



**SINGAPORE  
FESTIVAL  
OF ARTS  
1980**

The page features a background of handwritten musical notation on a grid of staves. The notation is dense and covers most of the page, with a central white rectangular box containing a table of contents. The handwriting is in black ink on aged paper. The table of contents lists various sections and their corresponding page numbers, ranging from 2 to 36. The sections include messages from officials, a calendar of events, background information, music, dance, drama, art, and photography in Singapore, as well as committees and a panel of judges.

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**MESSAGE from Mr. Hon Sui Sen  
Minister for Finance**

Singaporeans by reputation work hard at their job, business or profession. It is suspected they work as hard even in their leisure or at play. There is no accurate data on the number of cultural workers — those who paint, sing, dance, write or otherwise support themselves and their families by practising the fine arts. We know that the number is not large. Probably many times larger are the Singaporeans, young and old, who engage in one or more of these cultural activities with varying degrees of competence but with no thought of making a living by them.

The Singapore Festival of Arts Organising Committee has the pleasant, though by no means easy, task of catering to both groups of "initiates" by providing an occasion, the most important occasion on the cultural calendar. Artists and performers welcome the chance to make their all-important contribution to romanticise the business of living. The Festival of Arts is rightly seen as a culmination of artistic effort. It is a highly rewarding and satisfying experience to those who take part in organising it and in performing or exhibiting works of art and photographs, as well as to those who merely savour the richness of a varied and well-chosen artistic feast.

I wish the Ministry of Culture and its departments and agencies every success at this Festival.



**MESSAGE from Mr. Ong Teng Cheong  
Acting Minister for Culture**

The Singapore Festival of Arts grows larger with each passing year. A break of two years separates the second Festival, held in 1978, from this year's festive offering of music, dance, drama, opera and art. During these two years we have seen the birth of our first professional orchestra, the Singapore Symphony Orchestra; the successful completion of the first National Music Competition; the inauguration of the Victoria Concert Hall which is specially designed for music-making; from there, the Third Festival, appropriately, will be launched.

There have been many developments and much activity in the arts in this short time. The Festival has become a time to take stock. And a time to take joyous pride in artistic endeavour. To the many who are taking part in this eventful 10-day-long celebration of the performing arts, it is a time to exhibit that talent nurtured with dedica-

tion and hard work. For all Singaporeans it is an opportunity to let a little light and sweetness enter our lives.

I would like to extend a hearty welcome to the Vienna Boys' Choir, Circle Repertory Company from New York, Musica Sveciae from Sweden, the University of Adelaide Brass Ensemble, National Korean Dance Company, Shiratori Ballet Company of Japan and baritone Kenji Kojima. Their participation is indication of wider interest in the Festival and a significant move towards its internationalization. On that eventuality, while retaining an important element of local participation, future Organising Committees might do well to set their sights.

It is my pleasure, once again, to thank Mobil Oil Singapore Pte. Ltd. Their enlightened and exemplary support of the Festival is an inspiration to all involved.



**MESSAGE from Mr. Y. Sugihara  
Chairman, Mobil Oil Singapore Pte. Ltd.**

We could not have agreed more with the Acting Minister for Culture, Mr. Ong Teng Cheong, when he said recently that the promotion of the arts should not be left solely to the government. We also hold that it should not be left entirely to individual citizens.

Mobil believes that corporate citizens such as ourselves have an equally responsible role to play in fostering the cultural development of the country in which they operate. This, indeed, has been Mobil's role both here and abroad, now and in years past.

This is the third time that Mobil Oil Singapore is acting as sole sponsor of the Festival of Arts, and each time we have been strengthened further in

our faith in Singapore's potential for cultural growth. We are heartened to see that culture is really flourishing in the garden city and if corporate patronage has helped nourish this growth, Mobil is proud to have played its part.

While we have provided the funds for the Festival, we are fully conscious of the spirit, the imagination and the excellence with which others have enriched this Festival. We place on record our deep appreciation of the Ministry of Culture, the Ministry of Education and the Singapore Broadcasting Corporation, the organising committee, the performers, guest artistes and judges — indeed, everyone who has helped to make the Festival of Arts the premier cultural event in Singapore.

# SINGAPORE FESTIVAL OF ARTS CALENDAR OF EVENTS

Date	Drama Centre	Victoria Theatre	Victoria Concert Hall	National Theatre	DBS Auditorium	Singapore Conference Hall
11 Dec Thurs		Asian Dance 8 pm \$3 and \$2	Singapore Symphony Orchestra 8.15 pm \$15, \$10 and \$5			
12 Dec Fri		Vienna Boys Choir ( <i>Matinee</i> ) 3 pm \$8, \$5 and \$3 Vienna Boys Choir 8 pm \$25, \$20, \$15 & \$10	Singapore Symphony Orchestra 8.15 pm \$15, \$10 and \$5			
13 Dec Sat		Cantonese Opera "Dream of the Red Chamber" by Kong Chow Wui Koon 7.30 pm \$5, \$3 and \$2	Vienna Boys Choir 8 pm \$25, \$20, \$15 & \$10		Musica Sveciae 8 pm \$3 and \$2	
14 Dec Sun	Malay Drama "Alhakam" by Siwana 8 pm \$3 and \$2	Ballet 8 pm \$3 and \$2	Choral Music 8 pm \$3 and \$2	National Korean Dance Company 8 pm \$5, \$3 and \$2	Musica Sveciae 8 pm \$3 and \$2	
15 Dec Mon		Circle Repertory Company of New York "The Diviners" 8 pm \$10, \$8, \$5, \$3 & \$2	Instrumental Music 8 pm \$3 and \$2	National Korean Dance Company 8 pm \$5, \$3 and \$2	Vocal Recital Kenji Kojima — baritone 8.30 pm \$10, \$8, \$5, \$3 and \$2	
16 Dec Tues		Circle Repertory Company of New York "The Diviners" 8 pm \$10, \$8, \$5, \$3 & \$2	University of Adelaide Brass Ensemble 8 pm \$5 and \$3	Shiratori Ballet Company 8.30 pm \$15, \$10, \$8, \$5, \$3 and \$2	Asian Music 8 pm \$3 and \$2	
17 Dec Wed	Tamil Drama "Time, the builder" by Singapore Indian Artists Association 8 pm \$3 and \$2	Beijing Opera "Amazons of the Yang Family" by Ping Sheh 8 pm \$3 and \$2	University of Adelaide Brass Ensemble ( <i>Matinee</i> ) 3 pm \$2 and \$1 Singapore Youth Orchestra 8 pm \$3 and \$2	Shiratori Ballet Company 8.30 pm \$15, \$10, \$8, \$5, \$3 and \$2		
18 Dec Thurs		Festival Showcase 8 pm \$5, \$3 & \$2				

Art exhibition and Asean Salon  
of Photography at National Museum  
December 12—31. Admission free.

## BACKGROUND TO THE SINGAPORE FESTIVAL OF ARTS

Historically, the first attempt at staging an arts festival in Singapore took place in the late Fifties. It was a gala one-time affair featuring local and regional talent in a showcase of the performing arts.

It was not until 1975 that the Singapore Festival of Arts in its present form was conceived and mooted by Mobil Oil Singapore. The Young Musician's Society in conjunction with the Ministry of Education were the organisers. The prime objective of the Festival's originators was to encourage, improve and create an awareness of the arts in the nation.

From the outset, the Singapore Festival of Arts was conceived as a people's festival — a celebration of the arts for the people and by the people. To promote that close symbiotic relationship between artistes and audience, a state of rapport when performers give of their best before an appreciative audience, the Festival was widely publicised with its own distinctive and attractive graphic identity. High standards of performance, on the other hand, were encouraged by merit awards.

When the Festival finally came to fruition in May 1977, everyone was pleasantly surprised. The response from both artistes and audience was overwhelming. There were over 1,300 participants from 77 groups and every single one of the seven nights was a sell-out.

The Ministry of Culture organised the second Festival in the following year when it saw further growth. There was increased participation by local groups

and more foreign artistes. Altogether, over 2,000 participants from 100 groups took part in the 1978 Festival. The scope of the Festival was also enlarged to include the visual arts. An exhibition featuring the works of local and leading Asean artists was held.

The response which this second Festival drew firmly placed the Singapore Festival of Arts as the premier event in the Republic's cultural calendar. But to better accommodate the Festival's expanded size and scope, it was decided to hold future Festivals once every two years.

The 1980 Festival is the biggest yet and, we hope, the best. Drama has been included for the first time in the performing arts programme. For the visual arts, we have introduced an Asean salon of photography.

Our guest artistes this year include distinguished performers from Australia, Austria, Japan, Korea, Rumania, Sweden and the U.S.

The Ministry of Culture is grateful to numerous cultural organisations both at home and abroad for their cooperation and to the Ministry of Education, the Singapore Broadcasting Corporation, the National Museum, the National Theatre and the People's Association for their assistance in organising this and past Festivals.

The Singapore Festival of Arts is made possible by a generous grant from Mobil Oil Singapore, the sole sponsor of all three Festivals, as part of its long tradition of corporate patronage of the arts.

## MUSIC IN SINGAPORE

Musical activity in Singapore has a history going back to the early days of colonial Singapore. Public concerts by orchestras, choirs, solo artistes and other performers, both local and foreign have long been a regular feature of the local cultural scene. Practically all the local concert presentations have been at an amateur or at best semi-professional level. In the orchestral field, activity goes well back to the first quarter of this century or even before. Amateur orchestras remain an important part of musical life in Singapore. The most important development on the musical scene has been the establishment of the fully professional Singapore Symphony Orchestra in 1978 and the appointment of Choo Hoey as its first music director and resident conductor.

Another important development has been the renovation and conversion, completed in October of the upper hall of the Victoria Memorial Hall into the new Victoria Concert Hall, the first in Singapore designed for music. With the existing Victoria Theatre, Singapore now has a performing arts centre of quality.

The Ministry of Culture, organiser of the Festival of Arts, has itself been responsible for generating much musical activity and interest. This responsibility continues and is likely to grow even larger. Through its regular series of "Music for Everyone" concerts, the Ministry has encouraged concert-going among Singaporeans by presenting a wide variety of musical programmes at reasonable prices. Two advisory committees, the Instrumental and Choral Music Committee assist the Ministry in actively promoting local music and musicians. The National Theatre Trust and other organisations also present concerts by local and foreign artistes.

Turning to music education, a striking feature is the large numbers of young people taking private music lessons and sitting for music examinations. The majority of these appear to be pianoforte students, a situation which will hopefully change as an awareness of orchestral and chamber music increases. There is a need to promote music appreciation and concert-going among the young. The Music Unit of the Ministry of Education has promoted music in schools, particularly by establishing wind bands. The Centre for Musical Activities of the National University of Singapore organises musical ensembles in the campus. The Singapore Youth Orchestra, which recently came under the wing of the Ministry of Education, enables young instrumentalists below 26 years of age to enrich their musical experience in a symphony orchestra. It is hoped a School of Music will some day be established to train music educationists and performers.

Activity in the choral field has always been at a high level. Choral singing is one of the most widespread and keenly pursued musical activities in Singapore. Many active choirs are attached to churches and naturally concentrate in sacred music. Others, such as those belonging to choral societies and schools, have a more secular outlook. All these choirs are able to come together at the annual Festival of Choirs. A new feature of this year's Festival is the performance of new choral works by Singapore composers. Many local choirs including the



Singapore Youth Choir, the National University of Singapore Choir, the Church of the Risen Christ Choir, and the choir of the Herald's Choral Society have made successful overseas tours. The formation of the Singapore Symphony Chorus in 1980 now enables the SSO to add major choral works in its repertoire.

The creative aspect of music does not seem so far to have been given the attention it deserves. Composers in Singapore face many difficulties: performances of their works are rare, while commissions are virtually non-existent and publication of works extremely difficult. However, the SSO has already performed a work by Singapore composer Leong Yoon Pin, while both the Festival of Arts and Festival of Choirs have commissioned new works. Other active composers include Kam Kee Yong, Charles Lazaroo and Ting Chu-San. The performance and publication of works by Singapore composers should become an accepted and natural part of our musical life, and creatively should play as great a part in Singapore music as it does in Singapore art or literature. A promising development in this respect is the formation of the Composers' Circle in 1980 under the auspices of the National Theatre Trust.

It is clear that much has been achieved by Singapore music in recent years. There is a new interest in and awareness of music as an important part of our national life. Music in Singapore now stands on the threshold of a new and exciting era in which it will play an important role in enriching the lives of Singaporeans.

— BERNARD TAN

## Music Survey 1978-1980

The Ministry has over the past two years continued to present concerts under the successful *Music for Everyone* and *Concerts for the Young* series. The 10-year-old *Music for Everyone* series features local and foreign artistes. An average of 32 concerts are presented each year. Attendances at these concerts have increased steadily over the years. The *Concerts for the Young* are aimed at giving younger talented musicians an opportunity to perform in public. Two concerts are presented each month at either the Toa Payoh or Marine Parade branch library.

A new musical activity, Lunch-time Open Air Musical Performances, featuring local and foreign brass bands, was introduced in September 1979 in the Central Business District.

The Division organised the first Festival of Choirs in May 1979. A second Festival of Choirs was organised in 1980. These week-long festivals attracted over 10,000 concert-goers. The Festival will henceforth be an annual activity.

In 1980 June, the Ministry organised the First National Music Competition with the support of the Singapore Musical Society and the Young Musicians' Society. A total of 245 entries was received which was an encouraging response. With the continued sponsorship of private business, the competition will be established as an important annual musical event.

## THE SINGAPORE SYMPHONY ORCHESTRA

Founded in January 1979, the Singapore Symphony Orchestra, under the guidance of its Music Director and Resident Conductor Choo Hoey, has grown in size and repertoire. With about sixty musicians now, the orchestra plays works from the Baroque era to the 20th century, as well as works by Asian composers, in a full concert season.

The orchestra has worked together with internationally-renowned artistes such as Liu Shikun, Ivan Moravec, Igor Politkovsky, Hans Richter-Haaser, Ruggiero Ricci, Shalom Ronly-Riklis, Yit-Kin Seow, Bracho Eden and Alexander Tamir, Fou T'song and Ilana Vered. Together with Dan Iordachescu, the Orchestra embarked on its first venture into the operatic field, when it presented Cimarosa's "Il Maestro di Capella" in 1979.

The Singapore Symphony Orchestra recognises the importance of nurturing a pool of talented and promising young performers who intend to pursue a career in music. It provides a scheme in which the trainees receive special training from SSO players, while gaining orchestral experience in the Singapore Youth Orchestra (SYO) — the official training and feeder orchestra to the SSO. To-date, there are 33 trainees with the Orchestra. Trainees will be eligible for scholarships to music conservatoires abroad to prepare them for a subsequent career in the SSO. The SSO has awarded scholarships to 15 promising music students to study in the United Kingdom, West Germany, United States of America and Australia.

With the birth of the Singapore Symphony Chorus six months ago and its successful presentations of the "German Requiem" by Brahms, Haydn's "Creation" and Donizetti's "Lucia di Lammermoor", one can envisage that no horizon is too far for the Orchestra to reach. Neither is a different frontier any barrier to the aspirations and vision which inspire the Orchestra.

For the next concert season, the Orchestra is planning to participate in the Hong Kong Asian Arts Festival besides presenting its usual concerts fortnightly. The next season will see an increase in the number of concerts for school children and perhaps, the introduction of a series of light classical music.

### MUSIC DIRECTOR AND RESIDENT CONDUCTOR

**Choo Hoey's** contribution to the success of the Orchestra began even before it was formed. He was instrumental in recruiting and selecting many of its existing members.

The impressive career of Choo Hoey began in 1952, when he entered the Royal Academy of Music, London. There he studied the violin and horn, composition and conducting. In 1955, he completed his studies, winning two major awards.

From there, he moved to Brussels in 1957 for further studies. He also spent a few summers at the "International Sommer-Akademie" in Salzburg.



Choo Hoey made his debut on the international scene in 1958, when he conducted the Belgium National Orchestra. It was he who introduced and conducted the first performance of Stravinsky's "Agon" in Belgium, with the Belgium State Radio Orchestra.

His reputation brought him to the great music capitals in Europe and Latin America, where he conducted many famous orchestras such as the London Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Orchestre de la Societe du Conservatoire, and the Orchestre de la Suisse Romande.

In the course of his career, Choo Hoey has combined his talents with renowned soloists. Prior to his present engagement in Singapore, he was very involved in the Greek musical scene. There, he conducted the Athens State Orchestra, Greek National Opera Orchestra and the Hellenic Radio and Television Orchestra.

Recently, Choo Hoey made a very successful conducting tour to Rumania, German Democratic Republic, Czechoslovakia and Hong Kong. He also led the Singapore Symphony Orchestra on its first overseas trip to Malaysia and the Philippines.

### ORCHESTRA LEADER

**Pavel Prantl** was born in 1949 in Susice, Czechoslovakia and started playing the violin at the age of 7. On his graduation in 1965 from the Conservatoire in Kromeriz, Moravia where he studied with Professor J Schulmeister, he went on to the famous Academy of Music and Arts in Prague to study with Professor Josef Peska, the primario of the Czechoslovak Quartet and V. Snitil, the famous Czech violin pedagogue. Pavel Prantl topped the class to receive his diploma in 1972.

The success of Pavel goes back to his triumph in the competition of Czechoslovak Conservatoires at Bratislava in 1964. As a student of the Academy, he won the first prize in the competition at Brno for the interpretation of B. Martinu's works. His greatest success, however, is winning the top prize in the State Competition in 1970 and the third prize in the violin competition of Otakar Sevcik in 1972. Since his first performance with an orchestra in 1958 in Bratislava, Pavel has played with the Prague Radio Orchestra, Moravian Philharmonic Orchestra in Olomouc and the Symphonic Orchestra of Radio Pilsen. Before his new appointment with the Singapore Symphony Orchestra, Pavel Prantl was not only with the famous Czech Philharmonic Orchestra but also the Concertmaster of the Prague Chamber Orchestra.



### SINGAPORE SYMPHONY ORCHESTRA

Music Director and Resident Conductor — Choo Hoey

#### 1st Violins

Pavel Prantl  
(Leader)  
Lynnette Seah  
(Deputy Leader)  
Chan Yew Shing  
Dan Paun  
Vasile Patrascu  
Danielle Maddon  
Holly Babcock

- Er Yenn Chwen
- Lim Shue Churn
- Siow Lee Chin

#### 2nd Violins

Chung Choon Soo\*  
Fan Ho Tang  
Kim Hyun-Jong  
Siow Hee Shun  
Harry Khoo  
Leong Chung-Shu  
Luk Hei

#### Violas

Mary vandenBerg\*  
Jiri Heger  
Charlotte Poston  
Ong Koe Pho  
Ahn Joo-Yong  
Rosario P Molina  
George Man

#### Violincellos

Chiu Chun Chiu\*  
Herminia Atienza-Illano  
Foh Kim Hong  
Margaret Beckman  
Chung Kwok Lan  
Ro Yun Kang  
Madelein Yap

#### Double-basses

Valdimir Puskarev\*  
Chung Young-Hee  
Bohdan Boczkowski  
Boguslaw Szczepaniak

#### Flutes

Janet M Webb\*  
Deborah Cox

#### Piccolo

Lim Seh Chun

#### Oboes

Sherie Lake\*  
Christine Janzow

#### Clarinets

Peter Heinemann\*  
Mitchell L Sturman\*

#### Bassoons

Tadeusz Kusnierz\*  
Tracey Walker

#### Horns

Robert E Johnson\*  
Li Sheung Mi  
Luk Hoi Yui  
Jim Chopyak

#### Trumpets

Mark Cantrell\*  
Tom Bruce

#### Trombones

Henry Heyzer\*  
Adrian Frost

#### Bass Trombone

Bevan Messenger

#### Timpani

Grzegorz Markiewicz\*

#### Percussion

• Lim Meng Keh  
Murad bin Sulaiman

#### Harp

Tay Boon Yen

- \* Principal
- Trainee

## SOLOISTS

### LYRICAL SOPRANO

A 1974 graduate of the Ciprain Porumbescu Conservatoire in Bucharest, **Georgeta Popa-Balan's** artistic talents were carefully nurtured under the guidance of her cantata class Professors Arta Florescu, Emilia Petrescu and Ana Talmaceanu.

Her gift was quickly given recognition. In 1975 she was appointed soprano of the Iasi Rumanian Opera, a position then vacant.

Through diligence and dedicated study, she deepened her repertoire to include, besides opera parts, vocal-symphonic works and lieder.

At the same time, she began recording with the Rumanian R.T.V., appearing with several Rumanian philharmonic orchestra in concerts, and in successful public recitals including performances at the Rumanian Athenee Hall in Bucharest.

She has gained honours in vocal musical competitions. Among the more important are:

- 1973 — LAUREATE of the XIth Student National Contest Festival;
- 1974 — FIRST PRIZE at the National Interpretive Contest of Rumanian works;
- 1974 — FIRST PRIZE at the canto contest in Skopje (Yugoslavia)
- 1974 — LAUREATE of the canto contest in Paris.

She has toured Yugoslavia and East Germany, giving successful concerts and winning high praise.

### TENORS

Though musical education entered **Florin Diaconescu's** life at a quite early age with private lessons in piano and violin, his parents meant to direct their son towards a school-teaching career, no one noticing in him a possible future as a performer of some sort. Thus he became a music student of the Pedagogical Institute in Bucharest.

However, his new life, mates, and stimulating influences as a student gave him the opportunity to discover and become aware of his remarkable inborn gift for vocal singing.

Due to the outstanding results he attained in his vocal training, Diaconescu was appointed soloist of the Musical Theatre of Galati, Rumania after a competitive examination in 1965. His stage debut followed soon after that.

Four years later he moved to the Lyrical Theatre in Constantza on the Rumanian Black Sea coast, where he enriched his active repertoire of opera and operetta parts, as well as his stage experience. The Rumanian Opera in Bucharest decided in 1973 to employ the young artist as a permanent soloist.

In 1975, after interpreting the main part in the Rumanian composer Pascal Bentoiu's *Hamlet*, the Association of Theatremen and Musicians (A.T.M.) granted Florin Diaconescu the Critics' Prize for the best interpretation of the year.

**Corneliu Franateanu** was born in 1933 in Cluj — Napoca, Rumania. He is a Laureate of the International Canto Competitions in Vienna, Geneva and Prague. In the opera, Corneliu Franateanu sings the roles of Arturo and Normanno.

## BARITONE

**Dan Iordachescu** was still a student of Law when he became aware of his unusual musical abilities and decided on a musical career. He studied at the Bucharest Conservatoire with Professor Constantin Stroescu and graduated in 1956 with distinction. That same year Iordachescu signed a contract with the Rumanian Opera in Bucharest.

Shortly after graduating, he participated in two important Festivals — Salzburg and Geneva. His success at those Festivals established his reputation. Other festivals and competitions followed — and Dan Iordachescu scored many notable successes. Concurrent with his operatic activity, he embarked upon an intense concert career — signing lieder, oratorio, chamber music and vocal-symphonic works.

He never ceased improving himself artistically, continually perfecting his technique; he trained with famous professors, notably Lotte Schoene and Charles Panzeras in Paris, Bernhard Paumgartner in Salzburg and Tulio Serafin and Giorgio Favaretto in Rome.

Iordachescu has appeared in leading opera roles and concerts in the major European countries, Canada, the USA, South America and North Africa.

## BASS

**Pompeiu Harastenu** was born in 1935. After graduating from the High School of Music in Cluj, Rumania, in 1952, he entered the Ciprian Porumbescu Conservatoire in Bucharest in the class of canto. On graduation in 1958, he became a permanent soloist of the Rumanian Opera in Bucharest. Besides his performances with the opera, he has appeared in concerts with various symphonic orchestras in the country.

He has toured Holland, Bulgaria, Soviet Union, Czechoslovakia, Spain, East Germany and West Germany, receiving acclaim from audiences. He has made radio broadcasts in Hungary, West Germany, Spain and Holland and from 1968-1970 was guest artist with the Opera House in Bonn, West Germany.

Harastenu continues to sing for Rumanian Opera.

## Programme Notes for Lucia di Lammermoor

*Lucia di Lammermoor* ranks with *Don Pasquale* as one of Donizetti's finest and most famous operas. The libretto in Italian is by Salvatore Cammarano who later wrote *Il Trovatore* and three other librettos for Verdi. Loosely based on Sri Walter Scott's novel *The Bride of Lammermoor*, the action takes place in Scotland in 1669. It is interesting to note that the story was not invented by Scott but was based on a real marriage of convenience which resulted in tragedy in Scotland in 1669. Cammarano departed from Scott's original in a number of ways. For operatic reasons the characters' names were changed to their more melodious Italian equivalents; changes in the dramatic action were also made. The murder in Scott's novel is unsuccessful as Arthur recovers from the wounds inflicted by Lucy. Scott's Edgar meets his death by riding his horse into quicksand, whereas Donizetti's Edgardo takes the more conventional operatic approach and stabs himself.

*Lucia* was first produced in Naples in 1835. The premiere coincided with a period of great unhappiness in Donizetti's life which brought the death of his father and mother and the illness of his wife which eventually proved fatal. Moreover, during the composition of *Lucia* he began to suffer severe headaches that were the prelude to the nervous breakdown and subsequent insanity that ended his life.

The opera has long been a favourite of prima dramatic possibilities of the tragic heroine, Lucia. Despite his misfortunes, Donizetti managed to fill *Lucia* with beautiful melodies which even in ornate passages are expressive of the emotions in the tragic story to which they relate.

— Robin Heinemann

## SINGAPORE SYMPHONY CHORUS CHORUS MASTER

**Robin Heinemann** studied voice at the Eastman School of Music, Rochester, New York, where she received her Master's Degree on Performance and Literature in 1979. She has been a member of various choral ensembles including the Eastman Choral Ensemble, Susquehanna University Choir and Susquehanna University Chamber Singers.

Not only a choral singer, Mrs Heinemann has given solo recitals and appeared in opera workshop performances of Verdi's *Falstaff*, Mozart's *The Magic Flute* and Jack Beeson's opera, *Lizzie Borden*.

During the 1979-1980 school year she was middle school music instructor at the Singapore American School and appeared as soprano soloist with the International Festival Chorus performance of Bach's *Christmas Oratorio*.

## SINGAPORE SYMPHONY CHORUS

**Chorus Master — Robin Heinemann**  
**Rehearsal Pianist — Linda Bruce**

### Sopranos

Chan Hwee Ping  
Indra James  
Lim Bee Leng  
Lim Choe Sun  
Jeanie Lim  
Lim Siok Bin  
Seet Sook Ching  
Monica Toh Shung Hing  
Lily Wong  
Yeo Chee Hong

### Tenors

Chia Chor Leong  
William Harvey  
Freddy Jap Soen Wan  
David Lau  
Lim Hwee Sing  
Jimmy Lye Kwok Poo  
Richard Somerville-Ryan  
Tham Wai Hiong  
John Turvill  
Walter Williams  
Benjamin Yew

### Altos

Kathleen Anthony  
Bernice Cheng  
Clarice Fang Swee Ling  
Yukiko Kido  
Lee Siew Chin  
Joyce Liew  
Claire Lim  
Melinda Lim  
Penny Measure  
Anne Oldfield  
Tee Sook Leng  
Leela Winslow  
Yew Yuen Sin

### Basses

Ang Cheng Kim  
Michael Cheng  
Goh Ser Sang  
Robert Heath  
Jolson Kwa Chiao Huan  
Kwan Ek Sion  
Alex Lee  
Nei I-Chien  
William Ricquier  
Oliver Seet Beng Hean  
Tan Shee Tiong



Photos courtesy of Vienna Boys' Choir



## VIENNA BOYS' CHOIR

Though the choir is made up of very young boys (whose ages are between ten and fourteen) the Vienna Boys' Choir goes back several centuries. Emperor Maximilian I issued a decree in July 1498 expressing his desire to have a choir in the Imperial Chapel which started the evolution of what is today the Vienna Boys' Choir. Many famous musicians have been choirboys but the most famous is Franz Schubert (1797-1828).

The choir has survived many crises but the most severe crisis came in 1918 with the collapse of the Austro-Hungarian monarchy. The Court orchestra was dissolved and next to go was the choir and the choirboys' home. Fortunately, Josef Schnitt, the chaplain of the Imperial Chapel retained the chaplaincy during the infant years of the new republic. Schnitt, encouraged by some friends, gave all of himself and his finances to re-establish the choir with a home for the boys. The going was very rough and many times it looked as though the choir would collapse but to Schnitt must go the credit of seeing the choir through its darkest days.

Whereas in the past the choir just sang in the Imperial Chapel, Schnitt now began to organise concert tours. This was necessary to raise the badly needed funds. The choir was well received everywhere they went in Europe. Soon the Vienna Boys' Choir in their sailor suits and beautiful

music had become a household word in Europe. Success followed success. Today the Vienna Boys' Choir is perhaps the most-travelled choir in the world. They have been to the U.S. dozens of times, to Asia at least nine times and to Australia, South America and South Africa on several occasions.

The concert by the Vienna Boys' Choir in Singapore will include two short operas and some songs and hymns. The first opera, "His Highness Has Said So", is about Liesl who helps her uncle who is placed in a predicament by a visiting prince. Her resourcefulness not only delivers her uncle from his problem but earns her the authorisation to marry the man of her choice. . . . after some harrowing moments.

"The Jealous Prima Donna", the second opera, is about the jealousy between the reigning prima donna of an ensemble who is well past her prime and an aspiring prima donna who also aspires to marrying the star tenor. Anyone will tell you it's impossible to have two prima donnas! How the director of the ensemble resolves this problem is worth finding out.

## VIENNA BOYS' CHOIR

**Director: Walter E. Guquerbauer**

### Members

Brandstatter Ewald	Leitner Klaus
Ederlmann Paul	Maier Christian
Gellner Hannes	Neumeier Alexander
Hasler Johann	Pichler Wolfgang
Hiebaum Thomas	Reiter Richard
Hovorka Helmut	Rumpold Thomas
Huttler Gebhard	Schermann Norbert
Illavsky Rudolf	Schusser Erwin
Kofler Georg	Staudigl Robert
Kratochvil Gunter	Wirnsberger Christoph
Kruschitz Jorg	Zwang Klaus
Landlinger Peter	Knapp Michael

### Management

Dr. W. Tautschnig  
Gugerbauer Walter  
Bauer Herbert  
Sagner Heide

## THE UNIVERSITY OF ADELAIDE BRASS ENSEMBLE

The Ensemble is a student choir of orchestral brass and percussion players.

The instruments involved are Trumpets, including at times Piccolo Trumpet, Flugel Horn and Trumpet in D, Horns, Trombones, Tubas and the full range of Percussion instruments. The size of the group varies from as many as 35 players down to as few as 3, as the music demands. The players are all students whose ages range from 15 to mid-twenties.

The Ensemble was founded in 1966 by the Musical Director, Standish Roberts, who has taught Trumpet at the Conservatorium since then.

The UABE studies and regularly performs works written for this type of ensemble from the exciting early Venetian music to the wide ranging 20th Century works, sometimes playing as one group and sometimes splitting into two or even three choirs for antiphonal pieces.

The music is not written for a set instrumentation as, for example, brass band or military band, but the ensemble has to be adjusted to suit the particular piece. This may range from The Fanfare for St. Edmundsbury by Benjamin Britten for three trumpets, to Altenburg's Concerto for Seven Trumpets and Timpani, through the normal orchestral brass section of three trumpets, four horns, three trombones and tuba plus perhaps two percussion, to the entire group in one or more choirs.

Besides giving concerts regularly at the University, the Ensemble was invited to Perth, Western Australia in 1974 to perform at the 11th International Society for Music Education Conference. Earlier a smaller very young group from the Ensemble went to play at the Melbourne Youth Orchestra Festival in 1972. In August 1977 the Ensemble accepted an invitation to perform at the International Festival of Youth Orchestra and the Performing Arts in Aberdeen and London. This tour also included a very exciting concert in the church of St. Martin in the Fields in London. Following the 1977 tour the group has played several times in concerts given by the Adelaide Symphony Orchestra. It has also taken part in gala concerts for the Queen Elizabeth II Silver Jubilee Trust for Young Australians and the Young Musicians Trust.

### THE MUSICAL DIRECTOR

**Standish Roberts** has been principal trumpet of the Adelaide Symphony Orchestra since 1966. He was formerly second trumpet of the Melbourne Symphony Orchestra. In his 31 years with the Australian Broadcasting Commission he has performed a wide repertoire of orchestral works with the many visiting conductors who have travelled to Australia for the ABC.

Among the solo works which he has played with both Orchestras are concertos by Haydn, Leopold Mozart, Jolivet and Raymond Hansen. He has always been dedicated to teaching and currently has former pupils in most of the Australian orchestras. Besides his teaching at the University of Adelaide, he was trumpet tutor at Australian National Music Camps for 27 consecutive years. In December 1978 he was trumpet tutor at the Second Malaysian Music Camp in Penang and Kuala Lumpur.

Photos courtesy of University of Adelaide Brass Ensemble



### THE PLAYERS

#### Musical Director — Standish Roberts

##### Trumpets

John Gould  
Warren Heading  
Graeme Reynolds  
Paul West  
Mark Puddy  
Shane Rowe  
David Hood  
Bruce Cartwright

##### Horns

Stephen Hobson  
Sue Webber  
Paul Wight  
Bronwyn Waters  
Damien Berglas

##### Business Manager

Dr. Hugh Dinnick

##### Assistant Tour Managers

Keith Bull  
Elizabeth Fudge

##### Stage/Transport Manager

Andre Oosterbaan

##### Trombones

Robert Cooke  
Eric Stanhope  
Stephen Walter  
David Winnall  
Simon Wilson  
Michael Couche

##### Tubas

Philip King  
Wayne Freer

##### Percussion

Michael Howell  
Ian Cleworth



Photo courtesy of Musica Sveciae

## THE MUSICA SVECIAE CHAMBER ORCHESTRA

Musica Sveciae has thirteen members, representing between them the Royal Orchestra, the Stockholm Philharmonic Orchestra and the Symphony Orchestra of the Swedish Broadcasting Corporation. As its name implies, Musica Sveciae has specialized mainly in Swedish music, and in this way it has attracted a great deal of interest in other countries.

The orchestra was formed in 1970 by its conductor, Sven Verde. Its many performances since then have included tours of all the Scandinavian countries and Austria.

Musica Sveciae is represented on eight LP records and the ensemble has many broadcasts on Swedish radio and television to its credit.

The repertoire is highly variegated, and several Swedish compositions have been given their premier performance by Musica Sveciae.



## SINGAPORE YOUTH ORCHESTRA

Founded in 1930 by Mr Edwin Brown, then Municipal Commissioner and choir master of St Andrew's Cathedral, it was first known as the Singapore Junior Symphony Orchestra and came under the wing of the Department of Education.

Passing under the management of the Young Musicians' Society and the University of Singapore in turn during its 50-year history, the Orchestra last August returned to the fold of the Ministry.

The Singapore Youth Orchestra, as it later came to be known, took its music overseas. In the last decade, it participated in the Festival of Youth Orchestras held in Switzerland (1971). In 1973 and 1975 the orchestra toured Hong Kong and Indonesia respectively.

In 1979 the SYO came under the management of the University of Singapore, the result of an amalgamation of the University of Singapore Orchestra and the Youth Orchestra. As an incentive then, free tuition for promising players were given by members of the newly-formed Singapore Symphony Orchestra. The orchestra performed at the Singapore Conference Hall in August 1979 and in July 1980.

— DAVID LIM



### THE CONDUCTOR

**Vivien Goh** studied violin with her father Goh Soon Tioe and obtained her L.R.S.M. at the age of 15. She obtained her B.Mus. with distinction at the Eastman School of Music and a Performer's Certificate in violin. She also did postgraduate work at the Eastman School in chamber music, violin and conducting. Her principal teachers were Millard Taylor and John Celentano. She studied with Jean Fournier in Salzburg for two summers.

Since returning to Singapore in 1969, she has taught privately and was an Instructor in the instrumental music programme of the Extra Curricular Activities Centre (Ministry of Education) for ten years. She has appeared as soloist with the Goh Soon Tioe String Orchestra, the Singapore National Symphony Orchestra and the Djakarta Symphony Orchestra. She was profiled in a 50-minute documentary telecast over national television in 1976. She has been the director of the Goh Soon Tioe String Orchestra since 1975 and the conductor of the Youth Orchestra since the beginning of 1980.



## SINGAPORE YOUTH ORCHESTRA

Conductor **Vivien Goh**

### First Violins

Lim Eu Chin  
Karen Tan  
Chew Li Jin  
Lesley Lim  
Nicholas Tay  
Chia Wei Sian  
William Tan  
Priscilla Neo  
Koh Cheng Wee  
Ho Kien Sian  
Chua Lik Wu  
Kon Seoh Choo

### Second Violins

Kang Wee Kong  
Serena Tan  
Kelvin Chen  
Karen Chou  
Chen Yng Yng  
Wong Kang Juang  
Siow Yew Nam  
Foo Seng Ming  
Chan Tze Ling  
Tan York Sin  
Chong Wei Shiong

### Violas

Yeo Teow Meng  
Lionel Tan  
Kee Seng

### Cello

Koo Chiang  
Leslie Tan  
Tham Joon Ming

### Double Bass

Caryl Leow  
Lee Weng Hoong

### Flutes

Lee Chuin  
Goh Tiong Eng  
Cheng Le Fern  
Chua Peck Leng

### Oboes

Selena Lai  
Jeanette Tan

### Clarinet

Herbert Tan  
Teh Koh Yong

### Bassoon

Seet Yeng Fang

### Horns

Adaleine Teo  
Doreen Tan

### Trumpets

Wang Chian Pin  
Peter Tan  
Pek Sin Chuan  
Sharini bte Shamsuddin

### Trombones

Chong Shoo Mei  
Albert Vong

### Percussion

Wong Kok Chuen  
Catherine Ong  
Florence Yeo  
Manjit Kaur  
James Wong

## VOCAL RECITAL

**Kenji Kojima — baritone**

### THE SINGER

After three years of studying Economics in the university, **Kenji Kojima** decided to dedicate his study to music at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music). He studied under the direction of Professor Takanosuke Watanabe and Maestro Rodolfo Ricci, graduating with a degree in music and singing in 1972.

In the same year, he went to Italy to perfect his singing studies and attended the G Verdi conservatorio in Milan under the direction of Maestro Ettore Campogalliani.

In 1975 he participated in a summer academy "Mozarteum", in Salsburg, Austria.

From 1974-1977 he took part in several international singing competitions in Italy, winning top prizes.

He made his professional debut in Italy in 1976 singing the role of *Don Platone* in *Don Chisciotte della Manica* by G Paisiello. Then followed operatic concerts in Germany and over radio and television in Italy and Japan. He has sung Leporella (*Don Giovanni*), Orphee (*Les Malheurs D'Orphee*), Leandro (*L'Amore delle Tre Melarance*) and Figaro (*The Barber of Seville*) and Silvio (*Pagliacci*) in major productions in Italy, France and Japan.

### THE ACCOMPANIST

**The Lian-Tjo** graduated from the Munich Music Academy (Piano-performance), West Germany. After living in West Germany for more than ten years, he continued his music study in the Music Academy of Milan, Italy. He has made numerous appearances over local television and on radio programmes.

## DANCE IN SINGAPORE

Dance activity is in the ascendent today, as are other artistic activities. This is evident in the noticeable increase in the number of dance events and the standard achieved in performance.

As the National Dance Company and the People's Association's Cultural Troupe continue to represent the Republic at international festivals abroad, amateur dance troupes and private dance schools, including Sriwana, Bhaskar's Academy of Dancing, Singapore Ballet Academy and the several Chinese cultural organisations, are proving to be the major force in creating a favourable climate for dance and providing important training ground in traditional dance.

Schools and community centres have set up dance troupes. Dance activity has literally mushroomed. This phenomenon is not sudden, but a logical consequence of the groundwork that has been laid in the past.

No visitor to Singapore will fail to detect the interesting acculturation process of traditional dance and syncretism of different ethnic dance so characteristic of our immigrant society. Dance practitioners of all communities recognise the dual need to preserve their separate and individual dance traditions on the one hand and to experiment with new dance forms. Unlikely as it may seem, an amalgam of Chinese, Malay, Indian and Western dances may well become uniquely identifiable as Singaporean.

An upsurge of interest in Chinese dance in Singapore occurred in the early 50s. Students organised charity shows to raise funds for the proposed Nanyang University and to sponsor poor students. Although the repertoire consisted of folk dances of China, there followed a persistent effort to create dances to depict local themes. Attempts to produce such dances reached their height in 1969, when many dance troupes launched dance dramas to commemorate the 150th anniversary of Singapore. In recent years, new groups such as the Phoenix Dance Troupe, various groups under the National Theatre Trust, and the Practice Theatre School, have made considerable contributions to the promotion and upgrading of the standards of folk dance.

Malay dance in Singapore experienced a remarkable evolution through theatrical presentation. Like the Chinese dance of the 50s, Malay dance and drama were presented by cultural organisations to raise funds for educational and charitable projects. Interest in Malay dance grew steadily with new repertoire items added by two Indonesian teachers, Tenguku Yoharut Husny and Liaw Choon Yen. Malay dance gained new momentum through the Aneka Regam Rakyat (variety shows) and Pesta Budaya (Cultural Festival) organised by the Ministry of Culture in the early 60s. Perkumpulan Seni, Sriwana, and Persatuan Kemuning were and still are the most active groups in the Malay dance scene.

The Indian dance community is the smallest. But considerable interest in classical dance (such as Bharatanatyam) characterise this area of Singapore dance.



Apart from the long-established Bhaskar's Academy of Dancing and the Indian Fine Arts Society, individual exponents have successfully given classical Indian dance presentations.

The most encouraging aspect of dance in Singapore is the interest choreographers such as Lee Shu Fen, Nongchik Ghani, Madhavi Krishnan and Gan Bay Lee have displayed in innovating and discovering ways to blend different dance traditions. They have drawn upon Western ballet and modern dance and adapted folk dance motifs to tell the story of Singapore in a new dance language.

Being strategically situated at the cross-roads of the East and the West, Singapore is well-placed to absorb the best of the cultures of different civilizations old and new. Singaporeans treasure this metropolitan diversity; at the same time they are aware of the wealth of potential for growth and development within that diversity.

— CHUA SOO PONG

## Dance Survey 1978-80

In 1978, the National Dance Company presented a dance-drama *The Monkey God* at the Victoria Theatre. This was its second public performance. It gave overseas performances in San Francisco, Brussels and Bangkok. A high point was when it represented Singapore at the 4th Festival of Asian Arts held in Hong Kong in 1979. At the invitation of SBC this year, a dance drama depicting Singapore's history and entitled *A Century in Dance* was specially choreographed and performed before TV audiences.

The Company's pioneering effort in the choreography of composite dance items reflecting the multi-cultural heritage of Singapore was the subject of much praise. Among the more successful of its repertoire are the *Suriram* and *Fishertalk Suites*. The Company has also choreographed community folk dances employing a combination of simple ethnic dance steps. Three such dances, suitable for social gatherings, were choreographed.

The Ministry was host in March this year to the first ASEAN Choreographers Workshop. The Workshop achieved its objectives of facilitating professional exchanges among ASEAN Choreographers and providing opportunities for dancers and choreographers to upgrade their technique through dance clinics. The three-week-long workshop included the presentation of country papers, discussion and workshop sessions, lecture demonstrations for schools and dance clinics.

In May, with funding assistance from the Singapore Cultural Foundation, the Ministry organised a series of lecture-demonstrations on dance for more than 30 secondary schools. The demonstrations were conducted by local choreographers and dance instructors.

## KOREAN DANCE AND MUSIC

Through her 5,000-year history, Korea has developed and maintained a music and dance that is uniquely Korean. The triple rhythm in Korean music and dance is easily distinguishable from the duple rhythm in those of Japan and China. Korea has preserved a heritage rich in both serene spirituality and earthly vitality.

The traditional dance of Korea comprises court dance and folk dance. The quiet, slow, elegant movement of the court dances with their tranquil beauty shows the restrained emotion and passion which has been formed under the strong influence of the Confucian ideal. The folk dances of Korea include religious dances, masque dances, the Farmers' Dance and other dances all of which have been closest to the roots of the people, in work, in life and in beliefs.

The aesthetic concept (*chongjungdong*: movement in tranquility) of Korean court dances can be compared to the elegant line of the long sleeves (*hansam*) and to the gentle curve of the palace roof. The central theme of court dance movement may be to reveal extremely controlled passion and physical non-expression. On the other hand, the nature of folk dances tends to be very emotional and romantic in terms of its expression and movement. Thus, the joyfulness and ecstasy (*mot and hung*) have been called the two most significant elements — musically related to compound triple rhythmic patterns and closely concerned with the free and improvisatory nature of the native folk life. The dancer's movement over the rhythmic accompaniment reaches its highest peak in the Farmer's Dance, while the improvisatory and creative element in Korean folk music can be seen particularly in the *Salp'uri* Dance.

The traditional music of Korea can be classified into two main categories: court music and folk music. The types of court music may be categorized into Confucian and ancestral ritual music, ceremonial and entertainment music, and military music, while those of folk music into various genres of vocal music and solo or instrumental ensembles.

The invention of Korean mensural notation, known as *Chongganbo*, constitutes perhaps the most brilliant contribution to the history of notation both in the Orient and the Occident. The Korean mensural notation was invented by King *Sejong* (A.D. 1397-1450), the greatest monarch of the *Yi* Dynasty, who also invented the Korean alphabet (*Hangul*) in 1443 A.D. The *Chonggan* notation is one of the earliest notational systems which permits notating the duration of notes. The system is still used by traditional musicians at the National Classical Music Institute.

Just as there are no straight lines in Korean dance and Korean architecture, the melodic lines of Korean court music are characterized by gentle curves and controlled grace notes. A consistent use of grace notes and embellishments produces the impressive tonal qualities of Korean music. The artistic character of Korean folk music lies in a diversity of subtle melodic lines and sophisticated rhythmic configurations which can be found in the course of a given performance of *P'ansori* or *sanjo*. The highly developed rhythmic patterns represent the essential elements of Korean folk music.



Photos courtesy of National Korean Dance Co.

## NATIONAL KOREAN DANCE COMPANY

Specializing in traditional Korean dance and dance play, the National Dance Company is one of seven performing affiliated groups of Korea's National Theatre and won worldwide acclaim through its performing tours of some 50 countries.

Through the years, the Company has traveled abroad extensively participating in innumerable international settings. In addition to the Folk Arts Festival for the Mexico Olympics, the Bicentennial American Independence Celebration and to the Celebration of the 75th Anniversary of Korean Immigration to Hawaii, the Company's travels have taken it to Southeast Asia, the Americas, the Middle East and throughout Europe. In every country in which it has performed, regardless of the language spoken or the difference in culture, it has repeatedly won admiration.

The National Dance Company is a cultural envoy. It is hoped that the present tour will contribute to the promotion of friendship and understanding between Singapore and Korea.

## PRINCIPAL DANCERS

### Choi Yun-chan (Stage Name: Choi Hyon)

- Was born in Seoul in 1929.
- Graduated from the Education College of Seoul National University in 1959.
- Studied the traditional dance under humancultural assets, Han Young-sook and Kim Chon-hung in 1953.
- Founded Choi Hyon Dance Institute in 1953.



- Was elected the board of directors of Korean Dance Association in 1964.
- Began his stage career in earnest with the presentation of his creative dance, "Ch'orani", in 1965.
- Choreographed ten times for the National P'ansori Drama Company, the National Opera Company, the National Dance Company, and the National Drama Company from 1969 to 1979.
- Now a member of the leading committee of the National Dance Company and the vice-president of Korean Dance Association, and takes an active role in Korean dance.

### Kook Soo-ho

- Was born in 1948 in Wanju of Chonbuk Province, Korea.
- Graduated from the Department of Drama and Film, Chungang University in 1975 and received Masters Degree of Folklogy in 1977.
- Entering the National Dance Company in 1973, he danced as a principal male dancer in "Legend of a Star", "Prince Hodong", "Shimchong Story", "Chunhyang Story", "Monk Wonhyo The Great", and "Dream".
- Won an encouragement prize at the 5th Nationwide Folk Arts Contest in 1965 and was awarded a President Prize at the tenth contest, in 1970.
- Joined performance tours of the National Dance Company in Europe, Southeast Asia, America, the Middle East and Africa.
- Now is a member of the leading committee of the National Dance Company.
- Speciality: Solo, Changgo Dance, etc.

### Hong Keum-san

- Was born in 1949 in Kyonggi Province, Korea.
- Graduated from the Graduate School of Myung Ji University.
- Entering the National Dance Company in 1973, she danced as a principal female dancer in "Legend of a

- Star", "Prince Hodong", "Monk Wonhyo The Great", "Whirlwind in the Heart", and "Dream".
- Traveled worldwide including the United States in 1974, Japan in 1976, Europe in 1977, Hawaii, South America, the Middle East, and Africa in 1978, England and France in 1979.
- Speciality: Salp'uri, Changgo Dance, etc.

### Kim Dong-ae

- Was born in Seoul in 1948.
- Graduated from Seorabul Arts College.
- Entering the National P'ansori Drama Company in 1975, she appeared in "Baibijang Story", "Ahn Chung-keun Story", "Chunhyang Story", "Shimchong Story", "Sugung-ga", "Kangnung Maehwa Story", and "Kwangdae-ga".
- Joined performance tours of Europe in 1977, Hawaii, South America, the Middle East and Africa in 1978, England and France in 1979.
- Speciality: P'ansori.

### Kim Eung-seo

- Was born in Seoul in 1947.
- Entering the Korean Classical Musician Training Center Attached to the National Classical Music Institute in April, 1961, he majored in taegum.
- His talent was so distinguished that he became a player belonging to the National Classical Music Institute in March, 1967.
- Played taegum solo on tours in about 40 countries from August, 1973 to 1979.
- In 1976, some music critics commenting on his taegum solo said that the sound was just like the rolling sound of a jade beam on a silver salver.
- Now always appears as a taegum soloist in concerts of the National Classical Music Institute.
- Now in office as a lecturer at the Music College of Ehwa Women's University and as a musician at the National Classical Music Institute.

## NATIONAL KOREAN DANCE COMPANY

<b>Director</b>	Yoo Byung-Hee
<b>Gen. Affairs Manager</b>	Kim Mun-mu
<b>Progress Manager</b>	Chang Ki-poong
<b>Stage Director &amp; Lighting Manager</b>	Lee Woo-young
<b>Choreographer</b>	Choi Yun-chan
<b>Musician</b>	Kim Eung-seo
<b>Lead Dancers</b>	<b>Vocalists</b>
Choi Yun-chan	An.Suk-sun
Kook Soo-ho	Kim Dong-ae
Hong Kum-san	Kim Sung-nyo
<b>Dancers</b>	
Chang Yun-bong	Choi Sung-shin
Choi Yung-sook	Lee Wha-sun
Yang Sung-ok	Lee Mi-mi
Park Gap-soon	Shin Kyu-yung
Kim Yung-hi	Yang Sung-mi
Choi Jung-im	Kim Mi-ok
Hong Chun-wol	Jung Yoo-jin
Lee Ji-young	Lee Kyung-hwa
Lee Suk-kyu	Chang Yong-il
Cho Eun-ha	Jeong Byung-Yeul
Shin Shin-ja	

## SHIRATORI BALLET COMPANY KAGOSHIMA PREFECTURE

The Shiratori Ballet Company began as an experimental classical dance group 31 years ago in 1949 in Kagoshima. The group initially concentrated on European classical ballet and later added Japanese works to the repertoire. Formed in the period of post-war reconstruction, the Company held practices in broken-down shrines and abandoned army barracks, and had a difficult time in the beginning. Nevertheless, the Company was encouraged by the people of Kagoshima who were proud to have a ballet company and waited impatiently for the first performance. The programme for that first performance included three classical pieces: *Giselle*, *Swan Lake*, and *the Nutcracker Suite*. Gradually the Company extended their performances southwards through to Tokyo.

Twenty years later, the Company celebrated their 20th Anniversary performing *Giselle* and *Swan Lake* in 1968. Then for the first time in the history of Kagoshima Prefecture, the Company represented the Prefecture officially in the Japan Arts Festival organised by the Department of Culture in Tokyo. The Company performed the *Yamato Takeru* (a Japanese classic) in three parts to full houses at all shows. The performance was well received by both ballet critics and the ballet society. It was also the first time that a group from outside the capital had participated in the Arts Festival. The Department of Culture even had TV and documentary films made of their performance and shown nation-wide.

In 1972 the Company again participated in the Japan Arts Festival in Tokyo. This time they performed the *Yamadai*, written and produced by their own Company. Kagoshima Prefecture, proud of their ballet company and popular ballet performances, had the Shiratori Ballet Company tour all the districts and towns of Kagoshima Prefecture with well-received performances. The Shiratori Ballet Company became well known in Japan. Later the Company imported talents from France and Poland to train their dancers and upgrade the Company's standard. The Company's Leader Mdm SHIRATORI MINAMI received the Kagoshima Prefectural Art and Cultural Award when it was awarded for the first time, in 1977. She was also the recipient of the All Japan Arts and Dance Federation Award.

## PRINCIPAL DANCERS

**Mdm Shiratori Minami**, Leader of Shiratori Ballet Company has behind her 32 years of ballet experience. She is currently a Committee Member of the Kagoshima Dance Society and President of Kagoshima Ballet Society.

**Mr Arima Hideto** was a member of a famous ballet company in Tokyo before joining the Kagoshima Shiratori Ballet Company. He has 20 years of ballet dance experience. He is currently Secretary of Kagoshima Ballet Society.



Photos courtesy of Shiratori Ballet Co.



## DRAMA IN SINGAPORE

Except for occasional visits by professional groups and one or two professionals who participate in locally-produced plays, theatrical activity in Singapore is amateur in status. It takes place in English, Malay, Mandarin and Tamil. Performance in the four official languages is not the result of conformity to governmental policy but arose naturally out of the post-colonial, multi-lingual situation.

Plays are produced with varying frequency by more than 40 groups. There is no professional theatrical group. The nature of these groups account for the variation: while a club might have no production in a year, another, like the Stage Club, has, since 1975, managed an average of six productions annually.

While some exchange of production and acting talent takes place between groups in the same language, there is little or none between languages. The staging of plays in the Malay, Mandarin and Tamil languages go on separately in terms of acting/production personnel and audience. For example, a Tamil dance drama engages largely Tamil producers, cast and audience, unrelieved by the fact that the Tamil producer, actor or member of the audience may also speak another language. The situation is rather different for the English-speaking group: its cosmopolitan composition ensures participation across language and race.

The force behind a stage play is usually the producer and as an artist he is most likely to be at home in his first language. Bani Buang and Nongchik Ghani, the most prominent among Malay producers, hesitate to put up plays in English despite their competence in the language. But when there is confident, bi-lingual facility and acting ability, a language barrier may be crossed. These fine actors, S. Sahlan (who recently played Hamlet in an Indonesian adaptation) and Osman Zailani, could feature prominently in English language plays.

Except English, involvement in the other languages is predominantly local. In English, it is possible to distinguish two components. The first is made up chiefly of English expatriates, the majority of whom are members of The Stage Club. The other consists of Singaporeans mainly. Both groups put up Western plays and musicals and tend to ignore material closer at hand by Southeast Asian or Asian playwrights. Among the latter, Chandran Lingam, the most active and prolific of local producers, has set his focus on Anglo-American material.

Finding suitable scripts is not a problem with English-language producers because they can tap a large Anglo-American pool of plays as well as English translations. But it is a problem with producers who work in Malay, Mandarin and Tamil. There is a genuine wish to produce plays by Singaporean dramatists but there are few such plays. Malay producers look to Malaysia and Indonesia for material or depend on those already translated into English. Mandarin producers draw from local sources, China, Taiwan and Hong Kong and numerous translations.

All theatrical effort requires subsidy. The Ministry of Culture through its play production assistance scheme and its annual Drama Festival (both begun in 1977) has contributed considerably towards making the drama scene more active. Grants and organisational support are given to those taking part. Freed from the threat of financial loss, hitherto dormant groups have become active, while relatively active groups have become more so. Such freedom may encourage groups to disregard the tastes of their audience. On the other hand, it means a greater opportunity to experiment with the not-so-usual. While wishing to encourage drama, the Ministry recognizes the need to be selective in giving support. Theatrical groups themselves should do their part in building up and sustaining popular interest in the theatre. At the same time, effort should be made to upgrade amateur production.

Most producers are agreed that governmental support is not only necessary but also very helpful. Ideally, each drama group should own premises for rehearsals, storage for sets, props, and costumes, for play-readings, workshops, talks and discussions which bring members together and promote a sense of belonging to a group. It is heartening to note that the proposed Arts Centre at Canning Rise will make available joint facilities to be shared by all groups for such activities.

It is hoped that a tradition of Singapore drama, written and produced by Singaporeans, will emerge in time. A dramatist writes a play, not to win prizes or to be published. He wants to see it produced. When there are enough of local plays of quality performed and, more significantly, produced by Singaporeans, the creation of a tradition of Singapore drama will become distinctly realizable.

— ROBERT YEO

## Drama Survey 1978-80

In 1978 the Cultural Affairs Division of the Ministry of Culture began a programme to generate greater interest among student and adult groups in drama and theatre. The programme consists of several elements.

Preservation of traditional theatre takes the form of an annual Chinese Opera Series of weekend performances at Hong Lim Park by amateur and professional troupes representing several Chinese dialect operatic traditions. Support is given to Malay cultural groups to produce Malay verse-drama or *Bangsawan*. A Play Production Assistance Scheme was instituted to award production grants to drama groups. Finally, there are the special presentations, such as the Annual Drama Festival and performances by foreign artistes.

Local audiences, theatre and school groups responded well to this programme. The Chinese Opera Series draws an audience of over 10,000 each year.

The annual *Bangsawan*, organised jointly with the Singapore Broadcasting Corporation, were also well attended.

Twelve local adult and school groups took advantage of the Play Production Assistance Scheme and were responsible for a total of 15 productions in various languages.

The annual Drama Festival featuring local amateur groups in English, Malay, Mandarin, Tamil plays and Chinese operas has been successful in encouraging local participation and interest in drama.

Singapore audiences responded enthusiastically to visiting mime, one-man drama and small dramatic group presentations. These were made possible by special arrangement with the British Council and the Goethe Institut.

The drama promotion programme was recently expanded to include training in various aspects of theatre craft. Thirteen teachers from various schools this year participated in a two-week workshop on Shakesperian Production. The workshop, organised by the Cultural Division, was funded by the Singapore Cultural Foundation.

Another development was the handing-over of the Drama Centre (formerly known as Cultural Centre) to the Ministry by the Vocational and Industrial Training Board in April this year. For the first time the Ministry has a permanent venue at which all dramatic activities can come together.



## CHINESE OPERA

Chinese opera has been regarded as exotic and of an essence deeply incomprehensible to non-Chinese. It is a fascinating and difficult art which employs a great variety of hand and body gestures, movements and steps to achieve its ends. It is a highly developed artistic art-form embracing and combining in a harmonious whole music, song, dance, drama, mime and acrobatics.

Chinese opera dates back as far as 2000 BC having evolved from religious songs and dances. These were performed in propitiation of supernatural powers. The singing and dancing were performed to the accompaniment of drums and cymbals. Later, these dancers became more complex and meaningful. Stories were told in their dances.

Special performers were chosen for the leading roles. There are records of dance entertainments dating back to the Chou dynasty (1050-249 BC). Records of fan dancers and actors dressed as gods and animals appear in the Han dynasty (206 BC).

These religious dance dramas became more sophisticated and when singing was introduced, began to develop into a more secular operatic form. In the Tang dynasty (8th Century), it had acquired elite distinction. The Emperor Tang Ming Huang (AD 712-754) was the first great patron of the opera. The famous Academy of the Pear Garden was established in this period. Some 300 specially chosen actors and actresses were given rigorous training for the stage. To this day, actors and actresses are known as Disciples of the Pear Garden.

There are four aspects to Chinese Opera:

- Music, song and speech
- Movements and gestures
- Costumes and make-up
- Use of stage weapons and acrobatic display.

Music, song and speech are of primary importance in Chinese opera. Song and speech are accompanied by percussion or music or by both. Before the commencement of any song or piece of music, it is introduced by the percussion. Speech is also accompanied by the beating of gongs or small drums.

It is obvious from the origins of Chinese opera, that percussion should play a very important role. Movements and gestures are all accompanied by percussion or music. So also are stage-fighting and acrobatic display.

Movements and gestures in Chinese opera are stylised and symbolic, each movement having a specific meaning. Fear and anger, joy and sorrow can all be expressed by a fling of the long sleeves of the costumes or shaking of the beard or headdress. These movements and gestures are akin to those in Chinese dances. Many opera performances, particularly those which depict ceremonial or festival scenes, incorporate dance. A list of these would include the fan dance, dance of the court maidens, red scarf dance and pheasants' feathers dance.

Costumes and make-up are interesting features in Chinese opera. The costumes are colourful, beautifully embroidered. As a general rule, no attempt is made at historical accuracy. Eighty per cent of the costumes used in opera imitate styles prevalent during Ming dynasty, although an opera may be set in the period of the Yuan or the Sung dynasty. Colour plays a very important part in the costumes worn. Different colours indicate different rank and the status as well as the general personal character of the actor.

Make-up in Chinese opera is, generally speaking, non-realistic. For the youthful characters, white and red are the main colours. A striking feature in Chinese opera is the painted face. The original purpose of painted faces was to help the actors in expressing themselves. In their variety, they express loyalty or treachery, good or bad, and help to distinguish between serious role and clown.

— JOANNA WONG QUEE HENG

## CHINESE OPERA IN SINGAPORE

Chinese immigrants brought opera to Singapore soon after its founding. In the early years, the only form of entertainment after a day's hard work was watching opera shows performed on temporary stages, there being no proper theatres for them.

It was not until about 1900 that the first theatres for Chinese opera were built. Some of these early opera theatres (which have since disappeared) were *Heng Wai Sun*, *Heng Sin Ping* and *Li Hiong Yuen* in the Kreta Ayer area. With the establishment of these and other theatres, Chinese opera began to flourish in Singapore. More and more opera artistes came from China and from Hong Kong. There was a great demand for these shows. It became so popular that many locals began to pick up the art and turned professional.

The Twenties was the golden period of Chinese opera. To meet the demand, more theatres were built. When amusement parks were being built, theatres to house Chinese opera were also established with them. At least one such theatre was reserved specially for Chinese opera performances.

Professional opera troupes usually performed to packed theatres. Many may still recall the days when for the price of a bowl of noodles today, one could gain admission to a Chinese opera performance lasting three to four hours.

Whilst the professional theatre flourished, amateurs took a great interest in the art and began to form amateur dramatic clubs. The earliest established amateur Chinese opera group was the *Kok Fong Wun Keng* formed some 70 years ago. This club is now defunct. Many amateur Chinese opera groups were formed thereafter. Some are still active. They include the Beijing Opera group *Ping Sheh*, Teochew opera groups, the *Er Woo* and *Lak Aik* Amateur Musical and Dramatic Associations. After the second world war, clan associations also established their own amateur Chinese opera groups. At present, there are more than 20 such amateur groups in existence in Singapore.

Unfortunately, opera began to decline in the latter part of the fifties. The introduction of films featuring well-known opera artistes drew many away from the "live" stage. The increased pace of industrialisation resulted in many working people having less leisure time. Few wanted to spend four hours seated in an uncomfortable wooden chair in a theatre in the amusement park watching a Cantonese or Teochew opera when they could spend just one-and-a-half hours in a cinema to see a film which showed their favourite opera stars in full colour. Besides, admission prices for stage performances, having increased in the meantime, were often more expensive than cinema tickets.

Opera lost popularity quickly and by the latter part of the Fifties and early Sixties, it was even evicted from the amusement parks. Performances were held next to thoroughfares or in the compounds of temples and marketplaces during festive seasons. This state of affairs lasted for some ten years. Many performers and musicians gave up the profession, which no longer guaranteed a living.



Amateur opera groups, however, did not wane. These amateurs continued to put up performances yearly, and in so doing, gathered together genuinely-interested young people into the groups. In the Seventies, they became even more active with the support provided by the Ministry of Culture and other cultural organisations, including the National Theatre and the Singapore Arts Council. There was healthy rivalry among groups. Friendly competition, indeed, helped to maintain standards of performance at a high level.

The drama promotion schemes of the Ministry of Culture and the National Theatre Trust, the Hong Lim Green Chinese opera series, the annual Drama Festival, the biennial Festival of Arts have all helped to resuscitate the waning Chinese opera scene. The audiences, gratifyingly enough, have also returned in larger numbers than before. Even more gratifying, they include many young people as well as older folks. Evidence of this was shown by recent successful presentations of the Guangdong Cantonese Opera, Guangdong Teochew Opera and the Guangxi Opera *Liu San Jie* which played to full-house at unprecedented high prices of up to \$50 per seat.

These encouraging signs give hope for the future development of the rich and dramatic art form that is Chinese opera. Chinese Singaporeans in no mean proportion have at least learned to treasure it as part of their cultural heritage and way of life.

— JOANNA WONG QUEE HENG



## AMAZONS OF THE YANG FAMILY by Ping Sheh

### Synopsis of the opera

During the reign of Emperor Sung Jin Chung (AD 1022 — 1064), a powerful barbaric tribe, the Xi Xia, encroaches upon the Chinese territory and assassinates Yang Zhongbao, the general guarding the strategic fortresses on the frontier.

With his death, Zhongbao's sixteen-year-old son becomes the remaining male member of the heroic Yang family. All other male members of this brave and loyal family have fallen to the enemy.

In spite of age, Zhongbao's grandmother, Sia Tai Jin, leads the army against the barbarians. Assisted by daughters and daughters-in-law and Mu Guiying, wife to Zhongbao, she succeeds in killing the King of Xi Xia. Peace is restored.

### PING SHEH

Ping Sheh was formed in 1928 to promote amateur Beijing opera in Singapore. The Society aims to cultivate interest in this art form by providing training to young enthusiasts. The group has given charity performances in aid of schools and the National Theatre Trust fund.

Ping Sheh's production of 'Madam White Snake' at the first Drama Festival organised by the Ministry of Culture in 1978 received enthusiastic acclaim. It also participated in the second and third Drama Festivals in 1979 and 1980.

With Kong Chow Wui Koon, it gave performances also at the 1978 Festival of Arts and at Hong Lim Park under the Ministry of Culture's Chinese opera series in 1978, 1979 and 1980.

## DREAM OF THE RED CHAMBER by Kong Chow Wui Koon

### Synopsis of the opera

Lin Taiyu, a beautiful orphan girl lives with her grandmother, the head of a wealthy and noble family, Chia. There she meets her cousin, Chia Paoyu, and they become attracted to each other.

Shueh Paochai, another cousin of Paoyu, and her mother visits the Chia family. Plans are made to marry them, but by then Paoyu's attentions are on Taiyu as they have become very fond of each other.

One day, Taiyu visits Paoyu's chamber to console him over a caning received from his father. Meeting Paochai, she misunderstands and thinks that he has shifted his affections to Paochai.

The sad Taiyu, deeply touched by falling flowers in the garden, buries them while reciting her poem, *The Burial of Flowers*. Paoyu overhears her and realises how much they love each other. He then declares his love for her.

Paoyu's revelation of his love for Taiyu upsets the Chia family and they decide that he should be married to Paochai immediately. Paoyu in the meantime is made to believe that his bride is Taiyu. Shocked and upset over Paoyu's forthcoming marriage to Paochai, Taiyu's health fails and she dies.

Meanwhile, Paoyu, overwhelmed with shock and grief to discover that his bride is Paochai, leaves the bridal chamber to seek out Taiyu, only to find his love gone forever. He then abandons the Chia family and heads for the monastery determined to enter the Buddhist Order.

## KONG CHOW WUI KOON

The Kong Chow Wui Koon Amateur Cantonese opera troupe performed *Madam White Snake* before Queen Elizabeth II when she visited Singapore in 1972. This was a highpoint in the career of the troupe which was established in 1947. The troupe has staged many charity performances, one in aid of the Hong Kong Community Chest in Hong Kong in 1973, and many others in aid of local charitable organisations. In September 1978, it represented Singapore at the Metamuzik Festival in West Berlin. Kong Chow's production of the *Amazons of the Yang Family* in March 1979 was in aid of the Cultural Foundation.

In May this year, it gave three charity performances in Kuala Lumpur in June and presented two operas under the Ministry of Culture's Hong Lim Park Series, *Kublai Khan* and *The Arrogant Princess*. The group has taken part in major events organised by the Ministry: in the Singapore Festival of Arts for the first time, in 1978, and in all three annual Drama Festivals beginning in 1977.

In 1974, Joanna Wong, *hua dan* (or lead actress) of the group was awarded the Public Service Star in recognition of her central role in promoting the art of Cantonese opera and other community service. In 1980, Lou Mee Wah, one of the key members of the group was awarded the National Youth Service Award (Individual). Both are performing in the group's production.

## ALHAKAM by Ramli Ahmad Presented by Sriwana

### Synopsis of the play

Alhakam, a morally unscrupulous youth becomes repentant after an unpleasant dream. He leaves his home town for studies but on hearing of the unrest in his Kampung, Alhakam returns and attempts to resolve the villagers' problems.

## SRIWANA

Founded in 1955, Sriwana was the first Malay organisation formed to foster the growth of local arts and culture. In its early years, Sriwana directed its efforts at introducing modern Malay plays and folk songs. In 1975 Sriwana extended its activities to Malay dance. Sriwana was among the top winners of the National Dance Festival organised by the People's Association in 1978.

Under the aegis of the Ministry of Culture, the association produced Malay dramas *Ribut Pagi* and *Extremis* and a Bangsawan or traditional Malay opera and *Jula Juli Bintang Tiga*. Its contribution to the Ministry's third Drama Festival 1980 was *Awang Kerambit*, a Malay play in traditional setting by local Malay playwright Nadiputra. Other productions this year were in March, *Mati* by local Malay playwright Ramli Ahmad, and two one-act plays, *Damak* and *Kembali Kepada Fitrah*, in July.

### Cast

Hakam  
Ibu Hanim  
Lembaga  
Mawar  
Intan  
Adi  
Guntur  
Andak  
Pak Itam  
Hj Salam  
Teratai  
Mik  
Seman  
Jagoh  
Indah  
Kasih  
Dara  
Pak Tua

Zulkarnain Mohd  
Mahani Jaffar  
Abdullah Sani  
Aniza Osman M Z  
Saadiyah Othman  
Haron Sulaiman  
Rahmat Samin  
Subari Yacob  
Motalib Anang  
Omar Karim  
Noorwina Mahmud  
M Mansoor  
Taha Hamzah  
Ali Masdor  
Zaleha Attan  
Rose Ahmad  
Rukisah (Isi)  
S Salimin

### Director Producer Stage Manager Lighting

Ramli Ahmad  
Said Abdullah  
Anuar Datt Rahim  
Mahadi Shor

### Sets

Hassan Salimon  
Maroni Abdullah  
Wasmadi

### Properties

Lena Badron  
Zubaidah Md Salleh  
Sabariah

### Prompters

Aminah Ahmad  
Mohd Shah

### Bersilat Instructor Make-Up

Narimah  
Said Abdullah

## TIME, THE BUILDER (KAALAM ENNUM CHIRPPY)

by R. Narayanasamy

Presented by  
Singapore Indian Artistes' Association

### Synopsis of the play

Lingarayar returns home after 18 years, aggrieved to find that his second son, Thevnathan, has squandered all his property at the expense of the other members of the family who are living in poverty. He tries to put an end to his son's misdeeds but is resisted by Thevnathan who has conspired to kill him.

### SINGAPORE INDIAN ARTISTES' ASSOCIATION

The Singapore Indian Artistes' Association was formed in April 1971 to promote amateur Indian music, dance and drama. Its members, currently numbering 100, come from all walks of life.

The Society has produced several cultural shows and drama performances for charity. Among them were *Kalyanamam Kalyanam* (Marriage) in aid of Chung Hwa Free Medical Hospital and *Muttharam* (Pearl), a cultural show in aid of Sri Ruthra Kaliyamman Temple Building Fund. The Society also contributed part of their gate collections from its performances to the Tamilar Association Building Fund and the Jurong Sri Murugan Temple. It staged *Manak Kannaady* (Reflection of Thought) at the Ministry of Culture's Drama Festival in September this year.

Apart from these activities, the Society also entertains underprivileged children and conducts music and dance classes.

### Cast

Baghavathar	Narayanasamy
Seedan No 1	David Bala
Seedan No 2	Sahul Hameed
Lingarayar	M A Samy
Rangarajan	Sooriaputhuran
Thevnathan	Kunaseelan
Maran	Subramaniam
Kathiresan	Mohamed Kassim
Kaliappan	Krishnan
Malathy	Sithira Thevi
Parvathy	K R Thanam
Sundaram	A Veerasingam
Mathavan	R Jairam
Paramasivam	S Varathan

### Director Lighting

S Varathan  
Lingam

### Sets

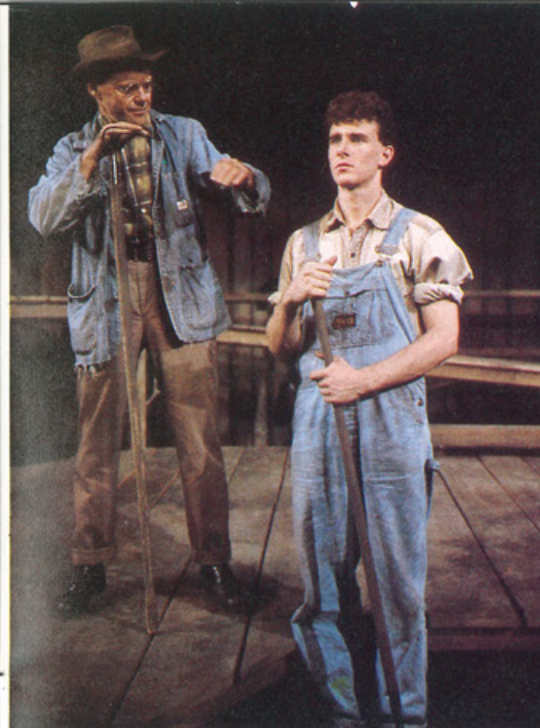
Rajan  
Nagulan  
Haridass

### Make-up Stage Management

A Veerasingam  
M P Rengiah  
Hamid

### Playback Artistic Directors

Mohd Ali  
S V Shanmugan  
Mohamed Kassim



Photos courtesy of Circle Repertory Co.

## THE DIVINERS by J. Leonard Jr. Performed by Circle Repertory Company of New York

### THE PLAY

"The Diviners" takes place in the tiny, fictitious Indiana town of Zion. It is 1930 in depression-wracked Mid-West America. Herbert Hoover (the Republican President of the United States who was driven out of office by the great depression and the charismatic Franklin Delano Roosevelt "FDR" in 1932) is in the White House. America's famous bicycle, the "Schwinn," (as acknowledged in the U.S. as the "Raleigh" is in England) is a favorite depression-era mode of transportation and topic of conversation. Zion, Indiana is deep in America's "Bible Belt." Religion therefore is present as an important and unifying theme throughout the play.

The play's title, "The Diviners," has a double meaning. The play's hero, 14 year old Buddy Layman, has a gift for divining (locating or sensing) water — a precious ability in this drought-stricken small town. A wandering former preacher is the second "divine" entity encompassed by the play's title. It is the relationship between the boy and the preacher around which the play's story revolves.

The boy Buddy is mentally retarded as a result of a near drowning at the age of three. His mother died saving him. Buddy also has an obsessive fear of water. His feet have sores because he bathes so little, leading him to say "... my dogs (feet) itch ..." Nevertheless, events in Zion seem pleasant enough until the ex-preacher, C.C. Showers, drifts into town. Zion's womenfolk are delighted to have a preacher — something the town has not had for many years. Although Showers resists becoming the town's religious salvation, he cannot resist trying to rid poor Buddy of his itch by teaching him to overcome his fear of water.

A mutual giving in which Showers teaches Buddy to overcome his fear of water and Buddy restores Showers' faith in his ability to relate to people builds with power and intensity to an absorbing ending. In traveling with the author

and actors through an intimate and enticing slice of small town America, we are witness to a performance that engages the audience at many levels of experience.

### THE AUTHOR

Twenty-five year old playwright **Jim Leonard Jr.** burst into prominence in American theatre circles less than two months ago when "The Diviners" was opened in New York City by the Circle Repertory Company. Although the October New York staging of the play was the first professional production of one of Mr. Leonard's works, it was not the first time this promising young American writer has won acclaim for his work. "The Diviners" won the "best original play award" earlier this year in Washington, D.C. at the Kennedy Center's American College Theatre Festival. Last year in the same festival, Mr. Leonard's entry, "And They Dance Real Slow in Jackson," although only a second prize winner, was widely regarded as the standout success of the 1979 presentations. Mr. Leonard's talent has been recognized by the Indiana Acts Commission which awarded him a Playwrighting Fellowship.

Jim Leonard Jr. was born in 1956 in the State of Indiana and currently makes his home in Bloomington, Indiana. Leonard is a 1978 graduate of Hanover College, Hanover, Indiana. Both his 1979 and 1980 Kennedy Center American College Theater Festival prize winning plays were performed by the students of Hanover College's tiny, but talented theater department.

### THE COMPANY

**Circle Repertory Company**, a non-profit institutional theatre, was founded in July of 1969 by an artistic director, a playwright, an actress and a stage director. The goal of the founders was to establish an on-going ensemble of drama artists and creative personnel who



would work together to create "a living play." Just 11 years later, Circle Repertory Company has the distinction of being the only theater in America which has major playwrights-in-residence creating roles for specific actors, just as Chekhov did for members of the Moscow Arts Theatre, or Shakespeare for Richard Burbage. Plays which were given birth by Circle Rep have been presented by professional, university and community theaters all over the United States, making the Rep a truly national resource. The group has won particular acclaim for staging works which stress family and blood ties in a manner which reveals human values in exciting, "life-size" dramatic situations.

The *New York Times* has called Circle Repertory Company "the chief provider of new American plays," and since 1969 the Rep has won more than 50 major awards and prizes, including the *Vernon Rice Award*, the *Margo Jones Award* for Significant Achievement in the American Theater and most recently, a *Special Theatre World Award* for ten years of discovering and encouraging new talent.

#### CAST

Mollie Collison	— Goldie Short
Jack Davidson Jr	— Basil Bennett
John Dossett	— Dewey Naples
Laura Hughes	— Darlene Henshaw
Timothy Shelton	— C.C. Showers
Ben Siegler	— Melvin Wilder
Elizabeth Sturges	— Luella Bennett
Jimmie Ray Brown	— Ferris Layman
Bobo Lewis	— Norma Henshaw
Karen Sederholm	— Jenny Mae Layman
John Geter	— Buddy Layman
Roger Chapman	— Understudy

<b>Director</b>	— Tom Evans
<b>Sets</b>	— John Lee Beaty
<b>Costumes</b>	— Jennifer von Mayrhauser
<b>Lighting</b>	— Arden Fingerhut

#### Notes on the cast and other members of the company

**Mollie Collison (Goldie)** was seen last season in the Rep's one-act festival in "The Coal Diamond" and "The Side of the Road," as well as in "Mary Stuart" as Margaret and in the extended run of "Hamlet" as Ophelia. A Circle Rep production intern last year, she is currently completing her M.A. in theatre arts at San Jose State University. Her past credits include stock and regional theatre.

**Jack Davidson (Basil)** most recently appeared as Comte De Guiche in "Cyrano de Bergerac" at the Long Wharf Theatre. Last season at the Rep, he played the player king and the grave digger in "Hamlet" and Melvil in "Mary Stuart." Since 1974, he has appeared in several rep productions, including "Battle of Angels" and "The Runner Stumbles." Broadway appearances include "Anna Christie" with Liv Ullmann and "Captain Brassbound's Conversation" with Ingrid Bergman. Among his other New York credits are "Hotel Baltimore," "A Midsummer Night's Dream," "AC/DC" and numerous off-and off-off Broadway productions. Mr. Davidson will be seen in the soon-to-be released film, "Tattoo."

**John Dossett (Dewey)** joined the Company this season after appearing last year as Fishfoot in "Innocent Thoughts, Harmless Intentions" and James Polk in "Am I Blue" in the one-act festival. Last fall he appeared on Broadway as the romantic lead in "King of Schnorrers." He was cast by Robert Anderson in the production company's "Solitaire/Double Solitaire." At St. Clements Theatre he played the title role of "Francis", a musical based on the life of St. Francis, which was later taped by NBC-TV. He studied drama at Carnegie-Mellon University.

**Laura Hughes (Darlene)** played the "Yellow Peril" in the National Company of "DA." She is a recent graduate of the Neighborhood Playhouse School of Theatre.

**Timothy Shelton (Showers)** most recently appeared at the Rep as Walky in "Innocent Thoughts, Harmless Intentions." Other Rep productions include "Hamlet," "Mary Stuart," "5th of July," "The Runner Stumbles," "Buried Child," and David Mamet's "The Poet and the Rent". He received an Obie nomination for the role of crow in the performance group's "The Toothe of Crime," and repeated the role in the film version. Other productions with the performance group included "The Beard," "Mother Courage," "Cops" and "Commune." He has appeared with the New York City Street Theatre and the Oregon Shakespeare Festival.

**Ben Siegler (Melvin)** appeared at the Rep last season as Gunts in "Innocent Thoughts, Harmless Intentions," and joins the Company with this production. This past summer he appeared in "Let's Get a Divorce" at the Lexington Conservatory Theatre, where he is also a company member. Mr. Siegler has also appeared at the Ensemble Studio Theatre and The Provincetown Playhouse in New York, and has played the role of Arthur in "Tango" in Chicago. He has also been seen in the roles of Jerry in "The Zoo Story" and Jesus in "God-Spell."

**Elizabeth Sturges (Luella)** was seen last season at Circle Rep in "Hamlet" as the player queen and in "Mary Stuart" as Hanna. In past seasons she has also appeared in "The Poet and the Rent," and as Erna Prindle in "The Runner Stumbles," for which she received a Villager Award. Last year she won the New Jersey Theatre Critics Award for her performance as Gertrude in "The Sea Horse" at the New Jersey Theatre Forum. She originated the role of Angel in "When you Comin' Back, Red Ryder?", for which she won a Village Voice Obie Award and the Vernon Rice Drama Desk Award. She has appeared on television in "Rhoda," "Forever Fernwood," and "Tabitha." Her film work includes "Revelations" for the American Film Institute.

**Jimmie Ray Brown (Ferris)** returns to Circle Rep after appearing last season in "Innocent Thoughts, Harmless Intentions," and the previous season in "The Runner Stumbles" and "Glorious Morning." His Broadway credits include "My Fat Friend" with Lynn Redgrave, "We Interrupt This Program," and "Devour The Snow" in a role he created at the Hudson Guild Theatre. Mr. Brown has also appeared at Lincoln Center in "Enemies," "The Plough and The Stars," "Merchant of Venice," and "A Streetcar Named Desire." Regionally he has been featured in "The Sea Horse" and "That Championship Season." His film credits include "Cruising," "Airport 1977", and the upcoming "Eyewitness."

**Bobo Lewis (Norma)** Appeared in "Winning Isn't Everything" directed by George Abbott and in the musical adaptation of Studs Terkel's "Working" for which she received the drama desk award for her versatile portrayal of America's working women. Ms. Lewis has also been seen on Broadway in "Lorelei," "The Women", and "Twigs." She has appeared in "The Beauty Part" at the American Place Theatre and at Circle Rep in productions of "Waterlilies," "Him," "The Runner Stumbles" and David Mamet's Children's play "The Poet and the Rent." She has been seen throughout the country in national tours of "Kennedy's Children" and "God's Favorite." Television audiences will remember Ms. Lewis from her numerous appearances on such series as "The Tony Randall Show," "Bewitched," "That Girl," "Bonanza" and "The Eternal Light," a Biography of Edna Ferber. She was seen in the film "Le Sauvage" and "The Wild Party."

**Karen Sederholm (Jenny)** A member of the Circle Repertory Lab Program, made her off-Broadway debut this year in "Last Summer at Blue Fish Cove" and has appeared with numerous off-off Broadway and stock companies. She has appeared on television in "All My Children" "As The World Turns" and "The Guiding Light" and several network commercials. She studies acting with Bill Esper.

**John Geter (Buddy)** created the part of Buddy when the Diviners was first produced at Hanover College in Hanover, Indiana. He repeated the role at the Kennedy Center in Washington, D.C. for the American College Theatre Festival and again last spring in the workshop production at Circle Repertory. Mr. Geter previously worked with Jim Leonard and Tom Evans on Mr. Leonard's "And They Dance Real Slow in Jackson." He is currently on a leave of absence from Circle Repertory's Broadway production of "Gemini".

**Roger Miller (stage name is Roger Chapman), (understudy)**, has previously appeared in the Circle Repertory productions of "Innocent Thoughts, Harmless Intentions," "Hamlet," "My Life," "Who Killed Richard Cory?," "Overruled," and Harvey Perr's "Scandalous Memories." He recently toured with Dorothy Lamour in "Barefoot in the Park." Regional Theater credits include work at the Actor's Theater of Louisville, Syracuse Stage, The Studio Arena in Buffalo, and the Penn State Festival Theatre, where he appeared in the "Taming of the Shrew," "Our Town," "Death of A Salesman," "Romeo and Juliet," "Indians," and "The Lion in Winter."

**Jim Leonard, Jr. (playwright)** was born in 1956 in Indiana and currently makes his home in Bloomington. His first play, "And They Dance Real Slow in Jackson," was performed at the Kennedy Center in Washington in 1979, placing second in the American College Theatre Festival New Playwriting Contest. He returned to the festival in 1980 with "The Diviners," which won first prize in the contest. Mr. Leonard is the recipient of a playwriting fellowship from the Indiana Arts Commission. This is his first professional production.

**Tom Evans (Director)** has been the director of the theatre at Hanover College in Hanover, Indiana since 1967. A one-person theatre department, Mr. Evans directs, designs, and teaches all theatre classes. On four occasions his productions have been selected to appear at the Kennedy Center in Washington as finalists in the American College Theatre Festival. In 1974 he held acting workshops and directed scenes representative of American drama for a State Department tour of India, Bangladesh and the Middle East. For consistently maintaining and promoting creative excellence in American College Theatre he was awarded the Amoco Silver Medallion in 1975.

## ART IN SINGAPORE

From 1924 to 1935, the teaching of art was designed for the syllabus of the Cambridge school examinations. There were no more than 60 students and a handful of teachers giving lessons in art.

In the 1930s, a group of artists came from China to settle in Singapore. Among them were the late Lim Hak Tai, the late Wong Jai Ling, Liu Kang, Chen Chong Swee, Cheong Soo Pieng, Chen Wen Hsi, Madam Georgette Chen, Huang Pao Fang and Madam Sunyee.

They brought along with them their skills, training and experience. They fired the imagination of their pupils with the need to relate the art of painting (and calligraphy) to their new environment in the tropics. In addition, they sought, like artists in China, to reconcile the traditionalism in Chinese art with the new aesthetics created by the Paris School (in the wake of the Impressionist movement).

To promote art in Singapore, these painters from China formed the Society of Chinese Artists in 1935 and, more important, some of them established the Nanyang Academy of Fine Arts in 1938, with the late Lim Hak Tai as its first Principal.

The Nanyang Academy of Fine Arts is the only art school with classes on painting (in both the Chinese and the Western idioms), Chinese calligraphy, drawing, sculpture and design work. Its teachers included established painters such as Cheong Soo Pieng, Chen Wen Hsi, Chen Chong Swee and Madam Georgette Chen. Its alumni would read like a "Who's Who" in Singapore art.

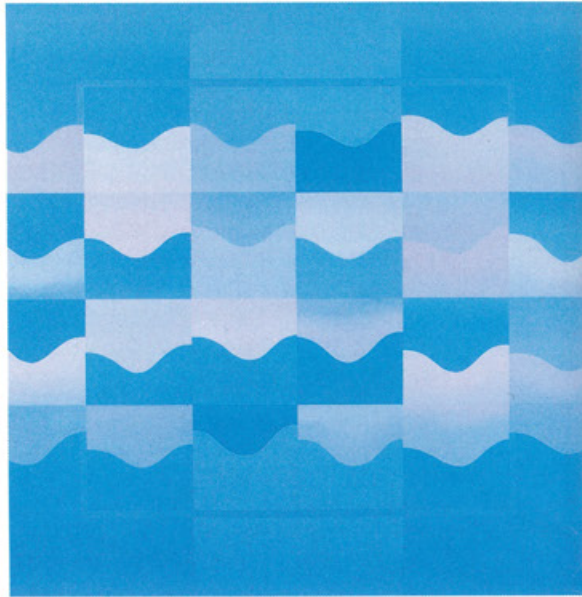
Ten years later, the Singapore Art Society was formed, with Richard Walker, Liu Kang and the late Dr C.A. Gibson-Hill (its first President) among its founder members. The Society, which came subsequently under the leadership of Ho Kok Hoe and Liu Kang, has continued to be active, organising annual and other exhibitions through the years.

In the 1960s, Cheong Soo Pieng exerted a dominant influence over the younger artists. This influence can still be discerned in the works of Phua Cheng Phue, Lin Hsin Hsin and Quek Wee Chew, to name a few.

No less than the 12 art societies still in existence today were established between 1963 and 1979. These societies draw attention to the variety of media, styles and influences which are represented in the vibrant tradition of the Singapore art scene.

In the 1960s and the early 1970s, a member of new ideas were brought home by those who had acquired formal training in art from art schools of the West. Among them are Thomas Yeo, Yeo Hoe Koon, Wee Beng Chong, Teo Eng Seng, Tan Teo Kwang, Tan Ping Chiang, Lu Kuo Shiang, Lim Yew Kuan, Leo Hee Tong, Goh Beng Kwan, Choy Weng Yang, Chia Wai Hon and Cheo Chai Hiang.

Art in Singapore has received further impetus, and sustenance, from the support given by the Ministry of Culture as promoter and organiser of exhibitions (beginning, in earnest, with the first National Day Art Exhibition held in 1969). Another development was the



formation of the Singapore Arts Council in 1967. The Council's contribution of \$1,148,816 made possible the establishment of the National Museum Art Gallery in August, 1976 and gave Singapore a national art gallery and a centre to document, promote and give direction to the visual arts.

Much has gone into weaving the fabric of art in Singapore. What new designs and exciting patterns can emerge will depend on the extent Singapore painters and sculptors are prepared to push back the known boundaries in order to reach for new horizons.

In batik painting, there is Tay Chee Toh, Jaafar Latiff, Sujak Rahman and Lim Sew Yong to explore new possibilities. In watercolour painting, which received a filip with the formation of the Singapore Water Colour Society in 1969, there is Low Puay Hua, Leng Joon Wong, Goh Sing Hooi, Goh Chye Khee, Hua Chai Yong and Ong Kim Seng.

In the Chinese idiom of painting, there is Wu Tsai Yen, Chen Wen Hsi, Cheong Soo Pieng, Che Cheng Lin, Huang Pao Fang, Hou Hsi Ching, Tan Seng Yong, Hong Yung Cheng, Tan Kian Por, Tan Kee Sek, Lee Hock Moh,



Ling Cher Eng, Tan Oe Pang, Nai Swee Leng and Tan Juey Lee, who are among some of the most active. In Chinese calligraphy, an exacting art form requiring a thorough knowledge of Chinese characters, language and literature, there is Pan Shou, Ng Here Deog, See Hiang Tuo and Hwang Sheo Wu.

The number of sculptors and ceramicists is small. But exciting works are produced by Ng Eng Teng, Joseph McNally, Tan Teng Kee, Michael Ong, Chong Fah Cheong, Chin Oi Tow, Teh Tien Chong, Lim Nan Seng, Lim Thian Seng, Iskandar Jalil, Peter Lau, Sng Cheng Kiat and Jimmy Lee.

Paintings in the Western idiom, be it in the use of oils, acrylics, collage, relief or mixed media, may be divided into works which are abstracts or semi-abstracts and works which are naturalistic or representational. Working in the latter idiom are some of our better known painters: Chua Mia Tee, Lee Boon Wang, Lai Kui Fang, Choo Keng Kwang, Lee Man Fong, Lee See Sin, Lim Tze Peng, Yau Tian Yau, Chow Yi Ysun and Tan Choh Tee.

The challenge facing Singapore artists is to capture the contemporary spirit of man in the Asian mould. It awaits their further response.

— CHRISTOPHER HOOI

## Visual Arts Survey 1978-1980

Between 1978 and 1980, the Ministry's Cultural Affairs Division held 32 art and photographic exhibitions. The *Art in Singapore* series of exhibitions was inaugurated this year. Artists are encouraged to choose local themes. Three exhibitions, incorporating talks and workshop sessions, have been held so far.

With the assistance of the Parks and Recreation Department, the Division in 1978 organised six open-air exhibitions of photographs, children's art, Chinese calligraphy, and oil and water colour paintings along Orchard Pedestrian Mall.

The annual National Day Art and Photography Exhibition, started in 1969, continues to be a much-awaited event, attracting nation-wide participation.

Thirty-two paintings by 16 prominent Singapore artists were sent to Moscow for an exhibition in 1978 under the cultural exchange programme between Singapore and the Soviet Union. In 1980, Singapore participated in the 5th Festival of Asian Arts in Hong Kong. Thirty-five paintings by as many contemporary Singapore artists were exhibited during the Festival.

Encouraging the young to draw and paint is a singularly successful aspect of the Ministry's art promotion programme. More than a thousand drawings by 700 young artists were exhibited at two open-air exhibitions in 1978. The following year saw an increase in the number of drawings and young artists. One hundred outstanding works by children were collected and published. *Children's Art in Singapore* is on sale in most bookshops.

Singapore took part in the UNESCO *My Life in the Year 2000* competition of children's art organised in 1979. Among the best ten entries selected from more than 600,000 drawings submitted by 81 countries for this worldwide drawing competition for children was one from a Singapore seven-year-old. A Singapore entry submitted for the *Young Art in Asia Now* exhibition in Hong Kong was among the six awarded prizes.

Children's drawings were entered in exhibitions in Japan, Republic of China and the Philippines.

To stimulate in Singaporeans a keener awareness of their historical past, a *Singapore Historical Photograph Exhibition* of 350 black-and-white photographs was mounted in May 1980. They depicted the pioneers of Singapore, their costumes, life styles, festivities, customs and street scenes of the early days. A 165-page souvenir publication *Singapore 1980s — 1940s in Pictures* published in conjunction with the exhibition was quickly sold out.

The exhibition struck a common chord in all who saw it, arousing among the young curiosity in old Singapore and reviving the memories of the older generation. The exhibition was seen by many more when it travelled to community centres in various constituencies.

## PHOTOGRAPHY IN SINGAPORE

For many, the names Lee Hock Chiong, Szeto Sim Chuan, Soh Teow Seng, Pung Ah Leong and A Rahman bin Hj Hussein may not ring a bell. But amateur photography enthusiasts have much to thank them for. They were the founding members of the Singapore Camera Club, the first of its kind in Singapore, 30 years ago. The Club was renamed Photographic Society of Singapore in 1956. Since then, it has provided opportunities for its members to further their interest and improve their skills in the photographic art.

Each successive year brought with it a steady increase in the Club's membership. It was fortunate to have among its members the late Dr Carl Gibson-Hill, the late Datuk Loke Wan Tho, and Ang Chwee Chai who fired the Club with their infectious enthusiasm and played a great part in its growth and progress. Club members were encouraged to participate in international salons. Singapore's amateur photographers can now boast a standard of achievement in the art comparable to that of notable amateur photographers in other parts of the world.

Interest in photography continued to grow during the 60s. But it was in the 70s that it gathered momentum. An increasing number of exhibitions were held each year and camera clubs mushroomed overnight in community centres and schools. This explosion of activity has come about mainly because of three factors:

- i) the increasing ease with which pictures can be made;
- ii) the improvement in materials, both colour and black-and-white, which have made the production of the finished photograph a simple matter; and
- iii) the higher standard of living in Singapore which made it possible for hobbyists to invest in photographic equipment.

A wide range of fully automatic cameras is now available. To own and use one of these is no longer an admission of failure to master photographic essentials. The fact is the new generation of lensmen do not take sole delight in working out the whole photographic process, from exposure to final print and transparency. They use a camera to create images which have significance to themselves or those whom they wish to influence. Not many, after learning basic darkroom techniques, are interested in mastering all the technical possibilities of that process formerly considered a stepladder and upon which the photographer slowly mounted to achieve a position of respect among his peers. Good results with colour prints may now be obtained from commercial photographic laboratories and at economical prices. Not surprisingly, many prefer to spare themselves the darkroom work and spend their time on other leisurely pursuits.

There is great interest in colour photography, but a good number remain faithful to black-and-white photography, notwithstanding shortages and escalating prices of black-and-white photographic papers. Photography is today not only an acknowledged art form, it is also a thriving industry. Its popularity is legion, as witnessed by the great number of exhibitions organised throughout the world and the frequency with which they are held here. The prize money offered in some of these mostly competitive events is compelling incentive and encouragement to local photography enthusiasts to extend the possibilities of their art.

Few forms of art can boast the infectious popularity that photography enjoys. The challenge for both the initiated and the newly-initiated is that the possibilities seem to be endless.

— DAVID P C TAY

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Robert Iau  
Douglas Koh  
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Charles Lazaroo  
John K B Lim  
David Lim Kim San  
Michael Loke  
Vernon Palmer  
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Bernard Tan (Dr)  
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Tay Teck Keng  
Mabel Wong (Miss)  
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Ervin Dragon (Cpt)  
Koh Chai Peng (Miss)  
Victor Lam (Cpt)  
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Mabel Wong (Miss)

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Choy Weng Yang (*Secretary*)  
Liu Kang

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### Asian Dance

Yap Pau Eng (*Chairman*)  
K P Bhaskar  
Wong Tew Chin (Mdm)  
Mohd Na'aim Pani

### Asian Music

Goh Say Meng (*Chairman*)  
Johari bin Ghazali  
Goh Ah Huat  
Lian! Hasan  
Mohd Nasir Ibahim  
Ahmad Ja'afar  
Lee Suat Lien  
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Mary Lim (Miss) (*Secretary*)  
Rosemary Bird (Mrs)  
Chong Hoon Seng  
Rose Eberwein (Mrs)  
Goh Soo Khim (Miss)  
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Tan Lay Tee  
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Bernard Tan (Dr) (*Chairman*)  
Lim Mee Lian (Mrs) (*Secretary*)  
Lilian Choo (Mrs)  
Choo Hwee Lim  
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David Lim Kim San  
Peter Low

### Instrumental Music

Goh Say Meng (*Chairman*)  
M Oates (Mrs) (*Secretary*)  
Ho Hwee Long  
Samuel Leong  
Lim Ah Lek

### Drama

Mabel Wong (Miss) (*Chairman*)  
Marie Bong (Mrs)  
Nongchik Ghani  
TSM Pakkirisamy  
Leslie Wong

### Stage Management

Ng Buck Huat (*Chairman*)  
Chen Chiaw Chiaw (Miss)  
Lim Sa Bee  
Quek Beng Kee  
Mabel Wong (Miss)

### Souvenir Programme and Supplements

Sng Boh Khim  
John K.B. Lim

## Panel of Judges

### Asian Arts

Cheng Shu Jing (*Hong Kong*)  
Mohd. Ghouse bin Nasuruddin (Dr) (*Malaysia*)  
T. Muthulakshmi (Mdm) (*India*)  
K.P. Bhaskar  
Cheak Miao Leng (Miss)  
Chua Soo Pong (Dr)  
Gan Beng Lee (Mdm)  
Goh Siew Geok (Miss)  
Lee Ching Han  
Ng Siew Beng (Miss)  
Phang Soo Hoon (Miss)  
Tan Cheng Swee  
Tan Tian Soh  
Wong Soo Mei (Miss)  
Yap Pau Eng  
Yeo Swee Boon  
Chin Ming Yew (Miss)  
Eric Oh  
Hamim Hassan  
A. Hamid Atan  
Ibrahim Yusoff  
Tony Kwek  
E.V. Ganesh  
Kala Pusparathar (Mrs)  
Na'aim Pani  
S. Sathyalingam  
R. Sorna (Mrs)  
Vijayam B. Sharma (Mrs)  
Foong Tae Lam  
Lee Ngoh Wah  
Lim Kim Soon  
Tio Yiong Hwee  
Hj. A. Samad Ahmad  
Hj. Adis Hj. Muslim  
Hj. Ibrahim Salimon  
Hj. Johan Maidin  
Osman Awang  
Redzuan Ibrahim  
Syed Jamid Basri

### Ballet

Trevor Dodd (*Australia*)  
Akihito Fujita (*Japan*)  
Teo Boon Kuan (Miss)  
Goh Lay Kuan (Mdm)  
Goh Soo Khim (Miss)  
Carmee Lim (Mrs)  
Wang Li-Hwei (Mdm)  
Loh Mei Yoke (Miss)  
Chong Hoon Sing  
Mary Lim (Mrs)  
Toni Llacer

### Choral Music

Andrea Veneracion (Mrs) (*The Philippines*)  
Joseph William Byrne  
Louise Cheng (Miss)  
Choo Hwee Lim  
Lilian Choo (Miss)  
Mark Howard  
Lim Yau  
Bernard Tan (Dr)  
Lily Wong (Miss)

### Instrumental Music

Andrea Veneracion (Mrs) (*The Philippines*)  
Fu Yam Chi (*Hong Kong*)  
Foh Kim Hong  
Ho Hwee Long  
Tan Peng Tow (Miss)  
Wong Wee Kong