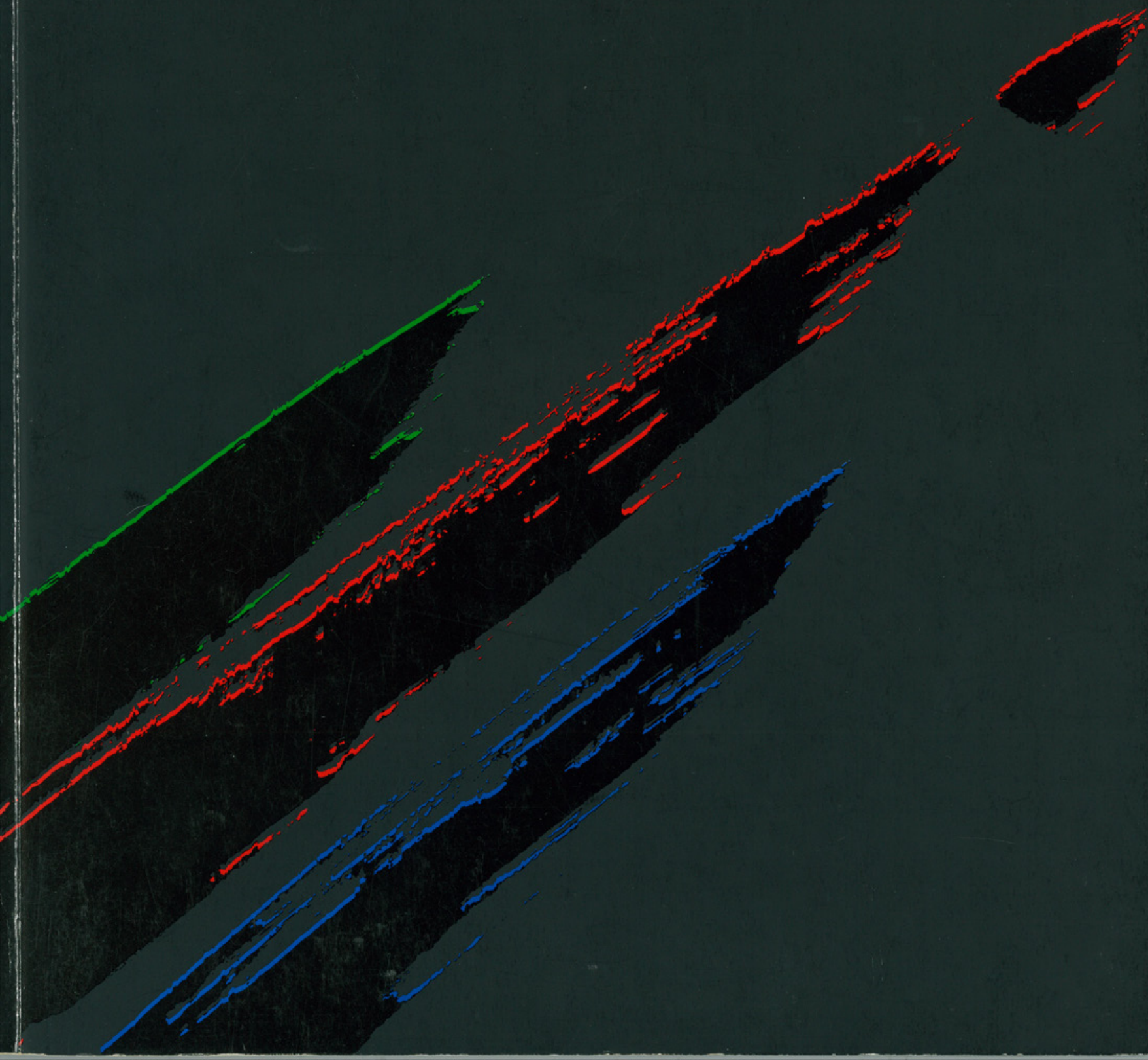


SINGAPORE FESTIVAL OF ARTS 1986



The Arts

Once in two years, everyone in Singapore receives a very special invitation to celebrate. Not just an occasion, but an event. The Singapore Festival of Arts.

This year, as spirits languish in such cheerless times, this same invitation is yet again extended. With it comes the promise of an experience rich and exciting enough to stir the senses.

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**SINGAPORE
FESTIVAL
OF ARTS
1986**



Published by the Organising Committee
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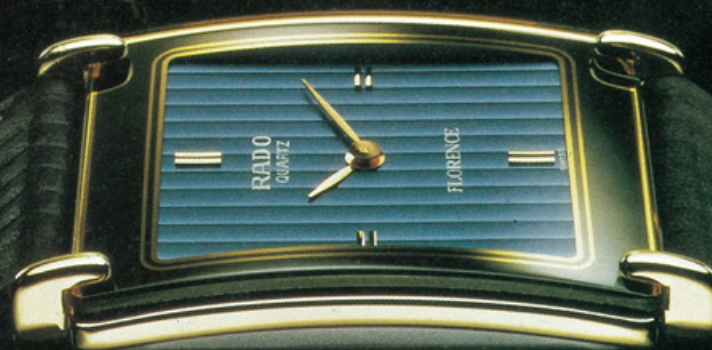
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... and all others who have helped to make this Festival possible.



A Cosmopolitan Affair

Over four weeks every other year, Singapore's attention turns to art when the Singapore Festival of Arts is held to entertain, educate, and enrich the cultural store of this cosmopolitan centre for business and finance.

Besides local residents, visitors from around the region and beyond attend workshops, exhibitions, shows and performances by artists from all around the world. Many of them will be carrying Visa cards and traveller's cheques, two of

the world's most widely-used and universally-recognised forms of payment, whether at home or abroad.

Visa is the ideal entrée to the Singapore Festival of Arts which this year will provide a platform for some 30 groups and artists from 12 countries.

See them all with Visa, a recognised and convenient way to book your tickets for the 1986 Singapore Festival of Arts.



All you need



The Sixth Singapore Festival of Arts will have a greater number and variety of programmes in the visual, performing and literary arts. With a total of 28 productions and 88 indoor performances, there is something for everyone — from the ardent lovers of the arts to the uninitiated. Artistic excellence, however, will not be compromised.

Further, the Festival will be brought closer to the people in the open green, pedestrian malls and community centres. More people will then have the opportunity to participate in the Festival, thus helping to realise our vision of building a culturally vibrant Singapore.

I would like to extend a warm welcome to our foreign guest artistes and thank all local artistes and helpers for their assistance in organising the Festival.

I would also like to thank the many corporate and individual sponsors and supporters, without whom the Festival cannot be organised on such a grand scale.

Wong Kan Seng
Acting Minister
Ministry of Community Development



The Singapore Tourist Promotion Board is proud to lend its support once again to the Singapore Festival of Arts which has become the premier event in the Singapore cultural calendar since its launch in 1977. The Festival of Arts is indeed an international showcase for the performing arts with a unique Singaporean character.

Over the years, this Festival has grown in stature and dimension. The Festival this year has attracted an exciting crop of multi-talented performers from the world over and some of them are famous household names. Audiences, including visitors to Singapore, will be treated to captivating performances in 28 Singaporean and foreign productions.

It is hoped that the higher level of awareness and appreciation of the arts attained through the Festival will in turn enrich the lives of Singapore residents. It will also serve to enhance Singapore's cultural image abroad and provide yet another worthwhile attraction for visitors to our shores.

Lim Chin Beng
Chairman
Singapore Tourist Promotion Board



The Singapore Turf Club is proud to be a sponsor of the 1986 Singapore Festival of Arts and join all Singaporeans in this biennial celebration of the arts.

We salute the participants for their finest artistic expressions which bring so much more to our lives. We applaud the Singapore Festival of Arts for the pleasure and enrichment it brings to those who admire and appreciate creative expression in all forms.

I wish the 1986 Singapore Festival of Arts every success.

Dato Tan Hock Chong
Chairman
Singapore Turf Club



Programming for the 1986 Singapore Arts Festival is shaped by a firm belief in cultural efficacy and aesthetic enrichment. The programme milieu represents not only an event for sheer enjoyment

but also an opportunity for active participation. The visual and aural images offered during the Festival should persist long after the last curtain call.

Today's art expresses itself through the broadest possible means: the theatre stage, concert hall, cinema screen, video monitor, museum, art gallery and even the natural environment. In addition, many traditional boundaries between various art forms are dissolving, giving rise to intriguing multi-media genres.

Accordingly, the Festival celebrates this rich diversity of today's artistic expressions. It is hoped that in this respect the Arts Festival will be an important milestone in the development of a culturally vibrant Singapore.

Lee Wai Kok
Chairman, Steering Committee
Singapore Festival of Arts 1986

SINGAPORE THE FESTIVAL ISLE



We celebrate more festivals from more cultures than anywhere else on earth, thanks to the way our multi-racial population cherishes its past.

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in fire-walking and performances of traditional dance. Joyous Muslim celebrations, Chinese operas performed for gods and mortals alike, spectacular pageants and pilgrimages to an island where turtles are treasured. All this, and Dragon Boat Races too. There's always something going on in Singapore.

SINGAPORE



For more information, please contact the Singapore Tourist Promotion Board, 131 Tudor Court, Tanglin Road, Singapore 1024, Tel: 235-6611, Cable: TOURISPROM SINGAPORE, Telex: STBSIN RS 33375.



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Festival Calendar

	Victoria Theatre	Victoria Concert Hall	World Trade Centre Auditorium	Drama Centre	PUB Auditorium	
June 6 Friday	<i>Kopi Tiam</i> Chinese Drama CD06, CD07, CD08 \$5, \$8, \$10, \$15 CM07, CM08 \$3, \$5, \$8, \$10		<i>Menyesal</i> Peranakan Play PP06, PP07, PP08 \$5, \$10, \$15, \$20			
June 7 Saturday		Stephen Bishop-Kovacevich SB07, SB08 \$5, \$10, \$15, \$20		Act 3 <i>Touch of a Glowing Curse</i> AT071, AT081 11 am AT072, AT082 2.30 pm AT073 8 pm \$3, \$5		
June 8 Sunday						
June 9 Monday		Canadian Brass CB09, CB10, CB11 \$5, \$10, \$15, \$20, \$25			Yanci Pantomime Theatre YM09, YM10, YM11 \$5, \$8, \$10	
June 10 Tuesday	<i>Song of Eternal Sorrow</i> Chinese Dance CD10, CD11 \$5, \$10, \$15					
June 11 Wednesday			Cambridge Theatre Company <i>The Play's the Thing</i> CT11, CT12, CT13, CT14 \$5, \$10, \$20, \$30			
June 12 Thursday						
June 13 Friday	Mario Maya Gypsy Flamenco Theatre GT13, GT14, GT15 \$5, \$10, \$15, \$20, \$25	SSO & Chorus S013, S014 \$5, \$10, \$15, \$20	Sundown Theatre Company <i>Master Harold and the Boys</i> ST16, ST17, ST18 \$5, \$10, \$15, \$20	<i>Dragon's Teeth Gate</i> English Drama LE14, LE15, LE16, LE17, LE18, LE19 \$5, \$10, \$15 LM15 \$3, \$5, \$10		
June 14 Saturday						
June 15 Sunday						
June 16 Monday		Swingle Singers SS16, SS17, SS18 \$5, \$10, \$15, \$20, \$25				
June 17 Tuesday	<i>Ballet Premiere</i> BD17, BD18 \$5, \$10, \$15					
June 18 Wednesday					From Scratch FS18, F19, F20 \$5, \$10, \$15	
June 19 Thursday						
June 20 Friday	Merce Cunningham Dance Company MC20, MC21, MC22 \$5, \$10, \$15, \$20, \$30	University of Philippines Madrigal Singers MS20, MS21 \$5, \$10, \$15	Philippe Genty Visual Theatre FE20, FE21, FE22 \$5, \$10, \$15 FM21 \$3, \$5, \$10	<i>Seniman Menara Gading</i> Malay Drama MD21, MD22, MD221, MD23 \$3, \$5		
June 21 Saturday						
June 22 Sunday						
June 23 Monday						
June 24-25 Thursday-Monday						
June 26-30 Tuesday-Wednesday	Beijing People's Art Theatre <i>Death of a Saeman</i> DS26, DS27, DS28, DS29, DS30 \$5, \$10, \$20, \$30, \$40 DM29 \$5, \$10, \$15, \$20, \$30					

All performance codes in blue

Unless otherwise stated, all shows begin at 8 pm and all matinees at 2.30 pm.

Kallang Theatre	Singapore Conference Hall
Houston Ballet Swan Lake HB06, HB07 \$5, \$10, \$20, \$30, \$40, \$50 HM07 \$5, \$10, \$20, \$30, \$40 <i>Daphnis and Chloe</i> HB08, HB09 \$5, \$10, \$20, \$30, \$40	
Ballet National du Senegal African Dance BU10, BU11, BU12 \$5, \$10, \$15, \$20, \$30	
Salangai Indian Dance ID14 \$5, \$10, \$15	
	Ellis Marsalis Jazz Quartet EJ15, EJ16 \$5, \$10, \$15, \$20, \$25
	PA Chinese Orchestra PA19 \$5, \$10, \$15
Beijing People's Art Theatre Teahouse TH21, TH22, TH23, TH24, TH25 \$5, \$10, \$20, \$30, \$40 TM22 \$5, \$10, \$15, \$20, \$30	Jazz Junction LJ22 \$5, \$10, \$15

Visual Arts and Photo Exhibitions
Visual Arts Exhibition
June 11-30
National Museum Gallery
Photo Exhibition
June 6-22
Singapore Conference Hall
Free admission
See page 111 for details



Writers' Week
June 21-28, 7.30pm
DBS Auditorium
Free admission
See page 108 for details



Filmfest
May 31-June 7, 7.00 pm
Plaza Cinema
Tickets: \$3, \$5
See page 103 for details



Festival Fringe
May 31-June 8
See page 121 for details



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DANCE



A standing ovation. American Express is proud to support the Singapore Festival of Arts by sponsoring the Houston Ballet Company.

The Houston Ballet has emerged as one of the major dance companies in the United States under the guidance and artistic direction of Ben Stevenson.

And to broaden the Company's repertoire, he has acquired some significant works from some of the world's finest choreographers, including Singapore's very own Goh Choo San.

The Houston Ballet will usher in the Singapore Festival of Arts with a premiere performance of Tchaikovsky's Swan Lake on June 6 at the Kallang Theatre.

The Houston Ballet. An outstanding company that deserves a standing ovation.



Houston Ballet USA

Sponsored by American Express



Kallang Theatre
Friday June 6 to
Monday June 9, 8 pm
Saturday June 7, 2.30 pm

The Houston Ballet is a company of 45 dancers supported by the Houston Foundation and directed by Ben Stevenson. Within the United States it tours more than any other ballet company, displaying its enormous artistic resources to small towns and large metropolises alike. Its recent New York tour met with tremendous success and left seasoned dance audiences demanding more.

Since 1976, the Houston Ballet has undergone transformations that launched its worldwide reputation under the direction of Ben Stevenson. Ben Stevenson's distinguished career in dance included a First-Prize award for his choreography of *Three Preludes* at the Varna International Ballet Competition, and the re-staging of *The Sleeping Beauty* for London's Festival Ballet with lead dancer Dame Margot Fonteyn.

Besides the highly acclaimed full length ballets *Swan Lake* and *Peer Gynt* (premiered in 1981), Ben Stevenson has a repertory of outstanding one-act ballets which includes *Last Four Songs* (1980), *Zheng Ban Qiao* (1982), a collaboration with composers and designers from The People's Republic of China, and *Cast Out* (1984).

Many of the *pas de deux* Ben Stevenson has created for dancers in the company have been performed at the most prestigious galas, festivals, and benefits around the world.

To broaden the Houston Ballet's repertoire, Stevenson has acquired many significant works by some of the world's greatest choreographers, including Sir Frederick Ashton, Glen Tetley, Goh Choo San, Jiri Kylian and the late George Balanchine.

Ben Stevenson is the first American to be invited as principal guest teacher at the Peking Dance Academy. He has also been a guest teacher with the American Ballet Theatre, Joffrey Ballet and the Royal Ballet in London.

Through his choreography, teaching, and artistic direction, Stevenson has developed a

body of works, a major dance school, and has influenced dancers, teachers, and choreographers worldwide, thereby forming the base for an important new legacy in the history of dance.

Programme

June 6 and 7 **Swan Lake**

June 8 and 9 **Daphnis and Chloe**
Symphony in D
Three Preludes

Swan Lake

Swan Lake was first performed in Moscow in 1877 by the Russian Imperial Ballet and was choreographed by Marius Petipa and Lev Ivanov. It is the Petipa-Ivanov production that has served as the basis for subsequent stagings.

Houston Ballet's *Swan Lake* is a new streamlined production choreographed by Ben Stevenson. It has a shorter prologue, quicker scene changes and only one interval instead of the traditional two.

Prologue: The Lakeside.

Princess Odette is gathering flowers by the lake one day when the sorcerer, von Rothbart, appears and transforms her into a swan.

Act I: The Courtyard of the Castle.

Festivities are being organised to celebrate the beginning of the hunting season. The Queen enters to present her son, Prince Siegfried, with a crossbow. She announces that for his twenty-first birthday she has planned a ball at which she hopes he will choose his bride. Wild swans suddenly soar overhead, and, taking his crossbow the Prince follows them into the night.

Act II: The Lakeside by Moonlight.

Discovering the swans by a lake, the Prince watches with amazement as one swan approaches

and is transformed into a beautiful maiden. She tells him that she is Princess Odette and the spell cast upon her by von Rothbart can only be broken by someone who swears his love for her. Von Rothbart suddenly appears and Siegfried attempts to shoot the sorcerer but Odette explains that if he does, the spell can never be broken. Siegfried swears his vow of eternal love and Odette warns him that if he breaks it she must remain a swan forever. At dawn, Odette returns to the lake and becomes a swan again.

Act III: The Ballroom of the Castle.

As the Prince dances at the ball, his mind is filled with thoughts of Odette. Two uninvited guests, von Rothbart and his daughter Odile, arrive in disguise. Siegfried is amazed by Odile's likeness to his swan princess and von Rothbart forces him to swear that Odile is his chosen love. As the two return to their true forms, the Prince realises he has been deceived. Odette and her maidens appear as von Rothbart destroys the castle.

Act IV: The Lakeside

Odette forgives Siegfried for his unwitting betrayal and they agree to remain together in death. Von Rothbart in his rage raises a storm but the love of Odette and Siegfried proves stronger than his magic and as they throw themselves into the lake, von Rothbart too is destroyed.

Staged by Ben Stevenson after Petipa & Ivanov

Music Peter Illyich Tchaikovsky

Costumes & Scenery David Walker

Lighting Toni Tucci

June 6 Evening and June 7 Matinee

Odette/Odile Janie Parker

Prince Siegfried Li Cunxin

Von Rothbart Dorio Perez

Queen Mother Carmen Mathé

Prologue: The Lakeside

Act I: The Courtyard of the Castle
Wolfgang, The Prince Tutor Timothy O'Keefe

Pas de six Rachel Beard, Jeanne Doornbos, Kristine Richmond, Paul Legros, Gregg Garrett
Pas de Trois Patricia Tomlinson, Lauren Andresen, John Greensback.

Peasants, Servants, Court Artists of Houston Ballet

Act II: The Lakeside by Moonlight

Act III: The Ballroom of the Castle

Master of Ceremonies Greg Larson
Princesses Kristine Richmond, Jeanne Doornbos, Sandra Organ, Patricia Tomlinson
Spanish Dance Kristine Richmond, Timothy O'Keefe, Rafe Wooley

Czardas Jeanne Doornbos, Paul Legros and the Artistes of Houston Ballet.

Neapolitan Dance Patricia Tomlinson and John Greensback

Mazurka Sandra Organ, Gregg Garrett and the Artistes of Houston Ballet

Act IV: The Lakeside

June 7 Evening

Odette/Odile Mary Mckendry
Prince Siegfried Kenneth McCombie
Von Rothbart Denis Poole
Queen Mother Carmen Mathé

Prologue: The Lakeside

Act I: The Courtyard of the Castle

Wolfgang, The Prince Tutor Gregg Garrett
Pas de six Jeanne Doornbos, Laurie Volny Martine Harley, Dorio Perez, Rafe Wooley
Pas de Trois Rachel Beard, Martha Butler and Paul Legros

Peasants, Servants, Court Artistes of Houston Ballet

Act II: The Lakeside

Act III: the Ballroom of the Castle

Master of Ceremonies Greg Larson
Princesses Kristine Richmond, Jeanne Doornbos, Sandra Organ

Spanish Dance Kristine Richmond, Timothy O'Keefe, Rafe Wooley

Czardas Jeanne Doornbos, Mark Arvin and Artists of Houston Ballet

Neapolitan Dance Kerri McClatchy and Brent Davi

Mazurka Sandra Organ, Gregg Garrett and the Artistes of Houston Ballet

Act IV: The Lakeside**Daphnis and Chloe**

The bucolic tale of the two lovers, Daphnis and Chloe, dates back to the 3rd century B.C. in Ancient Greece and the story has had many forms and interpretations. In this version, both the exuberance of the original tale and the more elaborate and pastoral versions of more recent times come into play.

Daphnis and Chloe are two lovers. The only flaw in their happiness is that Daphnis is totally innocent of the art of love-making. The God Pan offers Daphnis some boisterous instruction, but the way is still not clear. Daphnis is tempted by the lascivious Lykanion and Chloe is courted by Dorkon a clumsy but amorous herdsman. These are the alter egos of Daphnis and Chloe. Then Chloe is carried off from the company of shepherds and shepherdesses by cruel pirates and the lovers are separated but Pan restores order to the scene and the lovers are once more united.

The sensuality of the music echoes the feelings of the characters and gives both an extraordinarily human yet at the same time god-like element to the visual imagery.

Choreography Glen Tetley

Assistant Choreographer Bronwen Curry

Music Maurice Ravel, *by arrangement with Theodore Presser Company, Bryn Mawr, PA, sole agents in North America for Durant S.A., Paris, Publisher and Copyright Owner*

Designed by Willa Kim

Lighting Tony Tucci

Daphnis Kenneth McCombie

Chloe Janie Parker

The God Pan, half-brother of Daphnis Li Cunxin

Lykanion Mary Mckendry

Dorkon Dorio Pérez

Goddesses Rachel Jonell Beard, Jeanne Doornbos, Sandra Organ

A Faun Timothy O'Keefe

Shepherds and Shepherdesses John Grensback, Rafe Wooley, Mark Arvin, Gregg Garrett, Steven Hoff, Richard Hubscher, Sean Kelly, Joseph Woelfel, Kristine Richmond, Lauren Anderson, Martha Butler, Susan Cummins, Martine Harley, Alison Oeben, Laurie Volny, Joyce Yost

Satyrs Brent Davi, Daniel Dowker, Michael Foster, Glen Tarachow, David Stover

Bacchantes Kerri McClatchy, Patricia Tomlinson, Nicole Cuevas, Genie Lanfear, Marcie Ryken-Lewis.

Symphony in D

Jiri Kylian's *Symphony in D* was created for the Netherlands Dance Theatre in 1976. It has proved a popular work throughout the world as one of the rare types of comedy ballet that is refreshingly humorous.

It has something in common with Twyla Tharp's *Push Comes to Shove* and Jerome Robbins' *The Concert*. But its distinctive style and pace sets it apart from all other works. The endless procession of jokes aimed at ballet conventions

and the spontaneous good humour are unique to Kylian's choreography.

Structurally, the music used is not exactly conventional. The first two movements of Symphony No. 101 ("The Clock") are used. But the third movement is taken from Symphony No. 73 ("The Chase"). The resultant ternary structure, a mixture of "Clock" and "Chase" is certainly not one that is commonly heard. This additional twist to classical conventions will surely be an amusing surprise.

Choreography Jiri Kylian

Music Joseph Haydn

Costumes Tom Schenk

Lighting Tony Tucci

Staged for Houston Ballet by Deirdre O'Donohoe

Dancers Kerri McClatchy, Timothy O'Keefe, Jeanne Doombos, Rachel Jonell Beard, Dorio Perez, Gregg Garrett, Genie Lanfear, Rafe Wooley, Sandra Organ, Kenneth McCombie, John Grensback, Patricia Tomlinson, Glen Tarachow, Kristine Richmond, Michael Foster, Laurie Volny

Three Preludes

Created by Ben Stevenson for the Harkness Ballet in 1969, *Three Preludes* won the First Prize for Choreography at the International Ballet Competition, Varna, Bulgaria, in 1972.

The purity of movement in Stevenson's choreography has made *Three Preludes* a *tour de force* among outstanding dancers. The work was performed by the Peking Dance Academy during Stevenson's recent visit to the People's Republic of China.

Three Preludes is a witty series of three poignant encounters. In the first, dancers are at a barre, carrying on a courtship, enhanced by the very barre that separates them. In the second, which is more romantic, the movement becomes more complex, with the dancers' physical resources fully utilized. The finale is a bravura display piece with an exhilarating climax.

Choreography Ben Stevenson

Music Serge Rachmaninoff

Opus 32, No 10 in B Minor; Opus 23, No 1 in F# Minor; Opus 32, No 9 in A Major

Piano Soloist Jack Buckhannan

Dancers Rachel Beard, Dennis Poole



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Song of Eternal Sorrow Singapore



Victoria Theatre
Tuesday June 10 &
Wednesday June 11
8 pm

For this evening of Chinese dance, the best dancers were selected from several different groups in Singapore. The highlight of the programme is the dance-drama, *Song of Eternal Sorrow*, based on a love poem written during the reign of the Tang Dynasty. Three other dances will also be performed: *Summer*, *Sleeping Lotus* and *Return from a Hunting Trip*. All four dances are created by guest choreographers Shu Qiao and Ying Eding from Shanghai. Local choreographers assisting in the productions are Lee Shu Fen, Shen Zihua, Yan Choong Lian and Seow Yoke Beng.

Dancers participating in the performances are from the National Dance Company, the People's Association Dance Company and the Practice Performing Arts School.

Programme

Summer

Sleeping Lotus

Return from a Hunting Trip

Interval

Song of Eternal Sorrow

Summer

Summer — the scorching sun
A fervent heart
And a passionate dance

Dedicated to the Singapore Festival of Arts.

Choreography Shu Qiao

Music Gu Guanren

Sleeping Lotus

The sweet and fragrant air hangs
Like a veil in the quiet of the night
The light dancing upon the waters is a
sleeping bed

Beckoning one to the land of dreams
A star in the water, the spirit of the night
Nay, the secret dream of a young maiden.

Choreography Ying Eding

Music Lu Zaiyi

Costume Design Chen Xinsun

Return from a Hunting Trip

Upon a misty forest clearing, in the burning glow of bonfires, some Jingpo hunters make merry with abandonment. They dance with big, bold steps that are a manifestation of the simple nature of these frontier people. They drink in libation to the heaven above. The harmony between man and nature is the most beautiful song there is in the Universe.

Choreography Ying Eding

Music Ma Youdao

Stage Design Zhou Peilian

Costume Design Chen Xinsun

Song of Eternal Sorrow

Song of Eternal Sorrow is one of the outstanding works of a famous Tang Dynasty poet, Bai Juyi (772–846 AD). The poem tells of the tragic love between Emperor Ming of the Tang Dynasty and his favourite concubine, Yang Guifei.

This dance drama is based on an adaptation of the long poem. It begins with Emperor Ming showing special favour to Guifei over his many concubines. This sows the seed of "eternal sorrow".

It then depicts the traumatic events arising from An Lushan's rebellion in the final year of Tian Bao when Emperor Ming, accompanied by

Guifei, flees from the capital to Western Si Chuan. When his entourage comes to the Slope of Ma Wei, a mutiny breaks out among his disgruntled and agitated soldiers, who demand the execution of Guifei to atone for her crimes against the people of the Kingdom. Emperor Ming has no choice but to order that Guifei be strangled to death on the spot.

Upon his return to the capital, the Emperor finds himself missing his favourite concubine very much. Back home in the palace, he is tormented when scenes in the palace remind him of his happy moments with Guifei. Finally, the Emperor blurts out the secret promise he made to Guifei before she died: they would be a devoted couple forever and ever. Yet this is not to be, for they are now separated — in two different worlds, never to meet again.



Choreography Shu Qiao and Ying Eding

Music Jin Fuzai

Stage Design Lu Weiliang

Costume Design Chen Xinsun

Yang Guifei Thong Meng Lan

Emperor Ming Robin Yeo

Hair-dressing design and headgear for Emperor Ming and Yang Guifei are provided by courtesy of the Singapore Broadcasting Corporation.

Shu Qiao Guest Choreographer

Shu Qiao has been devoted to dance for about forty years and has made remarkable contributions towards Chinese dance. In her early years, she studied under famous artists such as Wu Xiaobang and Dai Ai-lian and also learned *Kunqu* from Hua Chuan-hao and Wang Chuan-qian. She has participated in numerous dance performances and was the principal dancer in *The Cowherd and the Girl Weaver*, *Dagger Society*, *Hou Yi and Chang'e* and *The Magic Lotus Lantern*.

While still a performer, she became seriously interested in choreography. She choreographed and danced in *Bow Dance* and *Sword Dance* and won awards in the dance competition of the International Youth's Gala Festival. She is one of the choreographers of *Dagger Society*, and the choreographer of *Hou Yi and Chang'e* and many other dances. In 1966, Shu Qiao began specializing in choreography, creating *The Twinkling Crimson Stars*, *The Gale and Thunder on the Miao Mountain*, *Flying to the Moon* and *Yue Fei*.

Apart from doing research on classical Chinese and folk dance, Shu Qiao also studies ballet and modern dance. She has toured India, Burma, Indonesia and Australia and made close observations of the dances of these countries.

In 1985, she was invited by the Hong Kong Dance Company to choreograph, with Ying Eding, a dance-drama based on *Yu Qing Sao*, the

tragic love story of a widow and her young lover by Taiwanese writer, Bai Shinyong.

She is at present a member of the Chinese Literary and Artistic Circle Joint Association, Vice-Chairman of the Chinese Dancers Association, Vice-President of the Association's Shanghai branch and Artistic Director of the Shanghai Dance Troupe.

Ying Eding Guest Choreographer

A graduate of the Shanghai Dance School, Ying Eding has performed as principal dancer in large-scale dance-dramas including *The White-Haired Maiden*, *The Twinkling Crimson Stars*, *The Youths on the Grasslands*, *Si Lu Hua Yu* and *The Suite of the Long March*. He has toured Greece, Switzerland, Belgium and Luxembourg with the Chinese Artistic Troupe.

His choreographed works, *Return from the Hunt* and *The Song of the Herdsman*, won him an award for outstanding choreography in Shanghai. In addition, he choreographed *The Death of the Overlord*, *The Slumbering Lily* and also participated in the choreography of *Yue Fei*.

In 1985 he and Shu Qiao were invited by the Hong Kong Dance Company to choreograph a dance-drama based on *Yu Qing Sao*, the tragic love story of a widow and her young lover, by Taiwanese writer Bai Shinyong.

Ying Eding is a member of the Chinese Dancers Association, and of the Association's Shanghai branch as well as a choreographer of the Shanghai Dancing Troupe.



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Ballet National du Senegal Senegal



Kallang Theatre
Tuesday June 10 to Thursday June 12
8 pm

The most original aspect of this dance company lies not only in its weaving together of the many characters from the legends and folklores of Senegal but also in its fusion of the rhythms and dances of different ethnic origins.

This troupe is a repository for dances, rhythms, cadences and poems, and far from preserving this wealth of material between the cold covers of books, it is a living album in which the colours mix and merge in constant movement.

Since March 1961, when the group made its international debut, there has been an impressive record of tours to major centres all over the world — from Argentina to Switzerland, the United States to the Far East.

In Singapore for the 1986 Festival of Arts, the troupe will be presenting a programme of narrative and ritualistic dances interspersed with musical items.

The programme promises to be vibrant with rhythm, colour and movement. Reviewers speak of the obsessive quality of insistent rhythms which seem to set up a responsive vibration within the spectator, evoking a universal pulse which normally remains dormant in the forgotten reaches of our minds.

Lavish and yet precise, spontaneous and yet disciplined, drawing upon ritual gestures that derives from ancient symbols, the dances reflect the fervour and pride of a civilisation. Such magnificent displays are rarely experienced, and never forgotten.



Programme

Sargal

Koussoum

Musical Interlude Malick Sylla: Bolonfon

Samine

Musical Interlude Almamy Cissoko: Cora

Ho M'bite Kam Serere

Interval

Rapsodies

Mandinkole

Musical Interlude Tourka and Dan: Balonfon

Juboo Degg

M'bini N'dam

Sargal

The programme opens with *Sargal* in which brotherly greetings are presented with good wishes for peace and co-operation.

Koussoum

This narrative piece depicts an innocent young woman who is unwittingly caught in the toils of a monster which takes possession of her spirit, and of the efforts of a priestess to free her from its grasp.

Choreography Jean-Pierre Leurs & de Bouly Sonko

Samine

Choreography de Bouly Sonko

Ho M'bite Kam Serere

These two dances, *Samine* and *Ho M'bite Kam Serere*, have their roots in the agricultural societies of the past where the work of cultivation and

harvest is of crucial importance to a community's survival. The entire community is involved in the proceedings, which include trials of strength between rival champions.

Rapsodies

Rapsodies opens the second half of the programme which draws upon the divergent forms of different regions. It centres on a group of young women who are initiated into the mysteries of the tom-tom.

Mandinkole

Mandinkole means "The people of Mandingo". The inhabitants of Gao in the ancient empire of Mala were known to be inimitable dancers, and as troubadours, they travelled as far as Casamance, south of Senegal. When the two ethnic groups come together in a public place, the famous Mandingos perform their unique dances with the most enormous vigour. Not to be outdone, the other group, the Bambaras, perform a dance which gives form to the virility and energy of the pulsating rhythms of the music.

Choreography Jean-Pierre Leurs & de Bouly Sonko

Juboo Degg

In *Juboo Degg*, frenetic cadences and insistent movements combine to stunning effect.

M'bini N'dam

As in *Juboo Degg*, rhythm and vigorous movement are dominant features. In this dance, the talents of the virtuoso dancers of Ndam are displayed. They have plumbed the secrets of Dance, and imbued the stamping of their feet and the melodies of their voices with unparalleled magic — as veritable kings of the art.

Choreography d'Auguste Nangi & de Bouly Sonko



Mario Maya Gypsy Flamenco Theatre Spain



Victoria Theatre
Friday June 13 to Sunday June 15
8 pm

Mario Maya is recognised internationally as the foremost interpreter of the *jondo* style. *Jondo* is the name attached to the most profound of the three broad categories of flamenco dance. Flamenco rhythms can take on unusual dramatic power, and traditional gypsy dance can express the deepest emotions within this style.

Mario is himself a gypsy from the caves of Sacromonte in Granada. An English painter, Josette Jones, who was working in Granada, saw him dance as a child and was so impressed that she arranged for his further education as a professional dancer. Thereafter he worked with Manolo Caracol, and then joined the Spanish Ballet of Pilar Lopez in Madrid. Mario spent several years in America, where he was greatly influenced by Playhouse Off-Broadway and the broader spectrum of the language of dance and its presentations. In 1971, he formed the memorable Trio Madrid with Carmen Mora and Guito. In 1974, he choreographed and presented *Ceremonial*, the first attempt ever towards creating flamenco dance theatre. He has since continued to develop his own unique style in this area.

"According to the unanimous consensus of the connoisseurs, Mario Maya is actually the most perfect and most authentic 'bailaor' Spain has ever known: he has proved that he is equally a great choreographer and a complete man of the theatre." (Amala Devi — Revue Danser Paris, May 1984).

As a gypsy, dancer, choreographer and musical composer, Mario Maya has delved into the roots of flamenco to revive the beauty, dignity and culture of his people, whose lifestyle is the very fabric of flamenco. He has stripped flamenco of its folkloric and degenerate touristic connotations. He represents the transformation of flamenco art and its evolution in the world of contemporary dance.

Programme

Amargo

Interval

Flamenco Libre

Amargo

Based on the texts of Federico Garcia Lorca.

Amargo constitutes the total synthesis of the three principal keys to Lorcan thought — Time, Love and Death: Time as a constant search for happiness no sooner found than lost, as fear and impotence in the face of the unknown; Love as a dream impossible to attain and; Death as the inevitable end of every human sentiment. This is a universal theme that every civilization treats in its own manner. The *jondo* style allows its expression in a specifically Andalusian-gypsy form.

From the day of Amargo's birth, his mother has a presentiment that her son is marked by destiny and condemned to premature death. Amargo meanwhile grows up, in many ways in keeping with the Andalusian way of life — full of *alegria*, *fiesta* and carefree living. His love for his mother and his treasured memories of the lost paradise of childhood by his mother's side is profound. In time, his love for his mother is transformed into his love for Amante (Loved One). But every attempt to avoid his adverse destiny is counteracted by the inexorable presence of the symbol and messenger of death, Jinete Caballo (Horseman-Horse). Amargo plays with time and in doing so, becomes pulled between the forces of his love for Amante and his attraction to and yet fear of Jinete. Finally Jinete Caballo entices Amargo into a mesmerizing dance. Amargo, feeling powerless in the face of the unknown, submits to his fate, and is struck by a *Navajo* (gypsy dagger).

The above action takes place in a nocturnal atmosphere under the magical halo of a full moon which transports us to a different and unusual reality.

In *Amargo*, Mario Maya mixes his great knowledge of traditional flamenco dancing with that of revolutionary gestures and adventurous choreography.

Music and Choreography Mario Maya

Director Mario Maya

Assistant Director Pedro Luis Castrillo

Lighting Design Raul Perotti

Amargo Mario Maya

Godfather Rafael De Alcala

Mother-lover Carmela Greco

Horseman-horse Jose Greco

Female dancers Hiniesta Cortez, Belen Maya,

Maria Vivo, Victoria Duende

Male dancers Torombo, Javier Cruz

Singer Enrique El Extremeño

Guitarists Melchor Santiago, Paco Jarana

Flamenco Libre

Traditional flamenco dances featuring the distinctly individual styles of members of the company. The ensemble works reveal a tight union within which flamboyant gestures are controlled and expressively released.

Choreography and Direction Mario Maya

Alegrias Full Company

Solea Juana Amaya

Mirabras Carmen Vargas

Solea Por Bulerias Mario Maya, Joaquin Ruiz, Juan Fernandez

Tangos Full Company

Singers Paco Moyano, Antonio Jimenez

Guitarists Melchor Santiago, Paco Jarana



Salangai Singapore



Kallang Theatre
Saturday June 14
8 pm

Salangai is the Tamil name for the ankle bells Indian dancers wear. In a symbolic sense, it represents dance.

In this Festival, *Salangai* brings together some of the finest Indian dance groups in Singapore to present an enchanting evening of classical dances. Both in content and form, these dancers embrace a wide variety of dance traditions spread throughout the Indian sub-continent. These traditions have now found a home in Singapore as well, adding to the rich tapestry of our multi-ethnic cultural heritage.

Except for guest choreographer Guru Kalyanasundaram, all the choreographers and dancers are resident in Singapore. Most of them are either studying or teaching in long established dance schools here.

Programme

Aadhi Guru Vandanam	Kala Mandhir
Nritya Tarangini	Singapore Indian Fine Arts Society
Om Shakti	Apsaras
Tharangam	Kuchipudi Dance Group
Dashavatharam	Singapore Indian Fine Arts Society

Interval

Krishna Leela

Aadhi Guru Vandanam Kala Mandhir
Aadhi Guru Vandanam (Paying Homage to the First Guru) describes the birth of Bharatha Natyam from the cosmic dance of Lord Shiva. The essential components of the form — *Raga* (Melody), *Thala* (Rhythm) and *Bhava* (Expression) — are expounded. The whole dance is a love offering to Bharatha Natyam and its originators.

Choreography Jeyalakshmi Kandiah

Dancers Padmini Chelliah, Banumathy Nadeson, Sheela Kochukrishnan, Maladevi Sreedharan, Suleka Sukumaran, Shivani Nadarajah, N Balakrishnan, Veni S, R Lalitha, G Rahini, Gungatharan R, Anpumala R, Arulselvi R, Veena Chandran, Ashok N, Sujatha Rajagopalan, Saseedaran A, Mohan Gopalan, Shyamala R, Rajendran

Nritya Tarangini Singapore Indian Fine Arts Society

Nritya Tarangini is performed in the Kathak style which is a major classical dance form from North India. Originally derived from Hindu devotional dance, Kathak was later taken from the temples to the courts of the Mughal kings, where it became a form of entertainment. The dancers move through a series of pure dance patterns — the *Toda*, *Tukda* and *Paran* — which reflect varying degrees of rhythmic complexity. Also important is the control of qualitative sounds produced by the bells when the pirouettes are executed by the body.

Choreography Prabha Rao

Music Rajkumar Sharma

Musicians

Parshant Prabha Rao
Sitar Rajkumar Sharma
Tabla Shanmuganathan
Tambura Kuldeep Kaur

Dancers Shilpi Ahuja, Irene Manuel, Jothi Mayall, Shalini Paul, Alpana Roy

Om Shakti Apsaras

Major religions of the world uniformly agree that in the midst of nothing creation began with the word. In Hinduism, it was the *Om*. It is composed of the sound 'aa' meaning creation, 'oo' representing conservation and 'um' symbolising destruction.

The original explosion of the primordial atom

into cosmic vastness was preceded by sound vibrations. The sound is the symbol of Saraswathi; the explosion is interpreted as the symbol of Shakti, and the preservation of the ensuing cosmos as Lakshmi. Saraswathi, Shakti and Lakshmi were the three principal goddesses in the Hindu pantheon. All these concepts unified into one, the all powerful source of creation, preservation and destruction, as Durga. The essence of the dance portrays this message.

Choreography and Dance Direction

Neila Sathyalingam, Banasree Bhattachari

Music M.L. Vasanthakumari

Lyrics Krishnaveni Lakshman

Musical Direction S. Sathyalingam

Musicians Mohana Harendran, V. Ramachandran, V. Rajendran, G. Rajendran

Dancers N. Balakrishnan, R. Selvi, J. Mary, S. Kamala, P. Pathmaja, G. Maheswan, N. Minao, H. Kumudini, S. Jayanthi, P. Kalavani, S. Shalini, R. Chitra, K. Vickneswari, R. Hemamalini, K. Suganthi, S. Sabanitha, K. Kavitha, R. Rekha, K. Jayanthi, K. Uma



Tharangam Kuchipudi Dance Group

Tharangam is a traditional item in the Kuchipudi classical dance style of South India. Literally, *Tharangam* signifies the ways of Krishna's play, and this particular version recounts a few episodes of that play by Lord Krishna. The dance is based on the *Krishna Leela Tharangini* of Saint Narayana Theertha.

Choreography Dr Vempati Chinna Satyam
Dancer P Rajyasri Muralidhar

Dashavatharam Singapore Indian Fine Arts Society

This dance, which depicts the ten incarnations of Lord Vishnu, is taken from the great poet Jayadeva's *Geetha-Govinda*. It describes how Lord Vishnu, the preserver of the universe takes on appropriate forms to defend the world and the principle of good when annihilation by the forces of evil threatens.

Dashavatharam is performed in the famous Bharatha Natyam style and is set to *Adi Tala* and *Ragamalika*.

Choreography and Dance Direction Uma Rao

Musicians

Vocal & Nattuvangam Uma Rao

Vocal Bagya Murthy

Mridangam Karaikudi R Krishnamurthy

Violin Thanathevi Suppaiya

Veena Jayalakshmi Sukumar

Flute Rajendram

Tambura Devi

Dancers Shantha Ponnampalam, Meera Nair, Vijayalakshmi Balendram, Subangini Natarajan, M. Ratna Kumari, Surinder Kaur, Mala Nair

Krishna Leela

Krishna Leela, a dance drama in 5 Acts takes as its central subject major episodes in the life of the Lord Krishna. The work is based on the traditional Bharatha Natyam style of Indian classical dance, featuring dramatised scenes interwoven with highly intricate stylised techniques.

Krishna is the incarnation of the Lord Vishnu, the Protector Deity of the Hindu Trinity. Many fables are woven around Krishna's life and teachings, the most authentic being found in the *Srimad Bhagavatha* which is a literary masterpiece. *Krishna Leela*, which centres on the *Srimad Bhagavatha* highlights a number of episodes from Krishna's life. We follow Krishna in his exploits as mischievous youth, romantic lover, best friend, and also in his roles as Great Teacher and Protector. Underlying the various episodes is a vision and affirmation of Krishna as Supremely Human and Humanly Divine — the endearing mortal and ever protective God.

Choreography Guru K Kalyanasundaram

Music Sangeetha Vidwan Alathur,
S Panchapakesan

Lyrics From "Nalayira Divya Prabandham",
"Narayaneeyam", "Bhagaved Geetha"

Sets Mansukh Joshi, *Indian National Theatre*,
Bombay

Costumes Mythili Kalyanasundaram



Guru Kalyanasundaram Guest Choreographer
Guru K Kalyasundaram, 54, belongs to a family whose members have been dance teachers for nearly ten generations. His family hails from the Tanjavur districts of south India which has been a great centre of fine arts for centuries.

The Guru studied dance from very young and has been teaching the art since 1955. An imaginative and prolific choreographer, the Guru has originated many outstanding works. His major presentations include several dance-dramas based on Indian mythologies and classical poetry. They are: *Vasanthavalli*, *Aandal*, *Skanda Leela* and *Charana Paduka*.

He has also choreographed special dances for the fifth centenary celebrations of Purandara Dasa and the first centenary of Barathi, two of India's best known poet-composers.

The Guru has toured many parts of the world, including the United States, Canada, Europe and Australia, since the early seventies. In April this year, he was again in the United States to participate in the Festival of India. His last visit to Singapore was in 1973.

Guru Kalyanasundaram is the Director of Sri Rajarajeshwari Bharatha Natya Kala Mandir which was founded by his father Guru Kuppiyah Pillai.

He is married to Mythili who is also an accomplished dancer and teacher. She assisted him in coaching Singapore dancers for *Krishna Leela*.



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Ballet Premiere Singapore



Victoria Theatre
Tuesday June 17 & Wednesday June 18
8 pm

In January 1984, the Ministry of Community Development (then known as the Ministry of Culture) established a new core group of ballet dancers to complement the existing National Dance Company Ethnic Group. Goh Soo Khim and Anthony Then were appointed Co-Artistic Directors of the group. They were also responsible for the training programme for the Company.

The National Dance Company Ballet Group debut fourteen months after its formation, during the 5th ASEAN Festival of Performing Arts in October 1985. It presented a ballet, *Environmental Phases*, choreographed by Goh Soo Khim. The ballet was inspired by the changing landscapes of Singapore's Chinatown and the music of Professor Bernard Tan. The dance earned rave reviews from the press which praised its high standard and fresh choreography and hailed it as "a quantum leap forward for Singapore dance".

Although the dancers are only part-timers, they have undergone a vital training programme designed to expose them to a wide range of training methods and dance styles. The group has had the opportunity of working with visiting guest artistes such as Alexander Minz, Goh Choo San, Fred Marteny Jr, Jelko Yuresha and Belinda Wright, Patricia Hon, Attilio Labis, visiting examiner Susan Taylor and the group's Ballet Mistress Carol Ainsworth.

One of the main aims of the Ballet Group is to build up an identity by doing original choreography in collaboration with Singapore composers. The ballet *Conflict* featured in this Festival will be the second collaboration of this nature.

The 1986 Festival of Arts will witness the debut of the Ballet Group with the works of four choreographers.

Programme

Baris

At Dusk

Interval

Conflict

Elegant Solutions



Baris

Baris is an allegory depicting the universal cycle of change. Death, preservation and re-birth fight a symbolic battle of the Old and New Order. The Old Order initially resists Change but eventually succumbs to it. A new order is born and a new heritage comes into being, and, of course is later rejected by the next generation.

The dance draws its imagery and symbolism from various Malay, Indian and Chinese sources. The emblem of "Malaysian Dance Heritage '84" (during which *Baris* was premiered), the 'Tree of Life' (Pohon Beringin), is also used to signify a weapon and a sign of change.

Choreography Ramli Ibrahim

Music Tomasco Cecere

Commissioned by Ramli Ibrahim '84

At Dusk

This piece is one of the last four songs that Strauss composed. Five dancers translate its gently shifting moods into a flow of shape and movement. In its transitions, the dance moves from a soft poignancy to a dignified nobility.

Choreography Patricia Hon

Music Richard Strauss

Conflict

Based on and adapted from Lorca's "House of Bernada Alba".

A rich man dies, leaving his wealth to his eldest daughter. His widow, a domineering woman, soon decides on the fate of her five unmarried daughters. The widow's decision to marry her eldest daughter to the town's most eligible bachelor causes a conflict in the entire household, as greed and passion lead to unhappiness and eventual tragedy.

Choreography Anthony Then

Music Prof. Bernard Tan

Elegant Solutions

Elegant Solutions is a dance which captures the gaiety and sparkling wit of the music and gives way to a carefree display of *joie de vivre*.

Choreography Goh Soo Khim

Music Scarlatti/Tommasini

Artistic Directors Goh Soo Khim, Anthony Then

Guest Artistes Ramli Ibrahim, Han Kee Juan, Christina Sergeant

Dancers Choo Oi Wah, Cindy Chua, Jamaludin Jalil, Bettina Khoo, Fiona Lai, April Leong, Elaine Leong, June Lee, Jacqueline Lim, Mohd Noor Sarman, Chantal Pestana, Phua Teck Chong, Tan Su Ming, Suzanne Teo, Elizabeth Thng, Thong Meng Lan, Vincent Wee Tai Huat



Merce Cunningham Dance Company USA



Victoria Theatre
Friday June 20 to Sunday June 22
8 pm

The relentless purity of Merce Cunningham's choreography keeps it new. Traditional elements generally considered essential — formal music, overtly dramatic structure and conventional emotionalism — are removed, leaving pure movement. There is nothing of an extraneous nature to dilute the experience: no stories, no themes, no arguments — not even familiar visual images. Audiences are left with nothing but the pure experience of dance and of movement in time and space.

Programme

June 20	Doubles
	<i>Interval</i>
	Pictures
	<i>Interval</i>
	Grange Eve
<hr/>	
June 21	Arcade
	<i>Interval</i>
	Pictures
	<i>Interval</i>
	Roadrunners
<hr/>	
June 22	Channels/Inserts
	<i>Interval</i>
	Native Green
	<i>Interval</i>
	Pictures

Doubles

Doubles is a series of solos and small ensemble pieces. The piece begins with a strong emphatic solo, and five more dancers gradually join the action in shifting layers. Pairs interlock and fade in a flowing stream of movement.

To counteract the movement, a pair occasionally freezes and observes the others, creating a balance between the exuberance of the movements and the solemn concentration of the pair watching. The motionlessness and the energy act as equivalents to one another as the pairs separate and freeze alternately.

This work is a 1984 American Dance Festival "Golden Commission", and was made possible by generous contributions from AT&T Foundation and Mr Samuel H. Scripps.



Pictures

As the title suggests, this piece portrays the latent mobility captured in pictures or photographs. Hidden dances for an unseen audience are captured in flat alignments of linked dancers. Then a dance may break free from its picture momentarily, while another moment of dance is frozen elsewhere.

The effect is sculptural yet flowing; the movement swift yet graceful. Cunningham's appearance as picture-maker at the end of the dance works as a comment and reflection on the piece.

The design for this work was made possible in part by a grant from the National Broadcasting Company, Inc.

Grange Eve

This piece evokes a kind of celebration of life in a small American town and expresses both its joy and sadness. In a playful yet serious series of patterns the dancers suggest individuals working on their own yet accidentally becoming components of a ritualistic design.

Three male dancers enter with canes and each has his own problem to solve yet the three movements echo one another. The entire effect is playful, almost Dadaesque, and yet at the same time emotive and tragic.

This work in memory of Edwin Denby is made possible in part by a grant from the Jerome Robbins Foundation.

Arcade

Arcade was originally choreographed for the Pennsylvania Ballet under the auspices of the National Choreography Project with funding from The Rockefeller Foundation, Exxon Corporation and the National Endowment for the Arts.



Roadrunners

This piece is danced with unashamed wit and a sense of fun. Musician John Cage reads extracts in English and Chinese from an ancient Chinese book, depicting a world of strange, magical beings. In this piece there is no forced connection between the music and the movements of the dancers: it is a natural union and from it grows the comedy of the piece.

The dancers too seem to be in some kind of Wonderland as they hop about and explore their new environment. Cunningham appears in a somewhat harrassed role and attempts to pick up and put on all the articles of clothing that he finds but his progress is hindered by the movements of the other dancers.

This dance was commissioned by and first presented at the American Dance Festival, Durham, North Carolina, on July 19, 1979.

Channels/Inserts

This dance demonstrates how the camera exploits its ability to join unconnected movements into a harmonious whole, manipulating time, space and sequence. Movements are juxtaposed and framed and there is a fluidity of dance in pure cinematic style. Close-ups reveal the onset of the



central duet which takes place later.

Despite the lyricism and flowing purity of the dance, the accompanying music comments that human feelings and artistic expression are fragile and may at any moment be dissipated.

This dance was originally choreographed as a film/dance, and was filmed under the direction of Charles Atlas at the Cunningham Studio in Westbeth in January 1981. The present version has been re-choreographed for the stage.

Native Green

In an atmosphere of dreamlike impersonality the ritual of play between men and women is staged. In this sensuous world, the connections between them are at the same time closer and more formal. Six dancers create lyrically integrated patterns and couple duets.

The sense of touch assumes great importance as bodies curve round one another. The women appear to swoon, and find the need for momentary support. The twisting curves of the duet's union movement evolves into highly structured arrangements and thence to an ending for which the previous lyricism has not prepared us.

This work was made possible in part through the generosity of a gift in memory of Edwin Denby.



June 20

Doubles 1984

Music Takehisa Kosugi, *Spacings*

Musician Takehisa Kosugi

Design and Lighting Mark Lancaster

Dancers Helen Barrow, Victoria Finlayson, Catherine Kerr, Chris Komar, Karen Radford, Kevin Schroder, Robert Swinston

Pictures 1984

Music David Behrman, *Interspecies Smalltalk*

Musicians Takehisa Kosugi, David Meschter

Costumes and Lighting Mark Lancaster

Dancers Helen Barrow, Merce Cunningham, Victoria Finlayson, Alan Good, Catherine Kerr, Chris Komar, David Kulick, Patricia Lent, Karen Radford, Rob Remley, Kristy Santimyer, Kevin Schroder, Robert Swinston, Megan Walker, Susan Quinn Young

Grange Eve 1986

Music Takehisa Kosugi, *Assemblage*

Musicians Michael Pugliese, Takehisa Kosugi

Design and Lighting William Anastasi

Dancers Helen Barrow, Merce Cunningham, Victoria Finlayson, Alan Good, Catherine Kerr, Chris Komar, Patricia Lent, Karen Radford, Rob Remley, Kristy Santimyer, Kevin Schroder, Robert Swinston, Megan Walker, Susan Quinn Young

June 21

Arcade 1985**Music** John Cage, *Etudes Boreales I-IV***Musician** Michael Pugliese**Design and Lighting** Dove Bradshaw**Dancers** Helen Barrow, Victoria Finlayson, Alan Good, Catherine Kerr, David Kulick, Patricia Lent, Karen Radford, Rob Remley, Kristy Santimyer, Kevin Schroder, Robert Swinston, Megan Walker, Susan Quinn Young**Pictures 1984****Music** David Behram, *Interspecies Smalltalk***Musicians** Takehisa Kosugi, David Meschter, Michael Pugliese, David Tudor**Costumes and Lighting** Mark Lancaster**Dancers** Helen Barrow, Merce Cunningham, Victoria Finlayson, Alan Good, Catherine Kerr, Chris Komar, David Kulick, Patricia Lent, Karen Radford, Rob Remley, Kristy Santimyer, Kevin Schroder, Robert Swinston, Megan Walker, Susan Quinn Young**Roadrunners 1979****Music** Yasunao Tone, *Geography and Music***Musicians** Takehisa Kosugi, David Meschter**Design and Lighting** Mark Lancaster**Dancers** Helen Barrow, Merce Cunningham, Victoria Finlayson, Alan Good, Catherine Kerr, Chris Komar, David Kulick, Patricia Lent, Karen Radford, Rob Remley, Kristy Santimyer, Kevin Schroder, Robert Swinston, Megan Walker, Susan Quinn Young

June 22

Channels/Inserts 1981**Music** David Tudor, *Phonemes***Musician** Takehisa Kosugi**Design and Lighting** Charles Atlas**Dancers** Helen Barrow, Victoria Finlayson, Alan Good, Catherine Kerr, Chris Komar, David Kulick, Patricia Lent, Karen Radford, Rob Remley, Kristy Santimyer, Kevin Schroder, Robert Swinston, Megan Walker, Susan Quinn Young**Native Green 1985****Music** John King, *Gliss in Sighs***Musician** Takehisa Kosugi**Set and Costume Design** William Anastasi**Lighting Design** Dove Bradshaw**Dancers** Helen Barrow, Alan Good, Chris Komar, Patricia Lent, Robert Swinston, Megan Walker**Pictures 1984****Music** David Behrman, *Interspecies Smalltalk***Musicians** Takehisa Kosugi, David Meschter**Costumes and Lighting** Mark Lancaster**Dancers** Helen Barrow, Merce Cunningham, Victoria Finlayson, Alan Good, Catherine Kerr, Chris Komar, David Kulick, Patricia Lent, Karen Radford, Rob Remley, Kristy Santimyer, Kevin Schroder, Robert Swinston, Megan Walker, Susan Quinn Young**Merce Cunningham**

Born in Centralia, Washington, Cunningham received his first formal dance and theatre training at the Cornish Institute of Allied Arts in Seattle. From 1939 to 1945, he was a soloist in the company of Martha Graham. In 1944 he presented his first programme of solos in New York City. His collaboration with the composer, John Cage, began at that time, and continues into the present.

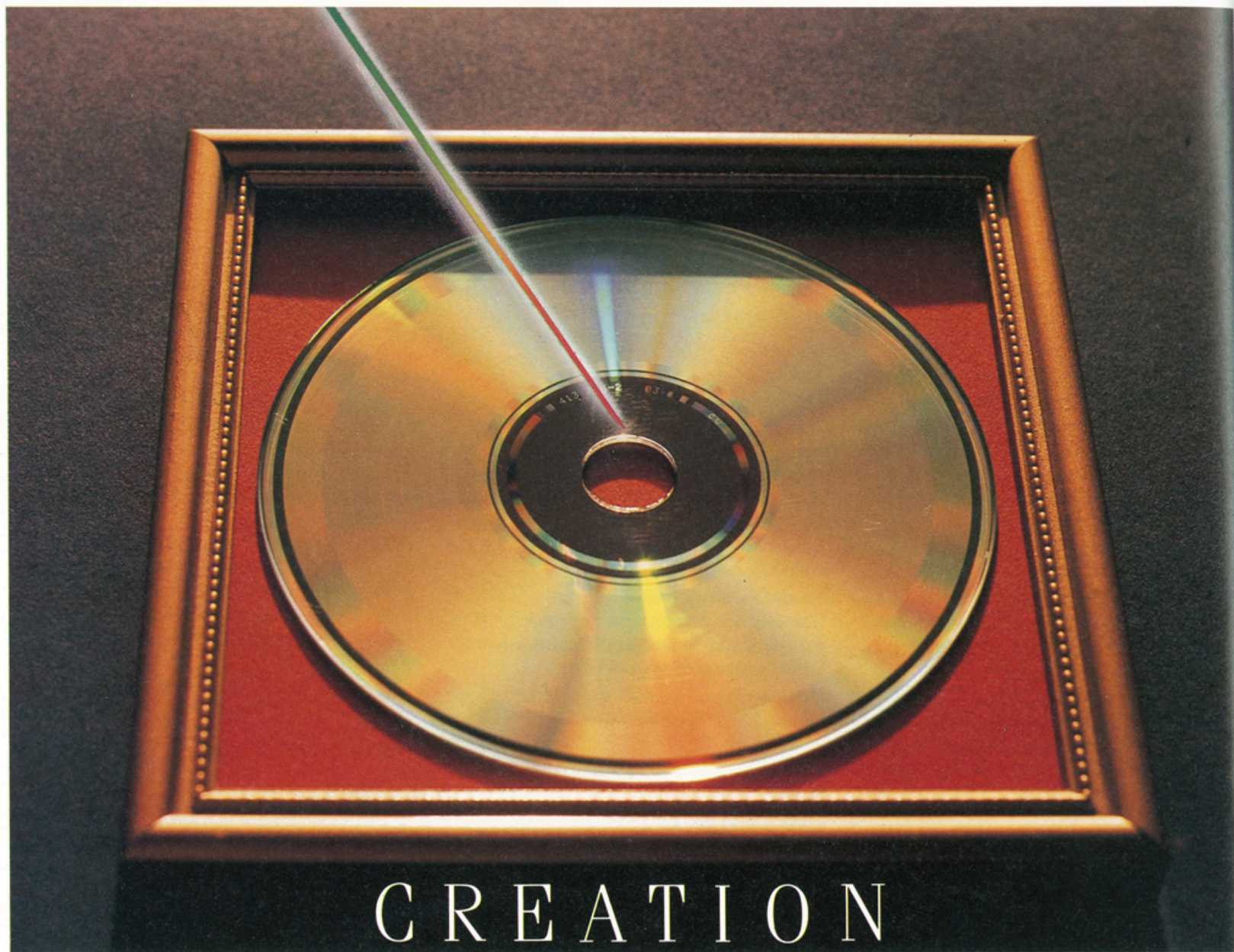
In the summer of 1953, Cunningham worked with a company at Black Mountain College in North Carolina, their first New York season taking place the following winter. Since that time, Cunningham has choreographed over one-hundred works which have been presented on yearly tours in the United States and Europe, the Far East, and recently in annual seasons in New York.

His works have been included in the repertoires of the Boston Ballet, New York City Ballet, American Ballet Theatre, the Cullberg Ballet, Stockholm, the Theatre du Silence, France, the Ballet Rambert, London, and the GRCOP, the experimental wing of the Paris Opera Ballet.

Robert Rauschenberg, Jasper Johns and Mark Lancaster have served as artistic advisors and designers for the company. At present Anastasi and Dove Bradshaw act in this capacity. Other painters, designers, and sculptors who have collaborated with Cunningham include Richard Lippold, David Hare and Andy Warhol. Cunningham has also collaborated with Charles Atlas, film-maker, on three original works for video.

In 1982, Cunningham was made Commander of the Order of Arts and Letters by the French Minister of Culture. Recently, he was celebrated at the White House and a nationwide television as a recipient of the Kennedy Center Honors.





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MUSIC



Stephen Bishop-Kovacevich USA



Victoria Concert Hall
Saturday June 7 & Sunday June 8
8 pm

He has been equally praised for understatement and for projecting every note for all it is worth; for wisdom and for inventiveness; for verve and for stability.

Out of these apparently contradictory virtues emerges the portrait of a true artist of remarkable range and sagacity who combines thoughtfulness with intensity. His virtuosity as a performer can be called upon to realise whatever is required without ever resorting to flashy display, or indulging in facile romantic tricks and shallow emotionalism.

Born in Los Angeles, Stephen Bishop made his orchestral and recital debuts at the age of eleven.

He had twice appeared in the San Francisco Symphony Orchestra by the time he was thirteen. Later he moved to England to study under Dame Myra Herss, an eminent interpreter of Bach in her day. Stephen Bishop made his London debut two years after that.

Now established as a major international artist with a busy concert and recording schedule, he is a regular guest at major music festivals. In 1984 he made his conducting debut with the Houston Symphony Orchestra in an all-Beethoven programme.

Building on a fruitful and rewarding recording partnership with Sir Colin Davis, his concerts at

the Barbican in the summer of 1985 drew rave reviews. His playing was hailed as "passionately inventive from bar to bar, (revealing) a mind that had scrutinised the work in its historical and no less than all its physical dimensions. Spellbinding as well as musically luminous".

His interpretation of Brahms' piano works are outstanding for embracing the intimacy of the *Intermezzos* and the storminess of the *Capriccios*. It is significant that Stephen Bishop is selective in what he records, and that the selection is based on an intensely personal perception of the music. For example, in a comprehensive repertoire of Brahms, the F minor Sonata Op. 5 is remarkable by its absence. Said the pianist: "I just cannot bring myself to enjoy that piece as a whole. I love the opening and the two slow movements. But what I cannot take is the *Scherzo*. I could never practise it; the whole style of writing seems so crude to me."

This integrity and the true musicianship upon which it is based has established Stephen Bishop-Kovacevich as a major figure in the international music scene.

Programme

June 7

J.S. Bach	Partita No.4 in D major <i>Overture</i> <i>Allemande</i> <i>Courante</i> <i>Aria</i> <i>Sarabande</i> <i>Menuet</i> <i>Gigue</i>
Ludwig von Beethoven	Piano Sonata No.28 in A major, Op.101 <i>Allegretto ma non troppo</i> <i>Vivace alla Marcia</i> <i>Adagio ma non troppo, con affetto; Presto</i>

Interval

Franz Schubert	Piano Sonata in B flat major, D960 <i>Molto Moderato</i> <i>Andante Sostenuto</i> <i>Scherzo: Allegro vivace con delicatezza</i> <i>Rondo: Allegro ma non troppo</i>
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June 8

Bela Bartok	Out of Doors <i>With Drums and Pipes</i> <i>Barcarolla</i> <i>Musette</i> <i>The Night's Music</i> <i>Chase</i>
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Frederic Chopin	Two Nocturnes Barcarolle in F Major, Op.60 Three Mazurkas
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Interval

Franz Schubert	Piano Sonata in B flat major, D960 <i>Molto Moderato</i> <i>Andante Sostenuto</i> <i>Scherzo: Allegro vivace con delicatezza</i> <i>Rondo: Allegro ma non troppo</i>
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Partita No. 4 in D Major J S Bach

By the time Bach wrote his *Six Partitas*, the original meaning of the word (an individual variation within a larger set) had died out and 'partita' had become synonymous with 'dance suite'.

Despite their transparency of textures, the *Six Partitas* contain a dense concentration of musical material and detail. Often a single melodic line will suggest a polyphonic texture of two or more voices and complex contrapuntal lines are frequently implied in a rapid scale and arpeggio passages. In addition, independent rhythmic units are created within the sub-divisions of a larger pulse. Since each partita was composed as a unified whole and not as a compilation of separate dance movements, there is an organic

relationship, often with distinct motivic associations, between the different movements.

Bach's *Partitas* follow the traditional format of the baroque dance suite, of which the four principal movements were the Allemande, Courante, Sarabande and Gigue. Other dance movements known as Galanterien were also included, usually inserted between the Sarabande and Gigue. Each set of dances is preceded by an introductory movement. Instead of using the term 'Prelude', as in the English and Cello Suites, Bach gave each opening movement a distinctive title.

According to Forkel, who wrote the first biography of Bach in 1802, "such splendid compositions for the clavier had not been seen or heard before. Anyone who learned to play some of these pieces well could make his way in the world ... so brilliant, harmonious, expressive and constantly novel are they."

Sonata No. 28 in A Major, Op. 101

Ludwig von Beethoven

A time of two years intervened between the Op. 90 and the Op. 101 — first of the "great five" last sonatas, composed in 1816. Paul Bekker has made the point that "Beethoven brought the fruits of his experience in orchestral and chamber music to bear upon the pianoforte, the last sonata-poems for the solo instrument resulting therefrom." So that the Op. 101 is, in effect, a fantasia-sonata.

This is at once apparent in the composer's expression markings, which translate in turn "with deeply felt emotion," "like a lively march," "yearning," and "with determination (or resolution)." Bekker feels that these designations "render any further attempt at elucidating the work superfluous," and he may be right. But one is tempted to note that in this piece Beethoven began to exceed the limitations of sonata form, to bring in contrapuntalism via canon and fugato,

and without relinquishing lyric elements to postulate a whole new world of expression encompassing both the majesty of symphonic thought and the intimacy of chamber music.

Notes by courtesy of James Lyons

Piano Sonata in B Flat Major, D 960

Franz Schubert

The monumental B Flat sonata is possibly one of the most profound musical statements Schubert ever made. The sheer breadth and depth of his commentary reveals the absolute eloquence of his musical language.

The work begins with a perfectly-cast theme that takes unexpected turns before its thunderous return to the B flat tonality. The transition is approached through a distant tonality in F sharp minor. The ensuing arrival at F major is achieved through one of the quietest passages of the work in an architecturally wonderful arc. This construction is paralleled towards the end of the development, and again effects breathtaking results.

The Andante in C sharp minor features a contrasting A major middle part. This expresses the deepest joy and optimism, qualities so far reserved in favour of contemplative commentary.

The Scherzo is as compositionally virtuosic as it is incredibly light. There is little doubt that it is both a pianistic and harmonic masterpiece.

There have been comparisons between the Rondo and the Finale from Beethoven's B flat string quartet Op. 130. Both share a similar tonal device of moving supertonic to tonic. However, Schubert's use of this device is as convincing as it is brilliantly executed. There can be no fitter ending to this landmark in piano literature.

Out of Doors Bela Bartok

The *Out of Doors* suite was composed between June and August 1926. It was first performed in the same year. The suite is a series of 5 pieces divided into two sets whose polyphonic and linear writing contrast with the Sonata's massive percussive style. It announces the succeeding first Concerto, and opens with a purely rhythmic piece *With Drums and Pipes*, followed by a poetic *Barcarolla* with amazingly free tonal relationships. *Musette* gives us more strange melodic ornamentations.

The second set opens with *The Night's Music*, one of those extraordinary evocations of nocturnal life, with strange bird cries, noises of wings or dead leaves, which alone Bartok could produce, and whose particular brand of impressionism is also to be found in the slow movements of the 4th and 5th Quartets or of the Concerto. The finale *Chase* is a highly chromatic affair whose precipitous speed enhances both the feeling of panic and the difficulty of performance.

Two Nocturnes Frederic Chopin

The *Nocturne* is a form developed particularly by Chopin from the work of the Irish pianist John Field. Norminally a piece of night music, it becomes for Chopin a poetic evocation of the serenity of the night, with a certain nostalgic intensity of feeling. Op 15, No 2, in F # major, written in 1831 and dedicated to Ferdinand Hiller, is one of the best known of these, typical in its operatic decoration of the principal melody and its contrasting, more rapid, middle section. Op 48, No 2, in F # minor, is a good example of Chopin's ability to maintain a long, sustained melody. After a two-bar introduction there is a singing phrase of 25 bars, repeated with slight modification, then a *piu lento* of short phrases.

Barcarolle in F # Major, Op. 60

Frederic Chopin

The *Barcarolle*, in origin a boating song with a rocking rhythm, was written in 1847 after Chopin's breach with his companion and friend George Sand, who for some ten years had been able to provide at her country house the kind of tranquillity that Chopin needed. The left hand establishes the rhythm of the piece, the principal theme entering above in thirds and sixths. There is a middle section of contrasted key, with a secondary theme that assumes some importance, before the octave return of the first section.

Three Mazurkas Frederic Chopin

The *Mazurka* was originally a Polish country dance from Mazovia, the plains around Warsaw. It has triple rhythm, and is accompanied by singing and by a local bagpipe. Chopin is the most famous composer of this form. His *Mazurkas* contain folk material, but so altered that the original is impossible to trace. Still, in terms of melody and harmony, they are considered to have 'a quasi-Oriental atmosphere'. Op 67, No 2, in G minor (1849, p 1855) was written almost at the same time as Op 68, No 4, in F minor. During this period Chopin was very ill and hardly wrote anything, though he experienced occasional bouts of optimism. The latter work in particular, said by Chopin's friend and copyist Fontana to have been written only a short time before the composer's death, is an alternately gay and melancholy swan song. Chopin did not like copying out his own compositions and the manuscript of this work presents severe problems, with its squiggly lines connecting the notes which have been crammed into all corners of the pages.



The Canadian Brass

In keeping with our refreshing approach to life, Air Canada is proud to bring to the Singapore Festival of Arts 1986, the Canadian Brass.

Comprising five uncommonly fine musicians, this unique ensemble is internationally renowned for their brilliant virtuosity and ensemble playing of remarkable unanimity. They have played to British royalty. As well as to diverse audiences in countries all over the world. Including the Soviet Union and the People's Republic of China.

Their repertoire ranges from classical to ragtime, to avant garde works. And they have been known to add new life to Baroque, reincarnate the magic of old jazz, and update reverant music in their own special way.

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The Canadian Brass Canada

Sponsored by Air Canada



Victoria Concert Hall
Monday June 9 to
Wednesday June 11
8 pm

This is a twenty-four carat quintet that plays serious music with impeccable musicianship, and moves into jazz, dixieland or marching band music with verve and unerring virtuosity. From there, they move into uncharted areas of music for brass with an irrepressible sense of fun — and all on 24K gold-plated matched instruments designed for them by Renold Schilke.

For those who think of concerts as stuffy, elitist and generally boring, The Canadian Brass is the perfect antidote. Without compromising on high standards of musicianship, they have managed to inject a large dose of irreverent clowning into their programmes.

As a result, their performances provide immense enjoyment. As tubist Charles Dallenbach puts it: "We feel a responsibility to see to it that the audience has fun. A good performance isn't enough — people have to go out feeling happy".

Perhaps the early days of the ensemble's now illustrious history have something to do with it. When it first began, The Canadian Brass often worked with young audiences. This meant trying to relate to the audiences without any preconceptions about concert-going, then getting them excited about the music and retaining their interest.

The effect on audiences of any age is infectious; and the rapport that The Canadian Brass manages to set up with its audience is now legendary. This is one quintet that can have concert enthusiasts cheering in a manner normally associated with football matches.

One of the best loved pieces of clowning is the *Tribute to the Ballet* which features the trombonist in a tutu and the tubist as a dying swan. Established favourites among likely and unlikely arrangements for brass include: Bach's *Tocatta and Fugue in D Minor*, Handel's *Water Music*, Vivaldi's *Four Seasons*, the Pachelbel *Canon*, *The Flight of the Bumblebee* and *Musetta's Waltz* from

La Boheme.

In the course of their concert tours which have criss-crossed the world as well as their native Canada, the quintet has won fans, influenced people and left memories of individual virtuosity and ensemble unity as impeccably bright and polished as their instruments.

Programme

Antonio Vivaldi/ Frackenhohl	Four Seasons <i>Spring</i> <i>Summer</i> <i>Autumn</i> <i>Winter</i>
Sonny Kompanek Giovanni Gabrieli	Medieval Music Suite Canzona No. 4
J.S. Bach/Mills	Tocatta and Fugue in D Minor
Luther Henderson	Jazz Suite
<i>Interval</i>	
Nicolo Paganini/ Fawcett	Caprice No. 24
Sonny Kompanek	A Tribute to the Ballet <i>Overture</i> <i>Fanfare</i> <i>Swan Lake</i> <i>In the Hall of the Mountain King</i> <i>Nutcracker</i> <i>Romeo and Juliet</i> <i>Russian Dance</i> <i>Sugar Plum Fairy</i> <i>Pizzicata (Delibes' Sylvia)</i> <i>Love Theme</i> <i>Recapitulation</i> <i>Finale</i>
J.S. Bach/Romm	Fugue in G Minor

Musicians

Trumpets Fred Mills, Ronald Romm

French Horn David Ohanian

Trombone Gene Watts

Tuba Charles Dallenbach

Fred Mills

Trumpeter Fred Mills had played with various jazz bands and already had a Bachelors in Music when he entered the Julliard School of Music. He toured Europe in their orchestra. It was at the school where he developed a passion for classical music and his talent ensured him further experience gained under the tutoring of Stowkowski with the Houston Symphony. Having played with a variety of ensembles and orchestras, including the National Arts Centre Orchestra at the invitation of Mario Bernardi, he left a teaching position at the University of Ottawa in 1972 to join the Hamilton Philharmonic Orchestra.

Ronald Romm

Ronald Romm officially turned professional trumpet player when making a solo debut with the South Bay Civic Symphony at twelve years of age and the trumpet would remain the great love of his life. By the time he enrolled at Julliard in 1967, he had already toured the U.S. with the Los Angeles Symphony, conducted then by Zubin Mehta. While studying in New York, he became reacquainted with old friend Fred Mills. Romm, too, played at the opening of the National Arts Centre. Then back in New York to complete his Masters at Julliard, Mills contacted Romm, informing him of an opening with The Canadian Brass. One week later, Romm was at his first rehearsal.

David Ohanian

David Ohanian was formerly with the Boston Symphony Orchestra and a Founding member of the Empire Brass Quintet. He is on the faculties of Boston University and the Boston Symphony Orchestra Tanglewood Institute.

Gene Watts

Gene Watts started on the baritone horn because he had been told by an instrument salesman his lips were too big for trumpet playing. (The baritone horn was what the salesman had in stock, by the way.) The horn was later abandoned for

the trombone when he became inured to jazz and popular music, and soon he was playing in black jazz clubs in the neighborhood. While studying music at the University of Missouri he continued to perform in jazz and dixieland bands and became known as "The white sheep in the black band". On a scholarship he completed his Masters of Music degree at the New England Conservatory in Boston, and went on to play with a number of American symphonies. By 1965, Watts had arrived in Toronto to join its orchestra. Four years later found him in India where he discovered transcendental meditation,

which caused him to take a one year hiatus from the music world to delve deeper into the philosophy. Upon his return to Toronto, his was the job to recruit a brass group to tour Ontario schools for an educational programme — the group one day to become known as The Canadian Brass.

Charles Dallenbach

Charles Dallenbach graduated with a Ph.D. from the Eastman School of Music, where he played in their wind ensemble under Frederick Fenell and Stravinski. He taught music at the University of Toronto before joining the Hamilton Philharmonic Orchestra, where he met a fledgling Canadian Brass.



Singapore Symphony Orchestra and Chorus Singapore



Victoria Concert Hall
Friday June 13 & Saturday June 14
8 pm

The birth of the Singapore Symphony Orchestra in 1979 represented a significant milestone in Singapore's cultural development. Since then, the orchestra has enhanced the standard of musical appreciation in Singapore as well as provided young musicians with the opportunities to achieve their ambitions.

The orchestra's aims and activities are multifarious and challenging. Based at the Victoria Concert Hall, the orchestra performs works ranging from the baroque to the twentieth century. Several compositions by well-known regional composers have also been played. With an average of sixty performances in each season, the orchestra has invited many renowned foreign artistes as guest soloists and conductors, enriching the concerts with a fresh and varied musicality.

Besides the regular concerts, the orchestra also gives a series of popular concerts ("Familiar Favourites") during the season, as well as open-air concerts in the Botanic Gardens.

Apart from the standard orchestral works, the orchestra has performed as a theatre orchestra when it accompanied the Sadlers Wells Royal Ballet on its Asian tours of 1980 and 1982 and Les Grands Ballets Canadiens in 1984. The orchestra also accompanied the Metropolitan Opera in its performance of *La Bohème* in Singapore. The orchestra has played widely all over the Southeast Asian region and it toured Scandinavia in 1985.

The Singapore Symphony Chorus was formed in April 1980 to provide a choral arm for the Singapore Symphony Orchestra. The hundred-strong chorus under the direction of Lim Yau has given many memorable performances ranging from such titanic works as Bruckner's *Te Deum* and Beethoven's *Ninth Symphony* to the exquisite a capella motets.

Programme

Joseph Haydn Concerto in C for Cello and Orchestra
Moderato
Adagio
Allegro Molto

Soloist Julian Lloyd Webber

Igor Stravinsky Symphony of Psalms
Prelude
Fugue
Finale

Interval

Tsao Chieh Singapore —
Symphonic Suite for Large Orchestra
Prelude and Fugue
March
Scherzo
Passacaglia and Finale

Concerto in C for Cello and Orchestra

Joseph Haydn

The opening ritornello sounds the proud, ceremonial note that Haydn associated with C major, but the soloist's expansion of this material lays more stress on some of the lyrical subsidiary themes, and adds a new cadence idea. After a formal dominant ritornello and second entry by the soloist, the middle section includes some episodic bravura, but its literal statement of the chief shapes and its narrow key range are entirely Baroque; the soloist's restatement introduces some ornamental detours, and the pattern is round off after the cadenza by a final orchestral ritornello. The Adagio omits the wind instruments (oboes and horns). A characteristic Haydn procedure converts the opening bar's rising fourth scale to a new use, as second bar in the subsidiary theme. Once again the middle section

is mainly concerned with thematic statement in related keys, yet the repetitions intensify the tone of quiet fervour. The Finale's brave parade of themes includes a modification of the opening that turns pathetically to the minor, and this becomes second subject in the soloist's sonata exposition. But his main concern is for brilliant figurations that drive the movement along so ebulliently that the later orchestral ritornelli (in a three-part form closely parallel to that of the first movement) are much curtailed.

Notes by courtesy of Peter Evans

Symphony of Psalms Igor Stravinsky

Among the great religious works by Stravinsky, we find the Symphony of Psalms. It was composed in 1930 at the request of Koussevitzky and ostensibly for the fiftieth anniversary of the Boston Symphony Orchestra. But that is a secondary matter, concerned with dedication. The score is prefaced as follows: 'Cette symphonie composée a la gloire de DIEU', and only then does he continue with his dedication to the Boston orchestra. This three-movement symphony is scored for a full orchestra including two pianos (but omitting violins and violas), together with a choir in which Stravinsky requires (as in the Mass) children's voices as opposed to those of sopranos and contraltos. It sets words, in Latin, from Psalms 39, 40 and 150 — and the movements are played without a break. As always with Stravinsky, the structure of the work is of cardinal importance. Here we have a Prelude (prayer in adversity), a double Fugue (God's answer to prayer), and a Finale (a paean of praise to God).

Notes by courtesy of Michael Howard

Singapore — Symphonic Suite for Large Orchestra Tsao Chieh

Written between 1982 and 1985, the work consists of five movements, each movement model-

led after a certain musical archetype — Prelude and Fugue, March, Scherzo, Passacaglia and Finale. Each movement evokes a different period of Singapore's history, beginning with a slow introduction recalling the Malay fishing villages of days gone by, moving onto the more complex and dissonant as memories of Temasek's bloody past return, until we reach the victorious Finale and the birth of the Republic. Stylistically, the work is eclectic in that it draws upon everything from romantic symphony to aleatoric techniques. Each movement, however, is consistent in itself and, in a cinematic sense, with the period of history it depicts. It is scored for a large orchestra, consisting of triple woodwind, three trumpets, four horns, three trombones, tuba, extensive percussion, piano, harp and strings.

Julian Lloyd Webber Solo Cellist

Julian Lloyd Webber began playing the cello at the age of five. His early fascination with the instrument took him to the Royal College of Music, where Sir Arthur Bliss spotted his talent



and helped begin the career that was to take Webber all over the world, giving recitals and performances with many of the great orchestras and musicians of our time. These include such great names as the Berlin Philharmonic Orchestra, Sir Georg Solti, Sir Yehudi Menuhin, jazz musicians Stephane Grapelli and Cleo Laine and many others. Julian Lloyd Webber has an extensive discography and has written a book about his life-time devotion to the cello.

Tsao Chieh Composer

Tsao Chieh's interest in musical composition has prevailed despite his pursuit of quite a different career in Electrical Engineering. While studying at Stanford University, he obtained his Masters degree in musical composition. Since then, he has composed many works including *Toccata* for flute and piano, a sonata movement for piano solo, and *Four Songs for Soprano and Chamber Ensemble* which won first prize in the Jean and Paul Hanna Music Competition. In 1982 the idea for a large symphonic work based on the history of Singapore was born, but it was not until 1985 that the work was completed.

The Singapore Symphony Orchestra Music Director and Resident Conductor Choo Hoey

Assistant Conductor: Lim Yau

First Violins Pavel Prantl *Leader, Chair endowed by the Times Organisation*, Lynnette Seah-Simon *Deputy Leader, Chair endowed by Far East Organisation Centre Ltd*, Er Yenn Chwen, Yan To, Chan Yew Shing, Kiho Ishikawa, Lim Shue Churn, Priscilla Neo Seok Bee, Vasilica Patrascu, Seow Jean Ai, Danuta Wolnomiejska

Second Violins Zhang Zhen Shan *Principal*, Fan Ho Tang, *Chair endowed by Messrs Ong & Co Pte Ltd*, Chan Tze Law, Harry Khoo, Leung Chung Shu, Liang Kuo Chen, Malcolm Ranjore, Siow

Hee Shun, Sylvia Khoo, Yeo Teow Meng
Violas Jiri Heger *Principal, Chair endowed by Sing Investments & Finance Ltd*, George Man, Chan Bing Lin, Luo Cheng, Ngai Sau Chung, Ong Koe Pho, Marina Tan, Lynne Bong, Kee Seng
Violoncellos Chiu Chun Chiu *Principal, Chair endowed by Golden Bay Realty (Pte) Ltd*, Herminia Atienza-Ilano, *Chair endowed by Dato Aw It Haw*, Chiu Kuen Kuen, Wang Xiao Lan, Chung Kwok Lan, Din Xiao-Feng, Foh Kim Hong, Victor Lim, William Schutmaat, Leslie Tan

Double-Basses Vladimir Puskarev *Principal*, Chung Young Hee, Bohdan Boczkowski, Lee Tsu Hock, Ken Tan, Wang Yang, Yang Chi

Flutes Huang Shao-Jiang *Principal*, Chiang Hsing Kan, Lee Kee Hoi, Lee Chiuin

Piccolo Lee Kee Hoi

Oboes William Naddle *Principal, Chair jointly endowed by Singapore Engineering & Consultancy Services Pte Ltd; Tanker Mooring Services Pte Ltd; Container Warehousing & Transportation Pte Ltd; Changi International Airport Services Pte Ltd*, Joost Flach, Pan Yun, Jeanette Tan

Clarinets Karen Luttk-Engert *Principal*, Vincent Goh

Bass Clarinet Ng Kian Khoo

Bassoons Yutaka Sugino *Principal*, Nigel Sandall, Lee Chung Sing, Seet Yeng Fang

Contra Bassoons Nigel Sandall, Lee Chung Sing

Horns Gary Gardner *Principal*, Li Sheung Mi, Luk Hoi Yui, Dixie Wong

Trumpets Kenneth Olson *Principal*, Chen Jia Min, Yeh Shu Han, Pek Sin Chuan, Yap Thien Soo

Trombones Wayne Groves

Bass Trombone Daniel Loeb

Tuba Peter Oubeau

Timpani Grzegorz Markiewicz *Principal*

Percussion Lim Meng Keh, Tang Chong Leong, Ivy Tan, Hyak Hwee Ping

Piano Shane Thio

Harp Yuko Hinokawa

Librarian Joan Tan

The Singapore Symphony Chorus**Chorus Master:** Lim Yau**Rehearsal Pianist:** Shane Thio

Sopranos Laura Chan, Penny Chan, Choi Jong Ae, Chong Pek Yoon, Magrit Davies, Gisela Delling, Fang Mei Ling, Julie Fenimore, Goh Hui Lim, Janet Goh, Alison Hail, Kathrin Harder, Yuko Hinokawa, Fiona Horstman, Hsu Hwee Luck, Hsu Hwee Liang, Indra James, Marian Jacquiery, Keiko Kamizo, Linda Kan, Toyoko Katsuyama, Kon Mei Leen, Elizabeth Kong, Lew Chian Hwa, Ling Ai Ee, Lum Kim Keng, Suzanna Paul, Quek Nee Kiah, Sie Mie Ling, Arasi Santhana, Tang Kwok Mei, Bettina Thiele, Lily Wong, Elizabeth Williams, Yeo Bin Eng

Altos Asme Ambrose, Kathleen Anthony, Sureela Balwan, Edyth Banks, Boey Yoke Ping, Serena Carmel, Marlene Felsman, Brigitte Gerhardt, Goh Hui Imm, Ann Hedworth, Mary Hsu, Heidrun Koppers, Agatha Lee, Leong Yi Ming, Helpa-Zegg! Madera, Judith Martin, Alison M'Lay, Gillian Mills, Yaeko Nakasugi, Ng Beng Choo, Ong Siew Hee, Angelin Paul, Sadako Sato, Seah Khwang Yao, Audrey De Silva, Soo Miew Hiong, Julianne Statham, Ruth Tan, Tee Sook Leng, June Thomas, Angela Watts, Serena Wee, Leela Winslow, Ellen Yap, Yip Sook Wai

Tenors Douglas R Aden, Chan Kum Kit, Cheong Lip Sin, Goh Hui Hong, Christopher Koay, Nelson Kwei, David Lau, Loo Choon Hiaw, Andrew Spencer, Walter Williams

Basses Ahn Chung Ung, Christopher I Cassim, Y S Christopher, A W Fotheringham, Don Hedworth, Hsu Heng Tack, Kwa Chiao Huan, Lee Leong Ying, Peter Lee, Lim Ek Khiam, Loo Kong Kit, Milton Quek, Andrew Watts, A G Wood



Ellis Marsalis Jazz Quartet USA

Sponsored by USIS



Singapore Conference Hall
Sunday June 15 & Monday June 16
8 pm

The renaissance of jazz in the 1980s and its continuing revival are attributable in part to the efforts and talents of jazz musician Ellis Marsalis. His performances have inspired a new enthusiasm and his energy as an instructor has influenced many jazz artistes. His lyrical expression has been described as poetry and, like the poet who puts careful thought into creating a poem, Marsalis is a meticulous craftsman. He approaches his art with a classical seriousness, though the effect of his music is one of freedom and joy. This can be seen in his solo *Syndrome* which is a piece of buoyant lyricism. The solo *tour de force* of *Zee Blues* shows Marsalis' quirky brilliance at its fullest. Marsalis' work is never dubbed or mixed: he works for a completely natural sound that recalls the early days of jazz and blues and echoes their spontaneity.

Marsalis' musical education was grounded in the classics, and he started out playing the cello in a Louisiana orchestra.

Later he formed a jazz group and played in clubs with Al Hirt. This partnership was to take him before President Nixon when he played at the White House and to Carnegie Hall, Symphony Hall in Boston, and to many other prestigious venues.

The album *Fathers and Sons* was a joint venture with Von and Chico Freeman, and Marsalis' two sons, Wynton and Branford. The album explores his multi-faceted technique and focused composition, and shows how he has taught his sons the balance of discipline and spontaneity.

Ellis Marsalis continues to perform and inspire respect wherever he goes with his resourcefulness, wit, and tremendous musicality.

Programme

Ellis Marsalis	Twelve's It On Time
Thelonius Monk	Evidence In Walked Bud Rhythm-A-Ning Mozot'N
Alvin Batiste	Jitterbug Waltz
Thomas "Fats" Waller	Melancholia
Duke Ellington	Sister Cheryl
Tony Williams	Syndrome
Ellis Marsalis	Surrey with the Fringe on Top
Rodgers & Hammerstein	A Moment Alone
Ellis Marsalis	Well, You Needn't
Thelonius Monk	Old Folks
Hill & Robison	Homecoming
Ellis Marsalis	



Ellis Marsalis

Ellis Louis Marsalis, Jr. is the premier jazz pianist of New Orleans. He began formal music studies at Xavier University Junior School of Music.

Marsalis, now 51, graduated from Dillard University in 1955. While at Dillard, he was deeply influenced by jazz saxophonist and composer Harold Battiste.

A musical alumnus of numerous New Orleans jazz bands, including Al Hirt's, Marsalis is also a noted musical educator. He teaches music at Loyola University and at the New Orleans Center for the Creative Arts (NOCCA).

Marsalis has appeared on *The Today Show* and *The Johnny Carson Show*. He has also appeared as a guest artiste with the New Orleans Symphony Orchestra.

Marsalis has three albums as a leader: *Monkey Puzzle*, *Solo Piano Reflections*, and *Syndrome*. He is also featured on the Columbia album, *Fathers and Sons*.

The winner of numerous awards, Ellis Marsalis and Lady BJ (New Orleans singer/actress) recently won the 1984 Ace Award for best single music programme on cable television.

Ellis Marsalis and his wife, Dolores, are the proud parents of six sons: Branford, Wynton, Ellis III, Delfeayo, Mboya and Jason.

Musicians

Piano Ellis Marsalis
Drums Noel Kendrick
Bass Reginald Veal
Saxophone Victor Goines



Swingle Singers Great Britain



Victoria Concert Hall
Monday June 16 to Wednesday June 18
8 pm

The Swingle Singers are eight vocalists trained in the great British choral tradition. They sing Bach as it was meant to be played: their tones crystal clear, their pitch perfect. Then they're on to jazz, then pop, then back to an early French madrigal. From Mozart they move to Duke Ellington, from Noel Coward to Gershwin — their sound effortlessly, flawlessly integrated. With a style which draws upon Early English music, Big Band Jazz and their classical backgrounds, The Swingles transcend musical boundaries, blending styles and genres as smoothly as their own voices.

The group was formed by Ward Swingle in the 1960s with a repertoire of classical baroque. When the Paris-based ensemble disbanded, he moved to London and brought together just the double quartet he was looking for. Drawing from the jazz greats, adding his classical training and extracting from the style of the original group, Ward Swingle introduced a new sound.

The Swingles are more than a vocal group: they are a dynamic force. When Ward Swingle retired in 1984 and returned to his native America to begin a series of lectures and seminars, the success of the group continued unabated. New members brought a freshness which, integrated with Ward Swingle's maxim of musical excellence and originality, won them even wider audiences.

In their current concert programme, they perform evergreens by Cole Porter and Jerome Kern; Big Band favourites such as *Li'l Darlin'* and *Fascinatin' Rhythm*, songs from the 16th century to the present day, along with a selection of classical pieces, 'scatted' in the original style, ranging from *The Overture to The Marriage of Figaro* to *The Flight of the Bumble-Bee*.

Their 'Orchestral Pops' repertoire has brought invitations to prestigious American venues: Kennedy Center, Lincoln Center, Wolftrap and Grant Park. Their jazz arrangements put them in great demand for jazz festivals all over Europe.

Each Christmas they join the fabulous Canadian Brass in Toronto for a series of special concerts.

Maurice Ravel's *L'Enfant et les Sortilèges* has become the centrepiece of their operatic activities. After concert performances in Rotterdam, Manchester, Melbourne and Chicago, the group recently performed this work as part of the Holland Festival in Jiri Kylian's highly acclaimed choreographed version for the Nederlands Dans Theatre.

In the field of modern music, The Swingles continue to expand their repertoire with works written for them by the great Italian composer Luciano Berio including the premiere of his opera *La Vera Storia* at La Scala in Milan, the new recording of *Sinfonia* under the direction of Pierre Boulez and the first performance of the revised edition of *Questo Vual Dire Que*. 1986 will see them perform the world premiere of *Mazepegul* by Azio Corghi in Italy.

In short, if there are new heights to be scaled in vocal sounds and techniques, the Swingle Singers will be there.

Olive Simpson First Soprano

Olive read languages at Trinity College, Dublin, graduating with honours before continuing her music studies at the Royal Irish Academy of Music. She sang with the Irish National Opera and was soloist in most of the major oratorios.

She gained her LRAM diploma in London before joining The Swingles in 1973 when the English group was formed. As the group's longest serving member, Molly does most of the worrying and the high notes, the latter being featured on fourteen albums and heard in concert appearances all over the world.

Jacqueline Barron Second Soprano

Jackie graduated with honours in 1982 from the Royal College of Music, London. She continued

her studies to post graduate level but still found time to involve herself in popular music, as the featured vocalist in a band specialising in dance music.

She is an experienced soloist in oratorio and recital work.

Beside her classical training, she has a wide interest in jazz. She had planned to be a 1st Soprano but wasn't tall enough!

Jean Carter First Alto

Jean studied singing and piano at Trinity College of Music, London, where she gained a Licentiate Diploma and graduated with honours.

Before joining The Swingles, Jean had given recitals and made frequent appearances as a soloist in the major oratorios, as well as being featured on BBC radio and television.

Carol Canning Second Alto

Carol was born in Birmingham where she first studied music. She continued her studies at the Guildhall School of Music and Drama in London with a particular interest in French song. She also found time to explore jazz and scat singing.

Carol joined the Swingles in 1980 and her hobbies include buying expensive clothes and being taken out for equally expensive meals. In her spare time she arranges music for the group and is developing a new language which only has one word.

Andrew Busher First Tenor

Andrew is the newest member of The Swingles, joining the group at the end of 1984. He was born in Winchester and studied at Trinity College of Music, London, gaining a Licentiate Diploma. Before joining the group he sang with St. Paul's Choir and recorded with the Martin Best Early Music Ensemble.



Jonathan Rathbone Second Tenor

Jonathan started singing at the age of seven as a chorister in the cathedral choir in his home town of Coventry. He never wanted a career as a singer (you'll understand why when you hear him) and his prowess at the piano earned him the nickname 'sausage fingers'.

He studied violin and acquired a choral education at Christ's College, Cambridge, where he read mathematics. He completed his musical education, studying singing and composition, at the Royal Academy, London.

Michael Dore First Bass

Michael studied the French horn which was of very little use when he joined The Swingles in 1981. However, he had also completed a Graduate Degree course in composition, analysis, keyboards and singing at the Guildhall School of Music. After graduation, he undertook a teacher training course and obtained his Post Graduate

in Education.

He is a great fan of Barry Manilow, whom he sounds like, and Shirley Bassey, whom he looks like (or is it the other way around?).

Simon Grant Second Bass

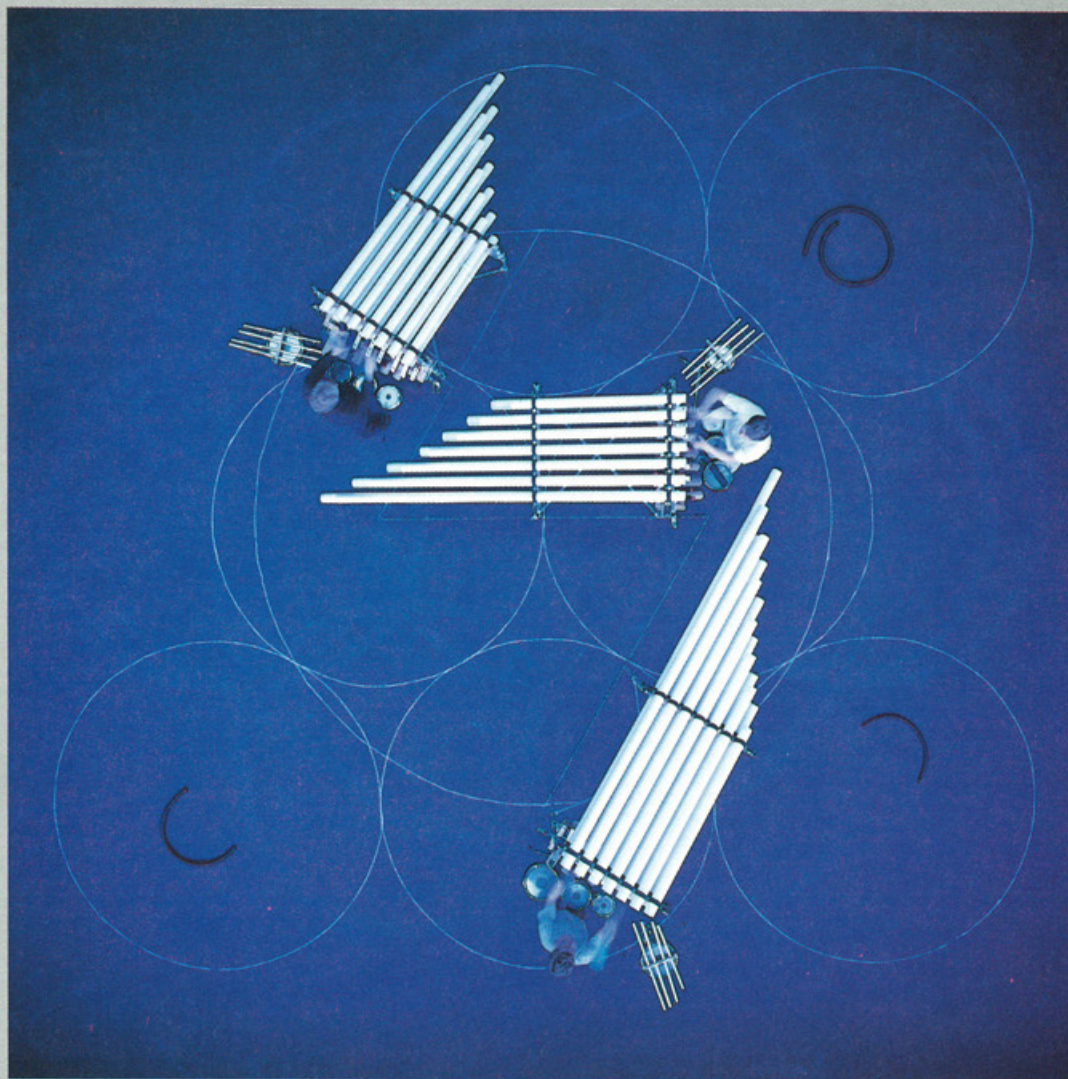
Simon took over the mantle of Musical Director from Ward Swingle in 1984.

He began singing as a chorister at Kings College, Cambridge, at the age of eight under the direction of Sir David Willcocks. From there he went to Dundle School, covered acting, art, choral work and shooting.

Simon studied music at the Guildhall School of Music and Drama, specialising in singing, French horn and piano. His tour de force is whistling and singing bass at the same time. After leaving college he took an interest in avant garde music and studied extended vocal techniques. He is equally accomplished in Early Music and Jazz.



From Scratch New Zealand



PUB Auditorium
Wednesday June 18 to Friday June 20
8 pm

From Scratch is an unusual group that combines music, sculpture and performance art. Their philosophy is based on Cornelius Cardew's *Scratch Constitution*: works are to be guided by ideas of collective respect and open access to all regardless of training.

The trio work together in a spirit of experiment and invention. The co-operative ideals of integration and balance, as embodied in musical and performance structures, are essential elements of their artistic ideology.

From Scratch embodies a style of music that is both old and new. Old and new forms are bonded by the presence of natural rhythmic and cyclic patterns. Cyclic patterns evolve and dissolve — they change in rhythm and texture as the music breathes. Modular shapes transfuse one into another, visual shapes integrate past with present.

From Scratch's instruments are unique to the group, in particular the invented "percussion stations" that consist of tuned banks of PVC pipes, chimes, bamboos, drums and cymbals. Other instruments — hand-held, worn, spun and blown, that warble, whistle, rattle and hum — operate both physically as visual actions and aurally as sound accompaniment.

Making up From Scratch are: Philip Dadson, Wayne Laird & Don McGlashan.



Programme

Pacific 3, 2, 1, Zero

Interval

Drum/Sing

Pacific 3, 2, 1, Zero

This work was devised specifically for performance at the 1982 Paris Biennale, as a protest against nuclear testing in Oceania, and French Polynesia in particular.

Pacific 3, 2, 1, Zero has a simple structure based on an image of isolated islands of activity connected by common waters, waters whose currents now innocently carry nuclear contamination.

The syllables heard in the first vocal section, are taken from the names of individual islands within Micronesia, Melanesia and Polynesia. These are mirrored and inverted in the same way as the rhythms are in the music of From Scratch. In a later vocal section the names of contaminated island testing sites are sung, then shouted and drummed on tins to sound both lament and warning.

Drum/Sing

Three percussion racks (or 'stations') — high, medium and low — are used. Each station has four tiers of distinct sound sources: 14 end-struck PVC pipes, 14–20 chime bars, 6–8 tuned tongue bamboos, and 6–8 tunable Remo 'roto-tom' drums. The instruments stand on a chalked ground plan, which indicates both the musical and visual shape of each work.

The players' movements result from the music: the music makes the movement. To get different combinations of sounds the player has to make different shapes in space. As the

repeating musical patterns swing from high to low and back again, each player sets up a kind of rhythmic semaphore that is just as much a part of the work as the sound.

Other instruments used in *Drum/Sing* include alloy bells, rattle jackets, cymbals, trombone tubes and several acoustic drones that are spun to make sustained hums. The newest of these, the 'Jilzira', is the sound that ends *Drum/Sing*.

Philip Dadson

Artist/composer. Studied Fine Arts in Auckland majoring in Sculpture. Worked in UK 1968/69 with Cornelius Cardew's Foundation Group for a Scratch orchestra. His performance and audio works have been widely exhibited in Australia. Currently teaches Intermedia at Elam Art School at Auckland University.

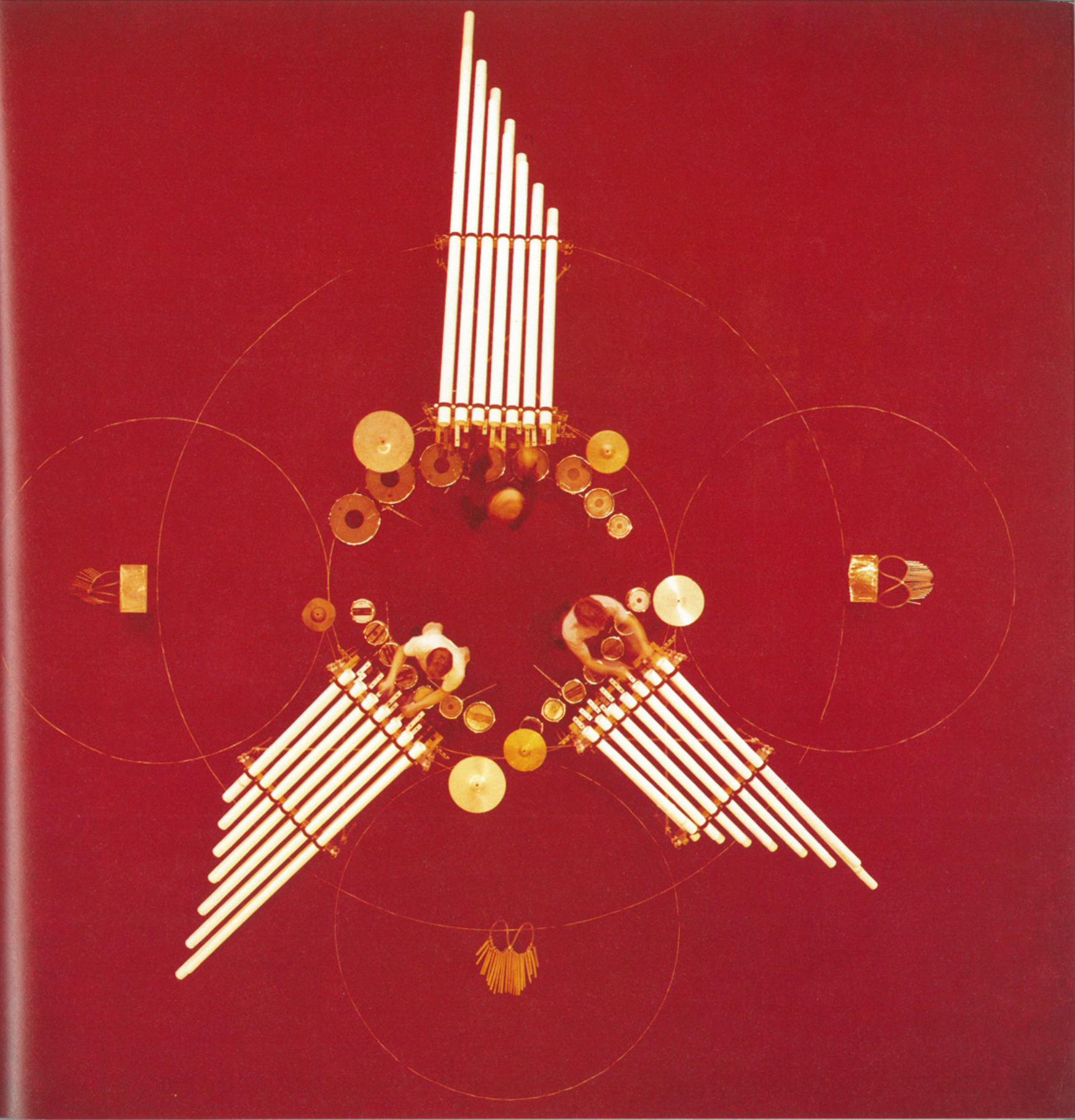
Wayne Laird

Graduated in music from Auckland University. Studied tympani and percussion at the Cleveland Institute of Music, Ohio. Composes for film and dance. Master's thesis on Polynesian Drumming Techniques. Percussion teacher, School of Music, Auckland University.

Don McGlashan

Studied horn, percussion and composition at Auckland University. Composer and performer with Limbs Dance Company. Drummer and vocalist with Auckland rock group "Blam Blam Blam". Performed with Laura Dean dancers and musicians in New York and Europe.





People's Association Chinese Orchestra Singapore



Singapore Conference Hall
Thursday June 19
8 pm

The People's Association Chinese Orchestra was formed in 1968 by a group of young people with a love for Chinese music. In 17 years, it has developed into an orchestra of international repute. At present, it has 30 full-time and 27 part-time members.

In 1975, under conductor Ng Tai Kong, the orchestra cut an LP entitled *The Moon Rises* and provided background music for a Hong Kong television drama series, *The Legend of Condore Heroes*. A year later, it participated in the Hong Kong Festival of Asian Arts. The orchestra then cut another LP, *The Coconut Grove Dance* and staged two concerts in Kuala Lumpur.

In 1977, Lim Tiap Guan became conductor. He made use of Western musical instruments and blended them well with the Chinese components in the orchestra. This was the period that witnessed the proliferation of budding composers among the musicians of the orchestra.

Ku Lap Man became conductor in February 1980. After six years of effort and experimentation, performing standards have improved remarkably and the orchestra has gradually developed into a Chinese orchestra with a distinct Singaporean character. Apart from traditional and modern Chinese music, the orchestra's repertoire also includes local compositions and those from ASEAN and other countries.

Besides performing at its annual concert, the People's Association Chinese Orchestra also participates in the popular 'Music for Everyone' series. It has also participated in the Chinese Instrumental Music Festival and the Singapore Festival of Arts. The orchestra has performed in Australia and Japan.

Programme

Phoon Yew Tien	Dao-Threnody
Sim Boon Yew	The Magnificent Bridge
Peng Xiuwen	The Warriors and the Horses

Interval

Zhu Zhou, Yu Su and Cao Weijie	The Feast at the Shu Palace
Peng Xiuwen	The Unyielding Su Wu (Erhu Concerto)
	The Blizzard
	Reminiscence
	The Glorious Return
<i>Soloist</i>	Chew Keng How

Dao-Threnody

This music was composed for a dance with an anti-war theme. It mourns the loss of people and things in ancient and modern wars.

The Magnificent Bridge

The majestic view from Benjamin Sheares Bridge is captured in this composition. It also praises the people for their contributions towards the country and expresses their hopes for the future. The melodious theme is introduced by the *dizi*. It is then gradually developed by the full orchestra. After the *gaoyin sheng* solo, the opening theme re-emerges and the orchestra brings it to a grand climax.

The Warriors and the Horses

Expresses the composer's thoughts and feelings during a visit to the archaeological site of Qin Shihuang's Mausoleum (Qin Dynasty, 221-206 BC) to view the unearthed terracotta warriors and horses. In a broad fantasia form, the work has

three divisions:

- The endless procession of the troops.
- The soldier's longing for his loved ones at home and
- Marching in the cold winter.

The Feast of the Shu Palace

Depicts the court performances in the former Shu Kingdom during the Five Dynasties and Ten Kingdoms Period (10th Century).

Part I — Guests gradually enter the banquet hall to the music of court musicians.

Part II — A dance, *Fairies in Rainbow Costume*, is performed by palace maidens.

Part III — A sentimental farewell played by the court musicians.

The Unyielding Su Wu

A moving portrayal of the undaunted spirit of the Han hero, Su Wu (c. 60 BC), whose perseverance and loyalty are rewarded in his glorious homecoming from captivity. The work is in three movements.

Ku Lap Man Conductor

Ku Lap Man's musical career began in 1951 with the Congqing Music and Dance Theatre, where he was a percussionist. In 1956, his composition *Dragon Dance* was rated the best at China's National Music and Dance Festival. He was a member of the Chinese Youth Cultural Troupe at the Sixth International Music and Dance Youth Festival in Moscow in 1957. At the same Festival he received a silver award for the dance drama, *Release of Pei*, the music for which he composed and performed.

From 1961 to 1978 Ku was conductor and deputy troupe leader of the Congqing Music and Dance Troupe. He led the troupe in the performance of *Liu Sanjie*, *Red Coral*, *Sea Cloud* and other famous operas. In 1978, Ku joined the

Hong Kong Chinese Orchestra and also lectured at the Chinese University of Hong Kong. He has been with the People's Association Chinese Orchestra as conductor since 1980.

Conductor Ku Lap Man

Assistant Conductor Phoon Yew Tien

Gaohu Lum Yan Sing, Chew Keng How

Erhu Goh Koh Boon, Ang Bok Cheng, Ng Boon Chai, Tan Kim Lian, Ng Seng Hong, Ng Wee Kiat, Nge Tuck Hong, Ann Hong Mui, Hee Hon Meng, Cheng Chung Hsien

Zhonghu Chuan Joon Hee, Sim Boon Yew, Vong Kim Yeow, Chua Leng Chuan

Cello Lee Khiok Hua, Lian Yoong Liang, Toh Yew Chuan, Tay Lim Kwee

Double Bass Ang Chai Lan, Lee Khiang, Tan Kah Hiak

Yangqin Khoo Lye Soon, Chan Ah Kam

Liuqin Koh Kim Wah, Soh Yan Tin,

Pipa Goh Ek Meng, Goh Yew Guan, Tan Bee Lay, Lee Siew Choo

Zhongruan Lim Ah Git, Ho Soon Tor, Ng May Foong, Lim Boon Geok, Tung Sow Mun

Sanxian Yeo Puay Hian

Daruan Chow Peck Har, Lim Chin Huat, Ting Bee Kuan

Zheng Ho Soon Tor

Bandi Lim Sin Yeo

Qudi Phang Thean Siong

Gaoyinsheng Lee Hoon Piek

Zhongyinsheng Er Chiang Song

Gaoyinsuona Ng Teck Seng, Kwok Chin Chye

Zhongyinsuona Lee Heng Quee

Cizhongyinsuona Boo Chin Kiah

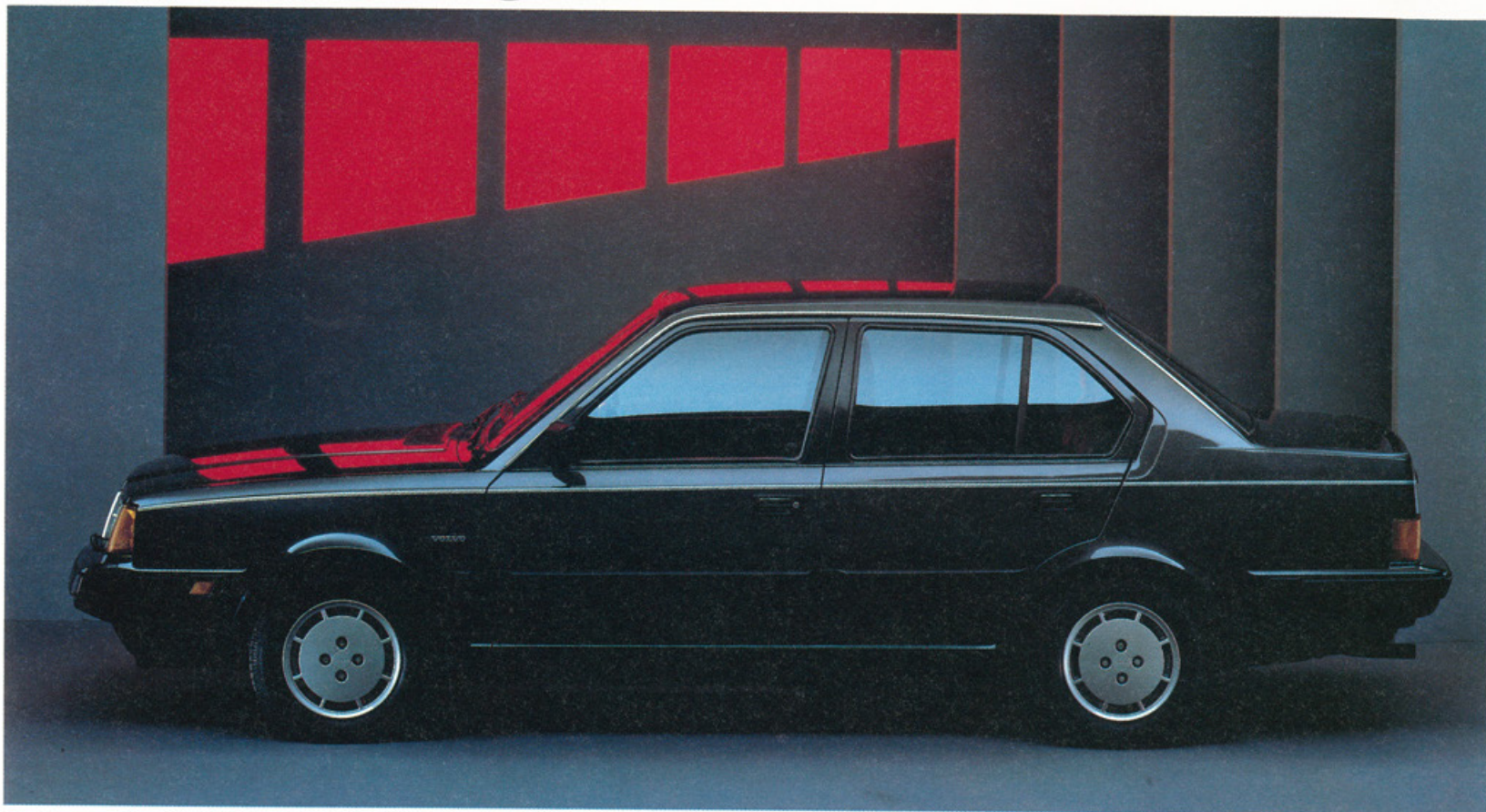
Diguan Yong Phew Kheng

Timpani Yeo Siew Mong

Percussion Chew King John, Teo Kwang Liang, Ng Hee Sai, Ang June, Ng Choon How, Kwok Poh Moey, Nge Tuck Yok, Ong Eng Lam



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Introducing a new 1400 cc: the Volvo 340GL.

As soon as you get into this new car you'll know it's a Volvo. The world-famous seats that give your back orthopaedically correct support. The spaciousness. The quiet. The luxurious upholstery. Everything to hand. Everything made to last.

It's a car you can be proud to own. A car that you know will give you value for your money. In safety, comfort, handling, technology — and quality.

Take a test drive and you'll feel that

quality at once. The front suspension has eccentrically mounted coil springs, a stabilizer bar — and a very large castor angle. This advanced design is light, tough and gives positive yet almost effortless steering, easy parking, a supremely comfortable ride.

Out on the highway you'll feel more. The engine and clutch are at the front, but the gearbox is at the back. Combined with a deDion rear axle, this balanced transaxle layout gives you superior

handling, silence, traction — even on rough, tortuous roads. And it is designed to react with you in emergencies.

Safety? The basic concept is a strong steel cage surrounded by computer-designed crumple zones and steel side impact bars fitted in the doors. The 340GL, like all the other Volvo models, meets the same high safety standards.

The engine is a story in itself. Breathing through a twin choke Weber carburettor, it's fired by a computer-controlled

ignition mapping system in which the "brain" checks its engine speed and vacuum, then decides on one of 2048 options for the exact timing of each spark. There are no breaker points, no moving parts. You get maximum power while you save on maintenance and fuel.

So come in for a test drive. You'll find the 340GL is state-of-the-art in all technical points — and a very handsome little car too. Very distinctive.

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University of Philippines Madrigal Singers Philippines



Victoria Concert Hall
Friday June 20 & Saturday June 21
8 pm

The Philippine Madrigal Singers, the resident choral company of the Cultural Centre of the Philippines, was formed in 1963 by Professor Andrea O. Veneracion of the University of Philippines College of Music. After over twenty years of existence, the singers can lay claim to a critique of their performance in Pori, Finland: "the group must by no means be considered the national choir in the restrictive sense but a highly trained cosmopolitan ensemble of virtuosos".

After four successful world tours covering all of Europe including the Eastern countries and Africa, they have participated in nearly all the prestigious choral festivals of the world.

The Madrigal Singers have placed the Philippines in an enviable position through international choral competitions. In 1976, they won the coveted Trigla Prize in Poland, and also the First Prize in the Bela Bartok Contemporary Competition in Poland. After winning top honors in Italy's Arezzo Competition, they overwhelmed the Concorso Internazionale di Canto Corale in Gorizia, taking all the possible prizes.

The aims of the Madrigal Singers — to set standards of excellence in choral interpretation, to develop an appreciation of choral music and to establish the Philippines as an active and respected member of the international choral community — have all been attained.

In 1982, the group provided the chorus in *Madame Butterfly* with the Los Angeles Opera Company with Henry Lewis conducting. They also performed Poulenc's *Dialogue des Carmelites* with French conductor Henri Jacquillat and premiered Kodaly's *Missa Brevis* with Gyorgy Glyas of Hungary for the 400th anniversary of the Carmelites. The Madrigal Singers provided the vocal effects to Manuel Maramda's *Interior Castle*. They also had the opportunity of working with Robert Shaw during the 5th International Choral Festival in Lincoln Centre.

Programme

MADRIGALS

Erasmus Widmann	Wohl auf, ihr gaste gut
Joan Brudieu	Ojos Claros
John Wilbye	Adieu, sweet Amaryllis
Clement Janequin	Chants des Oiseaux
Claudio Monteverdi	Che se tu se'il cor mio
Adriano Banchieri	Un Soldato syegliato

RELIGIOUS SONGS

Anton Bruckner	Christus Fuctus est
Anton Bruckner	Os Justi
Pierre L.L. Benolt	Ave Maria
Francis Poulenc	Vinea mea electa
David Stanley York	Prayer of St. Francis

ASEAN FOLKSONGS

Indonesia	Lisoi, Lisoi
Thailand	Loi, loi Gratong
Malaysia	Ondeh Ondeh
Brunei	Naindong
Singapore	A Medley of Songs <i>Dayung Sampan</i> <i>Rasa Sayang Eh</i> <i>Lenggang Kangkong</i>

Interval

MARIA CLARA AND HARANA

Elmo Makil	Iddem dem Mallida
Santiago Suarez Arr: R. Cayabyab	Bakya mo, Neneng

Andrea O. Veneracion Madrigal Singers

Andrea O. Veneracion holds a Master of Music degree in Vocal Pedagogy with distinction from Indiana University and a full professorship at the University of Philippines College of Music. As conductor of the Madrigal Singers, she has led the choir on numerous tours. Other portfolios that she holds are Chairman of the Voice and Music Theatre Dept of U.P. College of Music and Artistic Director for Music of Folk Arts Theatre of Philippines.

Veneracion has been invited to adjudicate in numerous international music competitions. They include the All-Japan Choral League Competition at Monoka City, Japan, 1983 and the Debreccan Choral Competition, 1984. Recognition of Veneracion's achievements and contributions to music come from awards and nominations to the 'International Book of Honor' of the American Biographical Institute 1984 and 'Men of Achievement Award' in London, England.

Choir Master Andrea O. Veneracion Manager Dr. Felipe Veneracion

Sopranos Cecilia Ongsiako, Cristina Viguilla, Concepcion Ongsiako, Marilou Jennifer Villanueva, Roxanne Norma Roque, Edna Triste, Alternate: Anna Jimenez – De Guzman

Altos Margarita Austria, Candida Patricia Cailan, Consuelo Reyes, Patricia Brillantes, Paz Socorro Villanueva, Karina Melody Zabala, Alternate: Ruth Rocabo

Tenors Eduardo Nepomuceno, Edward Locke Granadosin, Ramon Luis Silvestre, Renato Jose, Robert Delgado, Alternate: Salmy Neo Malaki, Victor Sotto

Basses Jonathan Velasco, Roy Tolentino, Ronald Zaballa, Alfred John De Veyra, Armando Robles, Alternate: Eudence Palaruan





YVES SAINT LAURENT
PARIS



My Paris in a perfume.

Parfums
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Jazz Junction Singapore



Singapore Conference Hall
Sunday June 22
8 pm

Jazz Junction, a programme of original compositions, features the new generation of Singaporean composers. Although varied in their backgrounds and education, these composers share the same youthful inventiveness and expression in their works.

Works for big bands are included. A string section will augment the usual full range of brass, percussion and keyboard instruments. For many composers, this is the first time they have the opportunity of presenting elaborately scored large-scale works.

Programme

Danny Lim	Mixed Dozen
Bong Sa'aban	Nuance
Rita Sze	Bird Song
Redwan Ali	Downtown Boston
<i>Interval</i>	
Sadli Ali	Children
Jant Johari	Bossamba
Willie Rebano	Realisation
Leonard Fernandez	Singapore Blues

Mixed Dozen Danny Lim

Mixed Dozen is basically a fusion of jazz rock, swing and atonalism. The work moves from jazz rock to swing/mainstream, with soloists featured in improvisation, and to atonalism, in which all twelve tones of the chromatic scale are used.

Danny Lim has composed and played extensively in Singapore and South-east Asia. A self-taught musician, he has achieved many musical distinctions and has been featured with Van McCoy, Karen Nelson and Francis Yip. He has led the SBC jazz combo in numerous Jazz Festivals held in Singapore.

Nuance Bong Sa'aban

This is an avant-garde piece with a subtle interplay of tone colours. Major and minor modalities are used simultaneously, creating a dissonant harmony. A counterpoint of simple blues phrasing creates a linear web of sound.

Sutresnoh Saaban Hardjo, 35, better known as Bong, took up music seriously in his teens when he played in the Singapore Youth Orchestra. A Bachelor of Music graduate of Boston's Berklee College of Music, he received a scholarship in 1980 for his excellence in academic and musical accomplishment. Bong is a multi-reed musician with the SBC Orchestra. He is also an arranger and conducts a Music Arrangement course.

Bird Song Rita Sze

Bird Song is a four movement suite in which each movement depicts a particular species of bird. In each, human characteristics are suggested by the mannerisms of the birds.

The four movements are: Bird Song Samba, First Flight, The Lone Seagull and Dance of the Parakeets.

Rita Sze studied at Berklee College of Music in Boston, and has performed extensively in

Singapore, both as a solo artiste and with various groups.

Downtown Boston Redwan Ali

Downtown Boston was inspired by the composer's nostalgia for the city of Boston where he obtained his degree in jazz composition and found answers to his musical endeavours.

Redwan began musical studies early. He played trumpet in the Singapore Infantry Regiment (SIR) Band. Further pursuits in formal training led to a degree in Jazz Composition and Arranging from Berklee College in Boston. Redwan's entry for the Golden Life World Festival held recently in Kuala Lumpur was placed in the finals.

Children Sadli Ali

This piece describes the feeling of general disappointment felt by children in the process of discovering the harsh realities of the modern world. The work is through-composed, and mixes both classical and jazz idioms. Tone rows are also used as a melodic sub-structure. The work re-affirms the need for security, warmth and love as expressed not only by children, but by everyone.

Sadli Ali is a graduate of Boston's Berklee College of Music. He majored in Jazz Composition and Arranging. While at Berklee, he studied with Herb Pomeroy, Gary Burton and Michael Gibb. He was presented the Berklee Music Faculty Association Award.

Bossamba Jant Johari

As the title suggests, this composition is a mixture of the samba and bossanova rhythm. It is also influenced by the jazz idiom and takes a ternary structure.

Jant Johari studied at Berklee College in Boston. A veteran musician for over 20 years, he

has performed and composed very widely in Singapore, Malaysia and Hong Kong.

Realisation Willie Rebano

Willie Rebano began formal musical studies at the age of six. At twelve, however, he ventured into self-study and developed a distinctive individual style. Willie is now a member of the SBC Orchestra.

Singapore Blues Leonard Fernandez

The colourful ethnic mix of Singapore's population inspired this work which also expresses the wide variety of character-types found within the island.

Leonard Fernandez has performed professionally over the last 10 years in various bands. His big band arrangements are performed frequently over SBC Radio.

Musicians

Alto Sax (Soprano) Jant Johari
Alto Sax (Flute, Clarinet) Rajaram V.S.K
Tenor Sax (Alto) Rufus Stephen David
Tenor Sax (Flute, Clarinet) Sadli Ali
Baritone Sax (Flute, Clarinet) Bong Sa'aban
Baritone Sax Anthony Leong
Trumpet I (Flugal) Domingo Gariaga
Trumpet II (Flugal) Paul Sim Hong Teck
Trumpet III (Flugal) Fabian Galuara
Trumpet IV (Flugal) Leroy Jones
Trombone Goh Cheng Wei
French Horn Dixie Wong
Piano Willie Rebano, Rita Sze, Redwan Ali
Guitar Danny Lim
Bass Hussein bin Said
Drums Sanip Ismail, Goh Yong Seng





DRAMA

Kopi Tiam Singapore



Victoria Theatre
Friday June 6 to Sunday June 8, 8 pm
Saturday June 7 Sunday June 8, 2.30 pm

The Chinese drama groups, through their participation in the Singapore Festival of Arts, have created for themselves a tradition of sorts. Since 1982, they have been producing collaborative original works for every Festival.

Two new full-length plays have emerged since: *The Little White Sailing Boat* (written and directed by Kuo Pao Kun) in 1982, and *The Oolah World* (written by Han Laoda and directed by Hua Liang) in 1984.

In these productions, extensive discussions and workshops invariably play an important part before the final form is shaped. Group resources are earnestly tapped while the independence of writers and directors are fully respected. This mode of creation has enabled the Chinese theatre to produce works of a scale and standard unattainable by any one group on its own.

Kopi Tiam highlights the difference in outlook between the older and the younger generation. The older generation is epitomised by the traditionally educated grandfather who established the family coffeeshop. His grandson, pragmatic in outlook, represents the younger generation. Differences between traditional values and contemporary attitudes result in a confrontation that ultimately determines the fate of the *Kopi Tiam*.

Based on *Spring in the Coffeeshop* by Low Ing Sing

Co-directors Kuo Pao Kun, Lim Kim Hiong
Designer Wee Shoo Leong

Production Note Source material from the Oral History Unit were freely used. There were contributions from veteran coffeeshop owners, and senior citizens participated to authenticate the drama.

The 23 groups participating in *Kopi Tiam* are:
The Singapore Amateur Players
Singapore I-Lien Dramatic Society
The Practice Performing Arts School
Southern Arts Society
The Life Drama Society
The Youth Players
The Chuen-Lei Literature and Arts Association
Singapore Broadway Playhouse
Singapore Creative Dramatic Society
Lien He Bao Drama Group
Rediffusion Play Group
People's Association Cultural Section
Drama Unit
Singapore Broadcasting Corporation Children Workshop
Singapore Chin Kang Huay Kuan Drama Group
Nanyang Fang Shee Drama Group
Singapore Foochow Association Drama Group
Singapore Hui Ann Association Drama Group
Tung Ann Association Drama Group
Singapore Polytechnic Chinese Language Society
National University of Singapore Chinese Society
Ngee Ann Polytechnic Cultural and Social Service Club
Nanyang Technological Institute Chinese Society
National Library Central Lending Chinese Youth Club

Low Ing Sing Playwright

Veteran drama practitioner Low Ing Sing was awarded the Cultural Medallion recently for his contribution to Singapore theatre. He has been active in theatre as an actor, director, playwright and administrator for more than 50 years. In 1985, he wrote and co-directed *Spring in the Coffeeshop* for the 75th Anniversary of the Singapore Foochow Association. This play takes a warm and compassionate look at the modest Singapore coffeeshop and its enterprising operator. Its epic-like portrayal of the familiar Singaporean institution was a great success with audiences during its Victoria Theatre run early last year.

Kuo Pao Kun Executive Director

Kuo Pao Kun graduated from the National Institute of Dramatic Art in Sydney, Australia, in 1964. He returned to Singapore the following year with Goh Lay Kwan, formed the Performing Arts Studio (now Practice Performing Arts School), and has been a drama teacher, playwright and director of the school ever since. He worked as a TV producer from 1968 to 1971, and as a playwright and director of the Southern Arts Society from 1972 to 1976.

Kuo Pao Kun's recent works include: *Growing Up* (collective work, author and director), *Sorry, Wrong Number* (translator and director), *Sizwi Banzi Is Dead* (South Africa, director), *Atap Roof, Tile Roof* (Malaysia, translator and director), *Ping* (collective work, author and director), *The Little White Sailing Boat* (collective work, author and director), *The Oolah World* and *Coffin*.





World Trade Centre Auditorium
Friday June 6 to Sunday June 8
8 pm

Menyesal (Regrets), a specially commissioned play from William Tan, conveys both the tradition and pageantry of the golden era of the Straits Chinese.

Scene 1

Bibi is a widow who lives with her eldest son Chong Guan, his wife Poh Geok, and faithful domestic help Ah Cheng. The scene opens with Bibi Bisu and her children making preparations for the forthcoming prayer ceremony to mark her husband's death anniversary.

Eldest daughter-in-law Poh Geok is jealous of her mother-in-law's show of affection to her other sons and to her grandchildren by second son Chong Beng. She informs her husband that she has taken legal measures to transfer ownership of the house from his name to her name. This is to insure her future security.

Scene 2

Poh Geok visits her mother Bibi Rempah Curry who has earned this name because she sells curry powder and pickles. Poh Geok complains about her mother-in-law and her behaviour. Her mother chides her and reminds her that she is expected to be respectful to her mother-in-law.

Scene 3

Siew Gek is Poh Geok's bosom friend. During a conversation with her mother Bibi Pungot, Siew Gek relates that on a recent visit to Poh Geok, she noticed that Bibi Bisu was eating plain porridge with black sauce. Siew Gek advises her mother to keep this information to herself.

When Poh Geok comes on a visit, Bibi Pungot cannot contain herself and asks if it is true that Poh Geok's mother-in-law has been reduced to such a meal. Poh Geok goes off in a rage to confront her mother-in-law.

Scene 4

A quarrel ensues between Poh Geok and her mother-in-law and Poh Geok tells Bibi Bisu that



she is no longer happy to have her under the same roof. Bibi Bisu leaves the ancestral home during a heavy shower. Poh Geok later informs her husband that his mother has left their home but reassures him she will be staying with her other sons.

Scene 5

Poh Geok falls ill with a lingering malady which does not respond to medical treatment. Ah Cheng and Bibi Rempah Curry consult a medium who reveals that Poh Geok has wronged an elderly person, and must seek her forgiveness or she will not recover. No one is in any doubt who that elderly person is and all try to persuade Poh Geok, who is at first very reluctant, to ask for forgiveness.

Scene 6

All the family gather at Chong Beng's house where Bibi Bisu is staying. There is some disagreement at first but the various members of the family are finally reconciled to one another.

Director William Tan

Assistant Director Charles Koh

Coordinator/Stage Manager Tan Poh Quee, Jerry Quek

Property Manager Peter Wee

Prompter Richard Wee

Extra Turns/Choreography Kenneth Cheo, Kim Ban

Wardrobe Mistress Tan Chwee Neo

Lighting and Set Design Ng Weng Sang

Music and Dance Coordinator Kenneth Cheo

Cast

Bibi Bisu G.T. Lye

Chong Guan *Eldest son* Lee Yong Ming

Chong Beng *Second son* Gerard Ang

Chong Yew *Youngest son* Gerald Yeo Joo Heng

Poh Geok *Eldest daughter-in-law* Cynthia Lee

May *Second daughter-in-law* Julie Chia Chui Li

Bibi Rempah Curry *Poh Geok's mother*

Jeanette Chan

Poh Choo *Poh Geok's younger sister* Grace Ang

Siew Gek *Poh Geok's childhood friend*

Rosalind Goh

Bibi Pungot *Siew Gek's mother* Jessie Cheang

Ah Cheng *Bibi Bisu's old maid servant*

Sally Gan

William Tan

William Tan, co-writer and director, is a well-known authority on Peranakan culture and spends most of his time actively reviving & promoting it. He has been involved with Baba theatre since the early 1960s. He has played many memorable roles including a major role in *Ayer Mata Ibu*, (Mother's Tears). He is not only a gifted actor but also a fine singer.

William Tan has also directed many sketches and short plays as well as a full length play, *Buang Keroh Pungot Jernih* (Let Bygones by Bygones) in March 1978.



Act 3 Singapore



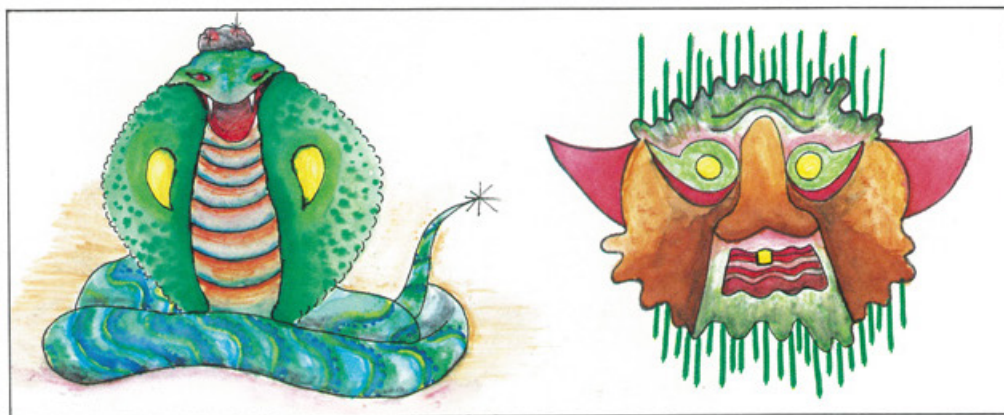
Drama Centre
Saturday June 7 11 am, 2.30 pm, 8 pm
Sunday June 8 11 am, 2.30 pm

Act 3 is a professional theatre company dedicated to introducing theatre to the young.

The members of Act 3 work full-time performing shows and conducting training sessions for children and youths. They perform on stage, radio and television. The training sessions and workshops are held to encourage the young to act and to create stories and plays.

Act 3 has also organised its own series of School Tours, Acting Workshops for Primary Schools and Drama Workshops for Secondary Schools.

Act 3 has performed widely in various locations in Singapore. It also participated in the Third International Workshop on Living Children's Theatre in Asia (Kuala Lumpur, Malaysia, 1985). Members regularly appear on radio programmes like *Magic with Words* and *Fun on Caldecott Hill*. On television, they played hosts in *Twinkle, Twinkle, Little Stars*.



The Touch of a Glowing Curse

Created and written by Act 3

A delightful adventure of wonder, beauty, and ...
DANGER!

Have you been in an adventure?

Have you been in an adventure with little, spring-footed monkeys?

These creatures can make amazing leaps. They can make you laugh. They can destroy everything with lightning speed.

What about an adventure with a mighty serpent?

Its giant hood can block the sun off. A single swipe of its tail will send an army of men crashing to the ground.

Have you been to a land where everything turns to shadows? Including you! Or a land where colours and lights are more beautiful than the rainbow?

The adventure is here!

You'll have fun joining in.

You must have heard of Bukit Batok, a hill in Singapore. Literally translated into English it means 'Coughing Hill'. Many, many years ago, a king was hunting a tiger. The frightened animal hid on the hill, where no one could find him. In

his anger, the king cursed the hill: that a fire will start within the hill, grow and one day cause the hill to explode, killing the residents.

Our story begins with the guardian of Bukit Batok, Jin, asking four teenagers for help. The only way to stop the hill from exploding is for the youngsters to travel to four different lands. From each land they must obtain a glow rock. These rocks, when fed into Jin, will enable him to direct all the energy from the fire out of Bukit Batok.

So the youngsters set out on the journey to stop the curse. They travel through the many wonder-filled lands: Land of Spring-Footed Monkeys, Land of the Giant Serpent, Land of Deadly Shadows, and, Land of A Thousand Colours.

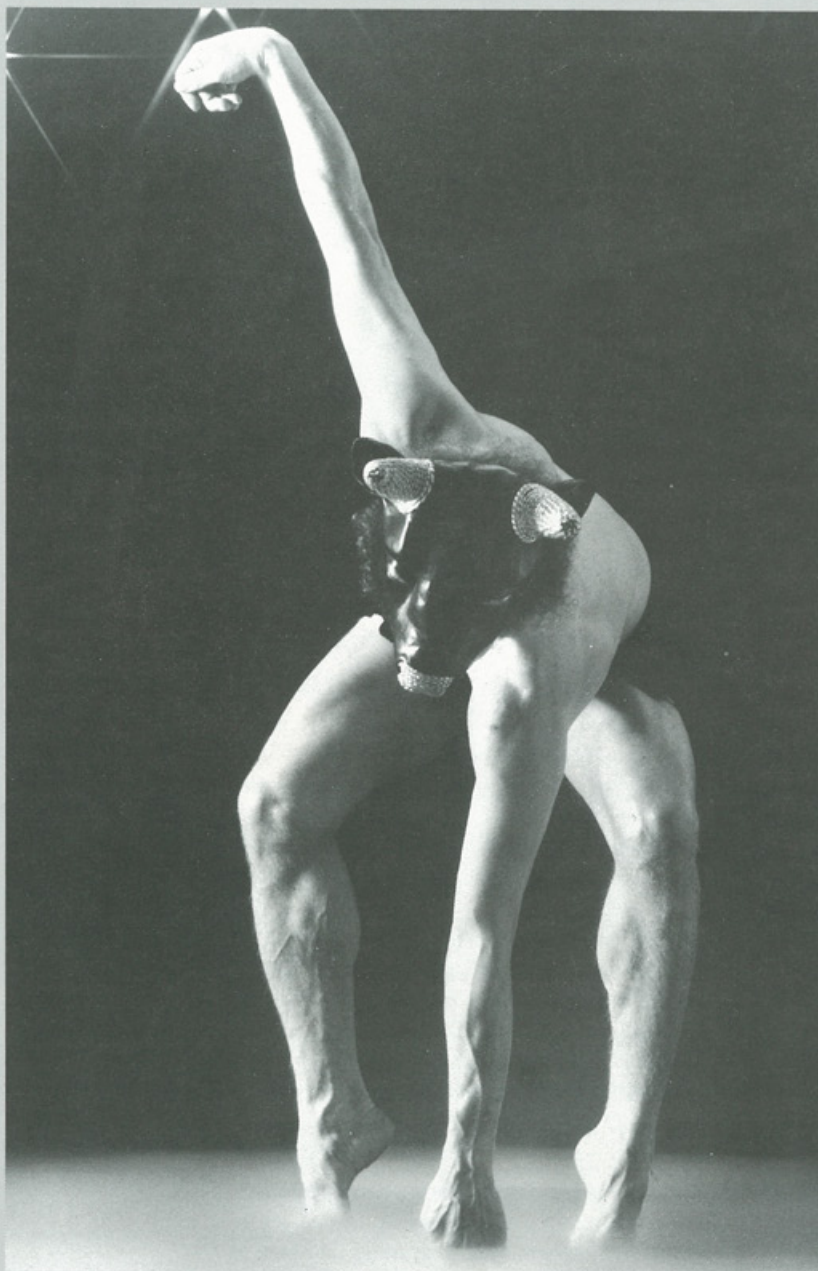
There is laughter. There is fun. There is danger in each.

However, the youngsters can't stop the curse alone ... you see, it's a giant-sized adventure. Maybe, we should all help. How about it?

Come on and have fun. See all the beauty and wonder. This is an adventure you'll remember for a long time.



Yanci Hungary



PUB Auditorium
Monday June 9 to Wednesday June 11
8 pm

Yanci, mime, director, and actor first worked together with Marcel Marceau in 1972 at The Theatre des Champs Elysees, Paris.

Like Jean-Louis Barrault and Marcel Marceau, Yanci started his theatre career as an actor. He studied for three years at the prestigious Goodman School of Drama in Chicago. At this time Yanci received the offer from Marceau to join him as his assistant and collaborator.

During this collaboration Yanci continued his work as a Shakespearean actor and movement coach for three seasons at The California Shakespearean Festival. He appeared in a variety of major acting roles from contemporary dramas to musicals. As a television actor he was in *The New Avengers* and in the films *Stone Cold Dead*, *Torn Between Two Lovers*, and *The Silent Partner*.

In 1981 Yanci joined the PCPA Theatrefest in California as an actor. He wrote a full length play titled *Michelangelo* which had its premiere at the Theatrefest and received great critical acclaim. As an acting and movement instructor he guest lectured at The Royal Academy of Dramatic Art in London, The Guild Hall School of Music and Dramatic Art, The London Academy of Music and Dramatic Art and The Art Institute of Chicago.

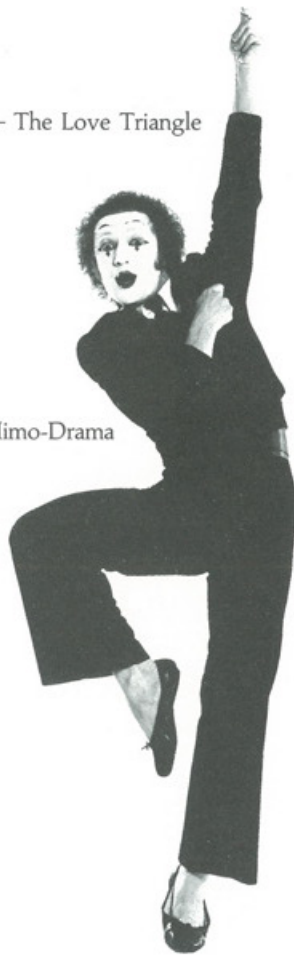
Since 1982 Yanci has been touring with his one-man mime show throughout the United States, Canada and Europe.

Yanci works in the rich classical mime legacy which Marcel Marceau and Jean-Louis Barrault established in the last three decades. His show consists of his own original creations, the themes of which revolve around everyday characters, modern technology, myths, Shakespeare and magic illusions.

The Rheinische Post, Germany, 1985: "One of secrets of Yanci's success, besides his gifts for comedy, is the pithy feeling for the balance between humour, light amusement and scenes that are filled with a deeper meaning."

Programme

- Man and Machine I — The Robots' Revolt
- The Fish and the Fisherman
- Dis-Illusion
- Dat-Illusion
- Optical Illusion
- Cartoons in Inner Space
- Life Cycle
- The Golfer
- The Balloon Seller
- Man and Machine II — The Love Triangle
- Birth
- The Minotaur
- Daedalus and Icarus
- The Way We Were
- The Olympics
- Genesis
- Send in the Clowns
- Hamlet Multi Media Mimo-Drama



Cambridge Theatre Company Great Britain



World Trade Centre Auditorium
Wednesday June 11 to Saturday June 14
8 pm

Since its formation sixteen years ago, the Cambridge Theatre Company has established a nationwide reputation for continued excellence in a wide variety of productions: world premieres, comedies, musicals, commissioned novel adaptations, and numerous classics by such authors as Bernard Shaw, Rattigan, Priestley, Ibsen, Moliere and Shakespeare.

Touring extensively throughout the United Kingdom, the Cambridge Theatre Company travels over 7,000 miles to give over 300 performances in an average year. The Company is based in Cambridge and each production plays for two weeks at the city's Arts Theatre. The Company also regularly visits the Arts Centre, University of Warwick, The Playhouse, Harlow, and Darlington Civic Theatre.

Bill Pryde was appointed Artistic Director in 1982 and over the last years has directed numerous highly acclaimed productions for the Company: the commissioned adaptation from David Pownall of Jane Austen's *Pride and Prejudice*; the first ever touring production of Bernard Shaw's five play cycle, *Back to Methuselah* which was performed over two evenings; Farquhar's *The Beaux Stratagem*; Noel Coward's *Hay Fever* and *The Vortex*; and most recently, an adaptation of Priestley's *Lost Empires* by Keith Waterhouse and Willis Hall.

The Play's The Thing

By Ferenc Molnar

Adapted by P.G. Wodehouse

When two playwrighting colleagues and their young composer protege, Albert, arrive unannounced at a house party on the Italian Riviera, all seems set for an idyllic holiday. But their plans are shattered when they chance to overhear amorous advances being made upon Albert's one and only true-love, by her ex-lover ...

The Play's The Thing is a highly stylised and

an ingenious theatrical play-within-a-play with all the ingredients of a true Wodehouse comedy — including the butler! — where misunderstanding, conspiracies and intrigue unfold an inevitable plot, which sparkles and froths its way to a happy ending.

Director Bill Pryde

Designer Poppy Mitchell

Lighting by Brian Harris

Company Stage Manager Gerry Jeatt

Deputy Stage Manager Mary Madigan

Acting/Assistant Stage Manager Matthew Davies

Touring Wardrobe Supervisor Pam Smith

Costumes Supervisor Angie Butterfield

Movement Kenn Oldfield

Sound John A. Leonard

Poster Design Roger Southern, Gill Richardson

Photography Donald Cooper

Cast

Mansory Paul Imbusch

Sandor Turai Leslie Randall

Albert Adam Simon Green

Johann Dwornitschek Trevor Baxter

Mr. Almady Maurice Kaufmann

Ilona Szabo Elizabeth Estensen

Mr. Mell Geoffrey Drew

P. G. Wodehouse

Pelham Grenville Wodehouse ("Plum" to his friends), was born in Hong Kong in 1881. But while his parents stayed out in the Far East, Wodehouse was sent back to England to be educated at Dulwich College, which he loved, and brought up by a succession of aunts, which he didn't. On leaving school his father had arranged a career for him in banking but, as Wodehouse had feared, it was not the life for him and he left to make his living as a writer.

In the early 1900's, Wodehouse shuttled to

and fro between England and America, writing continuously.

His fame as a really funny writer, with his creation of Jeeves and Bertie Wooster, spread like wild fire during the 1920's and during the early 1930's he was making the headlines with his film work in Hollywood.

The theatre was always a very important part of Wodehouse's life. As well as his numerous novels he wrote 33 musicals and also 18 plays, working with every major theatrical composer and being associated with all the major producers of his time. He even thought of his novels in theatrical terms, describing them as 'musical comedies without the music'.

All except one of his plays were adaptations, either from his own material or from other playwrights — the exception being *Come-On Jeeves* which, in conception at any rate, preceded the novel *Ring For Jeeves*.

The Play's The Thing was adapted from the Hungarian playwright Ferenc Molnar, who was very much in vogue between the wars, and whose farcical plays and situational comedies have been the backbone of many well-known adaptations, particularly Rodgers and Hammerstein's *Carousel*.

Opening in 1926, P. G. Wodehouse's adaptation was a smash hit, running for 326 performances and, when it opened in London in 1928, it had similar success. For the last 60 years it has enjoyed continued popularity on both sides of the Atlantic.



Dragon's Teeth Gate Singapore



Drama Centre
Saturday June 14 to Thursday June 19, 8 pm
Sunday June 15, 2.30 pm

Dragon's Teeth Gate was the name given by early Chinese travellers to the harbour of Singapore, because of certain fang-like rocks which have since been removed.

In a somewhat Faustian fashion, Freddie, a Singaporean businessman, unwittingly exchanges his soul for materialistic gain. Kuang Ho, the 15th Century God of the legendary Dragon's Teeth Gate, gives all, but also demands both body and soul in return.

Freddie's business prospers. Complacent in his newly-acquired wealth, he is oblivious to the spiritual and moral implications of abetting the spread of Kuang Ho's sphere of power.

In the struggles that follow, a slice of Singaporean life is exposed, revealing the cogent sense of nostalgia, warmth and intimacy characteristic of *Emily of Emerald Hill*. A variety of characters weave a discreet drama within such familiar locations as departmental stores and urban facades.

The appearance of the Goddess Bodhisattva, embodied in the earthly form of Kuan Yin, heightens the conflict between the many diametrically opposed elements in modern-day life: kindness and cruelty, knowledge and ignorance, naïveté and deviousness, humility and arrogance, indeed everything that can be subsumed under good and evil.

Freddie suddenly realizes the implications behind his actions and how he has become a pawn in Kuang Ho's game of human manipulation. However, his condition, as with other Faustian protagonists, renders him powerless. Not even the Goddess Bodhisattva, or the kind-hearted beings whose existence are threatened by the awesome power of immortal greed, can resurrect the human condition at its lowest depths.

Not unexpectedly, human folly can only be redeemed by human sacrifice. The play races to a macabre climax with human will and determination pitted against awesome supernatural forces.

Lim Siau Chong

Lim Siau Chong is the Artistic Director and co-founder of TheatreWorks, a professional theatre company in Singapore. With extensive performing experience in theatre and music, Siau Chong took up directing after completing a course in film production at the London Film School, graduating as its top student in 1980.

In 1981, he returned to Singapore to work with

the Singapore Broadcasting Corporation as a TV Commercial Producer for 3½ years. During the period, he directed Mark Leib's *Terry Rex*, a CBS Playwright Award Winner, the 1983 Singapore Drama Festival Award Winner, *Susan's Party*, TheatreWorks' debut *Be My Sushi Tonight* which also played at the 1985 Kuala Lumpur Arts Festival, David Hare's critical piece on change in rural China, *Fanshen* and his most recent work to date, *Rashomon*, a Japanese classic.

He has also co-directed plays for the past Singapore Festival of Arts — with Australian director John Tasker in the adaptation of Brecht's *Threepenny Opera*, *Samseng And the Chettiar's Daughter* in 1982, and with actor/director Tzi Ma in *Bumboat!* in 1984.

Siau Chong is currently a full-time theatre director, freelancing as a video/film director and singer.

Set Design Justin Hill

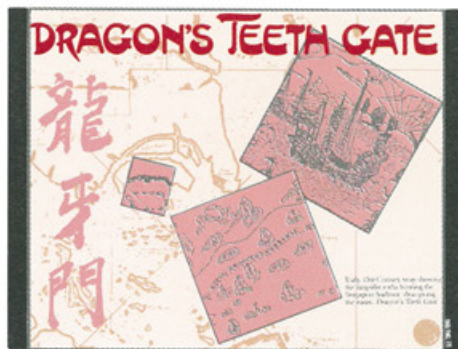
Lighting Kalyani Kausikan

Stage Manager Daniel Quek

Production Managers Lena Bandara, Steven See

Cast

Harlina H. Basri, Paul Chan Kwok Meng, Chen Yun Ling, Christina Chow, Jennifer Chua, Roslan Bin Mohd David, Serene Eng, Farron, Fong Weng Kiong, Sharma Haresh, Harris Jahim, Ho Soo Kit, Audrey Koh, Koh Yang Huang, Rosita Bte Latip, Jessie Liang, Lim Hin Seng, Lim Sing Yuen, Patricia Loh, Loo Hwee Chin, Ahmad Mawi, Kala Nair, Neo Swee Lin, Azhar Lestaluttu Bin Mohd Noor, Pereira Leon Gerard, Joseph Rozario, Mohamad Suhrawardi-Sanusi, Gene Seet Lee Kiang, Nadesan Sheila, Rajindar Singh, P. Sivakumar, S. Sivananthan, Tan Bee Kheng, Diane Tan, Jean Tan, Tann Yean, Verena Tay, Teo Siew Ling, Karen Ting, Salmi Udin, Elaine Yew



Sundown Theatre Company Zimbabwe



World Trade Centre
Auditorium
Monday June 16 to
Wednesday June 18
8 pm

A traumatic incident in his adolescence motivated South African playwright Athol Fugard to include in his play what is described as "one of the stage's most shocking moments".

Like all Fugard's plays, *Master Harold* has profound political implications but it is firstly about relationships. Fugard's greatest strength as a dramatist is that he concentrates upon the secret, intimate feelings with which we are all familiar — the pain, fear and love with which we respond to those closest to us — and then makes us realise the larger meaning of those feelings.

From the play which made his name internationally, *The Blood Knot* (1961), to *Master Harold*, Fugard has explored the roots of that curse upon his country and the world: racism; but he has done so in terms of the personal, rather than the social or obviously political. *The Blood Knot* showed two mixed-race or "coloured" brothers tormented by the fact that one of them is European enough to "try for White", the other too African in appearance to be anything but a despised labourer. Yet they are unable to leave each other, to cut the "blood knot".

All Fugard's subsequent plays — and there are no less than 12 currently in print — continue this theme. They are all about a close relationship which survives within the tensions of a racist society. In *Master Harold* it is the relationship between the two Black men which survives; the White boy is unable to join their dance. This contains an awful warning for Whites — in South Africa and elsewhere. The time has come to choose: between remaining "master," in isolation and darkness; and giving up supremacy, to find brotherhood.

This choice is presented during the play: at a crisis in the friendship between the White Boy, Hally, and Sam, his mother's Black waiter. Hally returns from school to his mother's tea-room one wet and windy afternoon, to find Sam helping Willy (who has been cleaning the floor) practise



his quickstep for the 1950 township ballroom dancing championships. With mother away visiting Hally's crippled, alcoholic father in hospital and no customers to interrupt, Hally and Sam exchange bantering confidences which reveal in touching detail a surrogate father-son relationship which has grown up across class and racial barriers.

But a series of telephone calls from the hospital brings this dream-world crashing down. The boy's father wants to return home. Hally's guilty wish to prevent this, and to avoid the unpleasant consequences for a family unable to cope with the invalid, turns into frustrated anger towards the only person close enough to him to be his victim: Sam. A crudely racist outburst from Hally is over-turned by Sam; but then the boy reacts in a movement of blind cruelty which must rate as one of the stage's most shocking moments: he spits in Sam's face.

There is a strong autobiographical element in Fugard's work. His plays are all based upon encounters with people he has met, or known. *Master Harold* derives from an incident in the author's adolescence when, "out of a spasm of acute loneliness", the boy did in fact spit on the face of the man whom he later called the most important, "the only", friend of his boyhood. The play is offered as both an attempted expiation of his guilt and a celebration of the man who inspired him.

Programme notes courtesy of Dennis Walder, Africa Now.

Director John Haigh

Administrator: Brigid Willmore

Cast

Sam John Indi

Willie Simon Shumba

Hally Andrew Whaley



Philippe Genty Visual Theatre France



World Trade Centre Auditorium
Friday June 20 to Sunday June 22, 8 pm
Saturday June 21, 2.30 pm

It is more than 20 years since Philippe Genty took to the road (literally, for he travelled by car) with his puppets on an expedition that spanned four years and most of the world.

Since then, he and his company have received numerous major awards and they are still weaving their special magic world-wide.

Philippe Genty's Visual Theatre, or "Theatre of Animation", as he prefers to call it, surpasses traditional concepts of puppetry. He uses almost every technique from stringed marionettes to hand puppets to stick manipulation and black light for this unique non-verbal art form.

The language barrier is overcome by the skill of the puppeteers. Each move, each gesture portrays meaning. Music and electronic sound effects, elements intrinsic to the skits, are used to set the mood while the revue style establishes the pace.

There is nothing conventional about Genty's puppets. They come in a variety of strange furry and feathery creatures, as fantastic figures with credible abilities, and as surrealist beings of unpredictable whim and humour.

Programme

Pierrot

The Ostrich Ballet

Twilight

The Clown

Metamorphosis

Pierrot

Drama of a string marionette who refuses to be manipulated and breaks its strings one after the other to fall down, lifeless, on the floor.

The Ostrich Ballet

From the mating of a bellows camera and a feathered boa, three ostriches come to life. To the

music of *Dance of the Hours*, they create a *pas de trois* which results in a series of gags. Their satire on classical ballet ends with an upbeat interpretation of rock and roll.

Twilight

A man in search of himself relives the first anxieties of his childhood. Through a poetical trip which is magical as well as comical, he experiences the journey of the evolution of the species, trying to discover his own body, in search of harmony in the world.

The Clown

... Or how to assemble and manipulate a string marionette. This humorous demonstration, presented with the participation of a lady chosen from the audience, creates a link between the spectators and the stage. The sequence ends with an impressive scene, when the assembled marionette takes over the manipulator, dismantles him, and folds him into the suitcase from which the marionette had originally been taken out.

Metamorphosis

Various animate forms are changing, being born, bumping into one another and devouring one another. A spot of light becomes a balloon; the balloon deflates and becomes a flabby animal, eaten up by a cube. The cube becomes a pear-shaped form, and so on, and so on ... The cycle ends where it began as a spot of light ...

Puppeteers Emmanuel Plassard, Agnes Neel, Alain Clement, Patrick Henniquau,

Stage Manager Georges Prigent

Emmanuel Plassard

Was born and is still alive! Special peculiarities: his right eye throws out sparks!

Agnes Neel

Is a direct descendant of the Vikings. Early on she felt a mystical calling to be an itinerant barber-dentist, but as the demand for this service has dwindled woefully in recent times, she resigned herself in 1978 to taking a close approximation of her act to the Paris stage by becoming what is called an actress. One evening, as she was walking down a dark street, she saw a light in a high window. She went to see who was there, and found herself in the home of Philippe Genty.

Alain Clement

Was born July 26, 195 (so young he prefers to lie about his age). The first artistic emotion Alain can remember came to him in the cradle when he was given a rubber Pluto — his first marionette and likewise the source of his first cries of joy. This natural inclination found its niche at a meeting of the Society of Chocolate Tasters and Lovers, where he met fellow devotee, Philippe Genty. Thence was woven, from thread to thread, the vast web of a prodigious career which has made him universally renowned in his apartment building.

Patrick Henniquau

Has a long and fragmented childhood. His father wanted him to be a mathematician, his grandfather wanted him to be a farmer, his uncle wanted him to be a soldier and his mother wanted him to be happy. Not having any ideas of his own and not wanting to hurt anyone's feelings, he decided at the age of twenty to assume all of these roles and thus became an actor. After six years, he decided that since everyone is in a sense, moving his own marionette, he would become a real manipulator of marionettes. To this end he joined the Compagnie Philippe Genty.



Beijing People's Art Theatre People's Republic of China

Sponsored by Lim Djit Sun



Kallang Theatre *Teahouse*
Saturday June 21 to Wednesday June 25, 8 pm
Sunday June 22, 2.30 pm

Victoria Theatre *Death of a Salesman*
Thursday June 26 to Monday June 30, 8 pm
Sunday June 29, 2.30 pm

The Beijing People's Art Theatre is a professional theatre company founded in 1952 with the active support of the late Premier Zhou Enlai and the former Mayor of Beijing, Peng Zhen.

Headed by China's foremost playwright and chairman of the Chinese Dramatists Association, Cao Yu, the company boasts a team of dedicated veteran performers who enjoy a keen following at home and have won high acclaim abroad.

The company insists upon realism as an approach to creation. Together, the company seeks to create a dramatic art with national character as well as popular appeal. They have succeeded in promulgating a distinctive style which combines a touching kind of simplicity with intellectual profundity.

Even after ten years of social upheaval, classics like *Thunderstorm* and *Teahouse* have continued to be popular with audiences. These plays, together with other works by playwrights like Guo Moruo, Tian Han, Lao She and Cao Yu are now in the company's permanent repertoire. In recent years, the works of young playwrights have come to occupy a prominent place in the theatre's bills, furthering the evolution and development of the company's style.

The company has also become a base for nurturing new performing talent, attracting the best from all over the country. With young actors like Mi Tiezeng and Li Shilong working alongside such veterans of the stage as Ying Ruocheng and Zhu Lin, a continuity of style and approach is assured.

In an effort to promote cultural exchange and to widen the company's repertoire, a number of foreign plays have been staged. The production of Arthur Miller's great American classic, *Death of a Salesman*, directed by the playwright himself, made international theatre history.

Much has been written about this watershed event, and many comments made about the pos-

sibilities of crossing cultural divides. With this production, and many others in its touring repertoire, the Beijing People's Art Theatre has shown the appeal that good theatre can make to a common humanity that knows no cultural bounds.

Death of a Salesman

The action takes place in Willy Loman's house and yard, and in the various places he visits in New York and Boston. Events in real time are interspersed with events in the past which take place in Willy Loman's memory and fantasy.

Act 1. Late at Night

When Willy Loman returns from an abortive selling trip, his wife Linda tries to settle him down



to rest. He relives former happier times and the sound of his voice wakes up his sons Biff and Happy who have returned home. Willy Loman wanders off for a walk and the boys learn from their mother of their father's decline and of his apparent attempts to kill himself. Before going to bed, the sons plan to set up a new business in sporting goods and the family retires in good spirits in anticipation of obtaining financing for this new project.

Act 2. Next Day

Willy Loman tries to transfer to a job that does not require travelling but he ends up losing his job. He goes to borrow money from his friend, Charley, but refuses the job that Charley offers him. He also discovers that Charley's son, whom he always considered as inferior to Biff, is a successful lawyer. He also realises that Biff's accidental discovery of his infidelity to his wife may have had a lasting adverse effect.

Biff and Happy take their father out to dinner. At the restaurant Happy strikes up a conversation with a young woman. Biff's discovery of his affair haunts Willy Loman. The boys leave with the woman and her friend, leaving their father alone.

The boys return home and Linda is furious with them. Willy Loman is in the yard, trying to plant a garden by torchlight. He is thinking of suicide. Despite Linda's protests, Biff decides to confront his father with the baselessness of his dreams of success. Willy Loman realises that Biff really loves him despite the brusque manner and apparently wilful contrariness, and decides to commit suicide so that his son can have the insurance money. He drives off in the car.

Requiem

Linda, Biff, Happy, Charley and his son, Bernard are at the graveside, each with his (her) interpretation of Willy Loman's dreams.



Teahouse

The play covers three periods of social upheaval, and reflects the vicissitudes of life for the people of Beijing in these turbulent times.

Act 1, 1898. China is governed by corrupt and weakening imperial Qing rulers.

Young Wang Lifa has inherited the long-established Teahouse from his father and it is packed with customers from all walks of life. In the midst of the bustle, a frank and patriotic Manchurian, Chang Siye, is almost beaten up by hired thugs over a remark that had caused offence. When he laments that the Qing Empire will soon be over, he is arrested by secret agents. Idealistic young Qin Erye dreams of national sal-

vation, but has to contend with Chief Eunuch Pang and his henchmen. Pang wants a young girl as his wife and Liu Mazi forces poverty stricken farmer, Kang Liu to sell his daughter Shunzi to the Eunuch as his bride.

Act 2, 1918. The Emperor has been overthrown and China is a republic, but the people are at the mercy of contending warlords.

Wang Lifa has expanded his operations and is opening a boarding house behind the old tea house, but before it can open, he has to deal with hooligans, extortionists and corrupt policemen. Chang Siye, imprisoned twenty years ago, is now a vegetable vendor; he meets Qin Erye and the two men discuss the changing times. After the

death of Eunuch Pang, Shunzi had been driven out of his house, and after wandering from place to place with her adopted son Kang Dali, has settled down to work at the tea house. Fortune-teller and swindler Tang Tiezui prospers in these lawless times, as does Liu Mazi who continues in his metier of procurer, until he is framed and executed as a deserter. The future looks bleak, but there are indications that a student democratic movement is gaining momentum.

Act 3, 1947. The Nationalists arrive after eight years of Japanese occupation, but corruption is rampant and life is harder than ever before.

Wang is now an old man, and his youngest son has run away from home, leaving only the eldest

to help him at the tea house. Eunuch Pang's nephew and his wife have become leaders of a reactionary syndicate and have proclaimed themselves Emperor and Empress. They try to use Shunzi to trap her son Dali, who had joined the 8th Route Army. She evades them and takes Wang's daughter-in-law and grand-daughter along to join the army in Xi Shan. In collusion with the military police and secret agents, Liu Mazi Junior seizes the tea house to turn it into a brothel and base for the secret agents. Chang Siye and Qin Erye lament the cruelty of the times and stumble along to the tea house where they find that Wang has hanged himself.

But an inevitable revolution is taking place. The people are preparing to usher in a new China.

Cast and Crew

Xia Chun, Yu Shi Zhi,, Song Yin, Ying Ruo Cheng, He Zong Tang, Su De Xin, Li Xu Wen, Zhang Liang Yi, Zhu Lin, Lan Tian Ye, Zheng Rong, Tong Chao, Tong Di, Ma Qun, Huang Zong Luo, Lin Lian Kun, Li Da Qian, Hu Zong Wen, Niu Xing Li, Li Xiang, Han Shan Xu, Tian Chun Kui, Mi Tie Zeng, Zhu Xu, Lei Fei, Li Wan Fen, Jin Zhao, Wang Ling, Tan Zong Yao, Li Shi Long, Feng Zeng Xiang, Sun Jun Feng, Zhou Zheng, Ren Bao Xian, Li Yuan, Li Ting Dong, Liu Jun, Zhong Ji Yao, Yan Yan Sheng, Song Dan Dan, Wang Chang Li, Wang Shu Hua, Zhang Hua, Guo Xin Hua, Wang Da Nian, Gu Wei, Xu Yue Cui, Yang Li Xin, Zheng Tian Wei, Qiu Xiao Guang, Gao Qian, Zhang Yong Qiang, Wang De Li, Wang Wen Chong, Han Xi Yu, Fang Kun Lin, Huo Yan, Feng Qin, Zhang Zong Yun, Wan Shang Zhong, Yu Lian Zhong, Gao Qiang, Wu Qiong, Wu Chuan Ben, Li Jun Qing, Cao Yu Lan, Wang Hong Yi, Fang Jing, Ding Li, Nie Ming Xin, Jian Ren He, Liu Zhen Jiang, Wang Lian Guo, Zhang Zhi Jin, Qian Bin, Cao Shi Xiang.



Seniman Menara Gading Singapore



Drama Centre
Saturday June 21 & Monday June 23, 8 pm
Sunday June 22, 2.30 pm

Iqbal is no ordinary graduate doctor. Not only does he have position, wealth and great intellectual capacity; he also has a burning ambition to cure society of what he terms its 'sickness'.

The wealth that he inherits from his parents has given him the opportunity that not many graduates from 'The Ivory Tower' could ever hope to attain. His path as a successful and prosperous doctor is clear.

Yet Iqbal refuses to take this path. To the horror of his uncle and aunt he spurns this great chance and his duty to uphold the family tradition, to choose a far more uncertain and precarious route.

Iqbal feels that the sickness his society faces is far more serious and urgent than the sick patient lying in a hospital bed. The gifts with which he has been endowed should be directed towards the developing and up grading of his society through the Arts.

It is difficult, if not impossible, to prove oneself and gain recognition through promoting Art. Yet Iqbal understands that Art is an effective instrument for creating not only a new society but a nation itself.

Iqbal's closest friend, Mohsen, is in full agreement with Iqbal's uncle, Mahmud. He believes that Iqbal is wasting his time and talent in a pointless venture. Even Zaidah, who has fallen in love with Iqbal, tries to make him realise his mistake and force him to follow convention.

Iqbal stands alone in his quest to waken a society's consciousness of its true 'sickness'. Yet he remains undaunted by the lack of support from those near to him. His dreams and ambitions for the re-building of his society through harmony and equal human rights will be, he hopes, the actuality of tomorrow.

Cast

Iqbal Khairul Anwar
Nor'ain Junaida Jumari
Mohsen Jasmi Ahmad
Zaidah Mastura Ahmad
Madmud Johari Bakar
Tuah Jumali Kasmadi
Jebat Zulkifli Kassim
Ibu Salha Halimah Jaafar
Ayah Salha Abdullah Sultan
Salha Murni Khairi
Pelacur I Rozita Latiff
Pelacur II Salina Hashim
Pengemis Said Kemat
Ibu Faridah Ismail
Ayah Rahmat Hassan
Anak Lelaki Razak Madon
Anak Perempuan Rohana Ujang
Doktor M Yusof Ahmad
Peguam Siti Zaleha Abdul Rahman
Guru Rashid Mustajab
Penyanyi Idris Wahab
Pemuda I Imran A Majid
Pemuda II Subari Keramat
Pemuda III Sairan Osman
Salim Mahadi Syor
Orang Alim I Senin Bachik
Orang Alim II Hamidi Mansoor
Aktivis Seni I Yazid Alwi
Aktivis Seni II Mokhtar Hashim
Orang Biasa I Aziz Amin
Orang Biasa II Muntadar A Arshad

Lut Ali Director

Lut Ali first became involved in theatre in 1978 as an actor with the Anson Community Centre Drama Workshop under the guidance of Rafei Burmawi.

The following year, he was awarded the 'Best Actor' award in Sriwana's Drama Festival. He bagged another award in 1981, this time in the

Drama Festival organised by the then Ministry of Culture.

Lut Ali did not stop at acting, but went on to direct several plays including: *Aku Cinta Paduka* and *Seruling* by Nadiputra, *Hey!* by Sapiee Ahamad Razaly, *Jebat* and *Protes* by Dinsman, *Hilang Tanpa Bekas* adapted from Jean-Paul Sartre, *Muzika Uda dan Dara* by Usman Awang, *Tingginya Menyapu Awan* by Malina Manja, and *Noda DiBumi Suci* by E.F. Kamaludin.

An active member of the Singapore Kemuning Society, Lut Ali believes that "theatre is a combination of all arts and needs careful research, analysis and concentration in order for those involved to achieve a presentation of high quality."

Nadiputra Playwright

Nadiputra is not new to theatre having had his first taste of it in 1959. As an actor, he has worked under the direction of M. Lana, Kalam Hamidy, the late Salim Bachik, S.M. Alkaff and the late Musa Al-Bakri.

Today however, his forte is scriptwriting. For three years running he has won the 'Best Performance' awards for scripts written in the Ministry of Community Development's Drama Festival: *Kutukan* 1981, *Malaikat* 1982 and *Selimut Putih* 1983. He has also received literary awards for *Awang Kerambit* and *Puncak*.

Nadiputra has also successfully tried his hand at directing. Among the plays he has directed are: *Malam Jahanam* by Moetinggo Boesje, *Atap Genting Atap Rembia* by Kala Dewata, *Awal Dan Mira* by Utuy Tatang Sontani, *Sangkar Madu* and *Mashita* by Ajip Rosidi, and *Serunai Malam* by Usman Awang.

A fulltime scriptwriter with the Singapore Broadcasting Corporation, Nadiputra is currently president of Teater Nadi and Sriwana.



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FILMFEST



Filmfest, a week-long Film Festival, features some of the finest of contemporary directorial and cinematic talents from both Eastern and Western cinema. Included are entries from France, Switzerland, Germany, Hong Kong, Japan, New Zealand and the United States.

(Organised in conjunction with the Singapore Film Society)

June 1 FF01

L'Argent Money

Robert Bresson, France/Switzerland, 1983, 83 mins., colour.

Two youths in an elegant part of the city manage to slip a counterfeit Frs 500 note to a shopkeeper. Furious at having been tricked, the shopkeeper passes it in turn to Yvon, a young delivery man, who in all innocence uses it to pay for a meal. Yvon is arrested, charged on the false testimony of a store assistant, and arraigned for trial.

Loosely adapted from a Tolstoy short story, *The False Coupon*, Robert Bresson's film merges the suspense and excitement of the crime thriller (there are episodes focussing on the taking of hostages, car chases, attempted escapes and killings) with the dramatization of moral crisis, of evil and of free will and grace.



Robert Bresson's films include *Les Dames du Bois du Boulogne*, 1944; *Diary of a Country Priest*, 1950; *The Trial of Jeanne D'Arc*, 1961; and *The Devil Probably*, 1976.

(With English subtitles)

June 2 FF02

Under the Volcano

John Huston, USA, 1984, 100 mins, Colour.

An important film by a director who is, on more than a few critical score cards, the *doyen* of American film direction, and whose latest film, *Prizzi's Honor* is one of the front-runners for this year's Academy Awards.

Based on Malcolm Lowry's classic novel of the same name (published 1947), *Under the Volcano* is a powerfully atmospheric documentation of the last day in the life of the former British Consul of the Mexican town of Cuernavaca. Albert Finney gives an inimitable performance as the haggard, alcoholic, self-destructive Consul, driven by passion and death. The film's tragic action derives a symbolic heightening from Huston's juxtaposition of the Consul's last hours against the backdrop of rituals commemorating Mexico's Day of the Dead.

In addition to Finney, the cast includes Jacqueline Bisset and Anthony Andrews.

June 3 FF03

Wo Die Grünen Ameisen Traümen

Where The Green Ants Dream

Werner Herzog, Germany, 1984, 140 mins., Colour.

Scripted and directed by Werner Herzog with photography by Jorg Schmidt-Reitwein, this film was awarded the 'Filmband in Gold' which, according to Edmund Luft (writing in the *International Film Guide*) was the highest Federal German award of this nature for 1984.

Wo Die Grünen Ameisen Traümen is set in the



Australian desert, and dramatizes a confrontation between mine workers and an aboriginal tribe over the possession of land. At the core of Herzog's vision in this film is a concern for the conflict between tradition and modernity, between technology and the vitalizing forces of the primitive past.

(With English subtitles)

June 4 FF04

Sasame Yuki *The Makioka Sisters*

Kon Ichikawa, Japan, 1983, 140 mins, Colour.



Under the Volcano

Ichikawa's film portrays the family relations and social life of upper-class women in pre-war Japan, concentrating on dramatizing the culture of the matrilineal families which are said to be especially numerous among the merchant houses of the Kansai area.

Sasame Yuki, one of the rare cinematic explorations in Japanese film of a woman-centred family, treats with compassion and humour the rivalries and domestic politics among the four daughters of a Kansai bourgeois family, whose business has failed because of unsuccessful attempts at modernisation.

(With English subtitles)

June 5 FF05

Came a Hot Friday

Ian Mune, New Zealand, 1984, 105 mins., Colour.

Based on a novel by Ronald Hugh Morrieson, *Came a Hot Friday* was one of New Zealand's entries at the Cannes Film Festival, and also happens to represent Ian Mune's directorial debut. The film is a wonderfully picaresque study of odd goings-on in a small fictional coastal town. It encompasses a couple of roving con-men, their wet-behind-the-ears accomplices, insurance, arson, a gambling den in a converted sheep-shed and a self-appointed Mexican dandy, afraid only of a monster reputed to lurk in the local river. Mune's comedy achieves the rare distinction of being over the top without being out of control.

Cast: Billy T. James, Marshall Napier, Peter Bland, Philip Gordan

June 6 FF06

The Conversation

Francis Ford Coppola, USA, 1974, 113 mins, Colour.

A shattering mystery drama shot in San Francisco

about surveillance and wire-tapping in America, produced, written and directed by the man who brought *The Godfather*, *The Godfather II*, *Apocalypse Now*, *One from the Heart* and *The Cotton Club* to the screen. Gene Hackman plays a professional "bugging" expert who becomes uneasy when he suspects that one of his tapes will lead to murder.

Reminiscent of similar genre of films such as *Blow-Up*, *The Conversation* has all the elements of a technical *tour-de-force* and is a darkly ambiguous but terse, taut and trim thriller, and rightfully won the coveted Golden Palm award at Cannes in 1974. The same year, it swept the National Board of Review awards, earning the acclaim of Best English Language Film of the Year. Besides Hackman, the distinguished big-name cast includes Harrison Ford, Robert Duvall, Frederic Forrest, Cindy Williams, Teri Garr and Mark Wheeler.

June 7 FF07

Homecoming

Yim Ho, Hong Kong, 1984, 96 mins., Colour.

Shan Shan, a young businesswoman tired of the materialistic life in Hong Kong, returns to a small village in southern China to visit the grave of her deceased grandmother. She meets two childhood friends who have since married each other, but Shan Shan's presence causes a strain on the marriage, and her attempts to enlarge their vision only accentuate the cultural divide between China and Hong Kong.

Director Yim Ho has described the central themes of *Homecoming* as 'life, death and the fragility of human relations'.

The cast includes Siqin Gaowa, the mainland actress who first drew international attention for her performance in *Rickshaw Boy*. Siqin Gaowa plays the lead role of Shan Shan. Co-stars are Josephine Koo and Xie Weiziang.

(With English subtitles)

Included in Filmfest are 3 seminars/workshops discussions:

May 31

Seminar: *French Cinema Today* by Suzanne Schiffman

DBS Auditorium, 7.30 pm. Free.

June 1

Workshop discussion on Film-Making with Suzanne Schiffman

DBS Auditorium, 3 pm. Free.

June 7

Seminar: *Homecoming* by Wong Kai Chuen.

PUB Auditorium, 2.30 pm. Free.





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WRITERS' WEEK



For the first time the Singapore Arts Festival will include a Writers' Week to foster activities of a literary kind. Writers from Singapore, Malaysia, Indonesia, the Philippines, Thailand, China, India, Australia, New Zealand, the South Pacific, Africa, the U.K., Canada and the West Indies will be invited and the general public will have the opportunity to listen to them read from their works and participate in literary forums.

Writers' Week will bring to Singapore about 20-25 distinguished writers including Charles Causley and Timothy Mo from the United Kingdom, William Stafford, Paul Engle and Nih Hualing from the United States of America, Nissim Ezekiel and Raja Rao from India, Lee Kok Liang from Malaysia, Earle Birney from Canada and Albert Wendt from the South Pacific. Charles Causley is a prominent British poet, Timothy Mo's novel *Sour Sweet* was extremely well-received in Britain and earned him a place among the nominees for the Booker Prize; William Stafford is a leading American poet who has won the National Poetry Prize more than once while Paul Engle and his wife Nih Hualing direct the Iowa Writers' Workshop; Nissim Ezekiel is generally regarded as the father of Indian poetry in English while Raja Rao is a leading Indian novelist writing in English whose novels *Kanthapura*, and *The Serpent and the Rope* have

been widely acclaimed and whose novel *The Chess-Master and His Moves* is eagerly awaited. Lee Kok Liang is the best known Malaysian short story writer in English; Earle Birney is a leading Canadian poet while Albert Wendt is a widely acclaimed Samoan novelist.

The programme consists of two broad areas:

- Readings from the poems and prose works of the writers.
- Three literary forums; one on "The Place of Literature in Society", one on "The Literature of ASEAN" and, complementing this, one on "Contemporary Writing Singapore".

The forums would be occasions for writers with varied perspectives and from different countries to share their experiences and thoughts on creative writing and its relationship with the social environment. They will also provide an opportunity for those attending to participate in the discussion of serious literary/cultural issues.

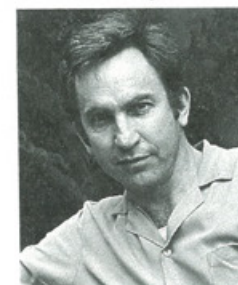
Writers' Week promises to be an exciting event which will stimulate global awareness of common experiences and concerns and generate international understanding. It is hoped that Singaporeans will also develop a greater awareness of literary culture through direct contact with some of the people who are responsible for its creation today.



Paul Engle



Lee Kok Liang



John Tranter



Charles Causley

At the Saxophone, the Arts Festival goes on all year!

Top Entertainers

There's almost always a top entertainer playing at The Sax. We've seen such talents as Jacintha Abisheganaden, Boogie Boy and his Woogies, Jeramzee, Christina Ong and Marina Xavier. And in the pipeline, we've got jazz guitarist Ernie Ranglin from Jamaica to play in June. Live entertainment everyday 9.00pm to midnight.

Sunday Jam Sessions

Our regular Sunday jam sessions have received rave reviews. And no wonder, since at any one time, you'll find top players from different bands playing together. Join in the jam. It starts at 9.00pm.

Young Artists Exhibition

As venue for one of the fringe activities of the Singapore Arts Festival '86, Saxophone proudly presents young artist Jerry Lai from May 31st. Jerry works with jute, paper and ink, copper and glass. 30 contemporary pieces will be on display.

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FOR THE
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VISUAL ARTS & PHOTO EXHIBITIONS



Asian Contemporary Arts Exhibition

The countries of East Asia share many cultural traits that are reflected in their art. Of these, batik and brush painting are perhaps the most justly famous. Yet within these art forms, there is a rich diversity of style and treatment that makes their convergence at one venue an exciting and stimulating event.

This venue is the Asian Contemporary Art Exhibition which is a part of the 1986 Festival of Arts. The works of fourteen foremost Asian artists will be displayed. The artists are: Hon Chi-Fun from Hong Kong, Kim Tschang-Yeul from the Republic of Korea, Toko Shinoda from Japan and Ibrahim Hussein from Malaysia. The artists from Singapore are Ng Eng Teng, Anthony Poon, Tan Swie Hian, Tan Teng Kee, Tay Chee Toh, Teo Eng Seng, and Thomas Yeo.

The Exhibition is in part a celebration of the creative wealth amassed in these five East Asian countries. There is a broad spectrum of interpretation and the juxtaposition of these varying styles provide much room for both contrast and comparison. The Exhibition also hopes to invigorate and inspire both the artists themselves and those who come to enjoy the fruits of their work.

Hon Chi-Fun

Hongkong's Hon Chi-fun is as complex and simple, as enigmatic and straightforward as the titles he gives to his prints — *Naked Warmth, Sound and Silence, Coming Away* — titles for abstracts of plain circles and squares that seem possessed of an extraordinary depth and meaning.

Hon began painting only in his mid-thirties. Like many other amateur artists, he started with water-color landscapes and then portraits in oil. These he did on weekends, in the time he could spare from his job with the Hongkong Post Office, where he worked until late 1972.

In the 1960s Hon began working with a bewildering frenzy that at times seemed almost

manic in its intensity. He had his first joint show in 1960, his first one-man show in 1961. Shortly thereafter Hon joined with several Hong Kong painters to found the Circle Group, an energetic and forward-looking band whose work made people in Hong Kong and elsewhere sit up and take notice. In 1964, under the auspices of the British Council, Hon went to England to study and in the years that followed he circled the globe studying and painting.

Yet the early sixties were still a time of experimentation for Hon. His paintings and sculptures used several media — traditional Chinese brush techniques, cast stone, polyester resins sometimes all three in one work. From these necessary and private experimentations, Hon developed a new approach to art, one evident in his silk screens and acrylics.

Hon's more recent works are concerned with time and space, with the stillness of motion in space-time and with the movement of immobility in colour. Their titles reveal a profound sensuality, a magical delicacy of feeling, saying in words what Hon's canvases or prints reveal in colour and form.

Notes by courtesy of Nigal Cameron

Toko Shinoda

The abstract calligraphy of Toko Shinoda is known around the world. Her distinctive paintings and lithographs are found in leading museums and notable collections. Characteristic brush strokes overlap and angle elegantly in every Shinoda presentation, carrying into effect an ancient Oriental principle of perfection. Here not only is emptiness considered weight, but blank space is compared for shape and size — by Western standards certainly a negative approach to art analysis.

Shinoda's skillful use of the litho stone duplicates the shading of a loaded brush as it is drawn over absorbent paper, the feathery effects created

as moisture is dissipated. A few crisp lines in each composition delicately offset the pull of the bolder strokes, evoking a feminine sensibility.

Here is the power of blackness amid whiteness, of strength amid subtlety. Shinoda's art is inimitable, and too original to be plagiarized.

Chen Wen Hsi

Chen Wen Hsi graduated from Sin Hua Art Academy, Shanghai, China in 1932.

While he paints mostly with the Chinese brush, ink and water-colours, he also paints Western abstract and semi-abstract compositions in a mixed media of oil and Chinese ink. He can justifiably be acknowledged as the doyen of Singapore Chinese brush artists. His forte is the firm calligraphic brush stroke executed with a strength and directness that few can match. His animal paintings, especially of gibbons, are among the finest one can see in this part of the world. Through his teaching at the Nanyang Academy of Fine Arts (1951-59) and private art classes, he has become one of the major influences in the development of Chinese brush painting in Singapore.

When he was a boy living in a small farming village in South China, he taught himself to paint by watching skilled house painters decorating the wooden eaves and pillars with traditional designs of birds and flowers. By the time he finished school at the age of eighteen, he knew he wanted to become an artist. His uncle, who had been his guardian since his father's death, reluctantly allowed him to leave for Shanghai to study art instead of law. At the Sin Hua Art Academy, he studied Chinese brush and finger-painting. An artist who influenced him considerably was Pan Tien Shou.

In 1938, at the age of thirty, he came to Singapore to exhibit his paintings and was persuaded to stay on by the Commissioner for Southeast Asia, Malcolm MacDonald, who shared the

artist's love for birds.

Since his first one-man exhibition in Swatow in 1923, Wen Hsi has held numerous one-man exhibitions in Singapore and overseas in China, Hong Kong, Vietnam, Thailand, Malaysia, Japan, Australia, West Germany and England. He is also one of the artists who have represented Singapore in exhibitions overseas.

His works are in many private, public and corporate collections, including that of the National Museum Art Gallery and the National University of Singapore; and overseas in the collection of the King of Thailand, the National Art Gallery in Kuala Lumpur, the Cologne Museum of Germany and the Oxford Museum of England.

In 1964 he was awarded the Public Service Star by the government of Singapore for his contribution to art. In 1975 he was conferred an honorary degree of Doctor of Letters by the then University of Singapore for his outstanding achievement and contribution to art in Singapore.

Goh Beng Kwan

Goh Beng Kwan studied under Cheong Soo Pieng and Chen Wen Hsi in Singapore prior to studying at the Arts Students League of New York with Sydney Gross, 1962–63. He completed his studies on a scholarship from the Ford Foundation and this was followed by a scholarship to Provincetown workshop in Massachusetts, 1964–65, where he studied under Leo Manso and Victor Candell.

In 1965, Beng Kwan held a one-man show and 'Six Best' group show at the Ruth Sherman Gallery in New York.

His paintings are inspired by nature and the themes are derived from his immediate environment, but it is the mood rather than the actual object which is captured in his abstract works. Bold brush strokes and the liberal use of collage materials characterize his paintings. Although trained in oils, he began to use collage under the

influence of Leo Manso whose collage works he admired. Beng Kwan now prefers to work in collage. His affinity with scrap materials is such that nothing seems out of place despite the great variety he puts into a picture.

Beng Kwan's first group exhibition was 'Five Young Painters' at the Victoria Memorial Hall in 1961. Since then, he has held five one-man shows and participated in many local exhibitions, including the Alpha Group exhibitions at the Alpha Gallery. He has also taken part in exhibitions overseas in Tokyo, Manila, Adelaide, and in exhibitions touring ASEAN.

His collage 'Sand Dune' recently won the \$10,000 first prize in the Painting of the Year competition which was organized by the United Overseas Bank and the Ministry of Culture.

His works are represented in the collections of the National Museum Art Gallery, the National University of Singapore, Chase Manhattan Bank in New York and in private collections.

Jaafar Latiff



A self-taught artist, Jaafar Latiff is probably one of the first batik artists in Singapore to introduce abstract expressionism into batik. He used similar abstract motifs later in his acrylic paintings.

He turned away from water-colours, pastels and oils to concentrate on batik which, in the 1960s, had gained popularity as an art form. People and scenery were the traditional themes, and his first batik paintings also followed this trend.

While studying his own works, Jaafar realized that batik dyes were transparent and thought that he might be able to utilize this characteristic to produce abstract paintings. This led him to develop between 1974–76 an abstract batik series, 'Wandering', which had its first public appearance in his first one-man show in the Alpha Gallery in 1976. This series continues today — in parallel with his 'Wandering Wonders' series in acrylics.

Jaafar has, at times, experimented with a mixed media of batik and acrylics but this mixing has not proved successful because of the perennial fading property of batik. Entitled the 'Transcendental' series, Jaafar still hopes to find a solution to this problem.

Jaafar has taken part in many exhibitions in Singapore; and overseas in Japan, Taiwan, Hong Kong and the travelling ASEAN Exhibition of Painting, Graphic Arts and Photography in 1981. He has also held three one-man exhibitions, two at the Alpha Gallery and one in Malaysia.

His works are in the collections of the National Museum Art Gallery, the High Commissioners of the Republic of Singapore in Kuala Lumpur and New Delhi; and in hotels and offices.

Ng Eng Teng

Ng Eng Teng graduated from the Nanyang Academy of Fine Arts in 1961, becoming avidly interested in sculpture although the Academy did not, then, teach sculpture.

He taught himself modelling with clay from books and later Jean Bullock, a sculptress, guided him into the finer aspects of sculpturing. To her he owes his knowledge of the *ciment fondu* technique which he uses for most of his sculptures. He became as a result more involved in the three-dimensional art form than in painting, which had been his initial interest and for which he had won two awards in open painting competitions.

On graduation from the Nanyang Academy, Eng Teng was impressed by the beautiful pots made by one of the teachers, Georgette Chen, and on her advice he left in early 1962 for England to study at the potteries in the North Staffordshire College of Technology and the Stoke on-Trent School of Art and followed up with a year's research in sculpture and ceramics at the Farnham School of Art. After Farnham he worked as the first resident pottery designer at the Carrigaline Pottery Company, Eire, until his return to Singapore in 1966.

His first one-man show in 1970 exhibited sculptures, pottery, sketches and paintings in oils and Chinese brushwork. The exhibition opened the way to a commission for a hotel mural and this was followed by other commissions. Eng Teng has been a full-time sculptor since then while at the same time giving lessons on ceramics.

The notable feature of his earlier works is his 'pregnant' women and round men. The woman's shape came about after his study in pottery and is basically a tribute to the strength and archetypal shape of the pot.

In 1974 Eng Teng was awarded the Pingat Apad medal from the Association of Artists of Various Resources for his contribution to the development of visual art in Singapore. In the same year, he received a travel grant from the London British Council and visited sculptors and potters in England. His awards included the Tan Tsze Chor Art Award for sculpture in 1981 and the Cultural Medallion Award for art.

In recent years, Eng Teng has been working on commissions for murals and monumental sculptures. Two free-standing sculptures, 'Wealth and Contentment', can be seen in the Plaza Singapura. A 'Mother and Child' completed in 1980 is at another prominent location outside the Far East Shopping Centre in Orchard Road. In 1981 Eng Teng represented Singapore and executed an abstract sculpture 'Balance' for the ASEAN Sculpture Symposium in Fort Canning Park.

Anthony Poon

Anthony Poon was trained at the Nanyang Academy of Fine Arts (1961-64), the Byam Shaw School of Art in London (1967-70) and the Regional College of Arts in Bradford, U.K.

An advocate of the hard-edged, colourfield painting school, Anthony's acrylics are characterized by regular squares of colours which when joined together produce undulating sensations akin to 'waves'. However, it is not the descriptive visual image of waves that matters. It is the rhythmic flow of colour sensations caused by the juxtaposition of the coloured squares that the compositions depend on for their impact. His recent 'Colour Frequency Waves' series is a further development of the early 'waves' series started in 1977.

Since 1964 Anthony has held five one-man shows and is one of the artists identified with the Alpha Group of artists. He has participated in many group and open exhibitions including 'Young Contemporaries' at the Royal Academy Galleries in London in 1970, 'Modern Art 72' at the National Library, 'Large Paintings' at the National Museum Art Gallery in 1977; Fifth Festival of Asian Arts — Contemporary Singapore Paintings 1980 in Hong Kong, 'Three Artists' presented by the Raya Gallery in Australia in 1980 and the Contemporary Asian Art Show 1980 at the Fukuoka Art Museum, Japan.

Anthony's paintings are in the collections of

the National Museum Art Gallery, Fukuoka Art Museum in Japan; in many banks including the Chase Manhattan Bank, United Overseas Bank and Development Bank of Singapore; and in private collections in various parts of the world. He has many commissions from offices, banks and hotels.

He worked as a graphic designer for three years before leaving for London in 1967, and was the manager of the Alpha Gallery from 1974 to 1979. He is now a full-time artist.

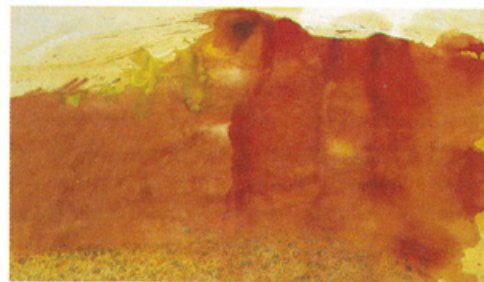
Tan Swie Hian

A self-taught artist, Tan Swie Hian received his Bachelor of Arts degree from Nanyang University in 1968 and joined the French Embassy as a Press Secretary where he still works.

His interest in Buddhism which began at nineteen in a history class on Siddharta Gautama is reflected in his first one-man exhibition 'Paintings of Infused Contemplation' held in the National Library in 1973.

His growing absorption in Buddhism led him to abandon his painting and writing to become a disciple of Rev. Seck Tham Meng, chief abbot of the Avatamsa Lodge, a meditation temple in Singapore. He delved into meditation for four years and in 1977, following the persistent persuasion of a close friend, resumed painting.

In 1977, at the invitation of the French government, he visited France where he toured the George Pompidou Centre and museums.



The French government awarded him Chevalier de L'ordre des Arts et des Lettres (Knight of the Order of Arts and Literature) two years later.

Since 1978, Swie Hian has held seven one-man shows of oil paintings, Chinese brush paintings, calligraphy, cartogravures, and seal-engravings in the Gauguin Museum in Tahiti, the Parthenay Gallery in France, the French Association of Cultural and Scientific Development in Taipei, the Art House Gallery in Kuala Lumpur, the Alliance Francaise in Singapore, and La Passerelle Gallery in Paris. He has also participated in exhibitions including the recent group show 'New Format 1982' and the Exhibition of Contemporary Art 1981, both at the National Museum.

His works are in the collections of United Overseas Bank and the Alliance Francaise; overseas in Tahiti, Taipei, Malaysia, Paris, Washington, New York, Canada, Belgium and in other private collections.

Swie Hian was the Vice-President of the Nanyang University Art Society and Secretary of the Nanyang University Chinese Painting and Calligraphy Society while a student in 1967. Since 1968 he has published twelve books of poems, stories, essays and translations. He has also been the editor of a leading Chinese literary monthly, *Chao Foon*, and a Buddhist journal, *Pattra*.

Tan Teng Kee

Tan Teng Kee received his Bachelor of Fine Arts degree from the Chinese University of Hong Kong in 1962.

The following year he left for Paris where he stayed until 1966, painting in his studio and studying oil painting at the Conservatoire International De Museque in Paris (1964–65). It was then that he began to find painting — an art form he had been devoted to since school days — too limited since it has only two dimensions.

The turning point from painting to sculpture

came in 1967 when he was awarded a scholarship to study sculpture and printing at the Kunstakademie Dusseldorf in West Germany. He studied here with the sculptor Norbet Krickey and the graphist Rolf Sackenheim. Dusseldorf was an industrial town and its sculptures tended to be metallic and industrial and this influenced Teng Kee's sculptures.

At the end of his course in 1970, he left for the United States on a study tour of art galleries and institutions. On his return to Singapore a year later he became a teacher in sculpture and painting at the Baharuddin Vocational Institute, where he is still teaching.

His first exhibition was held in Hong Kong in 1962 shortly after his graduation there. His next was a one-man show of sculptures, lithographs and abstract paintings in Dusseldorf in 1968. He has been exhibiting regularly since his return to Singapore and has held eight one-man shows in Singapore, West Germany and Melbourne; and participated in many exhibitions including the Contemporary Asian Art Show 1980 at the Fukuoka Art Museum in Japan.

In 1973 Teng Kee's design was the winning entry in the Competition for a fountain sculpture in front of the Plaza Singapura Shopping Centre in Orchard Road. This musical fountain and 'Endless Flow' outside the headquarters of the Overseas Chinese Banking Corporation in Chulia Street are his best known works.

Teng Kee's one-man open-air Painting and Sculpture Exhibition, sponsored by the Goethe Institut, took place in the public park in front of his house in 1979, showing mostly his small sculptures and oil paintings.

Tay Chee Toh

Tay Chee Toh studied at the Nanyang Academy of Fine Arts (1958–60).

His current works have changed since the 1960s when he painted kampong women in a

realistic style in oils. At the same time he also made woodcut prints and painted with the Chinese brush.

Batik had grown into a significant art form by 1970 and Chee Toh began exploring this medium exclusively. A visit to Sarawak started him on a series of batik paintings on languorous Dayak women which have since become identified with the artist although he also paints other subjects. This Dayak women theme continues today.

A 1972 one-man show at the Alpha Gallery was the first indication of Chee Toh's venture into abstracts in batik — more than half of the batiks exhibited were abstracts. Amoebic, aquatic shapes and forms — which bore a resemblance to the brambles and convoluted roots increasingly appearing in the Dayak women batiks — were the focus and theme in these early abstracts.

Since 1980, while continuing to produce his Dayak women batiks, he has turned from abstracts in batik to abstracts in acrylics. In this media his works have taken on a surreal quality. A limited palette of monotone colours rich in tonal variations gives his paintings an aura of mysticism. A piece of paper, a stone, flowers and the underwater world of seaweed and shell inspired many of his current abstracts although, to the viewer, the setting could be outer space.

Chee Toh has held six one-man shows and since 1960, has taken part in many group, open and travelling exhibitions here and in Tokyo, Kuala Lumpur, Bangkok, Hong Kong, Taipei, Kuching, Adelaide, London, Moscow and Milan.

He has won a number of awards in Malaysia and Singapore, including the first prize for his painting 'Rising' in the Singapore Innovation in Art Competition organized in 1981 by the Ministry of Culture and Singapore Airlines, and the second prize in the recent Painting of the Year Competition 1982 organized by Ministry of



Culture and the United Overseas Banking Group. One of his batik paintings was selected for a UNICEF greeting card in 1969.

His works are in the collections of the National Museum Art Gallery, the Singapore Embassy in USA; in many banks including that of United Overseas Bank; Mobil, and in private collections in Singapore and overseas. Of late, he has been receiving commissions from banks for his large acrylic abstracts.

Teo Eng Seng

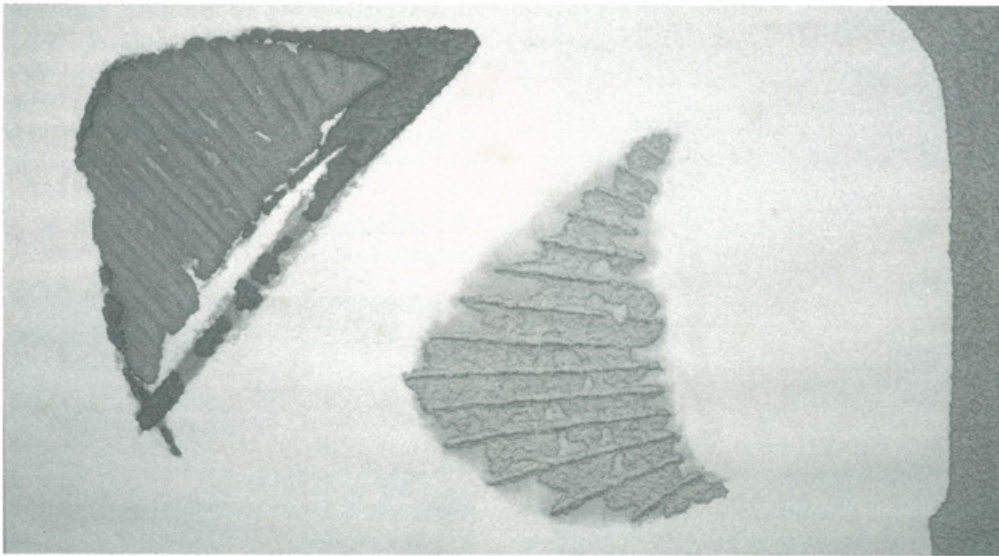
Teo Eng Seng began art lessons in classes organized by British national servicemen at the British Council (1955–57). In 1961, together with Soh Hiap Chin and four other boy scouts, he hitch-hiked across India and the Middle-East to London. For the first two years he attended evening art classes at the Central School of Art. Subsequently he studied at the Birmingham College of Art and Design (1963–67), followed by teacher's training at the same college and at the University of Birmingham in 1968.

He taught art in England for three years before returning to Singapore in 1971. He is presently the head of the Art Department at the United World College.

Eng Seng's works fall into two periods. The first period spanned his ten years in England when his abstracts reflected aggression, and 'exciting' angular shapes, forms and strong colours covered the entire canvas. The expressive quality of paint, line and brush strokes was of prime importance to him.

The second period began in Singapore when — on readjusting and re-assimilating his Asian cultural roots — he was struck by the 'quiet' imagery, shapes and forms of his environment and in the art of the region. He began to strive for this 'quietness' in his paintings.

In 1980 he introduced a new medium: paper pulp mixed with colour and used as a form of



paint with the occasional addition of materials like buttons or strings. He called this 'Paperdyesculp'. In contrast with his first period, these recent works are characterized by the same feeling for the quiet void found in Chinese paintings and by soft colours and rounded shapes. His works appear totally abstract but are influenced by a social conscience and by occurrences such as the Vietnam War, a bank holdup or John Lennon's death.

While currently concentrating on 'Paperdyesculp' paintings, Eng Seng continues to make three-dimensional representations — pop art sculpture — with items like moulded, melting forms or flickering light bulbs.

Eng Seng has taken part in many group and open exhibitions: in England when he was a student and later, in Singapore. He also participated in the Contemporary Asian Art Show 1980 at the Fukuoka Art Museum in Japan. One of the Alpha Group artists, he held his second one-man show, 'Turning Point', of 'Paperdyesculp' works and three-dimensional art in 1981 at the Alpha

Gallery. He has conducted several workshops on creativity for the public, organized art exhibitions and has been an art examiner and consortium secretary for aesthetics for the Southern Regional Examination Board in England.

His works are in the collections of the National Museum Art Gallery and in financial institutions and private collections in Singapore, Europe and Australia.

Thomas Yeo

Thomas Yeo studied at the Nanyang Academy of Fine Arts (1957–60) while he was teaching English. He left to study painting at the Chelsea School of Art, London (1960–61) and mural design at the Hammersmith College of Art and Architecture (1961–64).

He stayed in London for eight years, painting and using the city as a base for travel to the Continent to widen his experience and improve his painting skills. He studied Matisse in Paris and Picasso in the Picasso Museum in Antibes. Memories of Spain, the French Mediterranean

and Italy, and of India and Sumatra in later years, were assimilated and recreated as 'imaginary' landscapes in his paintings. Whether figurative or abstract, his works have always been based on landscapes which are not a copy of the scenes he saw but what he felt then.

While he was in London, Thomas held two one-man shows and was a visiting art lecturer at two schools. He has been a full-time artist since his return to Singapore in 1968. In 1971 he toured India as a guest of the Government of India and lectured at the Lalit Kala Academy in New Delhi.

Thomas' works fall into three overlapping periods: figurative landscapes (1960–64), oil and acrylic abstracts (1964–79), and collage abstracts and semi-abstract gouache landscapes (1974 to the present).

Thomas has held sixteen one-man shows in Singapore, eight at the Raya Gallery in Melbourne and four in London, Kuala Lumpur and Perth. He has also participated in numerous group, open and invitation exhibitions in London, in Asian and Australian cities. His paintings are in the collections of the National Museum Art Gallery, Nanyang University (now the University of Singapore), in Singapore embassies overseas and in many banks, offices and private collections around the world. Corporate collections include the Chase Manhattan Art Collection, the Development Bank of Singapore, the United Overseas Bank and Singapore Airlines.

Photographic Exhibition

The Festival Photographic Exhibition features about 120 outstanding works by some of the most eminent contemporary photographers, and includes entries by Singapore photographers who have won international acclaim for their work.

The foreign photographers represented at the exhibition include:

Correndo Letta Italy

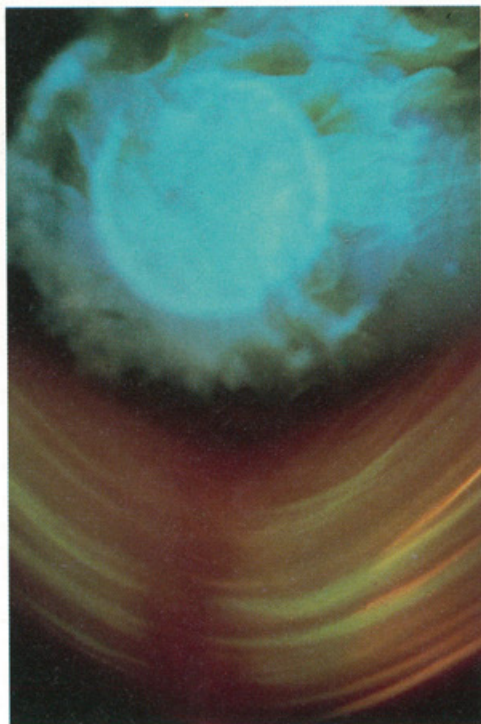
Jacky Yip Hong Kong

Sophie Risterlhueber France

Christian Milovanoff France

Huang Chin Shu Japan

Correndo Letta



Correndo Letta's work, shaped in its formative years by his exposure to the artistic circles of

Florence, has been described by Anna Maria Chiaramonti in *Photo 13* as 'photographing by thinking, following an aesthetic instinct and a definite plan of shapes and symbols'. Major influences also include the work of film directors such as Luchino Visconti, Michaelangelo Antonioni, and the conductor Claudio Abbado. Letta has exhibited widely in New York, Washington, London, Houston, Indonesia and the Phillipines.

Top Singapore photographers featured in the exhibition are:

Boh Chew Ping

Winner of numerous awards both locally and internationally, including the Gold Medal, Singapore Colour Photographic Society, 3rd International Salon Exhibition 1978; H.M. FIAD in Phillipines Colour Photographic, 2nd International Salon Exhibition. Boh has also exhibited and won awards in Malaysia and at the 7th International Salon Exhibition, Photographic Society of New York.

Ee Hon Teck

Holder of several fellowships and associateships locally and internationally, Ee's recent accolades include the Pewter Award in the Colour Slide Section, ASEAN Salon of Photography, 1979 and the S. Rajaratnam Gold Medal in the International Photographic Exhibition, Photo-Art Association of Singapore, 1982. A Fellow of the Photographic Society of New York, Ee has exhibited in Singapore, Malaysia and China.

Goh Yeow Hwee

Associateships in the Photographic Society of Singapore, Photographic Society of Thailand and the Royal Photographic Society, Great Britain. Goh is a three-time winner of the Wellington Lee award, 1978, 1979 and 1985, is the holder of the

Goh Keng Swee Award and the S. Rajaratnam Award for 1983 and 1984 respectively, and in 1984, occupied 9th position in the *Who's Who* of the Photographic Society of America. He has exhibited in Singapore, Hong Kong and in 1979, at the Maitland International Salon of Photography, USA.

Heng Koh Huat



Fellow of the South-East Asia Photographic Society, Associate of the Royal Photographic Society of Great Britain and Honorary Fellow of the International Federation of Photographic Arts, Heng's work has been represented in the National Day Photo Exhibitions, Singapore, 1980-85, as well as at the Hong Kong International Salon of Photography, 1985.

Lee Lim

Honorary Fellow of the Photographic Society of Singapore as well as Fellow of the Royal Photographic Society of Great Britain, Lee Lim's awards include the 1967 Gold Medal in the Pan Malaysian Exhibition, and two distinctions earned in Japan, the Merit Award in the Asian Photo Contest, 1979 and the Merit Award, 7th Asia and Pacific Photo Contest, 1982. In addition to exhibiting locally, Lee Lim's work has been represented at various overseas salons such as the

ASEAN Exhibition of Painting, Graphic Arts and Photography in Thailand, 1981, the Nikon International Photo Contest Exhibition in Japan, 1978 and the 4th International Exhibition of Photography in Australia, 1964.

Lee Sow Lim

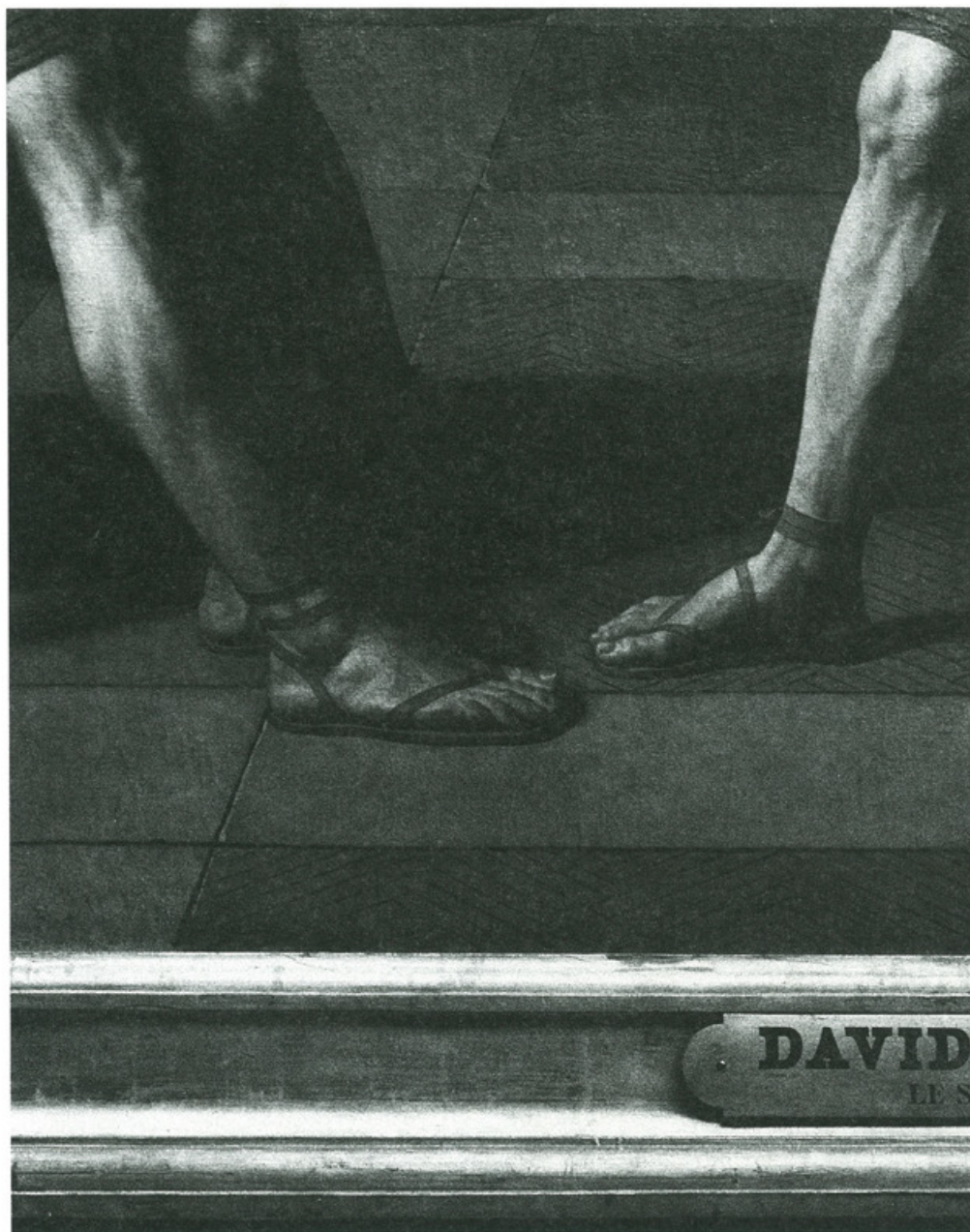
Associate of the Royal Photographic Society, Great Britain, Honorary Fellow of the South-East Asia Photographic Society, Lee Sow Lim is Founder-Member of the Southeast Asia Photographic Society of Singapore, the Singapore Photo-Art Association and the Singapore Colour Photographic Society. He was Lecturer in Photography for the Adult Education Board from 1961-1977, and has been the Patron of the Singapore Polytechnic Photographic Society as well as Honorary Advisor to the Photographic Societies of Nanyang University, 1968-1977 and Ngee Ann Technical College, 1972.

Lim Seng Tiong

An Associate of the Photographic Society of New York, Lim Seng Tiong has won several important awards. Among these are the ASEAN Photographic Salon 'Overall Best Award' in the Colour Slide Section, 1980, the Hong Kong Minolta (Building and Structure) Photo Contest Gold Medal, 1980, the Canon Asia Photo Contest Merit Prize, Japan, 1985 and the Best Picture Content Award, Colour Slide Section, National Day Photo Exhibition, 1983. In 1984, he was selected as one of the Singapore representatives in the 'A Salute to Singapore' photographic project... Lee's work has been exhibited in Singapore, Japan, Hong Kong and China.

Ong Kian Chai

Ong Kian Chai holds several associateships and Fellowships in major photographic societies and organizations both locally and internationally. He is Associate of the Royal Photographic Society



Christian Milovanoff

and the Photographic Society of New York, as well as of the Federation International D'Art Photographique of Berne, Switzerland. In 1974, this latter organization conferred upon Ong the title of 'Excellence'. An Honorary Fellow of the Photographic Society of Singapore. Ong is a holder of the Society's Bronze, Silver and Gold Medals. He has exhibited his work in several major salons such as the 6th International Photographic Salon, Singapore and the ASEAN Photographic Salon, both in 1980.

Tan Lip Seng

Tan Lip Seng is Fellow of the Royal Society of Great Britain, and Honorary Fellow of the Photographic Society of Singapore, and is also the recipient of the Award of Excellence of the International Federation of Photographic Art. In 1976, Tan received the Galaxy Award of the American Photo Society. In 1985, the Cultural Medallion was awarded to Tan in recognition of his contributions to and achievements in Singapore photography. Tan Lip Seng's work has been exhibited in Austria, New Zealand and Vietnam.

Tong Kong Hung

Tong Kong Hung's impressive photographic credentials include Honorary Fellowships of the Photographic Society of New York, the International Federation of Photographic Arts and the Photographic Salon Exhibitions Association. He is also an Associate of the Royal Photographic Society of Great Britain and Honorary Member of the Chinese Photographic Association of Hong Kong. In addition to regular participation in international salons hosted by Singapore, Tong's work has been exhibited in Japan, notably in the Nikon Photo Contest International, 1978/79, the 1978, Asia Photo Contest 'Children of Asia' (ACCU) also in 1978 and the Asia Photo Contest 'Women of Asia' (ACCU) in 1979.

Yip Cheong Fun

Yip Cheong Fun's numerous distinctions include the Gold Medal of Brazil, Pocos-Caldao, 1964, the Silver Medal of Hungary and the Trophy of Sydney, both in 1965. In 1980, Yip achieved the distinction of being one of the 10 photographers from all over the world to be selected as 'Honorary Outstanding Photographer of the Century' by the Photographic Society of New York. Yip Cheong Fun was awarded Cultural Medallion in 1984. His work has been featured in exhibitions in Singapore, Bangkok and New York.

Yip Hoi Kee

An Associate of the Royal Photographic Society, Great Britain and an Honorary Fellow of the SAF Reservists' Association Photographic Club, Yip Hoi Kee is an Advisor to six photographic organisations. A frequent judge at many international competitions and salons, Yip is one of the founder-members of the ASEAN Photographers' Association.



FESTIVAL FRINGE



For a week before the main Festival, several places in town will be buzzing with fun, festivity, excitement and entertainment for *everyone*. Everything's on in The Fringe — from piano recitals to drama skits to magic shows and acrobatic stunts to dances which defy gravity!

Arts-inclined or not, it will be difficult to pass up the opportunity to catch a lunchtime concert or drama, snap your fingers and tap your feet while the bands play at Peranakan Place and outside Dynasty Hotel, or take in Pasar Malam at the Handicraft Centre.

Somedays, you won't even need to venture into town because The Fringe even comes to you — at the CCs and town centres.

Join in! The Fringe is fun for everyone!

Fringe Sunday

Date: June 1

Time: 4 – 7 pm

Venue: Botanic Gardens

The perfect Sunday afternoon outing for everyone — a fun-filled Fringe programme in the Botanic Gardens to celebrate the Festival.

Filling the air with festive songs is the 400-strong Fairfield Methodist Secondary School Choir.

There will also be clowns, costumed characters and a host of peripheral entertainers around the park to amuse you.

Then, the NUS Stage Band strikes up with your favourite tunes. The eighteen piece band promises lots of fun and excitement.

Next comes the University Modern Dancers & Friends to join the Band and present an event called *Water Movement: A Celebration*. This is a performance in the pond in front of the band which will be playing on the Island in the Palm Valley.

Meanwhile, the stage is set for the exciting Multigravitational Aerodance Group to take the

centre of the field on another part of the Botanic Gardens. Your numerous hosts and hostesses will lead you there to enjoy the spectacular display of aerial skills that defy all laws of gravity.

Multigravitational Aerodance Group

"The stuff of dreams," dancing in the air, brings to life the dancer's long-held wish to exist and perform in other spatial dimensions. For over a decade, the Multigravitational Aerodance Group has extended the definition of dance in an accessible, fascinating style. These performers' bold use of space synthesizes dance, theatre, and sculpture into a breathtaking experience of artistic expression.

Like many young avant-garde choreographers, Stephanie Evanitsky, the group's founder, has stretched the conventional definition of dance. In order to break away from the restriction of performing on the ground, Evanitsky de-

vised an elaborate system of aerial suspension. She also perfected a technique that enables dancers to move freely in space.

"This technique", says Evanitsky, "demands the great abilities of balance, precision, and requires the use of a greater number of muscles than traditional dance, so that each part of the body works equally. The main difficulty is in constantly finding the centre of gravity displaced in space and re-establishing balance in relation to the centre of gravity, and in relation to a partner".

Far from exhibiting mere aerial acrobatics, the Multigravitational Aerodance Group expresses a range of emotions associated with pure dance movement. In fact, by virtue of their freedom of movement in space, they are able to compose visual metaphors that generate a new type of corporal expression beyond conventional dance forms.



Mandarah Complex Exhibition and Sphere of Influence

Staged by the Manchester Arts and Technology Workshop

Date: June 4 – 8

Time: Mandarah Complex Exhibition, 11 am – 7 pm. Sphere of Influence, 5 – 7 pm

Venue: Hong Lim Green; The Padang

Formed in 1970, the Touring Theatre of Pneumatic Art has gained national and international recognition for its spectacular and original work. The group consists of artists, dancers and musicians who have engaged in many theatrical activities ranging from constructing stage sets for the Royal Ballet to the extraordinary structures of Mandarah and Matrix.

The Mandarah Complex is a multi-media show contained within futuristic air-supported tunnels and caves, and with optical and audio effects designed both to disorientate and delight. The Mandarah Complex is no ordinary theatre. It offers a total experience of dance, music and light, in which the audience does more than sit and watch but becomes whatever the imagination allows. It is a theatre which everyone, in particular children, can enjoy.

Spheres of Influence is a dance spectacular for open spaces. It is a conceptual portrayal of natural chaotic forces of 'particle interaction' — a portrayal of confrontation between elemental forces found in a given environmental setting. In other words, the type of physical background determines the choreography and movement of the dancers.

The performance involves 15 dancers — 8 in clear spheres working in tight curling spiral choreographic formations, and 7 shield-bearing dancers providing a modern day 'Roman military tortoise' — an interaction of social forces.

Young Artists Exhibition

Sponsored by Swiss Bank Corporation

Date: May 31–June 15

Arbour Fine Art Pte Ltd

Daily, 10.30 am – 6.30 pm

Goh Ee Choo, Oh Chai Hoo, Yeo Siak Goon, Peter Tow and Katherine Ho: Oil and acrylic of still-life, semi-abstract and abstract images.

Art Forum Pte Ltd

Daily 10 am – 6 pm

Teng Nee Cheong: Pastel portraits of tropical foliage and still-life.

Evelyn Lam: Pastel portraits of Singapore architecture.

Chesham Fine Art Pte Ltd, Hyatt Regency

Daily 10 am – 6 pm

Ng Yak Whee: Contemporary abstract oil painting of landscapes.

Sandy Wong Shin: Figurative contemporary still-life and compositions of surrealist nature.

Gallery Fine Art, Lone Pine Gallery

Daily 11 am – 7 pm

Choy Moo Keong: Acrylic and mixed media of surrealist and impressionistic landscapes.

Gallery Fine Art, Hilton Hotel Music Room

Daily 11 am – 7 pm

Tang Juey Lee: Chinese ink and brush floral paintings.

Saxophone Bar and Restaurant

Daily 11 am – 10 pm

Jerry Lai: Surrealist works on copper, paper, jute and cotton.

Lunchtime Drama

Sponsored by Shell Companies in Singapore

Date: June 2–7

Time: 12.30 pm

Venue: Shell Theatre

June 2

Shell Players *Sunrise*

The Shell Players was formed in August 1985 by a small group of Shell staff sharing a common interest in the theatre. For their debut, they performed *Something Local*, *Something Borrowed* at the Shell Theatre in November last year.

Sunrise by Tsao Yu is adapted and directed by Lucilla Teoh.

Written in 1935, this tragedy set in China is an indictment against the decadent lives of the Chinese then. The love of money brings tragedy to many. For others, their unwillingness to act upon their real feelings ensnares them in a tangled web.

Amidst the background of speculation and manipulation, a love story unfolds, but love comes too late, as it has for many. As the sun rises on yet another day, it brings with it the promise of hope and a reminder that time is running out.

June 3

Practice Performing Arts School *No Parking on Odd Days*

After the very successful *Coffin* and the tour of community centres of *An Evening of Comedy*, Kuo Pao Kun of the Practice Performing Arts School, writes and directs a new play titled *No Parking on Odd Days*. It serves to show us a slice of life in Singapore.

Pao Kun is the co-founder of Practice Performing Arts School where the performing arts are recognised first of all as means of artistic expression. Performance is an integral part of the students' training.

One of the school's priorities is to perform original local works, to help promote the appearance of a style and repertoire characteristically Singaporean, be it dance, drama or music.

June 4

Youth Players *Good Neighbours, The Life of Horror and The Happy Family*

The Youth Players was formed on April 1982 with its members drawn from the Children's Play House and the Youth Play House.

For this Festival, the Players will stage two comic dialogues and one short play.

Good Neighbours is a comic dialogue depicting the undesirable behaviour of some selfish residents in an HDB estate.

The Life of Horror is a short comic dialogue featuring the unimaginable adventures one encounters in the most important public facility in an HDB estate — the lift. Here crimes and mischief occur and unexpected litter is found.

The Happy Family is a short play about the life of a typical HDB family of five. The comic flavour is pushed to a climax when the mother participates in a prize-winning competition organised by a TV station. The play takes a light-hearted look at modern HDB living.

June 5

Varsity Playhouse Extract from *A Man for All Seasons*

The Varsity Playhouse was founded by an enthusiastic group of students who wished to nurture an active interest and awareness in drama among their fellow undergraduates. Since its inception, Varsity Playhouse has been actively involved in a number of plays, among which include *Equus*, *Death of a Salesman*, *Marching Song*, *Little Murders*, *Only Game In Town*, *Happy Birthday Wanda June*, *The Circle* and *The Exorcism* and the highly controversial *Children's Hour* in the 1985 Drama Festival.

For the Festival Fringe, they will present extract from Robert Bolt's *A Man For All Seasons*: In the reign of King Henry VIII, the Church in England broke away from the Church in Rome. The King declared himself the Spiritual Head — few dared to stand in his way.

One of the few was Sir Thomas More. Sir Thomas objected strongly as he believed that the King could not bestow this supremacy on himself as it was a spiritual supremacy.

In a time of 'changing friendships' and great spiritual turmoil, he remained true to himself and to God: "I pride, not my spleen, not any other of my appetites but I do — I!" He was truly a man for all seasons.

June 6

Victoria Junior College Performing Arts Society *Beginner's Guide to Beckett: Play, Breathe, Footfalls.*

The society's history is as young as its college. However, it does not hinder it from being actively involved in the local drama scene. *Beginner's Guide to Beckett* is VJC's 3rd drama production, the earlier ones being — *A Midsummer Night's Dream* and *The Good Woman*.

Beckett is a widely known playwright associated with the Theatre of the Absurd. His use of stage and dramatic narrative and symbolism revolutionized drama in English and later influenced people like Pinter, Fugard and Stoppard. The audiences should therefore not expect a story written in Shakespearean tradition. The plays will be presented with an 'experience' which reflects the world as it is — often absurd, sometimes without a purpose, where individuals are not articulate, where silence speaks louder than words. Incomprehensions and bafflement are part of that experience and behaviour does not have the logic or coherence which we would normally expect in our storytelling.

The 3 plays in this short presentation are:

Play Three heads stick out from three funeral urns. Their speech is provoked by a spotlight projected onto the faces. The response to light is immediate and they begin to speak. Sometimes the voices are faint and unintelligible. There are two women and one man and it emerges that of the women, one was the man's wife and the other his mistress.

Breathe (1969) A 30 Second Play — Synopsis not necessary — as you can see!

Footfalls (1975) A moving and poetic distillation of a mother and daughter evoked by two voices as a figure paces back and forth on a darkened stage.

June 7

TheatreWorks *Shenton Way Blues*

There are many unnerving daily traumas faced by city workers. Fighting for an elevator, for instance, has fast become the game of survival. Even the much treasured lunchbreak is equally fanatic, when the lack of aggressive skills can leave you standing ludicrously with a plate of your favourite 'char siew' rice. Minor irritations like going to the cubicle and finding the toilet roll stolen can make the nicest typist mouth words of the most embarrassing kind.

Shenton Way Blues is a salute to all city folks who brave the everyday heartburns. It is also an invitation for the interminably frustrated to look around them with a greater sense of humour.

There is life to city life after all!

Musical Lunchtime

Sponsored by DBS Bank

Date: June 2 – 7

Time: 1 pm

Venue: DBS Auditorium

June 2**SSO Horn Virtuosi**

Three horn players with the Singapore Symphony Orchestra — Gary Gardner, Dixie Wong and Low Tee Hong — come together to perform *Concertos for Two Horns*. The selection includes works by Handel, Vivaldi & Rosetti. Chan Soo Ping accompanies on the piano.

June 3**Folk Jazz Ensemble**

This is a unique ensemble of 4 musicians playing a mixture of Indian and Western instruments namely, the Sitar, S Ambarasan; Tabla, Moorthy Supramani; Guitar, Alex Abisheganaden; Double Bass, Joe Peters.

Folk Jazz musicians seek to express themselves by fusing popular folk with classical themes. The free spirit of jazz is manifested through improvisational elements in the music whilst tradition is maintained by adhering to a pre-determined form.

This genre of music is still in the experimental stage. It draws inspiration from the various cultures of the world producing a vibrant, rich new sound. The Ensemble's repertoire includes "extended" versions of *Norwegian Wood*, *EI Condor Pasa*, *Katak Conpat*, *In an English Country Garden*, *MRT Joy* and *Al Jouranzai*.

June 4**Women in Love**

Shelagh Molyneux and Nancy Evans give a concert consisting of solos and duets with Ling Ai Ee on the piano.

Henry Purcell

What can we poor females do?

No — Resistance is but vain.

In Rosy Bowers.

Host is very quiet.

Music for a while

Shepherd, shepherd leave

W.A. Mozart

Extracts from *Così fan Tutti*

A Guarda Sorella

A Scostati!

Come Scoglio

Prendero.

June 5**Piano Recital by May Phang Yoke Mui**

W.A. Mozart, *Sonata in D Major K576*

F. Chopin, *Berceuse op. 57*

F. Chopin, *Ballade No 3 in A Flat Major*

F. Liszt, *Hungarian Rhapsody No. 2*

13 year-old pianist May Phang Yoke Mui, is the youngest classical musician featured in this year's Singapore Festival of Arts. For whatever breath of fresh air and inspiration that May brings to the local music scene, credit has to go to her teacher, distinguished concert pianist Ong Lip Tat, who discovered and nurtured this rare talent.

May has performed in master classes conducted by the renowned Frederic Moyer and Prof Joseph Bloch. Superlatives such as 'wonderful talent' and 'exceptionally gifted' have been heaped upon her.

She has recently applied for a scholarship to study at the Curtis Institute of Music in Philadelphia.

June 6**Singapore Youth Choir**

The Singapore Youth Choir is an amateur choir made up of a group of about 35 students and young working adults from 17 to 27 years of age.

The binding force of the choir is their love of singing and a common aim of achieving choral excellence. Formed in 1964, the choir has since made itself an integral part of the Singapore music scene and, to some extent of the international music scene.

June 7**Harp Experience**

Four musicians, currently members of the Singapore Symphony Orchestra, Yuke Hinokawa, Harpist, Wang Xiao Lan, Cellist, Huang Shoo Jiang, Flute and Pan Yun, Oboe, group together to present a musical treat. Their programme comprises well known classical pieces such as Chopin's *Nocturne*, Bach-Gounod's *Ave Maria*, Bizet's *Menuett* and Glinka's *Variations on a Theme of Mozart*.

The Festival Experience

Date: May 31 – June 8

Time: 1 pm

Venue: Outside Dynasty Hotel

May 31**Singapore Brass**

Singapore Brass comprises five Singapore Symphony Orchestra members: Chen Jia Min, Trumpet; Yeh Shu Han, Trumpet; Dixie Wong, French Horn; Wayne Groves, Tenor Trombone and Arthur Radford Bass, Trombone.

They present a light entertaining selection of classical & pop pieces. These include: *Rondeau*, *The Entertainer*, *Washington Post*, *The Pink Panther*.

June 1**Children Puppet Castle** *Snow White and the Seven Dwarfs*

Founded in 1979 this troupe consists of Chow Pak Hong and 5 teenagers, with friends turning out to help occasionally. Visual effects are created

by a dozen light bulbs producing effects such as lightning, thunder, snow and moonlight. Everything is handmade by the members themselves.

Puppets used by the troupe are divided into two types: glove and rod puppets.

Glove puppets can easily be manoeuvred with three fingers. They are usually controlled by a 9 or 10-year-old.

Rod Puppets, which are slightly more complicated, require both hands, one moving the head and the other the two rods controlling the hands.

Puppeteers have to speak and sing in Mandarin, although the dialogue and singing are pre-recorded for better results.

The troupe's repertoire includes *Dr Tortoise*, *The Goat and the Crocodile*, *Wu Song Kills the Tiger*, *The Boy Who Cried Wolf* and *Old Uncle Low*. Besides classics, the troupe has in recent years performed stories derived from national campaigns.

June 2

SBC Indian Orchestra

This performance by the SBC Indian Orchestra features 12 musicians playing Indian classical music for the greater part of programme. The Finale features a percussion session consisting of tabla, dholak, thavil and the tambura.

June 3

Sriwana

Sriwana was established as a cultural society in July 1958. Two years later the dance troupe was formed under the guidance of Tengku Yohanet Husny and Ah Choon, dancers and dance-instructors from Indonesia. They not only improved Sriwana's standard of performance but also its repertoire.

Since its inception Sriwana has organised numerous cultural shows, dance classes, dance workshops and seminars. It presented its first dance drama, the 45 minute *Puteri Gunung Ledang*

in 1962. The troupe was also in the *Aneka Ragam Rakyat*, a cultural show organised by the Ministry of Culture and participated in Singapore's First Cultural Mission to East and West Malaysia and Brunei. Members of the dance troupe have also performed in cultural shows organised by the Singapore Tourist Promotion Board and the People's Association in Hong Kong, Thailand, Philippines, Germany, India, Japan, Sri Lanka, Dubai, Korea and Taiwan.

At present Sriwana has more than 200 members who are actively involved in its activities such as drama, nasyid, music (modern and traditional), angklung, choir and dance.

June 4

Jeramzee

Jeramzee, one of Singapore's premier jazz bands has been on the local jazz and music scene since 1983. Its members are leader Jeremy Monteiro, Keyboards; Ramli Shariff, Bass and vocals and Tony Zee, Drums.

Jeremy Monteiro studied classical piano from an early age and pursued his classical studies for 8 years. He began his professional career in late 1976 and has worked with names such as Vince Hill, Matt Monroe and the New Seekers. He is also a jingle composer/producer and composed the latest National Productivity Song *The Best That You Can Be*, besides arranging the very popular *Stand Up for Singapore*.

Ramli Shariff is a self taught bassist and through his perseverance has become one of Singapore's top bassists, having played for EMI, Polygram and WEA.

Tony Zee is Singapore's only Berklee trained drummer. He used to work with The Ortegas for 9 years. He was also Yamaha's chief drum instructor for several years. He has recently left his post as orchestra leader for the Neptune Theatre Orchestra to rejoin Jeramzee.

June 5

The SIA Group Band

The SIA Group Band was formed in 1978 as a recreational activity for staff of the SIA Group of Companies.

The Band has performed in more than sixty in house, public and overseas performances.

The Band took part in the Aloha Floral Parade in Honolulu in 1979, the Grand Tokyo and Greater Ginza Festivals in Tokyo in 1981 and the Midosuji Parade (to launch Osaka into the 21st Century) in Osaka in 1983.

The Band is managed by a committee with Freddie Lee, Deputy Projects Manager in the airline's engineering division, as its Chairman. A musical director, Arnold Tan, is engaged on a part time basis.

Instructors from the Royal New Zealand Infantry Regiment Band and the Singapore Symphonic Orchestra also train the Band at its well equipped modern air-conditioned studio at Airline House in Changi Airport.

June 6

SBC Chinese Orchestra

The SBC Chinese Orchestra was formed in 1974 by the Chinese programme unit of Radio and Television Singapore, now SBC.

The orchestra of 60 members drawn from all walks of life is a well-organised musical body performing difficult works, particularly of plucked instrumental pieces. Its performances are frequently heard over SBC Radio 3 and Radio 5.

Since 1976 the orchestra has put up 28 public performances and contributed items to television cultural programmes. For the last three years, the repertoire of the orchestra has been widened to include more local works and also adaptations of music from the ASEAN region.

June 7**Ruff 'n Ready Road Show**

The Ruff'n Ready Roadshow, plays in skiffle style a selection of Rock 'n Roll standards from the '50s and '60s made famous by people such as the Everly Brothers, Chuck Berry, The Beach Boys, and Eddy Cochran, on improvised instruments, such as a wash-board, tea-chest bass, and a swimming float!

- The Ruff 'n Ready Roadshow are made up of—
- Steve Willis — 12-string guitar and lead vocals
- Pete Garrett — Washboard, cowbell cymbals harmonica and lead vocals
- Andy Maurfield Page — Tea chest bass and vocals
- Chris Binge — Alto Saxophone, surfboard and vocals
- Gary James — Electric guitar and vocals

June 8**Canadian Brass**

(See 'Music' Pg 53)

June 8**NTSB Stage Band**

The NTSB Stage Band is a sub-unit of the National Theatre Symphonic Band, NTSB, which is an affiliate of the National Theatre Trust.

Like the main Band, most members of the Stage Band are not professional musicians. They have widely diverse careers in the medical, engineering and business fields. Their common love for music serves as a binding factor to this group of merry music makers.

The Stage Band presently has 17 members, who come together weekly to play various kinds of music, including pop, jazz, swing, fusion and other big-band styled music from the Glenn Miller era.

The NTSB Stage Band has performed at various ballroom functions and also in the fringe activities of Festival of Arts 1984.

Fun at Peranakan Place

Sponsored by Peranakan Place, Nescafe Shake, Centrepont and Westpac Banking Corporation

Date: May 31 – June 8

Time: Saturdays and Sundays 5 pm,

Monday – Friday 8pm

Venue: Peranakan Place

June 1 5pm**Original Camellia Jazz Band**

The Group is made up of 4 members: Trevor Richards, Leroy Jones, Charles H Gabriel and Ed Frank. Ed and Charles replaced Pub Brown and Quentin Bastit who were its original players. All members have been greatly exposed to jazz music. The quartet is led by drummer Trevor Richards with Charles Gabriel on the Saxophone/Clarinet, Ed Frank on the piano and Leroy Jones as the lead singer.

June 2 and 6 8pm**Dondang Sayang I and II**

Dondang Sayang is the art of poetic repartee, sang in Malay to a tune. It involves witty exchanges and great literary skill. The topic debated is usually of a universal theme such as love and the meaning of life. It is also a kind of contest that villagers participate in during festive celebrations. The 2 groups are normally divided by their sex. A leader is usually chosen to lead the argument whilst the rest join in the chorus, playing it by ear.

Visiting artistes from Malacca as well as the best artistes in Singapore will be featured.

June 3 8pm**The Maori Cultural Group**

The Maori Cultural Group has been an integral part of the New Zealand Infantry Battalion stationed in South East Asia. It performs traditional and modern action songs and dances, keeping alive the Maori language and culture, and at the

same time contributing to New Zealand's heritage.

Performers wear traditional costumes consisting of a *piu piu* (woven flax skirt), *tapaka* (sash worn by the men), *pare* (a woven bodice worn by the women). Weapons carried by the men are the *taiaha* (long club) and *patu* (short club).

June 4 8pm**Singapore St. Andrew's Society**

The Society was founded in 1836 to celebrate Scotland's St Andrew's Day in Singapore.

Activities of the St Andrew's Society include a regular Scottish Country Dancing class throughout the year, and regular Ceilidhs — informal gatherings of singing, dancing and folk music. The society always sends a group to participate in the Jakarta Highland Games, and for the last three years the Scottish Country Dance team has won the gold medal.

For the Festival Fringe, the company will perform Scottish Country Dancing which is social dancing in sets or groups of four couples. The dances are either jigs or reels, or the much slower strathspey. Highland dancing is traditionally danced to the bagpipes. Finally there is a selection of Scottish folk songs from sea shanties to love songs will be performed.

June 5 8pm**Leling Peking Opera Troupe SAGE**

The society was set up 5 years ago. It consists of Singaporeans both young and old. All members are performers well-versed in the techniques of Peking Opera. They have given successful performances every year and have also trained young Singaporeans in the art.

They will perform excerpts from the famous *Jade Bracelet*.

June 7 5pm

Dr. Penguin in Samurai Kamakaze Magic Comedy Show

Dr Penguin's Samurai Kamakaze Magic Comedy Show is best described by a review by Ken Lim.

This is an Offbeat Zany production, not your typical magic show. Known in Magic Circles as the Bad Penguin of Magic, Dr Penguin is famous for poking fun at Stand Up magicians and "other atrocities in the name of magic!" When asked about the meaning behind Samurai Kamakaze he replied, "I'm just visiting this planet!" Stunned, I asked him about the magical content in the show, his reply, "Trust me I'm a Doctor!". My next question was, A doctor of what?

Seriously folks, you can't take DP seriously. This show is recommended for the entire family! Lots of laughs.

June 8 5pm

Institute of Education Symphonic Band

The symphonic band of 52 players conducted by Ho Hwee Long will perform a wide repertoire including popular tunes, jazz classical pieces, folk songs and contemporary band music.

The band has given ten public concerts since its foundation in 1976. In addition to these concerts, the band has also performed at parks to people of all ages. In 1981, the band attended a workshop in Manila conducted by the College of Music, University of Philippines. The band also gave a concert at Rizal Park which was telecast live over television.

Pasar Malam

Date: May 31 – June 1, June 6–8

Venue: Singapore Handicraft Centre

May 31

MacPherson Community Centre Stilt-Walkers

The stilt-walkers put up a thrilling display of acrobatics and stunts.

Stage by Stage Classical Guitars

Two guitarists provide classical tunes and songs.

Boys' Brigade Bagpipers

30 bagpipers entertain with classical and pop music.

Nature Services Opera Excerpt

This is a group of 15–20 part-time opera artistes. The troupe presents *Sze Tse*, an opera about one of the four most beautiful women in ancient China who used her charm and beauty to save her country from destruction.

June 1

Kreta Ayer Community Centre Harmonica Troupe

This troupe of 12 members performs a combination of Chinese and English melodies.

Snake Charmers

Four Indians demonstrate the art 'charming' snakes using flutes and hand-drums. They will also put up a magic show.

Singapore Action Group for Elders

This energetic group of senior citizens performs excerpts from famous Peking operas.

June 4

Extra Touch Live Band

A band of 3 blind men who perform contemporary and country music and rock 'n' roll oldies.

June 6

Chinese Musical Trio

A selection of classical Chinese music.

Dover Road Community Centre Malay Folk Song and Dance

Traditional Malay dances and folk songs.

June 7

ACS Band

This school band strikes up with both contemporary music and the oldies.

Bee Flora Floral Demonstration

Agnes Cheang shows how to arrange flowers into 'animal' figures.

Aerobics 2000

A one-hour heart-racing demonstration of aerobics and body exercise to lively music.

Chinese Theatre Circle Cantonese Opera

Excerpts from famous Cantonese operas.

June 8

Singapore Lion and Dragon Athletic Association

The lion dance troupe demonstrate their skills and stunts on stage.

Oriental Artiste & Art Troupe Stuntman Show

More stunts and skills of the popular 'medicine man'.

Singapore Indian Fine Arts Society Sitar and Tabla

Two performers on the sitar and tabla. An Indian dance is included in the programme.

Combined Children's Choir

Young voices & favourite tunes.

Tay Thong

Tay Thong, together with Terry, will present a magic show and a ventriloquial show.

Drama
With an Eye to Hear ... and a Hand to Talk

Presented by The Singapore Association for the Deaf

Date: May 31 and June 1

Time: 8 pm

Venue: Drama Centre

Tickets: \$3

... Original entertainment devised specially for the Festival Fringe by a young mixed company of hearing and hearing-impaired actors under the direction of Roger Jenkins.

The evening will consist of a series of skits presented mainly in mime or using colourful, comical masks from Indonesia. Where stories are narrated, an oral telling will go hand-in-hand with a signed narrative. *With an Eye to Hear ...* will appeal to both hearing and hearing-impaired audiences simultaneously.

On the Other Side of the Curtain A humorous view of the theatre stalls on a night in the Festival, before the curtains open. The lovers, the late-comer, the crisp-cruncher—even the *Straits Times* critic — will be there (eventually).

The Flashlight Zone Focuses on a tale of love filmed on location in the strangely lit world of the not-so-famous TV series, 'The Flashlight Zone'.

Prof. Digit Lee's Dictionary of Sign-Glish (or sign as it is spoken in Singapore!)

The core of the group performed most successfully with Jenkins' masks in last year's concert performance, *Expressions*, organised by the Council of Social Service. For this show they have been joined by hearing-impaired youngsters and two of their versatile resource teachers from the integrated Mt Vernon Secondary School. Several hearing actors with an interest in signing or performing with masks complete the company.

Should there be any confusion over the title, just take some time to watch the hearing-impaired converse with each other.

Esperanza

Presented by Third Stage.

Date: June 4 and 5

Time: 8 pm

Venue: Drama Centre

Tickets: \$3

Third Stage was commissioned to write and stage a full-length drama on a topic that they perceive to be most relevant to our society at this point of time. After months of hard work, *Esperanza* was born.

Esperanza, coming to Singapore to work as a Filipina maid, arrives at the Changi Airport with great expectations. She gives up her job as an English and Mathematics teacher in the Philippines because of impoverished conditions back home and the fact that she can earn three times as much working as a maid in Singapore.

However, her stint in Singapore is not exactly a bed of roses as painted by some of her friends who had been in Singapore before. Her employer, Mrs Chee, makes sure that she gets every cent's worth from hiring *Esperanza*.

Her attitude towards *Esperanza* is also reinforced by other housewives' horrid tales of how Filipina maids steal and turn their employers' houses into brothels.

On the other hand, *Esperanza* soon begins to learn from her fellow Filipinas about the 'slave' mentality of some Singaporean employers. One maid's mistress even goes to the extent of asking the maid to clean every leaf of her bonsai plant.

The conflict between the maid and the mistress builds to a climax when *Esperanza* is caught stealing Mrs Chee's \$2000 Cartier watch. Both sides have their stories to tell.

The play seeks to examine the Singaporean bosses' mentality and attitude towards less fortunate foreigners. Has affluence made them more concerned about material possessions than human relationships?

Through *Esperanza* and her friends, we also learn of the problems encountered by the Filipina maids in Singapore due to cultural differences and the lack of legal protection for foreign workers.

Whose Egg?

Date: May 31 and June 1

Time: 8 pm (with a 2.30 pm Matinee on June 1)

Venue: Victoria Theatre

Tickets: \$3, \$5, \$8

Goh Lay Kwan together with Kuo Pao Kun founded the Practice Performing Arts School. The School is steeped in dance having started off teaching classical ballet and graduating to Ethnic Dance and Music and Stage Design. The School's policy of having students and staff participate in performances answers the question why so many children are participating in this programme. This also instills in the young performers confidence and the belief in performing arts as a means of artistic expression — all part of the School's philosophy.

Their performances, created for children by about eighty children between the age of 4 – 14 years, is divided into 4 sections: Setting up of the stage for the benefit of the young audience.

Traditional Dances

- Chinese, Practice Performing Arts School
- Malay, Teater Nadi
- Indian, Bhaskar Academy
- Ballet, Practice Performing Arts School

Games that children used to play

Dance Drama *Whose Egg?*

Finale

Inauguration of a Prime Minister, Butterfly Lovers

Presented by Chinese Theatre Circle

Date: May 31

Time: 7.30 pm

Venue: Kreta Ayer People's Theatre

Tickets: \$5, \$8, \$10

Chinese Theatre Circle is a non-profit making organisation. It was formed by a group of Chinese opera enthusiasts and was inaugurated in October 1981. Its aims are to promote Chinese opera, music and dance and also to organise or present such related activities. Members of the Chinese Theatre Circle come from all walks of life and the majority of them are bilingual young people.

Since its inception, the Chinese Theatre Circle has staged numerous performances. It participated in the Hong Lim Park Chinese Opera series organised by the Ministry of Culture in association with the Singapore Tourist Promotion Board in 1982, 1983 and 1984. It has also put up shows under the auspices of the then Ministry of Culture.

The Group participated in the Drama Festival since 1982 presenting operas like *When the Lioness Roars*, *The Magic Lanterns*, *Rise of A Dynasty* and *The Naughty Princess*.

Children's Art Exhibition

Date: June 5 - 8

Time: 10 am - 6 pm

Venue: Teochew Po It Association

Organised by the Life Art Society the exhibition features about 120 pieces of children's art. The Life Art Society is an active art organisation in Singapore which has been making significant contributions to the promotion of visual arts in Singapore.

See you at the CCs!

Date: June 2 - 6

Time: 8 pm

Venue: Selected Community and Town Centres

June 2 Boon Lay CC

The Republic of Singapore Police Band

Formed in 1925, this 100-strong band is well-known for its performances at private, public and state functions. It was invited to tour Malaysia in 1972, Australia in 1978, Indonesia in 1979 & 1980 and Hong Kong in 1985.

The band has a wide repertoire and will perform under the baton of Insp Idris Mohd Yusof.

June 2 Kallang CC

SBC Chinese Orchestra

See "The Festival Experience".

June 3 Marine Parade CC

The Ensemble Players

The Ensemble Players is made up of 12 string players from the Singapore Symphony Orchestra. Their repertoire is varied and they will perform classical, folk and popular music. Their songs include *New York, New York*, *La Paloma*, *Tie a Yellow Ribbon*, *Stand Up for Singapore*, *Rondo* by Mozart, *Spanish Dance*, *Bengawan Solo* and a Chinese tune, *Four Seasons*.

June 3 Bukit Merah Town Centre

The Multigravitational Aerodance Group

See "Fringe Sunday"

June 4 Pasir Panjang CC

Sadli Ali and Friends

Sadli started his music career by playing the clarinet and later moved on to the saxophone. He later went to Berklee College of Music and graduated with a Bachelor of Music Degree in jazz

composition and management. He gave several recitals and performances in Boston where he was awarded the 'Berklee College of Music Faculty Association Award' Scholarship.

For the Festival, Sadli and fellow musician friends presents a concert of their own brand of funky jazz — Singapore style.

June 4 Toa Payoh Town Centre

The Multigravitational Aerodance Group

See "Fringe Sunday"

June 5 Ang Mo Kio Bo Wen CC

The Maori Cultural Group

See "Fun at Peranakan Place".

June 5 Tiong Bahru CC

In the Flats by Youth Players

See "Lunchtime Drama"

June 6, Bedok CC

No Parking on Odd Days

See "Lunchtime Drama".

June 6, Serangoon Gardens CC

Singapore Guitar Society: 100 Guitars

The 100 Guitars of Singapore comprises young musicians from three different guitar groups namely the Singapore Classical Guitar Society, the Toa Payoh Guitar Club and the Yamaha Music School who first combined to form their large ensemble for a community sing-along last Christmas.

The programme comprises light classical, flamenco, Latin American, ASEAN and Singaporean pieces. The musical director and compere is the well-known Singaporean guitarist Alex Abisheganaden and co-conductors are Magdalene Wong (of Yamaha Music School) and Omar Abu Bakar (of the Toa Payoh Guitar Club).

Festival Fringe Venues**Fringe Sunday**

Botanic Gardens, Second Lake (Palm Valley)

Mandarah Complex

Padang, Singapore Recreation Club
Hong Lim Green, Upper Pickering Road

Young Artists Exhibition

Arbour Fine Art Pte Ltd
39A Cuppage Road

Art Forum Pte Ltd
#03-13 The Promenade
300 Orchard Road

Chesham Fine Arts Pte Ltd
Hyatt Regency Singapore
10/12 Scotts Road

Gallery Fine Art, Lone Pine Gallery
Ming Court Hotel Mezzanine Floor
1 Tanglin Road

Gallery Fine Art, Music Room
Hilton International Singapore
581 Orchard Road

Saxophone Bar and Restaurant
23 Cuppage Terrace

Musical Lunchtime

DBS Auditorium
DBS Building 6 Shenton Way

Festival Experience

Dynasty Singapore Forecourt
320 Orchard Road

Fun at Peranakan Place

Peranakan Place
180 Orchard Road

Pasar Malam

Singapore Handicraft Centre
Grange Road/Tanglin Road

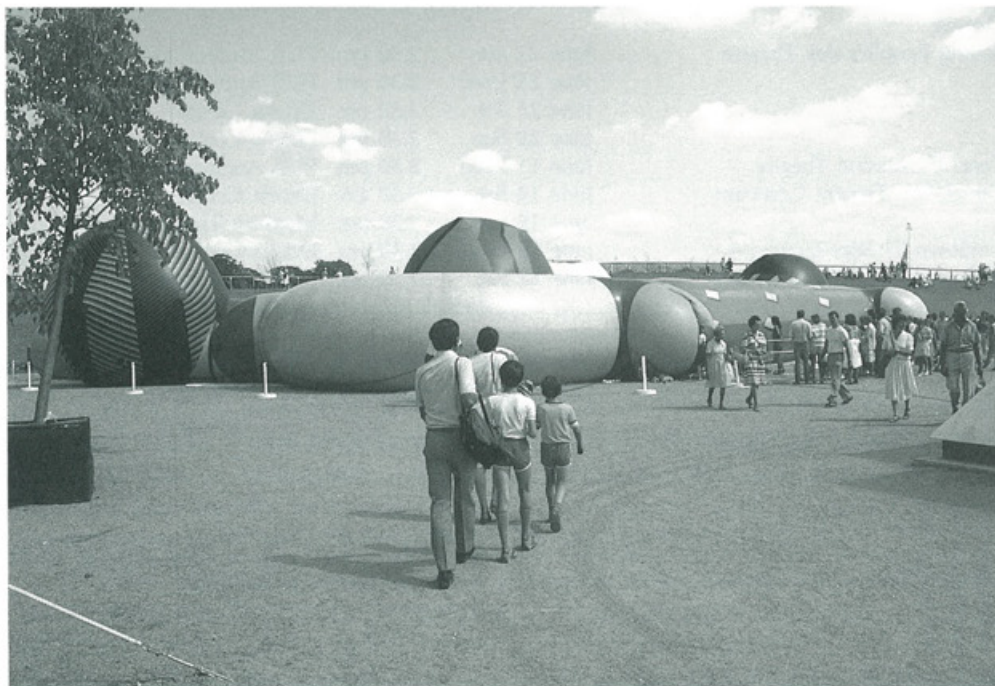
Drama

Drama Centre
Fort Canning Rise
Victoria Theatre
Empress Place
Kreta Ayer People's Theatre
30A Kreta Ayer Road
Museum Theatre
National Museum
Stamford Road
Teochew Po It Association
97 Tank Road

Community & Town Centres

Boon Lay CC
10 Boon Lay Place
Kallang CC
45, Boon Keng Road

Bukit Merah Town Centre
Between Bldg 163 and Regal Cinema
Marine Parade CC
278 Marine Parade Road
Pasir Panjang CC
Pasir Panjang Road 8 Km
Toa Payoh Town Centre
Between Toa Payoh Theatre and Emporium
Ang Mo Kio CC
795 Ang Mo Kio Ave 1
Tiong Bahru CC
Eu Chin Street
Serangoon Gardens CC
155 Serangoon Gardens Way
Bedok CC
850 New Upper Changi Road



Schedule for Workshops

Name of group	Date	Time	Venue	Workshops
Music				
Stephen Bishop-Kovacevich	June 6 Fri	2.30 pm	Victoria Concert Hall	Piano Masterclass
The Canadian Brass	June 11 Wed	2.30 pm	Victoria Concert Hall	Brass Clinic and Masterclass with NUS Brass Ensemble
Ellis Marsalis Jazz Quartet	June 16 Mon	2.30 pm	Singapore Conference Hall	Workshop and jam session*
Swingle Singers	June 18 Wed	2.30 pm	Victoria Concert Hall	Informal talk and sing session for mass participation
From Scratch	June 20 Fri	2.30 pm	PUB Auditorium	Demonstration/talk on their instruments and music
Madrigal Singers	June 21 Sat	2.30 pm	Victoria Concert Hall	Workshop with local choir
Dance				
Houston Ballet	June 7 Sat	2.30 pm	Singapore Ballet Academy	Talk/discussion on choreography by Ben Stevenson**
	June 8 Sun	10.30 am	Singapore Ballet Academy	Open class for Singaporean dancers by Ben Stevenson**
Chinese Dance by Shu Qiao and Ying Eding, PRC	June 8 Sun	2.30 pm	Drama Centre	Dance workshop**
Ballet National du Senegal	June 12 Thurs	2.30 pm	PUB Auditorium	Talk and demonstration
Mario Maya Gypsy Flamenco Theatre	June 14 Sat	10.30 am	Victoria Theatre	Talk and demonstration
Indian Dance by Guru Kalyanasundaram	June 15 Sun	2.30 pm	Drama Centre	Dance workshop**
Merce Cunningham Dance Company	June 22 Sun	10.30 am	Victoria Theatre	Talk/discussion on choreography by Merce Cunningham*
Drama				
Beijing People's Art Theatre	June 22 Sun	2.30 pm	PUB Auditorium	Talk/discussion on <i>Teahouse</i> in Mandarin
	June 25 Wed	2.30 pm	PUB Auditorium	Talk/discussion on acting in Mandarin*
	June 28 Sat	2.30 pm	Drama Centre	Talk/discussion on playwrighting in Mandarin
	June 29 Sun	2.30 pm	Drama Centre	Forum: "Theatre in English"
Yanci Pantomime Theatre	June 11 Wed	2.30 pm	PUB Auditorium	Mime workshop*
Cambridge Theatre Company	June 14 Sat	10.30 am	Drama Centre	Talk on arts administration
	June 15 Sun	2.30 pm	Museum Theatre	Directing class by Bill Pryde*
Sundown Theatre Company	June 18 Wed	2.30 pm	Drama Centre	Interview/discussion on Fugard's plays
Philippe Genty Visual Theatre	June 21 Sat	10.30 am	WTC Auditorium	Demonstration on visual theatre
Others				
Filmfest	May 31 Sat	7.30 pm	DBS Auditorium	Seminar: "French Cinema Today" by Suzanne Schiffman
	June 1 Sun	3.00 pm	DBS Auditorium	Talk/discussion on "Film-making" by Suzanne Schiffman
	June 7 Sat	2.30 pm	PUB Auditorium	Seminar: Making of <i>Homecoming</i> by Wong Kai Chuen
Multigravitational Aerodance Group	June 1 Sun	5.00 pm	Botanic Gardens	Talk and demonstration

Notes

All workshops, talks & seminars are open to the public for observation unless otherwise stated.

* Artistes wishing to participate in these sessions have to register with the Festival Secretariat. Please call tel no. 3307220.

** For these sessions, participants and observers are required to register with the Festival Secretariat.

BANK STATEMENT

**“Art is that in which the hand, the head
and the heart of man go together”.**

Apologies to John Ruskin, 1819
— 1900, for adopting his immortal
lines. They just seem to sum up so
succinctly the criteria for true artistic
expression. The vital and individual
expression of painters, musicians,
writers and dancers that will so enrich
the spiritual and cultural life of our
young nation.

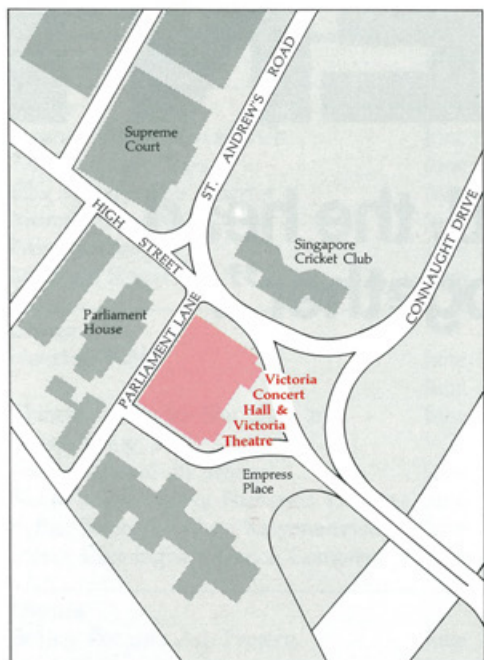
That's why, as a bank that's been
so much a part of the growth and
development of Singapore, we like to
take the opportunity to nourish these
endeavours as much as possible.

That's why we've been
sponsoring the Singapore Symphony
Orchestra and organising the annual
Painting of the Year Competition and

Exhibition. That's also why we're
constantly adding the UOB Group
art collection, one of the best in
Singapore. Only by such
support can we hope
to ensure that John
Ruskin's sentiments will
continue to flourish.



UNITED OVERSEAS BANK GROUP

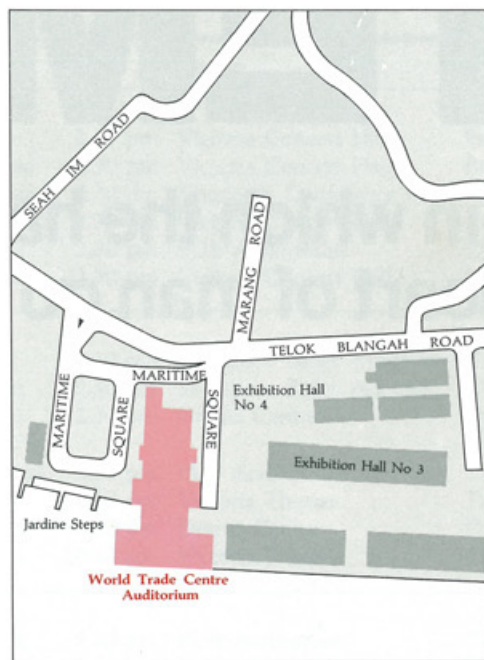


Victoria Concert Hall

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.

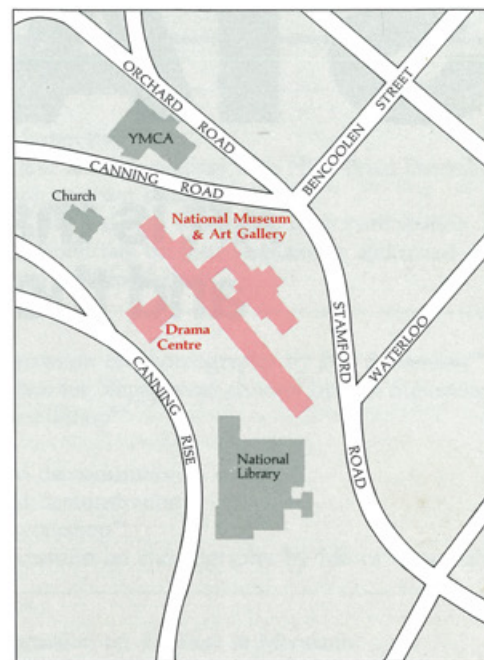
Victoria Theatre

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.



WTC Auditorium

Opened in 1981, the WTC 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.

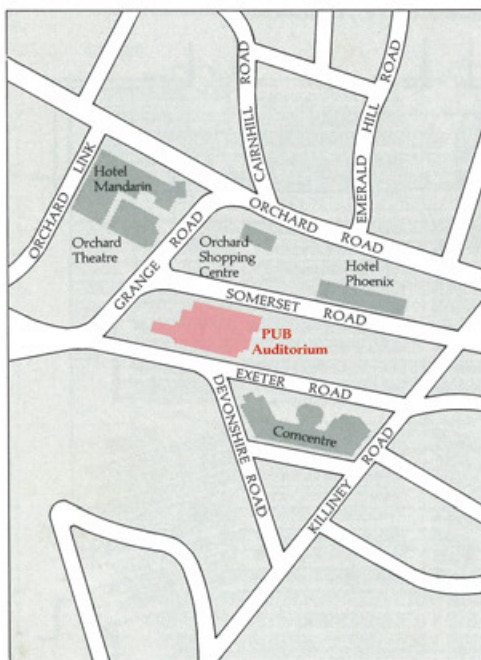


Drama Centre

The Drama Centre was taken over by the former Ministry of Culture from the Vocational and Industrial Training Board in 1980. The Centre houses a 346-seat auditorium with ancillary facilities, and is capable of supporting drama, dance, musical and other cultural performances and activities.

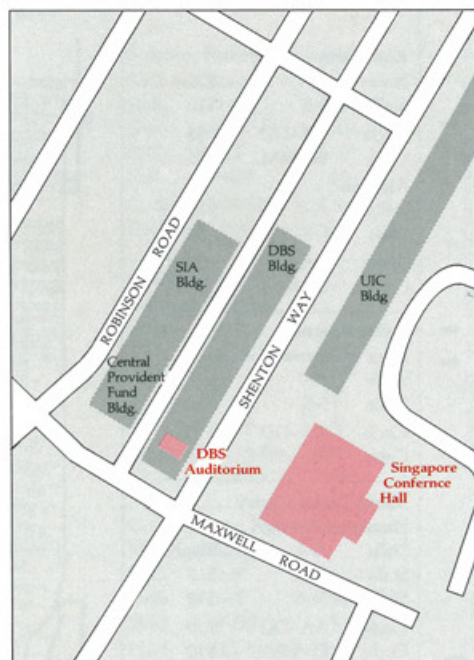
National Museum Art Gallery

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 repository for the nation's treasures.



PUB Auditorium

Opened in 1978, the PUB Auditorium has a seating capacity of 511 people. Located within the city limit, it is an ideal venue for conferences, concerts and small scale productions.

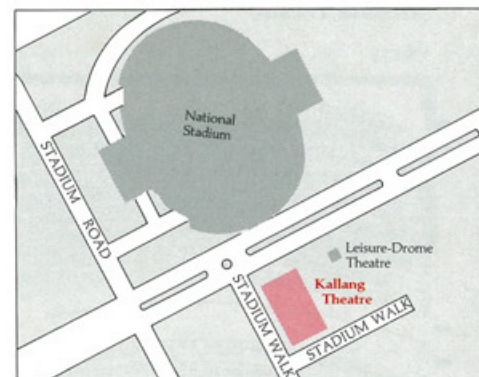


Singapore Conference Hall

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, it is also ideal for recitals and concerts.

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 backup of up-to-date equipment are concealed behind its architectural structures. Its multifunctional stage can be converted into a grand speakers' rostrum during conferences or turned into a fine stage for cultural programmes.



Kallang Theatre

Kallang Theatre was converted from a cinema into a theatre for live performance. The theatre located at Stadium Walk has a seating capacity of 1,738 people with orchestra pit and 1,794 people without orchestra pit. The first public performance will be held in June 1986.



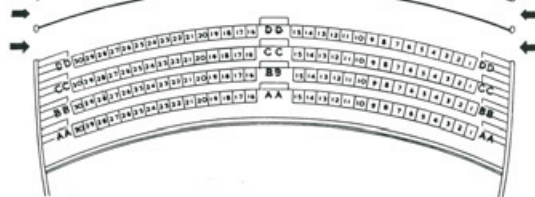
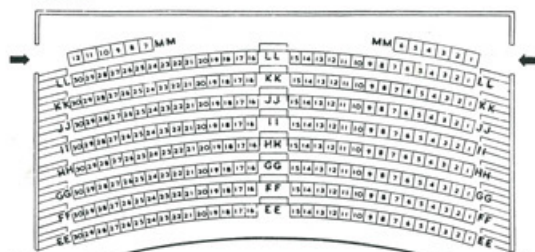
Plaza Cinema

The 1,400-seat Plaza Cinema located in Textile Center, Jalan Sultan, was built in 1974 as a cinema. It is used today as a venue for stage performances as well as a movie house.

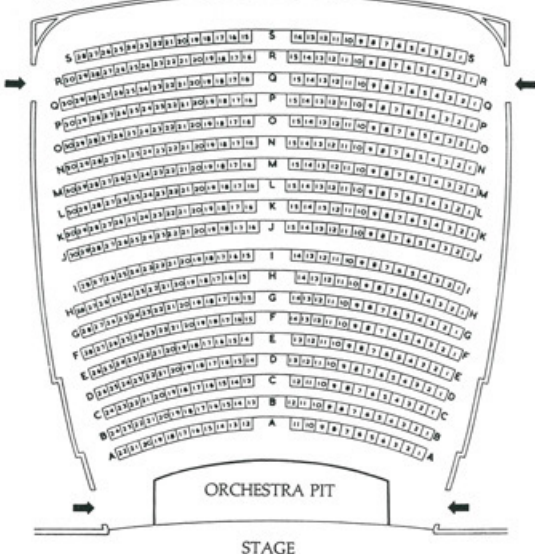
Seating Plans

Victoria Theatre

CIRCLE



STALLS



• *Kopi Tiam*

Stalls	A-I	\$15
Stalls	J-S	\$10
Circle	AA-DD	\$8
Circle	EE-MM	\$5

Matinee

Stalls	A-I	\$10
Stalls	J-S	\$8
Circle	AA-DD	\$5
Circle	EE-MM	\$3

• Ballet Premiere

• *Song of Eternal Sorrow*

Stalls	A-I	\$15
Stalls	J-S	\$10
Circle	AA-DD	\$10
Circle	EE-MM	\$5

• Mario Maya Gypsy Flamenco Theatre

Stalls	A-I	\$25
Stalls	J-M	\$15
Stalls	N-S	\$10
Circle	AA-DD	\$20
Circle	EE-HH	\$10
Circle	II-MM	\$5

• Merce Cunningham Dance Company

Stalls	A-I	\$30
Stalls	J-M	\$20
Stalls	N-S	\$15
Circle	AA-DD	\$20
Circle	EE-HH	\$10
Circle	II-MM	\$5

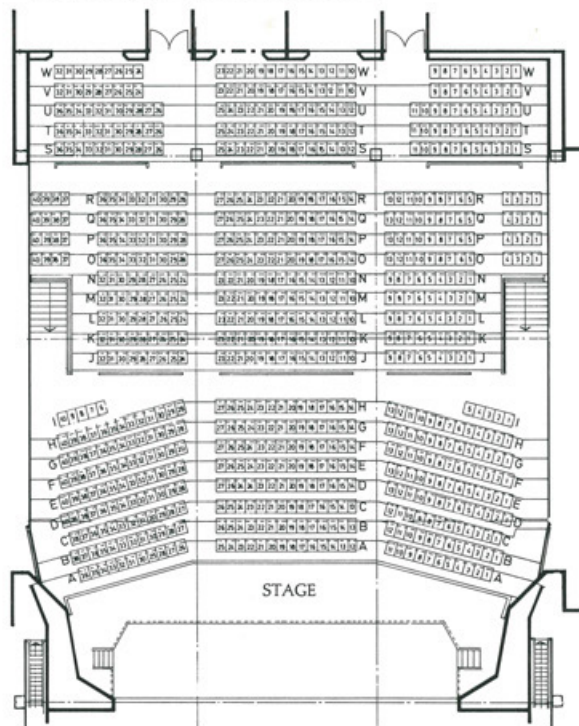
• Beijing People's Art Theatre *Death of a Salesman*

Stalls	A-E	\$40
Stalls	F-I	\$30
Stalls	J-S	\$20
Circle	AA-DD	\$20
Circle	EE-HH	\$10
Circle	II-MM	\$5

Matinee

Stalls	A-E	\$30
Stalls	F-I	\$20
Stalls	J-S	\$10
Circle	AA-DD	\$10
Circle	EE-HH	\$10
Circle	II-MM	\$5

World Trade Centre Auditorium



• *Menyesal*

• *Sundown Theatre*

A-I	\$20
J-N	\$15
O-R	\$10
S-W	\$5

• Philippe Genty Visual Theatre

A-I	\$15
J-N	\$10
O-W	\$5

Matinee

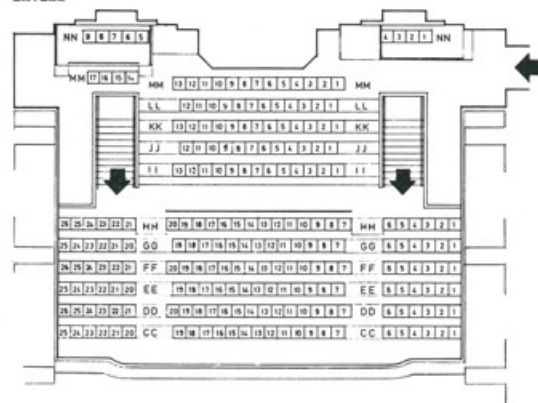
A-I	\$10
J-N	\$5
O-W	\$3

• Cambridge Theatre Company

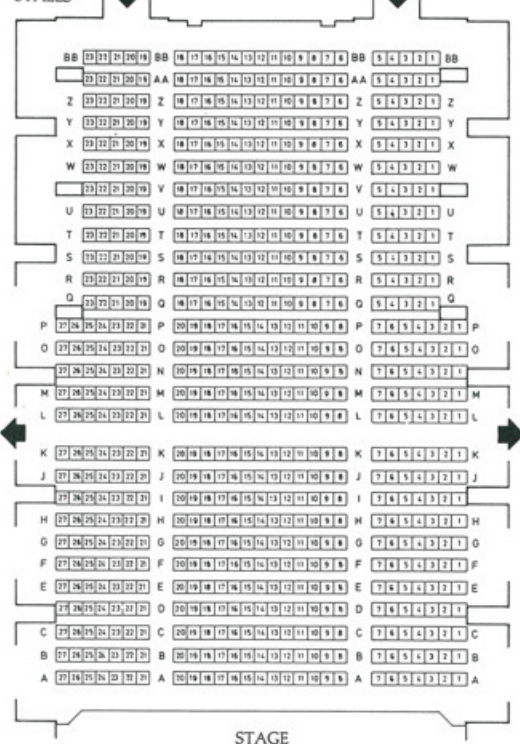
A-I	\$30
J-N	\$20
O-R	\$10
S-W	\$5

Victoria Concert Hall

CIRCLE



STALLS



STAGE

• Stephen Bishop-Kovacevich

Stalls	D-K	\$15
Stalls	A-C	\$10
Stalls	L-U	\$10
Stalls	V-BB	\$5
Circle	CC-MM	\$20
Circle	MM-NN	\$15

• Canadian Brass

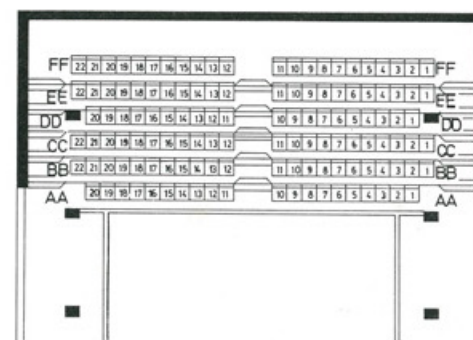
• Swingle Singers		
Stalls	D-K	\$20
Stalls	A-C	\$15
Stalls	L-P	\$15
Stalls	Q-U	\$10
Stalls	V-BB	\$5
Circle	CC-MM	\$25
Circle	MM-NN	\$20

• University of Philippines
Madrigal Singers

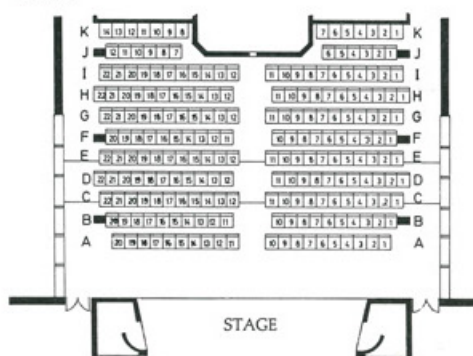
Stalls	D-P	\$10
Stalls	A-C	\$5
Stalls	Q-BB	\$5
Circle	CC-MM	\$15
Circle	MM-NN	\$10

Drama Centre

CIRCLE



STALLS



STAGE

• Act 3

• *Seniman Menara Gading*

Stalls	A-F	\$5
Stalls	G-K	\$3
Circle	AA-CC	\$5
Circle	DD-FF	\$3

• *Dragon's Teeth Gate*

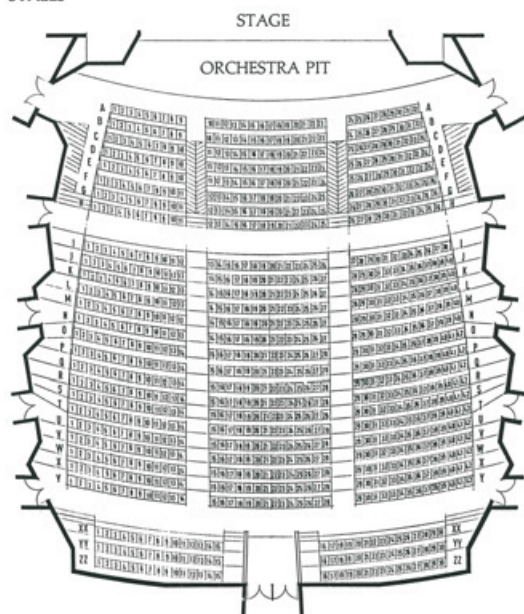
Stalls	A-F	\$10
Stalls	G-K	\$5
Circle	AA-CC	\$15
Circle	DD-FF	\$10

Matinee

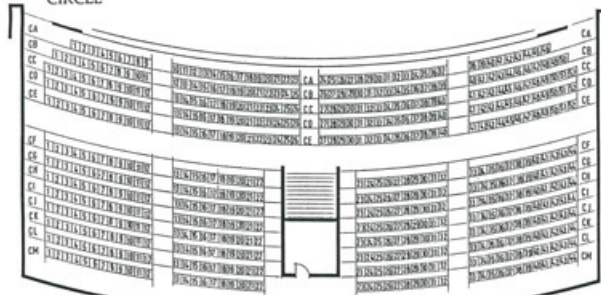
Stalls	A-F	\$5
Stalls	G-K	\$3
Circle	AA-CC	\$10
Circle	DD-FF	\$5

Kallang Theatre

STALLS



CIRCLE

• Houston Ballet *Swan Lake*

Stalls	A-P	\$50
Stalls	Q-U	\$40
Stalls	V-ZZ	\$30
Circle	CA-CE	\$20
Circle	CF-CI	\$10
Circle	CJ-CM	\$5

Matinee

Stalls	A-H	\$40
Stalls	I-P	\$30
Stalls	Q-ZZ	\$20
Circle	CA-CE	\$10
Circle	CF-CM	\$5

• Houston Ballet *Daphnis & Chloe*

Stalls	A-H	\$40
Stalls	I-P	\$30
Stalls	Q-ZZ	\$20
Circle	CA-CE	\$10
Circle	CF-CM	\$5

• Ballet National du Senegal

Stalls	A-H	\$30
Stalls	I-P	\$20
Stalls	Q-ZZ	\$15
Circle	CA-CE	\$10
Circle	CF-CM	\$5

• Salangai Indian Dance

Stalls	A-P	\$15
Stalls	Q-ZZ	\$10
Circle	CA-CM	\$5

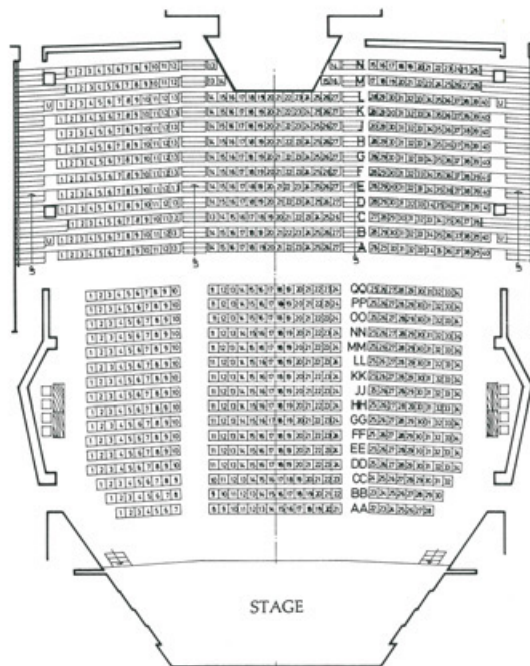
• Beijing People's Art Theatre *Teahouse*

Stalls	A-D	\$40
Stalls	E-H	\$30
Stalls	I-P	\$20
Stalls	Q-ZZ	\$10
Circle	CA-CM	\$5

Matinee

Stalls	A-D	\$30
Stalls	E-H	\$20
Stalls	I-P	\$15
Stalls	Q-ZZ	\$10
Circle	CA-CM	\$5

Singapore Conference Hall



• Ellis Marsalis Jazz Quartet

A-E	\$25
AA-FF	\$20
F-H	\$20
GG-MM	\$15
NN-QQ	\$10
J-K	\$10
L-N	\$5

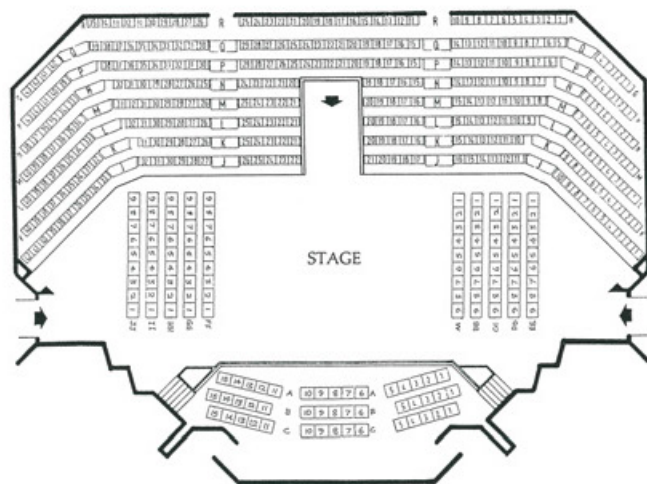
• People's Association *Chinese Orchestra*

A-E	\$15
AA-QQ	\$10
F-K	\$10
L-N	\$5

• Jazz Junction

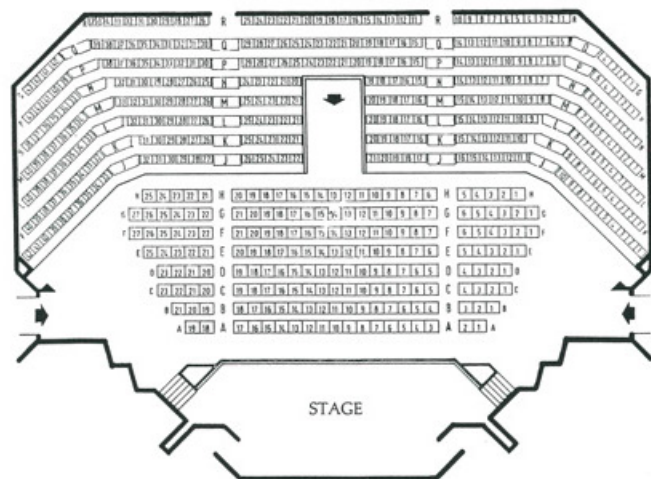
A-E	\$15
AA-QQ	\$10
F-K	\$10
L-N	\$5

PUB Auditorium



• From Scratch

AA-BB	1-9	\$15
FF-GG	1-9	\$15
J	11-32	\$15
K	10-31	\$15
L	9-32	\$15
M	8-33	\$15
A-C	1-15	\$10
CC-EE	1-9	\$10
HH-JJ	1-9	\$10
N	7-32	\$10
P	6-38	\$10
Q	5-39	\$10
J	1-10	\$5
	33-42	
K	1-9	\$5
	32-40	
L	1-8	\$5
	33-40	
M	1-7	\$5
	34-40	
N	1-6	\$5
	33-38	
P	1-5	\$5
	39-43	
Q	1-4	\$5
	40-43	
R	1-35	\$5



• Yanci

A-D		\$10
E-H		\$8
J	11-32	\$8
K	10-31	\$8
L	9-32	\$8
M	8-33	\$8
J	1-10	\$5
	33-42	
K	1-9	\$5
	32-40	
L	1-8	\$5
	33-40	
M	1-7	\$5
	34-40	
N-R		\$5

The Best Stage Construction . . . Rank O'Connor's
The Best Stage Effects . . . Rank O'Connor's
The Best Supporting Role . . . Rank O'Connor's

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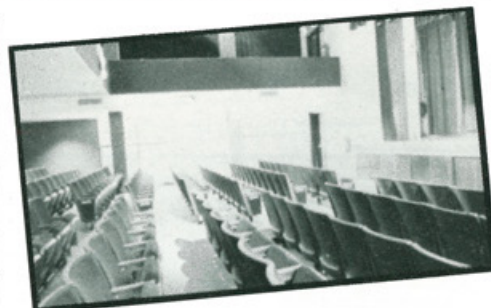
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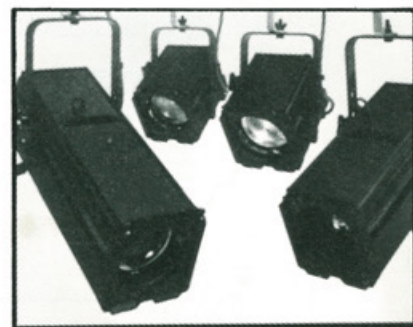
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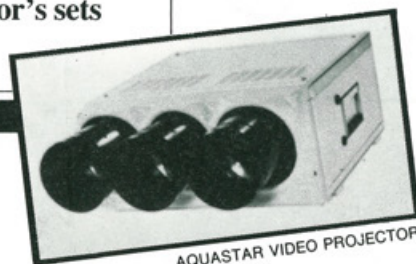
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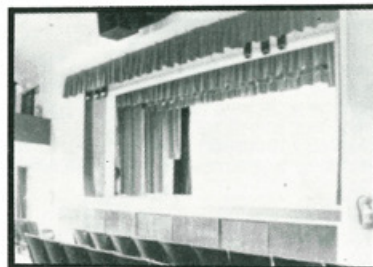
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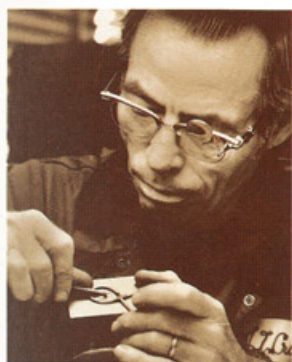
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