

PROGRAMMANUS



PRODUCENT: PAMELA TAIVASSALO WIKHOLM
PROJEKTLEDARE: TOVE JONSTOIJ
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RADIO POPREEL

Princess Pea, Mark Waid and Dada Masilo

SONG: "Starman" David Bowie

*There's a starman waiting in the sky
He'd like to come and meet us
but he thinks he'd blow our minds*

*There's a starman waiting in the sky
He's told us not to blow it
'cause he knows it's all **worthwhile***

*He told me:
Let the children lose it
Let the children use it
Let all the children boogie*

Pamela:

New Delhi, India, and a green-headed princess. USA and the man behind some of the greatest super-hero stories ever told. South Africa and a **choreographer** who goes her own way. I'm Pamela, and this is *Radio Popreel*.

Princess Pea:

Hello! Welcome to my studio. It's a very big studio. All the rooms are almost empty. But sometimes, I just sit in any corner, so I'll make it more...

The **ambience**, I'll create a nice ambience with some lights, or just because it's... It cannot be put on the wall, and I can't paint on the wall. It has to be on the floor. So, when you're painting, it's basically almost lying down.

Pamela:

Princess Pea explores ideas of identity, self-worth and the conflict between traditional and **contemporary** roles of women in Indian society. And she also explores the cult of the **celebrity**, both in India and abroad.

Radio Popreel met Princess Pea in New Delhi, at Art Fair India.

worthwhile
lönsamt, givande

choreographer
koreograf

ambience
miljö, atmosfär

contemporary
samtida, moderna

celebrity
kändis



Princess Pea:

This is my alter ego. And Princess Pea...she is a young girl. The story began with me and my sister, where we were always puffed on the wrong side - that you are too thin, you are too fat. That's how I came up with this character called Princess Pea. And **I want to raise the questions of what is the notion of perfection?** That's how I came up with the character, because the character has a big head. It is abnormal. Whereas I have a thin body, with a big head, and it's actually not very pretty in the real sense, when somebody has, you know, something big and something small.

Princess Pea is all about **questioning** yourself, your self-worth, and telling the world that I am perfect the way I am. Well, my inspiration is my life, and so many, you know, **family connections** which inspire me all the time to work, because there's no stress, and they always tell me, "you can do whatever you feel like", and that's how one gets inspired to work with a free mind. All my work has textiles and fabric. I work on silk, and the softness and the **delicacy** of the fabric, it makes me crazy.

Pamela:

And you like modern comics on television?

Princess Pea:

Yes. Well, I'm very upset with the *South Park*, because they are always using bad language. And that's why you see them in my paintings. Because they are... You know, I'm teaching them how to speak in a better language, especially to women, and a little less **offensive** than what they usually speak, how they usually speak.

FROM SOUTH PARK:

"Eric, did you just say the 'F' word?"

"No, he's talking about 'fuck'.

You can't say 'fuck' in school, you fucking fat ass!"

"Kyle!"

"Why the fuck not?"

"Eric!"

"Dude, you just said 'fuck' again!"

"Stanley!"

"Fuck!"

"Kenny!"

"What's the big deal? It doesn't hurt anybody. Fuck, fuckity fuck, fuck, fuck."

Pamela:

So, *South Park* and old Indian art **can be combined?**

I want to raise the question of what is the notion of perfection
Jag vill lyfta frågan om vad begreppet perfektion innebär

questioning
ifrågasätta

family connections
familjeband, kontakter

delicacy
ömtålighet, känslighet

offensive
stötande

can be combined
kan kombineras (kan funka tillsammans)



Princess Pea:

Yes, of course. Anything can be combined. It is just your **state of mind**, how you want to do things.

state of mind
sinnesstämning

Pamela:

And when did you come up with that combination?

Princess Pea:

Well, I was always fascinated with these kinds of characters, because my **imaginary world** was just my alter ego. And, another imaginary world which is of all *South Park/Powerpuff Girls* and, you know, the Pac-Man series. They have their own imaginary world, so they... It kind of mix pretty well. So, that's how I live. I like mixing, **amalgamating** things together.

imaginary world
fantasivärld

amalgamating
blanda, slå samman

My uncle? He's married to a Swedish lady. And they have two grown-up, beautiful sons. And they are very **naughty**. So when they were small, I used to visit them for holidays, and they used to teach me Swedish. And some of the really bad words also. So, that's how I learned a little bit of Swedish. Some words I can remember; *hej då, jättebra, jag vill ha glass, jag vill ha saft*. That's it.

naughty
stygg, olydig

SONG: Unknown

*Yeah
Oh
Yeah*

Small talk at book signing:

-Who may I make it out to? Why don't you go ahead and write your name, if you would, so. Are you having a good time at the show?

- Yes

- Excellent. Kingdom Come I did with DC.

- My favourite is Kingdom Come.

- Terrific. I was working with Alex Ross, who is one of the best artists in all comics' history, and it makes you look good in **comparison**.

- So, pleasure meeting you. Take care. Absolutely.

comparison
jämförelse

Pamela:

This is Mark Waid. He's signing graphic novels, meeting and greeting fans at Comic Con India. Mark Waid is an Eisner Award-winning American comic book writer, known for his work on *Captain America, Kingdom Come, Superman: Birthright* and *The Flash*.



Comic Narrator:

"A **scarlet** costume **ejects** from his ring, and in a blur of motion, police scientist Barry Allen becomes The Flash, world's fastest human! The Flash, whose speed **enables** him to **vibrate** through solid walls, and **conquer** the **barriers of time and space**, in the **pursuit** of **evildoers**! The Flash! Scarlet **speedster** for justice!"

Pamela:

What would be your favorite character?

Mark Waid:

Superman. By a long shot. It's... There's not even a...second place is a distant second.

Comic Characters, Superman:

"Up in the sky! Look!"

"It's a bird!"

"It's a plane! It's Superman!"

Mark Waid:

There's something about Superman that I've always loved. Not just because he's an American icon, but because, he's always...to me, he's always been an international character. I...when I was a boy, he...they always made a big deal about how he was an **honorary member** of the United Nations, about how he was **embraced** by every culture. And that what always **appealed to** me about Superman when I was a child, was that unlike Spider-Man or Batman, which are very urban characters, very rooted to their city, Superman travelled the world, and he didn't care **whether or not** the problem was in India or in Pakistan, or in the United States. He would take care of it, because he cared about everybody. And I always admired that about Superman.

SONG: "Superman"

*I am, I am, I am Superman
and I know what's happening*

*I am, I am, I am Superman
and I can do anything*

Mark Waid:

I've always said that the real appeal of Superman is that we don't all know what it's like to fly through the air, and we don't all know what it's like to lift buildings. But everybody understands that...the Clark Kent identity. Everybody understands that. Everybody at some point in their life feels like, "Oh, if they could only see the real me. If they could only see what's behind these glasses or this acne, or these...or the fact that I'm short." Or whatever. "That they would love me." And everybody understands that, so that... This is the secret.

scarlet
scharlakansröd
ejects
här: slungas ut
enables him
här: gör det möjligt för honom
vibrate
vibrera
conquer
övertvinna
barriers of time and space
barriärer (gränser) i tid och rum
pursuit
jakt
evildoers
missdådare, ogärningsmän
speedster
vardagligt uttryck för sportbil eller fartdåre, här: någon som far fram med blixstens hastighet

honorary member
hedersmedlem
embraced
här: hyllad
appeal to
attrahera, tilltala

he didn't care whether or not the problem was in...or in...
han brydde sig inte om ifall problemet fanns i... eller i...



The entire... If you think of all of comics' history and all of these great characters as sort of an **inverted** pyramid, then the point at which they rest on is these glasses. See? The whole idea of the **dual identity**.

Pamela:

Do you feel a big responsibility writing the characters you fell in love with as a boy?

Mark Waid:

I feel a huge responsibility about writing the characters that I read as a boy. Because when I was a child, we moved around quite a bit. I lived in... I went to twelve different schools in ten years, and we moved around constantly. So, **the constant** for me was those characters growing up. I had...I had friends, **certainly**, but not...but they would change from school to school. But the characters were always the ones who saw me through. And so, they gave me a good life when I was a child. And so I feel an enormous **sense of responsibility** as an adult, to do the same by them, to try to instill in them the same sort of joy that I felt, and sort of give back to these characters. I know they're just pictures on paper, but in a sense they're very real to me, in that sense.

I think that superheroes are created for, not necessarily *just* for children, but they're certainly created *for* children. They're created to do impossible things. They're created to be **idealized** forms of ourselves and so I... The characters that I embraced as a boy, and the characters that I still embrace, are the ones who I feel like I should be able to live up to.

I don't... There is a push among American audiences particularly, to try to make the hero smaller, to make them more like us, so that they're somehow **relatable**. But I just think that's **crap**. I just think that's not...I don't want character...if I wanted people who are relatable, I have people around me all the time. What I want in superheroes, is someone... I don't want them to be like me. I want to be like them.

Snoop Dogg:

Play that, Mickey, go ahead.

Snoop Dogg and Willie Nelson:

Play it, Lou.

Pamela:

Is he a rapper? Or is he a country star? Snoop Dogg and Willie Nelson, and the song is called "Superman".

inverted
här: upp och nedvänd
dual identity
dubbel identitet

the constant
konstanten, det som inte förändrades
här: den fasta punkten
certainly
här: visserligen

sense of responsibility
ansvarskänsla

idealized
idealiserad

relatable
möjlig att förhålla sig till
crap
här: strunt



Snoop Dogg:

Yeah. Go ahead, Willie.

SONG: "Superman" by Snoop Dogg and Willie Nelson

*Well, the doctor said son, it's a cryin' shame
but you ain't Clark Kent and I ain't Lois Lane*

*You ain't Superman
You ain't Superman*

*Tryin' to do more than you can
Got a little out of hand
You ain't Superman*

Willie Nelson:

What do you think, Snoop?

Snoop Dogg:

*Well, when I die put it on my **stone**
God said, "Snoopy, take your bad ass home"*

*You wasn't Superman
No, I wasn't Superman*

*I'm tryin' to do more than I can
I got a little out of hand
I wasn't Superman*

Willie Nelson:

I hear you.

*Tryin' to do more than I can
I got a little out of hand
I ain't Superman*

Yeah...

Pamela:

Tchaikovsky's ballet *Swan Lake* is about a swan with two **alter egos**. Dada Masilo is a South African dancer and choreographer, and she's touring the world with her version of the famous ballet. Our reporter, Julia, met her during a **rehearsal** of *Swan Lake*.

Dada Masilo:

I haven't really gone too far away from the **narrative** of the classical *Swan Lake*. But I've just changed it around a bit, in terms of the **stereotypes of gender**. Odile, who in the classical ballet is normally a woman, in my version of *Swan Lake*, Odile is a man. And how also I've changed the story is that Siegfried, the prince, is gay. So, he is in love with Odile. But Siegfried's family wants him to marry Odette, who is the

stone
här: gravsten

alter ego
alter ego, ett andra jag

rehearsal
repetition

narrative
berättande,
berättelse-(sätt)
stereotypes of gender
könsstereotyper



bride that they've chosen for him. But of course, that can't happen, you know, because he's gay and he's in love with Odile.

Characters from *Swan Lake*:

"Siegfried!"

"I can't do this! I'm not in love with her. So, I can't marry her."

Dada:

You know, in dance, and especially in classical ballet, men are always **referred to** as being gay because they dance. So, I wanted to just challenge that stereotype, and go, "so what is going to happen if Siegfried is gay?" And I mean, yeah, he's gay and it's just a different version.

The men wanted to wear the **tutus**. They were like, "Yes!" It was...it was a funny thing because I just took them out on the first day of rehearsal and I just put them there on the side and the men were actually the first people to go there and went like, "Okay, we're wearing tutus!" Which was great for me, because then that **solved** my costume problem, you know?

But I'd...I think that also with the men wearing tutus, that creates an **androgyny**, you know, and it just breaks that whole male/female thing. Then it's just about these swans, and it's not about men or females. You know, it's just...it breaks **hierarchy** and stereotype, and it just makes everybody **equal**, which is what I really wanted.

African dance and classical ballet have always been very separate. So, I wanted to find a way in which they could **merge** and become one. Classical ballet is very **graceful**, and you know. And African dance is into the ground, and there are a lot of **rhythms**, so that was...quite a challenge. And in the beginning it felt a bit, like, strange. But I mean, with practice it just...it's now feels like it's a whole technique of its own, and that's just... It's quite nice to do, and to be able to do classical ballet and African dance together.

The challenge of being a dancer and choreographer is to always just go there to the places where no one will go. So I think that it's very important to **constantly** be looking at different ways of viewing life and viewing dance and viewing movement and viewing society and challenging those **aesthetics**, because I think that it just...it makes you as an individual so much more open. And then you can...you are able to **relate to** things on so many different levels.

referred to
hänvisade till

tutu
balettkjol

solved
löste

an androgyny
någon som uppvisar både kvinnliga och manliga drag
hierarchy
hierarki, rangordning
equal
likvärdig, jämställd

merge
smälta samman
graceful
elegant
rhythms
rytmer

constantly
ständigt (hela tiden)

aesthetics
estetik
relate to
förhålla sig till



Male:

We're going to **take it up a notch!**

Dada:

I think that I choose to work with **controversial** subjects because those are the subjects that we're dealing with in society. I mean, I'm not trying to make a political statement or anything, even though **it may be perceived that way**. That is not where I'm coming from. I'm coming from a place of theatre. That is my first love, that is my passion, and that's what I want to put on the stage. But it's not really about commenting on politics.

I definitely think that dance can be a way of changing things, because it brings different people together. You learn, maybe things that you didn't know. You learn about different cultures, different traditions. I mean, we've been touring *Swan Lake* in Europe, and I mean just... Every time we perform, it's like you're bringing somebody else into your world, into your language. It's a huge learning experience, I think for everybody involved, so it's been great.

Male:

...and finish. Then we do like a little jazz [unintelligible], and chassé, chassé. [unintelligible]

Dada:

Okay, this bit, musically... This part...

Female:

...I'm just thinking that it's a bit funky, musically.

Dada:

When I was a teenager, I spent a lot of time in the studio. I just danced a lot. I just remember dancing a lot. I didn't really do things that teenagers did, like, you know, go out clubbing, or have boyfriends or anything like that. I was really **obsessed** with dance. And so I spent a lot of my time doing that. Reading books, watching TV, that was my thing. But I wasn't really like partying...or big on that, yeah. I was just really, like, focused on becoming a better dancer and a better artist. And actually, I'm still very much like that.

With any young person that wants to be a dancer, I'd just say you have to work very hard for it. I mean, it's just...that's the...the be all and end all of any career, I guess. It's like you have to work hard. My ballet teacher always says that, "It's 99% hard work, and 1% talent." So, you know, I mean, that's like, "Oh, my God!" So, you may be talented, but if you don't put in the work, and if you're not disciplined and if you're not committed, if you're not focused, then you're not really going to get anywhere.

notch

pinnhål, hack

take it up a notch

öka ett snäpp

controversial

kontroversiell, omstridd

it may be perceived

that way

det kan uppfattas på det viset

obsessed

besatt



And it's hard. I mean, you know, I don't wake up every morning and go, "I want to dance." You know, sometimes it's really difficult because you're tired, or you just don't...you know? You have your "**off**" days. Like everybody have their off days, but... And I think you have to be passionate, you know? You have to be passionate about what you do, because if you're not passionate about it, then it's just a waste of time. You know.

SONG: "Don't Think" Chemical Brothers

*Don't think
just let it flow*

Pamela:

From the film, *The Black Swan*, Chemical Brothers with "Don't Think".

SONG: "Don't Think" Chemical Brothers

*Don't think
just let it flow*

Don't think...

Pamela:

Julia Lundkvist, Niklas Jensen, Kalle Nilsson and myself, Pamela Taivassalo Wikholm produced the program. You have been listening to *Radio Pop Reel*.

off days
dåliga dagar