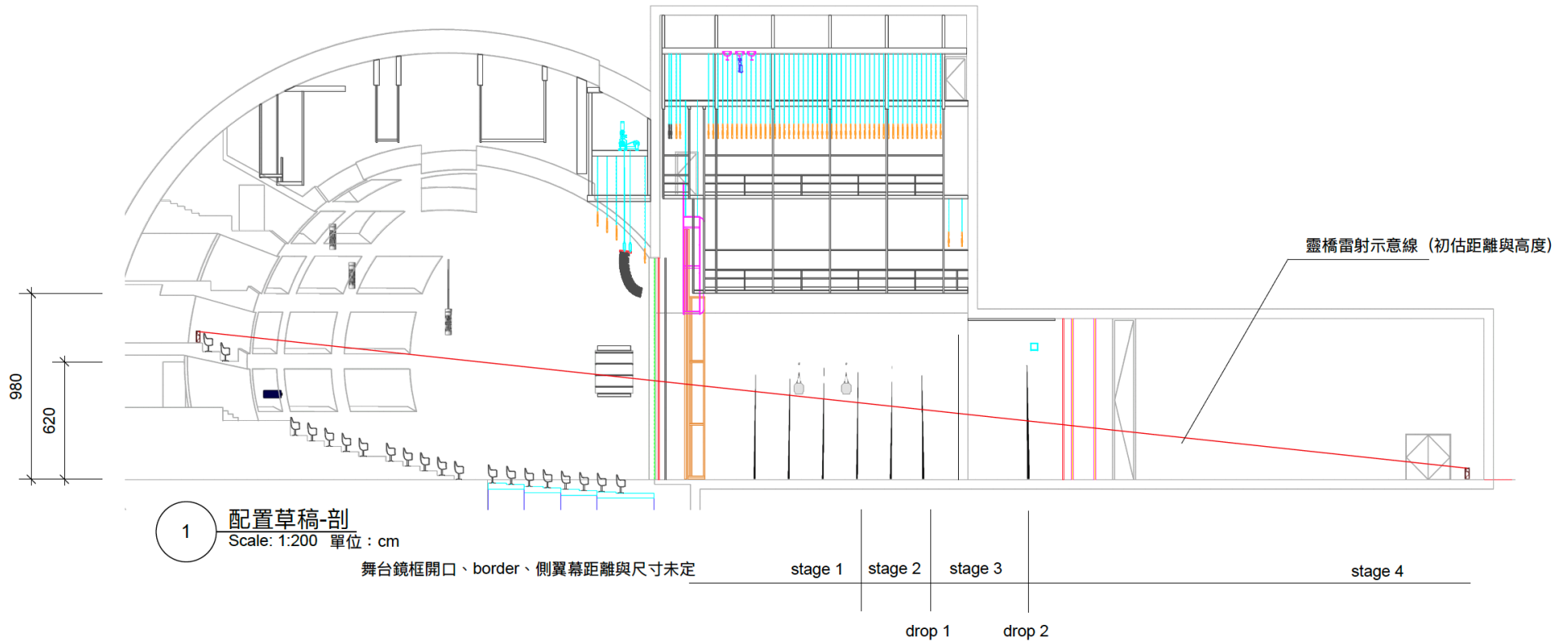


HAGAY DREAMING
Taipei Performing Arts Center 2026

Original Script: Dondon Hounwn
Script Adaptation: Shu Lea Cheang



PRELUDE - WELCOMING THE SPIRITUAL BEING

Outside Globe Playhouse

Dondon as a smapuh (traditional healer), dressed in traditional tribal clothes, followed by 3 youngsters, leads a powda ritual with the public present.

With the most pious mind, we welcome spirits of the land and the ancestors who have lived here before to join this gathering with blessings, love and equality.

After the ritual, Dondon and 3 youngsters, blowing a mouth harp, lead the audience to the Globe performance space.

ACT 1 – RED THREAD

Globe Playhouse stage 1 & 2

As the audience led by Dondon walk into the Performance Space and getting seated, a young Dondon whose body is tied up with red threads and red LED light tube stands in the middle of the stage.

The stage is lit up by the LED light tube in red light.

Dondon approaches young Dondon and starts untying the red LED light gently, letting the red LED light spreading on the floor. A video camera captures close up of Dondon and young Dondon loving, intimate, intense look towards each other during untying. The video image is projected big onto the white screen at the end of the stage 2.

Finishing untying the red thread, Dondon, blowing a mouth harp, walks off the stage towards the back stage. The video image stays with young Dondon alone at the centre of the stage.

VIDEO PROJECTION OFF.

Young Dondon, still tied up in red thread, the traces of wounded soul, dances in liberated mood at the stage.

Young Dondon exits the stage.

LIGHT OFF.

The red thread LED light remains shining on the floor.

A stage hand dressed in black clears off the LED light.

ACT 2 - BUTTERFLY

Globe Playhouse stage 1 & 2

The stage is lit up, spotlight on the MESSENGER at the edge of the stage.

The MESSENGER sings 蠓生如蝶 (fluttering butterfly), a song that accounts Dowmung tribe's natural and human made disasters while expressing gratitude for the blessing bestowed by the ancestral spirits.

The screen at the far end of the stage descends. Sequences of moving images are projected on the screen - the Dowmung tribe's mountain and streams, the resistance led by the dignified tribal people. A turbulent past includes the era under Japanese colonial ruling (1895 - 1945); the protest to keep ancient woods remaining in the mountains (2013).

Butterflies transmitted by the dream machines hung from the steel tracks above the audience seats. The flying butterflies recall Dondon's ability to foresee imminent disasters when seeing butterflies.

Below the projection screen, young Dondon arrives, dancing thoughtfully with a powerful sense of self-determination, echoing projection on the screen.

From the BACK STAGE, Dondon in a healer's outfit exits, walking towards the centre of the stage, carrying a large bunch of Miscanthus.

THE MESSENGER sings and walks towards the end of stage 2. The singing ends.

The white screen is now covered by the black curtain.

THE MESSENGER holds tight young Dondon, transmitting love and power.

The three youngsters exit backstage, blowing mouth harp, walking towards the centre of stage 1.

THE MESSENGER gently pushes young Dondon forward, towards the 1st stage.

Dondon spreads out Miscanthu at the stage, forming a bordered circle. Dondon, on one knee, starts a prayer, singing inside this Miscanthus bordered area.

The 3 youngsters arrive, playing mouth harp, join Dondon's prayer singing.

Young Dondon stays outside of the Miscanthu circle.

THE MESSENGER remains at 2nd STAGE and joins the singing of the prayer.

Dondon and the three youngsters stay inside the Miscanthus bordered area.

The TOTEM laser light hung high at the stage beams through.
The TOTEM laser light projecting onto the Miscanthus bordered area.

A peaceful moment of GAYA harmony presented under the tribal totem light.

All light off.

Dondon exits the CENTER STAGE.

Young Dondon exits.

THE MESSENGER exits the 2nd STAGE.

The STAGE HAND clears off the Miscanthus and places on the ground some palm-size red thread covered stones.

The three youngsters remain, kneel down, at the CENTER STAGE in darkness.

ACT 3 - STONE AWAKENING

1st & 2nd stage

Lights fade in.

Three youngsters kneel down by the stones. Each picks up a palm size stone, starts a stone dance ritual – they hold the stone in the hands, breathing - contraction, pressing, expanding, the breathing sound can be heard. Their bodies moving left and right, from slight movement to large swings; the interaction between the stone and the body.

The stone in the tribal culture serves as a symbol, representing an agreement of reconciliation with one's own past and making peace with the enemies. Putting down the stone, putting away the hatred.

At the 2nd stage -

Young Dondon in red high heel shoes appears, carrying a mobilephone and a lipstick.

Holding up the mobilephone as mirror with one hand, the other hand starts putting on lipstick, Young Dondon is happy, in dancing mood.

The black curtain is pulled open.

The mobilephone image of Dondon's putting on lipstick is projected big onto the screen.

[V.O] sound of a father angrily scolding a son in tribal language is mixed in with Dondon's voice over.

DONDON (V.O):

In Junior high school, the boy proudly put on earrings. It was his grandfather who pierced his ears when he was little. His father scolded him and violently drew on his face with his mother's red lipstick. Telling him, " You want to be a girl, go ahead dress like a girl and put on pretty make up."

Young dondon's putting on lipstick is disturbed. The red color lipstick goes out of the lips and violently being drawn out of the lips. Still holding a mobilephone filming the face, the image of red lipstick messing up around the lips is projected big on the screen. The image is further processed by computer software, showing messy, disruptive frustration.

DONDON (V.O):

This child is Hagay I was with my grandma who told the village women washing clothes by the river..... This child is Hagay.

On the 1st stage, a tribal legend is told.

TRIBAL ELDER (V.O.)

“At the beginning of the universe, three deities emerged from the spiritual realm's stone. One deity looked at this world and found it very boring, so he returned to the spiritual realm. The remaining two deities found the world pleasing and decided to stay. They brought plants and animals with them. Later, they tried various ways to reproduce. When they were at a loss, a fly appeared, landing on their genitals, thus revealing to the deities how to proliferate their descendants. Time and the world keep changing.”

The three youngsters interpret this legend with dance movement – they form a big stone together, break up the stone. They are the spiritual beings, gathering together, moving apart, walk in the circle, time in iternity. The fluttering fly messenger, represented in green laser light beams, guides the body moment, push, pull and embracing each other.

Finally the entangled dance movement stops, the three youngsters holding the stone move peacefully, calmly.

FADE OUT stage lights.

At the 2nd STAGE, Young Dondon has left, leaving on the screen, computer processed messy lipstick's lines, signalling a disturbed life.

Projection is turned off. Black curtains cover the screen.

All lights out.

ACT 4 - HUNTER'S DREAM

1st, 2nd and 3rd STAGE

The whole performance space is projected tree lined forest with surround, swirling gobo lighting.

Above the seated audience, the dream machines beam out forest lights.

A woman hunter enters the forest, enacting the hunting movements, walking towards the 1st stage.

WOMAN HUNTER (V.O)

My name is Heydi Mijung. I grew up in the mountains.
Since I was a child, I watched my father making hunting traps
which fascinated me. I secretly followed my father to the mountain where he placed the
traps. After my marriage, I told my husband that I longed for the mountain, I wanted to go to
the forest.

He asked, can you? I replied, I can.

I went into the mountain to place the trap and brought back a large
animal caught in the trap. An elder in the tribe, seeing me carrying
the big game down the mountain, said to me, "You woman, you can."

The hunter arrives at the 1st stage.

Suddenly a downpour of rain, manifested in laser light.

The hunter searches for a hide out. Out of nowhere, a waterdrop formatted virtual cave appears,
dropping from above the stage. The hunter enters the cave to seek shelter. The cave in its evershifting
shape embraces the hunter.

The hunter falls asleep.
The rain continues falling.

At the 2nd STAGE, the smoke arrives, bringing in gorgeously dressed Hagay spiritual beings, both manly and womanly, showing a peculiar quality beyond gender binary. They dance their way through the corridor onto the 1st stage.

The hunter awakes, walks out of the cave.

The cave has evaporated.
The laser rain stops.

The hunter meets Hagay beings.
Meeting for the first time, they attempt to acquaint each other.
The Hagay beings dance elegantly. The woman hunter dances hunting move.

DONDON: (V.O)

A hunter, hiding from the rain, sought shelter in the forest and fell asleep. She dreamt of a group of beautiful people. The hunter asked them, Manu ka Numa? Who are you? They said, they are Hagay.

The tribal people say that “Hagay” is the first Truku who bravely proclaimed that he, an effeminate man. Hagay transmits the knowledge of weaving, hunting and Gaya living principle to the hunter, for further disseminating among the tribal people.

The stage is laser beamed with colorful weaving patterns, criss-crossly interwoven in horizontal and vertical lines. The Hagay beings in dancing steps teach the hunter weaving skills.

The dance moves are synchronized with ever formulating colorful weaving patterns in laser lights. The entangled threads changing constantly in laser beams.

PILAW (V.O):

My name is Pilaw. I like to weave.

Through the interwoven threads on the loom, I sense my tribal people.
My body is repeating the tasks my people have been working on.

As the threads entangled, I am sorting out my own gender identity.
Gently, I hold on to myself. Watching the knitted patterns, I attempt to prove that I exist. I am creating my imprints in the world I live in.

White smoke blows onto the stage, chasing away the weaving patterns.
As the smoke clears up, the Hagay beings have rolled up their dresses into shorts.

The Hagay beings start transmitting ancient hunting knowledge to the hunter –
setting up traps for the animals, shooting arrows, catching running animals, all manifested in laser lights.

The stage is lit with gobo forest lights.
The audience seat area is lit with dream machine forest lights.

MUSIC UP

The song I AM A REAL WOMAN is sung in 2 versions.
1st version with two woman singers in traditional tribal tune.
2nd version is accompanied by composed, orchestrated music and chorus

wa u wa ku Tawsay wa
enkey saw ku wasil pada wa
em wa u wa ku wa na limuy wa
uka ku wa makeylan wa
wa u wa ku wa Nabuun wa
em balay ku saw ma ima wa

I am a woman from Tawsay
I am as strong as the rope that
catches the muntjac
I am a beautiful woman
I just can't stop myself from dancing
I come from an ancient tribe
Who else has such capacity as me

The hunter follows Hagay being's hunting knowledge teaching.
The arrow laser light shoots toward the upper part of audience seats, creating an Intense laser scenery.

The hunter and the Hagay beings dance their way, chasing animals. Before they arrive at the front of the stage,
all freeze.

Laser light off. All lights off.

ACT 5 - EXCHANGE

1st & 2nd stage.

Inside the waterdrop formatted virtual cave, the woman hunter is asleep.

HAGAY (played by young Dondon) arrives. The woman hunter awakes to meet HAGAY.

The cave has evaporated.

Meeting for the first time, they attempt to acquaint each other.

HAGAY and the woman hunter challenge the Truku tribe's traditional definite binary moves.

They switch their birth assigned genders, exchange the roles of leading and being led in their duet.

Temu. Masin who plays HAGAY writes –

"The exchange between them is the exchange of information, identity, temperament and ability, gender is just the external form of all this. Putting aside gender, this is an insistence on self-worth and a way of living for one's own soul, with a concept of "self-determination". - temu. Masin
"Exchanged Souls"

HAGAY's floating semi-transparent costume is unwrapped into a layer of membrane.

Through motion capture and software processing of their body movements, their intertwined dancing bodies multiplied are projected onto the layer of membrane.

The projected bodies overlap each other, creating the illusion of multiple gender bodies, pulling and tearing, full of intensity, intimacy, repression, conflict and sensuality. Transcending binary gender imposition, they find ease and freedom from multiple identities of self.

Finally the layer of membrane wraps tightly the two entangled bodies, bodies falling down.....

Fade out lights.

ACT 6 - THE PATH IN LIGHT

1,2,3,4 stage and extended to box seat area high up.

The stage is faintly lit.

Youngster 1, playing a head hunting flute, walks into the very back end of the stage, stage 4.

They raise up the flute and points to the high up box seat area.

The red laser light beams in a 70m+ red spiritual bridge, connecting all stage with the box seat area.

The MESSENGER appears at the box seat area.

Youngster2 and 3, playing a mouth harp, shaking bells, exit from the back stage, followed by the hunter with a mouth harp, youngster1 with flute joins them. Amidst the red laser light spiritual bridge, tThey play and dance in joy, echoing each other's music .

The MESSEGER singing a spiritual tune arrives at the front end of stage 1.

Dondon and Young Dondon, holding hands with determination, showing love, moving towards the 1st stage.

Dondon and young Dondon along with 3 youngsters and the hunter moving towards the centre of the stage to welcome the MESSENGER.

The red laser light of spiritual bridge disappears.

The tribal totem descends and lit up , beaming blue laser light from above onto all seven beings.

Under the totem lights, they sing Dancing Mountain Spirit (舞山靈) tribal song and dance.

*kana ta lisaw
kana ta Uwa
supu ta mqras
supu ta mgril
kana ta payi
kana ta baki
Imleng qaqaqay su o
laqi brah u o
O nay o nay o nay o nay*

*All the boys
All the girls
Happy together
Dancing together
All the female elders
All the male elders
Move your feet
With the children*

The TOTEM light OFF.

ALL lights off.

END.

The stage light up.
CURTAIN CALL.

APPENDIX:

蠓生如蝶 (fluttering butterfly) song for ACT 2.

Lyrics by Dondon Hounwn.

rnaaw ka sapah mu
(The mountains, they are my home.)

yayung nii ka knudus mu
(The streams, they sustain my life.)

dxgal nii ka dara mu
(The earth, It is my blood.)

kika ngalan phngak mu
(This is the life I depend upon.)

I walk along a path buried in mud, rock and water,
I hear the panicked cries of the people.
I see butterflies dancing in radiant light,
bringing messages of life and death intertwined.

Mountain shakes, earth quakes, storms rages,
orchids drift in the flowing streams.
On fractured, crumbling mountain trails,
rocks glimmer with golden light.

In the darkness, the ancestral spirits shine,
telling me not to fear,
not to turn away from ordeals.
Oh, my beloved child.

The giant trees from the ancestral land
symbolize the origins of the myth.
Who willfully place you in the bidding wars,
forgetting we are but a small fraction of you?

We fire our guns to defend the forests,
gather around the flames to listen to the stories.
As though we have returned to the ancient tribes,
yet we open our eyes, the elders are gone.

Within the woven patterns of every life,
Our ancestors never closed their eyes,
Always watching over
their descendants in this world.