



ROCKLAND CENTER FOR THE ARTS  
May 14, 1983

Two from Bali... These pieces are from a suite called "Sunset" for the four-note Balinese gamelan angklung ensemble, arranged by I Wayan Suweca.

Dragon Toes...by Barbara Benary. In the style of Javanese quiet music; song for Lyra Silverstein at age 3.

Eine Kleine Gamelan Music... by Daniel Goode, using the combined modes of pelog and slendro, and anything else.

Shadow puppet play: THE ADVENTURES OF HANUMAN

puppets built and played by Robin Cryan  
script by Robin Cryan and Barbara Benary  
voices by Armand Schwerner  
music- traditional pieces from central Java  
arranged by Barbara Benary

GAMELAN SON OF LION is an ensemble based in New York City, specializing in new music written by Americans for Javanese instruments, built by composer-ethnomusicologist Barbara Benary.

Performers in today's concert are: Barbara Benary, David Demnitz, Rosalie Donatelli, Daniel Goode, Georgette LeNorth, Laura Liben, Denise Rightmire and Armand Schwerner. This event is made possible in part with funding from the New York State Council on the Arts.

The second concert of this series will take place outdoors on Sunday afternoon, June 12, at 3 p.m. Our guests will be dancers Deena Burton and Amri Wibobo, of the BALI-JAVA DANCE THEATRE of New York City, joining us in a program of new and traditional dance and music.

Rain date June 19

## About the Shadow Puppet Play

Wayang kulit is the traditional shadow puppet theatre of Java and Bali. It is a highly developed ancient tradition, connected with spiritual values, religious practice and epic literature. Yet at the same time it is a living form of popular entertainment taking the place of television, radio and cinema throughout most of rural Indonesia.

The puppets are traditionally of perforated leather, painted with colors which are visible only as tints from the shadow side. The play can be watched from either the shadow side or puppeteer's side. A typical wayang kulit performance would take place from sunset to sunrise, outdoors by the light of a kerosene lamp. People of all ages attend. Children soon sleep but wake each other for the clown scenes. Much of the play is spoken-sung-chanted in high and ancient dialects unintelligible to the audience, but this is of little consequence because everyone knows the stories already. Clown characters interpret the action into local language, interjecting anachronistic references to the present audience and local events and community characters.

In translating this theatre tradition to America, we have made use of local language, local materials and local culture so as to provide an equivalent kind of theatre experience rather than the literal reproduction of a beautiful but alien art form. We have retained the general play format, the style of puppets, certain conventions such as the kajon, a leaf-shaped puppet which represents a tree, a mountain, the curtain between scenes and an all-purpose prop. We have translated the epic time-span to a comfortable three quarters of an hour, and retained the use of epic characters.

The story is taken from an episode in the Indo-Javanese epic Ramayana. In this story Hanuman is a monkey with magical powers from the kingdom of Kishkindhya. He is found searching for his mission in life. He meets his human half-brother Bima, who helps him contact Garuda. Garuda, the bird-god, offers Hanuman cryptic advice. Upon this advice, Hanuman goes to seek out Sugriva. Sugriva is a monkey king whose throne has been usurped by his younger brother Vali. Sugriva would rather stay in his hermitage and contemplate, but Hanuman urges him to fight. Learning of the looming civil war, Vali attempts to head it off by challenging Hanuman to single combat. After much fighting, Sugriva regains his throne, but by underhanded means. Hanuman is very confused. Garuda and Bima arrive again and help Hanuman to understand the ambivalent nature of man.