



HOPKINS CENTER
FOR THE ARTS

presents

SHADOWLIGHT PRODUCTIONS

PORO OYNA: THE MYTH OF THE AYNU

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

Funded in part by the NEA Access to Artistic Excellence, the National Endowment for the Arts' Art Works, the Wetzel Family Fund for the Arts, the Nathan W. Pearson 1932 and Sons Fund and the Chandler Distinguished Lecturer Fund.

Friday & Saturday, January 10 & 11, 2014 | 8 pm
The Moore Theater | Dartmouth College

PORO OYNA: THE MYTH OF THE AYNU

Tonight's performance is presented without an intermission.

Director Larry Reed
Performers OKI, Marewrew, Koyano Tetsuro, Kawamura Koheisai, Uehara Aki, Watanabe Takashi
Aynu legend adaptation OKI & Koyano Tetsuro
Art direction OKI
Shadow design Kawamura Koheisai
Original soundtrack OKI
Live music OKI & Marewrew
Producers ShadowLight Productions (SF) and Urotsutenoyako Bayangans (Tokyo, Japan)

ShadowLight Productions

Artistic Director Larry Reed
Managing Director Sachiko Willis
Director of Programs Leslie Dreyer
Projects Coordinator Andrea Rodriguez Chamberlin
Poro Oyna US Tour Company Manager Caryl Kientz

The US premiere performances of *Poro Oyna: The Myth of the Aynu* are made possible by the funds from the National Endowment for the Arts; The Japan Foundation through the Performing Arts Japan program; and The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

The development of *Poro Oyna* was made possible by the funds from the The Saison Foundation; The Asahi Beer Arts Foundation; Asian Cultural Council; The Japan Foundation through the Performing Arts Japan program; and The MAP Fund, a program of Creative Capital supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

Special Thanks

Toma City, Hokkaido, Japan, for providing a home for the project over three years.

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PROGRAM NOTES

Poro Oyna, "the Great Story," is an Aynu, also commonly spelled "Ainu," creation myth that evolves around the legend of Aynu Rakkur, who is a god who "looks and smells like a human." He is considered to be the progenitor of human beings ("aynu") and most powerful of all gods in the Aynu mythological world.

Joseph Campbell aptly defined mythology as stories that convey truth about the world. Through heroes and gods, their journeys into fantastical lands and epic battles of good and evil, we see ourselves and our relationship to the universe. Each culture has its own mythology, revealing its unique view of the world. What is universal about

PROGRAM NOTES CONTINUED

mythology is that, when reenacted, it provides a place for public dreaming, ultimately linking everyday life with the sacred, the present with the past, and individual with community. Its function in theater and in ritual is to bring the audience and participants into a sacred state of mind in a way that rejuvenates the soul.

Poro Oyna is the fruit of our collective effort to create a truly moving piece of theater of lasting value that illuminates the beauty, power and mystery of the Aynu world. It is also a synthesis of our modern perspectives of the world and of this ancient culture as understood by our collaborators who come from varying artistic and cultural backgrounds. In the end, our ultimate goal is to provide a place where a mythological experience can happen for each of the audience members. Immerse yourselves and you will realize that the ancient culture of the faraway land is not so far after all.

Larry Reed

The Story: A long time ago, Aynu Rakkur lived by the sacred pond, Kaikaiunt, in the northern land of Aynu. One day, the Evil Monster (with a name so

long and vile nobody can pronounce it) kidnaps the Sun Goddess when she is just emerging from the horizon. Numerous Kamuys (gods) in vain go to rescue her. Feeling powerless, the kamuys come to Aynu Rakkur for help. Aynu Rakkur prepares for a battle, flies out to the Evil Monster's castle on the sacred vehicle, Kamuy Shintur.

About the Aynu: The Aynu are the indigenous people of Northern Japan and Russia, whose culture dates back to 1200 BC. They were a society of hunter-gatherers and had profound insights into local lands, plants, animals and ecosystems, which were encoded in their language, rituals and beliefs. After centuries of oppression, displacement, discrimination and systematic assimilation, the Aynus were officially recognized as "indigenous to Japan" by the Japanese government in 2008; however, their history, language and cultural heritage are still largely unknown to the rest of Japan and the world. Aynu language, which has no written form and less than fifteen native speakers alive, has been designated as a critically endangered language by Unesco.

ABOUT THE ARTISTS

OKI story adaptation/original soundtrack/art direction/live music is an Asankara (Asahikawa, Hokkaido) Aynu musician who specializes in the indigenous Karafuto (Sakhalin) Aynu string instrument, the *tonkori*. OKI uses this instrument as a symbol of the diaspora and the fate of the Aynus and as a tool to unify the tribe in a global context. He is highly regarded as one of the torchbearers of the Aynu culture, which still remains largely unknown in Japan, and is a unique figure in the Aynu cultural revival movement. He is a devoted keeper of the Aynutradition and an innovator who is constantly striving to expand its possibility through

experiments with other traditions and contemporary pop cultures in order to spark the interest of next generations. He recognizes music's role in reflecting and shaping the Aynu culture and identity.

OKI has released 12 albums including *Kamuy Kor Napurpe* (1995) featuring Karafuto Aynu songs, and *Dub Aynu Band-Live in Japan* (2007) containing music born out of fusion between Aynu, rock 'n' roll, Afro-beat and reggae. He has also collaborated with the Celtic band Kila on *Tog E Go Bog E* ("Take it Easy") in 2006; produced and served as a studio musician on two

ABOUT THE ARTISTS CONTINUED

albums by the legendary Aynu singer, Umeko Ando; and produced two albums by Marewrew, a female *upopo* chorus group. OKI has also provided illustration for the picture book, *Kanna Kamuy and a Maiden*, a traditional Aynu tale. Since 2005, OKI has toured alone and with the Dub Ainu Band extensively in Asia, Europe and the United States. He has participated in WOMAD, one of the largest world music festivals, in 2004 (Australia), 2006 (England), 2007 (Singapore) and 2012 (UK). He has also appeared in prestigious festivals in Japan such as Fuji Rock, Asagirijam, Rising Sun Rock Fes, Nagisa Music Festival and Sunset among others. OKI and Dub Ainu Band were presented in The Kennedy Center's Japan! Culture + Hyper Culture Festival in 2008.

In 2010, OKI visited the Sakhalin Island where the *tonkori* was born. The 2010 album, *Sakhalin Rock*, was inspired by this visit. After the 2011 Tohoku Earthquake and the Fukushima Nuclear Power Plant disaster, he searched for a new mode of expression and launched a project to visit every one of 54 nuclear power plant sites in Japan.

Larry Reed *shadow master/director/narrator* is the founder and artistic director of ShadowLight Productions. Reed is one of the few American shadow masters of traditional Balinese shadow theater. Reed has also pioneered contemporary shadow theater by integrating traditional shadow techniques with American theater and film effects, using custom-made projectors to cast silhouettes of puppets, masked-actors and cut-out sets. One of his first modern shadow works, *In Xanadu*, premiered in 1994 at New York's Public Theater as part of the International Festival of Puppet Theater in 1994. A collaboration between Tibetan, Chinese, Indonesian and American artists, *In Xanadu* told the archetypal love story of Kublai Khan and his wife Chabui, set to an original, live score by Miguel Frasconi. In 1995, Reed went on to create *The Wild Party*,

based on the jazz age poem by J.M. March with original music by Bruce Forman. *Wayang Listrik*, created in collaboration with Balinese artists, was commissioned by and featured at the 1998 Henson International Festival of Puppet Theater. In 2000, Reed launched the Dreaming California trilogy, which includes: *Coyote's Journey* (2000) based on a traditional California Karuk tribe tale and created in collaboration with Native American elders, storytellers, performers and artists; *7 Visions* (2002), an exploration of Latino heritage written by Octavio Solis and with live music by Cascada de Flores; and *Gold Rush*, to be developed in the upcoming years. His latest, *Monkey King at Spider Cave*, created in collaboration with Taiwan's Puppet & Its Double over a three-year period, premiered in October 2006 in San Francisco. Most recently, he completed *Ghosts of the River* (2009) with Octavio Solis exploring US/Mexico border issues through five haunting ghost stories; and *The Good-For-Nothing Lover* (2010), a unique blend of spoken poetry reading, live music, dance and shadow theater featuring Coco Zhao, Wu Na and Karen Kandel.

As a filmmaker, Reed has produced and directed several films in the US, Mexico, Columbia, Taiwan and Indonesia. His film *Shadow Master*, an intimate portrait of a family of Balinese performers, aired on PBS and Discovery Channel. His translations have appeared in the *Asian Theater Journal* and University of Hawaii Press. As a shadow artist, designer, and director, he has collaborated with Lee Breuer, Mabou Mines, the Mark Taper Forum, American Conservatory Theatre, the Santa Fe Opera, LA Opera and Ballet Austin. As the Balinese shadow theater representative at the Indonesian National Theater Shadow Festival, he is one of few Westerners ever to be invited to the festival. Reed was voted one of the top 50 artists of the San Francisco Bay Area in 1995 and again in 1996 by *SF Live/Metropolitan*.

ABOUT THE ARTISTS CONTINUED

Koyano Tetsuro *story adapter/lead performer*

is a traditional Balinese mask dancer (Topeng) and founder/artistic director of Urotsutenoyako Bayangans. He is also the Executive Director of Jukung Music, a company preserving and promoting performing arts of Indonesia. After completing a master's degree in Acoustic Arts from Tokai University in Japan, Koyano received a scholarship from the Indonesian government to study at Indonesia National University of Arts 1995-96. During his stay, he began his training under master artists in Bali. Upon his return to Japan, Koyano founded Potalaka, a Balinese mask dance theater group with percussionist Wada Kei, in order to create a new mask theater in Japan based on the Balinese performing arts. Through the group's Nan-Yo Kagura Project, Koyano seeks collaborations with artists from various disciplines in search of new genre of performing arts. With Urotsutenoyako Bayangans, Koyano not only performs traditional gamelan music but also create music that blends the Indonesian and Japanese traditions. He strives to push the traditional notion of gamelan onto the next level. He still studies traditional Balinese dance, theater and shadow theater under masters in Bali and has been making an effort to nurture the group into a total Bali performing arts entity in the future. Individually, Koyano is an active member of Teatre Cahaya, a group formed with top Southeast Asian artists; has participated in the Kyogen master Nomura Mannojo's Mask Road Project; and made guest appearances in the works by the internationally acclaimed performing arts company, Pappa T arahumara. Koyano received high recognition from the Consulate General of Indonesia in Japan in 2005 for his work with Jukung Music and the services to the Balinese performing arts community. He is also a recipient of Asian Cultural Council fellowship in 2006.

Marewrew live music/ensemble is an all-female

singing group dedicated to reviving, promoting and preserving the traditional Aynu musical form of *upopo*. Slightly similar to Western canons, an *upopo* song traditionally consists of various rhythmic patterns sung by three-to-four female singers at different times, creating an organic, trance-like experience for the listeners. The current four members, Reppo, Hisae, Mayunkiki and Rim Rim, solidified the artistic direction and vision in 2007, and have been garnering high praises from the audience, critics and musicians in Japan and beyond. With the acclaimed *tonkori* player and Aynu music producer OKI, Marewrew has toured extensively in Japan and in countries such as Taiwan, Australia, Germany and the US. In 2010, Marewrew released a self-titled debut album produced by OKI's Chikar Studio and launched a series of events titled Marewrew Festival: One Million Voices, One Upopo Challenge, a combination of live concert and audience participation. Most recently the festival was held at Asahi Art Square in Tokyo on September 1, 2012. Their 3rd album, *Motto ite, Hissori ne*, was released in August 2012.

Kawamura Koheisai *shadow design/ensemble*

is a musician, shadow performer, and illustrator inspired by Balinese traditional arts. As a musician, he has played with Haruomi Hosono (YMO), Keigo Oyamada (Cornelius), Eye Yamataka (Boredoms) among many other musicians. In 2012 his own group Taikuh Jikang conducted a successful Southeast Asia tour in Indonesia and Malaysia. He is also a member of OOIOO, a Gamelan-influenced Japanese rock band. He had exhibitions of his shadow puppets and designs in Tokyo in 2012 and 2013. As an illustrator, he has designed art books, CD covers, logos, T-shirts and more.

Watanabe Takashi *ensemble* is a freelance lighting director, planner and engineer based in Tokyo. He began his career in 2010 at the art

ABOUT THE ARTISTS CONTINUED

space Vacant in Tokyo and in 2012 turned to freelance. He has directed concerts, music videos, exhibitions, advertising videos, shows and parties, collaborating with musicians, artists, theater, video directors and companies.

Uehara Aki ensemble is the director of Mutiara Arts Productions. From 2003-2008, Aki studied traditional performing arts and participated in shadow plays, gamelan orchestras, Malay folk music and Kroncong throughout Southeast Asia. While there, she also worked with Arts-ED, a project to promote education through cultural programs and the arts. After earning an MA in Ethnomusicology in 2008, Aki worked at International House of Japan (Tokyo) and, in 2011, founded Mutiara Arts Productions, which produces cultural exchange opportunities to bridge Japan and other countries through various services such as: Malay-Japanese translation/interpretation; production and management of cultural projects in Malaysia and Indonesia; essays and other writings on traditional Malay arts; shadow theater workshops for children; and shadow theater performances. Aki is also actively involved in various gamelan and shadow theater performances produced by other organizations in Tokyo and beyond.

Urotsutenoyako Bayangans producer (Japan), one of few theater groups specializing in shadow theater in Japan, was founded in 2008 by Koyano Tetsuro. The company's mission is to explore the

possibility of the shadow theater medium and establish it as a significant art form in Japan. Bayangans draws inspiration from Balinese performing arts traditions and honors the purpose of shadow theater there, which is not solely entertainment but mainly ritualistic, to teach and joining together people in the village. Taking cues from this tradition, Bayangans has been working with schools, museums and local cultural halls in rural Japan to create unique shadow theater works, using stories and music native to the areas to help shape a distinctive community identity.

ShadowLight Productions producer (US) is one of the very few professional shadow theater companies in the world honoring ancient shadow theater traditions while innovating through the use of contemporary technologies and interdisciplinary approaches. Founded in 1972 by Larry Reed, the company's mission is to expose the general public to shadow theater in a wide range of forms including, but not limited to, live performances, film and other media. Its activities range from traditional shadow theater performances and creation of new works to documentary films on various shadow theater traditions and arts-in-education programs. With each project, we aspired to create work as a tool for cultural diplomacy. ShadowLight last performed at the Hopkins Center in 1999, a part of the Hopkins Center's Festival of International Puppetry.

FREE ONLINE STUDY GUIDE

In conjunction with its School Matinee Series, the Hop prepares study guides to enhance student learning prior to and following performances. The ShadowLight Productions study guide can be found on its performance page at hop.dartmouth.edu and on the Outreach and Arts Education section of the Hop's website.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, the artists performed in the School Matinee Series, Larry Reed led a shadow puppet workshop and Marerew performed a HopStop. The artists also attended Native American Studies and Music classes, shared musical traditions with New England-based Native artists, and participate in post-performance discussions. Hop Outreach staff led educational workshops on *The Myth of the Aynu* in area schools. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

RED BARAAT

THU | JAN 16 | 7 PM
SPAULDING AUDITORIUM

With founder Sunny Jain blasting out hot North Indian *bhangra* rhythms on the double-headed dhol drum, and more drummers and five horns mixing in funk, jazz and hip hop, Red Baraat turns any hall it plays into a joyful, hedonistic dance party. Road-tested and whip-smart from a schedule of nearly 200 dates a year, this “big band for the world” (*Wall Street Journal*) loves mixing it up with the audience—whether at a college campus, jazz fest or packed nightclub.



LOS ANGELES POVERTY DEPARTMENT/WUNDERBAUM HOSPITAL

FRI & SAT | JAN 17 & 18 | 8 PM | THE MOORE THEATER



The first theater troupe in the nation comprised primarily of people who have experienced homelessness, Los Angeles Poverty Department teams up with Netherlands-based collective Wunderbaum, which, like LAPD, tackles critical social issues with intelligence, humor, compassion and absorbing stagecraft. Combining eye-opening facts—including from researchers at The Dartmouth Center for Health Care Delivery Science—with doctor-drama clichés, the actors explore the healthcare system’s winners and losers in this rambunctious “ficto-mentary” of love, life, money and death.

Contains adult content.

For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of “Hopkins Center, Dartmouth” on Facebook



JAKOP AHLBOM COMPANY

LEBENSRAUM (HABITAT)

FRI & SAT | APR 4 & 5 | 8 PM | THE MOORE THEATER

Brilliant physical comedy and scenic design turn this simple tale into stylish and hilarious slapstick. Two obsessively neat and habit-driven men peacefully cohabit a Rube Goldbergian 1920s-era room until they bring in a “mechanical” maid to clean up. With a bow to silent film great Buster Keaton as well as the subversive feminine mayhem of Lucille Ball, this wordless hit of European theater wows with gasp-worthy stunts and unexpected developments, punctuated by live old-timey music by Dutch indie rock duo Alamo Race Track.

Recommended for ages 12 and up.



For tickets or more info call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Sign up for weekly HopMail bulletins online or become a fan of “Hopkins Center, Dartmouth” on Facebook

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Assistive Listening Devices available in the lobby.



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