency Program at Vitalstatistix Adelaide, and Women’s Circus and Brunswick Women’s Theatre Melbourne.

Yudiaryani has translated several plays, including: Sarah Kane’s Phedra’s Love, Jean Anouilh’s Antigone, Eugene Ionesco’s Les Chaises, Beatrix Christian’s Blue Murder, Shomiit Mitter’s Systems of Rehearsal Stanislavsky, Brecht, Grotowski and Brook, and Augusto Boal’s Theatre of the Oppressed.

Biodatas of Moderators
Barbara Hatley

Australia

Day 4: Thursday, November 23
Time: 09:00-09:15
Theme: Stage, State and Ideology
Role: Moderator

Short Bio:
Barbara Hatley is Professor of Indonesian at the University of Tasmania, where she teaches Indonesian and Asian Studies. Her major research interests are in Indonesian theatre, literature and gender studies. A long-term focus of her work and subject of a forthcoming book, is performance in Yogyakarta as an expression of social and cultural transformation.

Debra Yatim

Indonesia

Day 1: Monday, November 20
Time: 09:00-09:15
Theme: Identity, Community and the Role of Diversity
Role: Moderator

Short Bio:
Debra H. Yatim, PR practitioner, women's issues activist, columnist and some-time short story writer, poetry writer and arts lover. Her works have appeared in The Jakarta Post, Media Indonesia, Jurnal Perempuan, several NGOs, and other publications. Inspirator behind countless advocacies, movements and NGOs, Debra is special editorial contributor to koran aceh kita and majalah aceh kita (aceh kita newspaper and magazine), in whose foundation board she is a member. She lives in Cinangka, West Java.
Day 2: Tuesday, November 21
Time: 09:00-09:15
Theme: Language, Culture and Structure
Role: Moderator

Short Bio:
Melani Budianta teaches literature and cultural studies in the Faculty of Humanities, University of Indonesia. She has an MA in American Studies from the University of California and a PhD in English from Cornell (1992). Melani has published widely, and presented papers in numerous international conferences on postcolonial studies, comparative literature, gender and cultural studies. She is an activist, who is concerned with issue of gender equity, multiculturalism and political reform in Indonesia women.

Some recent English language publications include:

Day 3: Wednesday, November 22
Time: 09:00-09:15
Theme: Dramatic-performance Text, Cultural Context and Intertextual Practices
Role: Moderator

Short Bio:
Riris Toha was born into a family of activist, educator, and writer. Riris has early on been used to being social and passionate, leadership, making good use of every situation an artistic tool, and believes in the importance of character and integrity. Understanding childhood as the golden time to create and learn about life, she deems urgent to give quality books to all children. As a story teller, writer, and educator herself, she observes, evaluates, and develops children's literature in Indonesia through continuous children's story writing workshops. Known as writing contest' jury with a heart and authority, she has always shared her passions and cooperated with educational institutions, government departments as well as private enterprises concerning literacy, reading interest, and book selections and developments.

Riris was only a high school student when her first musical play was performed and greatly appreciated and up until now she writes and uses short story and poems as a way of thinking. She believes in high significance of education, and as an expert in language and literature, who formerly taught and delivered inspiring Indonesian Language on national TV, she consistently employs the power of the story to unearth people's potentials. Although a full time professor in the Faculty of Humanities at the University of Indonesia and lectures on drama, children's literature, and literary research method, her social
Therese Collie

Australia

Day 5: Friday, November 24
Time: 09:00-09:15
Theme: Freedom, Human Rights and Power
Role: Moderator

Short Bio:
Brisbane born Therese Collie toured with the Popular Theatre Troupe before studying for two years at the Lecoq School of Theatre, Mime and Movement in Paris. She returned to Brisbane in 1984 and joined Street Arts Community Theatre Company where she worked as an actor, director and writer. Writing credits for Street Arts include Out of the Blue (a jailbirds' story) researched at Boggo Road Women's Prison and Yitha-the She Goat (a Greek/English epic with Effie Detsimas).

Therese was writer/director of Long Way Round, a half hour drama for the Atom award winning SBS series Under The Skin. Her episode for this series won a commendation from the Human Rights Commission. She was co-creator and director of Anna Yen's one woman circus theatre show Chinese Take Away subsequently adapted as a docudrama for SBS television.

In 2000 she wrote and directed Binni's Backyard (with Nadine McDonald) for Kite Theatre and Kooyemb Jdarra Indigenous Performing Arts. This new work was developed as part of a two year Fellowship Therese received from the Community Cultural Development Fund of the Australia Council.

Therese wrote Murri Time (with Cathy Craigie) for Kite and Goin' to the Island (Kooyemb Jdarra). Both these plays received AWGIE (Australian Writers' Guild) nominations.

Therese has also explored her Chinese/Australian heritage in her play Upsadaisy.

In 2003 Therese was a delegate at the Asia-Pacific Festival-Conference of Women in the Arts presented by PETA (Philippine Educational Theater Association) in Manila and on the
steering committee of Magdalena Australia
International Festival of Women in Contemporary
Theatre in Brisbane.

Therese spent three months of 2004 on
Christmas Island in the Indian Ocean, writing and
directing a multi-lingual community theatre
production *Krismes Karaoke History* for Arts and
Culture Christmas Island.

Therese was a co-creator and director of the
Torres Strait Children’s Project for Kite Theatre
and the Queensland Performing Arts Centre.
Research through workshops with Torres Strait
Islander children, *Kese Solwata* (Catch Saltwater)
toured to all schools in the Torres Strait in 2006.
Biodatas and Abstracts of Drama Session Presenters
Hang Li Poh: Melakan Princess (1998), written for English, also Mandarin, Cantonese, and Bahasa Malaysia, was first performed in Kuala Lumpur at the Commonwealth Cultural Festival, and the Asian Monodrama Festival. It is a dramatic deconstruction of a famous Malaysian myth, told in the Sejarah Melayu (Malay Annals), about a Ming Emperor’s daughter who was sent as a gift to the Sultan of Malacca in the 15th century. The script is currently being revised by Ann Lee with writers and translators, Maggie Agusta and Prima Rusdi, for performance in Indonesia.

Short bio:
Ann Lee began writing for theatre when she joined the Royal Court Young Peoples Theatre in London, while studying for a film degree. Selected for a year-long writer’s workshop with writer, Hanif Kureishi, she went on to complete her first play, Happy Families (1993), produced in Kuala Lumpur in 1994, she co-founded Kuala Works, Malaysia’s all-women theatre and television company and has written full-length plays, Kuala Lumpur-Knock Out (KL-KO, 1995), From Table Mountain to Teluk Intan (collaboration, 2000, performed at the New York International Fringe Festival, 2002), Tarap Man (2006) and shorter works Sarong! (1999) and Perpustakaan (2005). She writes for various dialects of English, Malay and Chinese. Also a director, she has received a Theatre Directors award from the Australian High Commission, Kuala Lumpur, and in 2001 was selected as an Asian Leadership Fellow by the Japan Foundation and International House of Japan.
One September Night is set in Britain on the evening of the September 11th terrorist's attacks and focuses on a young couple, he an Asian Moslem and his wife a white Britian, who are travelling on the tube to his parents home to celebrate their thirtieth wedding anniversary. During the course of their journey they discuss and argue about the terrible events that have taken place that day. Many of their cultural and religious differences which they have ignored during the years of their brief marriage now erupt to the surface and Amir, the husband now finds that a religious heritage which he himself has spent much of his life rejecting now defines him in the eyes of others. The play One September Night looks at how the tragic events which took place that day have impacted on the lives of others living thousands of miles away and are gradually tearing the heart out of many multi-racial and multi-faith communities.

Short bio:
Beverly Andrews attended Cass Technical High School's performing arts department in Detroit and then later attended York University in Toronto Canada. Since moving to Britain she has written several plays and screenplays including Blues Angels, a musical odyssey which looks at the evolution of the blues into jazz, rock and rap and a celebration of the women who were responsible for the music's success. The piece was performed at the Assembly Rooms in the Edinburgh Festival, The Tricycle Theatre and The Bloomsbury Theatre. Mixers, a play which examines the legacy of the civil rights movement, was selected as part of the 2005 North American Actors Alliance Festival and performed at Soho Theatre London. One September Night premiered at the London International Festival of Theatre and was subsequently filmed for the documentary Did I Tell You What Happened. Currently she is collaborating on a four part television documentary on the African presence in Rome and her most recent play, Septimus Severus Rome's African Emperor is currently being read by London's Royal National Theatre. She has been the recipient of several writing awards including Talawa Theatre Black Women's Playwright's Bursary, Black Theatre Forum's black playwrights bursary, a Decibel's development grant for One September Night and an Arts Council of England research and development grant for Septimus Severus Rome's African Emperor.
Roadhouse is set in the unforgiving terrain of termite hills, prickly pandanus, King Brown snakes and crocodile infested waters. Roadhouse provides a wonderful backdrop for an expose on the myth of the great Australian outback and the 'happy go lucky' lifestyle.

Charlie is on a working holiday. She gains employment at 'The Dancing Crocodile Roadhouse' in the northern part of Australia. She is regarded (like most outsiders) with suspicion. The roadhouse residents and regulars are rough, xenophobic, homophobic, sexist, racist, violent greedy as well as close knit.

Sharon is a part owner and manager of the roadhouse, she is tough and very uncompromising. She is married to Rex, who is alcoholic, violent and very angry. It is apparent to all the small roadhouse community, that Rex is bashing Sharon up on a regular basis. No-one is willing to either talk to Sharon about it, or confront Rex. After all, this is a place where the idea of a joke and a good time, is scaring Charlie by throwing a King Brown snake into the shower with her.

The food is awful and fresh fruit and veg a sought after item. The roadhouse win a lucrative contract with a bus company due to Charlie's great catering skills. For a moment she becomes the heroine. Until the local women discover that they are being paid twice as much as them for the same work. Rex is confronted with not only grumpy staff, but also union officials. Rex is furious.

ET, a local mango farmer is in cahoots with Rex, organising a huge drug deal, moving marijuana and speed via the roadhouse. The deal is looking dodgy and may fall through. ET begins to suspect that Rex is ripping him off, and consequently his life is in real danger.

The inevitable happens and Rex goes too far one night abusing both his wife and Bernie (an elderly resident). The locals are fearful for their lives. Rob, who lives next door confronts Rex. Tension is high. Sharon is missing, Rex is worried. The tropical 'build up' finally breaks and the skies break open with torrential rains.

Everyone at the Roadhouse begins to really hate and fear Rex, who continues to get violently drunk and abusive. Into this situation arrives Alf, an Aboriginal diesel mechanic who has sought refuge at the roadhouse due to flooding in the area. The roads are cut off. There is no way out. That evening everyone gets very drunk and barbs fly. The evening disintegrates.
The next day Rex is missing. Days pass and still no Rex. Everyone is trapped in the roadhouse. Finally Rex (his head) is discovered dead in the nearby lagoon. It appears that he has been savaged by a crocodile. Or has he?

On further investigation it is revealed that he has been shot. They all wanted him dead. Did he really deserve to die? Who did it?

**Short bio:**

Catherine Fitzgerald is a performer, writer and director and is currently a free lance artist. She has worked for most theatre companies in South Australia over the last twenty years. Recently she directed Frozen by Bryony Lavery for State Theatre Company SA and wrote Boo!, a co-production with Windmill and Mainstreet Theatres which was produced last year at Carrick Hill and toured to Regional SA and Victoria. She directed and collaborated on Sean Riley’s Puberty Blues, the musical for AIT Arts as well as Catherine Zimdahl’s Clark in Sarajevo for Flinders University Drama Centre.

She has directed David Williamson’s Third World Blues, Peta Murray’s Salt and David Auburn’s Proof and David Mamet’s Boston Marriage for State Theatre Company of South Australia.

She was Artistic Director of Vitalstatistix National Women’s Theatre from 1996-2002. Some of her directing credits for Vitalstatistix include Svetlana in Slingbacks by Valentina Levkowicz, Whispering Demons by Heather Nimmo, Spool Time by Alana Valentine, Tidbits, Margie Fisher Live at the Lion, and Bull Bar Tours, co-written by Eva Johnson and Catherine Fitzgerald.

Catherine has been Artistic Director of Mainstreet Theatre and has worked as a freelance writer/director for Centre for Performing Arts, Port Youth Theatre, Living Voice Theatre and Murray River Performing Group.

Catherine has worked as an actor for Troupe Theatre, Vitalstatistix, STCSA, Mainstreet, Junction Theatre and ABC Television. Catherine has and written and produced her own one-woman show Just a Little Crooked Around the Edge and performed it nationwide. She appeared in Rolf De Heers award winning film Dance Me to My Song.

Her professional writing credits include: Boo! (Windmill and Mainstreet Theatre), Tidbits! (co-writer, Vitalstatistix), Bull Bar Tours (co-writer with Eva Johnson, Vitalstatistix), VOICE (Junction Theatre Company), GAGA (Junction Theatre and National Perinatal Conference), Look: glamour and glitz (Port Youth Theatre), Celebrity Vaudeville (Murray River Performing Group), Circus Berserkus (Owen Area School), Ladies Bring a Plate (Mainstreet Theatre), Just a little Crooked Around the Edge (Sydney Gay & Lesbian Mardi Gras, self produced Adelaide, Darwin, Brisbane, Broome and Port Headland), & Slip of the Tongue Theatre Co, London.

In 2002 she received a fellowship from Arts SA and is currently writing Roadhouse.
Country of My Skin

By Cornelia Hoogland (Canada)

Art is as important as bread, even in the most devastating of human conditions—war. The characters in this play—both on and off stage—find their “ground” or “grounding” in the midst of upheaval. YOTI finds it in demarking working theatre space, JAS finds it in letting go of her need to “get the show on the road”, MEENA (offstage) finds it in salvaging her family relationships.

Appearance is not a factor for these three women characters, but energy is. These are powerful, energetic women who show, at times, the strains of war. YOTI is about 50, a theatre director; and JAS and MEENA are both about 30, and are actors.

The women are from a country that no longer exists, an ex-country. Now that their war is over, they have traveled to a neighbouring country—also postwar—to perform theatre.

Short bio:
Cornelia Hoogland is a writer (poet and playwright) and scholar (she teaches at the University of Western Ontario). Country of my Skin, performed by 4 Canadian women for this conference, won the Adjudicators Choice Award at the London One-Act Festival at the Grand Theatre in 2004. Lesleigh Turner, Director. Hoogland’s new play, Plague and Tangle (which deals with Alzheimer’s disease) is looking for a stage. Hoogland has written for children—Salmonberry: A West Coast Fairy Tale (International Plays for Young Audiences, Meriwether, 2000)—was performed at the 1999 WPI in Athens. Hoogland has performed, lectured, and worked internationally (Cuba, Brazil, U.S. and England) in the areas of poetry and theatre. She has published 5 books of poetry, including Cuba Journal (a poetic monologue) which she performed to critical reviews at the 2003 WPI in Manila, the Philippines.
Ontosoroh

By Faiza Mardzoeki and Ken Zuraida (Indonesia)

In this presentation at the International Women's Playwrights Conference, in Jakarta, I want to explain the basis for the cultural coalition behind the Nyai Ontosoroh Theatre Project as well as the nature of the project itself, and, of course, something about the play itself. The questions to be addressed include: who comprises the coalition driving forward the NYAI ONTOSOROH PROJECT? Why do we think that theatre can be the spearhead of a cultural campaign to raise issues connected two women's rights without losing any aesthetic values? Why have we chose "Nyai Ontosoroh" to perform at this time? What was the process that produced a play from Pramoedya's novel, This Earth of Mankind? What is its relationship to the first project undertaken in a similar framework: the 2002 performance of Women at Point Zero, an Indonesian theatrical adaptation of Nawal El Sadawi's Egyptian novel.

Theatre director Ken Zuraida, will discuss her approach to directing Nyai Ontosoroh as well as the basis for her enthusiasm for this play.

Short bio:
Faiza Mardzoeki was born on February 7, 1972, and now divides her time between Sydney and Jakarta. In 2005, she finished her study in English Literature and Film History at the University of Sydney Centre for Continuing Education. She produces Nyai Ontosoroh Theatre Project as the author and writes the script for Nyai Ontosoroh. In 2003, she was the Program Director at the Women's Art and Cultural Center (Institut Ungu), Jakarta. In 2002, she co-produced Woman at Point Zero at the Jakarta Arts Centre, and 2,500 people attended the performances. Faiza has a wide experience in the Indonesian NGOs, which included six years as the Head of Education and Base Organising Division of Solidaritas Perempuan (Women's Solidarity for Human Rights) one of the largest NGOs in Indonesia dealing with women's advancement issues. She also writes film reviews and essays, and is now experimenting with drama scripts (some articles of hers can be read at The Jakarta Post, Sinar Harapan, Jurnal Perempuan, also film website www.layarperak.com).

Ken Zuraida was born in Salatiga 15 May 1954. Since her early childhood Ken has been close to a natural environment and at the same time had been educated by a family who mastered cultural education. Ken grew up with a strong instinctive sensitivity and a knowledge of a multilayered cultural surrounding, because of the fact that she moved between elite circles and its layers beneath, between Central and West Java, where she spent her youth in Bandung. Her intelligence fastened her learning process in formal schools, from elementary school to her studies in different universities. She also moved quite fast from one school to another. Her concern which reflects her intelligence interlinked with her instinctive sensitivity, and that led to her engagement with arts. Her she does not only masters the field of fine art, but also of literature, and acting, art directing and directing. Ken Zuraida is involved in Bengkel Teater Rendra since 1974 until now. These activities from region to region since more than 30 years brought her to most of the big cities in the world. Apart from managing the daily course of Bengkel Teater Rendra she also applies training methods which have been explored by Rendra together with their Bengkel.
Eden

By Hope McIntyre (Canada)

In a not so distant future, the world is divided along the lines of class and gender. To some it is utopia, the new Eden, while to the majority it is a living hell. Two women meet in a prison cell; Stacy (one of the rare remaining successful career women) and Ezra (a poor aboriginal woman). The women's politics and ideologies are in strong contrast yet they discover a unique bond in their missing children.

Ezra has been in and out of state prisons all her life, repeatedly charged with treason as a result of her husband's fight for human rights. Ezra gave birth in prison and her son was taken from her by the State. She assumed he had been adopted out to an upper class family, when in fact the General, Ezra's captor, has used her son as the ultimate form of torture. He has reared the child as his own, installing in him all the principles that Ezra and her family have fought against. George, Ezra's son, has become a soldier of the totalitarian state and now believes in everything that has led to the oppression of his own people. Ezra's son has become everything she detests in the world: ultra-right profit-mongerer being groomed for politics. George has no idea of his true birth ancestry and in an extreme form of irony has been charged by the General to prosecute Ezra's case. Mid-way through the play, the General reveals to Ezra her son's identity. Ezra is left conflicted, having to choose between the love for her child and the love for her people. At the time of the play, George is married to June, the perfect obedient wife and mother. They have a pre-teen son Adam.

Ezra's years of grieving for her son are contrasted by Stacy's willing disregard for her own daughter. She gave up her child in order to be free to pursue her career goals. Along with her child she also gave away all possibility for personal intimacy. Stacy has spent her life believing that any individual can make their way in the world as long as they are willing to work hard and make sacrifices. Yet, after a life of persistent struggle she has been rejected by the corporate world to which she had dedicated her life. She is no longer of service, but knows too much to be allowed her freedom.

Delilah, Stacy's daughter, was raised by the State in multiple homes for youth. She has grown-up without any guidance or support and has become one of the 'undesirables.' She is generally put to work in factories to earn their 'welfare,' but Delilah has run away and has been living underground. She does whatever is necessary to survive. At the time of the play, she has a pre-teen daughter Evelyn.

It is in the third generation, Adam and Evelyn, that the possibility of hope and love exists. Despite coming from completely contrasting worlds, they must learn to give up everything they thought was right in order to see the world for what it really is. The future lies in their ability to by-pass individualism for a greater good.

The play unravels in a stylized fashion mixing dream with reality. The world of the play is fictional but is paralleled with a dream world that is similar to North America in 2006. As a satire to popular culture references, Stacy is visited by
three ghosts representing the three waves of feminism and Ezra is visited by three spirits representing past cultural genocides (the African people in Rwanda, the Bosnian people, and the Canadian Aboriginal people).

In the end, Ezra and Stacy are able to find peace, and Adam and Evelyn are able to begin a new future together. It is the middle generation, George and Delilah, who are forever lost to the world around them.

Short bio:
Hope McIntyre is entering her eighth year as artistic director of Sarasváti Productions in Winnipeg, MB (Canada). She is currently President of the Playwrights Guild of Canada. Originally from Saskatoon, Hope received her Bachelor of Fine Arts in acting at the University of Saskatchewan. She won both the Walter Mills Scholarship for Drama and the Film Society Award for top Fine Arts graduate. In 1996, Hope received a full scholarship and a research award to complete her MFA in theatre directing at the University of Victoria. The following year was spent completing an intensive, multi-media apprenticeship in acting at ARTTS INTERNATIONAL in England. While in England, Hope wrote several scripts for radio, television and stage. Her script Forces of Peace was performed at the Edinburgh Festival Fringe in 1997. Hope worked in Toronto as an associate of Rare Gem Productions, an international commercial theatre producer. Her own scripts Revisioning and Hunger were produced in Toronto. As well, her script Messiah received a public workshop. Since its premiere, Hunger has been published in Meriwether Publishing’s International Plays for Young Audiences and has been remounted in Winnipeg. Revisioning has been published as a chapbook by One Act Play Depot and was runner-up for the Jane Chambers Playwriting Award in 2002. Hope’s play "Death of Love" won UNI Theatre’s International Playwrighting Contest in 2000 and received a public workshop in June 2002. Her play "Trauma" won Theatre in the Raw’s One-Act Play competition and was produced in Vancouver in November 2001 and has gone on to be produced across Canada and in Australia. Most recently Hope was awarded grants from the Manitoba Arts Council and the Winnipeg Arts Council to complete the play Have Mercy in 2003 and EDEN in 2006. Complimenting her work as a playwright, Hope continues to freelance as a director and performer, as well as teaching theatre to youth and adults. She is currently a sessional at the University of Winnipeg. She was recently awarded the YWCA Winnipeg Women of Distinction Award for Arts and Culture.
The Politic of Identity

By Imas Sobariah (Indonesia)

Through this theme, I will to quote some of Goenawan Mohamad's essay that have been published in Tempo Magazine and collected in the book of Conversations with difference.

It's important to make abstraction of my major theme about identity, community, and diversity.

Identity is our way of guarding our "differentness". Each group threatened with marginalization, with ridicule that makes it feel small, need a way to resist with its sense of self respect. Moreover, these groups need to demand acknowledgement. Recalling its oppressed history over so many decades, the social community in Indonesia has a basis for taking this stance. In differing degrees, so too do the blacks in America, women in male worlds, the outcasts in India. Whether they like it or not, they have to assert themselves. Their ways of life, their group symbols, their expression of rights to refuse and to acquiesce, all become important.

Today's politics of identity arises from an atmosphere full of banners such as these, with all the consequences. Not uncommonly, because there are those who underscore the different, the boundary between us and them becomes so rigid that it can no longer be permeated. Or opposition goes on here and there, actually imitation in reverse, conscious or not: if they like drying crabs then we have to demonstrate our anti-dried crabs position.

If they say that not voting in general elections is no sin, then we have to be alert and say that not voting is forbidden and deserving of divine punishment.

In identity politics, even myths are created to show what is good or bad: the Chinese are characterized as miserly, or the flipside, hardworking like bees; Arabs are poetic, or the flipside, as spirited as horses; Javanese love harmony, or they are as lazy as sloths, and so on... To be sure, these days, a sense of pride and a sense of anxiety no longer produce colonialism. Yet, there is a different aggression. This aggression is the attitude of propounding that my group is better than your group, and yet is afraid of being rocked or pushed by your group. And so the demarcation line is drawn very tight, just as the colonial government used to draw the line of apartheid tightly. Attempts to make them the same are considered undermining, as treachery. The drive to understand each other and the urge to be inclusive, are seen as an infection of filth. And even we speak like one of the characters in Jean Genet's play: "What we need is hatred. From it our ideas are born."

Short bio:
Imas Sobariah was born in Garut, West Java on 15 February 1971. She was joining in theatre since she studied in Second Class at Bandung High School. Firstly, she was joined in theatre Kharisma at Bandung Technology Institute's Salman Mosque. Then she continued studies in Indonesian Art School in Bandung direction in Theatre. In 1992-1993 she joined with Arfin C. Noor team as a manager unit in some of Arfin's film. In 1993, she
joined in contemporary dance in Singapore as a dancer. And 1994 she has been joining in Lampung Culture Garden on theatre division. 1995 she form MITRA theatre which it was started with the employee of Lampung Culture Garden as the members. Then the membership of MITRA theatre increased with University students.

At the end of 1996, she retired from MITRA theatre and created a new theatre community with Iswadi Pratama, named Theatre Satu Lampung. And until now she still in theatre Satu Lampung as one of director, script writer, costum designer and manager.

In 1999 she made Sanggar Helau which is a developing Lampung Traditional theatre (Warahan Theatre). In 2000 till now she has been becoming one of the conceptors and technician of Lampung High School theatre league. In 2006 as a United leader of Lampung High School theatre league. Beside she join in theatre she also write poetries on bulletin. Her poetries has included in some antology like Konser Ujung Pulau (Lampung Art Council), Surat Putih 2 (Jakarta), etc.
So this is death’s liquid gate. What are these insects sucking my withering skin? Am I wearing a corpse costume? What am I waiting for; just let go and slip into the water, I float and hang on to soaked straw, a roof maybe. How long does it take to saturate and sink in the Andaman Sea? What will the water taste like in my mouth? Full of corpse liquid. Banyak infectisi. But I can’t get sick, I am almost dead. I’m laughing. My feet are blue, like Jesus feet, crossed and aquiline. Bloated fish rise to the surface, their bulging eyes stare at me.

I am standing on the destroyed tarmac at Meulaboh. 10,000 people died here. The town is rubble. Washed away. I look blankly around in the humidity, there is an Indonesian army tent, with soldiers lounging, smoking kretaks. I vaguely suspect I might have to sleep in their tent, using my bag as a pillow. No hotel here. No hot water, no spa. I stand perspiring, holding my three large bags of cosmetics. Lipstick for Aceh. If you had lost everything and you were a woman living in a blue tent, you might like a gold Revlon lipstick. Shades of pink blush, flame red. I also have mata gelas, reading glasses and imitation swiss army knives. Plastic dinosaurs. Combs, sewing kits, silk scarves. All gifts from the Catholic mothers of Sydney.

The other volunteers on my plane have been met and driven away in flash white Toyotas with UN on the side, important German doctors. No One to meet me. What am I doing here? A young soldier strolls up, he flicks his kretak, "mau ke mana Bu?" Where do I want to go? "Saya mau pergi ke Lo Kruei". He motioned to Mr Ed, a lone American directing helicopters, he is Missionary Aviation Fellowship. Christians offering flights in disaster areas. I explain my destination and in five minutes I am in a four seater next to an Achenese woman in bandages. "Saya Guru dari Australia". She smiles.

We fly over a hundred atom bomb sites, the whole east coast of Sumatra has sunk into the sea. A tangle of broken Palm trees and grey mud. Roads disappeared under water. Rows of blue tents instead of villages. We fly very low, heart in mouth. Landing on broken roads as airstrips. The Australian pilot handing out sweets to the children for turning the light plane around for take off. Everyone smiling. The beautiful polite Sumatran people.

I am beginning to worry, how will I find the boat? The pilot points to the Batavia anchored like a picture post card in an azure bay. Lo Kruei. TNI tents and motorbikes. Heavy military presence, without the Indonesian military there would be no refugee camp here. Still they make me nervous with AK 47s slung over shoulders as they ride around on motorbikes.

Suddenly Rick, the head of the Batavia rescue mission is riding towards me in a sparkling white tee shirt, with the Rolls Royce logo. The absurdity of this donor. I am so hot, all around mud, garbage, and clothing sticking out of concrete. Smelling decay. Then from rubber duckie to the icy air conditioning of this Hong Kong disco boat. Mirror balls, plastic flowers. Hired for this rescue by Rick and Jane using their own money. Young American college student volunteers, Indonesian Doctors
and nurses, all grinning in rubber boots. I am sleeping on the upper deck di atas on a plastic mattress, I hang up some sarongs for privacy.

Short bio:
Julie Janson began writing plays while living in Arnhemland in Indigenous communities. Her first major play Gunjies was produced at Belvoir St Theatre in 1993 and received an AWGIE nomination. Her play Lotus War was performed as part of the Belvoir St Asian Theatre Festival at the Adelaide Fringe Festival and on ABC National radio in 1996. Her trilogy of plays Season to Taste began at the Belvoir St Asian Theatre Festival and had seasons at the Darling Mills Restaurant and on ABC Radio. Her play Black Mary was produced by Company B Belvoir St Theatre for the festival of the Dreaming at the Olympic Arts Festival 1997. Black Mary was also performed at the Phoenix Theatre in Phoenix Arizona in 2000. Kera Putih, a children’s play has toured extensively in ACT and Victoria with Jigsaw Theatre Company. Julie has been the Writer in Residence for Asialink in Indonesia and also Writer in Residence in Tasmania and Canberra. Julie also writes film scripts and has made two successful short films and has written feature film scripts funded by NSW Film and TV Office. In 2005 Julie was a volunteer on a tsunami rescue boat in Aceh and Sumatra, she set up ten tent schools in devastated villages.
The Yirralong people have lodged a native title claim for the right to "possess, occupy and enjoy their ancestral lands". Lon, a third generation pastoralist is terrified that his dream of passing the family property on to his son-in-law will be shattered. As the pressure mounts, long buried secrets begin to unravel.

This is a play about white belonging, black belonging. It's about the dust storm of forgetfulness and about finding new ways to move forward. It's about the struggle to find the balance of a shared history: personal and political and that binding, that connection, that sets our hearts free.

**Short bio:**

Katherine Thomson began her career in the theatre as an actor working with Sidetrack, Sydney Theatre Company and Theatre South. Her first play, *A Change in the Weather*, was presented at the 1982 Women and Arts Festival. Later, under commission from Des Davis at Theatre South she wrote *Tonight We Anchor in Twofold Bay*, which premiered in Eden played a season at STC's Wharf Studio and toured the South Coast. From there, Katherine's writing career never looked back.

In 1987 she wrote *A Sporting Chance* for State Theatre Company of South Australia and then

**Darlinghurst Nights** a musical play based on the light verse of Kenneth Slessor and written with composer Max Lambert which opened Sydney Theatre Company's season in 1988 and was broadcast on ABC's Radio National.


In 2001, as part of their Borderline project, Griffin Theatre Company commissioned Katherine to write *Kayak*. More recently her commissions have included *Wonderlands* for Hot House Theatre and Griffin Theatre and Harbour for Sydney Theatre Company which opened the Sydney Theatre in January 2004.

Katherine's extensive television screenwriting credits include *Blackjack*, *Young Lions*, *All Saints*, *McLeods Daughters*, *Wildside*, *Grass Roots*, *Halo Darby*, *Fallen Angels*, *Snowy and GP*. She is the Australian co-writer of *Answered By Fire* a two part series produced by Beyond Simpson Le Mesurier, the ABC and the Canadian Broadcasting Corporation. She is the writer of the Becker Entertainment/Film Australia feature documentary *Unfolding Florence The Many Lives of Florence Broadhurst*, based on the life of Florence Broadhurst, directed by Gillian Armstrong which screened at Sundance Film Festival in January 2006. Katherine recently won three Australian Writer's Guild Awards (AWGIE) being; the Major Award for the best overall script and Best Television Mini Series (original) for *Answered By Fire* and Best Documentary (Public Broadcast) for *Unfolding Florence* with the latter also winning the Queensland Premier's Award 2006 for Best Television Script.
Just a Woman

By Laxmi Chandrashekar (India)

In India, where collective memory is full of glamorous and heroic women, the status of the common woman has been one of sleepless nights. Patriarchy has eaten into the body politic of a civilization where oppression of women and deification of women have coexisted for centuries. Just A Woman is about lone women in a man’s world. The actress draws upon a long line of performances and oral as well as written sources to create a poignant tale of oppression and resistance.

Depiction of the status of the Indian woman and her struggle against oppression through the ages is done through selected monologues and soliloquies, spoken by major women characters in well-known literary works. These are woven together with the help of a narrator. While some of these pieces offer radical re-interpretations of ancient myths, some others are from street plays based on real life incidents. The women characters, who represent different social groups, are all victims of patriarchy. As young wives, aged mothers, widows, daughters and daughters-in-law, they struggle for their identities and protest against injustice done to them. Child marriage, rape, dowry death, widowhood, sexual repression, lack of freedom, loss of identity, and marginalization of women are among the issues depicted.

Enactment of scenes focusing on each of these issues is preceded or followed by a brief narration, which, in addition to linking up the episodes, analyses them from a feminist perspective. The narrator, a modern, middle class working woman, herself a victim of patriarchy, takes on different roles by making slight changes in costume. Colourful masks, recorded music and voices, costume elements, props, different styles of acting and the range of characters presented, make the piece interesting both as theatre and as an academic exercise. The extracts, translated into English by the artiste herself, retain their Indian texture. While the Kannada version of the play has been widely performed all over India, the English version has been staged at a number of universities, international conferences on women’s issues, and theatre festivals in India, the U.S.A, U.K, Europe and Singapore.

Short bio:
Born in 1951 in a small town in the South Indian State of Karnataka, Laxmi Chandrashekar received her higher education in Mysore. She has post graduate degrees in English from the Universities of Mysore and Leeds (U.K.). Laxmi started acting when she was still in school and has been doing theatre for over four decades. Since 1977, she has been a member of the Kannada (the language of the region) theatre group Samudaya which believes in using theatre as an instrument of social change and has acted major roles in most of their productions. She has acted in more than 25 plays, in Kannada as well as in English, some of them being J.M.Synge’s Well of the Saints (1973), Snakepit directed by Peter Coe (1976), Bertolt Brecht’s Galileo (1977) directed by Prasanna, Dangeya Munchina Dinagalu (written and directed by Prasanna), Kuri (dir:M.S.Sathyu)
Dr:U.R.Ananthamurthy’s Samakara, (Dir:D.R.Ankur), Maxim Gorky’s Lower Depths (Kannada version directed by N.A.Soori). A familiar face on television, she has played major
roles in a number of popular serials and appeared in a few award-winning films as well. She was awarded the Aryabhata Award for Best Actress for the Year 2002 for her role in the path-breaking television serial Grihshobha, directed by Girish Kasaravalli, one of India's foremost film-directors. Since 1998 Laxmi has been busy touring with her two solo performances, which she performs in Kananda as well as in English. Her first solo Just a Woman, a compilation of women characters from various sources, has already seen over 145 shows both within India and outside. Her second solo Singareva and the Palace, an adaptation of a well-known Kannada novel, has seen over 55 shows. The two plays have been presented at numerous theatre festivals, universities and conferences on women's issues.

In our times, the use of violence for a cause has emerged as the common route to take. Even idealistic, gentle revolutionaries have begun to think this way.

The play probes into the morality of the use of violence as a means/method of attaining one's goal of a just and humane society. It dissects the psyche of an idealistic intellectual who takes this road with dire consequences to his wife, to his daughter, and to himself. In the end, they all become victims of violence—domestic and self-inflicted.

Huling Salubong/ A Significant Life is the third play in my trilogy of full-length plays on contemporary Philippines. The others are: Anatomiya ng Korupsyon/Anatomy of Corruption, a social satire first produced in 1994 and 1998 by Tanghalang Pilipino (TP); and is currently produced by several theater groups in various languages all over the country.

Short bio:
Malou Jacob is a playwright, video/filmmaker, and professor at the De La Salle University. Her most famous plays are Juan Tamban, Macli-ing Dulag, Anatomiya ng Korupsyon and Pepe. Her play, Country In Search of A Hero received a stage reading during The 5th Women Playwrights International Conference in Greece.

She is Palanca, Manila Critics Circle, Unesco ITI Valenzuela Playwriting Competition and SEAWrite Awardee. She is one of the most produced and most published playwrights in her country: Modern ASEAN Plays Philippines; Teatro Publical; Juan Tamban; Anatomy of Corruption, Pulitika ng Buhay at Pag-Ibig.

In 2000, she organized the first country chapter of WPi during The Second Asian Women and Theater Conference; and the 6th Women Playwrights International Conference in Manila in 2003. Today, Women Playwrights Philippines (WPiPhil) conducts playwriting workshops for young emerging women playwrights from different parts of the country.
Mereka Bilang Aku Perempuan  
(They Say I'm a Woman)  

By Margetsi (Indonesia)

“What did they say?”, this question was the origin of the title of this performance. A spontaneous question is asked by a mother to other mothers, who are sitting around her. This question is like a labyrinth that pulls us deeper and deeper within. “What did they say?” is similar to anguish, fear, timidity, and also unfamiliarity, innocence, faithlessness, rage and many other emotions.

They Say I’m A Woman is akin to an album, an anthology or a compilation, containing ridicule, mockery, insults, grievances, anger, disdain… Or does it contain a long list of female weakness? No, absolutely not.

Short bio:
From 1987 until 1993, Margetsi was actively involved as an actress in Teater SAE. Aside from that she has also supported other art groups as a performer, among them: Hutan Merintih by Sardono W. Kusumo; Fuji Yama Terendam a collaboration work of Japanese artists; Migrasi Dari Ruang Tamu directed by Boedi S Ozong at the Theater Festival in Germany; Selendang Api directed by Chilay, a collaboration between Indonesia and Korea; Gora Goda directed by Kang Mang Hong; a 3 months collaboration in Japan with theater performers from Japan, America and the Philippines directed by Yoji Sakato; a Monologue Siti Nurbaya In The Run in Victoria-Vancouver, Canada and Siti Nurbaya Berlari-lari at the Surabaya Art Festival.

Love

By Patricia Cornelius (Australia)

Tanya, Annie and Lorenzo are on the bottom of the heap. They’re young but already the youth has been wrung out of them. They’ve been abused, they’re abusive, and they’re difficult to like let alone to love. But it is love in all its distorted and mutated forms that holds them together. Annie and Tanya make a pact; their love will protect them from an unloving world and it will endure. Even the dreadful and charming Lorenzo will not threaten it. Only doubt in each other’s love can put a wedge between them. Love is a play which tests the capacity for love.

Short bio:
Patricia Cornelius, a founding member of Melbourne Workers Theatre, is an award-winning playwright. She has written over 20 plays and they include Lilly and May, Jack’s Daughters, Max, Platform, Who’s Afraid of the Working Class, Hogs Hairs and Leeches, and Fever. Her first novel, My Sister Jill, was published by Random House in 2002. Her latest play, Love, was workshoped and presented at the Australian National Playwright’s Conference in Adelaide. It recently won the 2004 Wal Cherry Play of the Year Award and was produced by Hothouse Theatre and Malthouse in 2005. It will be seen in Perth at Deckchair Theatre and in Sydney as part of B Sharp at Belvoir Street Theatre in 2006. Patricia adapted Boy Overboard from the bestselling teen novel by Morris Gleitzman for stage for the Australian Theatre for Young People which premiered in Sydney in July 2005 and transferred to the Come Out Festival in Adelaide in 2006 where it enjoyed a very successful schools season. Patricia is currently developing a number of other projects including a screenplay adaptation of Who’s Afraid of the Working Class and a television mini-series based on her novel My Sister Jill. Her new play Do Not Go Gently was recently short-listed for the 2006 Griffin Play Award.
Frozen Dreams

By Raquel Araujo (Mexico)

Frozen Dreams tell us about the universe of characters who work in the ice factory "The Miracles of Progress". This factory is located in the Gulf coastal city of Progreso where it's so hot that the mere existence of ice seems miraculous, and where a small piece of it can make anyone gleam of joy. Billy's job is to deliver orders of ice in a bicycle, but always gives it away to the poor, even to thirsty stray dogs, in a most natural and extravagant way. To him there is something almost magic about ice, for its power to turn pain into happiness. He's the kind of person who will turn the other cheek and who thinks that those who hurt others are simply in a greater need of love.

The change of the first ending where Billy dies into the second one where he runs away with the girl and the money and it is Abel who dies, is related to a loss of faith. Thematically, this could possibly refer to a number of meanings such as guilt, the repetition of learned models, a sensation of emptiness... But to me, the decision about the second ending has more to do with the tiring of being good and the allowing of one's self to leave it all and take off with the loot, which comes into action by the double character of Billy and the Mute Girl. The good and quiet part of me rebelled against the first ending and came up with an unexpected one, in which there's room for a number of interpretations. One is that, with the help of Billy, the Mute Girl simply takes the money that had been promised to her by her sister to be used for her surgery; or that the two of them ran away tired of being abused by the others; or any other interpretation that the public wishes to come up with.
Diotema is a Greek tragedy. It's a fictionalized imagining of the life of the woman Socrates claimed taught him everything he knew about love and immortality.

Diotema has just returned to her homeland, Mantinea, a small city in ancient Greece. The time is approximately 350 BC. She has returned from the Olympian Oracle, where she worked as a prophetess for Zeus for ten years. While she was away, her father, the king, was murdered. Diotema has now returned to expose the truth of her father's death and wake up the people of Mantinea, who have been living under a frightening tyrannical regime.

This play represents the beginning of the death of the gods and the early stirrings of the modern world. The seed of individual thought is the legacy Diotema leaves behind as it also explores the ideas of drama itself.

Short bio:
Sharon Cavanagh is a writer and director for both theatre and film in Canada. Her feature film The Pasta King of the Caribbean had its broadcast premiere on Bravo! in December 1998. Her play Mr. Outplacement, which won a 2001 Herman Voaden National Playwrighting Award from Queens University, was staged in June 2001 at the LSPU Hall in St. John's. Her play Diotema was a winner in the 2003 Herman Voaden competition and was recently workshopped at Playwrights Workshop Montreal. Sharon is a member of Playwrights Guild of Canada and the Alberta Playwrights Network.

Originally from Montreal, Sharon now resides in Calgary and has worked in theatre across Canada for over twenty years.
Shout Sister is about three sisters who lived in a time when hot music was exploding out of kitchens, cotton fields and clubs in the American southwest. They were not black, Creole or poor; all conditions which seemed to ignite this brilliant fusion of gospel, rag, folk, hillbilly and minstrel music into jazz and blues. They were a trio of proper, pretty, middle class white women who possessed an uncanny and fantastic ear for the sounds that were percolating out of the Tenderloin district of New Orleans, sounds that we have come to associate with the birth of jazz.

They were the Boswell Sisters. Between 1926 and 1936, Martha, Vet and Connee Boswell shone in the limelight of the century’s new musical sound. Their fame was stellar, but brief, hence their contribution to the birth of jazz and blues has never been fully credited.

This is the historical framework of the play. Within this framework I tell the story of three sisters who journey to the Crossroads to commit to their music. Three white swans who dive into the black pool of soul music, a dive that puts their talent on the line, thrills, terrifies and possesses them. They are lured out of the safe confines of their world and led on a journey that brings them fame and success. But it’s also a journey where they meet the dark side of this emergent musical spirit - hoodoo medicine, booze, drugs and the wildly sexual and violent world of New Orleans Tenderloin district. It’s a journey that nearly costs one sister her life and does put an end to their careers.

The Boswell’s were not only singers; they were accomplished musicians on several instruments. They had the virtuosity to take elements of jazz and free-associate with melody in a way that has seen no precedent. They bent all the rules. They swung like mad. Their harmonies were vocal gymnastics. It’s twisty music, skirting the edge of chaos, a smearing of melody and stretching of notes.

Short bio:
Sharon Stearns is a playwright, actor, singer and dramaturge who has worked with theatre companies across Canada. She also works as a freelance writer, writing essays, articles and reviews for magazines and newspapers as well as documentaries and plays for CBC Radio. Her short fiction has appeared in various literary magazines and anthologies. She is artistic producer of Wishbone Productions, a theatre society dedicated to developing and producing new plays and musical events.
Draw Two Circles

By Suzy Messerole and Meena Natarajan (USA)


draw two circles tells the parallel journeys of two extremely different women growing up in very religious households. They are white, South Asian, lesbian, straight, Catholic and Muslim and they're each trying to live and love in multiple circles. Their personal stories are interwoven with the story of Sarah/Hajirah from Islamic teachings, Sarah/Hagar from Christian teachings. As they join forces to search for the truth about Hajirah/Hagar, they find something unexpected a kinship with each other and moments of redemption for the circles in which they now live and the choices that got them there. Draw Two Circles was created and performed by Aameria Siddiqui and Suzy Messerole, with dramaturgy and direction by Meena Natarajan.

short bio:
Suzy Messerole is a performer and theatre director who has been creating art and community in Minneapolis, Minnesota for the past ten years. From 1997-2001 she was the Co-Artistic Director for Outward Spiral Theatre Company, performing, directing and producing plays by, for and about the lesbian/gay/bisexual and transgender communities. In addition to her work with Exposed Brick, she is a company member of Pillsbury House Theatre and is a member of the Creating Peace performance ensemble with Pangea World Theatre.

Meena Natarajan is a playwright and the Executive and Literary Director of Pangea World Theater, a theater based in Minneapolis committed to celebrating differences bringing artists together from different backgrounds and ethnicities in the U.S. and from all over the world. She has guided the theater's growth and artistic vision since it's founding in 1995. Her most recent work was Entrances and Exits, based on spirituality, which was a collaborative effort with actors, director and choreographer. Other plays include Partitions, The Inner World, an adaptation of Rashomon and In the Mirror. She recently directed Draw Two Circles with Suzy and Aameria at Intermedia Arts and for Fresh Ink at the Illusion Theater in Minneapolis and Cooking Con Karimi at Pangea World Theater.
Biodatas and Abstracts of Workshop Presenters
We'll use physical movement, creative visualisations and a chance to draw with bright colours as ways to stimulate the imagination and let the writing flow. We'll have time to share our work with one another.

**Short bio:**
Alison loves encouraging people's creativity through her work as teacher, workshop leader, dramaturg, script editor and community theatre worker. Having recently gained her Masters Degree from Macquarie University with a thesis entitled "Performing Australia's Black and White History", Alison is currently teaching Writing for Performance at the University of Western Sydney, a subject she taught at the University of Technology, Sydney, 1999 to 2002. A founding member and for many years a Board member of Playworks, the network for Australian women writers for performance, Alison was a member of the International Advisory Board of Women Playwrights International (1987-88 and 1998-2000), and worked for the Australian Centre of the International Theatre Institute (1985-87). Her play Dead Men's Trousers was workshopped at the WPI Conference, Galway (1997). Other plays include Pinball (1981); The Hospital Half Hour (1983) and The Boiling Frog (1984).

![Photo by David Loyes](image.png)

**Short bio:**
Erika Batdorf has created, performed, directed and choreographed original theater since 1983 for the Smithsonian Institute, The Fine Arts Museums of San Francisco, Landegg in Switzerland, Nine Dragon Heads in South Korea, France, Harvard University, Movement Theater Festival International, Trinity Rep, Boston's Women on Top theatre festival and in NYC for PS122, Dixon Place, Moonworks, So Grand Studio's Theater Festival and the NY Fringe. She has performed for UN conferences in Switzerland and Copenhagen. Batdorf has directed original work for universities across the USA. Last year she performed in Toronto, Michigan, Hawaii, Mexico and Oshawa. Her most recent solo Poetic License received three Dora nominations (Toronto's Toni's). She is currently an associate playwright at The Canadian Stage Company.
Topeng Contemporary

By Hanny Herlina (Indonesia)

Inspired from the traditional Indramayu and Cirebon mask dance, minor movements are extremely noted to strengthen the massive and static form. The results of its development will no longer create mask dance movements of a traditional mask dance. Instead, it will form a figure of "mystery". This mystery will not always provide a narrative or story.

Short bio:
Hanny Herlina was born in Jakarta on 1 December 1976. She started learning Sundanese dance since she was six at the Ekayana Dance Studio. To deepen her dance knowledge, she studied in Sekolah Menengah Karawitan Indonesia (Senior High School of Art) majoring in dance. She then continued her studies in Institut Kesenian Jakarta (Jakarta Institute of Art) where she received an academic dance scholarship in 2000. Since then, Hanny has also learned traditional Indramayu mask dance with Ibu Rasinah and Ibu Wangi Indriya, the gurus in traditional mask dance in West Java. She continues to learn and explore this dance in Cirebon with Ibu Kartini, a famous artist in Cirebon. Hanny also learned Bali mask dance with I Wayan Sija, a famous artist in Bali.

As a choreographer, Hanny has produced some choreographies i.e. Saloka at Teater Kecil TIM (2005), Saat Menutup Saat Membuka in Next Traces, Graha Bhakti Budaya (2004), Bangun dan Kepok Sayap Puti (2003) and many others. Besides that, Hanny is also a dancer for many choreographers and directors like Mintanaka (Japan), Chen Shi Zhen (USA), Sardono W. Kusumo, Deddy Luthan, Retno Maruti and Mugiyono (Indonesia).
Yoga synchronizes breathing with specific stylized movements, so does Pencak Silat, a martial art developed within the Minang Kabau culture of West Sumatra. Yoga and Pencak Silat, unfold in a series of movements that 'hold' and 'flow' with the vital force channeled through the breath. This energy is suspended and paused in certain specific moments of the flow that is in a continuous pace of varied postures.

The pace and timing is essential to both disciplines, herein lies the commonality. While Yoga appears slow and dreamy and Pencak Silat fast and aggressive; they both maintain a strong balance on the opposite force in a breathtaking suspense in action. Inner and outer awareness at all times to keep track of the moment, what is happening inside and outside.

As a playwright, sensitive to the theatre or the player in a stage performance, must have the complete attention of all the elements of movements within the page or the stage, inner and outer: when to stress a point, to evoke emotion, or the player to act, when to pause, when to speak, when to listen, etc.

This workshop is designed to spark the attention and awareness of all the players in the field of drama. Writing can be an exercise to put in practice, in an aesthetic form, the sense of timing, the sense of rhythm, the sense of suspense, the sense of action. This is the field to develop material for any good story and a vivid and intriguing drama.

This workshop invites all participants interested in learning about energy and body awareness. With beautiful aesthetic movements from ancient disciplines: Yoga and Pencak Silat. The breathing will play an important factor throughout the workshop. The movements are made easy for all workshop participants.

Short bio:
From an experienced theatre performer/actress in Mexico, Ines Somellera joined acclaimed theater director Robert Wilson in 1998. Understanding the importance of pace and timing integrated with stage elements are some of the wealth of knowledge Ines absorbed while playing in various important parts with Robert Wilson. Ines also performed for various notable international theatre companies such as The Wax Factory and The South Wing. Currently residing in Indonesia, she has had the opportunity to study the diversity of traditional movements and physical expressions of culture, engage in a martial arts laboratory to practice 'Pencak Silat', whilst collaborating with composers and choreographers from the region. Her first documentary 'Takdir', dealing with the tsunami aftermath in North Sumatra.

Yoga is a practice she holds dear for more than 15 years and in fact complements her work in art every step of the way.

Hartati was born in Jakarta but grew up in West Sumatra where she learned and studied the Indonesian Martial Art form of Pencak Silat/Silek and both traditional and contemporary dance forms. Hartati was a graduate of SMKI (Indonesian Arts High School) in 1986 and subsequently studied at the dance department of IKJ (Jakarta Institute of The Arts), graduating in 1995. Hartati appears frequently in the works of various Indonesian Choreographers. She is also a Choreographer and has performed many of her own pieces. In 1996, Hartati was invited to UCLA in the US as a participant of the APEX Program (Asian Pacific Performance Exchange) and in 2001 was invited to the Bates Dance Festival in Maine,
US where she performed a solo work. In 2004
was invited to performed her work at Indonesian
Arts Summit IV.

Hartati, probably the most promising
choreographer of her generation, faces an
"existential" problem juggling the roles of being a
woman, wife, mother and aspiring artist the
recurring subject matter in her recent work.

With a Minang upbringing, the only matrilineal
ethnic group in Indonesia, Hartati is also a wife
and a daughter-in-law to two prominent
contemporary choreographers. Trained intensively
in the Gumarang Sakti technique, which draws its
movement from Gusmiati Suid’s exploration of
her Minang tradition and various Sliek, Hartati
showed much choreographical talent in her first
work, Suap (Feed), a social commentary, in 1997,
Sayap-Sayap Patah (Broken Wings), in 2001, a
remarkable evening length piece and
Her Ritus Diri: Ode Untuk Kaum Perempuan (Self
Rites: An Ode for Women) in Arts Summit VI,
2004 still centered on the domestic theme, but
the looming problems during the production
finally prevented her from exploring the dances,
not to mention the limited ability of her dancers.
**Topeng Betawi**

**By Kartini (Indonesia)**

In this workshop participants will be introduced to Betawi dance tradition which are sensual, energetic lively and has a staccato rhythm just like the music. This workshop will presented by a senior dancer who had been born in Jakarta with a strong Betawi tradition.

**Short bio:**
Kartini was born in 1960 in Jakarta, learned dance from her grandmother. As Betawi traditional dance instructor she performed abroad as part of Culture Mission of Indonesia held by Cultural and Heritage Department of Jakarta as well as by Ministry of Culture and Tourism. Since 1984 she a instructor at several elementary and high schools in Jakarta. Since 2003 instructor at Betawi Cultural Village Setu Babakan.

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**4x4 by 5**

**By The Netherlands (Netherlands)**

**Short bio:**
For the second time Atelier D. presents a collection of four plays, called 4X4, by four talented and prominent Dutch authors. The pieces by Esther Gerritsen, Annemarie Slotboom, Marjolijn van Heemstra and Marijke Schermer are each remarkable in their genre: Gerritsen with her philosophical and witty view on reality; Slotboom with her unconventional ideas on the difference between 'being there' and 'wanting to be there'; Van Heemstra with her poetic translation of stark events and the problems of life, and Schermer with her bleak insight into symbiotic relationships. This collection will be presented at the 7th Women Playwright International Conference in Jakarta in November 2006 and will be handed out to the audience by the performers/writers. The first collection was presented at the 6th WPIC in Manilla. Atelier D. is a foundation which primary aim is to strengthen the position of female theatre artists.
Kecak Dance Workshop

By Luh Luwih (Indonesia)

Kecak is a form of “mouth music” where the performers chant the syllable “cak” in interlocking rhythms while undulating their bodies and doing arm movements in perfect unison. This form was created in the 1930s by the composer/painter Walter Spies and Balinese in the village of Bona in response to tourism. Its original form consists of perhaps 10-15 men chanting “cak” to help induce a trance state in the now almost extinct Sanghyang dance forms. In its current form, over 150 men chant and accompany the Ramayana story done in Sendratari style. Kecak is only done for tourists and would never be done for Balinese in a religious context.

The hour long workshop will introduce women to the various interlocking rhythms and simple movements of the kecak.

Short bio:
Luh Luwih is a Balinese phrase denoting everything good about women. It can be translated as “virtuous woman” without the Victorian connotation this implies. This company is the brainchild of Desak Nyoman Suarti, a 49-year-old jewelry and fashion designer who realized in her teens that traditional village life just wasn’t for her. After many years abroad, she returned to Bali armed with a dream and a nest egg, purchased a gamelan orchestra and began rehearsals.


In 2000, Luh Luwih started a Topeng mask dance troupe, where the women were not only the dancers (unheard of) but also the musicians. Topeng Sakti was born. Sakti means magically powerful and also refers to the female counterpart of a deity in the Hindu religion. Since the turn of the millennium, other masked forms have been perfected by the group, such as Wayang Wong as well as an all-women’s cak group (where the performers chant the word cak in syncopated rhythms).

Currently, the group performs at temple festivals and for chartered performances. Their repertoire is quite extensive. The uniqueness of this group with ages ranging from 14 to 54 still needs to be realized and supported by the Balinese community.
Writing Scripts, Sharing Ideas

By Nia Dinata (Indonesia)

Short bio:
Nia Dinata was born on 4 March 1970 in Jakarta. She graduated from a Mass Communication major at Elizabethtown College in Pennsylvania. She then took special programs on film production at New York University. After returning from the USA in 1995, Nia works in various projects, mostly for television. In 1998 she won an award in The Indonesian Film for TV Festival for Best Picture and Best Drama for a 90 minutes television drama titled Mencari Pelangi (In Search for the Rainbow). Since then, Nia has directed various TV programs, TV commercials and music videos.

Her first feature film debut was a semi colossal epic titled Ca Bau Kan (The Courtesan) which was produced in 2001. Ca Bau Kan is a film based on the novel by an Indonesian prominent writer, Remy Sylado. For Ca Bau Kan, Nia won an award for Best Promising New Director in Asia Pacific Film Festival, Seoul, Korea in 2002. The film also won Best Art Director in the same festival. In 2003, Ca Bau Kan was selected by the Academy of Motion Picture Art & Science (AMPAS) to be screened for a candidate of Foreign Film nomination.

In April 2002, she produced a film titled Biola Tok Berdawai (or The Stringless Violin). This film is a debut for independent Indonesian woman director, Sekar Ayu Asmara. In 2003, Nia directed Arisan! (The Gathering), a satirical comedy with a screenplay written by Nia herself and Joko Anwar. Arisan! received countless raved worldwide reviews for its boldness in portraying gay characters in Indonesia (the largest Muslim country) and has won audiences' heart for its heartwarming sincerity. The film won numerous awards in film festivals in Indonesia. In the Cinemasia Film Festival in Amsterdam 2004, Arisan! won Best Film. In Asian American International Film Festival in New York 2004, the film is nominated for the Annual Emerging Director Award. The film was officially selected at the Vancouver International Film Festival, Turin International Gay and Lesbian Film Festival, to name a few. In MTV Indonesian Movie Awards in 2004, the film won Best Picture, Best Director and

Most Favorite Supporting Actor: In the Indonesian Film Festival (FFI) in 2004, the film won Best Film, Best Editing, Best Actor, Best Supporting Actress and Best Supporting Actor. Arisan! (The Gathering) have been screened in more than fifty film festivals around the world.

In May 2004, for the 20th anniversary of Fonds Sud Cinéma, together with the French Foreign Affairs Minister and festival de Cannes; Nia was invited to join the Cannes Young Directors Program. In June 2004 Nia was selected as one of the juries for the French Film Festival in Indonesia.

In April 2005, she produced a feature film titled Joni Joni (Joni's Promise), Principal photography started in January 2005 and the movie is released in April 2005. This is the debut for Joko Anwar (co-writer of Arisan!) as a director. Besides her passion in directing, Nia also believe in the potential of other Indonesian young film makers. With an independent production company she owns, Kalyana Shira Films, she has a commitment to develop interesting scripts and produces more quality Indonesian films. Joni Joni had won several awards, such as Best Movie in MTV Indonesia Movie Awards, Best Editing in Asia Pacific Film Festival. And also screened in many Film Festival all over the world, like Asian American International Film Festival, Pusan International Film Festival, and the upcoming screening is in Tokyo International Film Festival.

With her latest film, Love for Share (Berbagi Suami), Nia proves herself to be the leading Indonesian woman director who is brave in tackling sensitive issue such as polygamy in the country with the largest moslem population in the world.
Empowering Rasa

By Putu Wijaya (Indonesia)

We use to forget that we have 3 in 1: our thought, our sense and our body. Those elements help us to become “a character”. Our existence is not depend on how high is the quality of each elements, but how good is those things collaborated. We called it RASA.

Every one has their own rasa that differ from others. It’s very important to find out the strength, the weakness and the limit of ours. It would help us to optimize our rasa and to improve our existence. Then try to be consistent in any Place, Time and Situation.

This workshop wills empowering everybody’s rasa on their own way. It’s just like a game. If you just let it goes naturally, it’ll start automatically. The main thing is how to play without thinking of a certain goal. The result depends on how deep is some one involves, how honest your contribution is.

This is not a lesson but a trick about trust, about care, about communication and working as a team. This is a process that might give you a light to know more about who you are really among others in the society.

Through this workshop, we try to understand that there is always somebody else around, who limited our space. To care the surrounding is a warship. We do it for the sake of our own freedom.

This workshop asks you nothing but tells you one thing: don’t ever try to become some body else, because with all you have, you are already complete.

Let’s do it.

Short bio:
Putu Wijaya was born in Tabanan, Bali. He obtained his degree at Gajah Mada University in civil law, but works as a playwright, a novelist, a journalist, a filmmaker and a theatre director. His works have been translated into: Russian, English, Dutch, German, French, Japanese, Thai. He traveled abroad with Teater Mandiri since 1991 and made workshops in USA (Madison, NYU, Cornell, Wesleyan, Seattle, Towson, Hunter), Tokyo, Kyoto, Singapore, Kuala Lumpur, Brunei, Belgrade and Hong Kong.

His motto: START FROM WHAT YOU HAVE to create a MENTAL TERROR.
Wayang Kulit Purwa performance is known as one among many other Indonesian performances. It finds its root in the Javanese culture. Although the story is derived from India, but the Javanese adopted it into their culture and it became an acculturation between India and Indonesian indigenous culture. Those are reflected in the stories of wayang performance and the Indonesian people think that those are happening in Indonesia. Wayang kulit Purwa is an art product which has been produced for several centuries ago, and it developed according to the Indonesian philosophy of life and supported the human rhythm of life. Wayang kulit Purwa especially reflects the Javanese culture. The character of all the figures of the wayang purwa performance are the reflection of the Javanese culture and also serves as the guidance of how to behave properly.

In this forum, we choose the wayang figure of Dewi Kunthi for discussion. The characteristic of this figure could be explored of how a woman or a mother takes care and educates her children to be good like the knights and the noblemen. The stories describe how they solve their struggle and succeed. In those range of stories, it is shown how Dewi Kunthi involves her children and her own problems are solved in the way how she teaches her children with love, patience, and wisdom.

**Short bio:**
Sri Sulansih was born on 16 July 1947, grown up in dalang family (Javanese puppet). Her dalang career started in 1965 when she was 18 years old. She played dalang in Wonogiri, that was her first experience. Since then, she felt confidence and played in many places of Indonesia such as Batam, Kalimantan, Jakarta, Central Java, Sumatra, etc. In 1994, she was the runner up in Jakarta Dalang Competition. In 2005, she was rewarded by the Jakarta Culture and Museum Office. Currently she is a staff of Indonesian Dalang Association and Coordinator of Dalang Museum in Jakarta. She also teaches dalang at Sanggar Sari Lara.
Wayang Golek performances are traditionally held on festive occasions and go on through out the night. The audience is seated in front of the small stage and can see the puppets directly as well as the Dalang or narrator. Usually performances are not held in theatres but in open spaces or courts yard. Both the Wayang Kulit and Wayang Golek draw their themes from the Mahabarat and Ramayana. The dalang freely improvises on the episodes performed. The focus at performance is more on entertainment than religious instruction and the style is equally enjoyable for both children and adults. The dalang combines in himself the roles of director, musicians, singer and puppeteer. A part from being the narrator and presenting the play, he plays an instrument called kecerek and sings in kakawen tone. He is assisted by two persons. The musical instruments traditionally used during a performance are the rebab, kendang, saron, bonang, salukat, penerus, gambang, peking and gong. This group had performed twenty-six years ago and has its own theatre in which it presents performances. Today they present Gatatkaka Sewu.

Short bio:
Tizar Purbaya was born in Banten in the year 1950, she studied the art of Shadow Puppet play from the late Mr. Cakra Hudayana. First shadow puppet show was in 1974, then represented Jakarta in a demonstration of Shadow Puppet using Indonesian language for the second Shadow Puppet Week in Taman Ismail Marzuki. She authored a shadow puppet book with Utta Wickert in English and German published by PT. Intermasa Jakarta. Also with Utta Wickert, authored a biography of Tizar Purbaya in the German language titled Im Jahr Der Schlanze and became one of the best books in Germany in the year 1978, it was also translated into other languages, among others: Dutch, Swedish and French.

In 2001, Tizar created Golek Lenong Betawi under the encouragement of the Governor of DKI Jakarta, Sutiyoso, which was not only performed in Jakarta, but also in some Asian, European and American countries.
The Wayang Orang Bharata Company of Jakarta

By Soedarmadji J H Damais, Chairman of The Bharata Foundation

ORIGINS OF WAYANG ORANG

"Wayang" is an Indonesian term taken from the Javanese which basically means theatre. Originally it meant only a shadow play. Actually the term "wayang" is related to the Malay word "bayang" which means shadow, outline or silhouette. One can speculate that this form of art was related to the ancestor worship of early Indonesians. In most Indonesian languages the term "Hyang" refers to the deified ancestors or to the Gods of ancient Indonesians. This form of art is mostly known on the islands of Java, Bali and in some areas of south Sumatra and in Kalimantan on the island of Borneo.

Also the art of Wayang has been declared by UNESCO some time ago, as a world masterpiece of the human artistic heritage.

The most popular form of "wayang" is the shadow play using flat leather puppets which is known as wayang kulit. The original term of wayang, which has been attested in old Javanese literature since the 10th century, has since been extended to other forms of theatre like "wayang topeng" (maskplays), "wayang golek" (puppetplays), "wayang beber" (painted scrolls plays) and last but not the least "wayang wong" or in Indonesian "Wayang Orang".

The term "wayang orang" means literally human wayang or a form of traditional theatre using human beings instead of puppets. This form of theatre using unmasked actors who act in plays based on the Indian epics of the Bharatayuda and Ramayana using stylized dance movements, literary speech and poetic chanting, appeared first in Java around the 18th century maybe under the influence of European theatre seen in Dutch towns like Batavia, Semarang on the north coast and Java which were under the control of the Dutch East-India Company or VOC in the 19th century the principalities of Mangkunegara and Yogyakarta started to have regular performances of Wayang Orang in the "Pendopo" or open audience halls on important days linked to rituals. They performed in an arena stage in the middle of the pendopo hall surrounded by the spectators on three sides with the gamelan orchestra as background. The actors were then only courtiers and all male. The performances which were all linked to royal rituals were free.

By the end of the 19th century the royal towns of Yogyakarta and Surakarta became important urban centres in Central Java where a middle class started to develop around the royal courts. Beside the native Javanese who were basically linked to the courts, an important merchant class of foreign origin started to appear. They mostly consisted of Chinese and Europeans who culturally these became more and more Javanese and adopted many local artistic expressions, one of them being the Javanese theatre of Wayang Orang.

In the beginning of the 20th century a Muslim Sino-Javanese merchant native of Solo, named Gan Kam, had the idea to perform nightly wayang orang theatre in a formal European style theatre with an Italian prosценium stage, sets and décors, actors who were made up and costumed based on wayang puppets. The whole company was commercially based with ticket-sales for the public and full promotion of the singers and actors. This first wayang orang company was established in the Sriwedari gardens in the royal town of Surakarta in Central Java. This new concept was very rapidly adopted all over Java and this became the beginning of the modern wayang orang theatre as we know it. This particular company is still performing in the city of Solo or Surakarta. The Wayang Orang Bharata Company of Jakarta is thus a direct successor of this new tradition of theatre.

THE WAYANG ORANG BHARATA COMPANY OF JAKARTA

The Wayang Orang Bharata Company of Jakarta now is the oldest Wayang Orang Company of Jakarta. It was first founded as the "Wayang Orang Panja Murti" in the late 50s in an old ArtDeco building, "The Rialto" movie house in the Pasar...
Senen quarter in Central Jakarta. The building was later, in the 60s, acquired by The Jakarta City Administration and became the “Wayang Orang Bharata” playhouse until today. A special foundation was then established by Governor Ali Sadikin (1966-1977), under the instigation among others of Djadg Djajakoesoema an artist and director, then chairman of the Jakarta Art Council or Dewan Kesenian Jakarta with a few wayang lovers, citizens of Jakarta. This foundation has been assisted by the City Administration and also by concerned citizens who are together responsible for the preservation of this traditional form of theatre in Jakarta.

WAYANG ORANG PERFORMANCE

A wayang orang play or ‘lakon’ structure originally consisted of fixed scenes derivative from the royal performances which were shown in palace audience hall. It usually started with a prelude of dances accompanied by a full gamelan percussion orchestra with female singers and a ‘dalang’ master narrator who introduces the story which is exclusively based on episodes taken from the Indian epics of the Mahabharata and Ramayana and sometimes from the Javanese “Panji story” cyclus. Then comes an audience-hall scene or ‘jejer’ in the palace where the drama is formally introduced to the monarch followed by a ‘keputren’ inside the women’s quarters where the king confers with his consort. This scene would be lavishly staged with the ruler seated on a throne surrounded by his court. The next scene is a ‘rampogon’ or war preparation parade which always ends with a unfinished war or combat with no issue. Sometimes a garden scene or ‘Tamansari’ would now present the heroine expressing her love for the hero. The climax of the play would be the “Prang Kembang” scene where a young hero is wandering in a forest which is a symbol of a mystical quest. The hero is accompanied by the “punakawan” characters unknown in Indian traditions. Within the “goro-goro” scene they seem to symbolize the salt of the earth, the expression of the plebe faced with the events of the world. At the end a decisive battle is performed with a clear winner involving the hero. And the closing scene is again an audience at court where everything is sorted out.

In modern day wayang orang plays, many changes have been introduced within the traditional structure which are better suited to a contemporary public. Some directors introduce more music and dance like a cabaret performance highlighted with the “punakawan” characters jesting about the actual situation in daily life. Others would be more philosophical or more artistic according to the situation.
Drama Performance Summaries
It tells the story of Sanghyang Siwa who came down to Earth because he misses his wife, Dewi Uma whom he had cursed into becoming the Goddess Durga, Queen of Demons, after Siwa came down in the form of Sanghyang Kala Ludra.

In the end the World, or Mercapada, entered an era of turmoil. Endless riots, natural disasters and destructions occurred everywhere. Humans began thinking like Kala, God of Time, Devourer of All. Forest fires were ignited. Countless creatures died, not to mention the many other crimes which took place.

And this was found out by Catur Dewa (The Four Gods), namely Dewa Wisnu, Dewa Brahma, Dewa Iswara and Dewa Bayu who held a discussion on how to stop the misdeeds of Kala Ludra and Dewi Durga. They decided to transform themselves. Wisnu became a telek dancer, Brahma became a mask dancer, Iswara became a barong, and Bayu became a shadow puppet master who then danced around.

Finally Sanghyang Kala and Durga realized the wrongs they had done, and these ten elements of nature called Dasa Nama Kerta were again taken care of and Kala Ludra along with Dewi Durga returned to their original forms, Dewa Siwa and Dewi Uma.

This show is divided into three parts.

First Act: Siwa was distraught and came down to the Earth assuming the form of Kala and met with Dewi Durga.

Second Act: the world is in turmoil, there are many riots taking place, nature suffered the consequences, nature it was nearly destroyed.

Third Act: the four gods came down to earth. Wisnu, Brahma, Iswara and Bayu, who all danced to entertain blind Buta Kala people who finally reverted back into their original form. Sanghyang Kala Ludra became Siwa and Dewi Durga became Dewi Uma.
Pemecah Batu (Stone Billows) - Stone machine women biography

By Citra Devi, from Teater Randa Ntovea (Indonesia)

Among dust and roaring of the stone crusher, that woman wrote her life and her biography on the stone with hammers and pokare.

Director: Citra Devi
Performer: Rahma Sari
Cindy Sampelan
Citra Devi

Artistic, Organizer and Stage Manager:
Zulkifly Pagessa

Lighting and Properties:
Edi Subiyanto

Artworks and Crew:
Masyarakat Batu

Production:
Randa Ntovea, the Community of Women

Short bio:
Name: Citra Devi
Place and Date of Birth: Rerang, March 22, 1981

Citra Devi has acted in various productions of Randa Ntovea ever since 1999. In 2001, she acted in more productions of Randa Ntovea, such as Perempuan Pemecah Batu (Womens of Billows of Stone), (Women), and in Trilogi Teater (Theater Trilogy), directed by Ani Tamboro. In 2002, she went on to become actor and assistant director in two performances of Perempuan Pemecah Batu (Womens of Billows of Stone), directed by Zulkifly Pagessa. In 2003, she again acted and worked as the assistant director in Perempuan Pemecah Batu (Womens of Billows of Stone) and Myth: Perempuan Bambu Batu Emas (Myth: Women Bamboo Stone Gold). In 2004, she began directing in the productions of Randa Ntovea, such as in (Women) and in Good Woman from Setzuon by Bertolt Brecht. She was a speaker and participant in the Women Theater Conference, Jakarta, August 2005.
Poetic License

By Erika Batdorf (Canada)

*Poetic License*: A full length solo show written and performed by Erika Batdorf. Directed by Todd Hammond, Dramaturgy by Marty Kingsbury, Designed by Teresa Prybylski, Music by Edgardo Moreno and Bruce Cockburn. Lighting Designer: Elizabeth Asseldine, Stage Manager for Jakarta performance- Emma Jean Laird.

*Poetic License* is a 60 minute solo with no intermission.

What are you hungry for?
What is your hearts desire?
Are you willing to walk out on your whole life to find it?
A humorous and mystical look at desire and mortality.

First we meet Marty, an upright creative writing professor who is having a mid life crisis. She is secretly planning on walking out of her whole life. In the midst of giving her last lecture on poetry, she knocks over the podium she speaks from and ends up in the audience in tears, handing out poetry.

Next we meet Marty’s guardian angel who tries to get a cigarette from the audience. She has no idea how to guide Marty so she asks the audience for help. We then meet Marty’s sister who is paralyzed and tries to get chocolate out of the audience. She refuses to eat anything but whole food, which could kill her.

Where are you paralyzed? Why are you running?

**Short bio:**
Erika Batdorf has created, performed, directed and choreographed original theater since 1983 for the Smithsonian Institute, The Fine Arts Museums of San Francisco, Landegg in Switzerland, Nine Dragon Heads in South Korea, France, Harvard University, Movement Theater Festival International, Trinity Rep, Boston’s Women on Top theatre festival and in NYC for PS122, Dixon Place, Moonworks, So Grand Studio’s Theater Festival and the NY Fringe. She has performed for UN conferences in Switzerland and Copenhagen.
Gambuh Batuan

by Ida Wayan Bukel (Indonesia)

Gambuh Dance Drama, Kill The Horse

After they succeeded in defending the Gegelang kingdom from an enemy attack, the sons of Daha and Kauripan managed to stay longer in Gegelang. One day Raden Panji had an audition with the Gegelang King, riding a horse named Kidalong Anteban. At the Gegelang Palace, Raden Panji met Princess Diah Ratnaningrat, they both fell in love and promised themselves to each other.

Raden Prebangsa who had just returned from a gambling trip and suffered a loss found a tied horse in the palace grounds. Knowing the horse belongs to Panji, he immediately killed it. The Gegelang King came to intercede, explaining that they are both sons of the King, brothers with a different mother. After apologizing to each other, they excused themselves to return to their own residences. Raden Panji went back to the Prana Raga Kingdom while Raden Prebangsa returned to the Pandan Alas Kingdom.

Musicians:
- Juru Kendang: 2 persons
- Juru Soling: 6 persons
- Juru Kajar: 1 person
- Juru Rebab: 1 person
- Kempur: 1 person
- Gumanak: 2 persons
- Kenyir: 1 person
- Klenang: 1 person
- Genta Orag: 1 person
- Cengceng: 1 person

Total number of musician: 18 persons

Dancers:
- Condong: 1 person
- Kakan-kakan: 1 person
- Putri: 1 person
- Demang/Tumenggung: 2 persons
- Arya: 3 persons
- Rangga: 1 person
- Prebangsa: 1 person
- Togog: 1 person
- Panji: 1 person
- Kade-kadean: 3 persons
- Semar: 1 person
- Potet: 6 persons

Total number of dancer: 25 persons

Short bio:
Ida Wayan Bukel is a master of Gambuh, Balinese traditional dance, from the village of Batuan, Bali. He has performed all over Asia, Europe, and United States, and been teaching people Indonesian and foreigners as well to learn the Gambuh.
Drama, is a play or game, that bluntly reflecting the whole aspect of human life. It is a miniature, subtly portraying the very complex and multifaceted aspects of human daily life. The potency it contains, sometime possibly enable us to realize, how bad are our behaviors or how bad are the life's journey of others around us.

The play, we are now proudly presents to you are trying to portraying and elaborating the story of the human kind, a story of a young woman at her village life setting. As a villager, she can't avoid a marriage prepared by her parents at her early life as a teenager. She should have left her school along with her little friends. The new role now she should perform. Serving her husband is the new role she bears on, at the time when playing around her village with her children is the most exciting experience. Other women, who are at the same boat with her, should be in the trap of choice; to abort her pregnancy, since she is not able to feed her kids. Her life slowly fades. She is exposing to the eclipse of her life, when the sun slowly covers her up.

She passes through her life in the spirit of giving up to. But, when her husband, who sociologically should protects her cause her misery, the woman chooses to find a better life. She leaves her village. Beautiful dreams of life as those television channels present to her encourage her accepting enticing offers of those brokers which eventually force her to the darker life. Without her consent, she is entangled by human trafficking syndicate. She is then punished, raped and finally became the member of dumb dirty brothel in localization in Batam.

Hitting, cheating are common treatments she should face. No mercy for her in the localization. All visiting men are those who physically and passionately want her at their most. At the boundary of her intolerable pain, a chance flashes into her humble mind and the woman then, with some of her fellows escape from the banal trading spot. The wish to retain the life ever abducted from her became the very reason to escape. The light shed on her life.

But anyway, life doesn't consonant with human hope. The sun that beautifully pours out its light on her slowly fades. The woman who is at her very best fighting for her liberation should face the facts that all people perceive her as the disease the community should get rid off. She ponders. The eclipse returns, she whispered.

Short bio:
Lena Simanjuntak’s biography can be read on page 46 of this program book, in the section for panelists.
Home Again

By Lisa Baker (USA)

Characters:
TV
Mother
Father
Child (played by a youthful adult throughout)
Man
Woman
Republican-Woman
Kidnapped Journalist (KJ) (played by Republican-Woman)
Kidnapped Journalist's Father (KJF) (played by TV)
Lover
Lance Armstrong (played by Lover)

Other characters, to be played by characters above: Hooded man; Partiers #1, #2, and #3; Child in Act 2.5.

The play is about a family and its struggle to connect in a television culture that exports political spin and messages about health and virility. Literally, the surrounding political and ideological war infects the family of the play; their survival is contingent upon recovering beauty within the small, interpersonal exchanges that construct a home.

Short bio:
LISA BAKER teaches English and creative writing at Milton Academy in Massachusetts. She writes short fiction and has published in a number of magazines, anthologies, and journals: Alaska Quarterly, Quarterly West, Epoch, Puerto del Sol, Crossconnect:Writers of the Information Age, to name a few. She is a mother of two daughters. This is her first play.
First I Made Sidia consulted with his father as to which story would be the most appropriate in order to get across the various messages about PTSD. Siwa Tattwa was thus chosen. It is the story of God Siwa, who has cursed his wife to live her life as a demon on the earth. He begins to miss her and descends to earth to find her. Yet they cannot meet while he is still in his godly form so he transforms to the demon Kala Ludra. They embrace and in their joy gather together all the demons of the world to create havoc. Even the animals are entered by demonic forces and go berserk. The entire world is in imbalance.

Seeing God Siwa in this transformation, the other gods in heaven are worried. They decide to descend to earth in different manifestations: the God Brahma as a red masked dancer (jauk), the God Wisnu as a white masked dancer (Telek), the God Iswara as a Barong and the God Bayu as a puppeteer. Their purpose is to distract the demons with the beauty of their performances and convince God Siwa to return to his rightful place in heaven with his wife Goddess Uma. They succeed.

There are a number of subtexts in this story. One is that the bhuta kala or demonic forces, reside in each and every one of us. It is up to us to control them. These manifest in unacceptable behavior, such as drunkenness, greed, unwillingness to care for others and violence (including bombing). Another is that art is one vehicle which can heal the spirit and is an important component of Balinese culture. The title of this Wayang Kulit performance, “Dasa Nama Kerta” means the ten names of peace and refers to the elements which make up the universe. By cultivating, nourishing and controlling these ten elements we can live in harmony. They are: earth, air, fire, water, plants, fish, fowl, animals, humans and God. This is a reminder that humans need to respect the earth and everything that is given to them.

I Made Sidia gathered together a team of very creative people, and his production improvised on traditional wayang in a number of ways. Firstly, the musical accompaniment to Sidia’s production included flutes, percussive instruments and a keyboard. Secondly, instead of using the traditional oil lamp (bloncong) that illuminates the screen and the puppets, he computerised the show by calling upon his colleague, Dewa Made Darmawan, to create Power Point images. Thirdly, the screen was extended to three meters in width. Traditionally, dalangs cross-legged behind the screens no wider than their arm span. This means that they can march puppets across the screen without moving from their seated position. Sidia’s wide-screen forced the dalangs to slide across the floor as they marched their puppets from one side of his wide screen to the other. To ease their mobility, Sida had them sit on skateboards.

Nyoman Sira, Sidia’s brother, made a number of new puppets out of plastic, thus adding yet another novel element to the show. Sira’s puppets
move beautifully and include some three-dimensional puppets which transform with the flick of a wrist into another being. One is an old woman who turns into a witch, and a favourite among audiences is a man on a giant bicycle, wheels spinning, being chased by a monkey. After two weeks, the group showed the Wayang to a number of YKIP board members and Dr. Robert Reverger, the psychiatrist. Sidia tried to perform the wayang in Bahasa Indonesia, with the hope to reach a larger audience. Everyone later agreed that it would work better to do it in his native Balinese. Dr. Reverger had some good comments about what to include about PTSD, which Sidia was able to incorporate into the show with ease.

The first run through was at a temple festival at the Pura Dalem in Bona village (Sidia’s hometown). It was an exciting night; one technical difficulty was that the screen was not high enough so Sidia had to hit the other dalang with whatever puppet he had in his hand in order to keep their heads down. Usually the dalang controls only two puppets (he does all the speaking roles) but in this wayang, there are five others controlling the puppets while Sidia speaks.

Joe Yaggi of Jungle Run Productions shot the performance which was held at one of the Bale Banjars of Bona village. The show was tied to a 27 minute limit by Bali TV. Trying to limit a storyteller is like trying to stop a river from running. Sidia did his best; his personal record was 35 minutes. So it was back to the editing room for a number of days trying to figure out what could be cut out. The group then translated and subtitled the entire text into Indonesian for the TV and SMA audiences.

**Short bio:**

I Made Sidia is a renowned dalang (puppeteer), well known for the cutting political commentaries in his works. He is the son of I Made Sija (of Bona, Gianyar), who is a well-known puppeteer and dancer.
Island Vignettes
By Marili Fernandez-Iлагan and Dessa Quesada (Tag-Ani Philippines)

"Island Vignettes are stories from different islands in the Philippines, seemingly disconnected but all part of an imagined nation of women and men defining themselves in various fragile relationships and identities.

"Usapang Ghasa (Rape Talks)" is about a case filed by Riza, a rural girl who was courted, promised support and marriage, and then raped by a Swiss man. This piece explores different cultural precepts and legal arguments that discriminate against women and undermine justice for victims. "Barter Faith" is about Meda, a non-government development worker in a Muslim area. The piece expresses Meda's frustration as she works with people who carry an agenda of religious conversion. "Banta kay Bai Bibyaon (Threat to Bai Bibyaon)" is about a woman leader of an indigenous tribe in Mindanao, Philippines, who finds herself in the wanted list of the military (known as the OB or Order of Battle), the reason being that she stood up for her tribe against the forces that have long exploited, suppressed and dehumanized the people. In this piece, Bai Bibyaon dramatizes the stirring character that has made her an exemplar among her tribe and womanhood in a country in turmoil.

Short bio:
Marili Fernandez-Ilagan is a veteran Mindanaoan theater artist who is now based in Manila. She was with the Mindanao Community Theater Network and was among the prime movers of the Kaliwiat Theater Collective in Mindanao. She writes, directs and performs for theater and television.

Dessa Quesada is a long-time member of the Philippine Educational Theater Association. While doing graduate studies in international relations in New York, she joined Ma-ay Theater and performed in its productions. Now based in Dumaguete City, she is active in training rural women for theater.

Tag-Ani Performing Arts Society, Inc. in full is an organization of artists engaged in the performing arts. Tag-Ani, which means "harvest season," derives from its outlook of performing in the bounty of the Filipino. To Tag-Ani, every performance equates with harvesting or bringing into being that which best inspires, serves and strengthens artist and audience. Tag-Ani was initially formed in 2003 after the theater production of "Ang Babae sa Ating Panahon," a project that was produced by the Concerned Artists of the Philippines, and was sponsored by the Cultural Center of the Philippines and the National Commission for Culture and the Arts. Tag-Ani is an affiliate of the Foundation for Intercultural Performing Arts (Fipa). Its co-chairs are Dr. Julie Holledge of the Drama Department, Flinders University, Adelaide, South Australia, and Bonifacio P. Ilagan of Tag-Ani, the Philippines. Tag-Ani affirms that while culture is bound by society, it must serve to reform it to best serve the interest of the majority of the people. Tag-Ani is committed to nationalist and people-oriented arts, and that only such will bring the best in the Filipino artist and worker in the field of culture. Indeed, Filipino arts can only be world class if they first become a class for the Filipino people. Tag-Ani also commits itself to safeguard the welfare, and protect and enrich the rights of the Filipino artists and workers in the field of culture. At the heart of this commitment is the political freedom of expression and the economic opportunity for development.
Prostitution is one of the oldest human cultures. It is an aspect linked to the human’s dark side like greed and hypocrisy that are impossible to end in a definitive way.

The prostitutes are accused as moral destroyers; and financial supports seekers in an immoral manner. “Male’s sexual passion is far greater than female’s” is a generalisation about differences between genders that is commonly accepted. This generalisation has positions women in even more difficult situation, a position where they have to receive all the guilt, and accused to be the immoral. People close their eyes and do not further search the initial problem of prostitution, allowing themselves for ignoring the problem, and letting the prostitutes to be further trapped in a satanic cycle of sin between poverty, inadequate education, gender problems and so on.

Ratna wrote *The Prostitute and The President* based on her researches in Batam, Solo, Surabaya, Kalimantan, Indramayu who had given her a clearer picture of the country’s initial problem in fighting prostitution. Prostitution is a very materially appealing business, it is legal, and give contribution to the country by paying taxes, but at the same time the prostitutes are insulted and humiliated. This sexual exploitation happens in Indonesia, a nation whose population is religious, yet millions of underage children have been traded for sexual consumption.

In Indonesia, there are 60 percent of children under 5 years old that do not have birth certificates. These children are not recorded on the legal statistic and are not admitted as members of society. Without any identities, these children’s education, health and other basic services are not guaranteed and in terms of trafficking, these children have greater risks to be exploited. There are three million of children in Indonesia who are now working as sex workers, and this is one of the country’s concerning moral problems.

Underage sex trafficking that has been happening in Indonesia is a result from deceitful actions taken by the worker agents, either agent that are operating legally or illegally such as kidnapping. The victims are mostly little children from poor rural areas that are sent to big cities and
employ as sex workers. 30% of female sex workers in Indonesia are between 10 to 18 years old of age. They are fooled and forced to be involved into prostitution. It is estimated that there are 100,000 women and children traded each year, and they work domestically and internationally.

“As the writer and the director, Ratna is offering a space for us to reflect to open the eyes of all the people, that prostitution and under age sex trafficking are immoral cases that come from poverty and inadequate education. Therefore, those people who have caused the poverty and inadequate education are far more immoral than those prostitutes” said Ratna.

CONCEPT AND SUMMARY
The Prostitute and the President, consists of two performances on a stage with two story lines (past and present) the two stories run in turns and in parallels.

The story begins at the point that Jamila, 26, a prostitute, surrenders herself to the police, acknowledging that she has killed a government official who was her customer. For this, she is then sentenced to death. Before her execution, the last request of Jamila is to meet president and a famous Islamic ulama religious figure, which angers people even more.

Jamila is born in the midst of people who trading girls to become prostitutes is normal and even has been part of the culture. Born beautiful, Jamila is already pawned by her father to a sex trader at the age of two. Without letting the father know, Jamila’s mother steals Jamila back and gives her to the Wardiman family. It is a rich and educated family, so the mother believes with the held of the Wardiman family Jamila will be safe and receive good education. What the mother hopes for is far from reality. The two men of the family (the husband and the only child of Mrs. Wardiman) rape Jamila nearly every night, and to stop it Jamila choose to kill them and run away. This horrible experience haunts and imprints her ongoing journey.

Produced by
Satu Merah Panggung

PRODUCTION/ARTISTIC STAFF
Script Ratna Sarumpaet
Director Ratna Sarumpaet
Co-director Harris Pridile Bah
Stage Temmy
Music Director Sugeng Pratikno
Musicians Rasyadran Muhammad, Muhammad Ridwan
Malik, Dahnil Amir, Arif
Sabda A. Tidar

Lighting Director
Coreographer
Ass to Coreographer Benni, Davit
Stage & Property Taufik, Ager
Production Manager Fahri

Cast
Atiqah Hashihol
Lolla
Alming
Idris Senopati
Ratna Sarumpaet
Ani Surestu
Rita Matu Mona
Yanti
Muhammad Fadli
Erman Senja
Aditya Rah Mangayo
Sofyan Kembali
Aji Nurhakim
Atie Syarifah

Siti Artati
Mohammad Iqbal
Herlia
Chiema
Septiah Sandilah
Ratu Indri Mukhlisa
Syarifah Mutia
Endang Purwaningri
Dwi Suprihati
Diliani

Kyai /Ulama
Lawyer, Officer
Head of Prison officer/
Bu Ria
Mrs Wardiman

Rita Matu Mona
Yanti
Muhammad Fadli
Erman Senja
Aditya Rah Mangayo
Sofyan Kembali
Aji Nurhakim
Atie Syarifah

Siti Artati
Mohammad Iqbal
Herlia
Chiema
Septiah Sandilah
Ratu Indri Mukhlisa
Syarifah Mutia
Endang Purwaningri
Dwi Suprihati
Diliani
Short bio:
Ratna Sarumpaet has been, for the past two decades, one of Indonesia's few women playwrights. Although a kind of "outcast" both as a woman playwright whom her male colleagues tended to ignore, and as an outspoken, sharp and critical citizen who took her responsibilities. As an autodidact, she started her career by joining WS Rendra, an Indonesian modern theatre figure. She also learned from others theatre figures until she set up her own theatre group called Satu Merah Panggung in 1974. Ratna and her group has its own unique journey. Visions and themes of the plays they performed had created terror and get used to intimidation from authority. Led by a woman, this group also often being faced with gender problems.

From the beginning, Ratna had realised how Indonesian Theatre was male dominated. For 18 years she fought for recognition by performing William Shakespeare's works, and then finally admitted by her seniors after performing Antigone by Jean Anouilh which was adapted to Batak (North Sumatera) version in 1991. But after that recognition, Ratna was no longer interested in performing other people's works. In 1993 when she heard about the Marsinah, a low-paid labor who was found murdered and tortured, only because she had led a Rp 500,- pay rise demonstration, Ratna straight away did a thorough research about labor cases and did an intensive investigation on Marsinah's death and wrote a play based on that tragedy, MARSINAH, A Song From The Underworld. Since then, her attitude towards her art works had changed. She positioned herself against authority that was at that time tending to be totalitarian. Her political contents works were accused to degrade arts. All of her works were initiated from her anger on human rights violation cases and discriminations. Terposung/Chained (1995), for example, was initiated from her anger of an unfair controversy in parliament when they announce law legislation on rape. Pesta Terakhir/The Last Party (1996), was born from her anger on bloodshed political tragedy on 27 July 1996.

Marsinah Menggugat/Marsinah Accuses (a monologue) was her reaction to the government's attempt to close the investigation on Marsinah's murder case. She purposely performed Marsinah Menggugat in 11 cities in Java and Sumatera. In all the cities the plays were attempted to be banned. In Surabaya, Bandung and Lampung (November 1997), Marsinah Menggugat was finally brutally banned. Tanks, guns, and troops were roughly discontinued the performance and sent the audiences out of the theatre building. This brutal government reaction assures Ratna how Soeharto's regime was important to be stopped. Ratna decided to get into the political arena. Together with 46 Pro-Democracy elements, Ratna formed and led SIAGA, an alliance that had only one target, 'Soeharto has to step down'. As this alliance was thought of as a provocation action, on 10 March 1998, Ratna was repressively-brutally caught by authorities and put into prison for seventy days.

On 10 December 1998, on the commemoration of the 50th Human Rights day, Ratna gave a speech at Palais de Chaillot building. The committee of this event also made a documentary
film on Ratna: *Les Derniers Prisonniers de Soeharto/The Last Prisoner Of Soeharto*, which was simultaneously aired in France TV, Germany, and other France language countries. On the next day, 11 December 1998, in Tokyo Japan, Ratna received a human right award 'The Special Award for Human Right' from The Asia Foundation for Human Rights.

Her passion on art and human rights led Ratna to take another investigation on armed political conflict that had been going on in Aceh. From the investigation, she wrote *ALJA, The Wound of Aceh*. In 2003 Ratna wrote *Children of Darkness* about indirect victims of human rights tragedy in 1965, where she directly talked about the unjustified attitude of military and authorities.

Since April 2006, Ratna was again became the public attention, not for standing against authorities and military, but Islamic politicians, ulama politicians, as well as the Islamic militants who with every attempts were using moral aiming to make Indonesia to become an Islamic country. Expressed her refusal with her strong articulation and argumentation, Ratna again became target of terror and intimidation. She was forced to leave Jakarta, and humiliated in front of public. In fact, her play *The Prostitute and the President* is her downright artistic answer towards how pluralism and the problems of moral are not to be approached and orientated through religion or state.
Abimanyu Gugur (The Fall of Abimanyu)

By Retno Maruti Padneswara Group (Indonesia)

Abimanyu gazed intently, watching the puddle of blood creeping slowly, gradually permeating his tent. Thick, crimson and gleaming as the outdoor ray cast upon it. The sun has long tilted to the west. The day came to a close. Abimanyu was taken aback. A frog entered the blood puddle, its flesh all crimson in colour. Unexpectedly it jumped on the throne, Abimanyu incensed, unsheathing his kris, about to stab it. The frog subdued Abimanyu's anger. It could even unravel the meaning of life. Abimanyu experienced an intense ablation within him, torrents of celestial knowledge flooded his soul. Suddenly the tent's veil shocked and agape. The frog scorched to nothingness. Kresna entered, face reddened, eyes bloodshot, then exclaimed: "Abimanyu, the court has decided that thou be the Commander for the battle of tomorrow. Prepare thyself!" The next daylight, Abimanyu fell as a Commander. He was defeated, fulfilling his vow. Abimanyu died his destiny.

Short bio:
Retno Maruti was born in Solo in 1947 and she attended school there. She learnt classical Javanese dance and song (tembang) from numerous famous artists. She has choreographed many performances including Abimanyu Gugur, Savitri which received the best dance script writer award from the Directorate of Arts, Ministry of Education and Culture and this year's production of The Amazing Bedaya-Legong "Calonarang". She has also participated in many international arts and culture missions and represented Indonesia in ASEAN countries tour. She has won many awards, the latest being the Academy Jakarta Award last year. Retno founded Padnecewara, a classical Javanese dance group in 1976 which now has 150 members, consisting of dancers, musicians and art workers. She currently lives in Jakarta and is a dance lecturer at Performing Arts Faculty, Jakarta Institute of Arts since 1972.
Bumi Perempuan (The Female Earth) is about the relentless search of “agrarian” women in finding their true identity, that has long been lost because of the discrimination and violence (sexual, physical, psychological) which have caused the women to become “the object of suffering” of every issue.

Short bio:

Perempuan Pekerja Teater (Female Theater Workers) believes that theater is an art genre and a discipline that isn’t value-free. Because of that, theater will always move in equivalent with the dynamics of the society, believed to be the most effective and rich learning center for theater studies. That’s why we need to open a much wider space for artistic explorations and choices of communication, to continue elaborating the potential of the local community arts in order to find new universal symbols for our performances, which means the courage to determine effective and precise choices of communication for performances at the right time and the right place. So Perempuan Pekerja Teater Sumatera Barat is an organization of theater learning, affiliated with and devoted to the artistic style, convention and ideology of women.
Pelayan-Pelayan (The Maid)

By Yani Mae from Women Community Bandung, Adapted by Rachman Sabur (Indonesia)

Pelayan-Pelayan tells about two maids who are sisters. Inspired by their suffering, maid 1 and maid 2 are playing a ritual from their revenge fantasy to the tyranny of their employer. One maid plays the character of their lady by imitating the way she dresses and talks while another is playing the character of the maid. They play it while their lady is not at home. Anyway, the ritual of 'the torture' is distracted by a phone from a man who is a lover of their lady telling that he's been set free from the jail. This news startles maid 1 since it is her anonymous letter to the police causing the man taken to jail. She is afraid that it will be found out by her lady. Then these two maids plan to kill their lady by adding over dosage sleeping pills to her tea. However, this plan fails since the lady doesn't drink the tea and goes to visit her lover who's just been free from the jail. The revenge from these two oppressed maid does not succeed. They then continue their ritual since it is the only way left to kill their lady. Maid 1 plays the character of the lady and drinks the tea while maid 2 seems to prepare the burial of the lady.

Short bio:
Ethnic Nights  Highlights of West Java, South Sumatra, and West Kalimantan
ETTHNIC NIGHTS

West Java

Dance and Music: Cianjuran Kecapi Suling, Pencak Silat, Jaipongan, Merak Dance.

Traditional Exhibition: Ukiran Bambu, Wayang Golek, Cindera Mata, Kerajinan dari Bambu

Dish: Nasi Liwet, Kuluban (Lalapan), Minuman Bandrek, Bajigur, Singkong

Palembang - South Sumatera

1. Gending Sriwijaya dance

This dance is performed to welcome dignitaries, prominent guests or as an opening performance for the province of South Sumatra. Gending Sriwijaya is a combination of welcome dances unique to the ethnic groups in South Sumatra. Every ethnic group is portrayed symbolically in the movements, melody, music and costumes. This dance was created during the Japanese military occupation in South Sumatra.

Gending Sriwijaya dance is a manifestation of the Javanese Malay culture in the culture of South Sumatra. The philosophy of Batanghari is manifest in the configurations of the nine lead dancers. The costumes are asean gede, an explicit display of Java and Malay combinations.

2. South Sumatra Crafts

South Sumatra Crafts other than textile (songket, ikat and batik) also consists of carving and lacquer. Lak is the oldest form of craft and has existed since the time of the Sriwijaya Kingdom. Since this craft technically also the basic materials were first developed in Tiongkok 2000 BC. The lacquer in Palembang is a development of the combination between carving and lacquer.

The hek cupboard is an interesting solidifying of the this combination where the whole body of the cupboard is carved using lacquer technique, whereas the door, drawers and cupboard head is carved in an interesting design. The carving design is made by the artists and is accommodating to needs of household use and ritual ceremony (weddings etc).

3. Dining etiquette and philosophy in the serving of traditional Palembang dish
ETHNIC NIGHTS

West Kalimantan

WELCOME DANCE

The Daria Manyialoo dance is usually performed by young girls from the Kapuas Hulu area of the Daya Taman sub-ethnic origin during Gawai celebrations, traditional Daya Wedding ceremonies unique to the culture of the Daya Taman people, and as a welcome ceremony for dignitaries and prominent guests.

The context of the Daria Manyialoo Dance is a respectful tribute and as a welcome statement to honor dignitaries and guests, as form of thanksgiving for the blessings of the One and only God, also as a symbol of hope that all participants in the event are in the best of health, protected from all harm and are bestowed longevity. Vice versa when all guests leave the celebration in God’s protection blessed with a safe journey home. After the guests enter the hosts' home they are served traditional cakes called Pasiap by the women and young girls of the sub ethnic Daya Taman Kapuas Hulu area of the Culture and Tourism Board Taman Budaya unit of the West Borneo Province.

(Choreographed by Dio Tungkap SH)

The ceremony is then followed by Mambaris presented by youths, young boys of the community serving a traditional beverage to the guests as an honor. All the guests must be served this drink not one guest must be passed by. This special beverage is called Beram.

The presentation of Beram is usually during traditional Gawai ceremonies, wedding celebrations and to welcome prominent guests. Beram is served in a bulok sabe, usually used during traditional ceremonies, it has a sweet taste and is delicious and is quite popular. Beram symbolizes the that the guests participating in the celebrations are blessed with wellbeing, popularity, respected and upheld by the community.
General Information
Names of Committee Members and Organizers

The 7th Women Playwrights International Conference 2006
Executive Committee

Board of Trustees:
- Gubernur Provinsi DKI Jakarta
- Governor of Jakarta Province
- Sutiyo So

Advisory Board:
- Kepala Dinas Kebudayaan dan Permuseuman
- Chief of Cultural and Heritage Department
- Ir Aurora Tambunan M.Si
- Dewan Kesenian Jakarta
- The Jakarta Arts Council

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- Riris K Toha-Sarumpaet
- Debra Yatim
- Ines Sommellera
- Liaang
- Ratna Sarumpaet
- Arswendi Nasution
- Nur Zia Hae

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- Ratna Sarumpaet

Program Director:
- Ratna Riantiarto

Treasurer:
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Secretariat:
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- Yessy Apriani

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- Tinton Prianggoro
- I Made Sidia

Performance Coordinator in Bali:
- Melani Budianta

Proceeding Coordinator:
- Dewi Noviama

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- Maria Darmaningsih
- Daniel Jacob

Sponsorship Coordinator:
- Galeri Nasional

Ethnic Night Coordinator:
- Joel Thaher

Book Publishing Coordinator:
- PT Royalindo Convention International

Fine Art Exhibition Coordinator:
- Documentation Coordinator:
ACKNOWLEDGEMENT

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Kantor Kementerian Kebudayaan dan
Pariwisata RI
Dinas Kebudayaan dan Permuseuman
Provinsi DKI Jakarta
Dewan Kesenian Jakarta
Pusat Kesenian Jakarta Taman Ismail Marzuki
Pemda Provinsi Bali
Pemda Provinsi Bengkulu
Pemda Provinsi Jawa Barat
Pemda Provinsi Jawa Tengah
Pemda Provinsi Kalimantan Barat
Pemda Provinsi Kalimantan Timur
Pemda Provinsi Kepulauan Riau
Pemda Provinsi Lampung
Pemda Provinsi NAD
Pemda Provinsi Papua
Pemda Provinsi Riau
Pemda Provinsi Sulawesi Selatan
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PT HM Sampoerna Tbk
PT Aneka Tambang Tbk
The Body Shop
The Rockefeller Foundation
Valentine Willie Fine Art, Kuala Lumpur
Yayasan Kelola
Yayasan Obor Indonesia
Harian Kompas
Harian Media Indonesia
Harian Seputar Indonesia
Harian Sinar Harapan
Harian Suara Pembuaran
Majalah Forum Keadilan
MetroTV
MNC (Media Nusantara Citra)
Radio 68 H
Radio FM 89.2
Women Radio

The Organizing Committee also wishes to extend our gratitude to all sympathizers, donors and audience for their ideas, financial aid and other kinds of assistance, which have made The 7th Women Playwrights International Conference 2006 possible.
ADAM AIR
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www.flyadamair.com
To All Delegates of Women Playwrights International Conference 2006,

Welcome to Indonesia
And Wish You a Successful Conference
Mintalah perlindungan hukum saat Anda mengalami tindak kekerasan dalam rumah tangga.

Undang-Undang Penghapusan Kekerasan dalam Rumah Tangga (UU P - KORT) telah disahkan melalui Sidang Paripurna pada tanggal 14 September 2004.

KOMNAS PEREMPUAN
SUARA PEMBARUAN
Andalan Informasi Sore Hari

HARIAN UMUM
SUARA PEMBARUAN
Jl. Dewi Sartika 136 D Cawang, Jakarta 13630 – Telepon : (021) 801-3208, 800 6987
- Redaksi : Telp. (021) 800 7988 – Faks. : (021) 800 7262, 801 6131
- Iklan : Telp. (021) 800 8002 – Faks. : (021) 801 2244, 800 2487
- Sirkulasi : Telp. (021) 800 8101, 800 8007 – Faks. : (021) 801 1038
Topeng Bali, Tradisi Kesempurnaan dalam Detil Raut Ekspresi

Topeng Bali. Sebagai bagian dari seni pertunjukan drama dan tari, topeng Bali digarap secara sempurna hingga mampu menampilkan unsur ekspresi seperti warna, garis dan atribut wajah yang mencerminkan watak tokoh sesungguhnya.

Ekspresi meliputi tipe karakter helus, galak, raksasa, ksatria dan lucu. Kesah menonjol didapat dengan menambahkan atribut seperti alis, kumis, jenggot sehingga menampilkan raut muka secara realistis.

Kesan detil raut ekspresi seperti ini dikenal dengan istilah Wanda.

Bagi masyarakat mancanegara, topeng Bali merupakan salah satu cenderamata yang tak ternilai harganya. Inilah tradisi kesempurnaan warisan nenek moyang kita. Kalau bukan kita yang meneruskannya, lalu siapa?
SEBUAH DEDIKASI MENYAMBUT
ULANG TAHUN BANK MANDIRI

WUJUD KESETIAAN BANK MANDIRI
DALAM MELAYANI INDONESIA

Bank Mandiri mengucapkan terima kasih atas kepercayaan
dan dukungan Anda selama ini yang senantiasa setia bersama kami.

Menyambut hari jadi Bank Mandiri yang ke 8, kami menaruh harapan kepada semua komponen
masyarakat Indonesia untuk terus maju bersama kami yang dilandaskan pada sikap saling percaya, profesional dan transparan.

Bersandar pada hubungan seperti ini, kami sebagai salah satu perusahaan publik terbaik milik bangsa Indonesia,
akan senantiasa menjalankan nilai-nilai Kepercayaan, Integritas, Profesionalisme, Fokus pada nasabah dan Kesempurnaan
demi terwujudnya layanan yang terbaik, teraman dan bermanfaat bagi semua pihak.

Terima kasih, karena telah mempercayai kami untuk bersama
menuju masa depan yang lebih baik.
KOMEDI BETAWI

Diangkat dari Toponimi / Cerita asal-usul nama tempat di Jakarta

Gedung Kesenian Jakarta
JL. Pasar Baru No. 1 Jakarta Pusat
Pukul. 20.00 WIB - Selesai

Kwik Tang Kiam
(Toponimi nama Kwitang)
Senin, 20 Nopember 2006
Bintang Tamu : Five-V (Bintang Sinetron)

Bendera Di Atas Masjid
(Toponimi nama Jemebatan Lima)
Senin, 27 Nopember 2006
Bintang Tamu : Helma Putri (Bintang Sinetron)

Kebanjiran
(Toponimi nama Pintu Air)
Rabu, 6 Desember 2006
Bintang Tamu : Anya Dwinov (Presenter)

Jagoan Kranat Sentiong
(Toponimi nama Kramat Sentiong)
Jumat, 8 Desember 2006
Bintang Tamu : Natalie Sarah (Bintang Sinetron)

Aer Ngocor
(Toponimi nama Pancoran)
Selasa, 19 Desember 2006
Bintang Tamu : Cut Memey (Bintang Sinetron)

Babah Ong
(Toponimi nama Ggoduk)
Minggu, 24 Desember 2006
Bintang Tamu : Eddies Adelia (Bintang Sinetron)

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JAKARTA CULTURE & HERITAGE
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Conference Time: 09:15</th>
</tr>
</thead>
</table>
| Day 1| Monday, Nov. 20 | Keynote: Mumbi Kaigiwa, Kenya  
|      |                | Panelists: Pornrat Damrhung, Thailand  
|      |                | Melanie Brouzes, Canada  
|      |                | Rita Matu Mona, Indonesia |

**Identity, Community and The Role of Diversity**

**OPEN DISCUSSION, 16:30**  
Travel Around The World by Nawal El Saadawi

| Day 2 | Tuesday, Nov. 21 | Keynote: Noelle Jarczecwko, Australia  
|-------|-----------------| Panelists: Ane K., Australia  
|       |                 | Ghezzi Aletta, Philippines  
|       |                 | Ngeo M. Nguyen, Vietnam |

**Language, Culture & Structure**

| Day 3 | Wednesday, Nov. 22 | Keynote: Sanaa Ishima, Japan  
|-------|-------------------| Panelists: Yudiaryani, Indonesia  
|       |                   | Dea Loher, Germany  
|       |                   | Narghemo Samari, Iran |

**Dramatic Performance Text, Cultural Context and Intertextual Practices**

| Day 4 | Thursday, Nov. 23 | Keynote: Eleanor Wong, Singapore  
|-------|-------------------| Panelists: Cok Sawitri, Indonesia  
|       |                   | Jo Kukshar, Malaysia  
|       |                   | Elsa Cassiani, Italy |

**Stage, State and Ideology**

| Day 5 | Friday, Nov. 24 | Keynote: Julie Holledge, Australia  
|-------|-----------------| Panelists: Conatus Yoshi, Japan  
|       |                 | Mohiheb Arami, Iran  
|       |                 | Lena Simanjuntak, Indonesia |

**freedom, human rights and power**

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**CONFERENCE AND PEI**

<table>
<thead>
<tr>
<th>Drama Sessions/Workshops</th>
<th>Time: 13:30</th>
</tr>
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</table>

**DRAMA SESSIONS**

| Room 1 | Julie Jarvin, Australia - Tsunami tsunami  
| Room 2 | Beverly Andrews, UK - One September Night  
| Room 3 | Cornell Hoogland, Canada - Country of My Skin  
| Room 4 | Ann Lee, Malaysia - Hong U Piah - Malaysian Princess  
| Room 5 | Sharon Stearns, Canada - Silent Sister, Silent  
| Room 6 | Imas Sobari, Indonesia - The Public of Venere  
| Room 7 | Suzy Mosters & Maena Narazan, USA - Draw Two Cards  
| Room 8 | Lauri Chandrashek, India - Just A Woman  
| Room 9 | Raquel Aragon, Mexico - Frozen Dreams  
| Room 10| Sharon Cavanaugh, Canada - Soloeme  
| Room 11| Malvina Jacob, Philippines - A Significant Life  
| Room 12| Catherine Fitzgerald, Australia - Roomtour  
| Room 13| Hope McIntyre, Canada - Eden  
| Room 14| Patsy Marzolfo & Ken Zulenda, Indonesia - On The Verge  
| Room 15| Katherine Thompson, Australia - Wanderlust  
| Room 16| Margieta, Indonesia - Meniko: Nging Aku Perempuan  
| Room 17| Patricia Cornelius, Australia - Eave  

**WORKSHOPS**

<table>
<thead>
<tr>
<th>Wayang Orang Bharata, Wayang Dance Performance, Central Java, Indonesia</th>
</tr>
</thead>
</table>

**WORKSHOPS**

| Sri Sulamihan, Wayang Kulit, Central Java, Indonesia  
| Erika Batdorf, Speaking to the Audience, Canada  
| Purwa Wirja, Body Language Exploration, Jakarta, Indonesia  
| The Netherlands, 4 x 4 ft - 5. Netherlands |

**WORKSHOPS**

| Alison Lynn, Wring Scuts, Australia  
| Ines Sommelleria & Hartati, Paper & Pencak Silat, Mexico/Indonesia  
| Kartini, Tapeng Betawi, Jakarta, Indonesia |
## 6 SCHEDULE

### PERFORMANCES

<table>
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<tr>
<th>Taman Ismail Marzuki</th>
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<tr>
<td><strong>Teater Studio,</strong></td>
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<tr>
<td><strong>Drama Performances</strong></td>
</tr>
<tr>
<td><strong>Time:</strong> 17.00</td>
</tr>
<tr>
<td>Retno Maruti (Psdecswara)</td>
</tr>
<tr>
<td>ABIHANYU GUGUR/ THE FALL OF ABI/MANYU</td>
</tr>
<tr>
<td>Jakarta, Indonesia</td>
</tr>
</tbody>
</table>

| Graha Bhakti Budaya, |
| **Drama Performances** |
| **Time:** 20.00 |
| Maeri Fernander-Villanen |
| & Dessa Quezada (TagAm) |
| ISLAND VIGNETTES |
| Philippines |
| Tya Setyowati |
| BUMI PEREMPUAN/ THE FEMALE EARTH |
| West Sumatra, Indonesia |

| **Galeri Cipta II,** |
| **Ethnic Nights** |
| **Time:** 10.00 - 21.00 |
| Erika Batdorf |
| POETIC LICENSE |
| Canada |
| Yani Mae |
| PELAYAN-PELAYAN (THE MAID) JEAN GENET |
| West Java, Indonesia |

### CLOSING

**Saturday Nov. 25**

**Bali Classic Centre, Ubud**

- **16.00**
  - Luah Luwi
  - Kacak Dance Workshop
  - Rucina Ballinger
- **17.00**
  - Wrap Up Sessions
- **18.30**
  - 1 Made Sidia & I Made Sija
  - Wayang Performance
- **20.00**
  - Organizational Meeting
  - - Next Conference
  - - New Mancom
  - - etc

**Sunday Nov. 26**

**Inna Putri Bali Hotel,**

**Nusa Dua**

**AMBARA STAGE**

- **19.00 - 22.00**
  - **DINNER**
  - **CLOSING CEREMONY**
    - - Report Speech by Chairperson
    - - Closing Speech by Indonesian Minister of Culture and Tourism
    - - Mr. Jero Wacik
    - - Braja Sandhi Ceremony
    - - Gambug Batuan- Balinese Traditional Performance
    - - Joged Bumbung Folk Dance - by participants
  - Farewell and Goodbye

**Jakarta Farewell**

- **Handicraft Exhibition**
  - from West Java, South Sumatra, & West Kalimantan
- **Traditional Snacks & Cultural Performance**
  - from West Kalimantan
- **Handicraft Exhibition**
  - from West Java, South Sumatra, & West Kalimantan
- **Traditional Snacks & Cultural Performance**
  - from South Sumatra
- **Handicraft Exhibition**
  - from West Java, South Sumatra, & West Kalimantan
- **Traditional Snacks & Cultural Performance**
  - from West Java

- **Handicraft Exhibition**
  - from West Java, South Sumatra, & West Kalimantan
- **Traditional Snacks & Cultural Performance**
  - from West Java

**JAKARTA FARWELL**