

Singapore Festival of Arts 1982
10-19 December



MUSIC DANCE
DRAMA & THE
VISUAL ARTS



Singapore Festival of Arts 1982

Art is part of Man's work.
It represents a way of communicating his thoughts, ideals and doubts.
In Man's environment it exalts, educates and comforts him.
To be near Art means living close to our cultural origins, close to our own selves.

ALDO GUCCI
Aldo Gucci

Gucci are proud to be associated with the
Singapore Festival Of Arts.

 **GUCCI**
ITALY

Main store — Ground Floor, Tong Building, 302 Orchard Road, Singapore 0923. Tel: 7342528.
(Business Hours: 10 am to 7 pm, Open 7 days a week)



Produced and published for
the Management Committee,
Singapore Festival of Arts 1982,
Ministry of Culture,
by MPH Magazines (S) Pte Ltd,
a member of the Jack Chia-MPH Group.

Organised by the Ministry of Culture,
Co-sponsored by Mobil and the Singapore Tourist Promotion Board.



CC
CONCORD
DELIRIUM

From Switzerland, the thinnest quartz watches in the world.
 A milestone in the history of watchmaking.
 Each Concord Delirium is an integrated masterpiece of design and accuracy, water-resistant to 2 atmospheres and flawlessly handcrafted from 18 karat gold.
 Inside and out they are a horological tour de force — each a timepiece of classic beauty.
 What meets the eye is an incredibly thin 18 karat gold case with subtly rounded corners — plus an unprecedented feat of internal engineering from the world's masters of watch-making — the Swiss.
Concord-beauty, quality and technology.

Singapore Authorised Dealers:

- Eastern Watch
G1-3, Peninsula Plaza.
285, South Bridge Road.
G8 & 9, G81 & G82, Lucky Plaza (2 shops).
Tel: 7348093.
- G26, Peninsula Shopping Complex.
- Shui Hwa Jewellery Co. Pte. Ltd.
G-6, Lucky Plaza. Tel: 7374240.

- Cortina Watch Centre Pte. Ltd.
G-4, 8, 9, Colombo Court.
G-32, Lucky Plaza. Tel: 2350084.
- Watches of Switzerland Pte. Ltd.
G-70, 73, 74, Lucky Plaza. Tel: 7373270.
- Siow Hiap Pte. Ltd.
70 North Bridge Road.
G-11, 12, High Street Centre. Tel: 3384437.

Kuala Lumpur Authorised Dealers:

- Cortina Watch Centre Pte. Ltd.
4, Regent Hotel, Kuala Lumpur.
Tel: 432814.
- Woo Hing Bros
8, Jalan Bukit Bintang
Kuala Lumpur. Tel: 428053.

Sole Agent: Liebermann Overseas Trading Pte. Ltd. 209 Shaw House. Tel: 7345622.

Contents

Festival Venues	8
Introduction	12
Singapore Symphony Orchestra and Chorus	14
Hong Kong Chinese Orchestra	18
The King's Singers	22
The Zagreb Soloists	24
Sasono Mulyo Gamelan and Dancers	28
'82 Takarazuka Revue	30
Kalaa Sandhya	34
Tari Temasek	38
FESTIVAL PROGRAMME	41-48
The Samseng and the Chettiar's Daughter	50
The Beijing Opera Troupe from the People's Republic of China	54
FOB	60
The Little White Sailing Boat	64
The Washington Ballet	66
Puncak	72
The Agbegijo Masqueraders	74
Preservation Hall Jazz Band	76
The Suitcase Circus	78
Daniel Stein	80
The Visual Arts	82
Festival Film Week	84
Festival Workshop and Acknowledgements	88

Messages

When the Singapore Festival of Arts was first held in 1977, it was a relatively modest effort. Its aim was to improve the quality of life through an appreciation of both the performing and visual arts. Over the past half-decade, the Festival has grown in stature and, more importantly, has spurred a continually growing interest in the arts here.

The 1982 Festival is able to feature some of the best talent from Asia and the West. It provides an excellent opportunity for Singaporeans to widen their horizons and enjoy some of the best artistes in the world.

By bringing in internationally renowned choreographers, musicians and theatre directors, local artistes have a yardstick by which to measure their own work, gain inspiration, and acquire new techniques.

I would like to extend a warm welcome to our visiting performers from Australia, Great Britain, Hong Kong, India, Indonesia, Japan, Nigeria, the People's Republic of China, the United States and Yugoslavia. Their participation is an indication that the Festival is on its way to attaining the international stature that it has striven for.

It is my pleasure once again to thank the Festival Co-sponsors, Mobil Oil Singapore Pte Ltd (who have sponsored these Festivals since their inception in 1977), the Singapore Tourist

Promotion Board and our other major contributors, for their enthusiastic support. Their encouragement with time, manpower and finance has helped to make the Festival the most awaited event in our cultural calendar. The Festival would not have been possible without generous private-sector support, and I look forward to more of such support as this major event continues to grow and mature.

A festival of this nature attempts to open the doors of culture and bring the joy and exuberance of arts to the people. To the thousands of Singaporeans who will benefit, I say 'enjoy', and to the organisers, I wish every success.



*S Dhanabalan
Minister for Foreign Affairs and
Culture*

First published 1982 for
the Management Committee,
Singapore Festival of Arts 1982,
Ministry of Culture,
City Hall, Singapore 0617,
by MPH Magazines (S) Pte Ltd,
National Stadium, Zone 4, Singapore 1439.
Edited by Steve Thompson
Designed by John Tan
Typeset by Koford Prints Pte Ltd
Printed and bound by Toppan (S) Pte Ltd

All rights reserved.
No part of this publication may be reproduced,
stored in a retrieval system or transmitted
in any form or by any means,
electronic, mechanical, photocopying, recording
or otherwise, without the prior permission
in writing of the copyright holder.

Since its inception in 1977, the biennial Festival of Arts has been drawing together the people of Singapore in celebration of their rich and varied cultural heritage. At the same time, the Festival has tried to enrich the cultural life of Singapore by offering a selection of performing arts from abroad. Mobil believes that bringing a nation's culture to its people is central to national development. We are pleased that, through the Festival of Arts, we have helped give expression to the varied art forms inherent in Singapore's multi-cultured society while also providing exposure to other art forms from Asia and the West.

Mobil has seen the Festival grow from an idea which we proposed into a full-scale operation that has become Singapore's premier cultural event. We are proud to have pioneered the Festival and to have been its sole sponsor as the Festival has grown to maturity. We believe that an integral part of our responsibility as a concerned corporate citizen is to address ourselves to the needs and aspirations of our host country. In the Festival we see a very significant manifestation of that commitment.

With the biggest budget yet (\$\$1.5 million), the 1982 Festival has grown beyond Mobil's means. Therefore it is very heartening indeed to have the Singapore Tourist Promotion Board as a co-sponsor, and the Singapore Turf Club, the Cultural Foundation, SIA, the Mandarin Hotel and the Far East Finance Organisation as major contributors, along with a host of other

donors. This enthusiastic support by private business augurs well for the Festival and Mobil looks forward to sharing with others its commitment to the advancement of culture as the Festival continues to grow in scope and quality.

We would like to thank the Ministry of Culture for its support in organising the Festival, the Festival Management Committee, Mr Anthony Steel for his invaluable guidance and assistance, and the artistes, both local and foreign, without whose participation the Festival could not achieve its desired high standard of professionalism and excellence.

Thanks also to you, the audience, for your support, encouragement and enthusiasm. It is your participation that brings the Festival to life. We at Mobil hope you will sample as much of the Festival as you can and enjoy it to the fullest.



D C Dunn
Chairman
Mobil Oil Singapore Pte Ltd

Visitors to Singapore will find that our island Republic is indeed a meeting place and melting pot for several of the world's rich cultural heritages.

The Singapore Festival of Arts was conceived in 1975. The Festival has grown since then and today comprises contributions from many parts of the world, in addition to the artistic and cultural inputs of Singapore.

I understand that the 1982 Festival has in store a wide range of visual and musical delights. Eleven countries and more than six hundred people will take part in eighteen items over the ten-day Festival.

I believe the Festival has helped to bring about a greater awareness and appreciation amongst Singaporeans of our own artistic achievements as well as the cultures and traditions of participating countries.

The Singapore Tourist Promotion Board is pleased to be involved in the Festival this year as a major co-sponsor. We hope that the Festival will continue to enrich the lives of Singaporeans and will develop further into an attraction for visitors to our country.

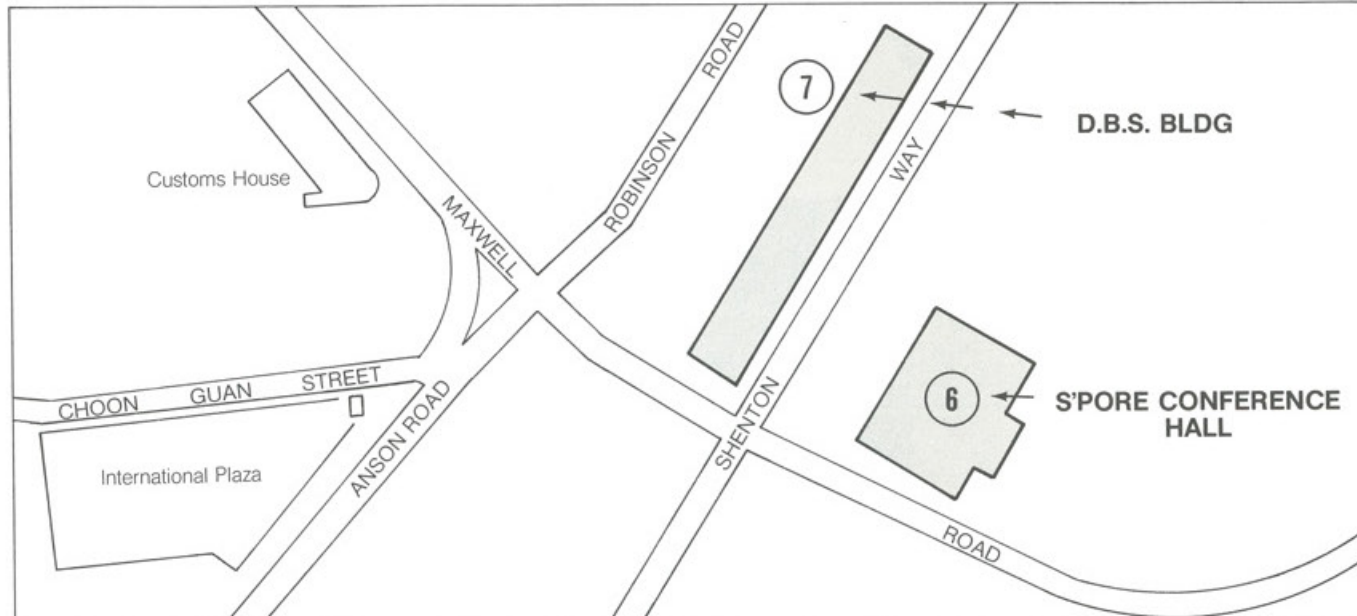
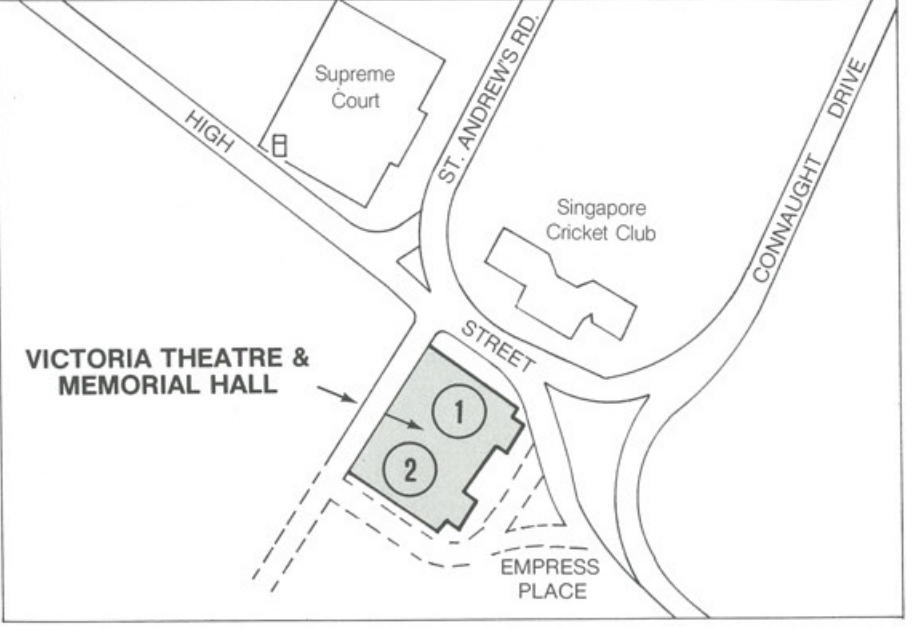
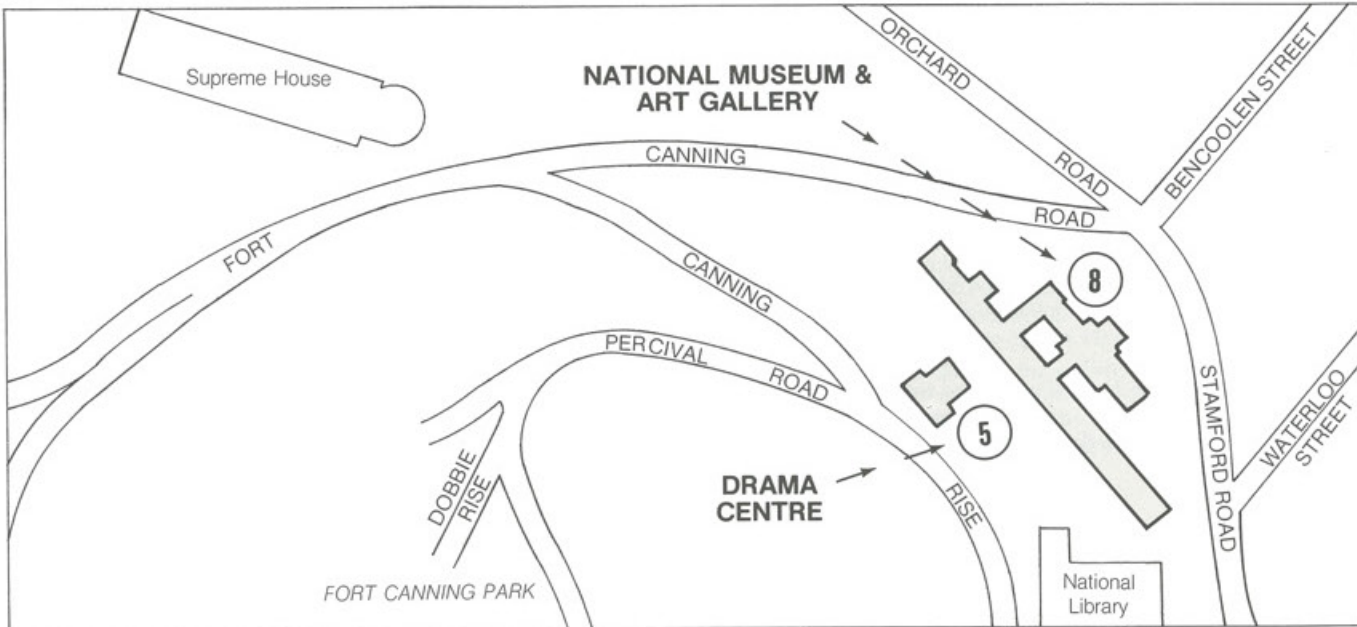


Tan I Tong
Chairman
Singapore Tourist Promotion Board



Festival Venues

Singapore Festival of Arts 1982



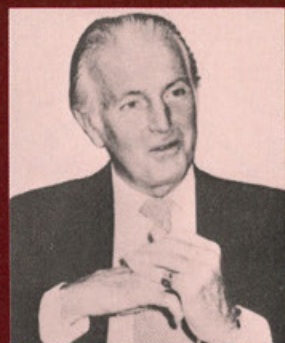
- 1. **VICTORIA CONCERT HALL**
The upper hall of the Victoria Memorial Hall is officially known as the Victoria Concert Hall. Previously used mainly for conferences and social gatherings, the Hall was renovated in 1980 into an air-conditioned concert hall with a seating capacity of 937 people and fully equipped with sound and lighting facilities. The Victoria Concert Hall was opened by the Prime Minister on 1 October 1980.
- 2. **VICTORIA THEATRE**
The Victoria Theatre and Memorial Hall, originally known as the Town Hall, was built between 1856 and 1862. The Theatre was completely renovated in 1958. The Theatre has a seating capacity of 904 people and is fully equipped with facilities for theatrical performances, cultural shows, public forums and conferences. In 1978, 238 performances, orchestral concerts and recitals were staged there, twenty-four by foreign artistes.

- 3. **NATIONAL THEATRE**
Built to commemorate Singapore's attainment of self-government in 1959, the National Theatre was officially opened in 1963. With a seating capacity of 3420 people, the Theatre is a popular venue for the performing arts. The National Theatre Trust presents concerts, both foreign and local, at the Theatre and conducts dance and music courses. A symphonic band gives regular public performances at the Theatre, and there is a permanent art exhibition in the foyer.
- 4. **WTC AUDITORIUM**
Opened in 1981, the World Trade Centre Auditorium has a seating capacity of 988 people. The Auditorium features the latest engineering and technical facilities for all-round comfort and versatility, and is the perfect setting for all types of audience events — an orchestral performance, a ballet, an opera or a play.

- 5. **DRAMA CENTRE**
The Drama Centre was taken over by the Ministry of Culture from the Vocational and Industrial Training Board in 1980. The Centre houses a 334-seat auditorium with ancillary facilities, and is capable of supporting drama, dance, musical and other cultural performances and activities.
- 6. **SINGAPORE CONFERENCE HALL**
The Singapore Conference Hall was officially opened in 1965, and has a seating capacity of 1024 people. With its modern convention facilities, the Hall is a popular venue for regional and international conferences. With its excellent acoustics, the Hall is also ideal for recitals and concerts.

- 7. **DBS AUDITORIUM**
The DBS Auditorium, housed in the DBS Building in Shenton Way, has a seating capacity of 556 people, on two levels. Special acoustic features and the back-up of up-to-date equipment are concealed behind its architectural structures, while its multi-functional stage can be converted into a grand speakers' c rostrum during conferences or turned into a fine stage for cultural programmes.
- 8. **NATIONAL MUSEUM**
Established as the Raffles Museum in 1849 with a symbolic gift of two ancient coins, the National Museum has developed into a centre of artistic and cultural activity as well as a repository for the nation's treasures. In 1978, the Museum recorded 236,358 visitors to the National Museum Art Gallery and the Young People's Gallery.

The Givenchy Suites. A designer's original, exclusive to the Hilton.



Givenchy

The Givenchy Suites.

An entire floor of luxury suites designed to pamper very special people. People who demand the ultimate in comfort and service.

Nowhere else can you indulge in such extravagances as steam showers, whirlpool baths and the attentions of your own private butler service.

Indeed, the Givenchy Suites raise approving eyebrows even amongst the most discerning.

And for special visitors to Singapore, that's something worth remembering.

The Givenchy Suites.

Worth every cent for a lot of luxury.



A great place to be.



581, Orchard Road, Singapore 0923. Tel: 737-2233. Telex: RS21491. Cable: Hiltels.
For reservations, call any Hilton International Hotel or Hilton Reservation Service.

AGFA CADABRA



High quality films and paper from West Germany.



Sole Agent:
The East Asiatic Company (S) Pte Ltd

Festival Organisation

Management Committee

Lee Wai Kok (Chairman)
Gareth L. Steen (Vice Chairman)
Elaine Chan (Vice Chairman)
Christopher Hooi
Robert Iau
Michael Loke

Planning and Programming Subcommittee

Robert Iau (Chairman)
Choy Weng Yang
Chua Soo Pong
Christopher Hooi
Charles Lazaroo
Liew Chin Choy
Maureen Liew
David Lim
Bernard Tan
Yap Pau Eng
Robert Yeo

Marketing Subcommittee

Gareth L. Steen (Chairman)
V. T. Arasu
Chew Loy Khoon
Juliana Chua
Har Lee John
Manjit Kour
Wylyn Lau

Finance Subcommittee

Michael Loke (Chairman)
Loh Cheng Mei (Secretary)

Logistics Subcommittee

Leen Kim Swee (Chairman)
Chua Ai Liang
Heng Chiang Khyc
Philip Lim
Lim Sa Bee
Mohammed Azam A. Jalil
Ng Buck Huat
Seow Kok Boon
Tan Yang Lee
Yap Pau Eng

Festival Secretariat

Chan Wai Han (Festival Co-ordinator)
Rostini Sujari (Executive Officer)
Ng Weng Sang (Production Manager)

Festival Consultants

Anthony Steel (Anthony Steel & Associates)
Marguerite Pepper (Anthony Steel & Associates)

Introduction

With greatly increased funds at their disposal the organisers of this year's Singapore Festival of Arts have been able to be much more ambitious than in the past. We have attempted to achieve a number of complementary objectives:

- * To make the programme of international standard and yet at the same time of relevance to Singaporeans.
- * To provide a good cultural 'mix' in the productions from abroad, so that audiences will have an opportunity to see and hear performances from the People's Republic of China, Hong Kong, Indonesia, Japan, Nigeria, the USA, Britain and Yugoslavia; these truly international shows include one consisting of major works by an expatriate Singaporean — an evening of the ballets of Goh Choo San given by the Washington Ballet.
- * To inject as high as possible a level of professionalism into the local productions, by inviting renowned practitioners from around the world to work closely with Singaporeans. Thus the famous choreographer Padma Subrahmanyam from Madras is producing one of the great Hindu dance dramas for performance by Singaporeans — a production which will be seen again at next year's World Tamil Conference, to be held in Singapore, and has also been invited to Kuala Lumpur by Songeetha Abhivirthe Sabha; the noted Australian director John Tasker is responsible for *The Samseng and the Chettiar's Daughter* but has collaborated with Singaporean writers, composers and in all some fifty local theatre people for his production; the young Chinese American playwright David Henry Hwang specifically asked that his play *FOB* be given a joint American-Singaporean production, which will also be seen in Hong Kong before its performances at the Festival.
- * To ensure that in these local productions, as with those of *The Little White Sailing Boat*, *Puncak* and the principal items in *Tari Temasek*, no one single club or society is solely responsible but that the best available performers have been selected in order

that the Festival can give to Singaporean artistes the chance to give of their best in the context of a festival of international standard. The same criterion has been applied to the two invitation exhibitions at the National Museum, which will also house a major show of works by the distinguished Paris-based artist Zao Wou Ki.

- * To give to the Singapore Symphony Orchestra — the country's only fully professional organisation in the performing arts — a challenge: the opportunity to perform, together with its chorus and four international soloists, one of the greatest pieces in musical literature, Beethoven's mighty Choral Symphony.

These aims are important to the future of the arts in this country. Equally important is that you, the audiences, enjoy what is being offered to you. There is a great diversity and range of entertainment in the twenty productions and exhibitions being presented during the ten days of the Festival.

My personal hope is that you will cross cultural boundaries, choose to attend some performances that you might not normally select, and find that in so doing you come upon some very pleasant surprises. This is the stuff of festivals — the cross-fertilisation of cultures and art forms which produces a unique kind of excitement.

It's your show. Be in it!



Anthony Steel
Consultant
Singapore Festival of Arts 1982

Singapore Symphony Orchestra and Chorus

The Singapore Symphony Orchestra and Chorus will appear at the Victoria Concert Hall on Saturday 18 December and Sunday 19 December at 8.15 pm.

Music Director and Resident Conductor Choo Hoey

1st Violin	Pavel Prantl (Leader)
1st Violin	Lynnette Seah (Deputy Leader)
1st Violin	Lim Shue Chum
1st Violin	Chan Yew Shing
1st Violin	Chen Yin Lai
1st Violin	Vasile Patrascu
1st Violin	Ha Ming Ming
1st Violin	Seow Jean Ai
1st Violin	Dan Paun
1st Violin	Chua Lik Wuk (Trainee)
2nd Violin	Zhang Zhen Shan (Principal)
2nd Violin	Fan Ho Tang (Sub-Principal)
2nd Violin	Harry Khoo
2nd Violin	Seow Hee Shun
2nd Violin	Leung Chung Shu
2nd Violin	Malcolm Ranjore
2nd Violin	Liang Kuo Chen
2nd Violin	Gong Han Xiang
2nd Violin	Yeo Teow Meng (Trainee)
Viola	Jiri Heger (Principal)
Viola	George Man (Sub-Principal)
Viola	Ong Koe Pho
Viola	Luo Cheng
Viola	Ngai Sau Chung
Viola	Chan Bing Lin
Cello	Chiu Chun Chiu (Principal)
Cello	Herminia Atnza Illano (Sub-Principal)
Cello	Chiu Kuen Kuen
Cello	Victor Lim
Cello	Margaret Beckman
Cello	Foh Kim Hong
Cello	Chung Kwok Lan
Cello	Madelein Yap
Double Bass	Vladimir Puskarev (Principal)
Double Bass	Chung Young Hee (Sub-Principal)
Double Bass	Bohdan Bozkowski
Double Bass	Russell Ditusa
Double Bass	Ken Tan
Double Bass	Lee Tsu Hock
Flute	Danilo Ramos Cruz (Acting Principal)
Flute	Deborah Cox (Sub-Principal)
Oboe	Trudie Timlin (Principal)
Oboe	Alison Cratchley (Sub-Principal)
Clarinet	Mitchell Sturman (Principal)
Clarinet	Lawrence Bradley (Sub-Principal)
Bassoon	Taduesz Kusnierz (Principal)
Bassoon	Tracey Walker (Sub-Principal)
Horn	David Gasper (Principal)
Horn	Li Shueng Mi



Horn	Luk Hoi Yui
Horn	John McHenry
Trumpet	Jean K. Moorehead (Principal)
Trumpet	Chen Jia Min (Sub-Principal)
Trombone	Christie Anderson (Principal)

Trombone	Adrian Frost	Percussion	Raymond Lee
Bass Trombone	Arthur Radford	Percussion	Chong Yew Khen
Tuba	Bradley Marshall	Percussion	James Yap
Timpani	Grzegorz Markiewicz (Principal)	Harp	Tay Boon Yen (Principal)



Singapore Festival of Arts 1982



BEETHOVEN'S NINTH SYMPHONY

Beethoven's Ninth Symphony is the culmination of his symphonic thought, which had developed from the classical First Symphony by evolution and revolution. The inclusion of a chorus in the symphony for the setting of Schiller's *Ode to Joy* can be traced back to 1793, when he had first planned to set Schiller's poem to music. Schiller's words which celebrate the brotherhood and dignity of man must have appealed greatly to Beethoven, who like Schiller was totally in sympathy with the democratic and revolutionary ideals sweeping Europe at that time.

In 1813, Beethoven again planned to use the *Ode* in an overture with chorus. He had already used a chorus in an orchestral work, though in an unusual manner — in the Choral Fantasy, which also includes a brilliant solo piano part. This work may be seen as a very early preparation for the Ninth Symphony, but the actual sketches for the Symphony date from 1817. It took Beethoven seven more years to complete the work, which received its premiere in Vienna on 7 May 1824. By that time, the Master was already too deaf to conduct, but he attempted to follow the performance with his score. At the end, while standing in front of the orchestra and still beating time, he had to be turned around to face the thunderous applause of the audience.

The Symphony is in four movements, with the chorus entering only in the Finale.

THE SINGAPORE SYMPHONY ORCHESTRA

In 1979, the Singapore Symphony Orchestra was established to enhance the standard of music appreciation and to provide the opportunity for young musical talents to achieve their ambitions within Singapore.

Today, the Orchestra has grown both in size and in repertoire. With about sixty musicians, the Orchestra has played works ranging from the Baroque era to the twentieth century as well as works by Asian composers — among them, an overture and a symphony by the Singapore composer Leong Yoon Pin.

In its three-year existence, many world-acclaimed soloists and conductors have performed with the Orchestra. They included Daniel Adni, Irina Bochkova, Joerg Demus, Fou T'song, Ilarion Ionescu-Galati, Hans Richter Haaser, Lin Cho Liang, Liu Shi Kun, Liu De Hai, Alexei Nasedkin, Ewa Poblocka, Igor Politkovsky, Ruggiero Ricci, Shalom Ronly-Riklis, Aaron Rosand, Gyorgy Sandor, Bela Siki, Ludovic Spiess and Ilana Vered.

Since October 1980, the Singapore Symphony Orchestra has been based at the Victoria Concert Hall and has performed an average of sixty concerts each season in its permanent home. Aside from its regular subscription concerts, a new series featuring lighter-vein classics as well as film music called *The Familiar Favourites* was introduced in 1981, and has enjoyed tremendous response from both laymen and serious music-lovers.

In September 1980, the Orchestra made its debut as a theatre orchestra, accompanying the world-renowned Sadler's Wells Royal Ballet during its Asian tour. The successful collaboration was repeated in November this year when the Orchestra accompanied the Ballet in the presentation of Tchaikovsky's *Swan Lake* in Singapore and Bangkok.

Nineteen-eighty-two also saw the Singapore Symphony Orchestra performing as an opera orchestra accompanying the prestigious Stars of the Metropolitan Opera from New York, performing staged romantic operas to packed audiences in three consecutive evenings at the Victoria Theatre.

As an ambassador of music, the Singapore Symphony Orchestra has over the last three years made concert tours to neighbouring countries, including Malaysia, Thailand and the Philippines.

Nineteen-eighty-three will be again a busy year. The Orchestra is scheduled to perform some seventy concerts at home and abroad. Among them, the second recording project and an



extensive proposed concert tour to Japan.

THE SINGAPORE SYMPHONY CHORUS

The Singapore Symphony Chorus was formed in April 1980 — its aim being the provision of a choral arm for the Singapore Symphony Orchestra's performances of standard choral repertory works. They made their debut with Brahms' German Requiem and since then have taken part in many concerts with the Singapore Symphony Orchestra.

The hundred-strong Chorus, consisting mainly of young and enthusiastic amateur singers, rehearse once a week at the Victoria Concert Hall. Over the last two years the Chorus has given many memorable performances, to the critics' acclaim, and is proud to acquire a repertoire which varies from such titanic works as Bruckner's *Te Deum* and Beethoven's Ninth Symphony to the exquisite a capella motets.

The Chorus embarked on its first operatic venture during the Festival of Arts 1980, when it took part in concert performances of Donizetti's *Lucia Di Lammermoor*, to be followed by two concert performances of Beethoven's *Fidelio*.

This year, the Chorus made no less than thirteen appearances, among them a significant participation in the first performance of Leong Yoon Pin's revised First Symphony.

Engagements in the 1983 season will include performances of Mozart's Great Mass in C Minor K427 under Laszlo Heltay and Elgar's *Dream of Gerontius* with Choo Hoey conducting.



Top row, left to right: Music Director and Resident Conductor Choo Hoey, tenor Neil Jenkins and mezzo soprano Margreta Elkins. Bottom row: soprano Joan Carden and baritone Robert Allman. Robert Allman appears by arrangement with the Australian Opera.

Hong Kong Chinese Orchestra

The Hong Kong Chinese Orchestra will appear at the Victoria Concert Hall from Sunday 12 December to Tuesday 14 December, at 8 pm.

Conductor Ng Tai Kong

PROGRAMME

Sunday 12 December

- 1 Peng Xiu Wen, Cai Hui Quan: **Bumper Harvest**
Paigu solo: Chan Kin Ying
 - 2 Ng Tai Kong: **Dance Suite of the Coconut Forest**
 - 3 Wang Qing Chen: **Gold Phoenix** (arr. Lee Chee Kung)
Sheng solo: Lee Chee Kung
 - 4 Yi Yong Ren: **Welcoming the Train to the Dong Village** (arr. Lee Chee Kung)
Lusheng solo: Lee Chee Kung
- or
- Xu Chao Ming: **Singing of a Bumper Harvest** (arr. Lee Chee Kung)
Lusheng solo: Lee Chee Kung
- 5 Liu Chu: **Su Wu Shepherding** (arr. Lo Leung Fai)
Zhonghu solo: Wong On Yuen

INTERVAL

- 6 Ancient Melody: **The Song of Yang Guan** (arr. Lo Leung Fai)
- 7 Ng Tai Kong: **Chance Encounter**
- 8 Kwan Sing Yau: **Suite of Cantonese Melodies**
Variations of an Er Huang Melody
Song of the Boatman
The Coolies' Song
Rendezvous at Midnight

Monday 13 December

- 1 Kwan Sing Yau: **The Worship**
- 2 Traditional: **Hua Pang Tzu** (arr. Yen Shao Yi)
Banhu Solo: Wong On Yuen
- 3 Wen Hang: **Ambush from All Sides**

INTERVAL

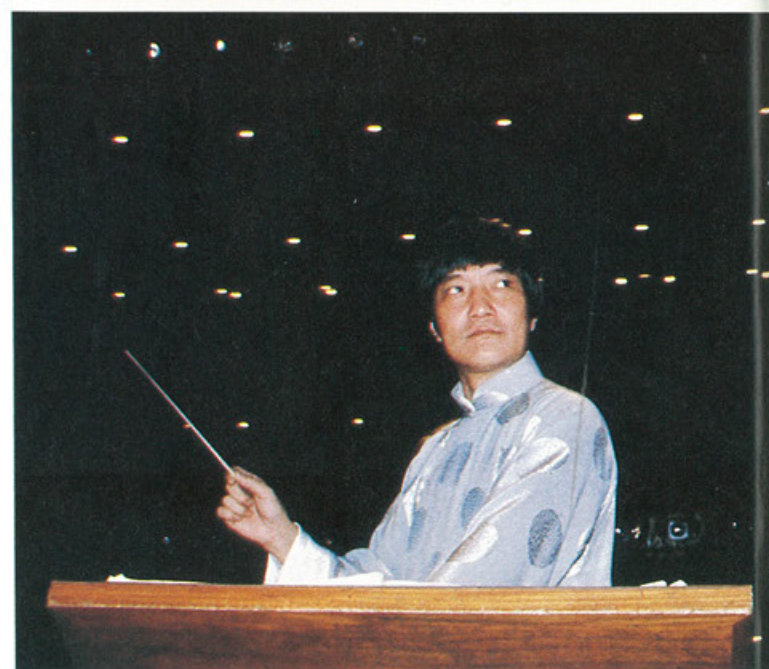
- 4 Liu De Hai, Wu Zu Qiang, Wang Yan Qiao: **Little Sisters of the Grassland** (arr. Ng Tai Kong)
Pipa Solo: Shui Man Pan
- 5 Ng Tai Kong: **Chance Encounter**
- 6 Ku Kuan Zen, Ma Sian Leong: **Song of Fishermen in the East Sea**

Tuesday 14 December

- 1 Ng Tai Kong: **Overture to 'Romance of the Eastern Sea'**
- 2 Folk Music: **The Dance of the Yi Tribe** (arr. Peng Xiu Wen)
- 3 Ancient Melody: **The Moon Rises** (arr. Peng Xiu Wen)
- 4 Ng Tai Kong: **By the Bank of MacRitchie Reservoir**
Di Solo: Wong Kuen

INTERVAL

- 5 Ng Tai Kong: **Chance Encounter**
- 6 He Zhan Hao, Chen Gang: **The Butterfly Lovers** (arr. Ng Tai Kong)
Kaohu Solo: Wong On Yuen



Singapore Festival of Arts 1982



PROGRAMME NOTES

Bumper Harvest

This is a new composition with colourful demonstration of the techniques in playing Chinese percussion instruments.

Dance Suite of the Coconut Forest

This suite is derived from the rhythm of a classical Malay dance. The instrumentation is uniquely Malay, with the use of a coconut shell giving a particular regional quality to the suite.

Gold Phoenix

The gold phoenix is an auspicious bird of China. In this piece of music, through praising of this auspicious bird, the farmers celebrate an anticipated bumper harvest.

Welcoming the Train to the Dong Village

The lively tempo of the music well describes the train coming from afar. The Dong youngsters sing and dance to drums and gongs in a joyous mood. The unique tone quality of the lusheng depicts vividly the sound of the train with its special rhythm.

Singing of a Bumper Harvest

People of the Yi tribe play the lusheng, sing and dance happily in celebration of their bumper harvest. The music expresses the praise for a good life.

The music is in a festive mood, filled with joy and happiness as conveyed in its lively and bouncy rhythm.

Su Wu Shepherding

Su Wu, an official of the Han Dynasty, was sent as an

ambassador to the Hsiung Nu Tribe of northern China. Later, he was thrown into prison by Hsiung Nu because diplomatic relations between the two countries deteriorated. But he kept his dignity and did not surrender despite ill-treatment and long imprisonment.

He was later driven to shepherd in the barren North Sea area. All the time he kept his faith in his own country.

His loyalty did not fail him. He was released when the Han and the Hsiung Nu reconciled, and was hailed as a national hero in China.

This work is based on Su Wu's adventure in the Hsiung Nu region. The main theme is played by Chung Hu which tells of Su Wu's long sufferings in shepherding and his final triumphant return.

The Song of Yang Guan

This is an arrangement on an old tune for the chin (a zither-like instrument). It is developed from the famous poem by Wang Wei:

The morning drizzles washed away the light dust.

Fresh and green the willows stood by the inn.

Empty you another goblet of wine.

You shall see no old friends west of Yang Guan.

(Yang Guan is a gate of the Great Wall. West of it is the Gobi.)

Chance Encounter

Chance encounters are the work of fate. And who can predict how they will end? To grasp the ungraspable and to express the positive side of destiny are the composer's intentions in writing this work.

Variations of an Er Huang Melody

The arrangement is as follows:

Theme: Andante
Variation I: Allegro
Variation II and III: Allegro
Variation IV and V: Andante
Variation VI: Allegro
Variation VII: Maestoso

Song of the Boatman

Chung San is situated at the mouth of the Pearl River, adjacent to Macao. It is the hometown of Dr Sun Yat Sen. At the delta of Pearl River, there is a popular style of folksinging. It is developed through the emphasis of the linguistic tonal inflexion. The text is vernacular and colloquially phrased, dealing with love themes in subtlety. Many of the lines would begin with 'Brother...' or 'Sister...' (The Chinese way of addressing the lover). This practice was at one time very popular among the boat people. The composition on the programme tonight is made up of several such tunes so orchestrated as to reveal the intrinsic beauty of the sea-water songs.

The Coolies' Song

Watching the coolies moving heavy loads, one might sometimes catch them heaving 'heiyahung'.

This composition portrays the coolies moving heavy loads, approaching from afar then vanishing in the distance.

Rendezvous at Midnight

This song is based on two Li Tribe melodies, *Nocturnal Meeting* and *Heineilo*. It begins with the people gathering at the 'campfire meeting'. As the music develops, more people stream into the gathering and it ends in a vigorous dance.

The Worship

Kwan Sing Yau composed this work to describe a worship ceremony in the countryside. Kwan uses a lot of percussion instruments to create a ritualistic atmosphere and he is obviously successful.

Hua Pang Tzu

This work is an adaptation of Hu Pei folk melodies and is divided into six parts: an introduction, andantino, adagio, allegro, banhu solo and coda. The banhu leads throughout the work, punctuated by percussion instruments. This is a special style of Hu Pei music.

Ambush from All Sides

Originally for the pipa, this melody is also called *Chu Han* and depicts the battle of Gaixia fought between Liu Bang and Xiang Yu won by Liu Bang, enabling him to establish the Han Dynasty.

The music can be divided into three sections. Firstly there is the preparation for war. Then the battle scene, including ambush, encounter, and fierce fighting. Finally the battle ends with Liu emerging triumphant and Xiang defeated. The music is filled with murderous cries and battle sounds realistically conveyed. Now that it has been re-arranged as an orchestral work, more musical techniques and means are employed to depict the story, making it more vivid and expressive.

Little Sisters of the Grassland

On the grassland of Inner Mongolia, two sisters were gaily tending their sheep. Suddenly a fierce snowstorm struck, scattering the frightened herd. In order to protect their sheep, the sisters struggled bravely with nature, and at last succeeded in salvaging them. Words of their heroic deed spread everywhere.

This is a pipa concerto with a single movement. The story is told in four parts.

Song of Fishermen in the East Sea

This is a huge combined concerto reflecting the tough life of fishermen by the East Sea and their struggle while fishing. The fishermen battle with the gusts and mountainous waves and finally return triumphantly with abundant catch. The music succeeds in portraying vividly the tremendous fight, optimism and perseverance of the fishing folk.

Overture to 'Romance of the Eastern Sea'

This piece is the overture to Ng Tai Kong's recent composition 'Romance of the Eastern Sea', a dance drama of the Urban Council's Hong Kong Dance Company. It depicts a love story between a woodcutter and a dragon princess. They encounter many difficulties but finally achieve eternal happiness.

The Dance of the Yi Tribe

This work was originally composed for a Western orchestra but has since been rearranged by Peng Xiu Wen for a Chinese one. Orchestrated to describe the blissful life of the Yi tribe, the music begins with a slow movement and a theme played by Gao Hu. The second movement takes a swift turn, and themes are interwoven, forming a joyous harmony. The final section is like a dialogue between the wind section and the rest of the orchestra, concluding in a most passionate fashion.

The Moon Rises

This composition is an arrangement of a work of the same title from the manuscript of Hua Shi pi-pa. It is alternatively known as *Ni Shang Yu Yi Qu* (*The Tune of Rainbow Clothes and Feathery Gown*). There are nine themes in this arrangement and these draw for inspiration on the beauty of the earth, bathed in moonlight.

By the Bank of MacRitchie Reservoir

This piece is written in a single concerto form. It has two subjects which appear alternately. One is in a lyrical Adagio and one is in Allegro con spirito.

After a descriptive introduction by the orchestra the first subject appears played by the flute, describing the peaceful green forest around the MacRitchie reservoir. At the end of the flute cadenza, the second subject appears in a light rhythm which represents the happy feeling of the people. In the development section the music gives a pictorial description of the scenery, the sunset, dusk and birds returning to their nests from where it leads into the recapitulation. The flute plays the fantasy-like remembrance of peace and tranquillity which ends the piece.

The Butterfly Lovers

This piece is based on an ancient Chinese love story. Two school friends, Liang Shan Bo and Zhu Ying Tai, fall in love. In the first section the sounds of the di and the guan describe the scene in early spring. The yangqin and the gao-hu melodies evoke the close relationship of the two lovers. The soloists and orchestra illustrate the years when the two are classmates, full of joy and freedom.

The second section is introduced by the ominous sounds of the lo. Zhu Ying Tai's mother has arranged a marriage for her daughter and the two school lovers must part. The gao-hu describes the pain and frustration of Zhu. The music becomes more intense, emphasising the conflict between filial piety and true love. The two lovers meet for the last time, and Liang dies of a broken heart. In a final desperate act, Zhu throws herself into Liang's grave. The music reaches a crescendo. In the third section the music has a surreal quality, as the two lovers enter a fairy land. The two lovers have

Singapore Festival of Arts 1982



Top row, left to right: Wong Kuen on di, Lee Chee Kung on lusheng and Wong On Yuen on kaohu. Bottom row: Shui Man Pan on pipa and Chan Kin Ying on paigu.

become butterflies and the lightness and delicacy of the music describes the everlasting qualities of their love.

THE HONG KONG CHINESE ORCHESTRA

Orchestral music expressed in the form of large orchestras working with music in abstract forms, led by the interpretative baton of a conductor, and divided into four consorts, are European developments fully formed in the first half of the nineteenth century. It was the era in which the 'grand style' of Western music was born with a series of brilliant syntheses that derived from a music then dominated by opera, conducted by playing musicians for orchestral correction rather than creation or interpretation, and subject to imbalanced instrumental sectioning.

As 1820 marks the epochal year in which Spohr faced down the frightened Philharmonic musicians with his sliver of wood, 1977 marks the founding of what is easily one of the most unique professional orchestras in Chinese history, and modern times — the Hong Kong Chinese Orchestra. Its mission is the synthesis of what the West has learned about orchestration with the music and musical instruments of the East.

By Western standards, the Hong Kong Chinese Orchestra's fifty full-time and twenty part-time musicians do not make a large orchestra. But by Chinese standards, which historically featured only solo performances or orchestral accompaniment to Chinese opera the orchestra is large in proximity to its closest historic and contemporary parallels. These include a short-lived Tang dynasty development of small orchestras employed to play folksongs and vocal art compositions, and a contemporary resurgence of interest in Chinese music which has led to small, Tang-style orchestra again developing.

The Hong Kong Chinese Orchestra is a grand experiment that took nascent form in 1971, when its current conductor and musical director, Ng Tai Kong, organised the first large-scale Chinese orchestra for performances at City Hall under Urban Council sponsorship. Shortly thereafter, Ng left Hong Kong to assume the leadership of the Singapore People's Association Chinese Orchestra. In his absence, the famed pipa virtuoso Lui Pui

Yuen gave numerous outstanding performances for the tenth anniversary celebrations of City Hall. He was backed by a fifteen-piece ensemble. When he too left, for the United States in 1973, the group was re-formed and enlarged to thirty members as the Hong Kong Chinese Music Orchestra.

Under the baton of Wang Chun Tung, the new group gave over a dozen concerts annually between 1974 and 1976, and grew to forty-six members. When Wang eventually left, several interim conductors worked with the orchestra until Ng Tai Kong was brought back to open the professional life of the again enlarged, and re-christened, Hong Kong Chinese Orchestra at the 2nd Festival of Asian Arts in 1977.

As now formed the orchestra's consorts consist of strings, plucked instruments, wind and percussion. Beyond this, similarities to musical modes of East or West begin to dissolve. The group in fact has no model, and section leaders Wong On Yuen (strings), Lam Fung (plucked), Wong Kuen (wind) and Cheng Man (percussion) work closely with Ng to achieve polyphonic balance in performance with each new assignment. There is no real equivalent to first violin in the West, for instance. Generally, the pipa or erhu are primary but at times even percussion leads. Except for the occasional addition of a double bass or timpano, the orchestra uses Chinese instruments exclusively. Section sizes vary, and the range of composition styles is wide.

Reminiscent of Bach or Haydn composing for their own orchestras, Ng and various commissioned composers create the group's music as they go on. In the last two seasons about a hundred new pieces of music have been composed or arranged to the orchestra's peculiar requirements by about ten composers. Composers often sit in rehearsal with the orchestra so as to work with its musicians toward a successful performance adaptation. Folk music and popular tunes are transformed into more complex compositions and *avant garde* scores have also been used.

The King's Singers

The King's Singers will appear at the Victoria Concert Hall on Friday 10 December and Saturday 11 December at 8 pm.

The King's Singers are:

Jeremy Jackman	Bill Ives	Simon Carrington
Alaistair Hume	Anthony Holt	Colin Mason

PROGRAMME

Friday 10 December

English Madrigals

Now is the month of maying	Thomas Morley
Fair Phyllis I saw sitting all alone	John Farmer
Come sirrah Jack, ho!	Thomas Weelkes
Cruel, behold may heavy ending	John Wilbye
See, see the shepherd's queen	Thomas Tomkins

The Lamentations of Jeremiah Thomas Tallis

Songs from the Auvergne Arr. Goff Richards

Là-bas, dans le Limousin (Down There in Limousin)
 Une gente bergère (A sweet shepherdess)
 L'eau de source (Spring water)
 Le Baylère (The shepherds' song)
 A la campagne (In the country)

INTERVAL

Time Piece Music, Paul Patterson; words, Tim Rose Price

Arrangements in Close Harmony

English Madrigals

Madrigals, the most polished form of secular music, usually sung to pastoral, amorous or philosophical words, first emerged in Italy in the early 1500s. They did not arrive in England until the 1580s, but then swiftly supplanted a somewhat unsophisticated repertoire of native songs. The great populariser of madrigals was Thomas Morley, who in his *Plaine and Easie Introduction to Practicall Musicke* wrote, for intending madrigal singers: 'As for the music, it is — next unto the motet — the most artificial and, to men of understanding, most delightful. You must possess yourself with an amorous humour so that you must, in your music, be wavering like the wind, sometimes wanton, sometimes drooping, sometimes grave and staid, otherwise effeminate, and the more variety you show the better shall you please.' Although the Madrigal era was over by 1630, so great were the composers and their collections that it is rightly remembered as a Golden Age of English music.

Richard Barnes

The Lamentations of Jeremiah

The lessons sung at Mattins on the last three days of Holy Week were frequently set by both English and continental composers in the sixteenth century. Tallis took the first two lessons for Maundy Thursday and the following custom also set the announcements, the Hebrew letters which separate the verses, and the refrain 'Jerusalem, Jerusalem, return unto the Lord God.' Tallis's intense and profoundly melancholy setting of these sombre words represents one of the earliest triumphs of the expressive style and emotional undercurrents are all the more potent for being controlled by a noble restraint. The *Lamentations* are indeed among the finest examples of all Tudor music.

Philip Brett

Songs From The Auvergne

(The King's Singers are extremely grateful to the Harrogate Festival for commissioning this work.)

The Auvergne, that highly evocative and atmospheric region of France, can lay claim to being the host to a vast collection of uniquely differing folk songs. Songs of great lyricism, clarity and verve. Here are five such songs:

Là-bas, dans le limousin compares the virtues of local girls and the prowess of local men with that of their counterparts down in Limousin.

Una gente bergère. This is a 'regret', a sad, slow song that would have been performed on special occasions such as weddings, reunions, festivals, etc. This particular song tells of a lost love.

L'eau de source. 'Spring water will kill you, little girl, spring water will kill you! . . . you shouldn't drink water but you should drink wine!' Who will argue?

Le Baylère is probably the most familiar of all Auvergne songs, due mainly to its use in a well known TV commercial. It is the song of the shepherds, who, in distinct and plain voices, sing to and answer each other across vast distances.

A la campagne. Finally, a melange of two songs in which the praises of country life are sung. ' . . . That's the life of poor country urchins, so say the town dwellers that mock us . . . but we carry on just as we please!'

Goff Richards

Time Piece

(Commissioned for the King's Singers by the Camden Festival for their concert there on 9 March 1973.)

Genesis, chapter one: In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness fell upon the face of the deep. Twenty-seven verses later God created Adam and Eve and gave them Paradise to live in. Everything was working according to God's plan but things started to go wrong . . .

The words of *Time Piece* were especially written for Paul Patterson by Tim Rose Price.

Arrangements in Close Harmony

A selection of songs from the lighter side of the repertoire.

Saturday 11 December

Christmas Music of the Spanish Renaissance

Riu, riu, chiu: El lobo rabioso	Anon
A Los Maytines Era	Anon
Gran gasajo	Encina
Virgen Sancta	Francisco Guerrero
Oyd, oyd, una cosa	Francisco Guerrero

English Madrigals

No, no, Nigella	Thomas Morley
Come again, sweet love doth now invite	John Dowland
The nightingale	Thomas Weelkes
Too much I once lamented	Thomas Tomkins
All creatures now	John Bennet

Lalela Zulu Music, Stanley Glasser; words, Lewis Nkosi

INTERVAL

The Listeners

Roger Hemingway

Listen!
 I dream of a place
 The listeners

Arrangements in Close Harmony

Christmas Music of the Spanish Renaissance

This group of Christmas carols spans the fifteenth and sixteenth centuries, the earliest in the 1490s and the latter ones being published in 1589. Though they range in technique from the naively simple to the highly polished, they are all at root the same kind of Nativity refrain-songs ('villancicos de Navidad' in Spanish) expressing wonder, adoration and Christian faith on contemplating the mystery of the Virgin Birth.

Lalela Zulu

(Commissioned by the Halle Concert Society for the King's Singers.)

Ilihubo (Chant)
 Mambabo! (Wow!)
 Lala Mntwana (Sleep, child)
 Uhambo Ngesitimela (Train journey)
 Egoli (Johannesburg)
 Umdanso WaseGoli (Jo'burg dance)
Lalela Zulu, translated colloquially as 'listen to things Zulu', is dedicated to the King's Singers with much affection and respect. This song-set adds another item to their ever-growing list of commissions and was made possible with funds provided by the Halle Concert Society. The London-based South African writer, Lewis Nkosi, wrote the words.

The songs reflect several chosen aspects of the rich, turbulent life pulsating in the city of Johannesburg. *Ilihubo* is like a chant heard from the Zulu dance team, perhaps a hundred strong, surging into the dance arena and always arousing a thrill in the

Singapore Festival of Arts 1982



spectators; *Mambabo!* is an exclamation of pleasure from a young man who has espied a lovely buxom girl — 'just my type,' he thinks, 'and how ripe!'; *Lala Mntwana* is a lullaby from a mother to her baby — the father has left that evening by train to seek work in Johannesburg and who knows if he will ever return.

Uhambo Ngesitimela is what Zulus might say when they are riding a train that is late — Zulus like to urge on moving things, buses or trains, even human beings at work — this is in fact a major source of work songs; *Egoli* is a sad song in the Zulu hymn tradition and describes Johannesburg as a city of sorrows, of toiling masses, of no friends, 'of policemen and lawless beasts'; *Umdanso WaseGoli*, the final song, captures the exuberance, gaiety and hilarity at a dance hall on a Saturday night.

Stanley Glass

The Listeners

(Commissioned by the Salisbury Festival, 1979.)

Poems by Walter de la Mare, with permission from the Literary trustees of Walter de la Mare, and acknowledgement to the Society of Authors, as their representative.

The Zagreb Soloists

The Zagreb Soloists will appear at the Victoria Concert Hall on Wednesday 15 December and Thursday 16 December at 8 pm.

The Zagreb Soloists are:

Violin	Tonko Ninić, Concertmaster
Violin	Dragutin Hrdjok
Violin	Ivan Kuzmić
Violin	Vladimir First
Violin	Ivan Martinec
Violin	Vladimir Sverak
Violin	Jože Haluza
Viola	Ivan Mimohodek
Viola	Marin Dujmić
Cello	Zvonimir Pomykalo
Cello	Ernest Zornjak
Double bass	Mario Ivelja
Harpichord	Višnja Mažuran

PROGRAMME

Wednesday 15 December

Vivaldi	The Four Seasons
	Concerto in E (Spring) Op 8, No 1
	Allegro
	Largo
	Danza pastorale: Allegro
	Concerto in G mi (Summer) Op 8, No 2
	Allegro non molto
	Adagio e piano
	Presto
	Concerto in F (Autumn) Op 8, No 3
	Allegro
	Adagio molto
	Allegro
	Concerto in F mi (Winter) Op 8, No 4
	Allegro non molto
	Largo
	Allegro

INTERVAL

Rossini	Sonata for Strings No 3 in C
	Allegro
	Andante
	Moderato
Britten	Simple Symphony, Op 4
	Boisterous bourrée
	Playful pizzicato
	Sentimental saraband
	Frolisome finale
Thursday 16 December	
Corelli	Concerto Grosso in G mi, Op 6, No 8
	(Christmas Concerto)
	Vivace — Grave — Allegro
	Adagio — Allegro — Adagio
	Minuet: Vivace
	Allegro
	Pastorale: Largo
Mozart	Serenade in G (Eine Kleine Nachtmusik), K525
	Allegro
	Romanze: Andante
	Menuetto: Allegretto
	Rondo: Allegro
INTERVAL	
Tchaikovsky	Serenade for Strings in C, Op 48
	Andante non troppo — Allegro moderato
	Valsa: Moderato
	Elegie: Larghetto elegiaco
	Finale (tema russo): Andante — Allegro con spirito

When President Tito decorated the Zagreb Soloists with the prized award of the Order of Merit to the Nation, the distinguished chamber ensemble had already won worldwide recognition and a place among the leading ensembles of the world.

Founded in 1953 through Radio/Television Zagreb, under the musical direction of the eminent cellist and conductor Antonio Janigro, the Zagreb Soloists' rigorous training and total dedication have enabled them to become one of the foremost exponents of the world's great chamber music.

Now, under the musical oversight of Concertmaster Tonko Ninić, the ensemble have performed without a conductor since 1968.

All of the artistes in the ensemble graduated from the same Academy of Music and the same School of Strings in Zagreb. They have appeared on every continent in approximately two thousand concerts.

Singapore Festival of Arts 1982



ScanPaua Jewellery

Exotic
treasure
from
the sea.



ScanPaua Jewellery is handcrafted from very rare Paua Shells into exquisite designs of brilliant, opalescent colours. Lavishly clad in gold and in rhodium to captivate your heart.

Scan for Elegance

The airline with the most modern fleet in the world,
still believes in the romance of travel.



A great way to fly
SINGAPORE AIRLINES 

Sasono Mulyo Gamelan and Dancers

*The Sasono Mulyo Gamelan
will appear at the WTC Auditorium on
Sunday 12 December and Monday
13 December at 8 pm.*

Artistic Director S.D. Humardani

PROGRAMME

Gamelan
Bedaya
Watang

INTERVAL

Adaninggar-Kelaswara
Tari Gambyong Pareanom
Topeng Sekartaji

PROGRAMME NOTES

Adaninggar-Kelaswara

Serat Menak relates the story of Adaninggar, a female warrior of the Chinese king who falls in love with Wong Agung Menak. Kelaswara is a princess, a female commander of the army and the wife of Wong Agung. Adaninggar and Kelaswara meet and demonstrate their skills as warriors. In our version, the first part of the main dance arrangement is based on Srimpi Mondrorini from the Mangkunegaran palace. Adaninggar's movements are different from the traditional dance movements, but few of the other movements are new.

Tari Gambyong Pareanom

Gambyong dance has no pretensions whatever. It is purely an expression of elegance, beauty and joy. The dance is said to be a dance of merry women. According to tradition, it originated from the dance of a female *bomoh* named Nyai Gambyong, and its movements have since been refined. In another form, Gambyong dance is used to welcome guests.

Topeng Sekartaji

Sekartaji is the main character in the tale of Panji, which is linked to the Kediri rule in twelfth-century eastern Java. In the past, the tale of Panji was often related in the form of a dance with the dancers wearing masks — this is still done in rural areas around Klanten. In the story, the king of Klana (Red Mask) asks for the hand of Sekartaji, who does not like him. But the king has great supernatural powers. The dance depicts Sekartaji's restlessness and anguish, and her hope that her lover, Panji (Golden Mask), will come to her rescue.

THE SASONO MULYO GAMELAN

In the last decade a measured evolution of traditional performing arts has been taking place in Java together with experiments in new forms, techniques and methods of presentation. Among the most active centres in Surakarta (more familiarly known as Solo) which, like nearby Yogyakarta, is the site of one of the royal courts which provided the models for the highest standards of many kinds of artistic activity.

Indeed Indonesia's leading school of music and dance, the Akademi Seni Karawitan Indonesia, is still housed in a building, the Sasono Mulyo, which lies within the walls of the court in Solo.

Moreover, through their work as teachers at ASKI, many of the leading court musicians have ensured that the finest traditions have passed without interruption to the younger generations.

These traditions, however, are interpreted at ASKI as



*Above and above right: Topeng Sekartaji.
Below right: Bedaya.*

they relate to the modern world so that, for example, endless repetition without change is avoided in their interpretations. It is at this Academy that the most daring experiments are undertaken for finding new ways of expression. The musicians and dancers of Sasono Mulyo who are performing at the Festival include the most advanced students as well as members of the staff of ASKI. This group made a resoundingly successful tour of France and Britain earlier this year.



Singapore Festival of Arts 1982

'82 Takarazuka Revue

'82 Takarazuka Revue
will appear at the National Theatre
on Saturday 11 December and Sunday
12 December at 7.30 pm.

Producer Keiji Okada

Stage name	class	career years
Mayumi Shinjo	(Flower)	15
Mana Yoshino	(Flower)	12
Miho Kitakoji	(Flower)	12
Misa Kyo	(Moon)	12
Miyabi Akira	(Snow)	12
Michi Taira	(Flower)	10
Machika Seri	(Moon)	10
Iriya Kazama	(Star)	10
Chihiro Isono	(Flower)	9
Mizuki Oura	(Star)	9
Hiromi Kojo	(Star)	9
Miyuki Eri	(Moon)	8
Satomi Kiri	(Snow)	8
Kei Ichihara	(Snow)	8
Tsukushi Mirei	(Moon)	7
Ai Ibuki	(Moon)	7
Riza Mikaze	(Snow)	7
Yu Asuka	(Snow)	7
Kaoru Hyuga	(Star)	7
Masayo Saho	(Flower)	6
Natsuki O	(Moon)	6
Reika Azumi	(Star)	6
Miki Arisu	(Star)	6
Yuri Misawa	(Star)	6
Yuki Tsubasa	(Flower)	5
Yumino Miori	(Flower)	5
Maki Aikawa	(Moon)	5
Masako Kusabue	(Snow)	5
Ai Hanada	(Snow)	5
Shima Konomi	(Snow)	5
Shibuki Kamogawa	(Star)	5
Kaoru Yuri	(Flower)	4
Shin Ichimonji	(Moon)	4
Yu Mitsuki	(Snow)	4
Mai Minakaze	(Star)	4

PROGRAMME

Part 1: Japan Fantasy (Traditional)

1 Takarazuka of Flowers

- Spring Dance
- Rainbow Takarazuka
- Dancing under Cherry Blossom
- Flower Chorus Song

2 Celebration Dance in puppet style

3 Okinawan Dances

4 Father and Son Lion Dance in Kabuki style

5 Folk Dances

6 From Winter to Spring



Singapore Festival of Arts 1982



- a) Snow Spirits Dance
- b) Dancing under Cherry Blossom

Part 2: Takarazuka Dream (contemporary)
7 Prologue

- a) Love for the Whole World
- b) Dance of Jewels

- 8 Welcome to Takarazuka
- 9 First Love
- 10 Operetta and Ballet
- 11 Urban Love
- 12 I Got Rhythm
- 13 Intermezzo
- 14 Rocket Dance
- 15 A Local Song
- 16 Finale

- a) Dreams for the Future
- b) Nova Bossa Nova

Young Japanese girls are no different from those of any other country when it comes to having romantic fantasies. Some even dream of acting out their secret desires one day, either in 'real life' or on the stage. In Japan, where there is a theatrical organisation called the Takarazuka Revue Company — an all-female company — those dreams can come true.

The original troupe began in the early 1900s, giving small-scale stage performances for visitors at a hot springs resort called Takarazuka, near Osaka. As their popularity grew, they began to experiment with Western revues and musicals in July 1924, when the new Takarazuka Grand Theatre opened. In September 1927, the group performed Japan's first-ever full-scale revue, *Mon Paris*, in the three-thousand seat theatre; the show was a tremendous hit, and the Grand Theatre became home to a permanent Takarazuka troupe.

The years from 1934 to 1940 were the golden age of theatrical revues in Japan, and the Takarazuka Girls Revue Company — that was the troupe's name then — led the way. It produced a string of brilliant and ever-larger performances centered on revues. The name became the Takarazuka Revue Company in October 1940 — but the War dimmed the stage lights.

In April 1946 Takarazuka bounced back with the reopening of the Grand Theatre. The first postwar performance was *Carmen*, followed by the revue *Dance of Spring*. June 1947 saw a staging of the musical *Sorrow of the South*, an immediate hit. That performance alone launched life-long show business careers for many of the Takarazuka's players.

As its fame grew the company began to stage performances regularly in Tokyo, and gave a number of overseas performances from 1955 in Hawaii, Vancouver, Seattle, Los Angeles, Chicago, New York, Washington, San Francisco, Brazil, the USSR, Paris and several countries in Southeast Asia. Today Takarazuka productions each have a forty-five day run. There are three different shows in Takarazuka itself — two in the Grand Theatre and one in the adjoining Park Hall — plus two in Tokyo and one touring the prefectures. There are about three hundred regular Takarazuka players, divided into four troupes: Flower, Snow, Moon and Star. The four perform alternately, a month at a time. A total of six months each year is occupied by actual performances, with the remaining half-year used for rehearsal.

Competition to become a Takarazuka girl is fierce; to succeed one must work and rehearse constantly. The girls must first be accepted at the Takarazuka School of Music, and this itself is no easy accomplishment; only one out of every twenty who apply gets in.

The Takarazuka staged its first Broadway musical, *Oklahoma!* in 1976. It was a hit, and soon after the company performed *West Side Story* and *Carousel*. Its most recent success was

the acclaimed *The Rose of Versailles* in 1975, a beautifully staged production of an original girls' comic book series and feature-length animated movie based on French court life in the sixteenth century. Two million people saw it, and a minor 'boom' ensued that carried many of the performers on to individual stardom. Takarazuka has its own special group of fans, who could be called regulars. Most are teenage girls, who seem to visualise their ideal man in the actresses who play male roles. Most of those destined to become top stars of Takarazuka, then, start out portraying men on stage. As one of them puts it: 'A woman is able to give her own interpretation of a romantic hero by portraying him on-stage.'

But middle-aged men are also fans of the Takarazuka. They seem enthralled by the nostalgic belle epoque image of the good old days, a quality inherent in each gala revue.

But probably the main reason for Takarazuka's popularity is the sheer glamour of the shows, and the superstar quality of the actresses: acting out the fantasies of millions of their contemporaries, in the brilliant shower of the stage lights.



Singapore Festival of Arts 1982



Top row, left to right: Mayumi Shinjo, Miho Kitakoji and Misa Kyo. Second row, left to right: Miyabi Akira, Hikaru Mari and Michi Taira. Third row, left to right: Machika Seri, Iriya Kazama and Mizuki Oura.



Kalaa Sandhya

Kalaa Sandhya will appear at the Victoria Theatre on Thursday 16 December and Friday 17 December at 8 pm.

PROGRAMME

Thursday 16 December

Bharata Natyam (Parcha Nadai)	Kamala Club Singapore Indian Fine Arts Society
Orchestral Music (Karnatic/southern Indian)	Ramakrishna Sangheeta Sabha
Gita Govindam	Mrinalini Avadhani and Nirmala Avadhani
Indian Folk Songs (Tamil/Hindi)	Kuralkal
Matki Dance	Khotari Group
Valli Kalyanam	Padma Subrahmanyam

Friday 17 December

Kuchipudi (Brindavana Nilayae)	Rajyasri Muralidhar
Orchestral Music (Karnatic)	Singapore Karnatic Orchestra
Kathak	Singapore Indian Fine Arts Society
Instrumental Ensemble (Raga Bihagin Teen Tal)	The Swaranggals
Odysi (Mangala Charan)	Bonasree Bhattacharya
Valli Kalyanam	Padma Subrahmanyam

VALLI KALYANAM

Produced and choreographed by Padma Subrahmanyam
Dance direction by Neila Sathyalingam

Pushpanjali	Uma Kannappan, Rathi Varadan
Kattiyakaran (story teller)	Nandana Challappah
Tiruppukazh (invocation)	Subangkini Natarajah, Anitha Balasubramanian, Malika Vasudevan, Uma Kannappan, Rathi Varadan, Devi Naidu
Hunters (male)	Tan Teck Hui, Tan Boon Peng, Toh Tiong How, Prakash Victor
Hunters (female)	Cally Valvisch, Kavitha Sabapathy
Deer	Rajaswary Rajah
Nambirajan	Chua Soo Pong

Nambirajan's sons

Mohini
Valli (as a child)
Valli
Valli's sakhis

Birds

Naradar
Muruga (as a hunter)
Muruga (as an old man)
Muruga (as a lord)
Brahma
Vishnu
Siva
Saraswathi
Lakshmi
Parvathy
Elephant

Sandhya Subramaniam, Kavitha Krishnan, Seethalakshmi, Subbiah, Shalini Sudharman, Vani Palanian, Vijayalatchumy Balendran, Sulabha Kutty Gan Beng Lee
Deepa Balji
Mary Lizy Manual
Sumathi Srikaram, Jayanthi Sharma, Revathi Kalaiperumal
Indra Miyappan, Durga Jawahar, Meenakshi Suppiah, Arthi Jain, Archana Jain, Sangeetha Subrahmaniam, Kamalavani Balaian, Lara Defontgalland, Jasvinder Kaur, Surinder Kaur, Seethalakshmi
Shantha Balakrishnan
Madhavi Krishnan
Thilagalakshmi Purushotaman
Priyalatha Naidu
Monica Sharma
Nirmala Balakrishnan
Nita Chandiramani
Rajini
Assuntha Ramanathan
Kalavathy
Tony Kim, Toh Tiong How

The dance drama *Valli Kalyanam* (Valli's wedding) begins with a Pushpanjali, an invocation with offering of flowers, the traditional *Kattiyakaran* story-teller and a *Tiruppukazh* hymn in praise of Lord Muruga. Lord Muruga is the God of the hills and forests, and the embodiment of youthful charm, valour and wisdom.

Nambirajan, the chieftain of the hunters' tribe, and his queen have seven sons but no daughter, so they are delighted when they discover a beautiful girl child in the forest, near the roots of a *valli* (sweet potato) plant. The couple adopt the child and name her Valli, unaware that she is the offspring of a deer through a sage.

Valli grows to be a beautiful girl, and her father asks her and her friends to guard the cornfields from birds — a traditional occupation of tribal girls. One day, Narada the celestial saint-musician passes by. Narada is known for his mischief in creating problems and then seeing them solved for the universal good. Narada is determined to bring about the marriage of Lord Muruga and Valli, and begins by praising Muruga to her. But the proud Valli replies that her parents know better than him how to make a suitable match for her, and tells him to mind his own business.

Undeterred, Narada visits the mountain abode of Muruga and tells Him of Valli's great beauty. Muruga first assumes the form of a hunter, and approaches the girls under the pretext of enquiring after His lost deer. His suggestive glances at Valli enrage the other girls, who tease Him and try to drive Him away. When He persists, the tribesmen attack Him. Muruga transforms Himself into an old man and prays to His elder brother Ganapathy, the elephant-faced God. Ganapathy appears as an elephant and terrifies Valli. Muruga agrees to protect her only if she consents to marry Him, which she does before fainting at His feet. When she recovers she sees Lord Muruga in all his glory and is overjoyed.

The wedding of Lord Muruga and Valli is celebrated according to prescribed rituals, and Shiva and Parvathi (the parents of Muruga, Vishnu and Lakshmi), and Brahma and Saraswathi attend the auspicious occasion. The air is filled with the chanting of 'Om Saravanabhava'.





After much deliberation and reflection the stage was set by the decision to invite Dr Padma to produce an evening of Indian music and dance performed by Singaporeans. Following several short items in the first half the second part of the programme was to be a dance-drama and after Dr Padma's arrival in August 'Valli Kalyanam' was eventually chosen as the most befitting theme, since it deals with the mythological episode of the marriage of Lord Muruga (Karthigeya), the most popular deity of the Hindu pantheon in Singapore and Malaysia, to the tribal girl Valli. This dance-drama covers a wide spectrum of styles, stretching from Bharath Natyam to folk and tribal movements and offers plenty of scope for creative choreography and enthusiastic performance.

The process of audition, of the choice of dancers by Dr Padma, caused much anxiety — indeed sleepless nights! — among the aspiring performers, until at last it was completed and intensive rehearsal began. Our revered choreographer, endowed with rare and fascinatingly complementary talents, composed the music, sang, choreographed and taught, all at the same time, all with unruffled poise. The fact that she conceives music and movement together is made abundantly clear in this dance-drama.

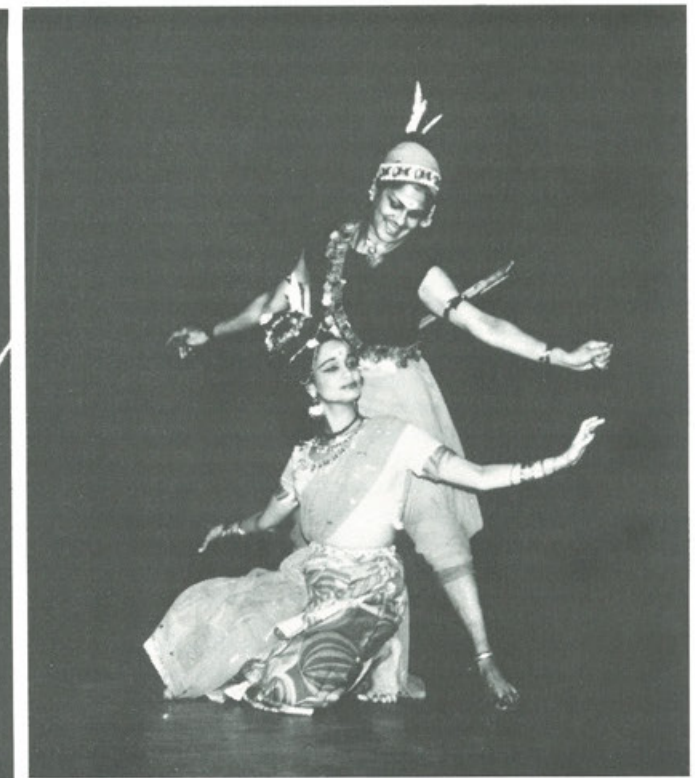
At the start of her all too short period of work with us we were faced with uncertainty at our ability to adapt to this research scholar's innovative style of dance, so different from the Kalakshetra style in which most of us were initiated, or have adopted. Her deep study of the relationship between dance and sculpture (a unique characteristic of our Indian heritage not found in other art forms) has manifested itself in performance in a singular plastic fluidity, which, taken with her great emphasis on the realistic mode of expression — quite contrary to our stylistic training — presented us with a considerable challenge. This challenge was willingly accepted, not least by some twelve-year-old dancers when Dr Padma quite unwittingly tried to change the steps of the dance that she had taught to them. That was not to be however, as these youngsters stood their ground and proclaimed with unaffected confidence that they had earlier been shown a different step, proceeding to demonstrate it and bowling the choreographer over with their sheer ability and frankness!

The cast for this production exemplifies Dr Padma's refreshing approach and innate ability to adapt to existing conditions. The leading role of Valli is played by a Christian belle, who had to be introduced first to the very essence, then to the nuances of a wholly Hindu concept. The inclusion of trained Chinese dancers who, as a result of artistic curiosity and thirst, have taken instruction in Bharath Natyam, as well as an Australian who came to rehearsal with religious punctuality and a six-week-old baby, reflected well the multicultural way of life of our city state. What better choice too than that of Chinese lion-dancers to take the role of a Hindu elephant God?

Another notable feature of this whole experience has been the natural harmony with which members of different cultural organisations in Singapore have effectively pooled their talents — an unprecedented move which bodes well for the future. It has been enlightening too for the seasoned local choreographers who attended all rehearsals with such willing dedication, took notes on every detail of the work and most ably took charge of the whole project on Dr Padma's departure. The exacting and painstaking work put in by the accompanying orchestra has been equally encouraging and refreshing.

We, the beneficiaries of this great artiste's skill and knowledge for a short period of two weeks, armed with her work in blueprint, lost no time in building on her stimulus, polishing the rough edges, perfecting the refinements and nurturing her creation with perspiration and with love.

Shantha Balakrishnan



Tari Temasek

Tari Temasek will appear at the Victoria Theatre on Monday 13 December and Tuesday 14 December at 8 pm.

Production Manager Ng Weng Sang

PROGRAMME

Monday 13 December

Two Sides of Man
Arjuna
Roll Me through the Rushes
The Mermaid and the Fisherman

INTERVAL

The Swordfish
The Five Emotions

Tuesday 14 December

The 'Tong-Kang' Girls
Romance in Spring
The Haunted Temple
The Mermaid and the Fisherman

INTERVAL

The Swordfish
The Five Emotions

PROGRAMME NOTES

The 'Tong-Kang' Girls
Oriental Art Troupe
Choreography by Ong Siu Ha

This depicts the joy of the Tong-Kang girls at work.

Arjuna
Rina Dance Group
Choreography by Mohd Na'aim Pani

This dance begins with a scene in which a fierce and ugly giant named Kilatwarna demands to marry Princess Suria. King Dewa, father of Princess Suria, objects to the marriage. Kilatwarna becomes very angry and threatens to destroy his kingdom if he fails to accept his proposal after three months.

King Dewa consults his sorcerer who tells him that the only person who can save his kingdom is the young and handsome Prince Arjuna. High in the mountains, Arjuna is meditating under the watchful eyes of his master, Betara Guru. Betara Guru sets a final test of Arjuna's willpower by sending fairies and the spirit of Princess Suria to seduce him.

When the giant Kilatwarna attacks King Dewa's kingdom, Arjuna faces him and a fierce battle takes place between them. Eventually Kilatwarna is overpowered and killed. In recognition of Arjuna's victory and for saving his kingdom, the king offers his daughter's hand in marriage to the young prince. The young couple live happily ever after.

Roll Me through the Rushes
Lim Fei Shen, Tony Quek and Ronald Low
Choreography by Lim Fei Shen



The dance is an expression of the state of mind of a woman who has experienced tribulations through various stages of her life. Nothing matters to her anymore. Living now in a world of oblivion, all she seeks is spiritual solace.

The Mermaid And The Fisherman
Choreography by Lee Shu Fen

A young fisherman lives on Pulau Hantu (Ghost Island), in a house made of palm leaves. Though he leads a cosy life, he often feels lonely. He earns his living selling his daily catch to the markets in Singapore. One day, he catches a mermaid who, on learning of his loneliness, falls in love with him and marries him. With her help, the fisherman manages to get a good catch every day and soon they are able to buy a new boat.

One evening, the mermaid tells her husband that, if he is ever lost at sea, she will ask God to turn her into a bird to look for him all over the world. This fisherman replies that such a thing will not happen and asks her not to worry unduly. But one day a terrible storm breaks out near the island and the fisherman fails to return. The mermaid waits and prays but there is no sign of her husband. Finally she falls sick, and she begs God to turn her into a bird so that she can look for her husband. Soon after she dies her wish is granted, and she is turned into a bird.

It turns out that her husband has been washed away to another island in the storm. By the time he returns home his wife is missing, and he searches the entire island but fails to locate her. He waits and waits. After many years he is old, but he still waits for his wife to return. One day a white seagull flies over the fisherman's house, crying mournfully. But the fisherman does not hear the seagull's cry as he is dreaming about his wife. A few hours later he dies.

After his death, he too is turned into a seagull and he flies happily away to join his wife.



Singapore Festival of Arts 1982



The Swordfish
Choreography by Nongchik Ghani

A Malay folktale of old Singapore. Many fishermen are attacked by swordfish, and the Sultan announces that whoever kills the swordfish will be rewarded.

A village boy suggests they plant banana trees along the coastline, so that when the swordfish come to attack the village they will be trapped in the banana trees.

The villagers do as he suggests and the swordfish are killed. But the Sultan is afraid that this clever boy may depose him, and he kills him.

The Five Emotions (Wu Qing)
Singapore Ballet Company
Choreography by Goh Soo Khim

The choreographer springs a succession of powerful ideas based on Wu Qing, the five types of emotions discussed in ancient Chinese philosophy.

The dance is a sensitive exploration of different situations with which we are all familiar.

Two Sides Of Man
Kampong Glam C C Youth Group
Choreography by Yan Choong Lian

This masked portrait depicts the two sides of man: the beautiful and the ugly, the kind and the cruel, the good and the bad — they are only divided by a very thin line.

All are related to each other and are not absolute.

The Haunted Temple (excerpt)
Singapore Phoenix Dance Troupe
Choreography by Chua Soo Pong

This dance drama is adapted from a ghost story written by Pu Song Ling in the Chin Dynasty.

The excerpt shows how a drunken scholar wanders into a haunted temple one night and is approached by a pretty girl. Not knowing that she is a ghost, he approaches her eagerly.

An older and more powerful ghost, who uses the pretty girl to attract young men, appears during the 'hide-and-seek game' between the drunkard and the girl. The scholar is horrified at the sight of the older ghost and begs for mercy, but he is killed.

Romance in Spring
Choreography by members of the National Theatre Chinese Drama Company

The dance tells of two lovers in the park during Spring.

*The genius of Fisher created
simplicity in VCR. No complex gadgetry,
just two microcomputers.*

FVH - P520



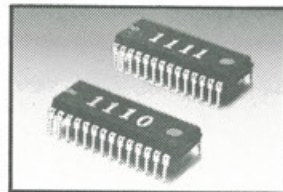
Touch to record or play.

Fisher believes VCRs should be simple and functional. No complicated gadgets to confuse you. Gadgets you don't actually need anyway. Worse, gadgets that could be troublesome.

A simple set still gives you the benefits you want, without the problems. You want simplicity of operation and lasting enjoyment.

So into our VHS FVH-P520 VCR we put only the features you will ever need.

A programmable timer. Quick picture search forward and reverse. Direct mode to mode soft-touch control. Preset channels. Built-in electronic VHF/UHF tuner. Remote control. Separate electronic tape counter with memory rewind function. Automatic rewind. Sockets for tape copying with another VCR from VHS to Beta, VHS to VHS, Beta to VHS.



Plus two microcomputers to orchestrate the various functions harmoniously. Built by technology that made Fisher America's Number One in high fidelity for 45 years. Technology that invented high fidelity sound in 1937 and a long string of other audio "firsts".

The Fisher FVH-P520. Just a touch to record or play. Simplicity created by the genius of Fisher.

FISHER ELECTRONICS (SINGAPORE) PTE LTD
WONGCAFE HOUSE • 455-457 ALEXANDRIA ROAD • SINGAPORE 0511 •
TEL. 473184

Simplicity creates lasting enjoyment.

 **FISHER**
The first name in high fidelity.

The Visual Arts

ZAO WOU KI
National Museum Art Gallery
12 — 25 December

CONTEMPORARY SINGAPORE ART
National Museum Art Gallery
12 — 31 December

TEN SINGAPORE PHOTOGRAPHERS
National Museum Art Gallery
12 — 31 December



A chip off the old block.

At the Singapore Handicraft Centre, you will see craftsmen practising skills that have been handed down through the generations.

Asia's master craftsmen are brought together to keep alive the arts and crafts of the East. They come to show off their skills in the intricate art of batik printing, jade and ivory carving, silk and carpet weaving, pewter engraving



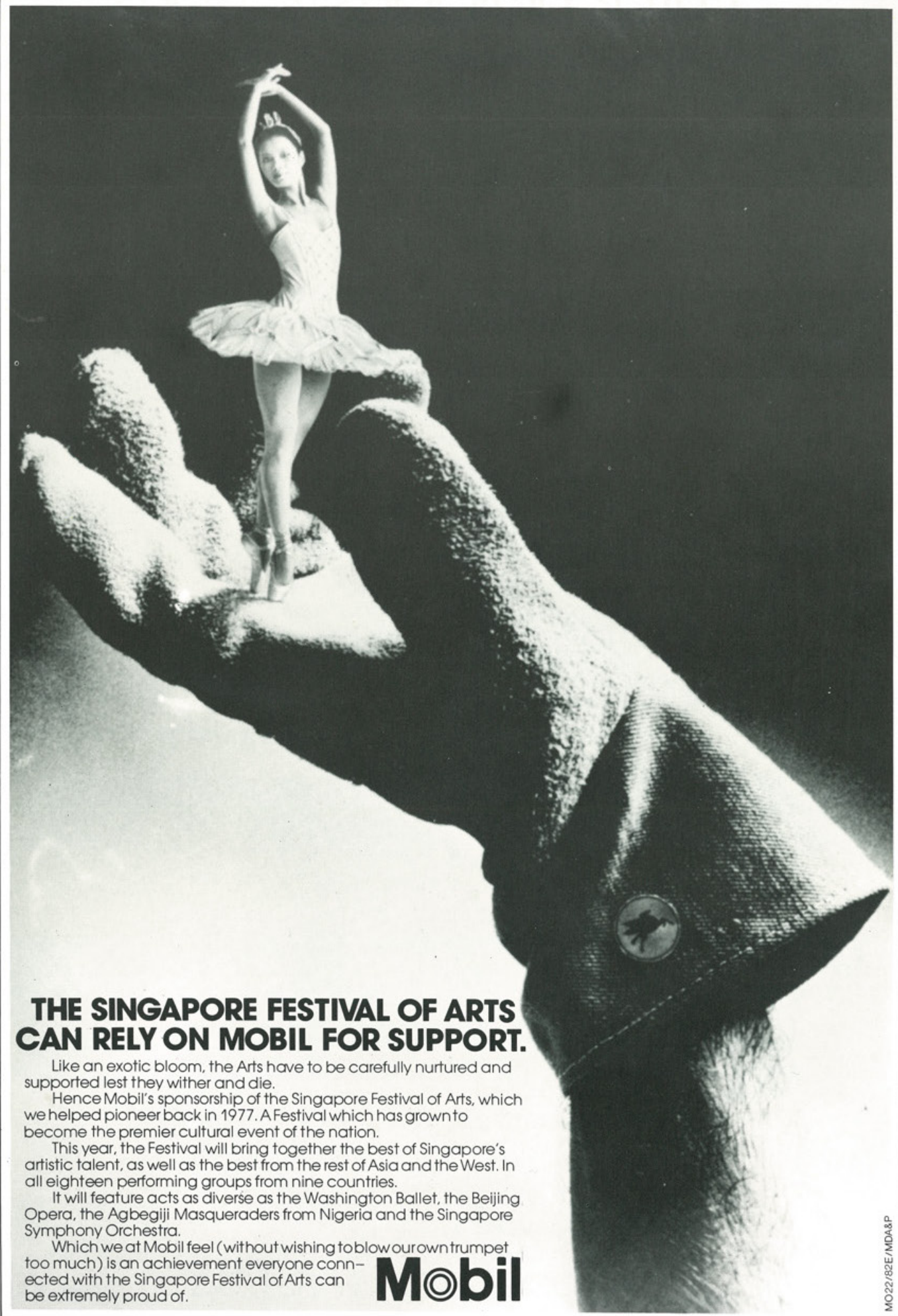
... and of course, wood carving.

Most of Asia's countries are represented in the Singapore Handicraft Centre. Come along anyday between 10.00am and 8.00pm to discover, admire and buy Asia's timeless treasures.



**SINGAPORE
HANDICRAFT
CENTRE**
Tanglin/Grange Roads

	WTG Audi
pm	
pm	SAS GAP ANI
	SAS GAP ANI
pm	
pm	
pm	THI CHI
pm	THI CHI
pm	
pm	



THE SINGAPORE FESTIVAL OF ARTS CAN RELY ON MOBIL FOR SUPPORT.

Like an exotic bloom, the Arts have to be carefully nurtured and supported lest they wither and die.

Hence Mobil's sponsorship of the Singapore Festival of Arts, which we helped pioneer back in 1977. A Festival which has grown to become the premier cultural event of the nation.

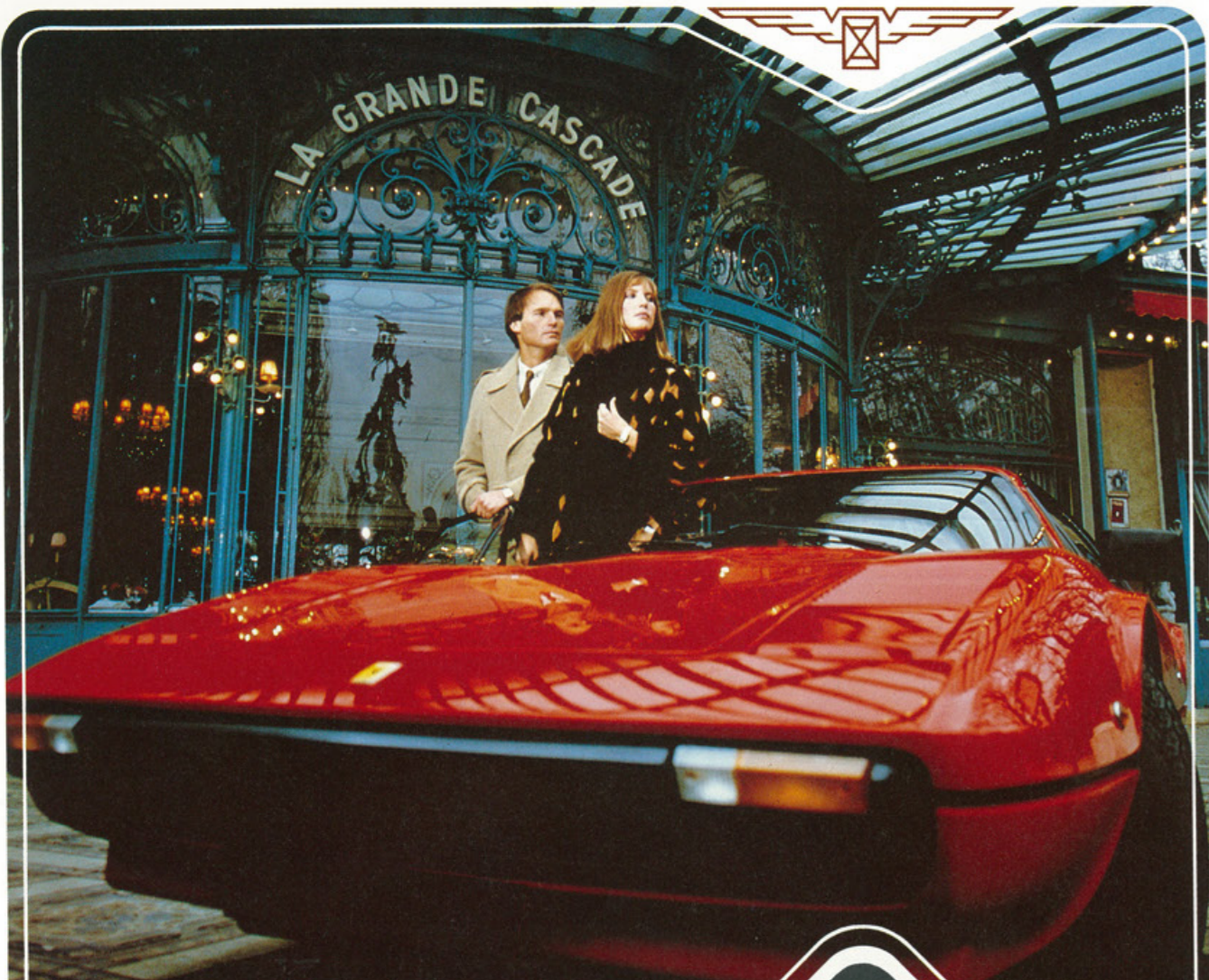
This year, the Festival will bring together the best of Singapore's artistic talent, as well as the best from the rest of Asia and the West. In all eighteen performing groups from nine countries.

It will feature acts as diverse as the Washington Ballet, the Beijing Opera, the Agbegiji Masqueraders from Nigeria and the Singapore Symphony Orchestra.

Which we at Mobil feel (without wishing to blow our own trumpet too much) is an achievement everyone connected with the Singapore Festival of Arts can be extremely proud of.

Mobil

LONGINES



**Now—the Ferrari
for your wrist.**



THE LONGINES STYLE

When Longines creates a watch, when Ferrari builds a car, both have one end in mind: Perfection in technology and design, the fusion of the functional and the beautiful. It is an ambitious goal, and it is reached once again with the Longines-Ferrari watch. The Longines-Ferrari perfectly expresses your own dedication to superlative taste and performance.

You're not dressed your best unless you're wearing Longines.

Jebsen & Jessen
The Longines Centre — Tong Building, Orchard Road, Singapore 0923 Tel: 7345232
JEBSEN & JESSEN (M) SDN. BHD. Lot 5, 6 & 7, Mezzanine floor, Yow Chuan Plaza, Jalan Ampang, Kuala Lumpur Tel: 751227

FESTIVAL PROGRAMME

Singapore Festival of Arts 1982



	Victoria Concert Hall	Victoria Theatre	National Theatre	WTC Auditorium	Drama Centre	Singapore Conference Hall	DBS Auditorium
Friday 10 December	THE KING'S SINGERS 8pm	THE WASHINGTON BALLET 8pm			FOB 8pm	PRESERVATION HALL JAZZ BAND 8pm	
Saturday 11 December	THE KING'S SINGERS 8pm	THE WASHINGTON BALLET 8pm	'82 TAKARAZUKA REVUE 7.30pm		FOB 8pm	PRESERVATION HALL JAZZ BAND 8pm	
Sunday 12 December	HONG KONG CHINESE ORCHESTRA 8pm		'82 TAKARAZUKA REVUE 7.30pm	SASONO MULYO GAMELAN ORCHESTRA AND DANCERS 8pm	FOB 8pm		
Monday 13 December	HONG KONG CHINESE ORCHESTRA 8pm	TARI TEMASEK 8pm		SASONO MULYO GAMELAN ORCHESTRA AND DANCERS 8pm	FOB 8pm		THE TIMEPIECE 8pm
Tuesday 14 December	HONG KONG CHINESE ORCHESTRA 8pm	TARI TEMASEK 8pm				THE AGBEJO MASQUERADERS 8pm	THE TIMEPIECE 8pm
Wednesday 15 December	THE ZAGREB SOLOISTS 8pm		BEIJING OPERA 7.30pm			THE AGBEJO MASQUERADERS 8pm	
Thursday 16 December	THE ZAGREB SOLOISTS 8pm	KALAA SANDHYA 8pm	BEIJING OPERA 7.30pm				THE SUITCASE CIRCUS 3pm
Friday 17 December		KALAA SANDHYA 8pm	BEIJING OPERA 7.30pm	THE SAMSENG AND THE CHETTIAR'S DAUGHTER 7.30pm	PUNCAK 8pm		THE SUITCASE CIRCUS 3pm
Saturday 18 December	SINGAPORE SYMPHONY ORCHESTRA 8.15pm		BEIJING OPERA 7.30pm	THE SAMSENG AND THE CHETTIAR'S DAUGHTER 7.30pm	PUNCAK 8pm		THE SUITCASE CIRCUS 11am, 3pm
Sunday 19 December	SINGAPORE SYMPHONY ORCHESTRA 8.15pm	THE LITTLE WHITE SAILING BOAT 2pm, 8pm	BEIJING OPERA 7.30pm		PUNCAK 8pm		
Monday 20 December		THE LITTLE WHITE SAILING BOAT 8pm	BEIJING OPERA 7.30pm				
Tuesday 21 December		THE LITTLE WHITE SAILING BOAT 8pm	BEIJING OPERA 7.30pm				

Three delicious reasons that help to make us a great hotel.

The Oberoi Imperial Hotel. Superb service. Complete comfort. Excellent amenities. But most of all, home of three culinary triumphs.

Chinatown.

An Imperial summer palace that beckons with memorable Szechuan cuisine. The fan-shaped menu reveals 150 delectable dishes.



Chinatown.

Elegance enhanced by gracious and attentive service.

L'escargot.

French, naturally. And the food is an art that's beautifully understated, perfectly presented. The specialities?



Escargots, of course. Seafood. Succulent beef. Delicate sauces. Salads fresh from the markets of France. Tasty cheeses.

A menu par excellence, with a wine list to match.

Rang Mahal.

A most exciting Indian restaurant indeed. Exotic. Spicy. Amazingly varied.

The accent is on North Indian and Moghlai cuisine.

Vegetarian dishes. And Tandoori. Followed by wonderful, mouthwatering desserts.

Listen to music during dinner. Then close your eyes and



रङ्गमहल

drift away to India.

Come and discover the Oberoi Imperial Hotel.

Oberoi Imperial Hotel

Hosts for the
Singapore Festival of Arts 1982.

OBEROI Imperial SINGAPORE Owing Company Hind Hotels Int. Ltd. 1 JALAN RUMBIA, OXLEY RISE, SINGAPORE 0923. TEL: 7371666.

Festival Film Week

TEMPEST
(USA)

A DISTANT CRY FROM SPRING
(Japan)

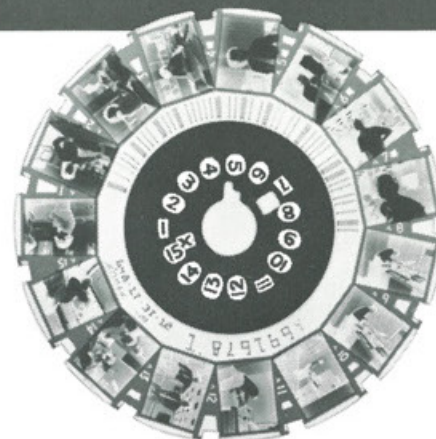
MOSCOW DISTRUSTS TEARS
(USSR)

THE MAN FROM SNOWY RIVER
(Australia)

FROM MAO TO MOZART
(USA)

All films will be shown at the Premier Theatre, Orchard Towers, Orchard Road.

Kodak introduces disc photography.



It begins with the amazing new Kodak film, a unique wafer-thin disc that responds beautifully to light and color.

And because it's a disc, there's room inside the camera for advanced computerized electronics. So everything — exposure, motor-drive, even the flash — is controlled automatically.

It's the camera that does everything for you! Everything that is, but press the button. Disc cameras come in a range of four models starting at less than \$100 with up to five years' warranty. And Disc film processing is now available at most photo dealers in Singapore. It's the dawn of the disc ... from Kodak.

disc Kodak disc cameras and film.

Decision-free photography from Kodak



The Samseng and the Chettiar's Daughter

The Samseng and the Chettiar's Daughter
will appear at the WTC
Auditorium on Friday 17 December and
Saturday 18 December at 7.30 pm.

Samuel Seng
Jeremiah Kupusamy
Meenatchi Kupusamy
Pala Mirthan Kupusamy
Ballad singer
Tiger Brown
Acting Inspector Aziz
Jenny
Lucy Brown
Suzie
Abdul Hamid
Reverend Kimbell
Prostitutes, beggars

Policeman
Gangsters, others

Director
Assistant to Director
Stage Managers

Adaptation of *The Beggar's Opera*

Music Arranger
Music Conductor
Musicians

Costume Researcher
Lighting Designer
Seamstress
Property Managers

Leow Siak Fah
Alex Abisheganaden
Adaline Scheerder
Jacintha Abisheganaden
Kenneth Lim
Chris Allen
Osman Zailani
Mah Choon Hong
To be confirmed
Margaret Chan
Eugene Owen
To be confirmed
Kim Ramakrishnan
Esther Yeo
Loke Meng Chue
Chng Kin Noi
Manjit Singh
Puroshothaman
Tann Yean
Kenneth Seah
Kenneth Lim
Jason Chang

John Tasker
Lim Siau Chong
Lena Bandara
Wee Beng Geok
Robert Yeo
Max Le Blond
Clive Scharenguivel

Charles Lazaroo
Joe Peters
Linda Fang (piano)
Colin Stewart (trumpet)
Terrence Francisco (tenor sax)
Sidney Tan (bass guitar)
Tan Chin Boo (drums)
M.S. Maniam (tabla)
Lim Siau Chong
Carol Benoit
Lillian Lai
Zulakha Ghani
Xavier Chua

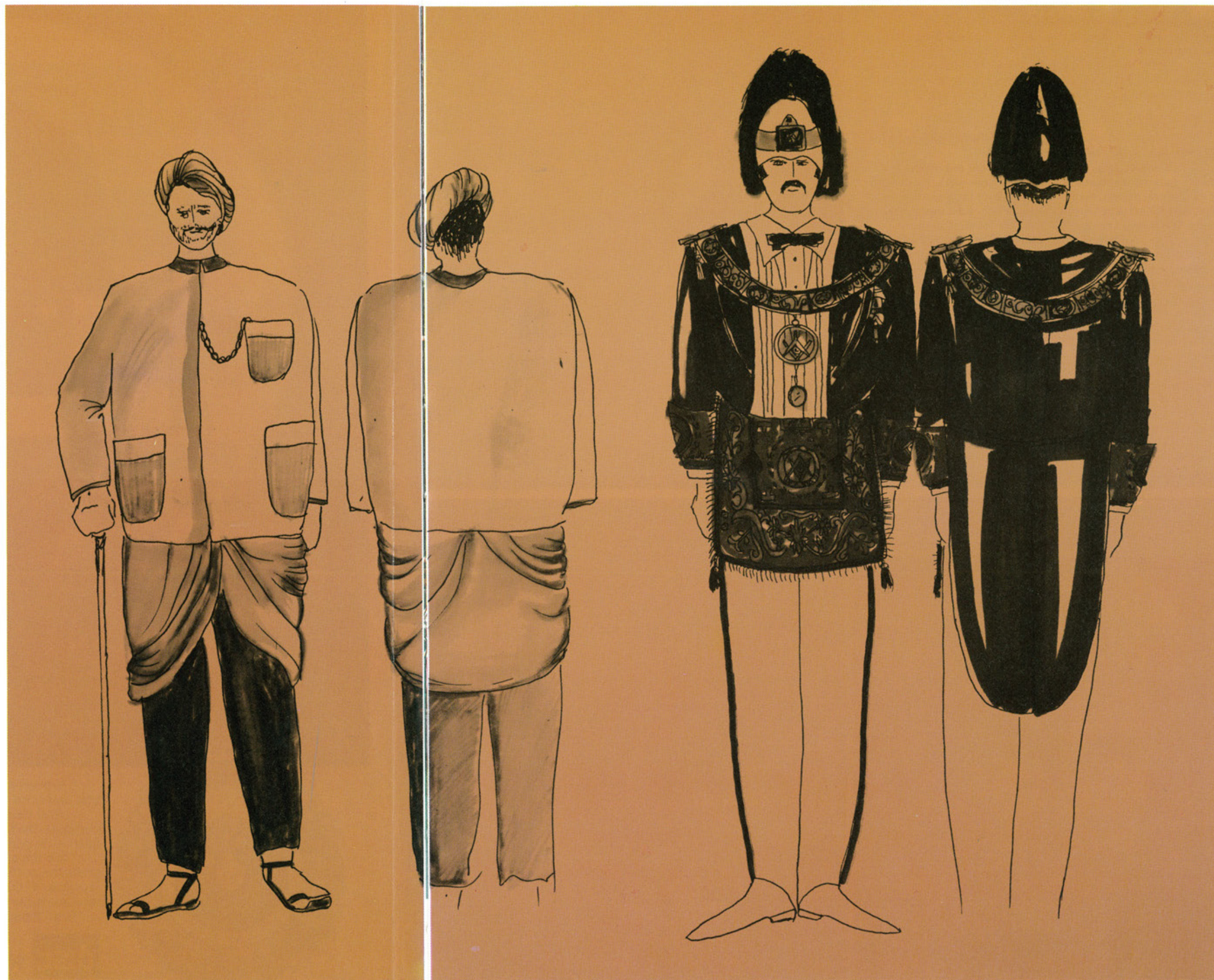
PROGRAMME NOTES

Jeremiah Kupusamy is a Christian chettiar (Indian money lender) and a successful one. Because he lends liberally, he has to employ many henchmen to ensure that his borrowers pay up on time. Samuel Seng is the Chinese gangster chief who controls the underworld that lives on theft and extortion. His stylish Western ways win the love of Pala, daughter of Jeremiah Kupusamy but he incurs the wrath of her disapproving parents.

Pala's parents plot with whores, with whom Samuel is on familiar terms, to betray him to the police when they hear that he has married Pala. But they have to contend with the fact that Sam and Tiger Brown, the English police chief, are old army friends. Sam frees himself from the first arrest, is arrested a second time and now



Singapore Festival of Arts 1982





faces death by hanging. But at the last minute, Tiger Brown arrives with an official pardon for Sam from the British queen.

All this takes place in Singapore just after the turn of the last century.

A completely Singaporean cast will perform this play. It has many songs and could perhaps be described more appropriately as a dramatic musical. It is based on John Gay's *The Beggar's Opera*.

JOHN TASKER

John Tasker is one of Australia's most highly respected directors, in both theatre and opera.

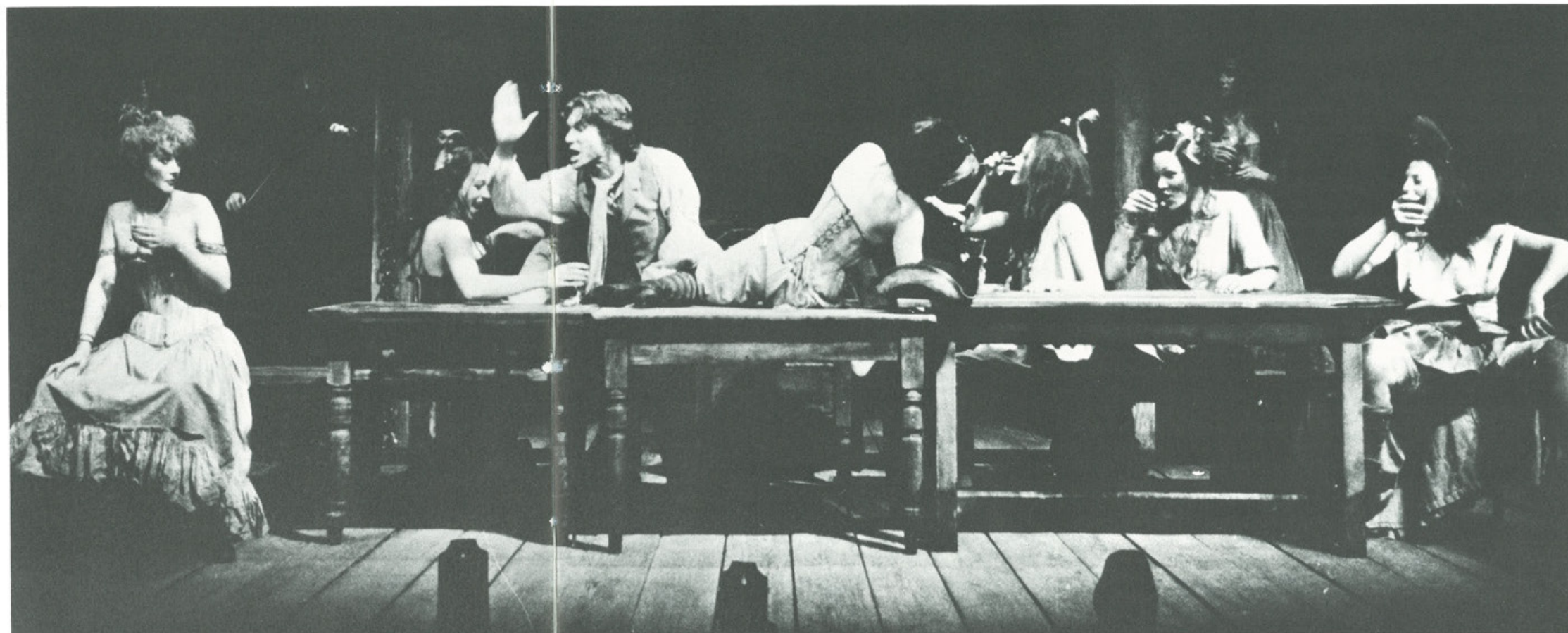
Returning to Australia after training in London, he quickly gained attention through his innovative work. He directed, at the author's request, the world premieres of three plays by Australian Nobel prize winner Patrick White. John was also the founding director of the South Australian Theatre Company.

In 1968 he turned freelance and since then has worked for many commercial managements and for the majority of state theatre companies, directing a wide variety of plays including Shakespeare and those of contemporary Australian and European writers.

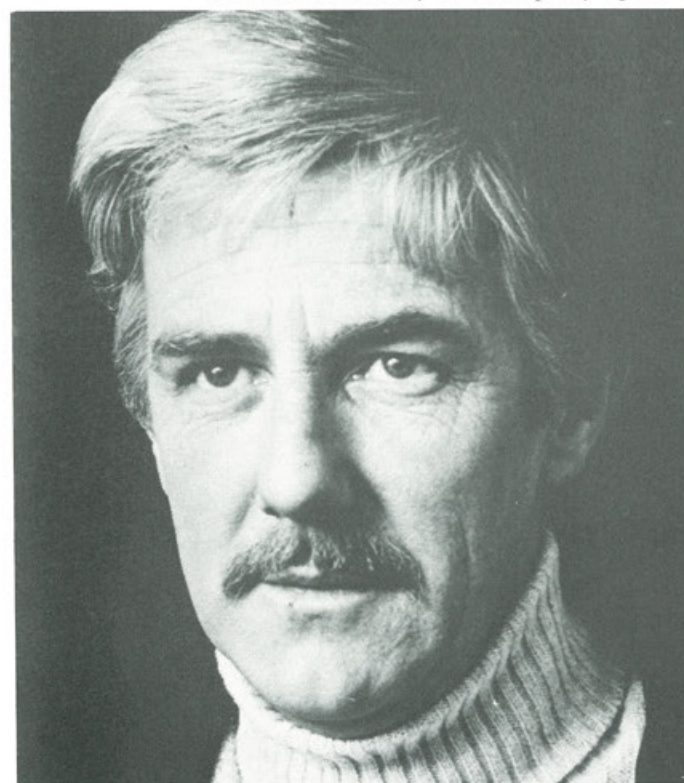
In 1977 the Australian Department of Foreign Affairs sent him to Port Moresby to advise the young National Theatre of Papua New Guinea and in 1978 the Canadian Government invited him to tour Canadian theatres for a month.

John Tasker's association with opera has been widespread and has included a major production for the Adelaide Festival and Brecht's *The Threepenny Opera*.

Before coming to the Singapore Festival he has this year directed Britten's *Peter Grimes* in Canberra and Australia's leading actress Helen Morse in the award winning drama *Duet for One* in Sydney. In September he was appointed resident director of Sydney's Ensemble Theatre.



Above right: *The English National Theatre production of The Beggar's Opera (John Haynes)*. Below right: *The English Music Theatre Production of The Threepenny Opera*.



The Beijing Opera Troupe from the People's Republic of China



Singapore Festival of Arts 1982

The Beijing Opera Troupe will appear
at the National Theatre from
Wednesday 15 December to
Tuesday 21 December, at 7.30 pm.

PROGRAMME

Wednesday 15 December	Monkey God on the Rampage
Thursday 16 December	Monkey God on the Rampage
Friday 17 December	The Execution of the Evil Husband Stealing the Pass A Lover in Distress
Saturday 18 December	Fighting in a Melon Field Gui Fei Gets Drunk Breaking the Magic Jar
Sunday 19 December	The Witty Maid Yan Dang Mountain
Monday 20 December	Breaking the Magic Jar A Lover in Distress The Execution of the Evil Husband
Tuesday 21 December	The Witty Maid Yan Dang Mountain

BEIJING OPERA

A genre of drama nearly two hundred years old, the Beijing opera enjoys nationwide popularity, exerting a tremendous influence over the lives of the Chinese people.

In Beijing opera, the costumes worn on the stage are of a distinctive style. They are elaborate, gorgeous and colourful, and are richly embroidered with such figures as dragons and phoenixes, mainly an elaboration of the styles in fashion during the Ming Dynasty. The costumes are designed in such a way as to assist the audience to recognise the characters by what they are wearing.

The make-up worn by actors and actresses is intended to convey an indication of the characters they represent — loyal or treacherous, good or evil. For the male characters in general, red stands for loyalty and devotion, purple for steadfastness and valour, black for uprightness and integrity, and white for wickedness and treachery.

In the main, Beijing opera can be divided into two schools, the Beijing School and the Shanghai School. Each school has its own artistic style.

In 1919, Mei Lan Fang, one of the most celebrated Beijing opera actors, performed in Japan for the first time. Since then, many Beijing opera companies have given performances overseas. Such overseas performances have become more and more frequent, contributing immensely to international cultural exchanges.

THE BEIJING OPERA TROUPE FROM THE PEOPLE'S REPUBLIC OF CHINA

The Beijing Opera Troupe is a performing arts group which has long been famous for its unique style and high artistic attainment. Since its inception in 1950, it has toured all over China and won high praise for its performance. Among its audiences have been the leaders of China. It has also staged a number of performances exclusively for foreign visitors at the Guangzhou Trade Fair and in Beijing, Shanghai and other places, winning their high acclaim. After its successful performances of *The Surprise Attack on the White Tiger Corps* and *Hong Sao* which depict



modern life, its fame has spread even further. In September 1981, the Troupe gave a performance in Japan, where its excellent performance also won high praise from the Japanese audience.

The Troupe comprises well known performing artistes and talented young actors and actresses, some of whom come from families with a long line of artistes, while others have been

trained by renowned masters. Most of them, however, have undergone training at specialised art schools set up by the central or local authorities. They are meticulous in their artistic style, and they incorporate the good points of the various schools to develop their own forte. Each performer has his own special features but the whole troupe performs with optimum

co-ordination and co-operation among its members.

While the artistes in this opera troupe are noted for their acrobatics in martial scenes, they are equally superb in elegant scenes. Their imitations of the movements of various animals — the monkey, the tortoise and the prawn, for example — are also lifelike. The mass fighting scenes presented by them



are particularly spectacular and stirring.

The operas to be staged by the troupe in Singapore include *Monkey God on the Rampage*, *The Execution of the Evil Husband*, *Breaking the Magic Jar*, *The Witty Maid* and *Gui Fei Gets Drunk*, all of which feature prominently in their repertoire and have been successfully presented all over China.

LEADING MEMBERS OF THE BEIJING OPERA TROUPE

Fang Yong Xiang

A prominent performing artiste in Beijing Opera well known throughout China. Born in Beijing in 1925, Fang began to learn Beijing opera at the age of eight and has since devoted himself to this form of the performing art with consistent application for several decades. In recent years, in particular, his consummate mastery of the performing art has been widely acclaimed throughout the country. He creates a sensation wherever he performs. His finest moments of inspiration are when portraying the ancient heroes of China, bringing out in full such qualities as justice, fortitude, robustness and boldness. He portrays these heroic figures mainly through the media of singing and recitation. His sonorous and mellow voice makes it possible, through judicious modulation in volume and speed, for him to reflect vividly the varying emotions of the characters in various operas — thunderous and expansive in moments of great agitation and sentimental and lingering in moments of melancholy and sadness. This is where his strong artistic appeal lies.

In recent years, Fang has devoted himself to the promotion, research and compilation of work on the Qiu school of Beijing opera. A book edited by him on this school of Beijing opera will soon be published by a Beijing musical publication house. His new records appear frequently. He is now deputy leader of the troupe and an official of the Dramatists' Association.

Bai Yun Ming

Aged 35, Bai is the son of well known Beijing opera artiste Bai Yu Kun. Learning the performing art from his father, he took to the stage at the age of five. His speciality is in acting the monkey, particularly the Monkey King Sun Wu Kong, in a most lifelike and fascinating manner, thanks to the special guidance of veteran artistes and his own observation and artistic visualisation of the movements and habits of apes and monkeys over a long period.

Xu Fu Yuan

Aged 42, Xu began to learn the performing art at the age of six and took to the stage at the age of seven. His favourite role is that of a chivalrous outlaw or roving swordsman, adept at martial arts and given to chivalrous conduct. He is also good at acting the monkey. He is famous for his acrobatics (rolls, somersaults and so on), a series of beautiful movements created by himself and widely acclaimed in the artistic circles.

Zhou Ming Ren

Aged 42, Zhou often plays the roles of male adults of ancient China. He is good at singing, his voice and enunciation being loud, clear and adaptable to the most exacting requirements. He plays the role of Chen Shi Mei in *The Execution of the Evil Husband*.

Xue Ya Ping

Aged 34, Xue was born to a family noted for its artistic activities for three generations; she was a pupil of the well known Beijing opera performing artiste, Zhang Jun Qiu. She exposed to traditional artistic training from an early age and quickly rose to fame. With her refined acting and elegant, touching vocal rendition, she is adept at portraying the tragic character and image of women in ancient times. She plays the role of Qin Xian Lian in *The Execution of the Evil Husband*.



Zeng Guang Fa

Aged 42, Zeng began stagecraft at a young age when he was with a dramatic troupe. Later, he underwent intensive training at the China Drama School. He plays the role of Er Lang Shen in *Monkey God on the Rampage*.

Fang Li Hua

Aged 29, Fang began to study opera at the age of eight and became a fully fledged artiste at sixteen. She is good at playing the role of the heroine in ancient times, and plays a female genie in *Breaking the Magic Jar*. Her acrobatic skill has deeply impressed many audiences.

Wei Hui Li

Aged 28, Wei graduated from the Shandong Opera School in 1970. Endowed with a sweet, clear voice, she is a vivacious, witty artiste, and her superb representation of Chun Cao in the star role in *The Witty Maid* has never failed to win applause from the audience.

Wang Fu Ling

Age 32, Wang graduated from the Shandong Opera School in 1967. She is good at pugilistics and can play various roles. She has a sweet, clear voice and is confident and dignified on stage. Her star appearance in *Gui Fei Gets Drunk* shows grace and poise.

Wang Yu Jin

Aged 45, Wang is a comedian. His performances on stage are intriguing and give much food for thought. He plays the role of the God of Earth in *Breaking the Magic Jar*.

PROGRAMME NOTES

Monkey God on the Rampage

Rampaging through the Dragon Palace

A sacred monkey has come into being at Hua Guo Shan (Flower Fruit Mountain). Having learnt the martial arts from the immortals, he returns to become the king of monkeys in his own domain. As the Monkey King has no weapon, he goes to the Dragon Palace to borrow one. However, when all the weapons at the Dragon Palace prove to be too light for his liking, the Dragon King shows him a pole which is used to steady the sea, thinking that the pole, which weighs more than ten thousand katis, will be too heavy for the Monkey King to lift. But the Monkey King, who is





endowed with supernatural strength, picks up the pole without difficulty and brandishes it with ease. The Dragon King, surprised and regretful, wants to recover the pole. The Monkey King flies into a rage and rampages through the Dragon Palace.

Rampaging through Hell

Having lost his magic pole, the Dragon King lodges a complaint with the King of Hell. The latter sends a judge of the after life court of law and some ghost soldiers to arrest the Monkey King while he is drunk. But the Monkey King outwits the King of Hell. He tears up the Births and Deaths Record, trounces the ghosts and leaves Hell in triumph.

Rampaging through Heaven

News of the Monkey King's misdeeds in the Dragon Palace and Hell has shocked the Jade Emperor. Realising the difficulty of subduing the Monkey King, who has magic powers, the Jade Emperor sends Tai Bai Jin Xing (a senior deity) to Hua Guo Shan to pacify him. The Monkey King is summoned to Heaven and made an official in charge of celestial horses. Later, dismissing this as too humble a post, the Monkey King returns to Hua Guo Shan to live a carefree life under the self-bestowed title of Monkey God. Helpless, the Jade Emperor again summons him to Heaven to officially confer the title of Monkey God on him. He is then asked to take charge of the celestial peach garden. But when the Monkey King learns that he is not invited to attend the peach party held in honour of the Grand Old Lady of the West Heaven, he is furious. He resorts to stealing the celestial peaches and imperial wine, and rampages through the peach party. He then steals an elixir from Lao Chun (an old deity), fights his way out of the Southern Gate of Heaven and returns to Hua Guo Shan. Furious, the Jade Emperor sends his top military officers and 100,000 heavenly soldiers to bring the Monkey King to book. But they are trounced by the Monkey King in the great fight.

The Execution of the Evil Husband

This opera is set in the reign of Song Emperor Ren Zong. Tempted by power and wealth, Chen Shi Mei, a scholar, abandons his wife and family and marries the princess. Famine strikes his hometown. His family, not having heard from him since he left for the Examinations, sets out in search of him. On reaching the capital, Chen ruthlessly drives them away, even bribing guard Han Qi with fifty pieces of gold to kill them. The kind-hearted Han Qi cannot bring himself to kill them, but sends them away with fifty pieces of gold. Realising that he will bring disaster upon himself for failing to discharge his duty, Han commits suicide. The case is brought before Justice Pao and Chen is executed.

Stealing the Pass

This opera is set in Northern Song Dynasty. Having accomplished her mission to obtain military intelligence in a barbarian state outside the Great Wall, Madam Yang Ba Jie is about to return to the Song capital via Yan Men Guan to report back to the Imperial Court. The cousin of General Jiao Zan, one Jiao Guang Pu, who has been stranded in the barbarian state since the Jin Sha Tan battle, is unable to return to the Song territory as he does not possess a pass. On seeing that Madam Yang possesses a pass, he lures her away in order to steal her pass. They fight after Yang discovers that Jiao is trying to trick her. However, the misunderstanding between them is cleared after Jiao explains his predicament. They both manage to get through Yan Men Guan, and return to the Song capital with Jiao disguised as Yang's groom.

A Lover in Distress

This opera is set in the Song Dynasty. Li Yan Rong, the eldest son of Minister for Defence Li Shou, has been leading the army to fight the enemy on the frontier, but he is framed by a

treacherous court official with the false accusation that he has colluded with the enemy. Li Shou is also cast into prison on the charge that he failed to inform the authorities of his son's collusion with the enemy. The entire property and possessions of the Li family are confiscated and Li Shou's second son, Li Yan Gui, is driven out of the house. Yan Gui tries to seek help from his prospective father-in-law, Huang Zhang, but the latter not only shows no sympathy but takes the opportunity to revoke his promise of marrying his daughter Huang Gui Ying to him. Yan Gui is helpless and has to make a living by selling water. Gui Ying, admiring the Lis for their loyalty and honesty, has refused to break off her engagement to Yan Gui and has on several occasions quarrelled with her father. One day, when Gui Ying is admiring flowers in the garden with her maid, Mei Ying, it happens that Yan Gui is selling water outside. Mei Ying invites him into the garden to meet Gui Ying. They arrange to meet in the garden that night, when gold will be given to Yan Gui to help him overcome his problems.

Fighting in a Melon Field

This opera is set in the Five Dynasties period. Zheng Zi Ming is down in his luck and has to sell oil to earn a living. One day, he comes across a melon field and feeling thirsty, he steals a melon to quench his thirst. Tao San Chun, daughter of Tao Hong, the owner of the melon field, tries to stop him. But Zheng first ignores her and then gives her a beating. Upon learning this, Tao Hong thrashes Zheng to teach him a lesson.

During the fighting, Tao and Zheng get to know each other better. Admiring Zheng's outstanding personality, Tao has his daughter San Chun betrothed to Zheng.

Gui Fei Gets Drunk

This story is set during the reign of Xuan Zong of the Tang Dynasty. One day, the Emperor arranges to meet his favourite concubine Yang Gui Fei in the palace garden, where they are to enjoy drinking and looking at flowers. Yang Gui Fei is kept waiting for a long time, until the Emperor sends word that he will not be coming as he is spending the day with another concubine. Yang Gui Fei is furious. She tries to drown her sorrow in drink, and becomes very drunk. Now she feels even more unhappy. She bids Gao Li Shi, a eunuch, to ask the Emperor to come and drink with her. But Gao and another eunuch, Pei, finally manage to persuade the frustrated concubine to return to her chamber.

Breaking the Magic Jar

In an old tomb on Mount Bai Cao lives a female goblin who makes the people suffer by creating a drought. The Goddess of Mercy sends a divine general to subdue her but without success as she has a magic jar and no one can approach her. When the God of Earth learns of this, he disguises himself as a tinker, and manages to trick the goblin into giving him the jar, which he immediately smashes into pieces. The goblin, having lost the magic jar from which she drew her power, runs to seek refuge with the Golden-eyed God. She continues to fight the divine troops until she is killed.

The Witty Maid

This story is about Chun Cao, a courageous maid of the Prime Minister's daughter. Chun Cao never hesitates to do what is right. One day, the wicked son of the Civil Service Minister kills a peasant girl who resists his advances. An upright youth called Xue Mei Ting intervenes and, in the ensuing fight, the wicked son is accidentally killed. To protect the girl's father, Xue gives himself up to the magistrate. Madam Yang, wife of the Minister, exerts pressure on the magistrate to flog Xue to death in his court. But Chun Cao, who has learned of the murder of the peasant girl, rushes to the court to tell what actually happened.



Yan Dang Mountain

This opera is set in the corrupt Sui Dynasty. Meng Hai Gong of Caozhou rises in revolt. General He Tian Long and his troops, who fight Meng, retreat to Yan Dang Mountain after losing the battle. Meng leads his troops in pursuit and scores another victory over the enemy in a battle at night. He's troops retreat to a lake, where again they lose a sea battle with Meng. General He then leads the remnants of his routed army to Yan Ling Guan, where they put up a desperate resistance. Meng and his troops climb over the walls of the mountain fortress and wipe out the entire Sui army.

FOB

FOB will appear at the Drama Centre from Friday 10 December to Monday 13 December, at 8 pm.

Dale	Keenan Shimizu
Steve	Lim Kay Tong
Grace	Clare Wee
Director	Max Le Blond
Assistant Director	David Henry Hwang
Lighting Designers	Helen Plenert Bobby Horiuchi

PROGRAMME NOTES

What happens when an Asian American visits Asia? I was privileged to visit Singapore in June 1982 to interview directors and witness preliminary auditions for this production of my play, *FOB*. This was my first trip to Asia as an adult, and I was curious to find out if I would gain any new perspectives on my own life and identity.

This is what I found. First, I loved Singapore. Second, I came to recognise a provincialism, of which I had not been aware, inherent in many of my attitudes. It hadn't occurred to me, for instance, that not *everyone* wanted to live in the US — Americans are so busy selling the myth that we are the immigrant's Mountain of Gold.

Third, and most powerfully, I found that being overseas highlighted those aspects of my character which were most American. In the US, I tend to consider myself different from Anglo-Americans because of my upbringing and the colour of my skin. In Singapore, however, I could be identified as American as soon as I opened my mouth, and the differences between myself and other Americans began to feel smaller. I was reminded again of the importance of environment in one's upbringing — my values and attitudes unquestionably reflected a Southern California lifestyle.

Returning to Singapore for the Arts Festival, then, I am most curious to see how *FOB* will be received here. Any work is a reflection of its author, and as I recognised my own American-ness, I also discovered how American a play I had written.

Max Le Blond, *FOB*'s director, and I have had many conversations on this topic. I'm very pleased to be working with Max, not only because of his directoral expertise, but also because of the valuable access he gives me to what in my play Singaporeans may or may not relate to. We found very American references throughout *FOB* — from Lifesavers candy, to the University of Southern California, to Torrance Boulevard.

Even the form of the play itself is a challenge. Though it uses a Western naturalistic idiom much of the time its overall structure is much more surrealistic. Characters transform into other characters like chameleons, and the play itself moves abruptly from one form to another, heavily influenced by the American experimental playwright Sam Shepard.

Furthermore, the use of the Chinese figures Kwan Kung and Fa Mu Lan in my play is far from traditional, but is an attempt to create new personalities for these ancient characters in the new environment of America.

Every author writes best about what he or she knows, and I seem to have taken the tools of my American environment to create my plays. By focussing on the most specific things, I believe, we expose the largest whole. Surely Singaporean writers, striving to find their own themes and sense of local literature, can appreciate the need to create a very specific sense of place.

So I am curious to see how many of the American experiences explored in *FOB* will ring familiar to an audience separated by an ocean from its Los Angeles setting. Singapore, like

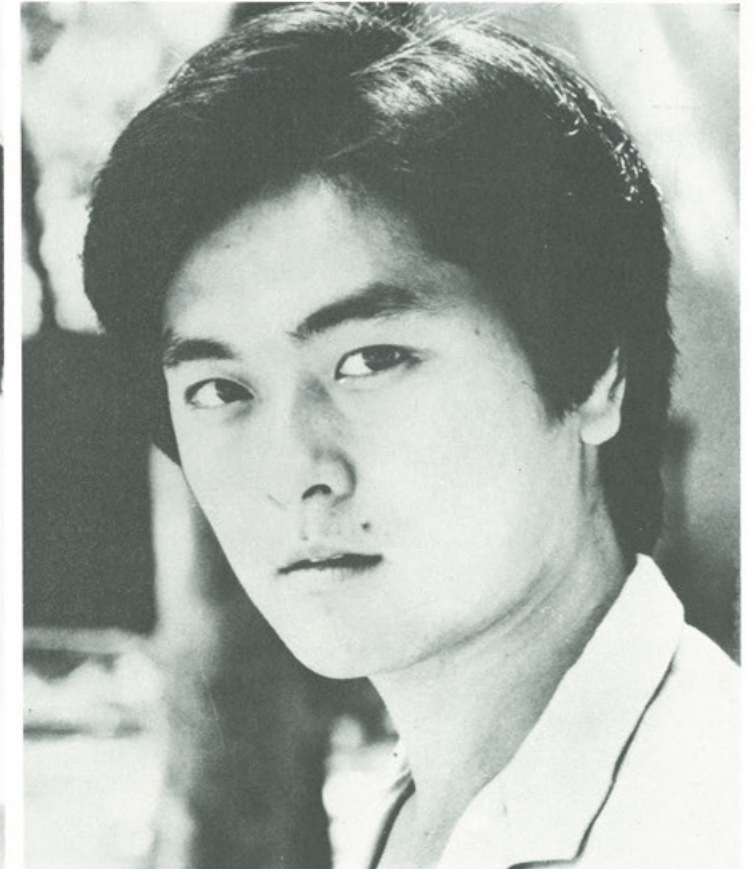
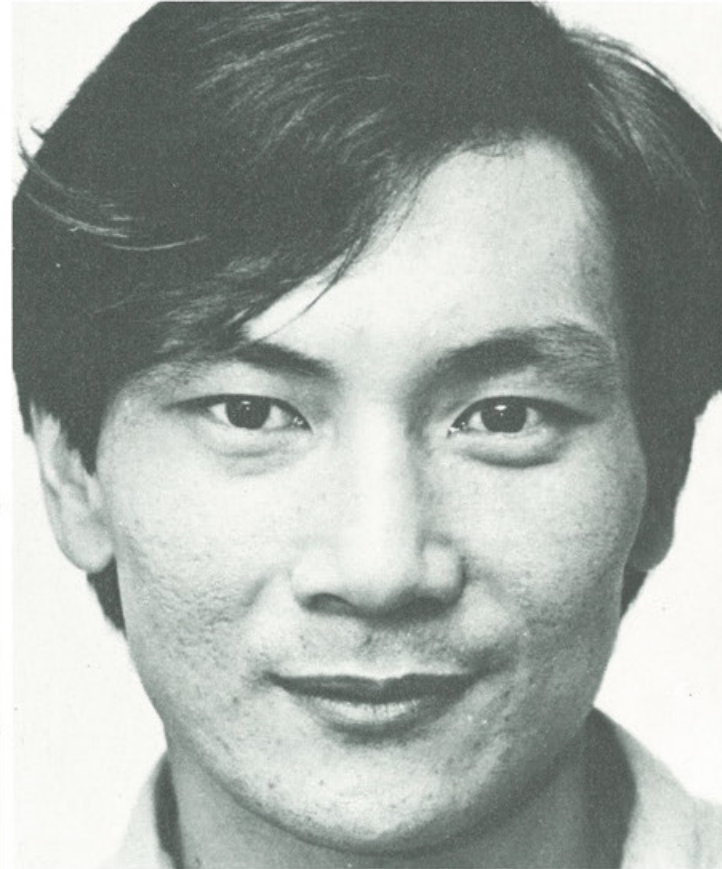


America, is a nation of immigrants, so I hope that we can share in an appreciation of our parents' warrior spirits, which gave them the courage to cross land and sea for a better life. And as the children of these immigrants, I hope we can also share the confusion that results when we attempt to reconcile our parent's culture with that of the new land. To create new life from the clash of culture is a task for each generation.

David Henry Hwang

DAVID HENRY HWANG

David Henry Hwang was born in 1957 in Los Angeles, California. He received his university degree from Stanford University, and also attended the Yale School of Drama. His first play, *FOB*, premiered at Stanford, was then produced at the O'Neill National Playwrights Conference and Joseph Papp's New York Shakespeare Festival, where it won the 1981 Obie Award for Best New Play. *FOB* has since been produced in Los Angeles, San Francisco, Seattle, San Diego, and numerous universities. Mr Hwang's second play, *The Dance and the Railroad*, produced by Joseph Papp in 1981, ran for six months in New York, and was broadcast nationally on television. His third play, *Family Devotions*, also enjoyed a successful New York run. Mr Hwang's most recent works, *The House of Sleeping Beauties* and *The Sound of a Voice*, will open in New York this February. David has also directed plays, and his work has been published in numerous theatre anthologies. A volume of his collected works, entitled *Broken Promises*, will be published in February by Avon Books. Mr Hwang currently has several screenplays in development, and is the recipient of the following awards: 1980 DramaLogue Playwriting, 1981 US-Asia Institute, 1982 Drama Desk Nomination, and 1982 Chinese American Arts Council. He lives in New York City.



Top row, left to right: Max Le Blond, Lim Kay Tong and Keenan Shimizu. Above: the New York Shakespeare Festival production of *FOB*.



Singapore Festival of Arts 1982

MARVELLOUS MOMENTS AT THE MANDARIN

Top of the "M" (40th Floor)
Singapore's highest revolving restaurant. With a breathtaking view of three countries in an uninterrupted panorama of city, sea and sky. The menu is continental, the service superb.



Observation Lounge (39th Floor)
A cocktail rendezvous up in the clouds. Where you may leisurely observe the meeting of the sea and sky... while you relax over a drink or two.

MRHC (38th Floor, South Wing)
Mandarin Recreation and Health Centre. The ideal keep-fit haven. Complete with a gymnasium, squash and tennis courts, massage services, steam and sauna baths and a hydro-pool.



Pine Court (36th Floor)
Specialises in exquisite Beijing cuisine. Pine Court reminds you of age-old Imperial Palaces where good food and gracious service were a way of life.

Kasbah (36th Floor)
A dazzling, spectacular nightclub in Arabian-night setting. Dancing till the wee hours to music played by Asia's top bands and songs by famed artistes.



The Belvedere Supper Club (5th Floor)
The most exquisite supper club in Singapore. Famed for its fine French cuisine and elegant surroundings. With entertainment by international artistes and dance music by our resident band.

The Stables (5th Floor)
A cosy grillroom with the charm of an old English country inn. Where the fare is both traditional and wholesome.



Sandbar & Pool (5th Floor)
A free-form pool edged by palm fronds and a bar serving light snacks and drinks. On Wednesday, Thursday, Saturday and Sunday, there is a lively cultural show and barbecue.

Clipper Bar (Mezzanine Floor)
A cosy maritime retreat of copper and wood. Just the spot for a relaxing drink after a hectic day.



Mezzanine Lounge (Mezzanine Floor)
A luxurious cocktail lounge. Where you can relax over coffee or cocktails and enjoy pleasant piano music.

The Chatterbox (Ground Floor, South Wing)
24-hour coffeehouse. With an atmosphere of casual comfort and cheerfulness. A favourite downtown rendezvous famed for its Hainanese Chicken Rice and Coconut Ice Cream.



Act I (Ground Floor)
A convenient spot for a drink while waiting for friends to arrive or for a nightcap before the evening ends.



The Library (Basement)
An exclusive disco-club with reading and games rooms. All elegantly appointed in classic black and white.

Mandarin Singapore
In the tradition of emperors.

For information and reservations, please call the Shows/Restaurants Reservation Counter, Tel: 7374411 ext 721.



the Chinese lacquer watch*

S.T. Dupont

S.T. Dupont
ORFÈVRES A PARIS

*the dial, the bezel, the buckle, and the back, all in Chinese lacquer.

Sole Agent
CASEY ENTERPRISES PTE. LTD.
High Street Centre, Room 601-603, North Bridge Road, Singapore 0617.

The Little White Sailing Boat

The Little White Sailing Boat will appear at the Victoria Theatre on Sunday 19 December at 2 pm and 8 pm, and on Monday 20 December and Tuesday 21 December at 8 pm.

CAST

Cen Cui Lan	Lin Pai Chun
Chen Guo Liang	Lin Xiu Feng
Chen Guo Hua	Lin Yong Xin
Chen Yu Yan	Shi Man Hua
Chen Zhao Jin	Sun Li Qin
Cheng Jin Yan	Tang Rong Lan
Guan Yu Shan	Wang Rui Yong
Guo Bao Yue	Wang Ya Fa
Guo Da De	Wen Xian Kuan
He Jing Guang	Wu Shun Song
He Zi Shi	Wu Zhong Zheng
Hong Li Yun	Xie Guo Qiang
Hong Yue Yun	Xu Sen Yu
Huang Guang Ming	Xu Shun Chao
Huang Guo Yong	Yang Shi Bin
Huang Jia Qiang	Yang Shun Xin
Lai Xiang Hui	Zhang Wei Hui
Lan Qin Lan	Zheng Min Wei
Li Fei Luan	Zhou Hui Ling
Li Hong Ji	Zhou Quan Xi
Liao Shi Luan	Zhu Fang Hua
Lin Jin Xiong	Zhu Xiu Feng
	Zhuang Guo Ling

CREDITS

Advisors Wang Qiu Tian Zhu Xu Ye Wen Qi Fan Jing Chen Zhen Ya Li Lian Feng	Publicity and Ticketing The Youth Player
General Management Singapore Amateur Players Southern Arts Society Practice Theatre School The Youth Player	Treasurer and General Affairs Creative Dramatic Society Singapore Chin Kang Huay Kuan Drama Group
Secretaries Liu Ming Chen Hui Xian	Design Group Huang Shu Liang (Executive) Chen Zhao Jin Hua Liang Xiao Liande Cai Yue Long
Writing and Direction Group Lin Chen Zhou Li Liang Lin Ming Zhou Tian Liu Guo Bao Kun (Executive)	Speech Coaching Zhu Fang Hua Zhai Zhi Yu Yang Fan
Production Management Southern Arts Society Singapore Amateur Players	



The Little White Sailing Boat is presented jointly by the Chin Kang Huay Kuan Drama Group, the Creative Dramatic Society/Singapore, the People's Association Drama Unit, the Practice Theatre School, the Rediffusion Mandarin Play Group, the Siang Yiang Revue, the Singapore Amateur Players, the Singapore Broadway Playhouse, the Singapore Broadcasting Corporation Drama Unit (Chinese), the Singapore I-Lien Dramatic Society, the Southern Arts Society, the Chuen-Lei Literature and Arts Association, the Life Drama Society and the Youth Player.

THE LITTLE WHITE SAILING BOAT

Everyone has a childhood dream as beautiful as the children's folksong *The Little White Sailing Boat*. Some will even transform such dreams into ideals to guide their lives. But how many maintain these dreams and ideals in middle age and beyond?

After raising a family or establishing a business, most will rejoice that they have discarded their youthful fancies; rather they are happy that they have achieved maturity and worldly wisdom.

But a few will mourn the loss of their dreams and their inability to pursue them. Sun Yi Ding is one such unhappy man.

In his youth, Sun was a courageous idealist, daring enough to help those who were not his friends — in a worthy cause. But, over the years, the good life almost unconsciously eroded his willpower until now, in a moment of crisis, his courage fails him.

The only spark of hope for Sun Yi Ding is his young son to whom he has bequeathed nothing but a sense of care and sympathy for people and the courage to realise his own dreams.

MANDARIN DRAMA IN SINGAPORE

In February 1982, representatives of various Chinese

drama societies and the Ministry of Culture met to discuss the possibility of a joint presentation by Singapore Chinese drama groups at the 1982 Festival of Arts. Preparatory work began in June, when a steering committee was formed.

Once work was underway, the response from the fourteen organisations involved was most encouraging. The committee invited theatrical veterans Wang Qiu Tian, Zhu Xu, Chen Zhen Ya, Ye Wen Qi, Fan Jing and Li Lian Feng to be its advisors, and formed a writing and directing group. This collaboration between Mandarin drama enthusiasts is a real 'first' in Singapore theatre.

In the 1930s, roving drama troupes, led by the pioneers of today's drama movement, staged more than a hundred performances consecutively within a period of three to four months. Among those who have been associated with the development of Singapore drama without any interruption over the past fifty years was Wang Qiu Tian, Zhu Xu and Lin Chen.

After World War II, the Singapore Experimental Drama Troupe was the only professional group of its kind, its productions including Cao Yu's *Thunderstorm* and Gogol's *The Inspector General*.

The 1950s was a decade of students' drama — there were drama societies in all Chinese middle schools. Two leading amateur drama groups made their appearance in the mid-1950s: the Singapore Amateur Players in 1955 and the I-Lien Drama Society in 1956. There was also the Singapore Film and Drama Society, the Cathay Actors Training Class and the Rediffusion Mandarin Play Group.

A considerable breakthrough was made in the 1960s. The Practice Theatre School, formed in 1965, successfully staged *The One Day of the Year* and *The Overflow of Life*. Several new drama groups, such as the Singapore Children's Playhouse, were

Singapore Festival of Arts 1982



Previous productions by Mandarin drama groups in Singapore.

established at this time. And the 1970s saw the birth of the Southern Arts Society, the Experimental Theatre Club, the Broadway Playhouse, the People's Association Drama Unit and the National Theatre Club.

If the infancy and burgeoning period of Mandarin drama in Singapore is seen as a reflection of its past in Chinese literature, then its development since Singapore's independence should be seen as a departure from that past, towards a growing preference for creativity and imagination.

Mandarin drama has also recently begun to draw on other cultures and languages, adaptations of Malay folk stories and plays based upon the Singaporean way of life being especially popular.

The fourteen drama groups involved in the 1982 Festival of Arts believe that their collaboration on this occasion can lead to further co-operation and mutual assistance, by which common problems may be solved collectively, so leading to a higher standard of production and performance.

Liu Ren Xin

The Washington Ballet

The Washington Ballet will appear at the Victoria Theatre on Friday 10 December and Saturday 11 December at 8 pm.

PROGRAMME

Double Contrasts
for J. R. Hulder

Music: Francis Poulenc, Concerto in D minor for Two Pianos and Orchestra
Choreography: Goh Choo San
Costume design: Mary Day
Lighting design: Tony Tucci

Lynn Cote
Malcolm Grant
Bonnie Moore
Brian Jameson
Julie Miles
Michele Piquet
Helen Sumerwell
Stephen Baranovics
Meredith Benson
Alejandra Bronfman
Donna Parise
Joey Smith

Premiered 23 April 1978 by the Washington Ballet

INTERVAL

In the Glow of the Night
in memory of my father

Music: Bohuslav Martinu, Symphony No 1, Movements I, II, III
Choreography: Goh Choo San
Costume and scenic design: Carol Vollet Garner
Lighting design: Tony Tucci

Movement I
Malcolm Grant
Julie Miles
Brian Jameson
Alejandra Bronfman
Catherine Levery
Bonnie Moore
Donna Parise
Michele Piquet
Helen Sumerwell

Movement II
Lynn Cote
Craig Sterling
Stephen Baranovics
Malcolm Grant
Richard Hoskinson
Brian Jameson
Joey Smith
Mark Spradling

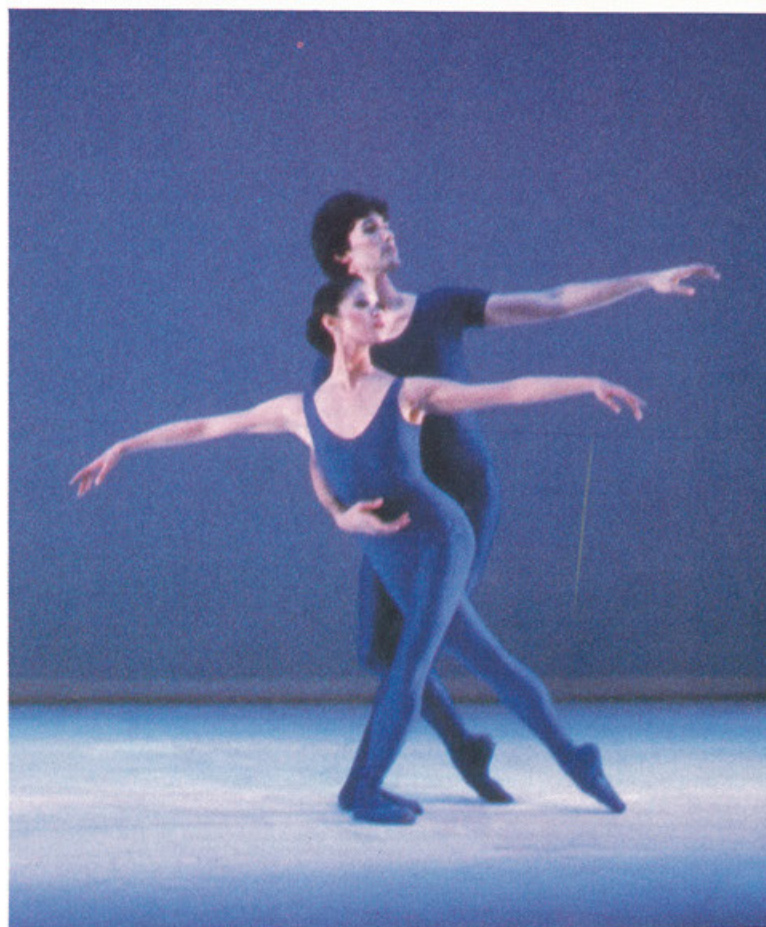
Movement III
Janet Shibata
John Goding

Premiered 10 March 1982 by the Washington Ballet

INTERVAL



Singapore Festival of Arts 1982



Fives

Music: Ernest Bloch, Concerto Grosso No 1 for String Orchestra, Movements I, II, IV

Choreography: Goh Choo San

Costume and scenic design: Goh Choo San

Lighting design: Tony Tucci

- | | |
|--------------------|--------------------|
| Meredith Benson | Janet Shibata |
| Alejandra Bronfman | Helen Sumerwell |
| Lynn Cote | Stephen Baranovics |
| Catherine Leverty | Malcolm Grant |
| Julie Miles | Richard Hoskinson |
| Bonnie Moore | Brian Jameson |
| Donna Parise | Joey Smith |
| Michele Piquet | |

Premiered 12 February 1978 by the Washington Ballet

The Washington Ballet brings together a rich classical heritage with an emphasis on kinetic theatricality; a bright young company with an expanding repertoire of classics and contemporary ballet.

Artistic Director Mary Day co-founded the Washington School of the Ballet in 1944 with Lisa Gardiner, a former dancer with the Anna Pavlova Company; Anna Pavlova (1881 — 1931), the greatest dancer of her era, was prima ballerina of the Maryinsky Theatre in imperial St Petersburg, the cradle of the Russian ballet. Thus the classical roots run deep: the WSB continues to offer classical training on the Maryinsky model; when Mary Day took Amanda McKerrow to the 1981 International Ballet Competition in Moscow (where she was awarded a gold medal) the dancer's training was paid the highest compliment: 'You are closer to St Petersburg at the Washington Ballet than we are at our own Bolshoi, in Moscow.'

Pre-professional performing companies known as the Washington Ballet performed as early as 1948, when the National Symphony Orchestra played for the young ensemble, with guest artists, at Constitution Hall. Other early presentations include *Hansel and Gretel*, *Cinderella*, *Adventures of Oz* and *The Nutcracker*, which had its first Christmas performances at Constitution Hall in 1961. Twenty years later, the Washington Ballet's *Nutcracker* continues as a family holiday tradition.

In 1976, Mary Day decided to create a company for WSB graduates, many of whom had left for professional careers in major ballet companies across the country; and to provide them with a repertoire combining classics with new choreography. She phased out the Academy of the Washington Ballet (1962 — 1977), the first American ballet school to combine academic instruction with dance



training, and concentrated the company's resources on professional performances.

That same year she brought Goh Choo San, a young dancer with some choreographic promise, from the Dutch National Ballet to her new Washington company, and set in motion a chain of events that continues to distinguish the Washington Ballet as a unique force in the American dance. Goh Choo San's affinity for this eager young troupe of superbly trained dancers was strong and immediate, and the effects bordered on the magical. By 1978, less than a year and a half after he began work in Washington, Goh Choo San had become 'one of the country's most sought-after choreographers', in the words of the *New York Times*. Though he has since been commissioned by almost every major American company, including the American Ballet Theatre, the Dance Theatre of Harlem, the Joffrey and Pennsylvania ballet companies, Goh Choo San remains the Washington Ballet's assistant artistic director, and the company's repertoire is strongly flavoured by fourteen of his works, most created especially for his home company.

In recent seasons the Washington Ballet's acceleration has intensified, with a string of sold-out national touring performances contracted through Columbia Artists Management, Inc; a National Endowment for the Arts Challenge Grant award to assist with company support through the 1982-83 season; the Washington Ballet's European debut in July 1982 at the Festival of Two Worlds in Spoleto, Italy; and an extensive Autumn 1982 tour of Europe beginning in September with a week of performances in Paris.

The Washington Ballet performs Autumn and Spring seasons, and a December run of *The Nutcracker*, in its home theatre, Lisner Auditorium, on the campus of George Washington University in downtown Washington DC; annual Autumn and Spring residencies at its second home at the University of Virginia in Charlottesville; and an ever-expanding circuit of touring performances in the United States and Europe.





When it's time to dress up Eastern Watch has the time for you

It's a grand occasion. A film premiere, a formal dinner, an exclusive party. You'll be dressed your very best. And on your wrist you'll want a timepiece that looks just right that night.

You'll find it at Eastern Watch—
that very special place to buy a watch.

Handcrafted timepieces in white gold. Watches with diamond studded dials and bezels. Not to mention incredibly slim watches with automatic movements. Some of the dressiest watches in Singapore are yours to admire and acquire at Eastern Watch.



Eastern Watch

• G1-3, Peninsula Plaza, Coleman Street (opposite Peninsula Hotel) Tel: 336 1417/8 • 285, South Bridge Road. Tel: 223 1877/223 9074
 • G8 & 9, Lucky Plaza, 304 Orchard Road (entrance by Mount Elizabeth side) Tel: 235 0550/1
 • G81 & 82, Lucky Plaza, 304 Orchard Road. Tel: 734 8093 • G26, Peninsula Shopping Complex, Coleman Street. Tel: 337 8479

Cardin

Givenchy



Madame de Carven

Oscar de la Renta

Sole agent: Davidson Singapore Pte Ltd

Y & R/EW/154/82

Puncak

Puncak will appear at the Drama Centre from Friday 17 December to Sunday 19 December, at 8 pm.

CAST

Osman	M. Sarwan
Suri	Norsiah Ramly
Rashid	Salim Singah
Norma	Junaida Jumari
Amir	Lut Ali
Kadhi	Zainalabidin
Kadhi's friend	Rahman Supnan
Norma's mother	Halimah Jaafar
Norma's father	Mahadi Shor

CREDITS

Author	Nadiputra
Director	Bani Buang
Assistant Director	Nadiputra
Stage Managers	Ibrahim Ali Senin Bachik
Assistant Stage Managers	Bohari Rahmat Yusof Marwi
Prompters	Roslan Badron Rosli Sugiman A. Manaf
Make-up	Maimunah Jumari Hendon A. Rahman
Costumes	Jumali Kasmadi
Sets	Zulkarnain Mohd A. Samsuri
Lighting	Wesmadi Joseph Hoeden
Working Committee	
Chairman	Mohammed Noor Juri
Secretary	Nongtjik Ghani
Assistant Secretary	Jumali Kasmadi
Treasurer	Mohammed Rafei Burmawi
Committee Members	Bani Buang, Nadiputra

Puncak is presented jointly by Perkumpulan Seni, Sriwana, Persatuan Kemuning and the National Theatre Club.

PUNCAK (THE PEAK)

Osman finds a baby girl, named Suri, during a massive flood. After fostering the child for twenty years, he expects to reap the fruit of his labour, but his secluded life at the peak of the mountain is disrupted by the appearance of a young explorer, named Amir, and his guides. Amir has been searching for his long lost sister.

Circumstances during the expedition lead mysteriously to the discovery of Osman's hut, to the surprise of Osman and Suri. It is at the peak of the mountain too that the peak of all the aspirations of Osman and Suri are realised, and Osman now has to face the consequences of his actions.

When the idea of a joint production by the Malay drama societies at the Singapore Festival of Arts was first raised, it was greeted enthusiastically by representatives of the major societies — Perkumpulan Seni, Sriwana, Persatuan Kemuning and Kelab Pangung Negara. The representatives met and planned to produce Nadiputra's play *Puncak* (The Peak), hoping that their initial spirit of co-operation would be maintained throughout and after the Festival.



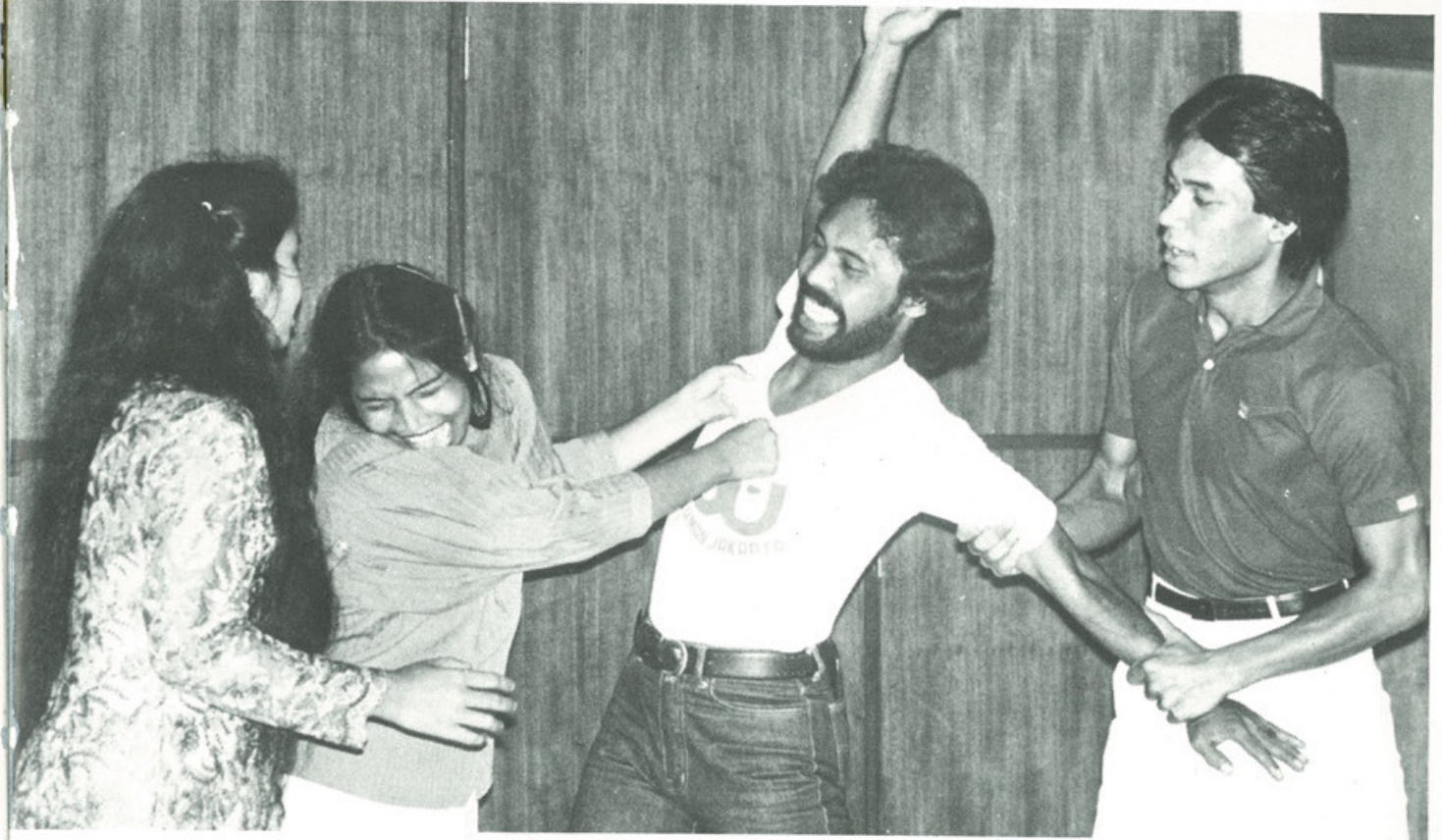
The four societies involved are no strangers to local drama fans. Perkumpulan Seni, formed in 1952, is active especially in the promotion of Malay dance, music and drama. Productions include modern Malay plays such as *Sumbangseh*, *Atheis* and *Gema Seni*. It has also staged Chinese and Japanese dramas, translated into Malay but retaining their original settings, such as *Thunderstorm* and *Rashomon*. In April 1980, Perkumpulan Seni successfully presented Shakespeare's *Hamlet* in Malay, and other successes that year were *Desi Ini Hatiku*, performed during the Singapore Drama Festival, and an ever popular bangsawan, *Daeng Perkasa*. The group's productions have all been directed by Bani Buang, who was awarded the Cultural Medallion in March 1980 for achievement in the field of drama.

The Sriwana Cultural Foundation, formed in 1955, was the first Malay organisation to foster the growth of local arts and culture. In its early years it directed its energies to introducing modern Malay plays and folk songs. In 1975 it extended its activities to Malay drama. Sriwana has produced several drama, including *Ribut Pagi* and *Extremis*. Its contribution to the 1980 Drama Festival was *Awang Kerambit*, by Nadiputra and to the 1981 Festival *Api Api di Puncak*, also by Nadiputra.

The Kemuning Society, formed in 1975, has been very active in promoting Malay dance, music and drama, and it aims to produce at least two plays a year. In March 1980 it organised the Inter-School Malay Drama Festival and, in May the same year, an Asean drama festival featuring artistes from Indonesia and Malaysia. The Kemuning Society has been awarded the National Youth Award as one of the most active youth organisations in the local scene.

The most ambitious up-and-coming group, fast gaining popularity among local arts activists, is the Bengkel Drama Kelab Pangung Negara (National Theatre Club Drama Workshop). Formed in 1969, the group has successfully promoted plays and introduced many talented artistes. It conducts workshops for drama enthusiasts in its theatre twice a week, and its successful productions include *Malam Jahanam*, *Awal Dan Mira*, *Gadis Moden* and *Villa Singa*, the last two by Nadiputra.

Singapore Festival of Arts 1982



Top row, left: Junaida Jumari.
Middle row, left to right:
Norsiah Ramly, Halimah Jaafar
and M. Sarwan. Bottom row:
Rahman Supnan and Mahadi Shor.

The Agbegijo Masqueraders

The Agbegijo Masqueraders will appear at the Singapore Conference Hall on Tuesday 14 December and Wednesday 15 December at 8 pm.

The Agbegijo Masqueraders are:	
Master drummer	Muraina Oyelami
Drummers	Lamidi Ayankunle Leke Sangoyin Tunji Beir
Principal mask dancers	Ojetunde Ajayi Labayo Ogundele
Dancers	Abidoye Ojo Toyin Oyelami
Guest drummer	Karai kudi Krishnamoorthy

For the Yoruba people of Nigeria the living and the dead form a single community. The collective dead are worshipped as the ultimate guardians of morality in the tribe. The communication between the living and the dead is kept by a secret cult of Masqueraders — the Egungun society. The Egungun perform masked dances, in which important ancestors are personified — or during which the ancestor manifests himself through the trance of the masked dancer. These masks are extremely sacred and can only be brought out for specific ritual occasions.

However, the wisdom of the Yoruba people knows that life cannot always be serious and sublime. The Masqueraders have a group amongst them who specialise in entertainment. Their masks are not sacrosanct; they do not appear on the great days of ancestor worship. They appear either in 'command performances' for a king or chief or wealthy patron; or they simply travel around the country like medieval minstrels and gather their audiences wherever they can.

These Masqueraders are called 'Agbegijo' which means, literally, 'we take wood to dance'. The Agbegijo dancers recite poetry which comments on typical village situations: a famine, a greedy man, an unfaithful woman, a lazy man and so on. Their masks are also satires on village characters: the policeman, the prostitute, the wealthy trader woman, the European or members of neighbouring tribes. Animal masks also appear: horse, baboon, leopard and boa constrictor. The Agbegiji are famous dancers and singers and they perform simple acrobatic tricks. A favourite device of the Agbegijo dancer (who is always covered in cloth from head to foot) is to turn his gown inside out, without any part of his body showing.



Singapore Festival of Arts 1982



Preservation Hall Jazz Band

Preservation Hall Jazz Band will appear at the Singapore Conference Hall on Friday 10 December and Saturday 11 December at 8 pm.

Preservation Hall Jazz Band are:

Trumpet	Kid Sheik
Trombone	Preston Jackson
Clarinet	Manuel Crusto
Piano	Jeannette Kimball
Banjo	Alfred Lewis
Bass	James Prevost
Drums	Alonzo Stewart



PRESERVATION HALL JAZZ BAND

There can be no printed listing of the numbers to be played in tonight's concert by the Preservation Hall Jazz Band. The musicians themselves don't know what they'll play, beyond perhaps the opening and closing numbers. What they play will be determined in large part by you — the audience.

As the evening progresses the musicians will decide what comes next, based on their unerring instinct for sizing up each individual audience — whether it's two hundred or two thousand, a college crowd or symphony subscribers. And because no two audiences are alike, no two concerts are the same.

If you want to keep track of the numbers played tonight, there is ample space in the margins of this page. But we suspect you'd rather keep your hands and feet free for clapping and stamping and enjoying an evening of original New Orleans jazz — an evening which will never be repeated in exactly the same way.

The Music

This sweet-sad-gentle-exuberant music came out of the



turn-of-the-century street parades, saloons and river boats, but most of all it was born in the hearts of people who worked and danced, laughed and cried. It's music played by men who worked the docks all day but weren't too tired to blow their horns most of the night.

This is music from life with an unmistakable form and beat, yet it allows the players a freedom of phrasing that literally commands audiences to stamp their feet and shout.

Preservation Hall jazz is not Dixieland, it's not funny music, it's not written music. It is music that comes from the souls of the men who created a musical tradition in their own lifetimes.

The Musicians

These are the musicians who not only made musical history with New Orleans jazz, but are perpetuating it as well. They have made and played this music for more than fifty years, and it's a part of them.

Preservation Hall, New Orleans

Historic Preservation Hall, at 726 St Peter Street in New Orleans, is like an old cornet blown by a master. Pretty it's not — but it is beautiful, when judged by the superb sounds coming from it every night.

Preservation Hall is an idea rather than a structure — the building needs painting, floorboards are loose, the seats for listeners are old benches, loose cushions and odd kitchen chairs. The same wicker basket which held donations in the early days of the hall is still in use.

This is where New Orleans jazz is preserved, where the bands play when not on tour. Among the jazz lovers who flock to the place are young musicians from all over the world who come to learn how to play this driving, yet gentle, music. New Orleans jazz will live through these disciples when the great originators — some of whom are playing here tonight — are gone.





Singapore Festival of Arts 1982

The Suitcase Circus

The Suitcase Circus will appear at the DBS Auditorium on Thursday 16 December and Friday 17 December at 3 pm, and on Saturday 18 December at 11 am and 3 pm.

The Suitcase Circus is presented by the Long Green Theatre Company.

THE SUITCASE CIRCUS

A family theatre show presented by a theatre family. The crazy autobiography of a travelling family of entertainers. They live out of suitcases. They sleep in a trunk. Dad wants to put the kids on the stage. Mum wants them off. The result is a wild chase through the whole world of children's entertainment, with movies, circus, toys and dolls, magic, cowboys, mime, marionettes and the traditional English Punch and Judy Show.

Can Joey escape from the Suitcase? Can Mum stay on the tightrope? Will Punch really throw the baby out the window? Has Dad gone too far this time?

THE LONG GREEN THEATRE COMPANY

Annie Stainer is one of world's foremost female mimes. She trained at the London School of Contemporary Dance, and with the mime master Etienne Decroux in Paris. Her solo shows *Moon* and *Lilith* have won awards and been presented all over the world. In addition, she has performed in companies with David Bowie, Lindsay Kemp, Emil Wolk and Steven Berkoff.

Reg Bolton, her husband, trained as a primary school teacher. In a varied career he has been clown, lecturer, arts centre director, builder and community artist. He was director of the Scottish Circus School, and has published a manual of circus skills.

Together, they worked their transatlantic passage as children's entertainers aboard the QE2. They won the Clowns of America Gold Cup in 1975. They have represented Great Britain at International Festivals of Theatre in Denmark, Norway, Israel, USA, Canada, Germany, Puerto Rico, Japan and Austria.

Joe Bolton, born 1973, is a unicyclist, stilt-walker, and a bit of a clown. He first performed at the Traverse Theatre, Edinburgh, at five months.

Sophie Bolton, born in 1978, is a little girl who thinks her family is quite normal.





The Timepiece

The Timepiece will appear at the DBS Auditorium on Monday 13 December and Tuesday 14 December at 8 pm.

The Timepiece is presented by Daniel Stein. Masks were created by Paule Sandoval Stein.

PROGRAMME NOTES

The work you will see this evening is created and performed by a concert 'moveician'. A moveician is to movement what a musician is to music. The necessity for a new word was born from the changing of the goals usually associated with mime — no longer will you see a white-faced mute telling stories with his hands and grimaces. Instead, the moveician uses his whole body to express thought and emotions. Hence the storyline is much less literal and more open to the fantasies of your own imagination.

The Timepiece took two years to create. Each movement in it is fixed and there is no improvisation. Its roots are in time as the title suggests, but time is a multifaceted idea, and a fascinating one. You can't stop time yet you keep it, you can't see it yet time flies, and you can't touch time yet it makes itself so felt. Are these simply plays on the word or is this man's attempt, through his language, to grasp that which he can not? *The Timepiece* deals with the life of a man and the passage of time in that life, his labours, obstacles and loves.

All of the images you will see, as diverse as they may seem, sprout from a germ of thought that needed to manifest itself visually and not in words. The objects on stage play the roles we might dream they play, rather than the roles they play in everyday life. For example the plumbline becomes more than a mason's tool and takes on the responsibilities of truth and clarity. The chair is no longer just to sit on but becomes a symbol of strength and support. At the end the chairs unite and — why not? — they fall in love.

This is a visual piece of music, with a beginning, a middle and an end. If there is one metaphor that most clearly describes how I feel about the creating process I am involved in it is making fine spaghetti sauce. One starts with tomatoes, many of them, and they are boiled and boiled until what remains no longer even looks like tomatoes. They have been transformed, because we have taken away the water which is not essential to the tomatoes' taste. What is left, however, is the best part, the essence to which we add a bit of spice that is all one needs.

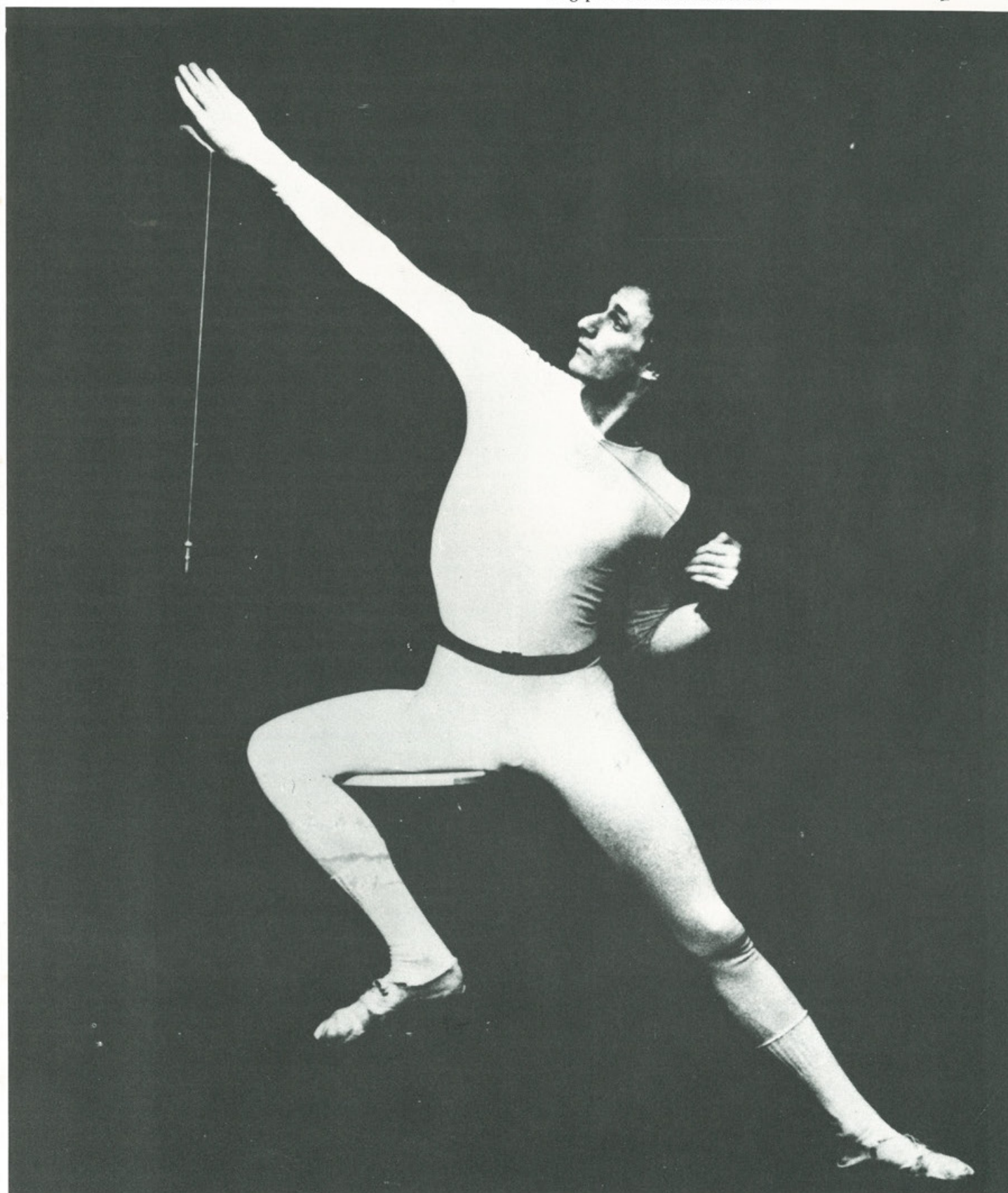
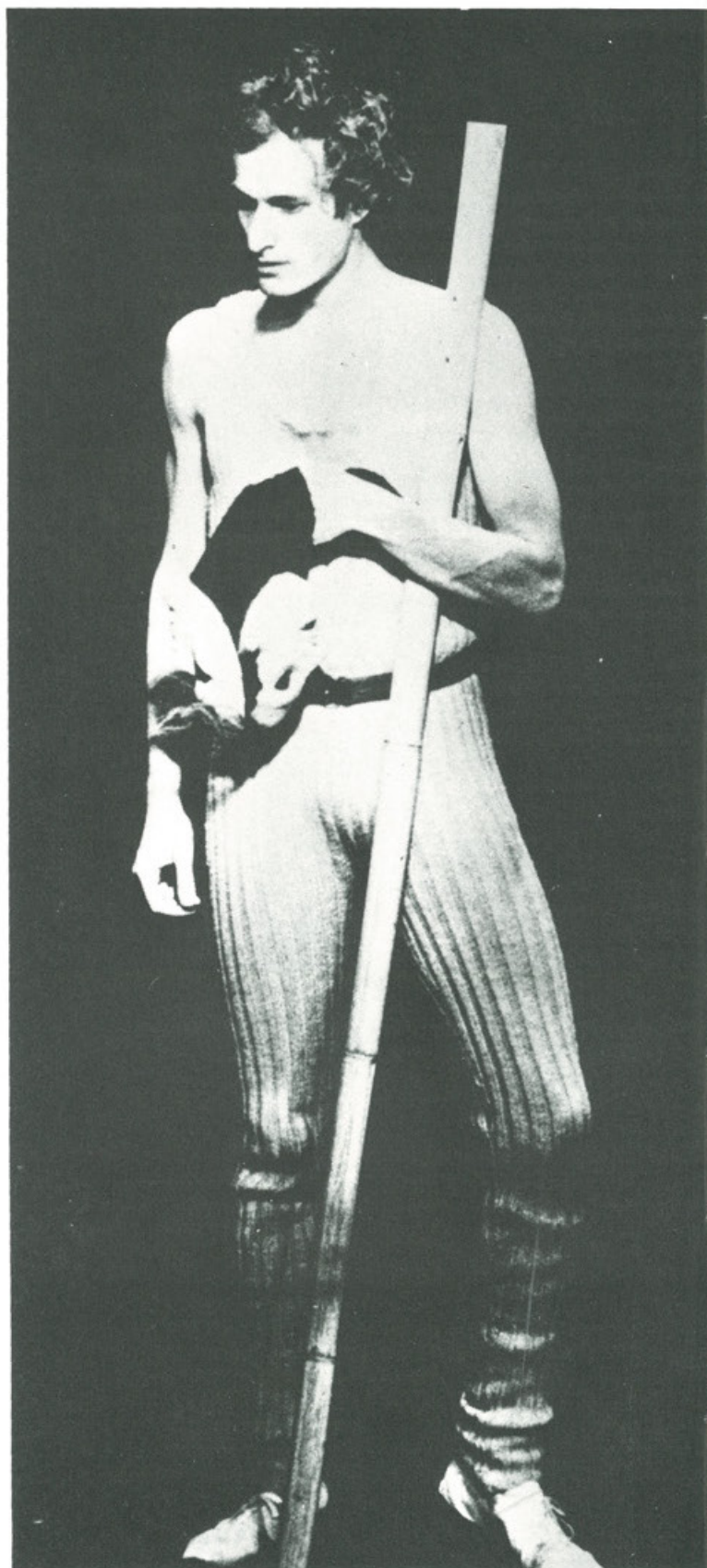
DANIEL STEIN

A native of Milwaukee, Daniel Stein has been living in France since 1973. He studied acting and mime at Carnegie-Mellon University in the USA with Jewel Walker. In Paris, he spent three years studying corporeal mime with Etienne Decroux and classical ballet with Suzanne Ouzzov. He has since acted with the Theatre National de Marseille and other leading French theatres.

Daniel Stein spent 1976 — 78 creating *The Timepiece*, an evocative, lyrical solo work, hailed by the *Los Angeles Times* as 'one of those rare, revelatory experiences one waits for in theatre'. Performing with the minimum of props — a rope, two chairs, and a mask — he creates a charged, multi-layered world, variously described as 'time physicalised' or 'time standing still'.

Since its creation, Daniel Stein has toured *The Timepiece* throughout the United States, Europe, Africa and in Mexico, at the International Festival of Mime. He also premiered the critically acclaimed work in New York City in 1980 at the American Theatre Lab, followed by performances in Cairo and Alexandria, Egypt.

In 1981, Stein returned to the American Theatre Lab to premiere his new creation, *Scenes Apparent*. He completed a series of appearances in Copenhagen, Holland, Spain and Israel in 1982, as well as performances at the London Mime Festival. He also performed and directed the movement for the recent Milwaukee Repertory Theatre's production of *Oedipus Rex*, and will perform a



solo piece based on the production in New York in 1983. He recently performed and taught at the State University of New York at Purchase, and later this season will tour France and Naples and teach at the University of Wisconsin.

The Visual Arts

The visual arts programme will be an exciting one, with three important exhibitions: a one-man show by Zao Wou Ki (12 — 25 December), an exhibition of contemporary Singapore art (12 — 31 December) and an exhibition of works by ten Singapore photographers (12 — 31 December). Occupying all the rooms in the National Museum Art Gallery, the exhibitions promise to be a rewarding experience for all those who love the fine arts.

ZAO WOU KI

The highlight of this year's programme will be the Zao Wou Ki solo exhibition, brought over from Paris especially for the Festival. It will give Singaporeans and others participating in the Festival a rare opportunity to view the work of one of the most exciting internationally reputed artists of our time.

An artist of sweeping influence, Zao Wou Ki is a French-Chinese now living in Paris. Bernard Dorival, curator of the Musee National d'Art Moderne, describes his paintings as 'Chinese in their essence, modern and French in some of their aspects . . . they succeed in creating a most enjoyable synthesis.' Another critic, Alain Jouffroy, wrote in *Arts* that 'the work of Zao Wou Ki shows us clearly how the Chinese vision of the Universe, in which the blurred and far-off reflects the spirit of contemplation rather than the thing contemplated, has become a modern universal vision. And men as different as Paul Klee, Mark Tobey or Henri Michaux have likewise had recourse to it.'

Zao Wou Ki was born in Beijing in 1921. Six months later, his father and he moved north of Shanghai. At fourteen, he enrolled in the Fine Art School of Hangchow. In 1947, he gave a one-man show in Shanghai and, on reaching the age of 27, decided to leave for Paris. From then on, Zao Wou Ki pursued his art in earnest, exhibiting regularly and travelling extensively. In 1980 he was honoured with a major exhibition at the Grand Palais in Paris.

CONTEMPORARY SINGAPORE ART

The Exhibition of Contemporary Singapore Art will feature the recent works of sixty outstanding artists with the objective of providing an overall view of the state of the visual arts in the Republic. Spanning different styles and media, different age groups and different ideological directions, the exhibition will emphasise the diversity in the Singapore art scene. The upsurge of exhibitions, promotional activities, artists' participation and public interest have led the Singapore art scene to a stage of flux and change. The pioneer artists, in their maturity, are still solidifying their careers; the younger established artists are very much in the process of change, searching for new areas for expansion; new faces are emerging; artists who sought inspiration abroad are returning.

The pioneer artists now in their sixties and seventies are still active and productive after a lifetime of prolific work. The artists in the exhibition will include Chen Wen Hsi, Liu Kang, Chen Chong Swee and Cheong Soo Pieng.

The artists of realism form a distinct group which though small is staunch. With their forte in skill and techniques and highly organised compositions, they attract many admirers. In the exhibition, they will focus on themes on which they have worked for years: the Singapore River, the cityscape, Old Singapore and the fascination and colours of quaint houses and ordinary people. The representations here include Chua Mia Tee, Choo Keng Kwang, Lai Kui Fang and Siew Hock Meng.

The traditionalists, groomed in the art of brush-and-ink painting, adhere faithfully to the canons and disciplines of the traditional Chinese art forms. Their subjects and compositions, their materials and manner of working are what they have been for centuries. They continue to create works of immense grace and

order. The chief exponents include Huang Pao Fang and See Hiang To.

Among the younger exponents of the brush-and-ink techniques, there is every sign of change. They favour a freer, more experimental approach even at the expense of breaking age-old rules and habits. Thus Lee Hock Moh takes the orchid as his subject; Tan Kian Por renders the delicate lotus boldly — often a single form sweeping across the white space of the sensitive paper; and Chuang Sing Tao paints his landscapes in wild, forceful, expensive strokes reminding us of Van Gogh.

But the exciting force which is slowly but surely sweeping across the art scene is the growing number of artist who work in an avant-garde spirit. Caught up in ideals and messages which are more basic and hence universal, they are innovative individuals striving to find a niche for themselves. What they seek is as diverse as how they work. Some are in search of the eternal qualities of light, space or colour in the form of visual art; others are more concerned with finding new means of expression. Besides painters, who include Teo Eng Seng, Ho Ho Ying, Wee Beng Chong, Lo Kuo Shiang, Anthony Poon, Jaffar Latiff, Goh Beng Kwan and Choy Weng Yang, there are also sculptors, like Ng Eng Teng, Tan Teng Kee, Sim Lian Huat, and those who take the middle course of relief-making, like Chieu Shuey Fook, Tow Eng and Tan Ping Chiang.

Pan Shou, Ng Here Deog and Wang Sui Pick, three of our finest calligraphers, add further strength to an exhibition which promises to be both meaningful and fascinating.

TEN SINGAPORE PHOTOGRAPHERS

In 1950, a small group of enthusiastic and determined photographers got together to found the first camera club in Singapore. Five years later, they were ready to present the first international salon of photographs and since then the Singapore photographic scene has moved by leaps and bounds. Today it is a thriving, bustling community from all walks of life. There are now four major societies with the status to organise annual international salons. Backing these up are numerous clubs in schools, tertiary institutions and community centres where the newly initiated and the hobbyists flock.

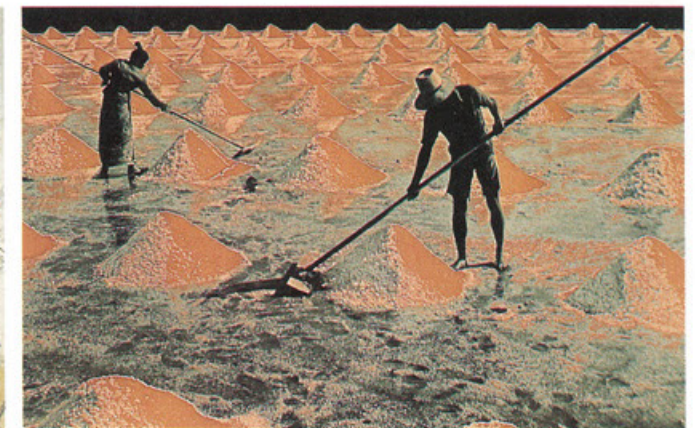
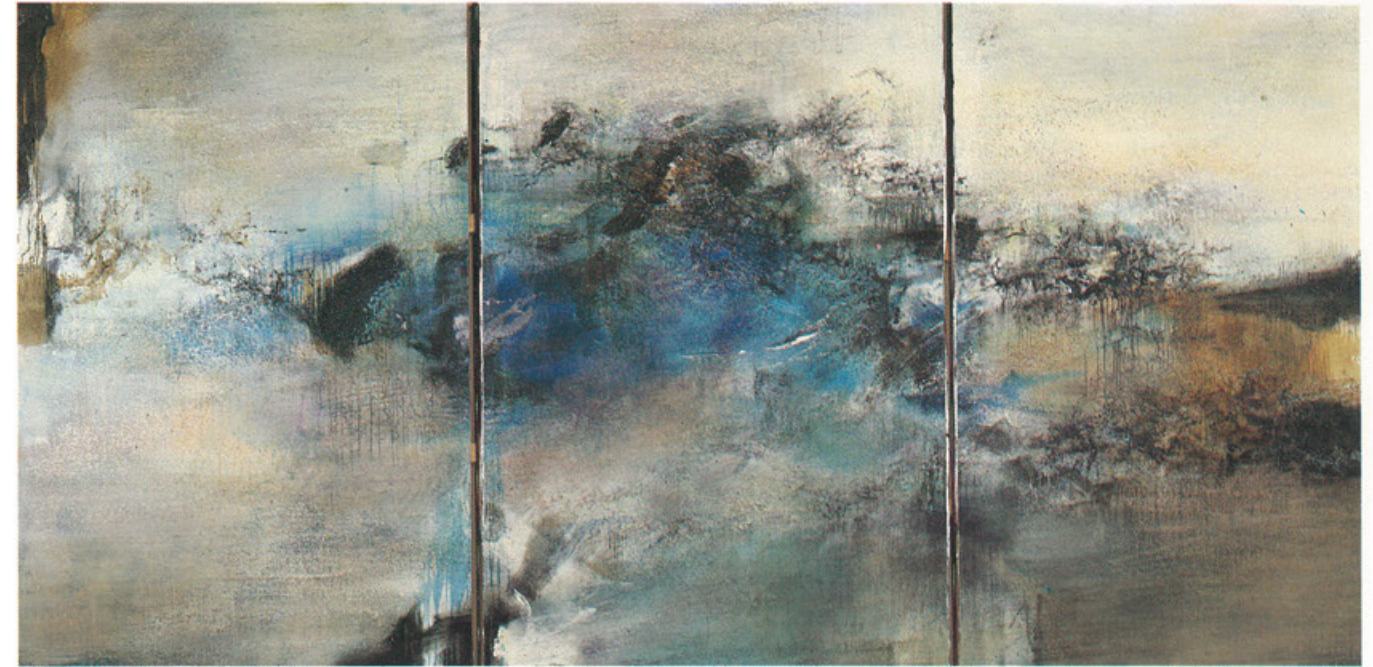
Amidst all the hectic changes in the last thirty years, a welcome phenomenon has been emerging. Those with exceptional talents or sensibilities are cutting out sharp figures against the generally blurred background of the photo-scene. They are the cream of the photographers who refused to halt at mere technical competence, taking sharp, pleasing pictures. They seek experimentation, perception, inventiveness and individuality in their work. To them, photography is an art form in its own right.

The work of ten outstanding individual photographers will be featured in the Ten Singapore Photographers Exhibition which forms an important component of the Festival Visual Arts Programme. Individually, they will offer an in-depth study of how the leading photographers approach their art. Collectively, the exhibition cannot fail to reflect the dramatic changes in our environment and other facets of our life from the 1950s to the 1980s.

Choy Weng Yang



Singapore Festival of Arts 1982



Festival Film Week

TEMPEST

English
Running time 140 minutes

For nearly fourteen years, Paul Mazursky has been exploring the adventure of human relationships in an extraordinary sequence of films. He has written (or co-written), directed, produced and frequently acted in eight intensely personal, touching and funny films which have earned him worldwide recognition as an American *auteur*. Now, nearly a decade after he first became fascinated by the project, Mazursky turns his talents to *Tempest* for Columbia Pictures.

Mazursky describes his film as a contemporary comedy with dramatic overtones, freely adapted from the spirit of Shakespeare's *The Tempest*.

Tempest stars John Cassavetes as Phillip Dimitrius, an architect who wants 'to wander, to dream'; Gena Rowlands as his actress-wife Antonia; Vittorio Gassman as Alonzo, Phillip's tycoon employer; Susan Sarandon as the spirited Aretha, Phillip's island companion; Raul Julia as Kalibanos, the Greek who loves his Sony Trinitron as much as his goats; Molly Ringwald as Miranda, Phillip and Antonia's daughter, and Sam Robards as Alonzo's son, Freddy.

Together with co-writer Leon Capetanos, Mazursky creates a contemporary story about a man who, no longer able to tolerate the compromises he has made, flees a stormy Manhattan marriage for a nearly deserted Greek island with his daughter, Miranda.

The story unfolds during the course of one typical day in paradise. Phillip lusts after perfection, Kalibanos lusts after Miranda, Miranda lusts for snow cones and Billy Joel concerts and Aretha just plain lusts.

Their fragile tranquillity is soon shattered however, when, as if by magic, a storm begins to rage. The tempest brings to the shores of Phillip's allusive fantasy the very people he thought he could live without and finally returns them to reality, renewed and strengthened.

A DISTANT CRY FROM SPRING

Jury Prize winner at the 4th World Film Festival Montreal
Japanese with English subtitles
Running time 124 minutes

In the vast, sparsely populated area of central Hokkaido, the northernmost island of Japan, there is a small town where a young window, Tamiko Kazami, is desperately trying to make a living by running a small dairy farm with only her small son to help her.

Her life begins to change when a man suddenly appears at her door on a stormy night, asking for a place to stay. She lets him sleep in the barn. During the night when one of the cows begins calving, he helps her with the birth. When morning comes, he thanks her and leaves.

Tamiko finds herself busy from dawn to dusk every day, trying to manage the farm. Then, the man returns again, and when he asks for work, she hires him out of desperation. She learns only that the man's name is Kosaku Tajima, but nothing about his past. He is a very quiet man, but a very hard worker. Her son, Takeshi, strikes up an instant friendship with the stranger.

One day, Abuta, a restaurant owner, who has taken a fancy to Tamiko, comes to the farm and tries to seduce her but Kosaku intervenes and drives him off. Abuta then returns with his two brothers to challenge Kosaku who proceeds to beat up all three of them, much to the admiration and joy of Tamiko's young son. After this incident, the Abuta brothers become friends of Kosaku.

Kosaku enters the annual horse racing festival and wins, riding one of Tamiko's horses. Two detectives recognise him, but he denies his identity.

That night, Kosaku tells Tamiko that he killed a man at his wife's funeral — because the man was the cause of his wife's suicide. Together, they stay up all night taking care of a sick cow in the barn. The next morning, Kosaku bids them all farewell and goes to meet a waiting police car.

Kosaku, in the custody of two policemen, is on the train headed toward prison where he will serve a four-year sentence. The train stops at the station near Tamiko's dairy farm.

Tamiko and Abuta suddenly appear in the same coach and sit in the seat across from Kosaku and the policemen. Abuta mentions that Tamiko has quit her farm and moved into the town with her young son to start a new life — just to wait until Kosaku is released from prison so that they can be together again.

MOSCOW DISTRUSTS TEARS

Russian with English subtitles
Running time 148 minutes

Like her girlfriends Antonina and Liudmila she came to Moscow twenty years ago. Sharing a room in the hostel they walked and played together. Antonina soon married a kind young man like herself and became a mother, while Liudmila regarded life in Moscow as a giant lottery offering her a chance to grab a portion of a special luck. She attempted to conquer the big town but failed.

Katerina's life was not easy. She fell in love with a man who seemed a Prince Charming but turned out to be an ordinary coward who left her upon learning that a child was on the way. Katerina did not despair. Bringing up her daughter she attended classes, graduated from an Institute and later became the director of a large enterprise.

Now, by chance, she meets Gosha, a mature man strikingly different from her male acquaintances. The disparate, strongly moulded personalities of Katerina and Gosha clash constantly and yet are permanently attracted to each other. That is how Katerina finds true happiness after long and bitter years of loneliness.

THE MAN FROM SNOWY RIVER

English

With the thunderous pounding of their hoofbeats, the wild horses of the High Country echo the ominous nature of the terrain. It is landscape that can change from a paradise to a perilous enemy in an instant. It is territory that no native son can lay claim to until he has earned the right to be called a man.

In these mountains, Australia's Great Divide, the boy Jim Craig was born and orphaned. And with his return to these high timberlands, through his ultimate conquest of the wild herds and the untamed stallion who leads them, he is destined to become a part of mountain folklore as 'the Man from Snowy River'.

Based on a classic Australian poem by A.B. 'Banjo' Paterson, *The Man from Snowy River* is an heroic tale of a mountain boy's passage into manhood. It is also the story of an often treacherous land, populated by rugged individuals who reflect both the menace and the magnificence of the region.

The film, shot entirely in Australia, has become the country's all-time top-grossing Australian-made film.

Grow together with us

We offer you a wide range of services including:

The advertisement features a large stack of \$50 banknotes on the right, with a smaller stack of \$100 banknotes on the left. In the foreground, several stacks of coins are visible. The Far East Finance logo, which includes a building and the text '遠東金融' and 'FAR EAST FINANCE', is prominently displayed on the top of the \$50 stack and at the bottom right of the advertisement. The list of services is written in a bold, sans-serif font on the side of the \$50 stack.

- Housing loans
- Fixed deposits
- Mortgage loans
- Savings deposits
- Safe deposit boxes

FAR EAST FINANCE ORGANIZATION LTD.
(Incorporated in Singapore)

Head Office: Far East Finance Building, 14 Robinson Road, Singapore 0104 Tel: 2244274 (5 lines)
Hong Kong Street Branch: Far East Finance Hong Kong Street Building, 38 Hong Kong Street, Singapore 0105 Tel: 981588/9
Serangoon Branch: 1-G Yio Chu Kang Road, Singapore 1954 Tel: 2805409/2852152



This is the most exciting product we've ever seen.

Professional, competent, efficient and capable are words which have been used to describe most of the advertising agencies in Singapore.

Terms, which we at MDA & Partners believe, have been used to obscure what has been consistently lacking in all but a few.

Namely imagination, excitement and above all, enthusiasm.

No matter what your product happens to be, whether it's a house brick or something a little more prestigious, we pride ourselves on handling the account the same way.

If you contact us, the first thing one of our Directors will do is personally call on you, or invite you round to the new agency for an informal chat.

Then, should you be our kind of client

(and appropriately enough, the Singapore Festival of Arts and Mobil both are) we'll suggest you meet the team that will provide what may have been missing from your advertising.

The very same excitement we talked about before.

Another of our Directors will also personally handle your media planning. With a flair that has led some people to suggest he joins the creative department.

So now you've reached the end of the copy (which is proof in itself that our advertisements really work) we suggest you contact Alan Matthews or Paul Stead on 337-6503.

And then whatever your particular brick is, we'll help lay the foundation for your commercial future.

MDA @ PARTNERS

24TH FLOOR PENINSULA PLAZA, NORTH BRIDGE ROAD, SINGAPORE 0617. TEL: 3376503. TELEX: MDA RS24839

Burson-Marsteller is proud to have been appointed public relations consultants for the Singapore Festival of Arts 1982

As Singapore's largest public relations consultancy, Burson-Marsteller is frequently called upon to help solve communications problems. Our clients include large companies, banks, associations, statutory boards and other organisations both in Singapore and South East Asia.

Our services range from press relations to audio-visual productions. From corporate and financial relations to brochures. From booklets and annual reports to newsletters, exhibitions and seminars. From marketing and product promotions to consumer relations, public affairs and community and employee relations.

Burson-Marsteller

Public Relations / Public Affairs
Faber House, Orchard Road, Singapore 0923.
Tel: 737 4166.

Other Burson-Marsteller offices around the world can be found in these cities:

Asia: Bangkok, Hong Kong, Kuala Lumpur, Tokyo.

Australia: Adelaide, Canberra, Melbourne, Sydney.

The Americas: Chicago, Cleveland, Denver, Detroit, Houston, Los Angeles, Montreal, New York, Pittsburg, San Francisco, San Juan, Sao Paulo, Toronto, Washington.

Europe: Brussels, Frankfurt, Geneva, Hamburg, London, Madrid, Malmo, Milan, Paris, Oslo, Stockholm, The Hague, Zurich.

Middle East: Bahrain, Beirut, Cairo, Dubai, Jeddah, Kuwait.

Festival Workshop

OPENHOUSE

Many distinguished visiting artistes will be in Singapore during the Festival of Arts and those whose schedules permit have agreed to allow us to take advantage of their presence by arranging for them to share their art with fellow practitioners and a wider public, to inform as well as to entertain.

There will therefore be a series of workshops, lecture/demonstrations and open rehearsals to which audiences will be admitted free of charge.

Please watch out in the media for exact details of times and places.

Among those who will be taking part in Open House are:

- Goh Choo San One of the Washington Ballet's rehearsals at the Victoria Theatre will be open to the public and preceded by an interview with Mr Goh.
- S.D. Humardani Artistic director of the Sasono Mulyo Gamelan and Dancers and an acknowledged expert in his field, Mr Humardani talks on Javanese traditional music and dance assisted by some members of the Company.
- David Henry Hwang The author of *FOB* in an open discussion on playwrights and play writing.
- Ng Tai Kong The music director and conductor of the Hong Kong Chinese Orchestra gives a talk on The Development of Chinese Music.
- Muraina Oyelami The master drummer of the Agbegijo Masqueraders explains the mysteries of his talking drum.
- Annie Stainer and Reg Bolton A workshop in circus skills, dance and mime with twenty children aged ten to fifteen given by the directors of the Long Green Theatre Company.
- Daniel Stein An explanation of the bringing together of mime, theatre and mask to create his highly personalised form of movement expression.
- John Tasker One of the final rehearsals of *The Samseng and the Chettiar's Daughter* directed by Mr Tasker will be open to the public.

FREE PUBLIC PERFORMANCES

Leading up to and during the first part of the Festival there will be a free performance each day — usually at lunch time — in a shopping centre or other such public place. In addition to a number of Singaporean groups the visiting artistes who will take part in this programme are the members of the Agbegijo Masqueraders, Preservation Hall Jazz Band, the Sasono Mulyo Gamelan and Dancers and the Long Green Theatre Company.

Watch the press for details!

Acknowledgements

The Management Committee of the Singapore Festival of Arts 1982 thanks the following who have contributed to the success of the festival:

Sponsors

Mobil Oil Singapore Pte Ltd
Singapore Tourist Promotion Board

Major contributors

Far East Finance Organisation Ltd
Mandarin Hotel
Singapore Airlines
Singapore Cultural Foundation
Singapore Turf Club

Other contributors

Avis Rent A Car
Banque Francaise du Commerce Exterieur
Berger Paints (S) Pte Ltd
British Council
Cathay Organisation Pte Ltd
Embassy of Japan
Embassy of the Republic of France
Embassy of the Republic of Indonesia
High Commission of India
Hong Kong Urban Council
Indian Council of Cultural Relations, New Delhi
National Theatre Trust
Oberoi Imperial Hotel
Office of the Commercial Representative of the People's Republic of China
Pan American World Airways Inc.
Roxy (Singapore) Pte Ltd
Singapore Broadcasting Corporation
Singapore Bus Service (1978) Ltd
Singapore Indian Fine Arts Society
Sino Land Group
The Japan Foundation
The Times Organisation
US Information Service, American Embassy, Singapore
Yaohan Singapore Pte Ltd

Honorary physician

Dr Quek Chin Peng

And all performers, helpers and volunteers who have given their unstinting support to the Festival.



Isn't it nice to know you've got the Card

From the most beautiful selection of gifts to the most exclusive luxury possessions, what better way to explore shopping here in Singapore than with the American Express Card — wherever you see the Cards Welcome sign.

For the American Express Card is as welcome in Singapore, as it is around the world. You benefit from a unique financial credential which is instantly recognised worldwide: indispensable for travel, entertainment and shopping.

So shop with the Card at these fine departmental stores. The American Express Card — the standard by which all others are judged.

Peter Chew's Department Store, Supreme House
Robinson's, Specialists' Shopping Centre
Mohan's, Orchard Shopping Centre
Klasse-Yuyi, Orchard Building
Yaohan, Plaza Singapura
Metro Grand, Lucky Plaza
Isetan, Liat Towers
Tangs, Dynasty Hotel
Shui Hing, Orchard Road
Le Classique, Tanglin Road

If you do not yet enjoy the many benefits of the American Express Card, telephone 235 8133 today for an application form.

There is no additional charge for purchases with the American Express Card at these stores.



The American Express® Card. Don't leave home without it.