

《Hagay Dreaming》 Plot Synopsis and the first draft of tech effect design

This is the first draft of *Hagay Dreaming* by Dondon Hounwn for the trial performance at the Donmong Tribe, and the tech effects are designed by Shu Lea Cheang based on Dondon's script

	Plot Synopsis	Scene Description	Note	Tech effects
<i>Prelude</i>	<p><u>Welcoming the Spiritual Beings</u> With the most pious mind, people invite and welcome spirits of the land and spirits of their ancestors who have lived here before to join the gathering and share the presents. May the spirits offer them equality and love,</p>	<p>Dondon will first recite religious words and Shan-shan (representing the messenger from the Spiritual World) responds to Dondon with her voice. Then, the five singers start to sing at the first location in the environmental theater.</p>	Song: the Truku Song of Welcoming the Spiritual Beings	
			Instrument: Pgagu (head-hunting flute)	
			Costume: Truku traditional attire	
			Lighting: fade-in	

	sharing and peace.		Duration: 5 minutes	
<i>Act I</i>	<p>Storyteller Ibau recites her words, moving through time and space. Her texts reveal those ancient stories and modern-day situations, confronting each other but attempting to strike a balance. Can those opposites be reconciled and those forgotten retrieved?</p>	<p>The scribe Ibau writes on the wall from the beginning of the performance. After welcoming the spiritual beings, she transforms into a storyteller, chanting and leading the audience to the second location in the environmental theater.</p>	Song: The Amis song of condolence	
			The singers' costume: clothing in black or white color	
			Lighting: Spotlight following the storyteller	The main stage effects are lighting and laser lights. Lights become characters following the people wandering in a digitally composed forest programmed with laser lights.

			Props: A white wall at the entrance for the writings	The writings are shown digitally on ever-expanding digital walls across the stage.
			Duration: 10 minutes	
Act II	<p><u>The Hunter's Dream</u> It is about the hunter's dream. On his way to hunt, he entered a tree cave to take shelter from the heavy rain. He falls asleep in the cave and encounters a group of hagay, a group of</p>	<p>Dancers present the hunting movement. In the second location of the environmental theater, the hunter is performing a fusion dance of traditional dance and contemporary body movement while dancers are</p>	Song: the hunting song	
			Music: dancing music (to be designed: dancers entering the dream, the hunter waking up and the group dance)	

	<p>naked men, in his dream. The hunter learns haday's knowledge and skills in the spiritual world. He told his peers about the dream when he wakes up and returns to the real world.</p>	<p>singing the song of hunting at the other end. After the dance, the hunter rests in the installation, symbolizing the tree cave. The hagay's dream is projected with images created by the artist. When the hunter wakes up, along with the dancers, he demonstrates the encounter with hagay in his dream.</p>	<p>Video: video of a dream scenario created by the artist</p>	<p>5 dancers are the non-binary gender hagay. Their dance move are captured by 16mm camera and further processed with long exposure, layering effects.</p>
			<p>Setting: white projection screens</p>	<p>Transparent cloth screens are hung in a row, the projection are thus multiple-layered through see-able screens.</p>
			<p>Costume: the hunter wearing hunting clothes, plain <i>sla</i>, <i>habuk</i>, <i>tukan</i>, and hunting knife; dancers wearing traditional costume and hunting knife</p>	
			<p>Lighting: Lighting patterns of the forest</p>	<p>The forest and the cave of the forest all created by lights, laser composition. There is no real set. The rain is also expressed by specially designed lighting patterns.</p>
			<p>Duration: 15 minutes</p>	

Act III	<p style="text-align: center;"><u>Exchange</u></p> <p>Who am I? Am I a man or a woman? Meeting the spiritual beings in their world, what makes you forget your beauty? What makes you assume that you have nothing? The performer will take off his modern image and replace it with a traditional costume, blurring the gender representation and fighting against the post-colonial gender divide, and trying to resolve these differences from the start.</p>	<p>A contemporary Hagay (presented by Dondon) is adept at imitating animals and various qualities of men and women. He appears in the crowds and interacts with the audience, while the woman hunter and the male knitter stay on the stage. After interacting with the audience, hagay walks slowly back to the stage, and the male knitter begins to narrate the story of knitting, hagay then imitates female posture. The light immediately focuses on the woman hunter, hagay then presents the male vigor (as presented by the choreographer Shih-Min Szu). Finally, when the stage light turns down, the laser lights begins to shine, and the male hagay presents a dance of suppression.</p>	<p>Lighting: spotlights in between the light, projected on the male knitter and woman hunters. Full light on the stand and the laser light (as the light dims)</p>	<p>The male knitters' knitting mixes real textile and digitally extended knitted textile. Woman hunters hold the real tribal arrows, but shoots out digital arrows (laser light fragmentation).</p>
			<p>Music: music for male and female dance, and a dance of suppression</p>	
			<p>Performers: hagay (Dondon in the first half part/ the choreographer in the second), the male knitter, woman hunters and other tribals</p>	<p>During the dance of suppression, the dancer is chased by the ever pressing lighting effects, like a forest falling down upon his body.</p>
			<p>Props: loom, attires of the male knitter and woman hunters</p>	
			<p>Costumes: hagay (to be designed), the male knitter and woman hunters (ordinary attire)</p>	

		<p>Note:</p> <ol style="list-style-type: none">1. When Dondon is telling the story of the woman hunter and the make knitter, Ibau is playing an instrument with techno background music.2. When Dondon is performing hagay, Shan-shan sings a song of spirit.	<p>Duration: 15 minutes</p>	
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Act IV	<p style="text-align: center;">Walking</p> <p>The mouth harp is a traditional musical instrument made of bamboo, a medium for expressing emotions in the past. The ritualist leads the participants to walk and pay attention to the feeling of their feet and listen to the sound of the surroundings as if walking on a brook. Out of a sudden, they step into the sphere of light, which is similar to the realm of spirits.</p>	<p>Hagay (presented by Dondon) guides the hunter to the third location. As they walk, they encounter the tribal people who play the pgagu (head-hunting flute), mouth harp, and xylophone.</p>	<p>Lighting: The laser light is projected on the path or the spotlight follows the performers</p>	<p>The laser light composes a bridge to ‘tele-transport’ this group of performers to the Spiritual Land. This is a serene passage made mystic by smoke machine.</p>
			<p>Music: slow and soft (to be composed)</p>	
			<p>Performers: hagay, the hunter and musicians</p>	
			<p>Props: laser light, ritual utensils, traditional instruments (mouth harp, xylophone, and pgagu)</p>	
			<p>Costumes: hagay (to be designed), the hunter (to be designed)</p>	
			<p>Duration: 10 minutes</p>	

Act V	<p><u>The Path in Light</u> Where is the path leading us back to the beautiful land? How should one listen to the voice of the spiritual world and peep into the mysteries of the universe? Please guide us and show us where the path will take us.</p>	<p>When the light is turned down, the stage light of the third location is on. The singer starts to sing and the light sphere of the spiritual world appears. The first part is Shan-shan's vocal solo and the singers join in the second part, leading participants to the spiritual universe.</p>	<p>Lighting: light ball of the spiritual world</p>	<p>The light sphere of the spiritual world is created by laser light with deep depth, leading people to the unknown.</p>
			<p>Music: dubbing the video with the background music (or blending in the music when processing the video)</p>	
			<p>Performers: Shan-shan, singers</p>	
			<p>Installation: the main installation symbolizing the spiritual world</p>	
			<p>Costumes: Singer (to be designed), performers (to be designed)</p>	
			<p>Songs: singer's compositions and Truku traditional folk</p>	
			<p>Duration: 10 minutes</p>	

Act VI	<p><u>Beyond the Flowing of Light</u> The tribal weaving patters symbolize the guardian power of the ancestral spirits, as well as the spiritual eyes which look after the world. These light spectra create a ritual atmosphere, and the ritualist interacts with the light with the traditional prihut xylophone. In the past, the xylophone was an important tool for sending messages, and the head-hunting flute is a ritual instrument that summons ancestral spirits. The scene signifies that we are in the most beautiful land.</p>	<p>The laser light presents the patterns and icons of the spiritual worlds, symbols of suppression, and the religious symbols. The head-hunting flute is played with Western chamber music (it could be a certain Wester instrument), followed by the xylophone (with Western percussion instruments) and, finally, the mouth harp (with Western percussion instruments). Ibau appears as a percussionist and joins the ensemble with a powerful drum solo.</p>	<p>Lighting: mixed intense light</p>	<p>Long range laser lights shooting across the stage, create a ‘thunder storm’ of the forest, the tribal totems, the all-seeing eyes are composed by laser light, accompanied by mixed music instruments, presenting a symphonic, immersive experience.</p>
			<p>Music: Western chamber music (to be composed)</p>	
			<p>Performers: Ibau, traditional instrument players</p>	
			<p>Costume: traditional costumes</p>	
			<p>Songs: Traditional songs played by three instruments</p>	
			<p>Duration: 10 minutes</p>	

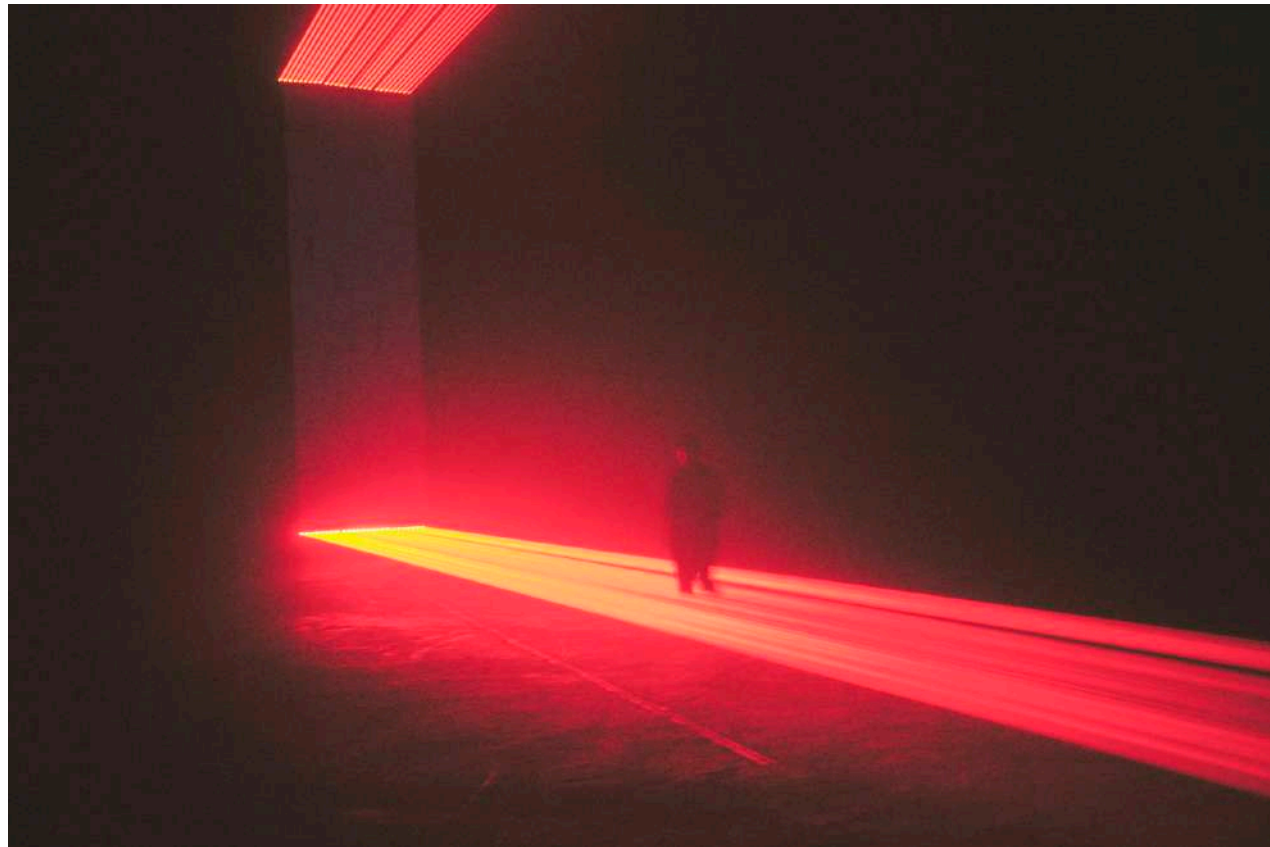
Act VII	<p style="text-align: center;"><u>The Convergence</u></p> <p>The present and the absent, all that exist in nature and all directions, the perfect and the broken, our wounds and glory, history and myth come into balance. With Gaya (the law of the universe), those that are unknown will stay. The projected spiritual world, the images, the music of plants, the resonance of human body all converge and flow into the sea.</p> <p>Sapuh (medicine), Emsapuh (being healed), Smapuh (embodying the medical power), Dgiyaq (mountains and forests), Mkduyung (family of streams), Downmung (the Downmung tribe), Yayung (stream), Phpah (blossoming flower), Qhuni (trees)</p>	<p>Wounded Hagay (presented by Dondon) appears alone on the stage. The hunter comes out, holding a stone to perform a healing ritual. All the performers follow the hunter and perform the same gesture with stones in their hands. Shan-shan and the singers then appear to chant, followed by the hunter's dance, the video and laser light, and hagay's solo dance (presented by the choreographer Shih-Min Szu). When hagay is exhausted, the group performs a gathering song as a treatment. Hagay, the hunter and singers dance with the music as an ending.</p>	<p>Lighting: Blue light</p>	<p>An epilogue. The strong criss-cross laser light effects is replaced by single long cast blue light, focusing on a lonely Hagay.</p> <p>As healing process begins, the laser light brings in the morning sunrise accompanied by refreshing mist. A lighting composed forest slowly fades in to the foreground of the gathered tribe.</p>
			<p>Music: ballads, music for dance, song of assembly</p>	
			<p>Performers: Shan-shan, performers, the hunter and hagay (Dondon in the first half/ the choreographer in the second half)</p>	
			<p>Costume: performers' costumes</p>	
			<p>Props: image and laser light</p>	

			Duration: 15 minutes	
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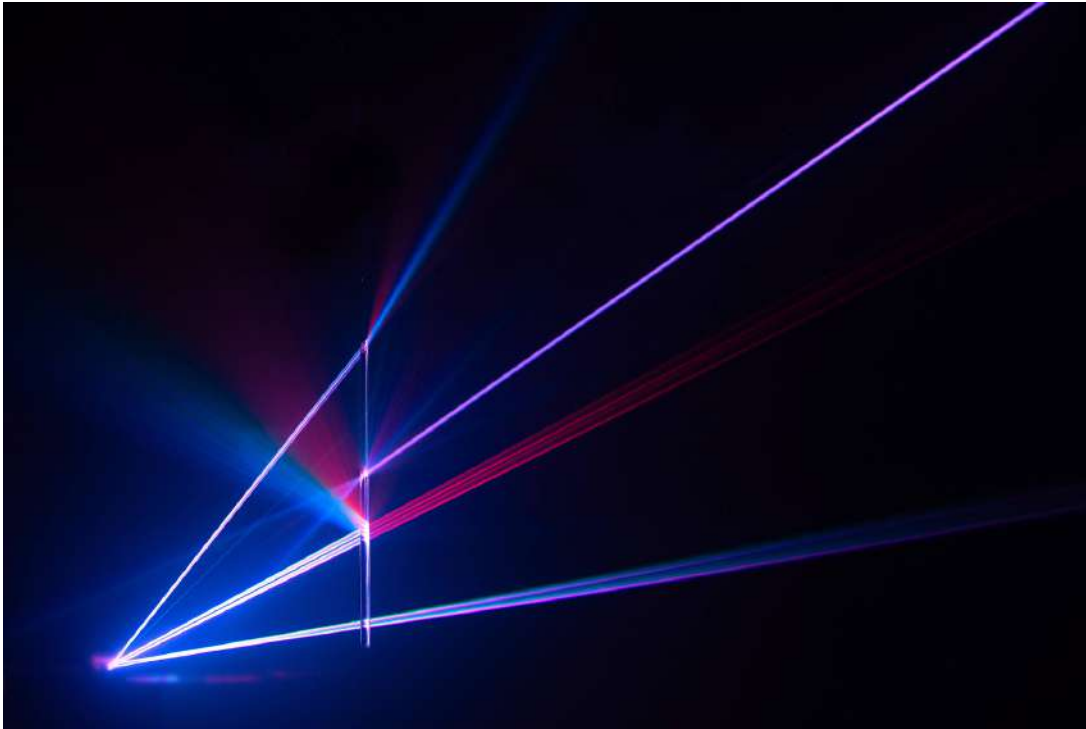
Light/laser design – Aka Chang



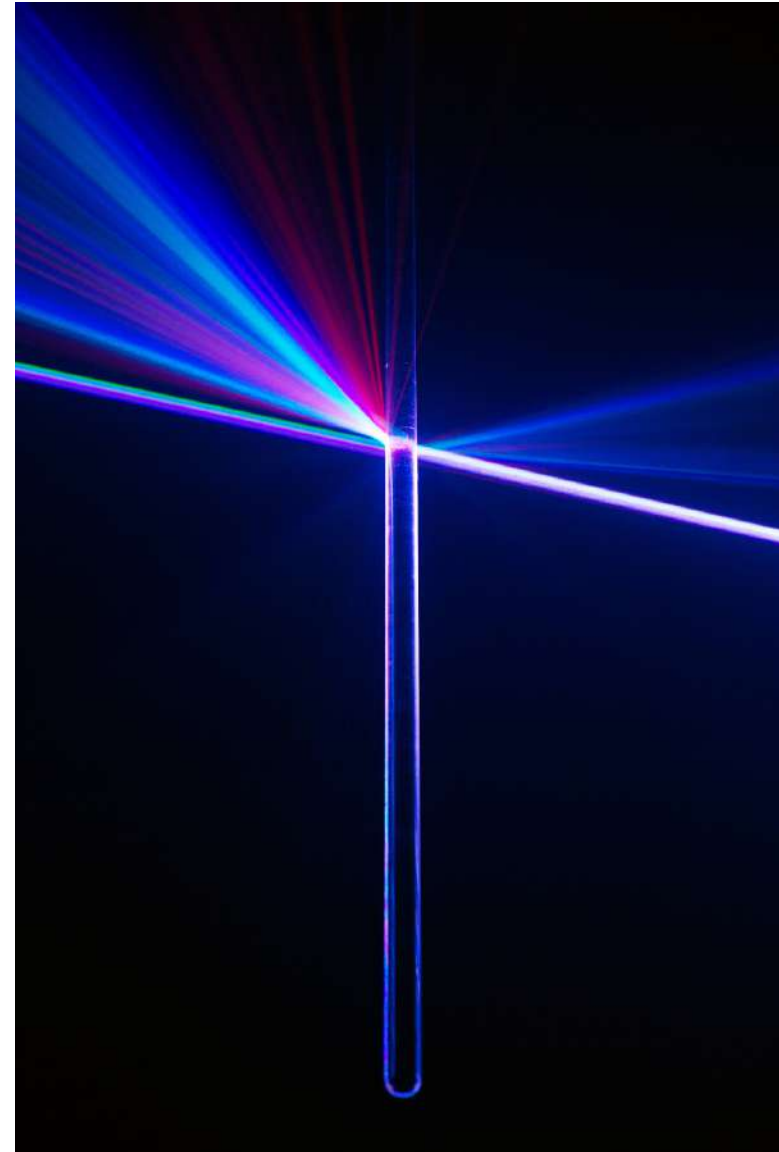
Everything comes to life with the totem. “Dowriq”, means eye in tribe, also extends to the eyes of the ancestors. The Ancestors are watching you, my friends.



Truku

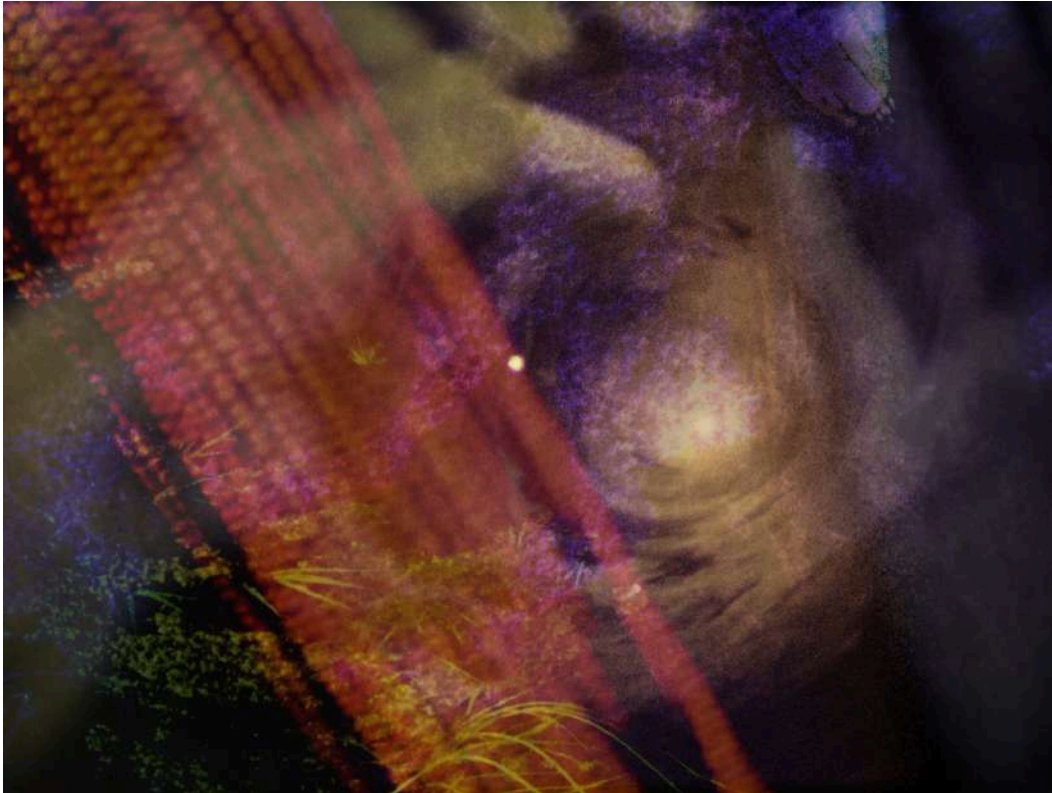


Acrylic columns are used to create a lattice installation.
Laser mapping on the surface of the three-dimensional lattice structure,
reflecting/ refracting to create a special texture of light.



Experimental images—Tzu-An Wu

Wu collages moving body parts of dancers/ hagay with natural objects of the forest, and processes with long exposure effects to create new meanings.



Performer – Dondon Hounwn (cultural inheritor of rituals, incarnation of Hagay)



Performer – Shan Shan Chen (representing the spiritual world with her vocal)



Performer – Ibau (writer/ storyteller and drum player)



**Performer – Shih-Min Szu (choreographer, dancer,
interpreting Hagay with dancing)**



Performer – Elug Art Corner (dancers, traditional instrument players and folk song singers)



apu'u yakumangana



tumun buru



umaw nguzyok



marang kuwah



pilaw uraw