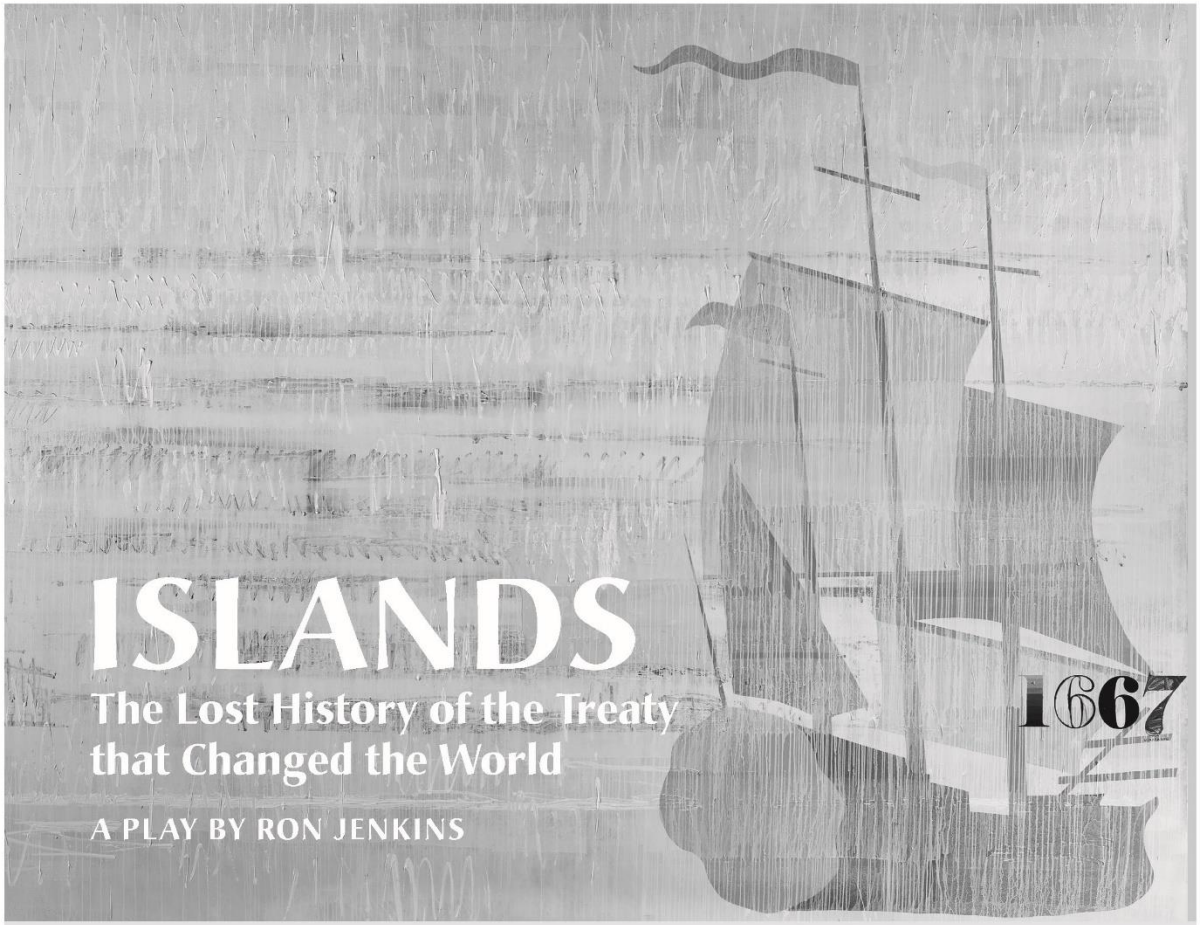


Researched in collaboration with the ARMA Museum and Banda Islands Heritage Foundation
Featuring Guest Artists Dinny Aletheiani, Nyoman Catra, Novirela Minangsari, and Suhail Yusuf
Original Gamelan Music by I.M. Harjito
Original Choral Music by Neely Bruce
Design Concept by Made Wianta
Lighting Design by Calvin Anderson
Costume Design by Cybele Moon
Epilogue by Munawar (Adam) Rahman and Connor Aberle

Friday, April 21 at 8pm and Saturday, April 22, 2017 at 2pm & 8 pm in the CFA Theater
Sunday, April 23 at 4pm at the Indonesian Consulate (5 East 68th Street, New York)

Made possible with the support of the Asian Cultural Council, the Writing Certificate, the Center for Global Studies, the Office of Equity and Inclusion, (R)eintüten GMbH, the Indonesian Consulate of New York, Hanna Rambe, Julien Körver, Wianta Foundation, Wesleyan Creative Campus, and Wesleyan's Center for Pedagogical Innovation through the Davis Education Foundation.

CENTER FOR THE ARTS Wesleyan University Middletown, Connecticut www.wesleyan.edu/cfa

Buried in Oblivion

by Ron Jenkins

"... that all offences, injuries, and losses, which either side sustained, during this war or at any time, be buried in oblivion, and completely erased from memory, as if no such things had ever occurred." –Treaty of Breda, 1667

"Forgetfulness is the world's most dangerous disease." – Nobel Laureate, Dario Fo

In 1667 "The Treaty of Breda" attempted to establish peace by formally obliterating the memory of war. The treaty, signed by England and the Netherlands, has been largely forgotten, but the document's 350th anniversary gives us an opportunity to reflect on its legacy.

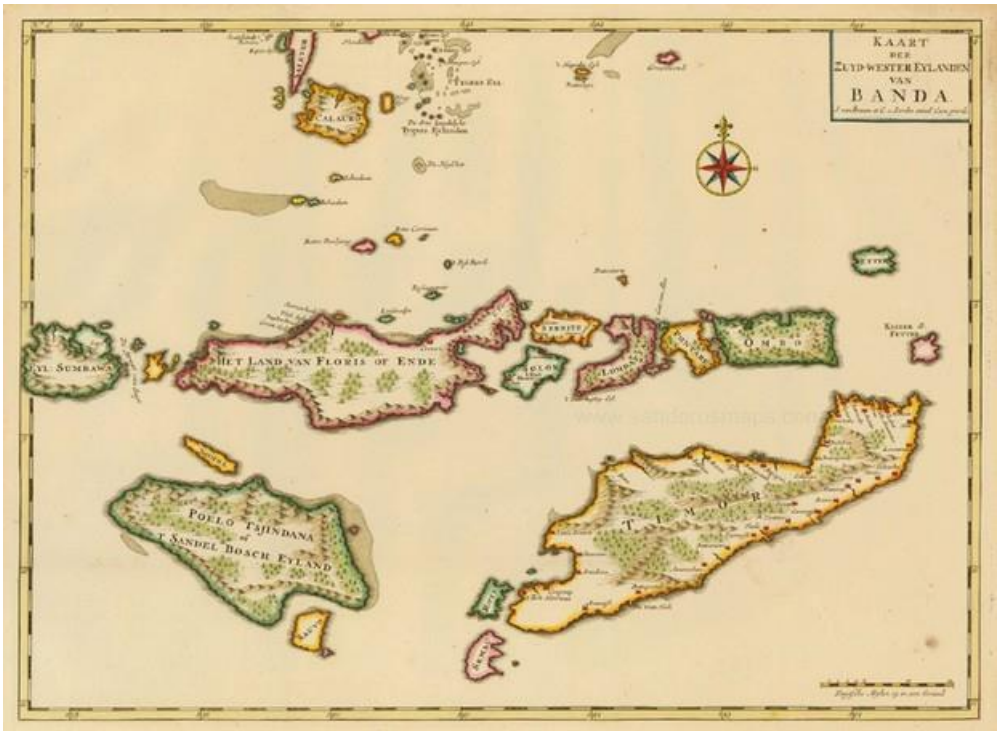
The treaty's most substantive accomplishment was to give the English control of Manhattan in exchange for ceding the tiny spice island of Rhun to the Dutch. Rhun is now a forgotten speck of land in Indonesia's Banda Archipelago, but in the 17th Century it was the key to the Dutch colonial empire. Rhun was the world's primary source of nutmeg which at that time was worth its weight in gold, and is, of course, the spice that gave Connecticut its nickname, "The Nutmeg State". The battle for control of the nutmeg trade between the world's reigning superpowers subjected the indigenous people of Rhun and other spice islands to death, slavery, rape, imprisonment, and genocide.

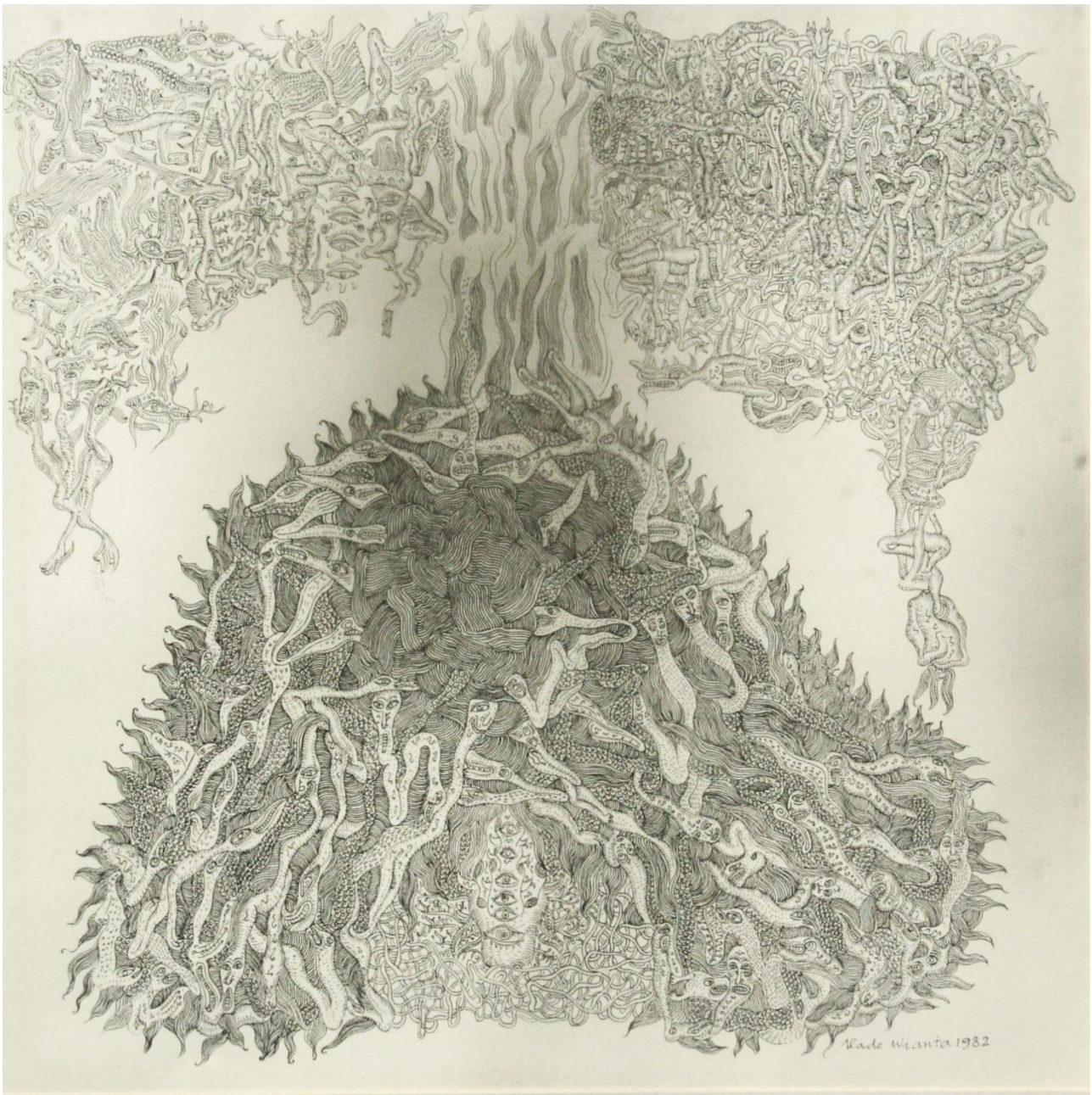
Our play was created to commemorate what might otherwise be forgotten about the Treaty of Breda and its legacy. The story is told from the point of view of the people that history has ignored: the inhabitants of the spice islands, who were the first victims of the Dutch Colonial conquest, but played an important role in the revolution that led to Indonesia's independence in 1949. The idea for our play was suggested by the acclaimed Indonesian artist Made Wianta who, in 2012, proposed that we collaborate on a performance to mark the treaty's 350th anniversary. He and his family brought me to Rhun where we met farmers, fishermen, imams and schoolteachers who told us their version of the island's history. Their stories, along with other historic documents, like the 1621 testimony of a Dutch colonial officer and President Sukarno's 1945 declaration of Indonesian independence, are the sources for our play's text that you will hear performed along with sung verbatim excerpts from the 1667 treaty. These same sources informed Made Wianta's artwork, which inspired the design for our set, and provided a framework for the contributions of students in my classes and the cast, whose ideas have helped to reshape the script and its staging throughout this past year.

The contributions of performers from several Indonesian islands have been central to the evolution of our production. Their extraordinary artistry is representative of the cultural diversity that can be found on Indonesia's 17,000 islands and it is also reflects the experience of the slaves and contract workers who were brought by the Dutch to Rhun to work on the nutmeg plantations after most of the indigenous population had been massacred. An eighty-two year old nutmeg farmer named Kajiri told me how he and the other contract workers on the Dutch nutmeg plantations would gather at night to entertain each other with performances from their home islands. The Javanese workers presented shadow plays. The Balinese workers played makeshift

gamelans. Acehnese workers performed their dances. In the face of hardship art helped the plantation workers keep their spirits free and stay connected to the traditions of their ancestors. During the centuries of struggle for independence, resistance to the Dutch occupation simmered under the surface of everyday life, like lava bubbling inside the volcano that dominated the spice island seascape. Made Wianta's depiction of that active volcano is reprinted on the next page of the program and reimagined as the play's central image. It is inhabited by the ancestral spirits who were never forgotten in Indonesia's fight to overthrow colonial rule.

The Javanese, Acehnese, and Balinese dances choreographed by Dinny Aletheiani, Novirela Minangsari, and Nyoman Catra are rooted in island traditions that honor the memory of ancestors. These dances are performed as expressions of indigenous freedom in opposition to the colonial oppression embodied by the treaty and its proposition that past injustices be "buried in oblivion." Indonesian traditional performing arts have often been employed as a means of expressing political dissent. The onstage presence of an irreverent narrator, played by Indonesian master artist Nyoman Catra, echoes the iconic Indonesian character of the "penasar" who serves as a mediator between the world of the audience and the world of the play by setting the story in its historical context and commenting on its relevance to contemporary events. The gamelan music composed by Wesleyan Artist-in-Residence I.M. Harjito evokes the ancestral past, providing a counterpoint to the Western choral music that Wesleyan Professor of Music Neely Bruce composed for the words of the treaty. In this context Bruce's setting of the Bill of Right, performed as an epilogue, invites us to reflect on the modern relevance of the Treaty of Breda, which might be christened on its 350th birthday as the "Bill of Lack-of-Rights."





Made Wianta's drawing of volcano inhabited by ancestral spirits that inspired the set design of *Islands*.

Composer's Note
by Neely Bruce

The text of the Treaty of Breda 1667 is obfuscating bureaucracy at its best. Under the guise of insuring peace and promoting commerce, it actually empowered the worse aspects of colonial brutality and laid the foundation for an unprecedented expansion of the international slave trade. My aim in setting these words to music was to produce simple, almost straightforward music in which the words would speak for themselves. Whenever a really sinister word or concept showed up I gave it a subtle emphasis — turned it into a dog whistle, so to speak. But the words of the oppressor also double as the words of the oppressed. So I had to keep the music somewhat middle-of-the-road, so it could serve contradictory purposes. All of this sounds like the composition was a complex task, but in fact it was quite spontaneous. What you hear is how the treaty itself sang to me, so to speak.

Dramaturg's Note
by Munawar (Adam) Rahman, Class of 2020

To be an immigrant is to be in a state of flux, to be hesitant in identifying with a specific culture or environment, as I have always felt out-of-place in both New York and Bangladesh, my two homes. While I cherish the gunmetal skies and gravel of New York City, there is also something about the humid, textured air and the weaving of technicolor fabric in my home country which I miss.

Through my participation in *Islands*, I hope to complicate the audience's understanding of both the historical reaches of the legacies of colonialism, as well as its more modern manifestations. Both Bangladesh and Indonesia are Muslim countries impacted by colonialism of centuries past. Within my own country, I have witnessed the vestiges of colonialism and white supremacy, for example, the prevalence of colorism.

I aim to deploy my practices of acting and dramaturgy as modes of resistance and reconnection. I wish to embody the autonomy, the spirituality, and the resilience of South Asian culture as well as all other oppressed groups, while seeking a personal connection to a similar sort of tradition and ancestral respect present in Bangladesh. Just as the play has complicated my understanding of New York, the product of centuries of oppression but also a place I consider home, I hope that I can stimulate viewers' minds and generate further thought and discussion. I wish to transport the audience not just to another time and place, but also to a different frame of mind, one not frequently accessed but which will be explored on Wesleyan's CFA stage.

Dramaturg's Note

by Connor Aberle, Class of 2019

Colonialism is paradoxical because all colonized people's oppressions are unique but intimately connected through exploitation. The forgotten history of a small island across the globe can teach us about the forgotten histories of the people we live with and next to.

I became interested in this production after meeting Albert Woodfox. Woodfox spent 43 years in solitary confinement in Louisiana State Penitentiary, a prison that brings inmates on chain gangs to labor in the fields like slaves. There was no credible evidence to prove Woodfox's guilt, and he was released last year after decades of legal battles. I met Woodfox in his home, and unlike the superhero I envisioned, he was simply a person.

Although colonialism seems out of a different century, it affects people on the personal level today. This story is important to tell because it brings visibility to a legacy of exploitation and the real people who feel weight of that legacy. Quotes from people of Rhun are throughout the play, and Woodfox's words can be heard in the epilogue. These words preserve the individual histories of exploited people and reveals the often forgotten history of colonialism from the 17th century to today.

Notes on the Kecak Chant

by Nyoman Catra

Kecak or Cak is choral music with complex and multi-layered sound chanted in various rhythmical patterns by group numbers of people. It is a sacred musical sound to accompany the sacred ritual trance dance known as Sanghyang, which is performed to establish a link with ancestral spirits. Its name is derived onomatopoetically from the sound of "cak" or "cek" chanted continuously throughout the performance. Cecek, the Balinese letter "kasara", meaning period (or dot, pixel), is an essential in forming letters that is related to Dewi Saraswati the Goddesses of knowledge and wisdom. Kecak, as it is typically described, is a form of "gamelan suara" or voice orchestra. Chorus members frequently enrich their chanting with melodic phrases and rhythmic patterns borrowed from the traditional Balinese orchestra, the gamelan. The sharp shot sound of 'cak' makes it easier for the chorus members to interlock their voices and recreate the rhythmic effect of a gamelan orchestra. In many villages today the kecak is still performed for ritual purpose as medium communicating with celestial Deity/God's manifestations, spirits of the impairments, and the ancestors.

Choreographer's Note

by Novirela Minang Sari

Although I have been a dancer for many years, this is my first experience choreographing for a play. Combining dance and theater work is not as easy as creating a new dance work. The history enacted in this play reminds me of the history of my hometown, Aceh, Indonesia. Aceh was colonized for centuries by the Dutch and Japanese. Many heroines were born there who refused to compromise and who fought against imperialism. Cut Nyak Dien, who tried to resist colonialism, was such a heroine.

As a choreographer, I wanted to create movements to express how the women of Indonesia persisted with strength against the occupation and struggled to free Indonesia from its history of oppression. They never gave up, never retreated. They were brave, militant and very supportive of one another. These are the characteristics I express through "jaroe ratoeh" movements. "Jaroe ratoh" dance is an expression of the spirit and determination of women in Aceh. The dance I have choreographed for *Islands* can be said to represent the power of women to fight injustice. Every movement is coordinated to scream with explosiveness.

Choreographer's Note

by Dinny Risri Aletheiani

Islands: The Treaty that Changed the World (2017) is a very powerful example of documentary theater. The story of the Treaty of Breda, an agreement between the Dutch and the English to trade Run Island, Maluku for Manhattan, New York, needs to be told and reflected upon. It deeply speaks about the lived experiences around the nutmeg trees: planting, growing, tending to, and caring for the trees as planting, growing, tending to, and caring for people lives, livelihood, land, home, ancestors, family, hope, imagination, vision, and freedom.

In my scholarly work on the history and historiography of schooling in Indonesia, I've reflected a lot on modernity/coloniality and decoloniality in the making of an educated body. *Islands* helps in thinking and understanding various mechanism and logic of coloniality and decoloniality and the construct of colonial body then and now. *Islands* also provokes the thoughts on what has been missing (or forgotten) in the history of Indonesia or in our practices of telling and retelling the Indonesian histories and other histories and what are the consequences of these 'missed' or 'forgotten' histories in our life practices as Indonesians and the citizen of the world? The Treaty of Breda, the stories of nutmeg, and the lived experiences of the nutmeg farmers and the Run Islanders should not be separated in the making of Indonesia, the Indonesian body, and in the relationship of Indonesia and US.

In choreographing Kajiri's wife ghost shadow dance, I've drawn inspiration from my practices as a traditional Indonesian dancer. As the Javanese gamelan and the Javanese song accompany the dance, I've turned to traditional Javanese dances and movements that embrace and portray the relationship between the mother and the children, the mothering practices, and about love and separation. Furthermore, the dance also hopes to express the individual losses and suffering of families torn apart by colonialism.

Cast

Nutmeg Tree Spirit, Hanna .....Novirela Minang Sari

Nutmeg Tree Spirit, Mirah ..... Dinny Risri Aletheiani

Nutmeg Tree Spirit, Shadow Ghost of Mirah ..... Nicole Klosterman

Enrique ..... Nyoman Catra

Kajiri, Epilogue ..... Munawar (Adam) Rahman

Nutmeg Tree Spirit ..... Wisly Juganda

Nutmeg Tree Spirit ..... Ally Luo

Musician Spirit ..... Suhail Yusuf

Treaty of Breda, Alfred Russel Wallace, Sir James Frazer, Epilogue .....Connor Aberle

Understudy for Enrique .....Joey Cahn

Members of the Wesleyan Gamelan Ensemble:

Anne Stebinger, Guest Director

Daniel Esposito, Brian Fairley, Jennifer Hadley, Maho Ishiguro,
Anton Kot, Joy Lu, Alec McLane, Caroline Moyer Laurin, Wan Yeung

The Wesleyan Gamelan Ensemble has been in existence since the late 1960s, and includes Wesleyan undergraduates, graduate students, alumni, staff, and community members. The group performs traditional music of Central Java, and frequently accompanies *wayang kulit* shadow puppet plays. I. M. Harjito, who directs the ensemble with Professor Sumarsam, has been an Artist in Residence at Wesleyan since 1984. Widely renowned as a master musician, Harjito also leads ensembles at Brown University, UMass Dartmouth, and Gamelan Kusuma Laras in New York. As a composer, Harjito has written pieces for traditional gamelan ensembles, as well as compositions combining gamelan with symphony orchestras, jazz ensembles, Chinese traditional instruments, and tap dance.

Festival Harmony:

Selections from the Bill of Rights will be sung by members of Festival Harmony.

Janet Brooks, Elena Bruce, Neely Bruce, Laura Cook, Lila Farrar, Stacey Grimaldi, Mark Hale,
David Harmin, Richard Hicks, Gabriel Kastelle, Stan Lewkowicz, Anne Mayo, Walter Mayo,
Judith Milardo, Tema Silk

Publication of the Peace

BETWEEN

ENGLAND, and the United NETHERLANDS.

THE undwritten Extraordinary Embassadors and Plenipotentiaries of his majesty the King of Great Britain and the Deputed Plenipotentiaries of the High and mighty Lords the States Generall of the United Netherlands, for the Treaty of Peace so lately, in parliament of that full Power to them committed, To all and every our this Shall the so hereto their presents send, Greeting. Know you to whom their presents Shall come or whom it may in any manner concerne,

That in the honour of God and the common Good of the Kingdoms of England, Scotland and Ireland, and the State of the United Netherlands, and to the advantage of all the Subjects as Inhabitants of the same upon the 17 July 1667. A true, firme and indissoluble Peace was made and concluded between the most Excellent and most mighty Prince and Lord, the Lord CHARLES the Second of that name, King of Great Britain, of the one part: And the High and Mighty Lords the States Generall of the Provinces of the United Netherlands, on the other part: And that Ratification between the principall parties on both sides in pursuance of the 36th Article of the aforesaid Treaty is this day in the Tower exchanged within this Towne of London, and therewith the further Treaty is full and perfectly accomplished.

And whereas by the 37th Article of the said Treaty, a certain space of dayes, weeks and months is specified, at the end of which all Acts of Hostility must cease and be laid aside, And that the Limitation of time is to begin after the day of the publication of the said Peace.

Wee Ambassadors and Plenipotentiaries for his Ma.ty of Great Britain in the name of the King our Master, and wee the Deputed Plenipotentiaries of the High and Mighty Lords the States Generall, in the name of the mighty Lords our Superiours, and in pursuance of our respective Ratifications make this Declaration & Publication at this publicke which we cause to be made by publicke crying and publique offering of this Act, under the Towne, being approved & ratified by a publicke instrument for this Treaty of Peace: Moreover it shall be observed and taken notice of by all publicke of what State and Condition soever, that this publication is in pursuance and performance of what is prescribed by the 37th and 38th Articles.

Furthermore is declared and published for the preventing all questions and disputes which may with more reason by the taking any Ships or other mercantile Goods, that whatever Shall happen to be taken after the 7 Dec. 1667. in the Boreale and in the North Seas, after the 17 Dec. 1667. from the mouth of the Channell to Cape St Vincent, after the 17 Jan. 1667. on the coasts of the aforesaid Cape to the Equinoctiall or Equator, as well in the Ocean and Mediterranean Sea, as elsewhere: And lastly after the 25 of April 1668. on the other side of the aforesaid Line throughout the whole World: without any exception or difficulties of some or place, or without any form of Process Shall immediately and without damage be delivered to the owners of the aforesaid Ships and other mercantile goods, if they Shall lay claime to them in their owne persons or by lawfull procuration: Commanding and requiring expressly by these publicke by the commandment and authority of our Superiours as above said, all and every person under the command and obedience of the most mighty Lord the King of Great Britain and of the High and mighty Lords the States Generall of the United Netherlands of what condition or quality whatsoever, That they Shall in the Generall and particular, to all which concerne them, observe and generall Constitution according to the contents of the aforesaid Treaty of Peace, and especially according to the sense and meaning of the aforesaid mentioned 37th Article, according as it is by this declared, upon paine that whosoever Shall wilingly, willingly and obstinately doe any thing contrary to their publicke, Shall be judge upon and punished according to the 39th Article of the aforesaid Treaty.

Concluded, signed and confirmed by our respective Seales, and proclaimed by Sound of Trumpet, and publicquely affixed the 25 of August 1667.

Publicatie vanden VREDE TUSSCHEN ENGELANT ende de Vereenighde NEDERLANDEN.

De onder-geschreven Extraordinaris Ambassadeurs

Production Team

Director, Playwright.....Ron Jenkins
Original Gamelan Music Composer, Gamelan Director.....I.M. Harjito
Original Choral Music Composer.....Neely Bruce
Original Incidental Music Composers.....Suhail Yusuf, Munawar (Adam) Rahman
Nutmeg Tree Spirit Choreographer.....Novirela Minang Sari
Volcano Choreographer.....Nyoman Catra
Shadow Dance Choreographer .....Dinny Risri Aletheiani
Set Design Concept, Program Artwork.....Made Wianta
Assistant Set Designer .....George Speirs
Lighting Designer .....Calvin Anderson
Costume Designer .....Cybele Moon
Puppet Designer, Costume Shop Manager .....Christian Milik
Dramaturgs, Epilogue Co-Writers .....Connor Aberle, Munawar (Adam) Rahman
Production Manager .....Rebecca Foster
Stage Manager .....Dalia Auerbach
Assistant Stage Managers ..... Joey Cahn, Karan Dihr
Props Master..... Jordan Tragash
Props Assistant .....Katherine Puntiel
CFA Technical Director, Master Electrician .....Suzanne Sadler
CFA Assistant Technical Director, Master Carpenter .....Charles Carroll
CFA Assistant Technical Director, Sound & Video Specialist.....Robert Russo
Audio Engineer .....Danilo Charneco
Assistant CFA Technical Director .....Cazimir Bzdyra
Program Editors .....Ryan Dobrin, Rachel Sobelsohn
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Costume Assistant and Wardrobe Supervisor.....Celina Bernstein
Wardrobe Crew .....Shiri Benmoshe, Elizabeth Phan
Light Board Operator .....Max Halperin

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Calvin Anderson..... Visiting Assistant Professor of Theater
Katherine Brewer Ball..... Visiting Assistant Professor
Rebecca Foster..... Visiting Assistant Professor of Theater
Quiara Alegría Hudes..... Shapiro Distinguished Professor of Writing and Theater
Ron Jenkins..... Professor of Theater
Christian L. Milik..... Visiting Instructor in Theater
Cybele Moon.....Visiting Assistant Professor of Theater
Cláudia Tatinge Nascimento..... Professor of Theater
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Gay Smith..... Professor of Theater, Emerita
Leslie A. Weinberg.....Retired Artist-In-Residence, Theater

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Nola Werlinich, Cheyanne Williams, Jejomar Erln Ysit

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Isaac Gotterer, Max Halperin, Vienna Kaylan, Pryor Krugman, Ella Larsen, Madison McClain-Frederick,
Nathan Mullen, Teresa Naval, Naomi Okada, Alex O'Shea, Elizabeth Phan, Katherine Puntiel, Maggie Rothberg,
Gabriel Smith, Unique Wenxuan Xue

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Ron Jenkins, Director, Playwright

A former Guggenheim and Fulbright Fellow Ron Jenkins has directed plays at Harvard's American Repertory Theater, and in New York at LaMama, HERE, and the Provincetown Playhouse. His translations of works by Israeli playwright Joshua Sobol and the Italian Nobel Laureate Dario Fo have been staged at the Yale Repertory Theater, New York Theater Workshop, the Long Wharf Theater, and the Royal Shakespeare Company. Jenkins' work as a playwright has appeared in festivals in Moscow, Bologna, Boston, Bali, Tokyo, and aboard a decommissioned World War II Destroyer in the Charlestown Navy Yard. Jenkins is also the recipient of grants from the National Endowment for the Arts, the Asian Cultural Council, the Watson Foundation, the Internet Archive, and the Massachusetts Foundation for the Humanities. He has been invited to writers' residencies at the Atlantic Center for the Arts and at the Rockefeller Foundation's Bellagio Center in Italy. Jenkins has engaged in theater research and practice in Indonesia since 1976 when he spent a year training and performing with a troupe of Topeng mask dancers in Bali. He is the author of several books on Balinese theater and published articles on Indonesian arts and culture in *The New York Times, The Drama Review, the Jakarta Post*, and the Oxford University Press *International Encyclopedia of Dance*. For much of the last decade Jenkins has collaborated with incarcerated men and women on the creation of theater pieces inspired by Dante's *Divine Comedy*. Sometimes assisted by his students from Wesleyan and Yale, Jenkins has staged these productions at prisons in New York, Connecticut, Italy, and Indonesia.

I.M. Harjito, Original Gamelan Music Composer

I.M. Harjito has been a faculty member and Artist-in- Residence in the Wesleyan University Music Department for over 30 years. He is one of the foremost musicians, teachers and composers of gamelan music in the world today. Harjito graduated from the Indonesian National College of Performing Arts (STSI) in Surakarta, Java. He has led several award-winning ensembles and served as judge at numerous gamelan competitions. Harjito is also director of the Javanese gamelan ensembles at Brown University and at the Indonesian Consulate in New York, and has taught at the University of Chicago, UCSD and other universities nationwide. He is also a regular guest artist at concerts of gamelan music throughout the United States and around the world. Harjito has composed many traditional and contemporary pieces for gamelan, including collaborations with tap dance, symphony and chamber orchestras, bagpipes and jazz.

Nyoman Catra, "Enrique", Volcano Choreographer

Nyoman Catra is one Bali's foremost master of traditional Balinese topeng (masked) theater. He specializes in clowning and comic roles. He has taught Balinese dance, drama, music and masked theater techniques. In addition to performing his entire life in village temple ceremonies and in festivals around the world, Catra is a distinguished senior faculty member of the Indonesia Institute of the Arts (Institut Seni Indonesia – ISI - Denpasar) in Bali, Indonesia. He has previously visited the United States as a Fulbright fellow at Wesleyan University. He has also performed in Japan, Australia, Canada, and Europe. He taught Balinese Music and Dance Theater in the United States such as at, MIT, Holy Cross College, Rochester Academy of Music, and gives a lecture demo and performances through the states. He gained the Bachelor of Arts and SST degree in dance at STSI / ISI Denpasar. He earned his Master of Arts degree in Theater at Emerson College in Boston, and his Ph.D. degree in Ethnomusicology at Wesleyan University in Middletown, Connecticut, with the support of the Asian Cultural Council of the Rockefeller Brothers Fund. Right now he is a visiting fellow at Theater Department College of The Holy Cross, teaching Balinese music (gamelan) and dance.

Nicole Klosterman, "Nutmeg Tree Spirit, Shadow Ghost of Mirah"

Nicole Klosterman is a Master of Divinity student at Yale Divinity School with a focus in the performing arts. A former resident of Cincinnati, Boston, and the San Francisco Bay Area, Nicole comes to *Islands* with a background in modern dance and hip hop; Taoist yoga and meditation; environmental and literary studies; and an ethos of embodied compassion and curiosity.

Novirela Minang Sari, "Nutmeg Tree Spirit, Hanna",
Nutmeg Tree Spirit Choreographer

My name is Novirela Minang Sari. I was born in Banda Aceh, Indonesia, November 26, 1991. I'm 25 years old. I graduated with a degree in Arts Education in 2014. I have loved to dance since I was in elementary school. I am an actively practicing teacher of Sanggar Rampoe and Sanggar Laksamana Keumalahayati, dance communities supported by the City of Banda Aceh. I received an award as the best dancer in Banda in 2010. I practice several contemporary and traditional Acehnese dance forms and have performed both at national and international level. I had a dream to be able to go to America with my dancing ability, and my dream was finally reached. In 2015, I got an offer to display some traditional Acehnese dance together with the dance group from my university in a program called Muslim Woman's Voices here at Wesleyan. I hope the traditional Acehnese dance will always be preserved and known to the world.

Dinny Risri Aletheiani, "Nutmeg Tree Spirit, Mirah", Shadow Dance Choreographer

Dinny Risri Aletheiani is currently a faculty member at the Council on Southeast Asia Studies, the MacMillan Center for International and Area Studies, Yale University. She has taught courses on schooling and culture, multicultural education, alternative education and free schools, linguistics, Indonesian education and policy, and Indonesian Language and Studies. Her publications and research are in the area of curriculum studies, curriculum history, historical archives, free schools, alternative education, language learning and policy, education and history of education and schooling in Indonesia, indigenous education and education in Southeast Asia. She has worked with curriculum studies scholars from the US and elsewhere sharing research and translation projects on the works of international curriculum theorists under the American Association for the Advancement of Curriculum Studies (AAACS) Internationalization of Curriculum Studies Task Force *(See recent publication: Aletheiani, D.R. Indonesian Curriculum Theorist (2016))*. She is currently the elected AAACS secretary. She is also a dancer and dance choreographer working on community based dance project on diversity and history. She performs traditional Indonesian dances in the US and Indonesia and often gives dance workshops. She serves as a faculty advisor to the Yale Indonesia Forum (YIF).

Neely Bruce, Original Choral Music Composer

Neely Bruce is the John Spencer Camp Professor of Music at Wesleyan University, where he has taught since 1974. He is the composer of three full-length operas, five one-act operas, incidental music for plays, music for the dance, the score for seven documentaries for Public Television, about 300 solo songs, and many hours worth of piano music. He is in the process of performing his complete works for solo piano. The next in this series, "This Is It!" #12 (out of 16), will take place on Sunday 16 July of this year at 3:00 p.m. in Crowell Concert Hall. His oratorio "Circular 14," about the life of Portuguese diplomat Aristides de Sousa Mendes, is scored for eight solo voices, two choruses, and a large orchestra that includes solo parts for Portuguese guitar and for three saxophones. His setting of the Bill of Rights has been performed 25 times in public since its premiere in 2005.

Christian Milik, Puppet Designer

Christian has designed and constructed hand puppets, shadow puppets, rod puppets, marionettes, and American Bunraku puppets for a number of Wesleyan Theater Department productions including *They Alone Know* (2016), *Tragical Mirth: The History of the Atlantic Ocean (*2012), *The Last Days of the Old Wild Boy* (2012), *Doctor Faustus Lights the Lights* (2012), The Skriker (2009), *The Threepenny Opera* (2008), and *The Master Peter Puppet Show* (2005). Christian is currently a puppeteer with Puppet Sweat in New Haven, and designs costumes, puppets, and masks for the Middletown-based theater company ArtFarm, including last year's production of *The Servant of Two Masters* and this summer's upcoming production of *Hamlet*.

Calvin Anderson, Lighting Designer

Calvin Anderson is a lighting and projection designer based in Brooklyn, New York. He has designed and toured with dance, theater, opera, musical theater, fashion, and live music. Calvin is also a Visiting Assistant Professor of Theater, here at Wesleyan. Select theatrical designs include Summertime (CT), Wayward Home (NY), An Iliad (NY), Between Pretty Places (Off-Broadway), The Pinks (Off-Broadway). Select dance works include designing for FJK Dance, Battery Dance, and the Ailey School. Select US and international projects include working with Edinburgh Fringe Festival, Toronto Fringe Festival, Spoleto Festival USA, Jacob's Pillow, Chester Theatre, Connecticut Repertory Theatre, City Theater (Pittsburgh), The Pittsburgh Playhouse, and Perseverance Theatre (Alaska). International tours include Canada, Germany, Italy, France, Poland, Bulgaria, Paraguay, Uruguay, Argentina, Botswana and Lebanon. Calvin holds an MFA for lighting and projection design from the University of Connecticut, where he was a graduate assistant. He also holds a BFA from Point Park University in Technical Theater. Calvin is a proud member of Wingspace Design Collective and United Scenic Artists Local 829.

Cybele Moon, Costume Designer

Cybele Moon is a costume designer for theater and dance whose work has been seen on stage in Chicago, Los Angeles, New York, Austin, New Orleans and many other locations. Nationally recognized companies and organizations include: Disney Imagineering/Disneyland, CalArts, Redcat, Edinburgh Fringe Fest, Steppenwolf Theater, ArtSpot Productions, Soulographie at La Mama, Chicago Dramatists, the American Dance Festival, Ohio University Dance and Thodos Dance Chicago among many others. During her career she has received an After Dark Award, a Jeff Award Nomination and two Community Arts Assistance Program Grants and completed a successful Kickstarter Campaign. As a creative collaborator Cybele Moon has worked with other visual and performing artists to create films, installations and interactive events. Some of these collaborations include *Right in the Dark*, and *My First Pregnancy* with Erica Larsen Dockray of Eeekart Productions, centennial celebrations with costumed characters at Wesleyan University and East Carolina University as well as the *Haunting on Marcey Street* in Chicago. Having designed over 100 shows for theater and dance, she is also a costume crafts artisan whose works have been seen on stage with regional theaters in Chicago, Los Angeles and New York. Cybele is dedicated to inspiring students in the arts and is currently a Visiting Assistant Professor of Theater in Costume at Wesleyan where she teaches and designs. As faculty and/or a guest lecturer she has taught for the California Institute of the Arts (CalArts), University of California at Los Angeles, University of Southern California, California State University San Marcos, College for Creative Studies, Columbia College Chicago, East Carolina University and Austin Community College. Find more info on Cybele's creative works at www.cybelemoon.com .

Special Thanks

This production would not have been possible without the generous support of Agung Rai, director of the ARMA museum in Bali where much of this play was written. I am also grateful to Made Wianta, Burat Wianta, and Intan Wianta who first brought me to the island of Rhun and have been involved in many phases of the play's creation since Made gave me the idea to write it in 2012. Cecily Cook and Ralph Samuelson of the Asian Cultural Council have encouraged my ongoing collaboration with Indonesian performers since 1993 and are responsible for the invaluable participation of Nyoman Catra and Novirela Minang Sari in this production. Dinny Aleitheiani and Nicole Klosterman overcame the barriers of time and geography to come to rehearsals from their home base at Yale and enrich our play with their many talents. I will be forever grateful to the composers I.M. Harjito and Neely Bruce for giving our play the gift of their music. Wesleyan's designers and backstage staff, including but not limited to Rebecca Foster, Dawn Alger, Suzanne Sadler, Charles Carroll, Calvin Anderson, and Cybele Moon, have gone beyond the call of duty in their efforts to bring this play to life. The contributions of student stage managers and props builders Dalia Auerbach, Joseph Cahn, Karan Dhir, Jordan Tragash, and Cheyanne Williams, have also been invaluable. Tanya Alwi and the members of the Banda Island Heritage Foundation provided useful advice. Anne Stebinger and Brian Fairley guided the gamelan orchestra with great patience. The Indonesian writer Hanna Rambe, inspired me so deeply with her novel, Mirah of Banda, that she became a character in the play, as did Kajiri the eighty-two year old farmer from Rhun who showed me the secrets of his island's nutmeg forests and urged me to share them with audiences in America.

With deep appreciation this play is dedicated to Kajiri and all the fishermen, farmers, imams, teachers, cooks, and school children of Rhun who welcomed me so warmly to their island.

- Ron Jenkins

Made Wianta's drawing of tree spirits that inspired Cybele Moon's costume design for *Islands*.