

Department of Music
College of William & Mary
EWELL CONCERT SERIES
presents

“WAYANG KALI”



SUNDAY, APRIL 5, 2009 • 7:30 P.M.
Kimball Theatre

This concert is funded in part by grants from the Reves Center for International Studies, the Asian Studies Initiative, and the Freeman Foundation Undergraduate Initiative in Asian Studies.

The Tradition

Wayang ("shadow") Kulit ("skin") are flat leather puppets made from carved and painted rawhide. The wayang kulit form as it is performed on the islands of Java and Bali in Indonesia is at least 1000 years old and has historical connections to shadow puppet forms known in India. The stories are primarily drawn from the Hindu Mahabharata and Ramayana but also include local legends (babad) and tales such as the Tantri stories. Wayang Kulit is a sacred genre, often performed for special ceremonies in the inner courtyards of Balinese temples. However, it is also mass entertainment for the community at large and besides philosophical and religious instruction, includes a healthy dose of bawdy humor and manic fight scenes. In Indonesian wayang kulit performances a single puppeteer, the dalang, sits behind a large rectangular screen, using a fire (in our case, a projected fire) to project the outlines of flat carved leather puppets onto the screen.

Wayang Kali & the Mahabharata

The Indian Mahabharata epic was carried by South Asian traders to the Indonesian archipelago by at least the year 500 A.D. Since that time, the epic has been retold and reimagined mainly through the form of dance and shadow theater. The epic, which developed slowly on the subcontinent between 800 B.C. to 400 A.D., chronicles the trials of the five Pandawa brothers, demigods born of a human mother and divine fathers. The crux of the plot is a rigged dice game in which the Pandawa stake and lose their entire kingdom to their scheming cousins, the Kurawa. Eventually, the Kurawa are slain during the Bharatayuda battle. Wayang performances, which traditionally can last up to six hours, typically recount only a small episode from the epic.

The full battle is rarely performed as it is considered spiritually potent, if not dangerous. We often see it through the eyes of Arjuna, the heroic leader of the Pandawa and, occasionally, from the perspective of members of the Kurawa family. It's only rarely that Kali, in her incarnation as Durga, appears to lay waste on the battlefield. She is primarily associated with Hindu or Indian versions of the Mahabharata, and appears in Indonesian and Balinese wayang more as a cameo than as a regular character. To fully focus on Kali then, is to foreground a figure that usually inhabits the margins.

In the Hindu origin myth, Brahma created the universe—and then promptly fell asleep. On waking again, he found that the universe had grown, but nothing had dissolved, and in that expansion, the universe had grown predictable. Brahma yawned—and his daughter Kali was born. He instructed her to become death, to bring change to the universe, but she refused, standing on one leg for a thousand million years, then the other for another thousand million years. Finally, she yielded to her father's demands.

Wayang Kali is structured as a wayang kulit shadow play, but a traditional gamelan orchestra is replaced by an eclectic ensemble of some of America's leading performers and composers of new and experimental music: Shahzad Ismaily, Evid Kang, Jessica Kenney, Andrew McGraw and Ches Smith. Text by Goenawan Mohamad is projected, and Kenney sings texts by Jenni Quilter.

For Wayang Kali, we have staged five events that characterize Kali's involvement in the Mahabharata—birth, deception, battle, grief and revenge. Kali watches over Draupadi, the wife of the five Pandawa brothers, as she tells a loyal courtesan Balarama about the insult she suffered; her husband lost her to the Kurawa in a game of dice, and they humiliated her. Her desire for revenge is the catalyst for war; but when we are also dealing with the gods, the question of fate arises. In his own libretto about Kali, the Indonesian poet Goenawan Mohamad casts her humiliation as a rape and collapses her need for revenge into predestination by giving Draupadi the following lines:

It was at dawn
when I smelled the stench of foul sperm all over my body.
And I knew that there would be a war,
There should be a war,
For the gods always wanted it.

(Mohamad)

We watch scenes of preparation for war and various battle scenes. Kali appears to Gandari, the mother of the Kurawa, as she grieves the loss of her sons. The play, then, is structured around two poles; scenes of birth and battle, and the reactions of two mothers to death and dishonor. Finally, we witness the death and cremation of Destarasta, both the husband of Gandari, and father of the men who violated Draupadi. As Goenawan writes, the gods "like the truth, A violent kind of symmetry." We finish with Draupadi washing her hair in Destarasta's blood, brutally echoing her earlier violation.

The Collaboration

Cross-cultural collaboration is so common as to appear cliché when it is announced as the modus operandi of an artistic production, and in this instance, the label seems difficult to avoid; Wayang Kali is a Balinese shadow-puppet play about a Hindu goddess accompanied by Western musicians with Asian-Pacific writers (from Indonesia and New Zealand) writing in English.

This kind of description assumes that these labels—and traditions—are in some way separate from each other, but we have found that at each level of this performance, the relative "integrity" of these labels is constantly subverted. For instance, consider the written text that is projected on the screen in this performance. These words are excerpts from a libretto by the Indonesian writer and editor Goenawan Mohamad, who wrote about Kali for a contemporary opera in 1995 (another cross-cultural collaboration). His words are authoritative, declarative,

NOTES

and it is easy to assume without further knowledge that we are simply referencing a tradition, an "Indonesian voice." Yet for Goenawan, the libretto was a "way to confront seriously the problem of fear and forced silence" in his own society and sections of the libretto include records of contemporary political violence in Indonesia. To cast a historical conflict in a contemporary setting is a (tried and true) method of indirectly questioning the state and one way to refigure traditional narrative. Goenawan reconsiders tradition, and in doing so, creates a precedent for us. More broadly then, Wayang Kuli is not just about cross-cultural collaboration. It is a way to think about tradition.

A text might challenge custom by borrowing from unlikely places, but in doing so, it establishes a new tradition to react against. What we have ended up creating has no explicit political context; if anything, the words we have added of our own develop from a consideration of Kuli as a woman, as a female figure that comes to you on a beach, in a darkened room, in the market place:

I dreamt that we were having a celebration of some kind.
Everybody we knew was there. Musicians too.
And she came to me when I raised my glass,
leaving my ribs open to her sword,
My friends fell back
and watched her undress me
take my skin over her arm

and press a small clay child
into the hand of my beloved
as she swept past him,
a doll made of the ash
of others; a gift, he said
he would never let dry.
And she laughed as she left through the gates.

(Quilter)

What we've come to understand is that the various cultural representations of death—comic, tragic, pathetic—are a way for us to acquaint ourselves with how death arrives. By casting our death in the shape of a woman, we are forced to imagine how we will meet it. This is the Platonic cave as preparation rather than as subjugation, a way for us to think about the audience's reaction as actively interpretive rather than mindless. The shadows you see or the traditions you identify tonight are a provocation for you to think of your own. Although what you are watching might sound and look different from how we conceive of death and change in the United States, we also know that the subversion of tradition is a healthy tradition itself. And in that fast shuttling between the new and the old, where the new becomes old and the old is new, we see threads of influence that announce themselves indirectly, traditions that have been cloaked by the provenance of our writers, performers and musicians; a Greek classical tradition for instance, or the archetypal folktale.



Biographies

I Madé Sidia (shadow puppeteer, co-director) is a faculty member in the Theater Department at the Indonesian Institute of the Arts in Bali, Indonesia. He is a renowned dalang (shadow puppeteer), dancer, musician and choreographer. His choreography has won him scores of awards in local and national contests and festivals and he is Bali's leading performer of innovative and experimental shadow theater. Sidia has participated in over twenty international tours of Balinese traditional music and dance and has taken part in several collaborations with artists from America, India, Japan, Europe, Australia and Southeast Asia. His Theft of Sita project, a collaboration with Australian and British musicians, puppeteers and theater directors conducted three world tours. Mr. Sidia is teaching as an artist-scholar-in-residence at the University of Richmond, Virginia, until June 2009.

Goenawan Mohamad (playwright) is a renowned Indonesian poet, novelist, journalist and editor. In 1971 Mohamad founded the groundbreaking magazine Tempo which bravely printed investigative reports critical of Suharto's New Order regime, which twice closed the magazine down. Mohamad has received numerous awards for his work in journalism and fiction. In 1999 he was named International Editor of the Year by the World Press Review and in 1998 Mohamad was awarded the CPJ International Press Freedom Award. Through his legendary weekly column Catatan Pinggir in Tempo, Mohamad has been a champion for human rights and critical thinking in Indonesia.

Shahzad Ismailly (performer, composer) is a musician, producer and composer based in New York City. Known for his work as an improviser, he has recorded and performed with many leading artists including Marc Ribot, Will Oldham, Laurie Anderson, Fred Frith, John Zorn, Wilco, Rage Against the Machine, Vernon Reid, Karla Kihlstedt, Bjork, SC3, the Klezmatiks and many, many others. He frequently works as a producer and recently scored the independent feature film "Frozen River" (winner of the 2008 Sundance Grand Jury Prize).

PARTICIPANT BIOGRAPHIES

I MADE SIDIA 2 DAY MASTERCLASS

Gal Anderson

Gal Anderson is a Performer and Creative Producer, Grad Dip Production/Puppetry VCA 2008. Since 2010- running " Story Telling with Puppets" projects in Tas Primary Schools, this year under the Artists in Schools Program ,Tas Education Dept, focussing on shadow puppetry . Have just had a Balinese musician friend visit Tas for the first time – Planning his return next year to teach the primary children music for future shadow puppet creations. In 2010 and again in 2011 – working as the Creative Producer of a festival in Eastern Indonesia , including making short puppet shows with local school children for the event.

Nancy Black

Nancy Black is the Artistic Director of Black Hole Theatre Inc., an innovative visual and puppetry-based theatre in Melbourne. For them she has directed Caravan, Coop, morFing (in development), and 3 different multi-media projects with young people. She is also directing Ple for Vitalstatistix in Adelaide – a one woman puppetry work by Gabrielle Griffin to premiere in July 2011.

Jacob Boehme

Jacob Boehme is the Artistic Director of IDJA DANCE THEATRE, Melbourne's first Indigenous contemporary dance and visual theatre company. A Melbourne born artist of Narangga/Kauma heritage, Jacob is a trained dancer (Dip in Dance – NAISDA, 2000) and puppeteer (Post Grad Dip / Masters in Puppetry – VCA, 2006/7). Jacob has worked as a choreographer/director/dancer in remote Indigenous communities for the past 15 years as well as for television (ABC's 'Something in the Air') and large-scale choreography for festivals (Dreaming Festival, FINA World Swimming Championships and Melbourne International Arts Festival). International residencies include Asialink Residency with Ishara Puppet Theatre, New Delhi 2010, Teatteri Ilmio, Helsinki, 2009 and the Shaxpir Festival, Linz 2009 teaching and directing puppetry and dance. Jacob completed a 6 month City of Melbourne Indigenous Arts Mentorship in 2010 with Chunky Move, under the mentorship of Gideon Obarzenek. During this time, he successfully initiated and established the Chunky Move Koorie Engagement Program in partnership with the Wannik Dance Academies and Helen Macpherson Smith Trust, which will see professional Chunky Move dance teachers touring regional Victoria, teaching contemporary dance to young Koorie women throughout 2011/2012.

Clare Britton

Clare Britton is an artist who works to create original, visual theatre. Clare is Co-Artistic Director and a founding member of theatre company My Darling Patricia. My Darling Patricia has received theatre and design awards in Sydney, Melbourne and Adelaide and were Malthouse Theatre's 2009 company in Residence.

Clare studied Sculpture at COFA, UNSW, leaving her studies in 2000 to build puppets/set pieces and tour as a performer and rigger with Erth Visual and Physical Inc. In 2006 Clare received a Australia Council Skills Development grant to study under Philippe Genty and Mary Underwood at the VCA.

Jenny Ellis

Jenny Ellis has been making and performing with puppets for over 14 years. She has a Post-Graduate Diploma in Puppetry from the Victorian College of the Arts, where she received the Student Union Award for Best Theatrical Design. Jenny has worked with and learnt from many companies including Polyglot Puppet Theatre, Erth Visual & Physical Inc, KneeHigh Puppeteers and Al Martinez Studios. As Artistic Director of Company Gongoma, she has performed across Australia. Company Gongoma's show, The Mermaid's Daughter won the Melbourne Fringe Festival Award for The Best School Holiday Program 2008. Company Gongoma performed to over 10,000 primary school children in 2009 alone.

Conor Fox

Conor is a visual artist and performance creator, maker and designer. He graduated from the VCA in 2007 with a Post Graduate Diploma in Puppetry (Production) and studied ethnomusicology at Canterbury University graduating in 2004. Conor enjoys collaborating with artists such as those within Roundangle, Polyglot, Blackhole and Topsy Teacup.

Conor is also an esteemed facilitator. He has facilitated workshops and created collaborative works across a variety of visual, performative and therapeutic disciplines with youth, people with intellectual disabilities, people from refugee backgrounds, on Indigenous communities, and with victims of civil war and environmental catastrophe.

Richard Hart

RICHARD HART is the director and producer of Dream Puppets, an internationally acclaimed touring puppet theatre, based in Melbourne. He was trained as an architect and later gained a post graduate degree in Professional Art studies in Sydney, 1981. He has trained with numerous master puppeteers from Asia, Australia, Europe and America and has worked professionally in the field for over 20 years. For the past 15 years Richard has toured Australia and internationally with Dream Puppets' theatre productions, performing in most major Australian Puppet festivals, including the UNIMA 2008 Congress and festival in Perth. In 2007 Richard's Dreamer in the Deep received a 5 star review in 'The Advertiser' during the Adelaide Fringe Festival. He has performed at festivals in Korea (three times,) Japan, Israel, Singapore and Italy (twice) by invitation, and has extensive experience as a puppeteer on television and in film. He was part of the construction team for the live arena spectacular, Walking with Dinosaurs.

Bronwen Kamasz

Bronwen Kamasz is a practising artist currently based in Melbourne. Initially trained as a sculptor and visual artist in WA, Kamasz then relocated to Melbourne to complete a Postgraduate in Puppetry at the VCA in its final year - 2009. Since then Bronwen has performed as a puppeteer and clown in a number of shows - some her own and some belonging to others. Kamasz has fallen in love with the performing arts and currently trains in a number of physical theatre disciplines and she would love access to more puppetry training!

Lynne Kent

Lynne is a puppeteer/performer who has toured, trained and worked with various companies including Terrapin Puppet Theatre, Erth Physical Theatre, The Melbourne Women's Circus, The Australian Centre for the Moving Image, Queensland Theatre Company and on large scale black theatre productions such as Twinkle Twinkle Little Fish and The Red Tree. In collaboration with ArtPlay, Lynne has produced works at Federation Square for the 2008 Melbourne Puppet Festival and for the 2009 Castlemaine State Festival.

Lynne has received funding for both creative development and professional development to study with the Italian company, Teatro GlOCO Vita at the International Institute of Puppet Theatre, Charleville-Mezieres, France.

In 2004, Lynne completed a Master of Arts by research into contemporary shadow theatre and has conducted workshops with children, young people in detention, teachers and artists around Australia and is currently teaching artist with the Victorian Arts Centre. Lynne has articles published in Australian Puppeteer and I Pur Si Muove.

Her area of expertise lies in presenting innovative shadow theatre in simple, accessible ways and this includes working in tents and up against walls.

Tamara Kirby

Tamara has been working in the Community Arts sector for over 15 years, in National and International Festivals and Signature Events, from Mornington Island in the north, through to Hobart in the south and west out to Alice Springs and surrounding indigenous communities. She has also worked in International Festivals in France and Iceland in the capacity of 'Artist in Residence'. Her role includes , community consultation, facilitation, concept development, design, construction and performance.

With a diverse range of experience in the mediums of large illuminated sculptural pieces, printmaking and Public Art installations, she is able to enhance her art practice on many levels.

Sayraphim Lothian

Sayraphim Lothian is an award winning artist and puppet fabricator who has worked in theatre, film and television for the past 10 years. Highlights include being a fabricator on Spike Jonze's Where the Wild Things Are, building monster puppets for the Pixar exhibition at ACMI, being the designer for The International Puppet Carnival at Federation Square, creating puppets for theatre in decay's award winning Sad Bird Boy and the Scalpel Fingered Girl and the designer for Three To A Room's Air Balloon Across Antarctica, which received critical acclaim at Edinburgh Fringe in 2007. Sayraphim is one half of the puppet company Terrible COMFORT.

William Martin

William Martin is an award-winning filmmaker, live event producer, an avid puppeteer and an organic seed farmer. For over 2 decades, Mr.Martin has worked with some of the top entertainers and luminaries of our generation, including Paula Abdul, John Denver, motivational speaker Anthony Robbins, and even His Holiness, the Dalai Lama. Mr.Martin's passion is putting his creative genius to work, delighting audiences with creative multi-media production integrated with live puppeteering on large video screens. He has multiple television credits, has performed on stage at the Puppeteers of America, and is a highly sought-after creative producer for large-scale live corporate events all over the world. In his spare time he is an organic seed farmer and seed activist.

William recently relocated to Australia with his wife and 2 young boys, both of whom love puppetry and enjoy a large cast of characters during their nightly storytelling.

Jennifer Pfeiffer

Jennifer Pfeiffer is a practicing dramaturge/puppeteer/writer of twenty-three years experience. Her interests in cross-cultural and interdisciplinary work since the early 90s began when she trained and performed with Yumi Umimare and Haruko Kudo (originally from Dai Rakuda Kan, Tokyo). Her puppetry influences came mainly from Handspan Theatre. In 2010 she produced/participated in a collaborative project with Indian shadow puppeteer, A. Selvaraja, as the practice component of PhD research into cross cultural collaborative practices focusing on the use of puppets. She works for the world puppetry organisation UNIMA, as a member of the International Executive Committee, President of the UNIMA Asia-Pacific Commission and UNIMA Australia.

Greg Pritchard

Dr Greg Pritchard is a regional artist who has been working in shadows since building Combine-Nation for the 2003 Nati Frinj show Space and Place. This was a large sculptural shadow puppet projected onto the towns silo. He did similar work in 2005 and in Latrobe in 2006. Despite having a doctorate in literature he completed his Masters in Visual Art at RMIT in 2008 studying Phadows and Performance. At the same time he started Thieves Theatre with co-producer Anna Loewendahl and performed in the puppet show, The Storm Glass.

Lizz Talbot

Lizz Talbot Lethlean has a 20+ career in theatre, specialising in puppetry. She has been a member of 3 theatre companies, most notably Handspan Theatre, where she worked as a puppeteer from 1984-1999. International touring formed the backbone of her performance work with Handspan, in shows like Nigel Triffitt's Secrets in 3 Australian and 5 subsequent European tours and with Ariette Taylor's adaptation of Pablo Picasso's Four Little Girls in its Australian, South American and Asian tours.

As a qualified secondary drama teacher and freelance artist, Lizz has continued to work with people of all ages, fusing her performance and teaching skills to create theatrical experiences for schools and the wider community.

Lizz is also the administrative partner of Light Designs Australia, the arts based business she shares with her partner, Lighting Designer Phillip Lethlean.

Kay Yasugi

I have been a puppeteer and puppet maker for 8 years, based in Sydney. I studied at the London School of Puppetry UK (Professional Puppeteers Diploma 2009) and am also a qualified primary school teacher with a background in illustration. I started my puppetry business, Pupperoos, in 2008 with the interest in combining puppetry and education. I perform shows and run educational workshops for children and adults. Last month I volunteered as a puppet maker in Cambodia for the Giant Puppet Project in Siem Reap (making parade puppets with children from several charities). My website is www.pupperoos.com

OBSERVERS

Either Nancy Black or Jennifer Pfeiffer will observe instead of doing the masterclass

Hamish Fletcher, Puppeteer

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violinist and composer **Eyvind Kang** has lived in the Seattle area since the early 1990s. He grew up in Canada studying classical violin with Dr. Howard Leighton Brown and Dr. Eugene Kowalski. He was a student of legendary jazz violinist David White at Cornish College of the Arts from 1992-94. In 1996 he studied with Dr. N. Rajam in India. Since then, he has performed internationally in his own ensembles, as a member of Bill Frisell's Quartet, and many other groups. He has recorded extensively as a composer and arranger, and has released eight CDs of original music, to international critical acclaim.

Andrew Clay McGraw Ph.D (performer, composer, co-director) is an assistant professor of music and ethnomusicology at the University of Richmond, VA. His performances, compositions and collaborations have been released on the Tzadik and Tzadik labels. Mr. McGraw has researched and published extensively on traditional and experimental music in Southeast Asia where he has studied, researched and taught during several funded trips as a Fulbright scholar, professor and composer. He has taught at Wesleyan, Holy Cross, Salem State, Simon's Rock, University of Missouri, University of Chiang Mai (Thailand), Emerson and William and Mary.

Jenni Quilter (writer) is an academic and writer. She is currently writing a book on collaborations between artists and writers in New York from 1950s until the present day. She also runs (picnic, lightning) press, which is devoted to making limbo edition collaborative books with musicians and visual artists. She has taught at the University of Auckland and Oxford University (where she gained her doctorate) and now teaches non-fiction writing at New York University.

Asia Kenney (performer, composer) is a renowned vocalist with an extremely eclectic training and performance experience. Her work reflects a love of traditional and experimental methods. Beginning in 1997 Kenney conducted intensive field study with musicians at the court of Central Java. She also studies Classical Persian vocal music with Ostad Hossein Ghazvini. As a composer Kenney has created music for dance, shadow theater, gamelan ensembles, and voices. She has been featured on ten CDs, and maintains a busy performance schedule with several West-Coast ensembles and musicians including the Omoumi Ensemble, Gamelan Pacifica, Eyvind Kang, and many others.

Ches Smith. Born in San Diego, CA and raised in Sacramento, Ches Smith came up in a scene of punks and metal musicians who were listening to and experimenting with jazz and free improvisation. He studied philosophy at the University of Oregon before relocating to the San Francisco Bay area in 1995. After a few years of playing with obscure bands and intensive study with drummer/educator Peter Magadini, he studied percussion, improvisation, and composition at Mills College with Winant, Fred Frith, Pauline Oliveros and Alvin Curran. During his time at Mills, Ches co-founded two bands: *Theory of Ruin* (with Fudgetunnel / Nailbomb frontman Alex Newport), and *Good for Cows*. He currently performs and records with Marc Ribot's Ceramic Dog, Xiu Xiu and Secret Chiefs 3. He has also performed with Jandek, John Zorn, Annie Dillard, Wadada Leo Smith, John Tchicai, Fred Frith, and Neils Cline. He leads two of his own projects, *Congs for Brums* (solo percussion) and *These Arches* (with Mary Halvorson, Tony Malaby, and Andrea Parkins).

Program Notes by Jenni Quilter and Andrew McGraw

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Judy Zwerdling Zwelling, Ewell Concert
Series Manager, at (757) 221-1082.

NARRATIVE VERSION

Scene 1 (9): Purnaka - Balance

In the beginning was light
Of a thumbail moon
And the words became lines
And darkness began to drawl.

Look.
This is a theatre of clarity
And the world resists no more.
Let the weight of our dream fall
Into the dawn.

On certain nights, Gods create their own texts,
Long ones, like yards of cemetery plots.
And they invite Death,
And they make the day start

Scene 2 (5): Birth of Kali

I hear the sound.
Someone says it's like the voice of dying.

Yes it is.
But don't be afraid.
Don't grieve.
Don't hope.

I was in Dhenuka
And I cried.
I was in Mount Meru
And I cried.
My eyes are wet with tears
That fall on the open wounds of the dying.

Scene 3 (7): Game of Dice

My queen,
Now I remember what happened to you, in the
hall of princes.

My husband the King did nothing.
Just before midnight Prince Dursasana came to fetch me, shouting.
"Come, woman, you have been won!"
And I refused.

Yes, you refused.

You close your eyes.
You refuse to see it.
It is gods' madness.
Come here.
I like the sight of a bird on a pale tree
With an acrid crumb on its mouth.
I like the smell of half-burned dung.
The enigma of unfinished things.

They murdered all my sons.

Scene 5 (10/12): The Cremation of Destarasta

Destarasta

I dream of Kali,
I dream of a limestone cave,
Each night I escape
To the brink
And listen to the bats and the wind.

So you are Kali
I heard your anklets crashing
A different wind rushing,
A different odour,
A gentle thunder
Before I die.

I am here to end a cycle.
I am here to enkindle
A thousand stems
Of desiccated leaves.

I am here to retrieve
Cut-off petals
Withered anthers,
Torn down gossamers

I am here to set the world anew,
I am here to burn you.
I will dance
In a distant city of ashes
On gods' ominous hills.

My limbs are ruined fossils
Of the sediment of grief,

But I will dance.

But he grabbed my hair,
And dragged me into the hall of the dice, and undressed me.

And the Kurawas watched.

He raped me.

And the Kurawas watched.

All the old and dignified men in the assembly knew everything. They spoke nothing.

Nothing.

It was at dawn
When I smelled the stench of foul sperm all over my body.
And I knew that there would be a war.
There should be a war,
For the gods always wanted it.

You know they like the truth.
A violent kind of asymmetry.

Yes, they like truth.

Scene 4 (4): Kali meets Gandari (following Bhima's murder of Darsasana)

Gandari

They murdered all my sons.

But they murdered my sons.

Kali

You want this to end
And I will give you a door that opens on an
 unsuspecting sea
Blue as in a child's dream.
You want a sun remembered before dusk
And I will give you a city with angels and
 torches.
But Brahma created me from his yawn.
"Go and become Death," he said,
"For the earth needs a cycle."
Willows wane, streams spent, laughter
 silenced.
I know he wants the grace gone, just before
 the burst.
It is his story of boredom.

I am the mother of your sorrow.