

TEACHER RESOURCE GUIDE

Balinese Performing Arts for Your Students

SPRING 2015 - SPRING 2016

SUITABLE FOR

K-12

BOOK YOUR TICKETS for
the special school show on
Thursday, January 28, 2016
Visit [http://manoa.hawaii.edu/
liveonstage/](http://manoa.hawaii.edu/liveonstage/) for ticket updates

Photo courtesy of Eric Chang at the East-West Center Arts Program

With identified connections to **Common Core State Standards (CCSS)** and
Hawai'i Content & Performance Standards (HCPS III)

To view connections, visit our webpage at www.cseashawaii.org/programs/performance/wayang-listrik



UNIVERSITY OF HAWAII

theatre + dance

theater for young audiences
asian theatre program

In conjunction with the Asian Theatre Program's

Jan 22-31 **BALINESE WAYANG LISTRIK**
2016 Large-screen Shadow Puppet Theatre

About this guide

This educational resource guide includes materials and resources to introduce you and your students to traditional and contemporary Balinese performing arts. *Wayang listrik* combines elements and sensibilities of the ancient storytelling tradition of shadow puppets or *wayang kulit* with multimedia technology accessible to today's contemporary theatre arts.

This resource guide is also downloadable on our website, along with updates on the production, outreach events, video links and other ways to connect.

www.cseashawaii.org/programs/performance/wayang-listrik

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ALOHA EDUCATORS!

Welcome, and *Selamat Datang!* The UH Mānoa Asian Theatre Program is pleased to bring *Wayang Listrik* to the children and youth of Hawai'i. *Wayang Listrik* is a modern Balinese theatre genre based on traditional shadow puppetry (*wayang kulit*) with accompanying dance and music, all transferred to a large 30 x 15 foot screen.

The show comes alive with traditional carved leather puppets, shadow-actors, dancers, and gamelan music. The 2016 production which will run from January 22 to 31, features a brand new script by Balinese master artist Ketut Wirtawan based on the *Sugriwa-Subali* episode of the classical Hindu text *Ramayana*.

Why Balinese performing arts?

Bali is a small island in the island nation of Indonesia in Southeast Asia. Balinese music, dance, theatre and shadow puppetry are rich with history, culture and storytelling in ways that naturally invokes creativity in every child. Most Balinese artists would have begun their creative endeavor very early in their lives, making Balinese performing arts readily accessible to children and youth of prime learning age. Go ahead, try it out!

CONTACT US:

For questions on outreach activities and bringing your students to see the show, please contact Margot Fitzsimmons, Coordinator for the Theatre for Young Audiences Office at (808) 956-2591 and ktyouth@hawaii.edu.



Guest artist Ketut Wirtawan when he was a young boy learning the *baris* dance from his grandfather, the famous I Nyoman Kakul

Leading up to the January 22 – 31, 2016 production, the outreach component of the project will bring activity-based mini-performances and "play"shops on Balinese gamelan music, dance and shadow puppetry to Hawaii's schools. **CONTACT US TO LEARN HOW TO BRING THE OUTREACH PROGRAM TO YOUR SCHOOL!**



Made Sidia, a well-known Balinese artist and *wayang listrik* proponent, greeting students at a school outreach event during his 2010 East-West Center residency

Ritual & performance

Balinese performing arts are a smorgasbord of visual, tactile and auditory richness. Bali is special because of the fluid intersection between spiritual life and creative endeavor. Music, dance and theatre are learned and performed for the divine as well as the human audience. Stories are told both to teach the young about their tradition at the same time that it is a favorite activity enjoyed by all. Children are exposed to these art forms from a very early age, making Balinese performing arts a treat to learn about and try out for your students!

Character types in Balinese performance

Across the different genres of performance, character types in the stories or sketches being performed can roughly be divided into strong (*keras*) and refined (*alus*). And then there are the clown characters, who are typically also narrators across the board in Balinese performance, able to translate from the ancient literary language of *kawi* (old Balinese/

About Balinese Performing Arts

Javanese) to present-day Balinese, acting as a conduit between the world of the characters and that of the audience.

Learning to tell stories through sound, movement, masks and puppets

At the core of the craft, as is the case generally in Balinese performing arts, is learning how to breathe life into an object (including one's own body!) and tell a story or depict a character type in a compelling, entertaining and almost other-worldly way.

The Wayang Listrik 2016 theatre project includes training its cast in elements of Balinese dance, music and shadow puppetry as well as multimedia technology to create a magical experience right here in Kennedy Theatre.

QUICK GUIDE

Some types of Balinese performing arts

1. *Gamelan* music

Bali, like many other Southeast Asian communities, have its own *gamelan* culture. A *gamelan* is an orchestra of metallophones, gongs, and drums. Different *gamelan* ensemble types could have as little as two instruments to as many as over twenty instruments.

2. *Pelegongan* and *kebyar* dances

Pelegongan is a classical refined female form, usually the first form that young girls learn and perfect throughout their dancing lives. The explosive *kebyar* form began to take root in the early 20th century; its first piece, *Kebyar Legong* was choreographed to the *kebyar gamelan* orchestra in 1915 by Pan Wandres.

3. *Topeng* or masked dance-drama

Topeng dance always uses a variety of masks, depending on the character being performed, of which there are generally four kinds: clowns/narrators, refined royalty, stronger aristocrats, and buffoon-like villains. Many *topeng* performances are commissioned in conjunction with a temple ritual.

4. *Gambuh* and *arja* dance-dramas

Bali also has a complex sung and spoken dance-drama culture embodied in the complex and artistically challenging classical form of *gambuh*, dating as far back as the 14th century, as well as *arja*, a more recent development in the 19th century.

5. *Wayang kulit* or shadow puppetry

"*Wayang*" refers to "shadows" while "*kulit*" means "leather", which is what Balinese shadow puppets are made of. A traditional night-time performance would have an oil lamp (*blencong* or *damar*) as the light source, with the shadow cast on a white cloth screen (*kelir*). Audience members, however, may watch from either side of the screen. And of course, the most important person is none other than the *dalang* - the shadow puppeteer.



With the oil lamp above his head casting lively shadows, a *dalang* masterfully manipulates several puppets at once.



A young Balinese *dalang* shows his stuff at a local youth wayang kulit competition.

Multiple sources of stories

The different Balinese art forms draw from many sources of stories. The main ones are native and specific to Bali and nearby Java - old epic poetry recounting tales of grandeur of old Javanese kingdoms such as the Panji cycle, as well as local adaptations of the Indian Ramayana and Mahabharata.

Like the Odyssey and other old epic poems, the Ramayana, a story approximately 2,400 years old,



An intricate painting of an episode from the Ramayana, portraying the battle of Sugriwa and Subali over the goddess Dewi Tara

is about a journey of external and internal struggle, with a rich serving of kings and queens, advisers and seers, as well as magical beings like the elusive golden deer, the white monkey king and scary giant ogres.



A mosaic of one of the episodes from Homer's *Odyssey* depicting Odysseus and his men approaching the island of the sirens

The Indian Ramayana epic, along with the Mahabharata, have had a great influence on Balinese arts and culture for centuries. These texts are so long that performances, whether through dance or puppetry, usually depict a particular shorter episode from the entire text.

Desa, kala, patra - Place, time, circumstance

A pretty special thing about Balinese performing arts is also its rootedness in Balinese religious and spiritual philosophy. One of the prevalent philosophies is that of *desa, kala, patra* or place, time, context. Embracing this philosophy motivates one to consider whether an action suits the particular place, time and context that he or she is in. This extends to the performing arts as well. Instead of rendering the arts rigid and "regimented" however, this philosophy may actually help explain why every performance is unique and in some cases, improvisatory in nature and essence. For example, while the "main" story is an episode from the Ramayana, it is not unusual for a performance to incorporate social commentary on current events or the latest gadget trends!

WAYANG LISTRIK

"Listrik" is the Indonesian word for "electric" or "electricity" referring to the use of electric light projections on large screens, which is a recent development in shadow puppetry in Bali that began approximately in the late 1980s.

Well-known *dalangs* like Ketut Kodi and Made Sidia (who have been to Hawai'i before!) along with filmmaker-puppeteer Larry Reed experimented with this new media for wayang.

Reed and Sidia further developed this form into what is referred to today as Wayang Listrik, combining large screens, paintings, film, complex lighting, dancers as well as dance-puppeteers with headdress puppets.



Dancer-puppeteers with headdress puppets breathe life into their shadows.

GUEST ARTISTS



Ketut Wirtawan has trained extensively in *wayang kulit* and *gambuh*, one of Bali's most difficult and complicated dance-drama forms. He is not only a powerful dancer, but is an accomplished musician, vocalist, shadow puppeteer, painter, and director. He has taken over the spiritual and artistic responsibilities of his late father, the revered Ketut Kantor and his legendary grandfather Nyoman Kakul, carrying on the tradition of one of Bali's most

important artistic lines. Wirtawan is a

sought after *dalang* (puppeteer) for both traditional and modern *wayang kulit* performances, and one of Bali's most dedicated and serious artists, who is able to perform work that even many of Bali's most acclaimed artists cannot. He has toured to Austria, Germany, France, Switzerland, India, Japan Taiwan and Singapore.

Made Moja is a prominent Balinese painter, skilled in the traditional ink and watercolor technique of his native village of Batuan. The compositions are often very detailed and complex, drawing from Hindu mythology, traditional village life, and nature. Moja's Bay Area exhibitions have included Stanford Art Spaces, the San Francisco Commonwealth Club, Somarts Gallery, and Pro Arts. His work has also been shown internationally and featured in numerous books on the art and culture of Bali. Since coming to the US, Moja has branched out artistically. In addition to experimenting with new themes in his painting, he has become a primary dancer with Gamelan Sekar Jaya, an acclaimed Balinese orchestra and dance group.



Made Widana holds a Bachelor of Arts in Balinese Traditional Music from the Indonesian Arts Institute in Denpasar, Bali. He is a professional musician, dancer, and composer. When in Bali, Widana teaches traditional *gamelan* music in villages throughout the island and at several

reputable music and dance studios. As a founding member and musician in the Bali-based world-renowned performing arts ensemble, Çudamani, Widana has participated in tours across the U.S., Japan, and in Europe. He has previously been in residence at the University of

Hawai'i between 2009 and 2013, during which time he taught the UH Balinese Gamelan Ensemble. He has also participated in numerous community outreach programs in the Hawaiian islands under the sponsorship of the East-West Center Arts Program, the Mayor's Office of Culture and the Arts, and the UH-Mānoa Outreach Statewide Cultural Extension Program.

PRODUCERS



Dr. Kirstin Pauka is a professor of Asian Theatre at UH Mānoa and production director for the Wayang Listrik project. Since 2001, she has produced and directed several Asian Theatre training-and-production shows working with guest artists and teachers from Indonesia and the Philippines. For the 2016 theatrical performance, she is collaborating with Balinese colleagues to oversee student training and logistics before directing the final production. Dr. Pauka is also the Director for the

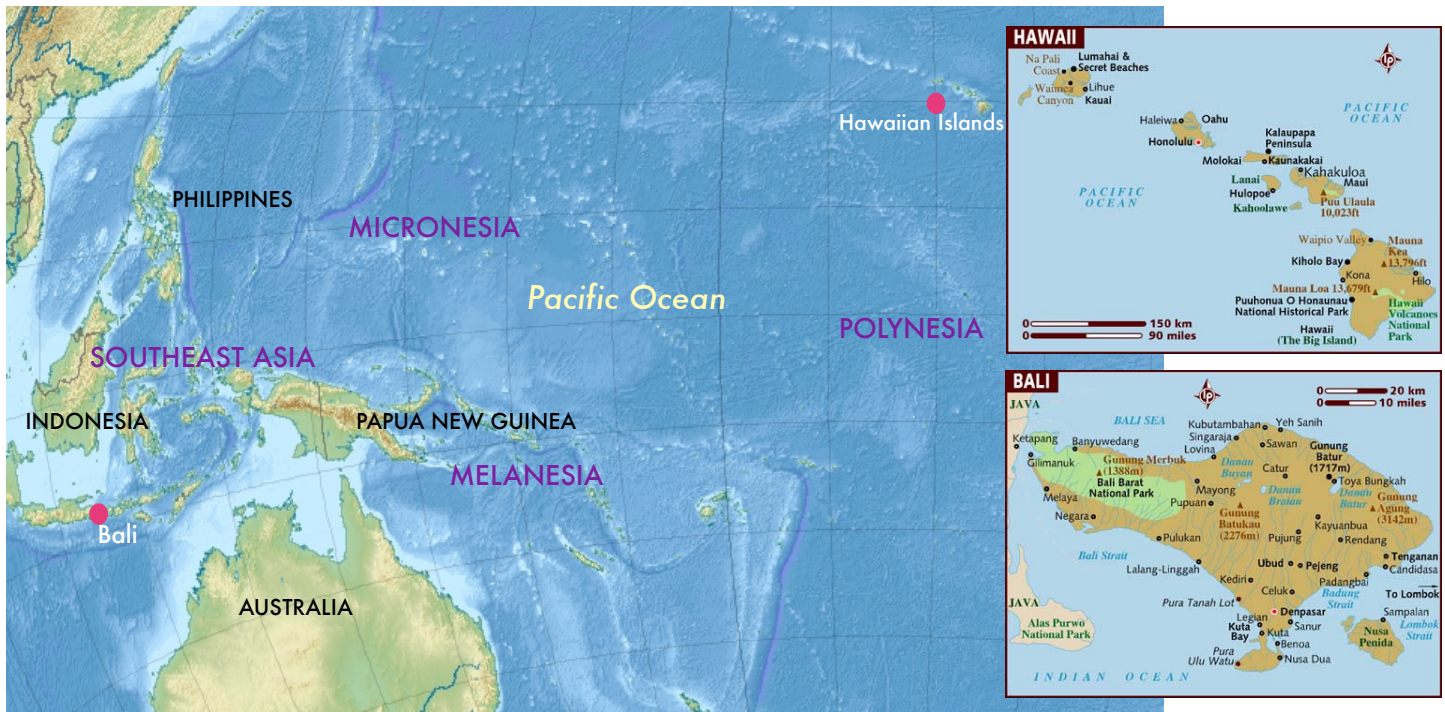
Center for Southeast Asian Studies (CSEAS) at UH Mānoa and is an active member in the Kenny Endo Taiko Ensemble. She has also been a member-at-large of the Hawai'i Gamelan Society for two years.

Annie Reynolds has studied traditional performing arts at the Indonesian Arts Institute in Denpasar, Bali in 2004–2005, and has since taken regular trips to Bali to undertake intensive study of Balinese music and dance. While in Bali, her primary focus was studying *gender wayang* which is the music of the



traditional shadow theatre; she was an active musician performing accompaniment for various *dalang* (puppeteers), as part of many local ceremonial performances, and in new collaborative projects with Balinese artists. In 2009, she assisted in reestablishing the UHM Balinese Gamelan Ensemble, and she is its Assistant Director. As an Asian Theatre PhD student with a focus on Balinese performing arts, she spent 2013-14 in Bali conducting dissertation research and fieldwork on Balinese *legong* dance.

The ASIAN THEATRE PROGRAM at UH Mānoa is internationally recognized as the leading center for Asian Theatre study and research in the United States. It has attained this status by providing students and scholars with an unprecedented focus on Asian contexts, the development of theatrical skills, and on-going research opportunities for students situated domestically and abroad. Each year, celebrated Asian artists and teachers provide intensive training in a selected form of Asian performance that culminates in an authentically staged, English language production.



About Bali (and connections to Hawai'i!)

DID YOU KNOW that on April 14, 2014, Bali and Hawai'i became sister islands? This makes sense because not only are the two places part of the Asia Pacific region, they are both beautiful islands with rich performing art traditions. What is really cool is that they also share linguistic similarities despite being thousands of miles away. Hawaiian and Balinese/Indonesian descend from a common ancestral speech community. Check out these Indonesian, Balinese and Hawaiian words that sound very similar to each other! Try them out loud with your students!

Bali is a small island in the eastern part of Indonesia, a country in Southeast Asia. Indonesia is a huge country with about 17,000 islands, 6,000 of which are inhabited, with different ethnic groups and languages. Bali is one of the smaller islands, just east of Java, and has about 4.2 million people. Eighty five percent of the people in Bali are Balinese Hindu (though it's quite different from Hinduism in India). Most Balinese are bilingual, speaking both Indonesian and Balinese.

ENGLISH

HAWAIIAN

BALINESE (B) / INDONESIAN (I)

Fish	I'a	Ikan (I)
Eye	Maka	Mata (B/I)
Rooster/Bird	Manu	Manuk (B)
Coconut	Niu	Nyuh (B)
Water	Wai	Yeh/Air (B/I)
Me	A'u	Aku (I)
Flower	Pua	Bunga (I)
Come/Let's	Mai	Mai (B)
Body hair	Hulu	Bulu (B/I)
Leaf	Lau	Daun (B/I)
Fruit	Hua	Buah (B/I)
Root	A'a	Akah/Akar (B/I)
Three	Kolu	Telu (B)



ABOVE: Children learning dance at a local sekaa or village club BELOW: 2010 East-West Center guest artist Made Sidia showing a male dance stance to a student

WHAT IS BALINESE DANCE?

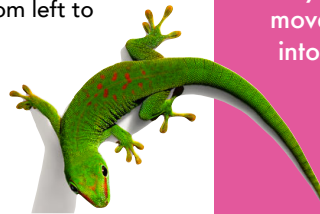
Balinese dance is characterized by precise movements, both slow and sudden, as well as bold and refined. Dances are performed as offerings to the spirit world. Sometimes a dance is a re-enactment of a scene from a story. Sometimes they aren't stories, but character sketches. The movements themselves are abstract, and generally do not literally "act out" the actions in a story, or mime the mannerisms of the character.

Inspired by nature and abstraction

Much of the movement phrases are abstract interpretations of movement in nature. For example, one movement in Balinese dance called *nyegut* is used during heightened moments and faster tempo whereby the eyes dart to the side, center, down, and center again, repeatedly. This is inspired by the veins of a leaf – there's the straight line down the middle and the tributary veins coming off of the main vein going sideways. But when the dancer does this move in the *legong* dance, for example, she isn't trying to portray a leaf - instead she's embodying the heightened energy in the music that changed suddenly from slow to fast. The leaf is simply an inspiration. This is what is meant by abstraction.



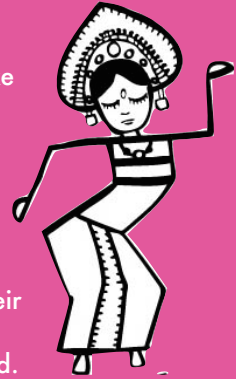
Another dance phrase is inspired by how a gecko scutters away on water called *lasan megat yeh*, which translates into the dancer moving from left to right, isolating her neck and shaking her head while her arms cross her body sideways, and her feet tiptoe while shuffling side ways.



Boys and girls learning the *baris* warrior dance together by following their teacher

TRY IT!

- Ask your students to think about things in nature or daily activities and make an abstracted dance "phrase" out of it.
- For younger students, you can also make this a vocabulary exercise. Have them pick words out of a hat and make their dance move from the word.
- For example, a cat walking, the flowers in a lei, or even a person doing a skateboard move. Anything!
- The key here is to let them be creative and have fun with it so that they're not worried about trying to "reproduce" something exactly, but instead to imbue the movement with their own sense of aesthetic and just use the object, animal or action as initial inspiration.



- It doesn't have to be long, maybe just 4 single movements strung together into one phrase on 4 counts.
- The students can be in groups of 2-3 people. First each member shows the others in their group their dance move while their friends count the steps for them (it helps!).
- Then, if they're up for some dance collaboration, each group can come up with a longer dance move or even a piece stringing together 3 or 4 phrases.

HAVE FUN!

SHADOW PUPPET THEATRE

Balinese shadow puppetry consists of leather puppets (*wayang kulit*) on sticks, a source of light (traditionally an oil lamp called *blencong* or *damar*), and a screen (*kelir*) on which the shadow is cast.

Puppets not in use would be stuck into the *gedebong*, traditionally the trunk of a banana tree. The *gamelan* ensemble that usually accompanies a traditional *wayang kulit* performance is called the *gamelan gender wayang*. The puppeteer, called the *dalang* is a true master artist, playing the role of puppeteer, actor, dancer, musician and conductor all at the same time.

He also must have deep knowledge of the old Balinese and Hindu texts from which *wayang* stories are derived.



STEP 1

FIND/MAKE A SCREEN

You and your class can easily create a mini *wayang kulit* theatre from daily objects and materials. The screen can be white cloth, white paper or even the white wall!

STEP 2

MAKE THE PUPPETS

Have your students draw the shape of their character on a piece of stiff paper, and cut out the shape. You can also use the cut-outs in this guide (see pages 11-12). Tape a satay stick or chopstick to the back of the cut-out and you have a puppet!

MAKE
YOUR OWN
SHADOW
PLAY!

STEP 3

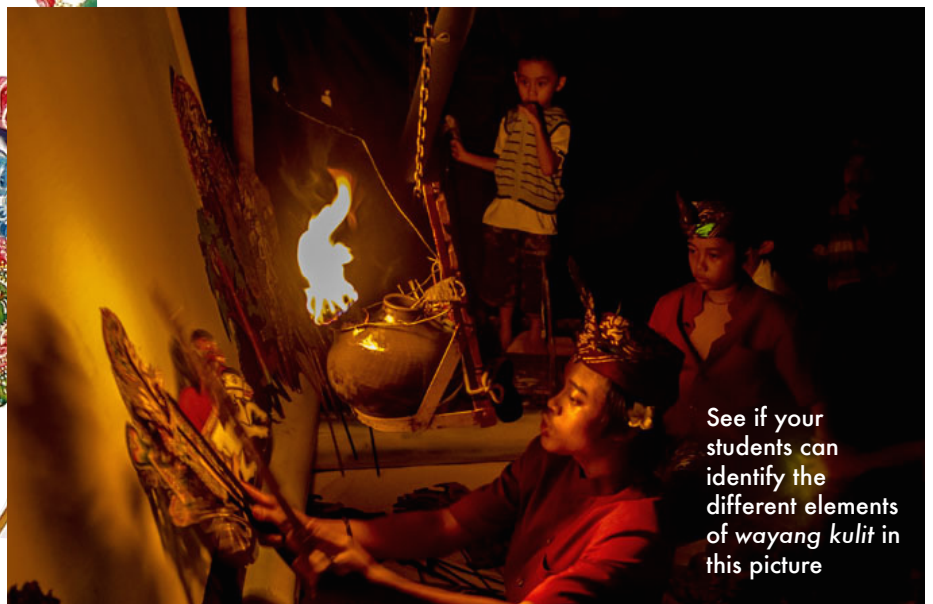
SHINE SOME LIGHT

A strong-shining study lamp would do. Have it shine from behind the puppet, so that the shadow is cast onto the screen. While it would be a fire hazard to use an actual oil lamp, the flickering nature of an open flame is what gives life to a traditional *wayang kulit* shadow.

STEP 4

BE A DALANG!

The playfulness and spirit of joy in what the *dalang* does lies in all of us - when we first begin role-playing at an early age. Allow your student to call on this playfulness and joy, doing different voices and improvising as they go along.



See if your students can identify the different elements of *wayang kulit* in this picture

PUPPET TYPES: "Clown"-narrators

In Balinese *wayang kulit* there are two major kinds of characters/puppets. The "clown" narrator puppets, and the story character puppets (kings, angels, ogres, princesses etc).



SANGUT

DELEM

But make no mistake, the 4 clown puppets whose names are Delem, Sangut, Merdah and Twalen are revered puppets and are particularly spiritually potent.



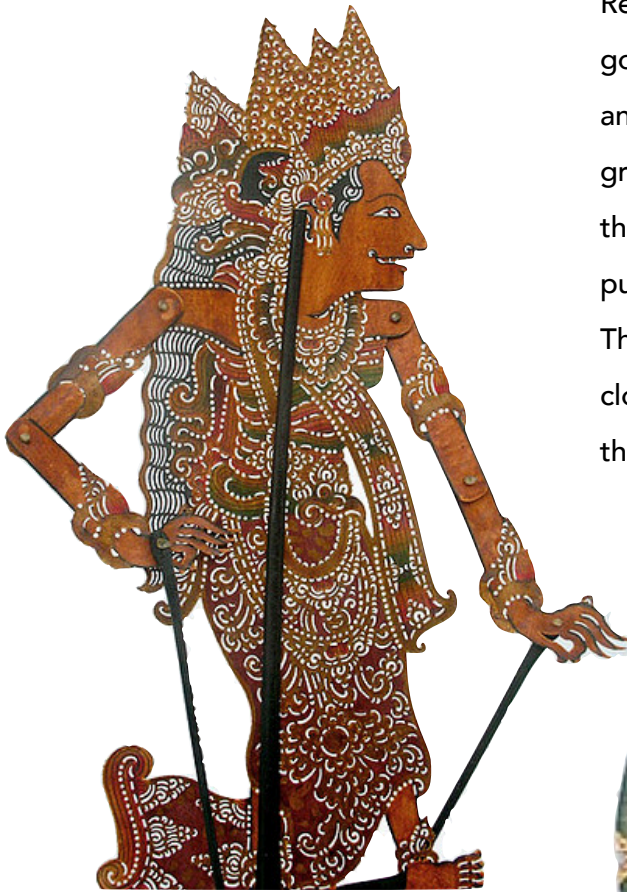
TUALEN

MERDAH

They also demonstrate the absence of the "fourth wall" in Balinese theatre;

the puppets in a *wayang kulit* performance interacts with the audience in the middle of the story being told. In fact, anachronisms are part of *wayang kulit*! Your students can practice switching between "narrator" puppet and "character" puppet voices.

PUPPET TYPES: Refined characters



Refined character types such as gods and goddesses, ministers and knights, angels and mystical creatures make up another group of puppets. You will notice that unlike the 4 clown-narrator puppets, these puppets do not have movable mouthpieces. They usually speak in high Balinese, with the clown-characters doing the translating for the audience.



In addition to the clown-narrators, refined royalty and mystical creatures, there are numerous other puppet character types. The most intricate and grand ones tend to actually be the demons, ogres and giants. But a *wayang kulit* performance will never be complete without the most important puppet of all, the *kayonan* or the tree of life, pictured here at the right. **Have fun making your Balinese shadow puppets in the next few pages!**

PUPPET TEMPLATE: Refined character

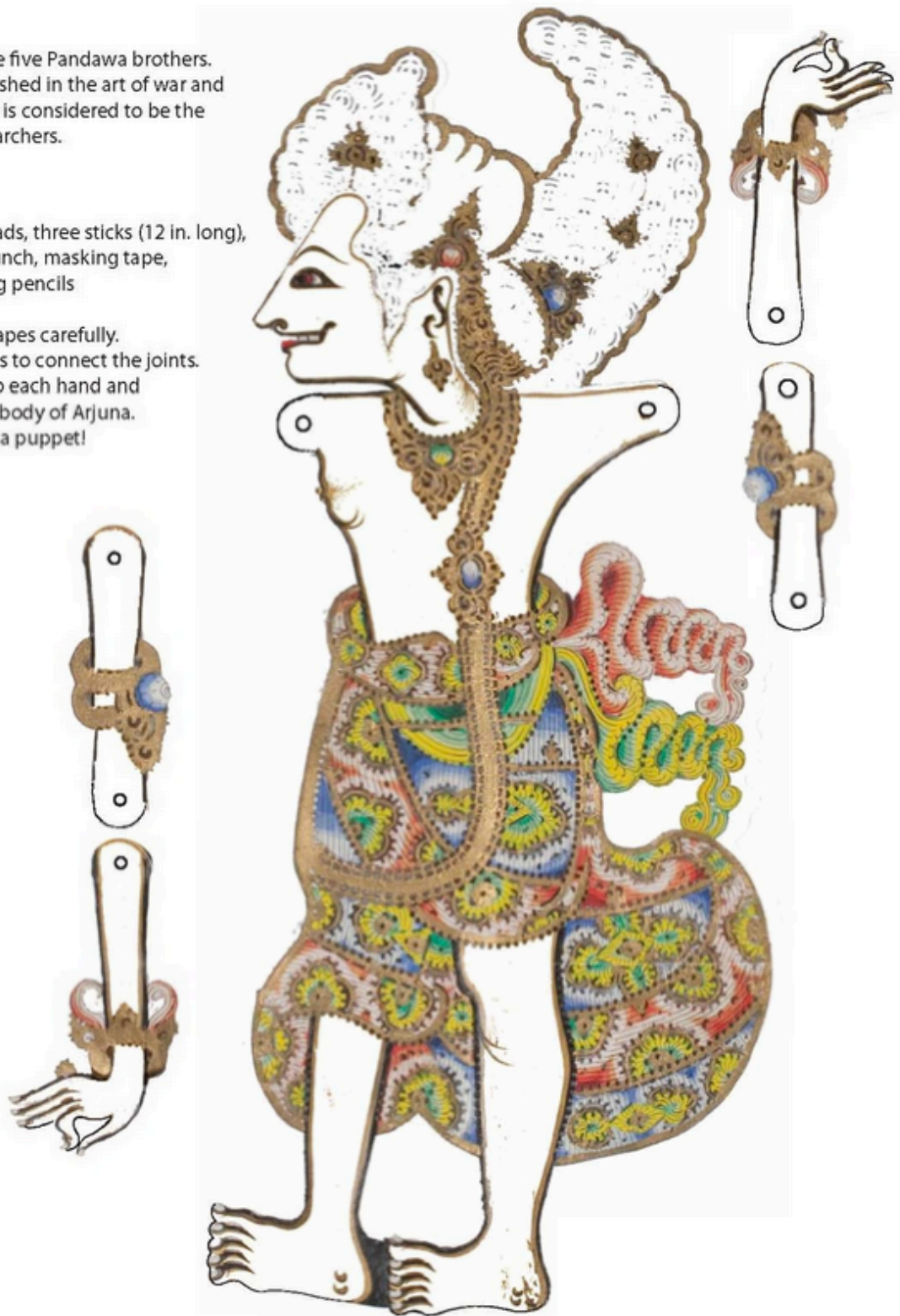
Arjuna

The third of the five Pandawa brothers. Most accomplished in the art of war and meditation, he is considered to be the greatest of all archers.

You will need:

four brads, three sticks (12 in. long),
hole punch, masking tape,
coloring pencils

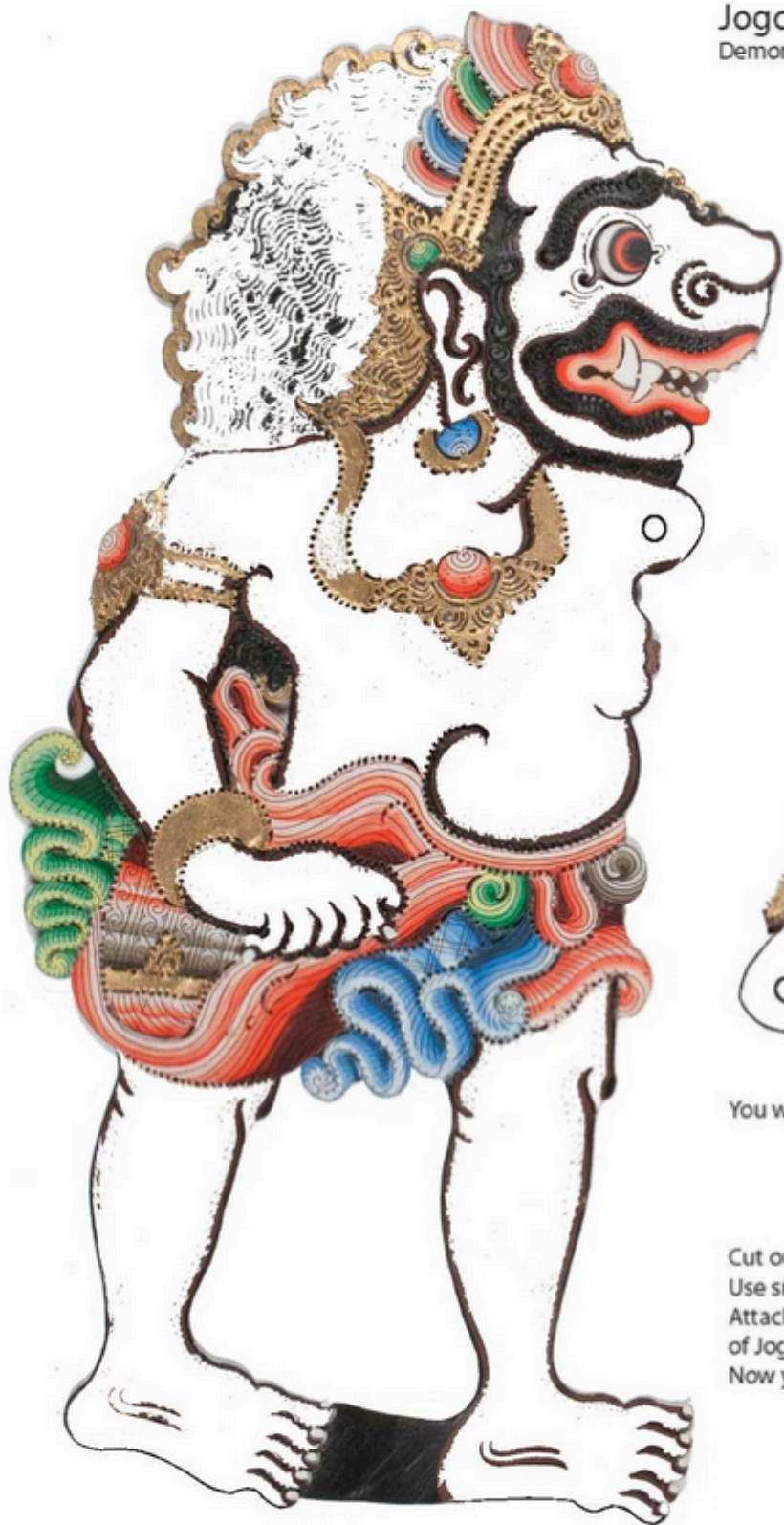
Cut out the shapes carefully.
Use small brads to connect the joints.
Attach sticks to each hand and
also along the body of Arjuna.
Now you have a puppet!



PUPPET TEMPLATE: Giant character

Jogormanik

Demon minister-judge of the Hell, Yamaloka.



You will need:

two brads, two sticks (12 in. long),
hole punch, masking tape,
coloring pencils

Cut out the shapes carefully.

Use small brads to connect the joints.

Attach sticks to the hand and the body
of Jogormanik.

Now you have a puppet!

POSSIBLE PRE-SHOW DISCUSSION QUESTIONS

1. Do you know any mythological adventure stories? Name a few if you know them.
2. What characterizes these adventure stories? What is the story usually about?
3. What are some similarities and differences between characters in Greek/Roman mythology and Hindu mythology?
4. Have you ever had a fight with your sibling or friend over a misunderstanding? Misunderstandings are a source of some of the most classic stories. Think of Romeo & Juliet's confusion over fake and real death, or Cervantes' Don Quixote who thinks he's a gallant hero fighting a giant (which is actually a windmill).
5. What do you think these seemingly fantastical or silly stories are trying to teach us?

POSSIBLE POST-SHOW DISCUSSION QUESTIONS

1. What do you notice is different about Balinese shadow puppet theatre and other kinds of theatre or drama that you've watched before?
2. You may notice that sometimes the characters spoke in English, and sometimes in Indonesian or Balinese. Were you still able to follow the story? How did you do this?
3. What do you think about the music that accompanied the story? What kinds of instruments do you think they are? What does the music sound like to you?
4. What was the story about on the surface, and what do you think it's *really* about?
5. Which character(s) did you like, and which character(s) did you not like? Explain why.

SIGN-UP FOR PRE- AND POST-SHOW ON-SITE "PLAY"SHOPS

Dear Educators,

You can have the Balinese master artists and the Wayang Listrik team come in to your classroom or your school to give a lecture-demonstration and workshops a few weeks before your students come to see the show. This serves to introduce them more seamlessly to learning about another culture and art form from far away.

We are also fortunate that our Balinese guest artists will be able to stick around in Hawai'i for several weeks after the show so that they can come back to the school and answer any burgeoning questions from the students (and teachers!). It would also be a great opportunity for the students to try the dance, music and theatre form at a different level of understanding now that they have actually seen a performance.

To have a Balinese dance, music and/or theatre play-shop at your school (including of course, shadow puppet theatre!), or for any questions you may have, please contact the Theatre for Young Audiences Office at (808) 956-2591 and kyouth@hawaii.edu.



Planning your visit to Kennedy Theatre



PAYMENT

Payment is made at the Kennedy Theatre Box Office on the day you attend the performance. Checks or purchase orders are to be written out to the University of Hawai'i. Payment can also be made by Mastercard or Visa. The

payment must cover the total number in your group (adults and children) attending the performance.

SPECIAL SCHOOL/GROUP DISCOUNT PRICES: The price of admission is \$5 per person (if you book by our Early Bird deadline to be announced) and \$6 per person thereafter. One free admission is given for every 20 paid admissions.



CONFIRMATION

After the reservation form deadline, the TYA Office will send out confirmation forms (see sample on the next page) to all teachers/school contacts. Upon receiving your

confirmation form, you must review and correct any information that may have changed since your initial reservation, sign the form, and return it by the deadline provided on the form. Your reservation is not confirmed until we receive your signed confirmation form.



CANCELLATIONS

Cancellations after receiving your confirmation form will be subject to fees: \$25 for 100 seats or less \$50 for 101 seats or more. Cancellations

made 14 days or less before the scheduled performance date will be billed for complete payment. Please contact us if the total number of attendees changes from your confirmation form. Your group will be charged a "cancellation fee" if the total number in your group is reduced by 20 or more attendees after a confirmation form has been processed.

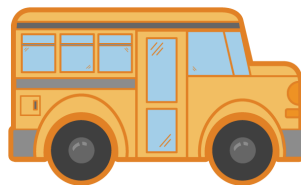


DIRECTIONS & PARKING

Buses should enter the campus at Maile Way. Take Maile Way to the intersection with East West Road. Turn right on East West Road. Kennedy Theatre is ahead 100 yards on the right. When returning for pick up,

buses should follow the

same route. Buses must park off campus or in the lower portion of the campus. Cars may park behind the theatre but space is limited and each vehicle pays \$2.00 for every half hour. If your school plans to transport children in automobiles, please contact the TYA Coordinator at 956-2591 to discuss parking options.



ARRIVAL

Plan to arrive 30 minutes before the start time of the show. This will allow time to disembark the bus and seat your group. Upon arrival, ushers will greet

you and take you to your block of seats. The seating arrangement is mapped out prior to the performance date in accordance with the age and size of all groups attending. If you are running late, please call the Kennedy Theatre Box Office at 956-7655.

**WE LOOK
FORWARD TO
SEEING YOU AND
YOUR STUDENTS!**



Confirmation Form

Please return a signed copy of this form by October 1, 2014.

PLEASE MAKE ANY NECESSARY CORRECTIONS. IF THIS FORM IS NOT RETURNED BY OCTOBER 1, YOUR RESERVATION WILL BE CANCELLED AND OTHER GROUPS WILL BE GIVEN YOUR PERFORMANCE DATE.

School Name: _____

Phone #: _____ **Fax#:** _____

Cell Phone # of Day of Show Contact: _____

(So we may contact you in case you are running late for your scheduled performance.)

Contact Person: _____

Performance Day/Date/Time (This is not alterable): _____

Confirmation Number (Please refer to this number in any communication): _____

Number Attending: _____

(Total number includes students and adults. Please correct if necessary, but contact the Youth Theatre Coordinator if changes are 10 or more)

Number of Students Requiring Assistance with Seating: _____

Accommodations are available for differently-abled students & adults and their Aides. Advance notice is helpful

Payment Estimator* (based on current counts):

Price per Person: _____

Paid Admissions: _____

Free Admissions: _____

Number of Aides: _____

Total price: _____

***Final price will be dependent on actual attendees.**

Payment

Payment must be made at the Kennedy Theatre box office on the day you attend the performance. Payment may be made by check, Visa, Mastercard, or Purchase order. Checks or purchase orders are to be written out to the **University of Hawai'i**. The payment must cover the total number in your group (adults and children) attending the performance.

Kennedy Theatre Cancellation Policy

Due to the large numbers of groups attempting to acquire reservations for our productions, our cancellation policy works as follows: By returning this confirmation form you have agreed to your performance date and time. If you cancel you will be charged a cancellation fee of \$25 for a reservation of 99 people or less, or a cancellation fee of \$50 for a reservation of 100 people or more. If you cancel within **14 days** of your scheduled performance date your school will be billed for the total estimated charge.

By signing below, I acknowledge that I have read and understood the **Kennedy Theatre Cancellation Policy**.

Contact Person's Signature _____

For any further assistance please call 956-2591 or e-mail me at:

kyouth@hawaii.edu

Mahalo,
Margot Fitzsimmons
TYA Coordinator

**Please return a signed copy of this form
By October 1st**

by mail: University of Hawai'i Mānoa
Youth Theatre
Kennedy Theatre
1770 East West Road
Honolulu, HI 96822

by fax: 956-4234
Attn: Youth Theatre

by email: kyouth@hawaii.org

NOTES

NOTES

SPONSORS & SUPPORTERS



TITLE VI NATIONAL RESOURCE
CENTER GRANT



SPECIAL THANKS TO:

UH Mānoa Chancellor's Fund for Asian Theatre

Norma Nichols School Outreach Fund

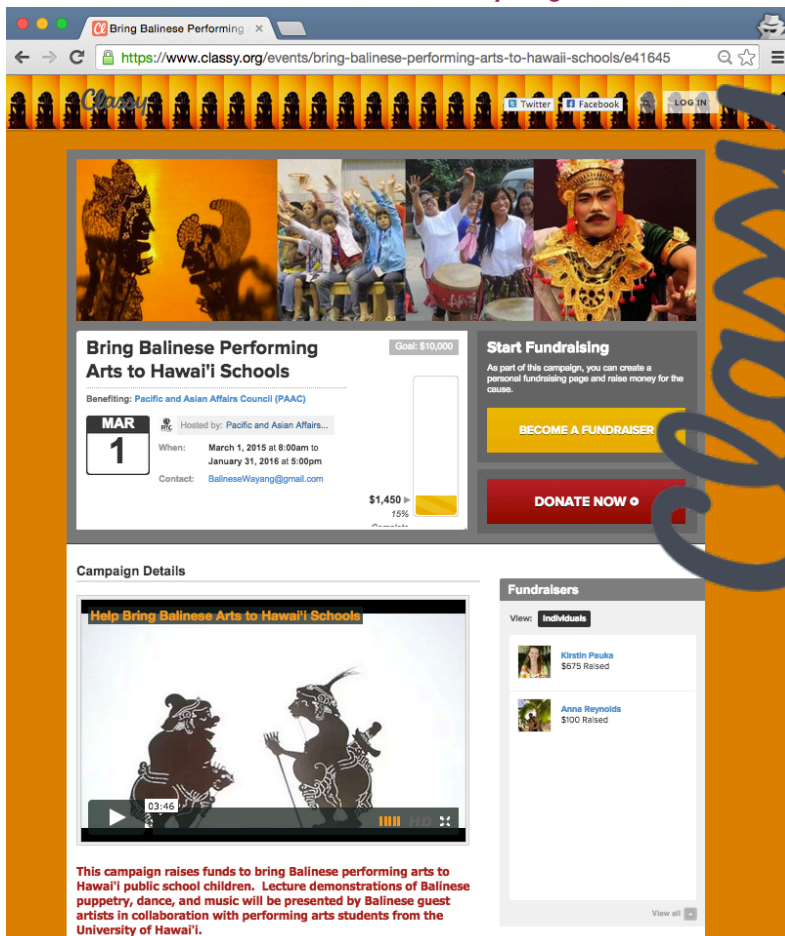
Our advisors Larry Reed, I Made Sidia and I Made Redha

Instrument shipment support, Luis Gamarra at Bali Aga Lifestyle



HELP US REACH MORE CHILDREN AND YOUTH!

You can help raise funds to bring the outreach program to more schools – check out the crowdfunding page of our community partner PAAC (Pacific & Asian Affairs Council) on the website Classy.org.



MAHALO TO OUR INDIVIDUAL SUPPORTERS VIA CLASSY.ORG!

Eric Chang	André Pauka
Mary Chang	Maryll Phillips
Ross Christensen	Deborah Pope
Kim Cobb	Indra Ridwan
Margaret Coldiron	David Robertson
Randall Cummings	Joan Scanlan
Mary-Jo Freshley	Bonnie Showers
David Furumoto	Jonathan Syper
Selina Higa	Hiroshi Tanaka
Donald Huang	Beth Tillinghast
Gabriel Ishida	Kelley Toor
Meredith Lee	Stephen Tschudi
Lynne Mayeda	Valerie Vetter
Gilbert Molina	Laureen Watanabe
Yee Man Mui	Paras Williams
John Nakagawa	Anna Womack
Dee Nishimura	Frances Wong
Patrick Oiye	Jasmine Yep
Benjamin Pachter	Susan Yuen
Rohayati Paseng	

(For an updated list,
please visit our webpage)