

Wim van Zanten and Bart Barendregt

Documentation

for the video film

Told in heaven to become stories on earth

A study of change in Randai theatre
of the Minangkabau in West Sumatra
using visual documentation from the 1930s

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48 minutes

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1. Introduction

This film is meant to contribute to the debate about social change by focusing on a form of theatre in West Sumatra. It is aimed mainly at university students and scholars of anthropology and the performing arts. We used the feedback method by showing excerpts of films from the 1920s and 1930s to Minangkabau informants, and filming their reactions to these excerpts. Parts of two films from the 1930s are included in the present film to provide background for the remarks made during the feedback sessions and to make this relevant archival material more widely available.

Randai is a form of theatre of the Minangkabau in West Sumatra. It involves a kind of circular dancing, called *galombang*. The movements of the dance are based on those of the martial art, *pencak silat*. Further, Randai involves a dialogue between actors. A third element of Randai is sung poetry. The dancers may sing the texts, and there may also be a male or a female vocalist accompanied by a bamboo flute (*saluang* or *bansi*) or a set of gongs (*talempong*). During the intervals in a Randai performance popular songs may be played, a dance like *tari piring* (see Photo 1) may be performed, there may be a comical sketch, or a demonstration of the martial art, *pencak silat*.

Randai seems to have developed around 1930 out of existing performing arts, and one of the new elements it includes is dialogue. However, the historical development of Randai is not yet very clear and needs further investigation. The Payakumbuh region is one of the major centres of Randai, and much of the material in this film is from this region. Statistics from the section on arts of the Department for Culture and Education (Kasi Kebudayaan, P dan K) in the District Lima Puluh Kota show that in Payakumbuh there are 10 Randai groups, and 31 in the whole district (including Payakumbuh, Guguk, Suliki Gunung Mas, Luhak, Harau, Pankalan, Kapur IX) on their list of 28th July 1995. We found that quite a few of these groups were not active in October and November 1996.

During the fieldwork we used a feedback method by showing excerpts of films recorded in the 1920s and 1930s, and also shots that we had just made ourselves, to Minangkabau respondents. The old films, which are kept in Dutch archives, were obviously not shot by a researcher trained in the performing arts. Mostly, these parts on the performing arts were included in films about general cultural aspects, or films about socio-economic topics. Shortcomings are, for instance, that some excerpts were too short, no proper documentation was given (about place and time of recording, performers, name of the dance, etc.), and in the 1938 colour film with sound the music does not always match the pictures.



Photo 1: *Tari piring* dance with earthenware plates at the end of a Randai performance; danced by a man and three girls of a group from Solok performing in the cultural centre in Padang, 19 October 1996.

In scene D8 (see section of film scenario) the informants comment on this last point: music and dance do not fit together. In the 1938 film the section given in D9 continues with the spoken text: ‘The rhythm of the dance [*tari piring*] is given by the beat of the *rabana* frame drum, the musical instrument that the Minangkabau derived from the Arabic tambourine.’ (*Het ritme van de dans wordt aangegeven op de Rabana, het muziekinstrument dat de Minangkabauer ontleende aan de Arabische tamboerijn.*) As far as we know, the frame drum was never used to accompany the *tari piring* dance, except in this 1938 film.

However, the old (and new) film material proved useful in starting a discussion on general topics. Parts of those reactions were also filmed, and included in the present video film. Some of the topics raised were: the changing social position of female performers (scenes D11, D14; see also Photo 2), the supposed decline in understanding the different dance movements (scene D30), the change towards more ‘entertainment’ (scenes F44 - F48, F57 - F60), the influence of the colonial power and the present Indonesian authorities on the content of the dialogue (scenes E1 - E4), and the more elaborate clowns’ section (scenes C17 - C27) in the present time.



Photo 2: Randai group from Solok performing at the cultural centre in Padang (Taman Budaya Sumatra Barat), 19 October 1996. This was one of the few groups in which girls took part in the *galombang* dance group. In the centre a male vocalist sings into a microphone accompanied by a bamboo flute (*saluang*).

It is interesting that there was quite some ambiguity about the ‘bridal couple’ dancing the *tari piring*, with plates on both hands, in the 1938 colour film (scene D10; Photo 3). All our informants agreed that a Minangkabau bridal couple would never dance during their own wedding. However, there was no agreement as to whether the ‘bride’ in the film was really a woman. Up till the 1970s, a woman’s role in Randai theatre used to be played by a man wearing women’s clothes. In scene D11, Chan, Ahmad and Indra seem therefore to think that the ‘bride’ dancing the *tari piring* in the 1938 film is also a man in women’s clothes. At the ASKI feedback session Zulkifli seemed to be uncertain about this, as he remarked: ‘What is this? What can I make of this, a man or a woman, the one who wears the clothes [of a woman]?’; his remark is not included in the present film. However, in scene D14 of the ASKI feedback session, Mahdi Bahar assumed that the ‘bride’ was really a woman, dancing the *tari piring* out of the context of rice harvesting and in public. He concluded that the 1938 colour film fragments could only have been made during a specially arranged occasion, and not during a wedding in its proper context, as a bride would never dance at her own wedding.

Further, the feedback session with visual material, old and new, proved to be a useful method for starting a discussion of ‘cultural colonialism’: do foreign researchers, because of their privileged position, take the cultural heritage of the Minangkabau away to store it in their archives, only to become culturally richer themselves?

Title of film

The title of the film ‘Told in heaven to become stories on earth’ was inspired by the second part of the *pantun* verse as cited in Chairul Harun (1992:58):

Di langit tabarito	Told in heaven,
Tibo di bumi jadi Kaba	These become Kaba epic stories on earth

The Kaba stories are considered to be a rich source of information about the Minangkabau past. These Kaba stories are, for instance, told in Randai theatre, and also in *sijobang* storytelling (Phillips 1981; Suryadi 1993).

Technical information; process of filming and editing

We used two video cameras in the field: (1) Panasonic S-VHS movie camera NV-MS1E (3-hour cassettes) and (2) Sony 3-chip movie camera DCR-VX1000 (1-hour cassettes). When both of us were filming a performance, Wim van Zanten used the S-VHS camera for close-ups and medium-range shots, whereas Bart Barendregt used the Sony 3-chip camera to film mainly without zoom. This arrangement was made, because the Sony camera was better for filming without much light.

As our time in the field was short, our budget modest, and the performers usually spoke via a sound system during the performance, we decided not to use a special person to record the sound. This means that the quality of the original sound is fairly modest, as it was recorded via the built-in microphone of the video camcorder. Similarly, we mostly used the existing light during the performance, and did not use our own lamps. Only in the performance of Siti Baheram in Nunang, near the central market of Payakumbuh, 13 November 1996 (see section 2 below), we used our own energy-saving lamps. The energy-saving lamps were necessary, because otherwise the electricity available for a household (quite often 500 to 1000 Watt) would not be enough. In fact the performance of Siti Baheram in Nunang was the only performance especially arranged – and paid for – by us; this is also the reason why in this performance no microphone was used.

In the feedback sessions the S-VHS camcorder was connected to a television monitor and used to play back the excerpts of old and new material. The Sony camcorder was used to film the reactions of our informants to these old film fragments.



Photo 3: The ‘bride’ in the 1938 colour film: woman, or man wearing women’s clothes?

When we came back from the field, we made an initial selection of relevant shots for our film, and this was presented as a paper ‘Change in Randai theatre of the Minangkabau, Sumatra; A visual documentation’ at the conference of the ICTM (International Council for Traditional Music) in Nitra, Slovakia, 25 June – 1 July, 1997. During 1998 we changed our initial plans, and started to investigate the possibilities for digital editing of the film material. At the end of 1999 this came in full swing on a PC with a Miro DC30+ video card and Adobe Premiere 5.1 software, after a description of the film material had been made by Nick de Heer. The voice-overs were spoken, recorded on DAT and digitally edited by Wim van Zanten. Eventually the film was transferred from the PC to a S-VHS mastertape and a DV (digital video) mastertape.

In July 2000 we arranged two informal sessions in which we asked some friends and colleagues to comment on the first version of the film. Their comments were used to change a few points that needed clarification. Part of the second version of the film was presented during the paper ‘A study of change in Randai theatre based on visual documentation of the 1930s’ at the conference ‘Audiences, Patrons and Performers in the Performing Arts of Asia’

in Leiden, 23 – 27 August 2000. After some new adjustments we had one last session with colleagues commenting on our film in October 2000. This resulted in some more clarifications, especially in additional voice-overs in the last part (F) of the film.

2. Major events that were filmed

The filmed events are presented in chronological order. Sections A1 to F62 refer to the different scenes in the film; see section ‘6. Film scenario’ below.

1. Randai performance in Taman Budaya (cultural centre), Padang, on Saturday, 2 November 1996. Group Palito Nyalo from Pauh, near Padang; see filmed events nos. 11 – 15 for more information about this group. Filmed on S96-5 (0 – 1h).

Used in F1 – F2.

2. Feedback session on Thursday, 7 November 1996, evening. At Chan’s house in Parit Rintang, Payakumbuh (near the central market). Present: Chan (Ihsan Adha Santhi, Payakumbuh Department for Tourism) and his wife and children, Ahmad Nurben (secondary school teacher in anthropology and history), and Indra Martini (civil servant of the Department of Information). Filmed on Sony cassette S96-6 (0 – 46’).

Used in D2 – D11.

3. Randai performance in Payakumbuh on Saturday, 9 November 1996, ca. 21:30 – 00:30. Group Intan Johari from Parit Rintang, Payakumbuh. After the performance there was a meal, offered by the host, before the group went back home. Some members of the group Siti Baheram (see filmed event 4) also took part in this performance of the group Intan Johari, because this group had not been very active lately. Filmed on S-VHS cassettes 96-2 (1:12:02 – 3:03:00) and 96-3 (0 – 0:29:35), and Sony cassettes S96-7 (0 – 1h) and S96-8 (0 – 42’).

Filmed material not used in the present film.

4. Randai performance in Situjuh Gadang, near Payakumbuh, on Wednesday, 13 November 1996, ca. 10:00 – 12:00 (a.m.). Randai performance of about 30 minutes by children of a primary school, on the occasion of the Health Day (Hari Kesehatan). One of the organizers was Ibu Sulai, who is a midwife (*bidan*). Filmed on S-VHS cassettes 96-3 (1h:27’ – 2h:38’).

Used in E1 – E5.

5. Randai performance in Nunang, near the central market of Payakumbuh, on Wednesday, 13 November 1996, ca. 20:15 – 22:45. Group Siti Baheram. The patron and the one who started the group in 1964 was Nasir Rajo Balai. In 1964 there were only male performers; in 1974 the first female performer joined this group. The performance took place behind Rajo Balai’s house at Nunang Lingkungan 2, No. 49, Payakumbuh. In the afternoon there was some rain, and the players told us that Rajo Balai had burnt some incense (*kumayan*) and had said some formulae (*mantra*) in order to avert rain during the evening’s performance. It did not rain that night. Filmed on S-VHS cassettes 96-3 (2h:38’ – 3h:03’) and 96-4 (0 – 1h:31’), and

Sony cassettes S96-9 (0 – 1h), S96-10 (0 – 1h) and S96-11 (0 – 0h:13'). Also audio recording on DAT 96-6, 96-7.

Used in B4 – B12.

6. Feedback session in Sungai Talang, near Payakumbuh, on the evening of Thursday, 14 November 1996. Most of those attending were members of the village Randai group Saedar Jandela (see also filmed events 7 and 9). Especially the leader of this group, Datuk Kodo, who also performs Randai himself, gave valuable information. Datuk Kodo plays Saedar's father, Sutan Amiruda, in scenes C14 – C18, and he can also be seen playing a *talempong* gong in scene C8. Datuk Kodo is also a performer of *sijobang* storytelling, and we recorded part of the story Taluk Bendaruhum on about two hours DAT (no. 96-8 and 96-9) and one-and-a-half hours of video film (no. 96-6) on the night of 18 – 19th November. Earlier that night we had shown the video recordings made of this group on 16th and 17th November. A Leiden student, Eva Mondelaers, did her research on Randai theatre and concentrated on this Sungai Talang group during her fieldwork in 1996 (Mondelaers 1999). Feedback session filmed on Sony cassette S96-12 (0 – 1h).

Used in D24 – D30.

7. Randai performance in cultural centre of Sungai Baringin on Saturday, 16 November 1996, ca. 21:00 – 01:15 a.m. Group Saedar Jandela. This performance was on the eve of the installation of an *adat* chief, as described below. Filmed on S-VHS cassettes 96-4 (1h:36' – 3h:03') and 96-5 (0 – 1h:19').

Used in C1 – C32.

8. Installation of *adat* chief Syamri Yanis Dt. Sinaronanelok as *penghulu* in cultural centre Sungai Baringin, ca. 8:00 – 13:00 on the morning of Sunday, 17 November 1996. Filmed on S-VHS cassette 96-5 (1h:19' – 2h:30').

Used in A13 – A21.

9. Randai performance in Koto Baru Mungka on Sunday, 17 November 1996. Group Saedar Jandela from Sungai Talang. Performance during the festivities for a wedding. There was not much light for filming and it started to rain soon after the beginning of the performance. Hence we filmed very little. Filmed on S-VHS cassettes 96-5 (2:30:13 – 3:03:40) and Sony cassette S96-14 (0 – 10'). Filming with Sony camcorder by Suzan de Roode.

Used in E6 – E13.

10. Feedback session with staff members of the music and dance conservatory (ASKI: Akademi Seni Karawitan Indonesia) in Padangpanjang on Wednesday, 20 November 1996. Several of the staff members have done research on different aspects of Randai theatre, and other performing arts in rural areas. Filmed on Sony S96-14 (10' – 58').

Used in D12 – D20.

11. Rehearsal of Randai group Palito Nyalo in Koto Panjang, Pauh, near Padang, on Wednesday, 20 November 1996. Rehearsal in preparation for the journey to Medan, where the group will perform. The group members are on the whole rather young. The leader of the

group is Pak Man, and the group usually rehearses at his house. Mamak Dahrizal (F54) is a very important older member of the group. See also Photo 4. He advises on the performance and practical aspects (F8 – F9, F21 – F22), but also sings with the bamboo flute, *saluang jo dendang* (F32 – F35). Filmed on Sony cassettes S96-15 (0 – 1h) and S96-16 (0 – 20').

Used in F6 – F11.

12. Departure of Palito Nyalo group from Koto Panjang, Pauh, near Padang on their way to Medan on Thursday, 21 November 1996. Filmed on S-VHS cassettes 96-6 (1h:29' – 1h:52') and Sony cassette S96-16 (20' – 23').

Used in F3 – F5, F12 – F23.

13. Randai performance by Palito Nyalo in Taman Budaya, Medan, Sunday, 24 November 1996. See building from the outside and announcement of the performance in F25: Minangkabau Rumah Gadang BM3, Jalan Adinegoro no. 1, Medan. Filmed on Sony cassettes S96-17 (0 – 1h) and S96-18 (0 – 1h).

Used in F37 – F51.

14. Randai performance by Palito Nyalo in Taman Ria, an entertainment park in Medan, Monday, 25 November 1996. Filmed on Sony cassettes S96-19 (8' – 1h) and S96-20 (0 – 1h).

Used in F53 – F61.

15. *Malam bagurau* Palito Nyalo in Rumah Gadang BM3, Jl. Adinegoro no. 1, Medan, Tuesday, 26 November 1996. During this performance, there was Randai, but much attention was also given to the singing with the bamboo flute, *saluang jo dendang*. For us this was the last material collected. After this evening the Palito Nyalo group also performed at the television station TVRI in Medan. However, Bart Barendregt, who had joined the trip to Medan, had to leave before the television recording because of other obligations. Filmed on Sony cassettes S96-16 (23' – 1h) and S96-21 (0' – 38').

Used in F29 – F36.



Photo 4: From left to right: Mamak Dahrizal, Pak Man and one of the authors, Bart Barendregt. The veranda of Pak Man's house in Pauh, near Padang, where the Palito Nyalo group are holding their rehearsals, 20 November 1996.

3. Films from the 1930s

Film excerpts included with permission of the Nederlands Audiovisueel Archief (NAA: Dutch Audiovisual Archive), Rijswijk, the Netherlands [Formerly: Audiovisual section of the Rijksvoorlichtingsdienst.]

a. Loten van dezelfde stam (Acte 2)

[Colour film with sound about the Minangkabau, 21 minutes and 7 seconds.]

Regisseur: Mol, J.C. Produktie: Multifilm, Haarlem, 1938.

Documentation NAA: Docnr.: RVD930004144, archief 03-1077-02, stocknr. B5-5-05/
videonr. 679-02.

Photo 5 (two pages): 'How to reach Sumatra'. Taken from a booklet to attract tourists for a journey to Sumatra where '... from your comfortable hotel you may explore the country and its people'.

Hoe Sumatra te bereiken?

Woont Gij in Nederland of België, zoo duurt een reisje naar Amsterdam of Rotterdam slechts enkele uren. Van deze belangwekkende en schilderachtige steden kan men afwisselend elken Woensdag om de 14 dagen met een der zeer moderne en weelderig ingerichte booten der **Stoomvaart Maatschappij „Nederland”** of der „**Rotterdamsche Lloyd**” naar Sumatra en Java vertrekken. Er is dus **elke week** gelegenheid van Nederland naar Sumatra en Java te reizen. Geeft men er den voorkeur aan, den reisduur af te korten door een gedeelte van den weg per spoor af te leggen, zoo kan men zich afwisselend elken Vrijdag om de 14 dagen te Genua op de booten der Maatschappij „Nederland” en te Marseilles op die der Rotterdamsche Lloyd inschepen.

Na een zeereis vol afwisseling, genietend van het comfort en de terecht beroemde tafel op de booten beider maatschappijen komt men op Sumatra aan.

Behalve met beide genoemde Stoomvaart Maatschappijen kunt Gij Sumatra nog vlugger bereiken door gebruik te maken van den **wekelijkschen** vliegdiens van der **Koninklijke Luchtvaart Maatschappij**. Donderdags vertrekkend uit Amsterdam stapt Gij na 8 dagen te Alortstar uit om met de aansluitende machine der **K.N.I.L.M.** denzelfden dag Medan te bereiken.

Woont Gij in Zuid Afrika, zoo is Sumatra gemakkelijk te bereiken door gebruik te maken van de geregelde maandelijksche diensten der **Java Mauritius Afrika Lijn** der Koninklijke Paketvaart Maatschappij tot Batavia of Penang en van hier per aansluitende transportgelegenheid naar één der Sumatra havens.

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15 RIJSWIJK — BATAVIA-CENTRUM — Java



Het Toba-Meer \pm 3000 voet boven den zee-spiegel, opgenomen in de buurt van het prachtig gelegen Prapat.

SUMATRA — „het Eiland der Mysterieën”.

Gij zijt misschien in den waan dat het geweldige eiland Sumatra slechts met groote moeite kan worden bereisd?

Laten wij U uit den droom helpen!

Daar, waar geen voortreffelijke Spoor- en Autowegen worden aangetroffen, zorgt de Koninklijke Paketvaart Maatschappij voor verbindingen met hare modern en behaaglijk ingerichte booten, terwijl de Koninklijk Nederlandsch Indische Luchtvaart Maatschappij zorgt voor snelle luchtverbindingen met hare beroemde 3 motoren Fokker machines! Gij zult in Sumatra vinden modernste paleishotels, gelegen in bergstreken met een heerlijk klimaat dat uitlokt tot de beoefening van alle takken van sport en het ondernemen van tochten naar grootsche vulkaantoppen en kraters. Wilt Gij sterk contrasteerende volksstammen leeren kennen, in hun eigen schilderachtige huizen, kleederdrachten en omgeving, de centra in Sumatra waar dit mogelijk is, waar Gij van een goed hotel uit, Land en Volk kunt bestudeeren, zijn thans gemakkelijk bereikbaar.

Wilt Gij het mysterie der oerwouden beluisteren, het dierleven gadeslaan en leeren kennen, — vriendelijk gelegen Gouvernements logeerhuizen, per auto bereikbaar, maken ook dat mogelijk!

Wij kunnen met deze weinige foto's slechts een flauw denkbeeld geven van datgene wat een goed voorbereide Sumatrareis U zal openbaren. Daarom komt zelve!

Wij zullen U gaarne behulpzaam zijn.

uitgegeven door de

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IN NEDERLANDSCH-INDIË

36 Noordwijk — BATAVIA — Java*

This film was donated to the Rijksvoorlichtingsdienst (now NAA) by the Nedlloyd (Rotterdamsche Lloyd collection). In the NAA documentation it is described as an 'anthropological film'. We assume that the film was made to be shown to Dutch and other European audiences with the purpose of trying to get them interested in Minangkabau and other Indonesian cultures. Interested people could book a holiday to Indonesia, using one of the passenger ships of the Rotterdamsche Lloyd, or some other company. Photo 5 shows one page of a booklet, with many photographs of Sumatra, made by the Dutch and the Dutch Indies Offices for Tourist Information, and most probably dating from the 1930s. It was possible to travel once a week by boat to Sumatra and Java. It was also possible to travel once a week by plane (KLM), which took 8 days from Amsterdam to Medan.

Fragments taken from the section on the performing arts, between the time codes 28:27 and 32:09 on this archival film material.

Time code	Description	Scene in the present film	Duration
1. 28:26 – 28:47	'Tari Sewah' part 1	D4 – D5	21"
2. 29:00 – 29:17	'Tari Sewah' part 2	D7 (D25)	17" (5")
3. 29:28 – 29:52	'Mancak' part 1	D18	24"
4. 29:55 – 30:18	'Mancak' part 2	D20	23"
5. 30:35 – 30:48	'Tari Piring' part 1 (3 boys)	D9	13"
6. 30:57 – 31:13	'Tari Piring' part 2 (3 boys)	D16	16"
7. 31:21 – 32:01	'Tari Piring' part 3 (couple)	D10	40"
Total number of seconds copied from this colour film			154"

b. Reis door Noord-Sumatra 11 maart – 7 april 1936

Silent black and white film about the visit of the Governor-General of the Dutch East Indies, B. C. de Jonge, to Sumatra between 11 March and 7 April 1936. Production unknown. About 23 minutes, of which 10 minutes were filmed in West Sumatra.

Documentation NAA:

Docnr.: RVD890003307, archief 03-0938, videonr. 551-05

This film was the property of the Rijksarchiefdienst (RAD: Government Archival Office; no. 124). It was used as documentation, and it may have been used in news reels in film theatres.

Two fragments taken from the sections on the performing arts between the time codes 33:21 – 34:38 and 35:29 – 35:59 on this archival film material.

8. 33:54 – 34:17	'Tari Ilau' 1	A22, D27	23"
9. 35:32 – 35:45	'Tari Ilau' 2	D29	13"

Total number of seconds copied from this silent black and white film			36"
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5. Original texts and translation

The translations had to fit the space for subtitling in the film, and are therefore sometimes shortened or not exact.

Scene B8: Siti Baheram and male actor

[Siti Baheram:]

Kok iyo ka bajalan juo,	If you want to go,
Iko kepeng lai sakupang,	here is some money
Pambali siriah jo timbakau,	for buying betelnut and tobacco.
Tantangan badan diri denai,	I
Denai tak lupu pado Akang,	shall not forget you, elder brother.
Salamaik lakeh baliak pulang.	Do return home safely and soon.

['Elder brother', Kak Itam, or Sutan Marajoki:]

Orang Mudo Siti Baheram,	Oh, young and beautiful Siti Baheram,
Nan jombang nan elok baso,	you have a good character.
Kalau baitu kato Siti,	Following your wish,
Sabalun hari ko badarok patang,	we shall soon depart,
Kami barangkek anyo lai.	before the end of the day.

Scene C13: Pam(b)imbiang and Saedar

[Pamimbiang:]

Diak kandung Saedar Jandela,	My wife, Saedar Jandela,
Sibiran tulang nan kanan,	part of my right rib.

Indak doh salah di sikoci, Diak,
Banang nak suruik ka kumparan,
Apo sabab dek baitu? Nothing is wrong with the shuttle, my dear.
The threads become yarn in the spinning wheel.
What is the reason for this?

Tantang diri badan ambo, Diak, ... As regards me, my wife, ...

[Saedar Jandela:]
Ondeh Tuan Sibiran Tulang,
Rindu nan sadang bajurai.
Raso baru kadapek,
Kak Tuo ambo bajalan jauh,
Ambo tak suko ditinggakan. My beloved husband,
your homesickness is flaring up.
We just started to enjoy our mutual feelings of love
and you, my husband, are planning to go far away.
I do not want to stay here.

Iyo bana bak kato urang,
Bak santano urang balayia,
Karam biduak samo baranang,
Tuan tacinto korong-kampung. It is true
what sailors say:
“If the ship sinks, we shall drown together.”
My husband, you are homesick.

Lah patuik pulo ambo manjalang,
Dimintak izin dengan rela,
Kapado ayah kandung kito. It is necessary
that I ask my father’s permission
to go with you.

Scene C14: Pamimbiang, Saedar, and Saedar’s father [Sutan Amiruda]

[Pamimbiang:]
O, Mamak kandung ambo,
Tompatan dagang nan biasa,
Pado wakatu iko kini, Mak,
Tantangan diri badan kami,
Duo manghadap pado Mamak,
Tipak diri badan ambo, Mak,
Kito taragak pado kampung,
Tacinto ayah kandung ambo. Oh, my uncle,
the market is a meeting place.
At this time, uncle,
the two of us
humbly address you.
I myself, uncle,
I long for my home town.
I have a strong wish to see my father.

Aluran diri Saedar Jandela,
Inyo tak suko ditinggakan,
Baa pikiran (h)ati Mamak,
Ambo (h)arap buni nak kumbali. Saedar Jandela
does not want to stay behind.
What does your heart say,
what is your advice, uncle?

[Saedar’s father, Sutan Amiruda:]
O, Mudo Pamimbiang Dunie,
Sumarak Luhak Limo Pulauah,
Mudo ‘rang ranah Payakumbuh,
Imbang tacinto korong kampung,
Taragak asa mulo jadi,
‘Mbo lapeh jo hati nan suci, Imbang, Young Pamimbiang Dunie! (Ruler of the World)
Jewel of the district Lima Puluh Kota!
Young person from the Payakumbuh plains!
You are homesick,
longing for your place of origin.
I let you go in peace,

'Mbo tulak jo muko nan janiah,
Sabab baalah dek baitu?:

I let you go wholeheartedly.
What is the reason for this?

Sajauah-jauah bajalan,
Korong kampuang kanalah juo,
Imbang tacinto korong kampuang,
Taragak asa mulo jadi,
Nyato talatak di tampeiknyo.

When travelling far,
We still remember home.
You are homesick,
longing for your place of origin.
Surely, this is normal.

Tapi samantang pun baitu,
Mananti Imbang sakutiko.

However,
wait for a moment, Pamimbiang.

[Saedar's father, Sutan Amiruda addressing Saedar:]

Kok tibo di tengah rapek, Saedar,
Di galanggang mato 'rang banyak,
Caliak nan usah dipalia,
Sabab baalah dek baitu.

When you are in a crowded spot, Saedar,
[with many people,]
do not look around you shamelessly.
Why do I say this?

Kalau batamu jo nan mudo, Nak,
Pandang saleweng manantukan,
Sapo jo andai nan bapaham,
Tagua jo budi sopan santun,
Usah batumbuak pamandangan.

When you meet young people, my child,
be honest and straight.
Your speaking and behaviour should be good,
and well-mannered.
Do not seek out men's eyes.

Scenes D2 – D11

Feedback session with Chan (Ihsan Adha Santhi, Payakumbuh Department for Tourism), Ahmad Nurben (secondary school teacher in anthropology and history), and Indra Martini (civil servant, Department of Information), in Chan's house in Parit Rantang, near the central market of Payakumbuh, 7 November 1996.

Scenes D4 – D5 (1938 Colour film)

Na de magische dans brengen de mannen een ritmische bezweringsdans, zoals de *adat* die voorschrijft. Bij de Minangkabauer is [, evenals bij de meeste volken die de natuur zijn nabij leven,] de dans een eredienst, een symboliek met een betekenis die van geslacht op geslacht wordt overgedragen en waarbij de grootste toewijding en ernst betaamt.

[After the magical dance] a dance to cast a spell is performed, as Adat requires. To the Minangkabau [like most groups that live near to nature] dance means worship. Dance is a symbol that is passed on from one generation to the next. This requires serious dedication.

Scene D6

[Wim vZ:] *Tetapi, kalau ..., tari ini disebut apa, kalau tidak Randai?* [Chan:] Ya, setelah saya lihat tadi, ada beberapa permainan. Yang pertama, Lukah Gilo, ini Tari Sewah [colour film 1938: dance by five men] namanya. [Wim vZ: *Tari Sewah?*] [Chan:] Sewah itu, dasarnya

tari Silek. Suatu silat, tetapi permainkannya ditarikan. Lebih-lebih ditekankan pada seninya. [Bart B.:] *Pakai bungo-bungo.* [Chan:] Ah, bungo-bungo silek saja [...]

[Wim vZ:] *If this is not Randai, what do you call it?* [Chan:] What I just saw were several performances. The first one was Lukah Gilo [this part was not included in the present film], and this is called the Sewah dance. [Wim vZ: *Tari sewah?*] [Chan:] The basis of Sewah is the Silat (Minangkabau: Silek) dance. A kind of Silat, but performed as a dance. The artistic aspect of Silat is stressed. [Bart:] *The ornaments.* [Chan:] Yes, only the refined movements of the Silat.

Scene D8

[Chan:] Ini musiknya diedit. [Bart B.: *Diedit?*] [Ahmad: Itu, musik di belakang itu, bukan mereka yang main.] [Chan:] Itu, waktu merekamnya tidak termasuk. [Ahmad:] Dikasih musik-musiknya luar. [Chan:] Ada penata (?) musiknya, mungkin. [Wim:] *Tidak cocok?* [Indra:] Tidak! [Ahmad:] Tiba-tiba *shooting* ini bisu, kali ini. Barangkali bisu. Kemudian dikasih ilustrasi (?) Gambar dikasih ilustrasi musik.

[Chan:] This music is edited. [Bart: *Edited?*] [Ahmad: The background music is not played by those people [you see in the film]]. [Chan:] It was not included when filming. [Ahmad:] They took music from another context. [Chan:] Maybe they asked someone to arrange the music! [Wim:] *Does it not correspond?* [Indra:] No! [Ahmad:] This was originally a silent film. Without sound. Then they added the [sound] fragments. Music was used to illustrate the pictures.

Scene D9

Een andere symbolische dans is de Tari Piring, waarbij porceleinen schotels los op de opengespreide handen liggen terwijl er met ringen aan wijs- en ringvinger een zangerige cadans tegen wordt getikt.

Another symbolic dance is Tari Piring. Plates are held loosely on the spread-out fingers of each hand. And the rings on the fingers click a melodious rhythm.

Scene D10

Tot slot van de feestelijkheden danst ook het bruidspaar de Tari Piring. Deze dans immers is het symbool van het offeren en in de dansmanualen draagt het bruidspaar het huwelijksleven op aan de hogere machten.

At the end the bridal couple also dance the Tari Piring. After all, this dance symbolizes an offering. In the dance manuals it is said that the bridal couple dedicate their married life to the higher powers.

Scene D11

[Chan:] [Ya wanita tidak pernah ikut.] Di dalam randaipun, kalau tuntutan ceritanya harus ada wanita dalam ... (?) Tapi akan digarapkan oleh orang laki-laki. Laki-laki disuruh berpakaian wanita. Karena pada waktu itu wanita, ya memang, tidak boleh ke luar. [Bart:] *Kurang baik.* [Chan:] Tidak boleh suaranya terdengar oleh orang lain. Tetapi, karena tradisi randai ini tetap berkembang, dan sesuai dengan kemajuan, sama dengan sesuai dengan perubahan-perubahan. Na sekarang, kalau anda lihat randai sekarang yang berperan oleh wanita, ya wanita. Sekarang sudah begitu.

[Chan:] [Women never took part. Also...] in Randai, if a woman was needed, the role was played by a man. Men had to put on women's clothing. At that time women were not allowed to go out of the house. [Bart:] *That was not good.* [Chan:] Women's voices were not to be heard by others. However, the Randai tradition has changed. And in line with developments, well, now women's roles are played by women. That is how it is now.

Scenes D12 – D20

Feedback session with staff members of the music and dance conservatory (ASKI: Akademi Seni Karawitan Indonesia) in Padangpanjang, 20 November 1996. Feedback recorded on S96-14.

Scene D14

[Mahdi Bahar:] Pertama, ada asumsi, di Minangkabau, [bahwa katanya (?)], pada tahun '38 perempuan belum boleh menari. [Itu asumsi.] Karena, mungkin juga kita tidak mempunyai data yang lebih *valid*. Berdasarkan ini asumsi berubah. Jadi, yang saya melihat tadi, tahun tiga-puluh-delapan wanita telah menari tari piring. Dan dia adalah sebuah obyek tontonan. Dan pada waktu itu, dari dokumentasi yang dilihat tidak lagi tari piring ditarikan dalam konteks kulturnya. Begitu. Barangkali, itu hanya sebuah tari piring dipertunjukkan untuk didokumentasi. Itu yang paling essential. Essential problem [eind 10:20]

[Mahdi Bahar:] It is assumed that in the Minangkabau in 1938 women were not allowed to dance. [That is an assumption.] Because we lacked valid data. This film shows that in 1938 a woman was already dancing the Tari Piring in public. The Tari Piring was also no longer danced in its cultural context. Maybe it means that this Tari Piring was just performed for documentation purposes. That is very essential. It is an essential problem.

Scenes D16 – D20

[Ibu Syawanismar:] Cerita tari piring itu adalah pekerjaan ke sawah atau ke ladang. Jadi, apa yang diperintahkan oleh si penyanyi, itulah gerakannya yang akan dilakukan oleh si penari. Misalnya, sekarang si penyanyi menyuruh supaya penari menggerakkan mencangkul atau menyabit, atau bersiap padi, atau bertanam. Jadi, itu hubungannya antara nyanyian tadi dengan gerak tari piring.

Kemudian, kalau misalnya seorang itu mau bermain dalam randai, harus belajar silat. Itu harus memang. Karena seluruh gerak di dalam tari (?) di Minangkabau ini, dasarnya adalah silat.

[Voice-over:] Ibu Syawanismar explains that the story of Tari Piring is about work in the [wet or dry] rice fields. So, whatever is asked by the singer, that movement will be performed by the dancer. For instance, the singer now tells the dancer to move as if hoeing, or cutting the grass, or preparing the rice plants, or planting. That is the relation between the singing and the movements in Tari Piring.

Further, if for instance someone would like to perform in a Randai group, he or she has to learn the martial arts. That's a must. Because all the movements in Minangkabau dance are based on the [Pencak] Silat martial art.

Scenes D21 –D30

Feedback session in Sugai Talang, near Payakumbuh, 14 November 1996, including members of the Randai group Saedar Jandela and Datuk Kodo.

[Wim vZ:] *Ini Randai?* [Dt. Kodo:] Ini sekarang juga ada ini. Ini tari ilau, ini. [Bart B:] *Tari ilau?* [Dt. Kodo:] Ilau. Dari Sijunjung juga, itu. [Bart B:] *Randai ilau atau ilau memang.* [Son of village head:] Ilau. [Dt. Kodo:] Ada irama gurindam, yang dulu tidak ada. [Dulu, seperti ini, ada yang duluan (?).] [Bart B:] *Tapi itu, biasanya dipakai sejenis sandiwara?* [Dt. Kodo:] Ya, ilau, ilau. Eldest son of village head:] Ini Randai permulaan. [Bart B:] *Sebelum Randai memang sudah ada itu?* [Dt. Kodo:] Belum [Randai?].

[Wim vZ:] *Is this Randai?* [Datuk Kodo:] Nowadays we also have this Ilau dance. [Bart:] *Ilau dance?* [Dt. Kodo:] Ilau. Also from Sijunjung. [Bart:] *Randai Ilau, or just Ilau?* [Son of village head:] Ilau! [Dt. Kodo:] In former times the poetry had no metre. [.....] [Bart:] *But is this used as a kind of theatre?!* [Dt. Kodo:] Yes. Ilau, Ilau! [Eldest son of village head:] This is the beginning of Randai. [Bart B:] *So this was Randai?* [Kodo:] No! Not yet.

Scene D30

[Dt. Kodo:] Semua seni yang ada di Minangkabau yang tuanya seperti ini, tanpa nyanyi, tanpa suara. Cuma(?) gerakan-gerakan saja. Randai kita ini, itu juga duluan tanpa nyanyi, kata nyanyi. Gerakan-gerakan saja. [Bart:] *Dialog memang tidak ada juga?* [Dt. Kodo:] Dialog tidak ada. [Bart B:] *Itu lingkaran saja?* [Dt. Kodo:] Nyanyi tidak ada, dialog tidak ada. Tari yang ini asal, katanya, dulu tari aja. Tambah maju lagi orangnya, ada nyanyi. Tambah maju lagi, ada dialog.

Ini asal katanya tari andai. Dulu cuma (?) menari saja. [Tak? Sekarang?] Ada cerita, atau dialog, atau andai-andai. [several persons comment] [Dt. Kodo: Andai-andai itu termasuk bahasa daerah itu. Kemudian ada di-andai, jadi tari andai.] [Bart B:] *Seperti itu tadi, ya, ilau. Saya pernah baca memang dulu, menurut orang itu, zaman dulu, kalau seorang meninggal [dalam...] ini di luar kampung, dia tidak bisa dibawa kubur di kampungnya. Memang dia dibawa tari ilau, supaya itu orang bisa ingat orang yang meninggal.* [Dt. Kodo:] Dengan gerakan orang bisa ingat. [Bart B: *Memang ada dulu?*]

[Dt. Kodo:] Ya, sekarang kita menonton, kalau tanpa (?) ceritera, kita tak mengerti. Kalau dulu, orang mengerti gerakan jari, gerakan mata, [Bart B: Ada maknanya.] gerakan kaki, dia bisa mengerti. Mana yang tajam, kita sekarang atau orang duluan? Kalau kita sekarang, kalau tidak ada cerita, kita tidak bisa nonton. Apa itu gerakannya? Kita tidak mengerti.

[Bart B:] *Seperti tari piring memang itu, tentang panen padi, terus ada cerita.* [Dt. Kodo:] Tari ilau itu, [kalau ndak salah, ada ...] dengan gerakan itu ada tujuan dan maksud. [Ada tujuan dengan gerak.] Tangan yang begitu [makes movement] yang menyampaikan sekanakan(?) satu kampung, bisa aman. [Itu artinya (?)]. Itu satu gerakan orang tergeser (terbesar?) dalam kampungnya. [Bart B: *Yang pandai.*] [Dt. Kodo:] Ya. Jadi kita sekarang nonton, kalau tak dari cerita, tari ini tak kita bisa mengerti.

[Dt. Kodo:] All Minangkabau arts were as you just saw, without songs, without spoken word. There were only movements. In former times our Randai was also without songs and words. Only the movements. [Bart B:] *Was there no dialogue?* [Dt. Kodo:] There

was no dialogue. [Bart B:] *Only the circle dance?* [Dt. Kodo:] There were no songs, nor dialogues. This dance is the origin, formerly it was only dancing. Then people made progress, and there were songs. New developments came, like the dialogue. Hence Tari Andai: dance with dialogue. First there was only the dancing. No story, no dialogue, no discussions. [*Andai-andai* is a word from the regional language. Then the dialogue was added, so it became Tari Andai.] [Bart:] *Like what we just saw, the Tari Ilau? I read that in former times, when someone died outside of his village and could not be buried at home, he was buried with Tari Ilau, so that he would be remembered.* [see van der Toorn 1890:80-81] [Dt. Kodo:] Through these movements we are remembered. [...] [Dt. Kodo:] Yes, these days, without the storytelling, we do not understand. Formerly, people could understand the movements of fingers, eyes [Bart B.: It has a meaning.] and feet. Are we keener, or the people of those days? Nowadays, if there is no storytelling, we do not see what the movements mean. [Bart B:] *For example, that Tari Piring tells about rice harvesting.* [Dt. Kodo:] The movements of Tari Ilau [if I am not mistaken...] have a purpose and a meaning. [The movements have a purpose.] The hand going like this means peace to everyone in the village. It is a movement made by the visitors [?] [Bart B: *The ones who are clever.*] . [Dt. Kodo:] Yes. If we watch now, without explanation, we cannot understand the dance.

6. Film scenario, with description of scenes, voice-overs and subtitles

Item and duration in sec.	Time from the start of the film in minutes:seconds; short description of the scene; source of the film fragment: tape number; shot number and approximate starting time h:m on the 3-hour S-VHS tapes or ' on the Sony tapes of fragment on original.	Voice-over , numbered per part (A – F), and # sign at the end.	Subtitle / Translation The translations are divided over several film sections. The end of a part of a text is indicated by the / sign. The sections between square brackets [...] do not appear in the film subtitles.
	PART A: Introduction		
A1 5s	00:00 Title.		Told in heaven to become stories on earth
A2 10s	00:05 Subtitle; Begin music next shot.		A study of change in Randai theatre of the Minangkabau in West Sumatra, using visual documentation from the 1930s
A3 26s	00:15 Start of Randai performance Palito Nyalo in Medan: galombang. S96-17;17 (20')		
A4 7s	00:41 Name of filmers.		A film by Wim van Zanten and Bart Barendregt
A5 8s	00:48 Landscape with rice fields and mist in Sungai Talang. 96-4;36 (1h:32)		
A6 5s	00:56 Woman in rice field, Sungai Talang. S96-2;6 (02')		

A7 4s	01:01 River near Payakumbuh. S96-2;24 (10')		
A8 9s	01:05 Two boys sweeping rice on a concrete floor and putting it in a large sack in Sariah Laweh Hilia, near Payakumbuh. 96-1;10 (0h:34)		
A9 5s	01:14 Old houses in village Sariah Laweh Hilia. 96-1;13 (0h:39)	A1#. The Minangkabau people in West Sumatra, Indonesia, have a long tradition. Elements of their shared past mingle with elements more recently incorporated into Minangkabau society.	
A10 7s	01:19 Close-up of the tops of the roofs. 96-1;11 (0h:36)		
A11 7s	01:26 Adat houses along river near Payakumbuh; call for prayer heard, belonging to next shot. S96-2; 16 (07')		
A12 7s	01:33 Roof of mosque near central market of Payakumbuh hidden between banana trees and other roofs; call for prayer. 96-1;40 (2h:57)		
A13 5s	01:40 Adat house Sungai Baringin [end of call for prayer]. 96-5;15 (1h:19)		

A14 8s	01:45 People gathering near gate of village outside cultural centre Sungai Baringin [17 November 1996] 96-5;21 (1h:24)	A2 #. Just as elsewhere in Indonesia, the customary way of living, the laws and organisation of society, are called Adat.	
A15 7s	01:53 Women with food and baskets on their heads; ceremonial procession about to start. 96-5;22 (1h:26)		
A16 6s	02:00 Procession starts walking. 96-5;22 (1h:26)		
A17 1:16s	02:06 Procession: men and women in ceremonial dress, women with trays on their heads, musicians (Talempong, drum). 96-5;23 (1h:29)	<p>VOICE-OVERS</p> <p>A3#. This is the start of the ceremony for installing an Adat chief. He is walking at the head of the procession, accompanied by other Adat chiefs and representative women. Adat chiefs are Minangkabau authorities, or rather ‘wise men’. They are elected to help interpret the past and guide the Minangkabau in the present time. Within the Indonesian state they no longer have the power of former Adat chiefs, because many of their tasks have been taken over by Indonesian government officials.</p> <p>A4#. Stories from the past, or stories from heaven according to a Minangkabau proverb, are told over and over again. These stories also have a place in many ceremonies. Stories are not only told or recited, but performed in dance and theatre as well. Further, there is not just one version of a story, but there are many interpretations existing side by side. In this film, several Minangkabau present their views on past and present. We focus especially on continuity and change as reflected in the performing arts.</p>	
A18 12s	03:22 Procession enters gate of cultural centre Sungai Baringin. 96-5;25 (1h:31)		
A19 7s	03:34 Adat house in cultural centre of Sungai Baringin; dance rehearsal in background. 96-5;25 (1h:32)		

A20 6s	03:41 Procession taken from another position; drumming on grounds of Sungai Baringin. 96-5;28 (1h:34)		
A21 16s	03:47 Dancers, 3 men and 5 women, welcoming the procession party. 96-5;29 (1h:35)	A5#. The procession is received with a welcoming dance. We asked our Minangkabau informants to comment on a similar dance, filmed 60 years earlier, which was used to welcome the Dutch governor-general on his visit to the Minangkabau. Some parts of the discussions about this and other archival footage will be presented later in this film.	1936
A22 14s	04:03 B&W film 1936, 33:54 – 34:17. Men dancing in front of procession of men. 04:17 End of Part A		
	PART B: Components of Randai		
B1 10s	04:21 Street with central market Payakumbuh. S96-2;61 (48')	B1#. Randai is a form of theatre. Randai seems to have developed around 1930 out of existing performing arts, and one of the new elements it includes is dialogue. The Payakumbuh region is one of the major centres of Randai.	Payakumbuh, central market
B2 15s	04:31 Cassette tape shop in market complex. S96-2;39 (28')		

B3 11s	04:46 Shop for Randai clothes in market; [+6s] Zoom-in on text. S96-2;38 (27')	B2#. We shall look at some elements of Randai theatre as performed by the Randai group Siti Baheram in a courtyard surrounded by houses near the central market of Payakumbuh. In this performance the actors used no microphone, which is rather exceptional nowadays.	We accept your order for Randai costumes
B4 6s	04:57 Sign for Randai group Siti Baheram. 96-3 (1h:07)		
B5 3s	05:03 House of Rajo Balai, leader of Randai group Siti Baheram, Nunang. 96-3 (1h:07)		
B6 32s	05:06 Members of Siti Baheram play Talempong before the performance/ [+20-26s] boys in audience [13 November 1996]. 96-3 (2h:47)		
B7 40s	05:38 Galombang dance Siti Baheram group + singing. S96-9;7 (22')	B3#. Randai involves a kind of circular dancing, called Galombang. The movements of the dance are based on those of the martial art, Pencak Silat.	
B8 1:12s	06:18 Female actor (Siti Baheram) and two male actors; change to Galombang with singing. S96-9:9 (28')	B4#. Further, Randai involves a dialogue between actors. B5#. A third element of Randai is sung poetry. Here two male dancers sing the texts. On other occasions it may be a male or a female vocalist accompanied by a bamboo flute or a set of gongs.	SITI BAHERAM: If you want to go,.../ ... here is some money for buying betelnut and tobacco./ I shall not forget you, elder brother./ Do return home safely and soon./ [‘Elder brother’, Kaitam Sutan Marajoki:] Oh, young and beautiful Siti Baheram, .../ ... you have a good character. Following your wish, .../ ... we shall soon depart, before the end of the day./

B9 24s	07:30 Two men; one man kicks the other with his foot and threatens him with a knife; the audience laughs. S96-9;10 (51')		
B10 30s	07:54 Pencak Silat in interval, starting with respectful greetings. S96-10;4 (14')	B6#. During the intervals in a Randai performance popular songs may be played, or there may be a demonstration of the martial art, Pencak Silat.	
B11 14s	08:24 Pencak Silat, second scene. S96-10;4 (15')		
B12 39s	08:38 Galombang group sits and the end of the performance is announced by the sung text. S96-11;5 (12') 09:17 End of Part B		This is the end of the Randai performance. / You who live nearby, get ready to go home./ You from far away, travel safely./

	PART C: Story in Randai		
C1 8s	09:20 Randai group Saedar Jandela: meal before performance in Sungai Baringin [16 November 1996]. 96-4;44 (1h:40)	C1#. Performing Randai is also telling a story, based on epic stories about the past. Most Randai groups perform only one or two stories, and the group is often called after the story they perform.	
C2 6s	09:28 Meal. 96-4;44 (1h:38)	C2#. The Randai group from Sungai Talang near Payakumbuh is preparing to perform the story Saedar Jandela. The whole story would take three nights. On this occasion they only perform the second part.	
C3 16s	09:32 Dressing room, before performance. 96-4;44 (1h:44)		
C4 7s	09:50 Dressing room, clapping on trousers. 96-4;44 (1h:49)		
C5 5s	09:57 Chairs are arranged in the performance area. 96-4;45 (1h:54)	C3#. The performance takes place in the cultural centre of Sungai Baringin on the eve of the installation of an Adat chief.	
C6 5s	10:02 Members of the group play music before they start the Randai performance. 96-4;45 (1h:55)		
C7 8s	10:07 Music group. 96-4;45 (1h:55)		
C8 6s	10:15 Close-up of two players, including Dt. Kodo with cigarette. 96-4;45 (1h:56)		
C9 5s	10:21 Audience. 96-4;61 (2h:41)		

C10 12s	10:26 Entrance of Randai group. 96-4;46 (1h:59)		
C11 16s	10:38 Group in Sembah position (respectful greeting). 96-4; 46 (2h:01/ sound: 2h:00)		
C12 37s	10:54 Actor announcing the name of the group, etc.; audience; 96-4; 48 (2h:06) [+14s] zoom out; [+20s] audience; 96-4;61 (2h:41) [+23s] Galombang ending the scene 96-4;49 (2h:07)	<p>C4#. First, a member of the group asks forgiveness for the mistakes that may be made during the performance. He gives the name of the group and announces the story to be performed that evening: Saedar Jandela.</p> <p>C5#. This story is about Pamimbiang Dunie, who left his hometown, Payakumbuh, to acquire knowledge, experience and wealth. It is the expected thing for young Minangkabau men to leave home for an extended period, called <i>marantau</i>. In Riau Pamimbiang met Saedar Jandela, and they married.</p>	

C13 1:30s	<p>11:31 Dialogue between Pamimbiang and Saedar; 96-4;50 (2h:13 and 2h:14) [+21-24s] audience; 96-4;59 (2h:35) [+58-1:09s] Galombang starts; [+1:09-1:30] singing. 96-4; 51 (2h:16)</p>	<p>C6#. Pamimbiang explains that he is longing for his family and, after many years, he wants to return to Payakumbuh.</p>	<p>PAMIMBIANG: My wife, Saedar Jandela, part of my right rib./ Nothing is wrong with the shuttle, my dear./ The threads become yarn in the spinning wheel./ What is the reason for this? As regards me, my wife..../ SAEDAR: My beloved husband, your homesickness is flaring up./ We just started to enjoy our mutual feelings of love, .../ ... and you, my husband, are planning to go far away. / I do not want to stay here. It is true what sailors say:.../ ... “If the ship sinks, we shall drown together.”/ My husband, you are homesick. It is necessary .../ ...that I ask my father ‘s permission to go with you./</p>
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C14 1:29s	13:01 Pamimbiang, Saedar and Saedar's father. 96-4;52 (2h:17)	<p>PAMIMBIANG: Oh my uncle, the market is a meeting place. / At this time, uncle, the two of us humbly address you. / I myself, uncle, I long for my home town./ I have a strong wish to see my father./ Saedar Jandela does not want to stay behind./ What does your heart say, what is your advice, uncle?/</p> <p>[Sutan Amiruda] SAEDAR'S FATHER: Young Pamimbiang Dunie! (Ruler of the World) / Jewel of the District Lima Puluh Kota! / Young person from the Payakumbuh plains!/ You are homesick, longing for your place of origin. / I let you go in peace, I let you depart wholeheartedly. / What is the reason for this? / When travelling far, we still remember home. / You are homesick, longing for your place of origin. / Surely, this is normal. / However, wait for a moment, Pamimbiang. /</p>
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C15 20s	14:30 Close-up of Sutan Amiruda addressing his daughter, Saedar. 96-4;52 (2h:19)		[Sutan Amiruda] When you are in a crowded spot, Saedar, ./ ... do not look around you shamelessly./ Why do I say this? When you meet young people,... / ...my child, be honest and straight. / Your speaking and behaviour should be good, ... /
C16 7s	14:50 Close-up of Saedar 96-4;53 (2h:20)		[Sutan A.:] ...and well-mannered. Do not seek out men's eyes.
C17 52s	14:57 Sutan A. speaks to Pamimbiang and Saedar, while a thief watches them. Laughing audience (children). Start of Galombang to end the scene. 96-4;54 (2h:25)	C7#. The father gives Saedar much good advice and asks her to be careful while travelling. C7A. He gives her some money for the journey. This transaction is watched by a thief.	
C18 42s	15:49 New Galombang dance with Saedar, Pamimbiang and Sutan A. in circle; audience is laughing. 96-4;56 (2h:27)		
C19 37s	16:31 The thief jumps into the scene where three other robbers are joking; a fight starts, until they recognize each other. 96-4;58 (2h:34)	C8#. The thief goes to the forest where he meets three other thieves. C8A#. The audience laughs about the unexpectedly polite way the thieves greet each other: "Wassalam alaikum." Together they make a plan to rob Saedar and Pamimbiang.	

C20 27s	17:08 Pamimbiang, Saedar and the four robbers; fight between Pamimbiang and robbers. 96-4;63 (2h:46)	C9#. On their way to Payakumbuh, Saedar and Pamimbiang meet the four thieves. The thieves do not understand Pamimbiang's words. They become angry, because they think that Pamimbiang is calling them 'goats'.	Say! That is rude, to be called a goat!
C21 3s	17:35 Laughing audience. 96-4;66 (3h:03)		
C22 15s	17:38 Pamimbiang is 'wheelbarrowing' one of the robbers. 96-4;63 (2:49)		
C23 3s	17:53 Laughing audience. 96-4;66 (3h:03)		
C24 5s	17:56 Pamimbiang is held by two robbers; a third one is preparing to stab him with a knife. 96-4;64 (2h:58)		
C25 4s	18:01 Saedar watching. 96-4;64 (2h:58)		
C26 35s	18:05 Third robber runs to Pamimbiang with a knife; P. manages to free himself and holds the third robber, who cries for help. 96-4;64 (2h:59)		

C27 1:07s	18:40 Pamimbiang is chased away and the robbers start to circle around Saedar, threatening her with a knife. 96-4;64 (3h:00)	C10#. Pamimbiang uses all his skills as a Pencak Silat fighter, but eventually he is beaten and chased away. C11#. The thieves are joking about Saedar. They say that they may have to divide this beautiful girl into four parts, one part for each of them. Then they threaten Saedar with a knife and take her money.	
C28 46s	19:47 Musicians of the group with Saluang player and female singer; audience in background. 96-5;3 (0h:09)		Interval: the popular song 'Bujang Ayam'
C29 32s	20:33 Two actors walking; female singer, audience; pan to singer; close-up of singer; pan to man in circle, who calls the dogs. 96-5;7 (0h:40)	C12#. After a few days Saedar is found by the hunting dogs of a local ruler [Sutan Limba Tuah]. Against her wishes Saedar is taken to his house. The local ruler falls in love and decides to marry her.	
C30 16s	21:05 Close-up of Saedar. 96-5;8 (0h:49)	C13#. Saedar objects to the marriage, but she has no choice. Her resistance makes the local ruler say: "I found a precious stone, but maybe it will become only an ordinary pebble."	

C31 40s	21:21 Pamimbiang and old farmer. 96-5;10 (1h:01)	C14#. After a month wandering through the forest Pamimbiang meets an old farmer, who tells him that the Talempong music is announcing a wedding. C15#. To his dismay, Pamimbiang finds out that the local ruler [Sutan Limba Tuah] is going to marry Saedar.	
C32 9s	22:01 Man winding up the electric wire; audience, some players. 96-5;14 (1h:18) 22:10 End of Part C	C16#. Here ends part two of the story Saedar Jandela. After three and a half hours, the performance ends at a quarter past one.	
	PART D: Feedback sessions		
D1 34s	22:14 Street in Payakumbuh. S96-2;40 (29')	D1#. We wanted to look at change in Randai theatre since its beginnings around 1930. So, we showed excerpts of Dutch films shot in the 1930s to our Minangkabau informants in 1996. This feedback method provoked interesting discussions, and in the following we present a few of these discussions, triggered off by the films made in the 1930s.	

D2 14s	22:48 Chan and Wim van Zanten with Chan's wife and child in the background [7 November 1996]. S96-6;1 (00')	D2#. The first session took place in Pak Chan's house in Payakumbuh with, from left to right, Pak Indra Martini of the Department of Information, Pak Ahmad Nurben, a secondary school teacher, and Pak Chan of the local Department for Tourism.	
D3 8s	23:02 Indra Martini, Ahmad Nurben and Chan sitting on the floor in Chan's house S96-6 (04')		Indra Ahmad Chan
D4 5s	23:10 Colour film 1938 (CF1938: 28:26-30), two Talempong players.		1938 A dance to cast a spell is performed, as Adat requires. /
D5 17s	23:15 CF1938, 28:30-47: Dance of 6 men; bridal couple and 5 Terbang players in background.		To the Minangkabau dance means worship. / Dance is a symbol that is passed on.../... from one generation to the next. / This requires serious dedication. /
D6 34s	23:32 Indra, Ahmad and Chan. S96-6 (19')		[Wim:] <i>If this is not Randai, what do you call it?</i> [Chan:] What I just saw were several performances. / The first one was Lukah Gilo./ This is called the Sewah dance. / [Chan:] The basis of Sewah is the Silat dance./ A kind of Silat, but performed as a dance./ The artistic aspect of Silat is stressed. / [Bart:] <i>The ornaments.</i> / [Chan:] Yes, only the refined movements of Silat.
D7 17s	24:06 CF1938, 29:00-17: Continuation of dance of 6 men; bridal couple and 5 Terbang players in background.		

D8 36s	24:23 Indra, Ahmad and Chan. S96-6 (20')		<p>[Chan:] This music is edited. [...] / It was not included when filming. / [...]</p> <p>[Ahmad:] They took music from another context. / [...]</p> <p>[Chan:] Maybe they asked someone to arrange the music!</p> <p>[Wim:] <i>Does it not correspond?</i> [Indra:] No! /</p> <p>[Ahmad:] This was originally a silent film. Without sound. / Then they added the sound fragments. / Music was used to illustrate the pictures.</p>
D9 13s	24:59 CF1938, 30:35 – 30:48. Tari Piring by three boys.		<p>[From Dutch] Another symbolic dance is Tari Piring. / Plates are held loosely on the spread-out fingers... / ... of each hand. And the rings on the fingers... / ...click a melodious rhythm.</p>
D10 40s	25:12 CF1938: 31:21 – 32:01. Tari Piring by man and woman.		<p>At the end the bridal couple also dance the Tari Piring. / After all, this dance symbolizes an offering. / In dance manuals it is said that the bridal couple... / ... dedicate their married life to the higher powers.</p>

D11 43s	25:52 Indra, Ahmad and Chan. S96-6 (42')		[Chan:] In Randai, if a woman was needed,.../ ...the role was played by a man./ Men had to put on women's clothing. / At that time women were not allowed .../... to go out of the house. [Bart:] <i>That was not good.</i> / [Chan:] Women's voices were not to be heard by others./ However, the Randai tradition has changed./ In line with developments, well, .../ ...now women's roles are played by women. / That is how it is now.
D12 7s	26:35 Still photograph of courtyard and buildings, ASKI Padangpanjang.	D3#. The excerpts of the old films were also discussed with staff members of the conservatory, ASKI, in Padangpanjang	ASKI Padangpanjang
D13 8s	26:42 Room with staff members of ASKI Padangpanjang [20 Nov. '96] S96-14 (11')		
D14 43s	26:50 Pak Mahdi Bahar talking. S96-14 (19')		Pak MAHDI BAHAR: It is assumed that in the Minangkabau / in 1938 women were not allowed to dance. / [...] Because we lacked valid data. / This film shows that in 1938 a woman... / ...was already dancing the Tari Piring in public. / The Tari Piring was also no longer danced in its cultural context. / Maybe it means that this Tari Piring was just performed... / ...for documentation purposes. That is very essential./ It is an essential problem.
D15 4s	27:33 Ibu Syawanismar. S96-14 (42')		Ibu SYAWANISMAR

D16 16s	27:37 CF1938, 30:57-31:13. Boys dancing Tari Piring.	VOICE-OVERS: D4#. Ibu Syawanismar explains that the story of Tari Piring is about work in the rice fields. So, whatever is asked by the singer, that movement will be performed by the dancer. For instance, the singer now tells the dancer to move as if hoeing, or cutting the grass, or preparing the rice plants, or planting. That is the relation between the singing and the movements in Tari Piring. D5#. Further, if for instance someone would like to perform in a Randai group, he or she has to learn the martial art. That's a must. Because all the movements in Minangkabau dance are based on the Silat martial art. D6#. One feedback session took place in a rural area in the house of the village head of Sungai Talang near Payakumbuh. Most of those attending were members of the village Randai group Saedar Jandela. Especially the leader of this group, Datuk Kodo, who also performs Randai himself, gave valuable information. He is the first person from the left, seated at the back. Datuk Kodo is also a performer of Sijobang storytelling.	
D17 6s	27:53 Ibu Syawanismar. S96-14 (42')		
D18 24s	27:59 CF1938, 29:28 – 29:52 Men dancing Pencak Silat (Mancak).		
D19 3s	28:23 Ibu Syawanismar. S96-14 (43')		
D20 23s	28:26 CF38: 29:55 – 30:18 Men dancing Pencak Silat (Mancak).		
D21 10s	28:49 Rice fields, hill in the background. 96-4;42 (1h:33)		
D22 14s	28:59 Landscape, three people walking on path; dog. 96-4;39 (1h:33)		
D23 4s	29:13 House of village head of Sungai Talang. 96-4;38 (1h:33)		
D24 10s	29:17 Inside the house at night; group of people watching (the old films) [14 November 1996]. S96-12;1 (01')		
D25 5s	29:27 CF1938, 29:00-05. Dance of 6 men; bridal couple and 5 Terbang players in background.		

D26 42s	29:32 Close-up of Datuk Kodo and son of village head + two other men; zoom out. S96-12;2 (03')		[Wim:] <i>Is this Randai?</i> [Datuk Kodo:] Nowadays we also have this Ilau dance. / [Bart:] <i>Ilau dance?!</i> [Kodo:] Ilau. Also from Sijunjung. / [Bart:] <i>Randai Ilau, or just Ilau?</i> [Son of village head:] Ilau! [Kodo:] In former times the poetry had no metre. / [...] [Bart:] <i>But is this used as a kind of theatre?!</i> [Kodo:] Yes. Ilau, Ilau! / [Eldest son of village head:] This is the beginning of Randai. / [Bart:] <i>So this was Randai?</i> [Kodo:] No! Not yet.
D27 23s	30:14 B&W film 1936, 33:54 – 34:17. Men dancing in front of procession of men.		1936 Bukittinggi: visit of Governor-General
D28 5s	30:37 People watching film. S96-12;3 (17')		
D29 13s	30:42 B&W film 1936, 35:32 – 35:45. Men dancing in long row and making Sembah gesture at the end.		

<p>D30 2:28s</p>	<p>30:55 Group Sungai Talang watching old films. Zoom-in on Dt. Kodo. S96-12;3 (17')</p> <p>33:23 End of Part D.</p>	<p>SUBTITLES: [Dt. Kodo:] All Minangkabau arts were as you just saw,.. / ... without songs, without spoken word. / There were only movements. / In former times our Randai... / ...was also without songs and words. Only the movements. / [Bart:] <i>Was there no dialogue?</i> / [Kodo:] There was no dialogue. / [Bart:] <i>Only the circle dance?</i> [Kodo:] There were no songs, nor dialogues. / This dance is the origin. / Formerly it was only dancing. / Then people made progress, and there were songs. / New developments came, like the dialogue. / Hence Tari Andai: dance with dialogue. / First there was only the dancing. / No story, no dialogue, no discussions. / [...] [Bart:] <i>Like what we just saw, the Tari Ilau? / I read that in former times,... /... when someone died outside of his village... /... and could not be buried at home,... / ...he was buried with Tari Ilau,... /... so that he would be remembered. /</i> [Kodo:] Through these movements we are remembered. / [...] [Kodo:] Yes, these days, without the storytelling, ... / ...we do not understand. / Formerly, people could understand... / ... the movements of fingers, eyes and feet. / Are we keener, or the people of those days? / Nowadays, if there is no storytelling,... / ...we do not see what the movements mean. / [Bart:] <i>For example, that Tari Piring tells about rice harvesting. /</i> [Kodo:] The movements of Tari Ilau... / ...have a purpose and a meaning. / [...]. The hand going like this... / ...means peace to everyone in the village. / It is a movement made by the visitors. / [Kodo:] Yes. If we watch now, without explanation,... / ...we cannot understand the dance.</p>

	PART E: Social settings		
E1 34s	33:23 Courtyard of primary school. Pan from officials on veranda to the Randai performance area, where the children perform with one of the teachers [13 November 1996.]. 96-3 (1h:37)	E1#. The government promotes Randai, as it is considered to be an important element of Minangkabau culture. At the same time the government uses Randai to convey messages, like on this occasion about health care. It is a much-discussed issue whether there is too much government influence on the content of Randai.	Primary school in Situjuh Gadang near Payakumbuh
E2 12s	33:57 Saluang player (teacher), girl with microphone, children walking around in Galombang circle. 96-3 (1h:30)		
E3 5s	34:09 Banner on big Waringin. 96-3 (1h:31)		We improve our health to enhance the performance of children in the future
E4 29s	34:14 Two boys arguing and starting to fight. 96-3 (1h:28)	E2#. The government regularly holds competitions for Randai groups, and prescribes themes for these competitions. For instance, one theme was: why people need a driving license for their motorbike.	[First boy:] I want your money! [Second boy:] I have no money, not even for buying things for school!
E5 4s	34:43 End of the performance; people walking in the courtyard. 96-3 (1h:40)		

E6 17s	34:47 Evening; Talempong playing outside a house [17 November 1996]. S96-14;1 (00')	E3#. Randai is mostly performed in an open space between houses in a town, or in a village. Here the music is being played to attract the public to the performance during a wedding. Peddlars sell their wares, and the audience does not pay for watching the Randai performance.	Saedar Jandela group in Koto Baru Mungka
E7 10s	35:04 Woman with kerosine lamp is selling fruit (Salak?) 96-5;60 (2h:30)		
E8 4s	35:14 Close-up of boy chewing something. 96-5;61 (2h:31)		
E9 10s	35:18 Members of the Randai group have a meal inside the house. S96-14;3 (07')		
E10 2s	35:28 Bridal couple sitting in front of the house. 96-5;66 (2h:43)	E4#. After a meal the players begin the Randai story. Although it starts to drizzle, the play goes on for about 3 hours.	
E11 3s	35:30 Close-up of bride. 96-5;67 (2h:46)		
E12 5s	35:33 Bridal couple sitting in front of the house. 96-5;66 (2h:43)		
E13 4s	35:38 Close-up of two girls in audience. 96-5;60 (2h:49) 35:42 End of Part E.		

	PART F: Urban settings		
F1 6s	35:44 Three musicians and Talempong rack with 'Group Palito Nyalo' on it. S96-5;2 (01')	F1#. The Randai group Palito Nyalo from Pauh near Padang regularly plays in an urban setting, like here in the Cultural Centre of Padang.	
F2 20s	35:50 Men sitting on floor; two actors, one kneels and takes the hand of the other. S96-5;10 (11')		
F3 8s	36:10 3 men on the veranda of the Palito Nyalo house. S96-16;35 (22')	F2#. At the end of November 1996 the Randai group Palito Nyalo is planning to travel to Medan in North Sumatra. They will perform for the Minangkabau community in Medan, a large city, far from the Minangkabau homeland.	
F4 7s	36:18 Man serves woman in shop (Warung) on the premises of the house where Palito Nyalo is based. S96-16;32 (21')		
F5 6s	36:25 Restaurant-shop (Warung): woman and two men. S96-16;31 (21')		

F6 22s	36:31 Group of players rehearsing: woman standing, man sitting and looking into a manuscript. Zoom-in to this man [20 November 1996]. S96-15;31 (25')	F2B#. The evening before departure the players practise the texts, the dances and the music. Nowadays the texts of the Randai stories are often written down. The Palito Nyalo group uses detailed scripts with dialogues. However, a Randai performance is much more than just storytelling. The popular music, traditional songs, comic scenes and martial art demonstrations during the breaks and afterwards, are an integral part of a Randai performance. During the rehearsal the Palito Nyalo group concentrated most on these extra elements of the performance.	
F8 4s	36:53 Close-up of elderly man with Saluang. S96-16;9 (05')		
F9 4s	36:57 Elderly man with Saluang gives directions to players. S96-16;9 (04')		
F10 36s	37:01 Two boys make Sembah gesture and start to dance. Another boy corrects them and shows how to do it; two boys do it again. S96-15;40 (33')		
F11 16s	37:37 Two boys practising Pencak Silat. S96-16;18 (14')		
F12 11s	37:53 [Following morning:] Talempung rack is carried outside of the house and put down onto the veranda [21 November 1996]. 96-6;32 (1h:33)		
F13 7s	38:03 Boy picks up a drum and walks away with it. 96-6;30 (1h:32)		

F14 10s	38:10 On the Talempong rack the letters of the name of the group are fixed again with glue. 96-6;33 (1h:36)	F3#. We shall use the film documentation of the Palito Nyalo performances in Medan for illustrating the comic sketches, musical entertainments and dance demonstrations during the intervals. We believe that especially these aspects are used to adjust the performances to different audiences.	
F15 15s	38:20 A cardboard box is tied up with a rope; the small gongs of the Talempong are taken from the rack and put into a cardboard box. 96-6;35 (1h:43)		
F16 5s	38:35 Boy (Talempong player) plays small flute on the veranda. 96-6;36 (1h:46)		
F17 16s	38:40 Five people on the veranda; one boy plays on the violin a part of the Indonesian national anthem 'Indonesia Raya'. 96-6;36 (1h:46)		
F18 6s	38:56 Two boys carrying boxes, through the garden onto the road. 96-6;37 (1h:46)		

F19 8s	39:02 Same two boys at a larger distance walking through the fields. 96-6;38 (1h:46)	F4#. The younger boys of the Palito Nyalo group do the packing. The older members drink coffee in a small restaurant and give advice. This older man will sing the traditional songs after the Randai story is finished in Medan. He also played an important role in last night's rehearsal.	
F20 4s	39:10 Man walking away from a bus. 96-6;41 (1h:48)		
F21 7s	39:14 Three men in a Warung. 96-6;42 (1h:48)		
F22 9s	39:21 Boy speaks to one of the men; pan to elderly man. 96-6;42 (1h:49)		
F23 6s	39:30 Two men near bus; one near the luggage compartment. 96-6;44 (1:50)		
F24 7s	39:36 Medan: car, small public-transport bus, Becak. S96-16;42 (26')		

F25 3s	39:43 Text on poster near building (translation): we ask your help to continue the building of a Minangkabau Rumah Gadang. S96-16;43 (26')	F5#. In Medan the Palito Nyalo group stays and performs in the Minangkabau Cultural Centre. In large cities like Medan and Jakarta, the Minangkabau communities are quite considerable. In Jakarta it numbers several hundred thousand people. Randai is performed for these groups, as it is considered to be a typical aspect of Minangkabau cultural life.	
F26 5s	39:46 Banner on building: Grup Palito Nyalo and advertisements on it. S96-16;43 (26')		
F27 8s	39:51 Six men sitting at a table and playing dominoes. S96-16;48 (27')		
F28 8s	39:59 Close-up of domino pieces on table. S96-16;48 (28')		
F29 8s	40:07 Member of the Palito Nyalo group speaking through microphone to audience [26 Nov. 1996]. S96-16;50 (28')		
F30 20s	40:15 Galombang with singing. S96-16;57 (37')		
F31 18s	40:35 Organizer speaks to audience through microphone in left hand and with money in right hand. S96-16;60 (44')		
F32 17s	40:53 Saluang player and male singer. S96-16;67 (48')		

F33 15s	41:10 Organizers collect money from the people sitting in the audience on the front row. S96-16;63 (46')	F6#. One of the Palito Nyalo performances in Medan is used to raise money to finish building the Minangkabau Cultural Centre. After the Randai performance the audience is asked to contribute.	
F34 14s	41:25 Organizer and male singer of Saluang jo Dendang. S96-16;75 (56')	F7#. The singing with the bamboo flute, Saluang jo Dendang, is even continued outside the building where the Randai was performed. Any person in the audience can request a particular song to be performed if he or she pays some money.	
F35 19s	41:39 Organizer and male singer of Saluang jo Dendang. S96-16;75 (57')	F8#. The money thus collected means extra income for the Randai group. People in the audience may also sing the partially improvised texts themselves. In the text, as used by this singer, the 'hairdresser' may allude to a transvestite or homosexual, and people are laughing about it.	SINGER: ...Do you want to marry a hairdresser? ...
F36 25s	41:58 Man in the audience (organizer) sings; the audience is laughing about the text. S96-16;80 (60')		
F37 7s	42:23 Large hall; players are preparing for performance: boys look into a mirror [24 Nov. 1996] S96-17;1 (00')		
F38 8s	42:30 Players preparing for the performance; pan to others. S96-17;1 (00')		
F39 4s	42:38 Close-up of woman putting on make-up. S96-17;1 (00')		

F40 11s	42:42 Organizer on stage talking into microphone. S96-17;15 (16')		
F41 5s	42:53 Music group on podium. Sound not synchronous with image. S96-17;16 (18')		
F42 5s	43:58 Close-up of musicians: Talempong and drum players. S96-17;6 (02')		
F43 19s	43:03 Galombang at the start of the evening: starting in one line, and forming a circle; applause by audience. S96-17;20 (24')		
F44 16s	43:22 Two dancers of Tari Piring; Galombang group sitting on the floor. S96-18;18 (20')	F9#. Performers usually try not to break the plates used in the Tari Piring. However, the Palito Nyalo dancers make an act out of breaking the earthenware plates and they dance on the sharp broken pieces with their bare feet.	
F45 2s	43:38 Audience. S96-18;11 (11')		
F46 9s	43:40 Three dancers dance on the broken pieces of the plates. S96-18;18 (21')		
F47 3s	43:49 Musicians playing [=F41]. Sound not synchronous with image. S96-17;16 (18')		
F48 14s	43:52 One Tari Piring dancer is on the shoulders of another. S96-18;19 (22')		

F49 6s	44:06 Close-up of two female singers (sound not synchronous with image). S96-17;33 (38')		
F50 26s	44:12 Galombang with singing. S96-17;37 (46')		
F51 10s	44:38 Players stand in a row on stage and are thanked by the audience/ organizers. S96-19;4 (07')	F10#. After the performance, the organizers thank the Randai players by shaking hands. This way of expressing gratitude is influenced by Western lifestyle, and not yet very common in Minangkabau society.	
F52 8s	44:48 Players sitting on the floor and discussing things with manuscript. S96-19;5 (08')	F11#. One performance of Palito Nyalo in Medan was staged at the Medan fair, Taman Ria. With lights as used in a disco, and on a stage, the group performed the story Hanyuik Sarantau.	
F53 9s	44:56 Medan Fair: Taman Ria by night [25 November 1996]. S96-19;10 (13')	In future Randai groups will face new audiences who will challenge them to find new ways to perform the stories of their past.	
F54 4s	45:05 Close-up of elderly singer (Mamak Dahrizal) on stage. S96-19;12 (14')		
F55 10s	45:09 Musicians on stage playing with 'disco' lamp turning around. S96-19;13 (14')		
F56 2s	45:19 Close-up of musicians. Sound not synchronous with image. S96-19;11 (14')		

F57 16s	45:21 Three men, as if taking a boat, lowering it into the water, and jumping into it, rowing. S96-20;12 (35')	F12#. Randai performances change with time and place. A much discussed issue is whether the comic acts, like the fishing-boat scene here, take up too much time, as compared to performing the traditional story.	
F58 22s	45:37 One man falls into the water. S96-20;12 (37')		
F59 27s	46:59 The one in the water is drifting away, almost falling off the stage; he is rescued by a rope (Kain), and gets back into the boat. S96-20;12 (38')		
F60 26s	46:26 Sketch of two men: dancing with transvestite. S96-20;15 (51')	F13#. In one of the intervals in the Randai story, members of the Minangkabau Society in Medan played a sketch with a transvestite actor. It refers back to the situation of more than 30 years ago, when men always played the female roles. For the present urban audience this has become a comic act.	

F61
1:39s

46:52 SCENE: Galombang with multi-coloured 'disco' light.
S96-20;2 (11')

VOICE OVER:

F14#22s. Randai stories tell how Minangkabau people are coping with life. It gives audiences, performers and patrons the opportunity to discuss important cultural issues, and to find answers to the question how the traditional stories, or the stories from heaven, should be told to us nowadays.

SUBTITLES:

[+25s: scrolling text]

Camera and sound: Wim van Zanten, Bart Barendregt; **Video editing:** Nick de Heer; Filmed on location in West and North Sumatra, October-November 1996; Film excerpts included with permission of the Nederlands Audiovisueel Archief (NAA):

- Loten van dezelfde stam, Acte 2 (Minangkabau), 1938.
- Reis door Noord-Sumatra 11 maart – 7 april 1936, 1936.

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F62 7s	48:21 Black background [music of shot F61 continuing]		A film by Wim van Zanten And Bart Barendregt Copyright 2000 Wim van Zanten and Bart Barendregt Institute of Cultural and Social Studies University of Leiden, the Netherlands
	48:28 END		