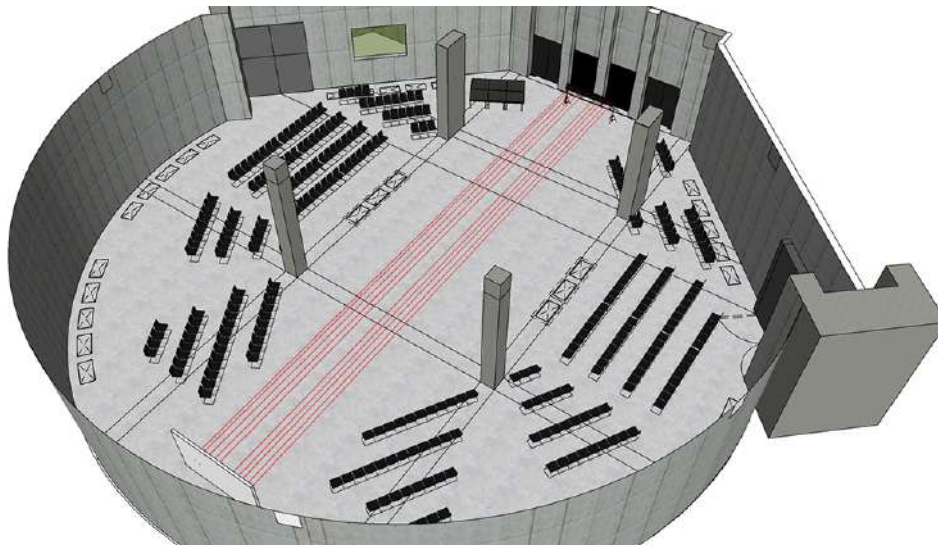
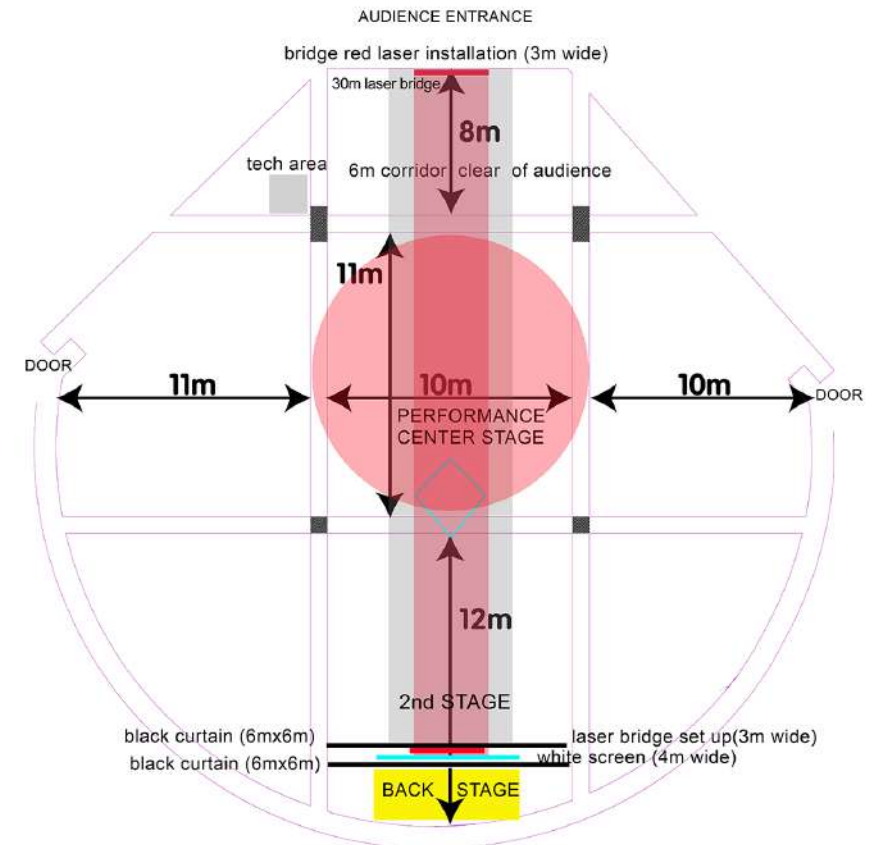


HAGAY DREAMING
Script draft 06012025
for TATE MODERN 2025

Original Script: Dondon Hounwn
Script Adaptation: Shu Lea Cheang
Script Consultation : Wei Lun Lu



audience seating plan - Demelza.Watts



HAGAY DREAMING TATE MODERN STAGE PLAN Shu Lea Cheang

PRELUDE - WELCOMING THE SPIRITUAL BEING

Turbine Hall

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 Tanks performance space.

ACT 1 – RED THREAD

CENTER STAGE, 2nd STAGE, South Oil Tank Performance Space.

As the audience led by Dondon walk into the South Oil Tank Performance Space and getting seated, a young Dondon (Dondon2) whose body is tied up with red threads and red LED light tube stands in the middle of the CENTER STAGE.

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

Dondon approaches Dondon2 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 Dondon2's loving, intimate, intense look towards each other during untying. The video image is projected big onto the white screen at the far end of the 2nd STAGE.

Finishing untying the red thread, Dondon, blowing a mouth harp, walks off the center stage towards the back stage. The video image stays with Dondon2 alone at the CENTER STAGE.

VIDEO PROJECTION OFF.

Dondon2, still tied up in red thread, the traces of wounded soul, dances in liberated mood at the center stage, through the corridor, towards the 2nd STAGE.

The corridor leading to the 2nd STAGE is lit up.

CENTER STAGE LIGHT OFF.

The red thread LED light shines from the floor.

Meanwhile, the red thread in the CENTER STAGE is clear off by the stage hand dressed in black.

ACT 2 - BUTTERFLY

CENTER STAGE, 2nd STAGE, South Oil Tank Performance Space.

The CENTER STAGE is lit up, spotlight on the MESSENGER at the center of the stage.

The MESSENGER sings 蠛生如蝶 (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 black curtain of the 2nd STAGE is pulled open. 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). The projection is superimposed by a gobo projection of fluttering butterflies which recalls Dondon's ability to foresee imminent disasters when seeing butterflies.

As the projection starts, Dondon2 exits BACKSTAGE to arrive at the 2nd STAGE. In front of the screen, Dondon2 dances 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 CENTER STAGE, carrying a large bunch of Miscanthus.

THE MESSENGER sings and walks towards the 2nd STAGE. By the time THE MESSENGER arrives at the 2nd STAGE, she stops singing.

The white screen is now covered by the black curtain.

THE MESSENGER arrives. THE MESSENGER holds tight Dondon2, transmitting love and power.

At this moment, the three youngsters exit BACKSTAGE, blowing mouth harp.

THE MESSENGER gently pushes Dondon2 forward, towards the corridor, towards the CENTER STAGE.

At the CENTER STAGE -

Dondon unleashes the tied up Miscanthu and places one by one on 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.

Dondon2 stops in the middle of the corridor.

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

At the CENTER STAGE - Dondon and the three youngsters stay inside the Miscanthus bordered area.

The TOTEM laser light hung high at the CENTER STAGE is LIT UP.
The TOTEM laser light projecting onto the Miscanthus bordered area.

A peaceful moment of GAYA harmony beams through the tribal totem light.

THE CENTER STAGE LIGHT OFF.

THE TOTEM LIGHT OFF.

Dondon exits the CENTER STAGE.

Dondon2 exits the corridor.

THE MESSENGER exits the 2nd STAGE.

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

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

ACT 3 - STONE AWAKENING

CENTER STAGE, 2nd STAGE, South Oil Tank Performance Space.

The 2nd STAGE is lit up.

Dondon2 appears on the 2nd STAGE, carrying with them a mobilephone and a lipstick.

The black curtain is pulled open.

Holding up the mobilephone as mirror with one hand, the other hand starts putting on lipstick, Dondon2 is happy, in dancing mood. The mobilephone image of Dondon2's putting on lipstick is projected big onto the white screen.

Meanwhile, at CENTER STAGE, FADE IN the light.

The three youngsters, each picks up a palm size stone, starts a stone dance ritual – they hold the stone in the hands, staring at the stone, 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 -

[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."

Dondon2's putting on lipstick is disturbed. The red lipstick color 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 CENTER STAGE, dancing with stone tells a tribal legend.

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, exit 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, intimately close, push, pull and embracing each other.

Finally the entangled dance movement stops, peacefully, calmly, the three youngsters kneel down on the stage, hands holding the stone.

FADE OUT CENTER STAGE lights.

At the 2nd STAGE, Dondon2 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.

Total darkness at the 2nd STAGE.

ACT 4 - HUNTER's DREAM

CENTER STAGE, 2nd STAGE, South Oil Tank Performance Space.

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

A woman hunter enters the 2nd STAGE, making hunter's moves in a solo.

This dance is interpreted by the performer Sinkuy Katadrepan's own research and observation.

"... Entering the mountains as a hunter for the first time brings out the emotion of returning to the nature, a relief of the expectation being realized; full of novelty, rebirth and re-exploration of self... From being a traditional woman, "scraping hemp weaving textile"; Gradually expanded to pursue one's own self; acting like a man 'porting the prey". I intentionally gesture the porting act as Tai Chi's Yin Yan relationship. What got brought down the mountain is not only the prey, but also the integration and confirmation of self-identity. " - Sinkuy Katadrepan

The woman hunter chasing the prey through the corridor, moving towards the CENTER 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 CENTER STAGE.

Suddenly a downpour of rain, manifested in laser light.

The hunter searches for a hideout. 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 CENTER 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. He 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 change constantly in laser beams.

DONDON (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,
covering the lower part of their body, showing their bare chests.

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.

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 transmission.
The arrow laser light shoots toward the upper part of the 2nd STAGE, creating an Intense laser scenery.

The hunter and the Hagay beings dance their way through the corridor, chasing animals. Before they arrive at the 2nd STAGE, in the middle of the corridor - Laser light off. All lights off.

ACT 5 - EXCHANGE

CENTER STAGE, 2nd STAGE, The Tanks Performance Space.

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

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

HAGAY (played by Dondon2) 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 beings 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 are projected onto the layer of membrane.

The projected bodies are multiplied, overlapping 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 stage lighting.

ACT 6 - THE PATH IN LIGHT

CENTER STAGE, 2nd STAGE, South Oil Tank Performance Space.

The Corridor between the 2^d STAGE and CENTER STAGE is faintly lit.

Youngster 1, playing a headhunting flute, dances into the middle of the corridor.
They raise up the flute towards the CENTER STAGE, in the direction of the main door of the Performance Space.

The red laser light beams in a 30m+ red spiritual bridge, connecting the CENTER STAGE and the 2nd STAGE.

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 MESSENGER appears from the far end, close to the main door. She sings a spiritual song, entering the Performance Space, towards the CENTER STAGE.

Dondon and Dondon2, holding hands, appear at the far end of the 2nd STAG. Showing love and with determination, they move forward towards the CENTER STAGE.

Dondon and Dondon2 along with 3 youngsters and the hunter following them enter the CENTER STAGE to welcome the MESSENGER.

The red laser light disappears.

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

The seven beings sing Dancing Mountain Spirit (舞山靈) tribal song.

The TOTEM light OFF.

The CENTER STAGE in darkness.

END.

The stage light up.
The seven beings form a line to make 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,
Hearing the panicked cries of the people.
I see butterflies dancing in radiant light,
Bringing intertwined messages of life and death.

mountain shakes, earth quakes, raged storm.
Orchids drift in the flowing stream.
On fractured, crumbling mountain trails,
Rocks glimmer with golden light.

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.

Oh, the giant tree from the ancestral land,
You embody the origins of myth.
Who dares to place you in the bidding wars,
Forgetting we are but a small part of you?

We fire our guns to defend the forests,
Gather around the bonfire to listen the stories.
As though we've returned to ancient tribes,
We open our eyes, the elderly have gone.

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.

In darkness, I see the light of the ancestral spirits,
They tell me not to fear,
Not to turn away from ordeal,
Oh, my beloved children.

Within the woven patterns of our life,
They have never closed their eyes,
Always watching over
Their descendants in this world.

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.