FESTIVAL GUIDE

JUNE 1990

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MESSAGE FROM MINISTER FOR COMMUNITY DEVELOPMENT

The Singapore Festival of Arts in June 1990 is of special significance to Singapore. It will be the cultural highlight of our 25th Anniversary Celebrations.

The last 25 years have seen considerable improvements in the economic and social lives of our people. The increasing support for the Festival in recent years reflects our aspirations for the finer things in life. More and more Singaporeans are showing a greater interest in the arts, either by attending concerts or taking an active part in artistic pursuits.

The month-long Festival offers a rich variety of cultural programmes with over a hundred performances in dance, theatre and music apart from art exhibitions, literary activities, film shows, workshops and an extensive fringe programme.

I take this opportunity to thank all volunteers and sponsors whose generous support has made this Festival possible.

I wish Singaporeans an enjoyable time at the Festival.

Wong Kan Seng
Minister for Community Development

MESSAGE FROM CHAIRMAN, STEERING COMMITTEE

The Singapore Festival of Arts in June 1990 promises to be a truly exciting one. It will be a month-long Festival with a core programme of 38 productions in 120 performances.

The main programme will be supported by an equally delightful Fringe programme. In all, 300 fringe activities will run concurrently with the main programme to inject a greater festive air. The combined core and fringe events will entertain an estimated target audience of 400,000 in concert halls as well as informal outdoor settings.

The Festival offers a number of blockbusters which will give it artistic as well as popular impact. These highlights include performances by the world-renowned Alvin Ailey American Dance Theater, the Houston Symphony Orchestra, the Grand Kabuki, and the China Central Ensemble of National Music.

For the occasion of the 25th Anniversary Celebrations, the Festival has specially commissioned works by local talent: a symphonic work to be played by the SSO; original dance works for the Singapore Dance Theatre; a full evening of chamber work by Singaporean composers; and a new work in Chinese Opera.

The Festival of Arts 1990 is organised with a budget of about $5.6 million, the biggest so far for the event. A Festival of this scale would not be possible without the generous support of corporate sponsors and donors. Together they have contributed a sum of $4.3 million. Private sector support is critical in organising the Festival and we would like to thank all our corporate sponsors for their exemplary support.

Ultimately, the Festival is for its audience. On behalf of the sponsors and organisers, I invite everyone in Singapore to join us in the Festival. See you there!

Foo Meng Liang Chairman,
Steering Committee, Singapore Festival of Arts 1990

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C O N T E N T S

GENERAL

Minister's Message **3**
Festival Organisation **5**
Ticket Booking Information **47**
Calendar of Events **50**
Seating Plans **54**
Arts Fest Goes Electronic **57**
Great Moscow Circus Booking Form **58**
General Postal Booking Form **59**
Festival Workshops **60**
Literary Arts 1990 **60**
Festival Fringe **62**
Great Moscow Circus **92**

THEATRE

Theatreworks **19**
Sriwana **28**
Federation of Chinese Drama Associations **29**
Gunong Sayang Association **44**
The Necessary Stage **44**
South Coast Repertory **65**
Repertory Philippines **70**
Teater Ketjil **70**
Chinese Theatre Circle **71**
Practice Theatre Ensemble **79**

MUSIC

Singapore Symphony Orchestra **23**
Indian Classical Music **29**
Shanghai Lyrics **33**
Amsterdam Guitar Trio **37**
UZEB **37**
Cantabile **39**
Music Forum 3 **41**
200 Voices **41**
All Star Jazz **45**
The Houston Symphony **69**
Fong Nam **73**
China Central Ensemble of National Music **77**
Boys Choir of Harlem **91**

DANCE

Alvin Ailey American Dance Theatre **11**
Singapore Dance Theatre **15**
Ballet du Nord **25**
Sankai Juku **43**
Argentine Tango **49**
Suasana Dance Company **73**
Keli **81**

VISUAL THEATRE

Seattle Mime Theatre **31**
Hi! Theatre **80**
Trestle Theatre Company **82**
The Grand Kabuki **83**
Margolis/Brown Adaptors Movement Theatre **85**
Temps Fort Theatre **89**

SINGAPORE FESTIVAL OF ARTS 1990

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Since 1977, the biennial Singapore Festival of Arts has been an eagerly awaited banquet of the performing and visual arts, and every year the feast becomes more satisfying.

This year, as Singapore celebrates its 25th Anniversary, the Festival of Arts promises to become the cultural highlight of a year packed full of festivities.

In preparing for this year's Festival, the organisers have gone to great lengths to secure participants who not only represent the best in their fields, but are also a truly international selection of traditional and contemporary performers.

The Festival is also an opportunity to showcase the considerable and diverse talents of Singaporeans whose enthusiasm, and professionalism is a great credit to themselves, and to Singapore.

The Singapore Tourist Promotion Board is proud to be associated with the Festival, and equally proud to have promoted it internationally in order that our many visitors may appreciate Singapore's growing maturity in the arts.

The biennial Festival of Arts has rapidly become a cultural tradition in Singapore and one which can be assured of the Board's whole-hearted support, both locally, and internationally.

Leong Chee Whye

Chairman,

Singapore Tourist Promotion Board.

MESSAGE BY

MR BARRY V ARNOLD

VICE-PRESIDENT AND

GENERAL MANAGER

AMERICAN EXPRESS

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American Express is once again proud to be a major sponsor of the Singapore Festival of Arts.

We have been associated with the Festival of Arts since 1986 when we sponsored the highly-acclaimed Houston Ballet. We participated again in the 1988 Festival when we brought in the Kent Opera's performances of 'Don Giovanni'.

This year, American Express is pleased to sponsor the Alvin Ailey American Dance Theatre, one of America's leading contemporary dance companies. It is among the world's top five dance companies and has thrilled audiences in Europe, Africa, Asia and Australia.

The company's unique ability to bring dance to new audiences and to show that no one kind of dance or dancer is the only measure of the art, has inspired performers worldwide.

We have no doubt that the performances of the Alvin Ailey American Dance Theatre will greatly contribute to the quality and variety of the 1990 Festival.

Our major objective in sponsoring the performances is a simple one – to contribute to the development and enhancement of the arts and cultural scene in Singapore. This is the same goal that underlines all of our community projects.

A final reason for our sponsoring the Alvin Ailey American Dance Theatre is the values for which it represents. Like American Express, the Dance Theatre seeks excellence. Its contemporary and innovative outlook are qualities with which we at American Express can identify.

We hope that our sponsorship of the Alvin Ailey American Dance Theatre will inspire other performers to reach for greater heights and help make the 1990 Singapore Festival of Arts more meaningful.

Barry V Arnold
Vice-President and General Manager
American Express International Inc.

ALVIN AILEY AMERICAN DANCE THEATRE

KALLANG THEATRE

20 – 24 JUNE

Explosions of energy, electrifying colour and immaculate technique have kept the company at the forefront of American modern dance for the past thirty years. With 'joy' and 'passion' as watchwords, the Alvin Ailey American Dance Theatre has exuberantly danced its way into the hearts and minds of audiences across five continents, performing for over fifteen million people.

As master storyteller, choreographer and outstanding exponent of modern jazz, classical ballet, ethnic dance and tap, Alvin Ailey demands and gets remarkable standards from his dancers. His standing as one of the great figures of modern dance is undisputed; and in recognition of his unique contribution, he was presented with the Kennedy Centre Award for Dance in 1989.

The Company brings to the Singapore Festival some of its best known works including Revelations, Suite Otis and Cry.

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LINTAS

SINGAPORE DANCE THEATRE

VICTORIA THEATRE

15 – 17 JUNE

The Singapore Dance Theatre made its advent as Singapore's first professional ballet company in its debut performance in the Singapore Festival of Arts in June 1988.

The exuberance and high standard of professionalism seen in the Company's maiden performance, "Beginnings" sent waves of excitement amongst the local audience while the press gave rave reviews to the young company.

Celebrating its second Anniversary this June, the Singapore Dance Theatre will perform works by four guest choreographers, Christopher Bannerman, Vicente Nebrada, Vassilli Sulich and Gray Veredon, all of whom have been specially invited to work with the dancers of the Singapore Dance Theatre for the Festival.

Christopher Bannerman was born and educated in Toronto, Canada. He won a scholarship to the National Ballet School and graduated into the National Ballet of Canada where he danced with the Company for three years and later joined the London Contemporary Dance School.

Vicente Nebrada is one of today's most sought after choreographers in the international dance scene. Well-known for his neo-classical works, Mr Nebrada has choreographed pieces companies such as the Washington Ballet, the Australian Ballet, Royal Winnipeg Ballet and Ballet Caracas, where he was Artistic Director.

Gary Veredon is well-known for his work with Opera companies such as the Metropolitan Opera, New York. His works have also been featured in major companies internationally.

Vassilli Sulich, Founder/Artistic Director of the Nevada Dance Theatre, was honoured by the State of Nevada as outstanding individual artist in 1981, Mr Vassilli has also won the most outstanding choreographer award in Varna, Bulgaria.

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THEATREWORKS

VICTORIA THEATRE

29 JUNE – 4 JULY

One of Singapore's best established and most popular theatre companies, Theatreworks has had an impressive history, presenting plays ranging from the classics, through adaptations of contemporary work, to new works by young Singaporean playwrights.

The choice of "M Butterfly" as the Festival production attests to the special relationship that exists between the company and Tony award winning playwright David Huang, and the association that he has had with the Festival since his "FOB" was presented here in 1984.

The play about the tempestuous love affair between a French diplomat and a Chinese opera actress, has been a sensational hit on Broadway and the West End. For the Festival, Theatreworks will be mounting an all new production, drawing on talents available in the region.

This promises to be a landmark production and a major step in the development of this energetic young company.

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SINGAPORE SYMPHONY ORCHESTRA

VICTORIA CONCERT HALL

1 – 2 JUNE

The Festival opens appropriately with the most established of Singapore's performing arts companies, under the baton of maestro Choo Hoey.

A new symphonic work, entitled "Temasekian" has been commissioned from Leong Yoon Pin for the occasion to be premiered on the first night of the Festival.

Two of the most distinguished musicians from Singapore, Yitkin Seow and Lee Pan Hon will be playing together for the first time. The piece that they have chosen is Mendelssohn's Concerto for Violin, Piano and String Orchestra.

To round off the evening, the programme concludes with Beethoven's Symphony No 5.

"Coppelia"
Performed by the Ballet du Nord

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BALLET DU NORD

KALLANG THEATRE

7 – 12 JUNE

The Ballet du Nord is a French classical ballet company whose distinctive style encompasses fresh interpretation of familiar work, based on the Balanchine spirit.

The company brings to the Festival a charming full-length production of Coppelia with new choreography by Artistic Director, Alfonso Cata. It tells the story of a young man who falls in love with a beautiful mechanical doll. Danced to the music of Delibes, which must count amongst the best loved and most enchanting of ballet music, this production is of universal appeal. The Ballet du Nord's performances of Coppelia will be accompanied by the Singapore Symphony Orchestra, conducted by Lim Yau.

A second programme offers an evening of great variety. It opens with an explosive and energetic Concerto by Jean-Pierre Bonnefous. This is followed by a dramatic work, rich in nuances and contained emotion entitled Les Nuits d'Ete choreographed by Jean-Paul Comelin. The programme is concluded with Who Cares, a piece of great verve and gaiety by Balanchine, danced to the music of Gershwin.

A third programme has two original works by Alfonso Cata: the Ballet from Faust; and La Mer, in which the boundless area of freedom and dreams is opened up by Debussy's music. The concluding piece, Glenn Miller Time by John Clifford smilingly evokes a time when we all danced to this inimitable big band sound.

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SRIWANA

VICTORIA THEATRE

11 – 12 JUNE

An established drama group in Singapore, Sriwana has won many awards, including the Best Production Award in the Drama Festival for three consecutive years. The Festival production of JEFRI AND MARIA, is a story of young love set in the midst of a rapidly changing, urban environment. Traditional values upheld by the older generation, give way to modern concepts of freedom. Conventional codes of morality are corroded by the desire for instant gratification.

This is the first major musical production by the group, and is directed by Nadiputra, recipient of Singapore's highest cultural award, the Cultural Medallion. Original music is composed and arranged by Kassim Masdor. The scale of the production is unprecedented in Sriwana's history.

Singapore Expressions

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FEDERATION OF CHINESE DRAMA ASSOCIATIONS

VICTORIA THEATRE

7 – 8 JUNE

The Federation, which is composed of leading Chinese Drama Groups presents THE PHOENIX HAIRPIN, a tragic love story set in the Song Dynasty, taken from the life of the famous patriotic poet, Lu You.

In the play, the young poet falls in love with his cousin, and although the marriage is initially approved by his mother, she later changes her mind on the advice of a nun who advised that the horoscopes of the two young people are not compatible.

The nun's motives in giving this advice is suspect as she has another young woman in mind for Lu You's wife. Nevertheless the marriage is aborted – with tragic consequences.

As befitting the subject matter and the period of the play, the Festival production of The Phoenix Hairpin is set in elegaic mood, with beautiful sets and live music accompaniment.

Singapore Expressions

CLASSICAL INDIAN MUSIC

DBS AUDITORIUM

7 – 8 JUNE

This concert is jointly presented by two of Singapore's best established Indian Music ensembles: the People's Association Indian Orchestra and the Singapore Indian Fine Arts Society Orchestra.

The programme includes classical and semi-classical work, played on a range of traditional Indian instruments: Veena, Sitar, Mridangam, Table and Ghatam.

In coming together for these concerts, the two ensembles bring together a formidable range of talents and organisational abilities, and the programme promises to be a landmark in the history of Indian music in Singapore.

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SEATTLE MIME THEATRE

WTC AUDITORIUM

3 – 6 JUNE

An evening with Seattle Mime Theatre captivates the audience with the magic of illusion, touches them with provocative and penetrating comment and introduces them to characters both familiar and exotic.

Acclaimed for their "sense of fantasy" and "infectious humour". The company has been described as "unabashedly entertaining", and "hilarious and brilliant". Seattle Mime combines flawless technique with an exuberant sense of fun, resulting in theatre pieces that satisfy both devotees of mime and lovers of contemporary theatre.

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DBS AUDITORIUM

13 – 15 JUNE

The form originated in the elegant and cultivated town of Soochow as early as the Sung Dynasty (960-1278), when musicians and 'sing-song' girls would entertain patrons after dinner with song and story.

By the Ming Dynasty (1368-1628), this had developed into a sophisticated, highly structured art form. Intricately woven stories told in music and commentary could run on for a year or more, with audiences returning for a different episode in each performance.

The setting is simple: a table and two chairs. In one sits the musician playing his instrument. In the other is the story teller with his fan.

The fan is the only prop used. Open, it can denote a lady who is shy, angry, or arrogant. When closed it can represent a male speaker, a flute, a stick, a brush, or any other implement.

Even to the uninitiated, Shanghai Lyrics are touching. The music is limpid and full of charm. The drama, the tension, and conflict; the tumultous action and turbulent emotions of the narrative are only presented in delicate nuance.

For the aficionado, the genius is in the subtlety.

The Festival programme of Shanghai Lyrics will include excerpt from the classics, The Three Kingdoms, Water Margin and Dream of the Red Chamber, as well as popular opera excerpts and Chinese folk tales and songs, making three evenings of unsurpassed refinement and elegance.

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"To Bibi Or Not To Bibi That Is The Question."

Why Bibi's?

If the Immortal Bard couldn't come up with a simple answer, does it surprise you that we can't either?

Some of us (the optimists) believe that Bibi's is a social service — the kind of place where Singaporeans, embarrassed by an excess of income over expenditure can lighten their wallets in the most pleasant of surroundings.

Others, (the aesthetes), prefer to think of Bibi's as a much-needed centre for the performing arts, where local theatre, music and dance can find a natural home in one of the most beautiful and historic buildings in Singapore.

Still others (the gluttons) believe that the real drama of Bibi's lies in choosing the right combination of taste-tingling Nonya and local dishes and drinks from our extensive and profusely illustrated menu.

WILLIAM SHAKESPEARE
1564-1616

But whatever the real answer may be, Bibi's is the final act in our attempt to turn Peranakan Place into something more than just a museum and tourist venue.

Along with Emerald Mall, Keday Kopi and our many food outlets, Bibi's gives back Peranakan Place to the people who really matter most.

You, the Singaporeans.

We hope we've succeeded. And we hope you'll tell your friends all about it.

And come back again and again.

BIBI'S
Theatre Pub

Peranakan Place, 180 Orchard Road, Singapore 0923. Tel: 732 6966

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A team of design and development engineers work with a staff of 6000 Singaporeans in 5 major facilities on the island. They produce a range of electronic products that includes colour TV sets, TV tuners, home audio systems, portable radio cassette recorders with CD, car radios, domestic and personal care appliances.

A number of these made-in-Singapore products have become best sellers all over the world — helping to make life just a little more comfortable.

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AMSTERDAM GUITAR TRIO

DBS AUDITORIUM

22 – 24 JUNE

Marvellous musical teamwork and superlative musicianship make this trio one of the very finest guitar ensembles in the world. Their superb instrumental play combined with high level of musicianship in arrangement of compositions place their performances far above the general run of familiar guitar transcriptions.

Their wide ranging repertoire includes contemporary works of living musicians, newly commissioned works, as well as the classics for which they were given the Edison Award for their recording of Vivaldi's Four Seasons on RCA.

The Amsterdam Trio celebrated their 10th anniversary recently with a series of over 80 concerts in the United States, Canada and Europe. An article published in Classical Guitar commented:

"Certain concerts remain in the memory when others have been forgotten. The standards of musicianship displayed by Amsterdam Guitar Trio make their appearances events to look forward to and unforgettable afterwards."

DBS Music Expressions

UZEB

DBS AUDITORIUM

25 – 27 JUNE

One of Canada's most outstanding jazz ensembles, UZEB has been described as "phenomenal", and "hot, hot, hot", "contagiously passionate" and "a beautiful example of craftsmanship in contemporary music."

This fusion group has made many recordings with seven successful albums with sales over 200,000 copies. They have also bagged several prestigious "FELIX" awards.

They have appeared at most major international musical events, consistently displaying a standard of musical dexterity that is unique as it is creative.

The trio is made up of bassist Alain Caron, guitarist Michael Cusson and drummer Paul Brochu.

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CANTABILE

DBS AUDITORIUM

19 – 21 JUNE

A New York Times review speaks of Cantabile's "infectious enthusiasm and superb technical command." Salzburger Tagblah said of Cantabile: "This young ensemble who have so swiftly achieved a perfection with so individual a stamp will have to work hard to avoid considerable further success."

And no wonder, this male quartet from Britain sings a wide range of compositions from Bach to Berlin and beyond with stylish ease and indefatigable panache, characterising each performance with their special blend of fun and sophistication.

With more than 100 television appearances and their own BBC Special, Cantabile has built a reputation across the arts and entertainment spectrum.

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MUSIC FORUM 3

VICTORIA CONCERT HALL

13 JUNE

The Music Forum series was first launched by the Perfoming Rights Society as a platform for new Singaporean work. The results have been encouraging and the programme is included in the Festival's line-up for the first time this year.

The six participating composers, who include some of the most established in Singapore, have agreed to write for String Orchestra and a solo instrument of choice. The result is a programme which embodies both unity and diversity, with the solo instrument ranging from the pipe organ to sitar.

This is an evening that no serious music lover will want to miss. To enhance the communication between composer and audience, a pre-perfomance talk is an integral part of the proceedings.

The composers are: Er Yenn Chwen, Leong Yoon Pin, Joe Peters, Phoon Yew Tien, John Sharpley and Bernard Tan. The ensemble of the New Music Forum is conducted by Lim Yau.

Following the success of the Choir's competition in the Youth Festival in 1989, the Festival is proud to present two performances of a combined schools choir of 200 voices, to be accompanied by the SSO and conducted by Lim Yau.

This programme is organised with the assistance of the Ministry of Education, and the programme for the concerts includes Chichester Psalms and Rio Grande.

With the rigorous training leading up to the Festival, these concerts promise to be a very special experience for both performers and audience alike.

200 VOICES

VICTORIA CONCERT HALL

22 – 23 JUNE

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HongkongBank's launch of its Prime Account has added an innovative new dimension to the highly competitive retail banking scene in Singapore.

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The main components of Prime Account are free Visa and MasterCard credit cards, a current account which bears interest at prevailing rates, and an automatic overdraft equivalent to two months' salary. The monthly fee for a Prime Account member is just $10.

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This overdraft, on which interest is charged only on the amount used, is in reality a cheaper means of borrowing money. It can be used for any purpose, even to settle credit or charge card bills. Interest rate on the overdraft, which is presently three per cent above prime lending rate, compares very favourably with other credit arrangements. It is also a smarter alternative to taking a term loan where interest is deducted from the loan amount up-front, even before the money has been used.

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Not only do Prime Account members get their credit cards free, but they are also entitled to automatic renewals. Members qualify for all the special promotions offered to other HongkongBank Visa and MasterCard holders.

Another feature of the Prime Account credit cards is free travel insurance for member, spouse or children aged between three months and 23 years if the air fare is charged to either card. Coverage includes $100,000 personal accident, and $500 for lost luggage if travelling alone.

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SANKAI JUKU

KALLANG THEATRE

1 – 2 JUNE

Sankai Juku is a controversial five man group, whose work is acclaimed both in Japan and internationally as a highly sophisticated form of contemporary theatre.

Based on Butoh Dance, which owes much to the influence of traditional Noh and Kabuki theatre whilst at the same time rebelling against them, the group has crafted a unique order of aesthetic values.

Sankai Juku's performances are erotic, shocking, mystical and compelling. Strong bodies, topped by bald heads, often with mask-like faces, present images of intense beauty and grace.

The Festival production of UNETSU (the egg stands out of curiosity) has the dancers sloshing about in ankle deep water and inundated with a stream of fine sand. The effect is profoundly elemental and highly refined. This is a programme that will leave a lasting impression on each member of the audience and promises to open up a whole new range of aesthetics for dance enthusiasts in Singapore.

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GUNONG SAYANG ASSOCIATION

WTC AUDITORIUM

27 – 30 JUNE

Peranakan culture, born of the marriage between Chinese and Malay ways of life is unique to this part of the world. As reflected in the Peranakan play, this is a society dominated by the matriarch, and the Bibik (Lady, often played by a man), unabashedly holds centre stage as the play wends its way through the joys and sorrows to which she is subjected.

Not unexpectedly, themes tend to be domestic in nature and the mother-in-law/daughter-in-law relationship features prominently in many productions.

Dormant for many years, this unique form of theatre was first revived by the Gunong Sayang Society in 1984, and it has since established for itself a central position in the theatre world in Singapore. Every production plays to full houses, with audiences revelling in both the pathos and the humour.

The Gunong Sayang's Festival production is the story of two families who come together when young Betty and Albert, both with the same surname, meet and fall in love. The shocking denouement reveals hitherto hidden secrets in the families' past.

THE NECESSARY STAGE

DRAMA CENTRE

11 – 13 JUNE

The need to integrate the child and the adult is close to the heart of the stylised play by this young Singaporean theatre group. Entitled "Lanterns Never Go Out" it revolves around Kah-wei, a recent graduate and freshly initiated into the working world.

When the play starts, it is Chinese New Year. Her relatives' nagging and unwanted advice force Kah-wei to seek refuge in her room. The scenes that follow reveal the different aspects of her character, and her relationships with those around her in childhood and in adult life.

The play is the result of a series of improvisational workshops in which cast and director worked on a first draft script. The result is a tightly unified work in which form and function are totally integrated.

This work is an example of the high standards achieved by young Singaporean theatre groups in their exploration of different forms of theatrical expression, and a landmark in the development of a Singaporean dramaturgy.

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ALL STAR JAZZ

VICTORIA CONCERT HALL

15 – 16 JUNE

Four highly acclaimed musicians playing together for the first time give Jazz fans a rare acoustic treat of serious and up-beat jazz. Accomplished in acoustic and fusion jazz, they promise an exciting night of contemporary favourites and original compositions.

On bass, is Charlie Haden, the musician's musician in jazz, who was the subject of a tribute from New York as one of their greatest Jazz players.

On drums, the trend-setter of drum playing, Al Foster, who regularly plays with Herbie Hancock and is rated one of the best drummers in the world.

They are joined by Ernie Watts and his saxophone. Known for his fusion jazz and as a virtuosic acoustic reed-player, his total versatility is reflected in his track record which includes The Rolling Stones, Frank Zappa, Pat Methny and Charlie Haden.

Finally, Singapore's own Jeremy Monteiro, who recently earned rave reviews for his performances with Eldee Young and Redd Holt at the prestigious Montreux Jazz Festival in 1989. He has recorded with Herbie Mann and played with John Stubblefield, and is a respected musician in the difficult world of Jazz.

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ONE PEOPLE
ONE NATION
ONE SINGAPORE

"Fine art is that in which the hand, the head and the heart of man go together"
John Ruskin

HongkongBank

Proud sponsors of All Star Jazz, Necessary Stage,

Sankai Juku and the Gunong Sayang Association.

SINGAPORE FESTIVAL OF ARTS 1990

TICKET BOOKING INFORMATION

Tickets should be booked through postal booking using booking forms available in this FESTIVAL GUIDE or forms published in the local newspapers.

POSTAL BOOKING

Bookings through mail will only be processed during the period from 5 April to 5 May. Postal booking forms received after 5 May will not be processed.

As the availability of tickets is limited by theatre seating capacity and popular demand, not all requests for tickets can be satisfied.

You will be given three choices of selection of programme.

The allocation of tickets will be on a best-available basis by the Festival's Computerised Ticketing System. Should tickets for the first choice be unavailable, the next alternative will be processed.

LIMITED NUMBER OF TICKETS PER PERFORMANCE

Patrons can only book a maximum of 12 tickets per performance.

MODE OF PAYMENT

Payment for postal booking can be made by:

- Crossed blank cheques
- Credit cards
- Money orders
- Postal orders

Cash payments will not be accepted.

CREDIT CARD BOOKINGS

The following credit cards will be accepted:

- American Express
- MasterCard*
- Visa*
- Diners Club

** USE ONLY LOCAL VISA AND MASTERCARD*

For bookings using credit cards, please fill out the Credit Card Order Voucher in the booking form.

The Singapore Festival of Arts is grateful to the above credit card companies for waiver of clearing fees and to the HONGKONGBANK CARD PRODUCTS CENTRE for servicing ex-gratis, as the central clearing house for all VISA and MASTERCARD transactions.

CHEQUE PAYMENTS

You are to make out a cheque payable to "Ministry of Community Development" leaving the amount blank. Write "Maximum Limit $_____" below the dollar line on your cheque, as shown in the sample cheque here.

The amount actually debited will be filled in by our ticketing officers.

In the event that no more tickets are available, the Festival will return all unused cheques.

IMPORTANT NOTES TO POSTAL BOOKING FORM

Highest Value	: Number of tickets x ticket price of first, second or third choice whichever is highest.
Handling Charges	: The Festival will levy a handling charge to cover administrative costs and postage. The charges are: $2 for purchases up to $50 and $3 for purchases above $50. For overseas destinations, the handling charge is $5.
Maximum Limit	: Total of HIGHEST VALUE + HANDLING CHARGE

NOTES ON POSTAL BOOKING PROCEDURES

1 Every postal booking received will be acknowledged by the organisers. Tickets will be mailed to patrons during and after the postal booking processing period from April to May 1990.

2 The Festival cannot guarantee availability of tickets requested in postal booking.

3 Telephone bookings will not be entertained.

4 Tickets sold and allocated by postal booking cannot be exchanged or refunded.

5 In the case of payments made in money or postal order, should the cost of tickets allocated be less than the value of payments, the refunds will be made to you as soon as possible after the closing date of postal bookings.

6 In the event of patrons not receiving their tickets allocated to them and sent in the mail, patrons are to report the case to the Festival Secretariat at:

Ministry of Community Development
15th Floor, MCD Building
512 Thomson Road
Singapore 1129
Tel: 3533938

7 Incomplete or incorrectly filled postal booking forms will be returned by post.

COUNTER SALES FROM TICKET BOOKING CENTRES

Festival tickets will be available at the following ticketing centres for counter sales from May 19:

1) Victoria Theatre
2) Kallang Theatre
3) Raffles City Atrium
4) Parkway Parade Shopping Centre
5) Scotts Shopping Centre

Tickets will be allocated on a best-available seat basis by the Festival's computerised ticketing system. There will be NO CHOICE OF SEATS.

Patrons are allowed to purchase a maximum of 8 tickets per performance.

(Continued on page 59)

At the United Nations Headquarters, New York

Nurturing the Seeds of Music ...

Music is the language which unites people regardless of ethnic group or religion. It evokes similar emotion in everyone.

Yamaha Music Foundation and its Music Schools in 35 countries have been enjoying a reputation for educational performance based on its unique teaching principles.

The Foundation has given more emphasis to developing music creativity and self-expression. It has also organised complementary activities like the highly acclaimed Junior Original Concert which has trained children to perform their own music compositions around the world including Europe, U.S.A and in the United Nations.

Together with international events like the World Popular Song Festival, Yamaha has introduced widespread appreciation of music and is dedicated to the cultivation of music culture.

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ORCHARD 68 Orchard Road #07-03 Plaza Singapura Tel: 3363311
THOMSON 301 Upper Thomson Road #03-24 Thomson Plaza Tel: 7409331

ARGENTINE TANGO

WTC AUDITORIUM

8 – 9 JUNE

Esa ràfaga, el Tango, esa diablura
los atareados años desafia
hecho de polvo y tiempo el hombre dura
menos que la liviana melodia
que solo es tiempo

That devilry, the Tango, that wind gust
surely defies the overtoiled years;
made out of dust and time any man lasts
less than the nimble melody which is
time only.

(El Tango by Jorge Luis Borges)

The Argentine Tango has a mixture of African and Spanish antecedants, and also a strong influence from the Argentine milonga which is sung by Gauchos. In its beginnings, the Tango was an ill-famed dance, being very fashionable in dance halls and cabarets, and also because the choreography called for the couple to hold each other very close. Tango choreography allows for a lot of creativity, requiring breaks in the rhythm and perfect coordination between the dancers.

The Tango's constant companion is the piano, although it has been accompanied by the violin, guitar and flute. Nowadays, the most typical instrument is the bandoneon, which is a German accordion. One of the most well-known Tango composers is Astor Piazzola, whose Libertango was made popular by Grace Jones.

The Tango programme will present some of the finest examples of Tango and is accompanied by works by outstanding Argentinian Modern Painters; Onofrio, Linares, Santoro, Broullon and Severi. All the works drew inspiration from Tango.

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VENUE / DATE	Victoria Concert Hall	Victoria Theatre	Kallang Theatre
JUNE 1 FRI	**Singapore Symphony Orchestra** **SS 011** *$20, $15, $10, $6*	**South Coast Repertory** *You Never Can Tell* **SC 011** *$60, $40, $22, $10*	**Sankai Juku** *Unetsu* **SJ 011** *$60, $40, $30, $20, $10*
2 SAT	**Singapore Symphony Orchestra** **SS 021** *$20, $15, $10, $6*	**South Coast Repertory** *You Never Can Tell* **SC 021** *$60, $40, $22, $10*	**Sankai Juku** *Unetsu* **SJ 021** *$60, $40, $30, $20, $10*
3 SUN	**China Central Ensemble of National Music** *Programme 1* **CE 031** *$40, $30, $20, $10*	**South Coast Repertory** *You Never Can Tell* **SC 031** *$60, $40, $22, $10*	
4 MON	**China Central Ensemble of National Music** *Programme 2* **CE 041** *$40, $30, $20, $10*	**South Coast Repertory** *You Never Can Tell* **SC 041** *$60, $40, $22, $10*	**Temps Fort Theatre** *Les Grillons de Glace* **GR 041** *$30, $25, $20, $15, $10, $6*
5 TUE	**China Central Ensemble of National Music** *Programme 3* **CE 051** *$40, $30, $20, $10*		**Temps Fort Theatre** *Les Grillons de Glace* **GR 051** *$30, $25, $20, $15, $10, $6*
6 WED	**China Central Ensemble of National Music** *Programme 4* **CE 061** *$40, $30, $20, $10*		
7 THU		**Federation of Chinese Drama Associations** *The Phoenix Hairpin* **CD 071** *$20, $12, $8, $6*	**Ballet du Nord** *Coppelia* **DN 071** *$80, $60, $40, $20, $10*
8 FRI	**The Houston Symphony** *Programme 1* **HS 081** *$80, $50, $30, $20, $10*	**Federation of Chinese Drama Associations** *The Phoenix Hairpin* **CD 081** *$20, $12, $8, $6*	**Ballet du Nord** *Coppelia* **DN 081** *$80, $60, $40, $20, $10*
9 SAT	**The Houston Symphony** *Programme 2* **HS 091** *$80, $50, $30, $20, $10*		**Ballet du Nord** *Coppelia* **DN 091** *$80, $60, $40, $20, $10*
10 SUN			**Ballet du Nord** *Coppelia* **DN 101** *$80, $60, $40, $20, $10*
11 MON		**Sriwana** *Jefri and Maria* **SM 111** *$12, $10, $8, $6*	**Ballet du Nord** *Concerto, Nuits D'Ete & Who Cares* **DW 111** *$50, $40, $25, $15, $6*
12 TUE		**Sriwana** *Jefri and Maria* **SM 121** *$12, $10, $8, $6*	**Ballet du Nord** *Faust, La Mer & Glen Miller Time* **DF 121** *$50, $40, $25, $15, $6*
13 WED	**Music Forum 3** **FO 131** *$10, $6*		
14 THU			**The Grand Kabuki** *Renjishi & Kasane Possessed* **KB 141** *$100, $80, $60, $40, $30, $20, $10*

WTC Auditorium	DBS Auditorium	Drama Centre
Seattle Mime Theatre **MI 031** *$30, $22, $18, $10*		
Seattle Mime Theatre **MI 041** *$30, $22, $18, $10*		
Seattle Mime Theatre **MI 051** *$30, $22, $18, $10*	**Fong Nam** **FN 051** *$18, $10, $6*	**South Coast Repertory** *Frankie And Johnny In The Clair De Lune* **DC 051** *$30, $20, $10*
Seattle Mime Theatre **MI 061** *$30, $22, $18, $10*	**Fong Nam** **FN 061** *$18, $10, $6*	**South Coast Repertory** *Frankie And Johnny In The Clair De Lune* **DC 061** *$30, $20, $10*
	S'pore Indian Fine Arts Society Orchestra & People's Association Indian Orchestra *Indian Classical Music* **IC 071** *$15, $10, $6*	**South Coast Repertory** *Frankie And Johnny In The Clair De Lune* **DC 071** *$30, $20, $10*
Argentine Tango **GO 081** *$30, $22, $18, $10*	**S'pore Indian Fine Arts Society Orchestra & People's Association Indian Orchestra** *Indian Classical Music* **IC 081** *$15, $10, $6*	
Argentine Tango **GO 091** *$30, $22, $18, $10*		
		The Necessary Stage *Lanterns Never Go Out* **NC 111** *$15, $10, $6*
Margolis/Brown Adaptors Movement Theatre *Autobahn* **AD 121** *$35, $25, $18, $10*		**The Necessary Stage** *Lanterns Never Go Out* **NC 121** *$15, $10, $6*
Margolis/Brown Adaptors Movement Theatre *Autobahn* **AD 131** *$35, $25, $18, $10*	**Shanghai Lyrics** *Programme 1* **SL 131** *$35, $22, $10*	**The Necessary Stage** *Lanterns Never Go Out* **NC 131** *$15, $10, $6*
Margolis/Brown Adaptors Movement Theatre *Autobahn* **AD 141** *$35, $25, $18, $10*	**Shanghai Lyrics** *Programme 2* **SL 141** *$35, $22, $10*	

DATE / VENUE	Victoria Concert Hall	Victoria Theatre	Kallang Theatre
15 FRI	**All Star Jazz** **JZ 151** *$30, $22, $15, $10*	**Singapore Dance Theatre** **SD 151** *$30, $20, $15, $10*	**The Grand Kabuki** *Renjishi & Kasane Possessed* **KB 151** *$100, $80, $60, $40, $30, $20, $10*
16 SAT	**All Star Jazz** **JZ 161** *$30, $22, $15, $10*	**Singapore Dance Theatre** **SD 161** *$30, $20, $15, $10*	
17 SUN		**Singapore Dance Theatre** **SD 171** *$30, $20, $15, $10*	**Chinese Theatre Circle** *Xiang Fei* **CT 171** *$20, $15, $10, $6*
18 MON			
19 TUE			
20 WED			**Alvin Ailey American Dance Theatre** **AA 201** *$100, $80, $60, $35, $20, $10*
21 THU		**Practice Theatre Ensemble** *Lao Jiu* **PR 211** *$20, $12, $8, $6*	**Alvin Ailey American Dance Theatre** **AA 211** *$100, $80, $60, $35, $20, $10*
22 FRI	**200 Voices** *Chichester Psalms & Rio Grande* **VO 221** *$20, $15, $10, $6*	**Practice Theatre Ensemble** *Lao Jiu* **PR 221** *$20, $12, $8, $6*	**Alvin Ailey American Dance Theatre** **AA 221** *$100, $80, $60, $35, $20, $10*
23 SAT	**200 Voices** *Chichester Psalms & Rio Grande* **VO 231** *$20, $15, $10, $6*	**Practice Theatre Ensemble** *Lao Jiu* **PR 231** *$20, $12, $8, $6* **MP 232** *Matinee: 2.30pm $15, $10, $8, $6*	**Alvin Ailey American Dance Theatre** **AA 231** *$100, $80, $60, $35, $20, $10*
24 SUN			**Alvin Ailey American Dance Theatre** **AA 241** *$100, $80, $60, $35, $20, $10*
25 MON	**Boys Choir of Harlem** **HA 251** *$50, $40, $25, $10*	**Suasana Dance Company** *Seri Rama – Siti Dewi* **SU 251** *$22, $18, $10, $6*	
26 TUE	**Boys Choir of Harlem** **HA 261** *$50, $40, $25, $10*	**Suasana Dance Company** *Seri Rama – Siti Dewi* **SU 261** *$22, $18, $10, $6*	
27 WED	**Boys Choir of Harlem** **HA 271** *$50, $40, $25, $10*		
28 THU			

WTC Auditorium	DBS Auditorium	Drama Centre
	Shanghai Lyrics *Programme 3* **SL 151** *$35, $22, $10*	**Hi! Theatre** *Dreams of a Chameleon* **HT 151** *$15, $10, $6*
Keli *Kathakali King Lear* **KL 161** *$30, $20, $15, $6*		**Hi! Theatre** *Dreams of a Chameleon* **HT 161** *$15, $10, $6*
Keli *Kathakali King Lear* **KL 171** *$30, $20, $15, $6*		**Hi! Theatre** *Dreams of a Chameleon* **HT 171** *$15, $10, $6*
Keli *Kathakali King Lear* **KL 181** *$30, $20, $15, $6*		
	Cantabile **TA 191** *$35, $22, $10*	
	Cantabile **TA 201** *$35, $22, $10*	
Teater Ketjil *Sumur Tanpa Dasar* **TK 211** *$22, $15, $10, $6*	**Cantabile** **TA 211** *$35, $22, $10*	
Teater Ketjil *Sumur Tanpa Dasar* **TK 221** *$22, $15, $10, $6*	**Amsterdam Guitar Trio** **AG 221** *$35, $22, $10*	
Teater Ketjil *Sumur Tanpa Dasar* **TK 231** *$22, $15, $10, $6*	**Amsterdam Guitar Trio** **AG 231** *$35, $22, $10*	
	Amsterdam Guitar Trio **AG 241** *$35, $22, $10*	**Repertory Philippines** *Steel Magnolias* **PH 241** *$22, $15, $6*
	UZEB **UZ 251** *$25, $15, $10*	**Repertory Philippines** *Steel Magnolias* **PH 251** *$22, $15, $6*
	UZEB **UZ 261** *$25, $15, $10*	**Repertory Philippines** *Steel Magnolias* **PH 261** *$22, $15, $6*
Gunong Sayang Association *Peranakan Play* **PP 271** *$35, $20, $15, $10*	**UZEB** **UZ 271** *$25, $15, $10*	
Gunong Sayang Association *Peranakan Play* **PP 281** *$35, $20, $15, $10*		**Trestle Theatre Company** *Top Storey* **TR 281** *$30, $20, $10*

CALENDAR OF EVENTS

VENUE / DATE	Victoria Concert Hall	Victoria Theatre	Kallang Theatre	WTC Auditorium	DBS Auditorium	Drama Centre
29 FRI		**Theatreworks** *M Butterfly* **TH 291** *$30, $25, $15, $10*		**Gunong Sayang Association** *Peranakan Play* **PP 291** *$35, $20, $15, $10*		**Trestle Theatre Company** *Top Storey* **TR 291** *$30, $20, $10*
30 SAT		**Theatreworks** *M Butterfly* **TH 301** *$30, $25, $15, $10* **MT 302** *Matinee: 2.30pm $20, $15, $10, $6*		**Gunong Sayang Association** *Peranakan Play* **PP 301** *$35, $20, $15, $10*		**Trestle Theatre Company** *Top Storey* **TR 301** *$30, $20, $10*
JULY 1 SUN		**Theatreworks** *M Butterfly* **TH 311** *$30, $25, $15, $10* **MT 312** *Matinee: 2.30pm $20, $15, $10, $6*				**Trestle Theatre Company** *Top Storey* **TR 311** *$30, $20, $10*
2 MON		**Theatreworks** *M Butterfly* **TH 321** *$30, $25, $15, $10*				
3 TUE		**Theatreworks** *M Butterfly* **TH 331** *$30, $25, $15, $10*				
4 WED		**Theatreworks** *M Butterfly* **TH 341** *$30, $25, $15, $10*				

SEATING PLANS

KALLANG THEATRE

A-$100 **B**-$80 **C**-$60 **D**-$40
E-$30 **F**-$20 **G**-$10
The Grand Kabuki
Renjishi & Kasane Possessed

A-$20 **B**-$15 **C**-$10 **D**-$6
Chinese Theatre Circle
Xiang Fei

A-$100 **B**-$80 **C**-$60 **D**-$35 **E**-$20 **F**-$10
Alvin Ailey American Dance Theatre

A-$30 **B**-$25 **C**-$20 **D**-$15 **E**-$10 **F**-$6
Temps Fort Theatre
Les Grillons de Glace

A **B** **C** **D** **E** **F** **G**

KALLANG THEATRE

A-$80 **B**-$60 **C**-$40 **D**-$20 **E**-$10
Ballet du Nord
Coppelia

A-$50 **B**-$40 **C**-$25 **D**-$15 **E**-$6
Ballet du Nord
Concerto, Nuits D'Ete & Who Cares
Ballet du Nord
Faust, La Mer & Glen Miller Time

A-$60 **B**-$40 **C**-$30 **D**-$20 **E**-$10
Sankai Juku
Unetsu

WORLD TRADE CENTRE AUDITORIUM

A-$35 **B**-$25 **C**-$18 **D**-$10
Margolis/Brown Adaptors Movement Theatre
Autobahn

A-$35 **B**-$20 **C**-$15 **D**-$10
Gunong Sayang Association
Peranakan Play

A-$30 **B**-$22 **C**-$18 **D**-$10
Argentine Tango
Seattle Mime Theatre

A-$30 **B**-$20 **C**-$15 **D**-$6
Keli
Kathakali King Lear

A-$22 **B**-$15 **C**-$10 **D**-$6
Teater Ketjil
Sumur Tanpa Dasar

DBS AUDITORIUM

A-$35 **B**-$22 **C**-$10
Cantabile
Amsterdam Guitar Trio
Shanghai Lyrics

A-$25 **B**-$15 **C**-$10
UZEB

A-$18 **B**-$10 **C**-$6
Fong Nam

A-$15 **B**-$10 **C**-$6
S'pore Indian Fine Arts Society Orchestra & People's Association Indian Orchestra
Indian Classical Music

VICTORIA THEATRE

A-$60 **B**-$40 **C**-$22 **D**-$10
South Coast Repertory
You Never Can Tell

A-$30 **B**-$25 **C**-$15 **D**-$10
Theatreworks
M Butterfly

A-$30 **B**-$20 **C**-$15 **D**-$10
Singapore Dance Theatre

A-$22 **B**-$18 **C**-$10 **D**-$6
Suasana Dance Company
Seri Rama – Siti Dewi

A-$20 **B**-$12 **C**-$8 **D**-$6
Federation of Chinese Drama Associations
The Phoenix Hairpin
Practice Theatre Ensemble
Lao Jiu

A-$12 **B**-$10 **C**-$8 **D**-$6
Sriwana
Jefri and Maria

VICTORIA CONCERT HALL

A-$50 **B**-$40 **C**-$25 **D**-$10
Boys Choir of Harlem

A-$40 **B**-$30 **C**-$20 **D**-$10
China Central Ensemble of National Music

A-$30 **B**-$22 **C**-$15 **D**-$10
All Star Jazz

A-$20 **B**-$15 **C**-$10 **D**-$6
Singapore Symphony Orchestra
200 Voices
Chichester Psalms & Rio Grande

A-$10 **B**-$6 Circle Closed
Music Forum 3

A-$80 **B**-$50 **C**-$30 **D**-$20 **E**-$10
The Houston Symphony

DRAMA CENTRE

A-$30 **B**-$20 **C**-$10
Trestle Theatre Company
Top Storey
South Coast Repertory
Frankie and Johnny in the Clair de Lune

A-$22 **B**-$15 **C**-$6
Repertory Philippines
Steel Magnolias

A-$15 **B**-$10 **C**-$6
Hi! Theatre
Dreams of a Chameleon
The Necessary Stage
Lanterns Never Go Out

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For the first time, the Singapore Festival of Arts programme and ticketing information are available electronically on Teleview!

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- Kuo Chuan
- Leng Kee
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- Marine Parade
- Rochor
- Tampines North
- Thomson
- Yio Chu Kang

Others
- Comcentre Multi Purpose Hall
- Pickering Operation Centre
- Ngee Ann Polytechnic
- National University of Singapore
- Singapore Polytechnic
- Nanyang Technology Institute
- Ang Mo Kio Library
- Science Centre
- Changi Airport (East)
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Sunday 3rd June:	1.30pm	4.30pm
Wednesday 6th June:	7.30pm	
Thursday 7th June:	7.30pm	
Friday 8th June:	7.30pm	
Saturday 9th June:	1.30pm	4.30pm 7.30pm
Sunday 10th June:	1.30pm	4.30pm

GROUP BOOKINGS/DISCOUNTS

(SAME PRICE CATEGORY AND SAME SHOW ONLY)

	Arena	Terrace
10 – 20 seats	$45 each	$32 each
21 – 100 seats	$43 each	$30 each
over 100 seats	$40 each	$28 each

Post coupon to: Moscow State Circus Bookings, Singapore Indoor Stadium, Kallang, Singapore 1439

Enclose stamped self addressed envelope for return of tickets.

Name: _____

Address: _____

Phone: _____ (Business) _____ (Home)

Date of performance: _____ Time: _____

No. of tickets: _____ x Price $: _____ =$ _____

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- Please read the Booking Information carefully before filling in this form.
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TICKET BOOKING INFORMATION

(Continued from page 47)

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Normal opening hours for counter sales booking centres are:

10.30 am to 8 pm daily

On the same day of any performance, tickets for that performance will only be available for booking at the counter before 3 pm for evening performances. Sales of tickets for matinees will close at 8 pm of the preceding day.

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Payment can be made with cash or NETS (ATM cards) only.

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Example	SJ 021	$40	4	SJ 011	$30	5	DN 081	$20	6	$160
Example	DF 121	$25	3	TK 221	$15	4	DW 111	$25	4	$100
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Please indicate if split seating is acceptable should there be no adjacent seats. ☐ Yes ☐ No

Total Highest Value of Tickets	$
Plus Handling Charge	$3/$2
Maximum Limit	$

IMPORTANT NOTES

Highest Value

Highest Value = Number of Tickets x Ticket price of First Second or Third Choice, whichever is highest

Handling Charges

Please add handling charges to your total highest value of tickets

Handling charges rates: $2 for purchases up to $50
$3 for purchases above $50

Maximum Limit

Maximum Limit = Total Highest Value + Handling Charge of Tickets

Send with remittance to:

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Ministry of Community Development
MCD Building #015-00
512 Thomson Road
Singapore 1129

FESTIVAL WORKSHOPS

Whether you're a professional out to refine certain skills or a novice hoping for an opportunity to acquire some hands-on experience, there is a full range of workshop sessions organised for those interested to gain exposure in the techniques of artistic productions.

The workshops cover a wide range of subjects including drama, stage production, lighting design, mask-making, acting and mime.

Attendance at workshops is mostly free but prior registration is necessary. Those interested to participate are advised to contact Ms Chua Ai Liang at Tel: 3506102 or Ms Valerie Lim Tel: 3506112.

Details will be announced in the local press and in the Festival Fringe Guide.

LITERARY ARTS 1990

A Literary Arts programme will feature in the Festival to enhance the appreciation of Literature as a universal art-form. Foreign and local writers are invited to give public lectures, talks and workshops and there will be "Meet-the-readers" sessions and the "Critics Circle" devoted to analysis of works by participating aspiring writers.

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FESTIVAL FRINGE 1990

Saturday, June 2nd: *The rhythm of drums calls the crowds up to Fort Canning. Performers appear out of the trees, and from behind the bush. Good overcomes evil and order comes out of chaos as the performances move from the heavy earth to the lightness of the air in the spirit of their dance.*

With an opening event that is sure to fascinate the young and intrigue the young-at-heart, this year's Festival Fringe promises to be just as exciting: premieres by local artistes, new, experimental works, and old works given a new interpretation.

There will be visual art exhibitions and installations, performance art, and Inspired Happenings to surprise the unsuspecting on the street. Expect the unexpected at the Festival Fringe. Who knows whether that couple arguing on the street is play-acting or not? Then, let's play with poetry in the park or rev' up to a rock concert.

Watch out for the weekends! Weekends during the Festival are the time to get onto the streets, have a picnic in the parks, wear a hat, learn a folk dance, or sing a song. Even watch B-movies deep into the night and wake up to a breakfast party of coffee and croissants.

All in all, there will be some 300 performances at over 60 venues from shopping centres to town centres, from wet markets to Changi prison, from the heart of the city to the outskirts of Sembawang.

For details on Fringe events, be sure to pick up your copy of the Festival Fringe Guide.

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SOUTH COAST REPERTORY

VICTORIA THEATRE

1 – 4 JUNE

"YOU NEVER CAN TELL"

BY GEORGE BERNARD SHAW

The Tony for "Excellence in Regional Theatre" awarded to SCR in 1988 ushered in a stream of national and regional awards for production and design, which marks this company's continued rise in the major leagues of American Theatre. The company brings to the Festival a superbly crafted production of George Bernard Shaw's romantic comedy, YOU NEVER CAN TELL.

The unlikely lovers are Valentine, a dentist, and Gloria, a thoroughly modern (circa 1906) young lady. Their presiding spirit, and guarantor of a happy ending, is just as unlikely – a waiter nicknamed William (as in Shakespeare). Ebullient going-ons culminate in timeless celebrations which bring to an end a romance that begins – with Shaw's deft, modern irony – in a dentist's chair.

The play is directed by Producing Artistic Director, David Emmes, with sympathy and insight, trusting in the language of Shaw and the abilities of an excellent cast. I.M. Hobson as the waiter has drawn rave reviews; and Tom Harrison with matinee-idol good looks as Valentine, playing to Sally Spencer's peaches-and-cream Gloria melts even the most hardened of cynics.

Design highlights include the charming yet innovative scenery by Cliff Faulkner, Peter Maradudin's superb lighting and sumptuous period costume by award winning designer Shigeru Yaji complete a truly delightful production.

ANOTHER SOUTH COAST REPERTORY FEATURE

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE is a heartwarming love story, for adult audiences. It deals with the relationship between two mature protagonists, as they move through various phases of conflict and intimacy. This play will be staged at the **Drama Centre from 5 to 7 June 90.**

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THE HOUSTON SYMPHONY

VICTORIA CONCERT HALL

8 – 9 JUNE

This is one of America's oldest performing arts organisations. Music directors have included such celebrities as Sir John Barbirolli and Andre Previn.

The orchestra is presently scaling new heights of achievement under Christoph Eschenbach, whose gifts as both conductor and pianist have considerably enhanced the orchestra's reputation.

In his first season with the orchestra in 1988-89, Eschenbach's interpretations are described as:

"sculpting a performance that could draw the listener into it on many different levels".

The concerts "jolt even the last jaded listener out of indifference".

The range of emotional values, the inexorable musical logic, elegance and beauty of the orchestra's playing have all received high praise.

The programmes in Singapore will include concert favourites such as the Beethoven Symphony No 7, Mozart Piano Concerto No 19, Wagner Prelude to Die Meistersinger, and Dvorak Symphony No 8.

9 June
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Mobil

8 June
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REPERTORY PHILIPPINES

DRAMA CENTRE

24 – 26 JUNE

Known as one of the foremost and most successful theatre companies in the Philippines with a solid twenty years' history to its credit, the company recently attracted international attention when one of its actresses, Lea Salonga was cast in the lead role for the West End production of "Miss Saigon".

The company brings to the Festival its highly successful production of STEEL MAGNOLIAS.

This is a sensitive and touching play set in a small town beauty salon. Through the conversations and interaction of the staff and regular clients, we share in the joys and tragedies of their lives. Spiced with humour and wit, the play is also a moving miniature portrait of the human condition

TEATER KETJIL

WTC AUDITORIUM

21 – 23 JUNE

Under the direction of Noer Arifin, this is one of the most respected theatre companies from Indonesia.

They bring to the Festival a production of SUMUR TANPA DASAR (THE WELL WITH NO BOTTOM), which explores the internal world of a frustrated, sick old man.

The play deals with the different levels of reality, subjective and objective truths. Through the life of the protagonist, the play also investigates the metaphysical plane of religious thought, and the main character becomes the symbol of every man.

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CHINESE THEATRE CIRCLE

KALLANG THEATRE

17 JUNE

The story of the beautiful Xiang Fei's heroism, virtue and loyalty is told in a new opera, especially commissioned for the Festival.

The opera traces the love and marriage of Xiang Fei and her husband, his defeat at the hand of the Emperor Chien-lung, her life as hostage in the Emperor's palace and her ultimate act of martyrdom.

Played by one of the most popular and widely travelled of opera troupes in Singapore, known for their strong technique and elaborate productions, this promises to be a special treat for both Chinese opera buffs and an exciting introduction to the genre for newcomers.

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Without progress, there'd be no Arts.

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DU PONT

SUASANA DANCE COMPANY

VICTORIA THEATRE

25 – 26 JUNE

This company presents spectacular productions which blends painstakingly researched storylines, dance movements, music, and costumes with modern theatre techniques to create unforgettable performances of vivid colour and outstanding beauty.

The Festival production of Siti Rama-Siti Dewi, which comes from the Ramayana, is a tale of romance and adventure. The performance begins with the time-honoured Lagu Bertabuh, opening ritual for all Malay shadow plays.

Then, in dialogue, music, comedy and action, the performers gracefully weave their spell, magically translating the ancient world of shadow plays into the living world of dance theatre.

FONG NAM

DBS AUDITORIUM

5 – 6 JUNE

Described as 'the most unusual thing to happen to Thai music in the last fifty years', Fong Nam has attracted rave reviews from critics wherever they have performed.

Formed by Boonyong Katekhong, considered the greatest living master of Thai classical orchestra, the group is committed to excellence.

Originally concentrating on Thai classical masterpieces and Katekhong's own compositions, today Fong Nam has expanded the repertoire to include a wide range of material from ancient to modern.

Using a combination of Thai and Western instruments to explore modern composition techniques and electronic sound, Fong Nam's music has wide appeal.

Comments from the international and musical press range from 'glorious', 'stunning' and possessing 'astonishing brilliance' to 'performances of a calibre only rarely matched'. The complexity and spontaneity of the pieces come across as the players, all true virtuosos, improvise in the style of jazz musicians to create a very special rapport with the audience.

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3 – 6 JUNE

Accounted the most important musical organisation in China today, the ensemble has performed not only in many parts of Asia, but also in Europe, America and Africa.

Besides performances of its 100 strong Chinese orchestra and folk chorus, the ensemble also carries out research in classic and traditional folk music. The results of this research include the restoration of lost work to be included in the ensemble's repertory, and new arrangements for large orchestra.

The ensemble also studies traditional instruments and performance techniques, and has produced improved versions of some traditional instruments.

Building on the strong research background, and including in its membership some of the most outstanding musicians in China today, it is not surprising that the ensemble has won a long list of honours and awards.

For the Festival performances, the ensemble will present four different programmes of classical and folk music arranged for large Chinese Orchestra.

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PRACTICE THEATRE ENSEMBLE

VICTORIA THEATRE

21 – 23 JUNE

Practice, which is accounted one of Singapore's oldest and best established drama groups presents LAO JIU a new play commissioned by the Festival, written and directed by one of Singapore's most talented and respected dramatists, Kuo Pao Kun.

The title character, LAO JIU, the ninth child, is born with the best of everything in a huge, extended family. He is talented, intelligent, good looking, charming, and the focus of all their love and attention. In fact, the darling of all the family – until he decides to forfeit an excellent academic career to devote himself to a dying Puppet Master

This production, which will be in Chinese and other languages spoken in Singapore, incorporates puppetry, martial arts, music and dance; this is an experimental epic witnessing the dramatic interplay of things traditional and contemporary – in terms of theatre forms and issues.

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HI! THEATRE

DRAMA CENTRE

15 – 17 JUNE

Singapore's only Theatre of the Deaf has achieved considerable success in its four years' history, creating original work for schools and general audiences locally, and touring to Belgium and the United States.

Using black light and mime techniques, the company has entranced audiences of all ages.

DREAMS OF A CHAMELEON, specially commissioned for the Festival, takes the audience into the exotic jungle of imagination.

The Spirit of the ancient tree rustles its story all the way back down to its roots, to worry the river water as it struggles by the bank with a sluggish canoe. The Mousedeer, slipping through a net of leaves, teases the hunter far behind. Distant thunder troubles the morning and the Chameleon scuttles to a welcome rock to await the coming storm...

This is entertainment that crosses all language barriers and appeals to every member of the family.

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KELI

WTC AUDITORIUM

16 – 18 JUNE

King Lear interpreted by an Indian dance company is an exciting concept especially when it is performed by a Kathakali group.

The tragic tale is unfolded through a unique language of dance combined with song, percussion and movement of which eye and body movements are important features. The gestural style for dramatic work is strong, sharp and energetic, constrasting with the slower grace and delicacy of their 'pure' dance episodes.

As Kathakali is based on character types brought to life in an exaggerated style with striking, symbolic make-up and bright colours of extravagant costumes, Lear's powerful themes of kingship, succession, marriage, exile and man's relationships with nature and death make Kathakali a natural partner. The whole provides a fascinating example of a marriage between vastly different cultures and art forms.

TRESTLE THEATRE COMPANY

DRAMA CENTRE

28 JUNE – 1 JULY

Refreshingly different, the concept of mask theatre reaches new heights with the Trestle Theatre Company, captivating audiences for nearly a decade with their special blend of humour, mime and music.

In the production of TOP STOREY, this British Theatre Company takes us to the attic of memory for a nostalgic journey into a secret past, exploring the humour and sadness of two brothers.

Perfect timing, clever use of body language, musical comment and accurate observation of life are brilliantly employed to create a total atmosphere in which every detail adds to the portrayal of a world which is fantastical and yet so real.

THE GRAND KABUKI

KALLANG THEATRE

14 – 15 JUNE

Founded at the end of the sixteenth century, Kabuki dance embodies much of the mystique, ritual and symbolism of Japanese culture.

A feature of Kabuki is the absence of women who were banned from the cast in its early years when authorities concluded that the excessive attention they attracted from male admirers would lead to serious public degradation.

The company will perform two plays. The first, RENJISHI, based on the Chinese legendary tale of the lion parent giving its child strict training in the rigours of survival – to the extent of pushing it over a cliff. It culminates with the famous Bion Dance. The other, KASANE POSSESSED, a play about an illicit love affair. This work dates from 1873. Life, death, evil deeds and retribution are the themes which dominate this powerful drama.

These contrasting examples of Kabuki provide a fascinating glimpse of an art form which introduced glamour and excitement to theatregoers in Japan nearly 400 years ago and remains vivid to this day.

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MARGOLIS/BROWN ADAPTORS MOVEMENT THEATRE

WTC AUDITORIUM

12 – 14 JUNE

This amazingly energetic company straddles a unique combination of dance, drama, mime and music, resulting in work that is fast moving, fun-filled and decidedly different.

Their signature piece AUTOBAHN, which will be presented at the Festival, is described by Alan Kriegshnan of the Washington Post as "one of the zaniest, most brilliantly innovative and incisively probing stage pieces of recent times".

Like the German speedway it is a high velocity, non-stop look at life, with hairdryers, ironing boards, space shuttles and toy robots playing unexpected roles – all adding up to a unique theatrical experience that should not be missed.

Conceived, choreographed, and directed by director/choreographers Kari Margolis and Tony Brown, who first joined forces thirteen years ago in Paris at the school of Etienne Decroux. After performing internationally for seven years, they founded the Adaptors Movement Theatre in New York City in 1982. Margolis and Brown have been recognized with fellowships from the National Endowment for the Arts Dance and Theatre Departments, a choreography fellowship from the New York Foundation for the Arts, and to cap it all, their first "Bessie" New York Dance and Performance Award, considered the top honour among New York's "avant garde" artists. The award cited the work of Margolis and Brown as "a stunning redefinition of the possibilities of movement theatre and ensemble performance".

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TEMPS FORT THEATRE

KALLANG THEATRE

4 – 5 JUNE

Temps Fort Theatre specialises in dramatic, larger-than-life images which push the silent world of masked theatre to its limit. This presentation is a technical and creative masterpiece, using every technique available to modern stagecraft except the spoken word.

In LES GRILLONS DE GLACE, the audience is invited on a mythical journey as they watch a primitive tribe wrestle with the catastrophe of day turning into permanent night and the ensuing disaster.

The play powerfully illustrates a theme which is frequently paralled in today's world where parts of our heritage are vanishing forever, highlighting the constant interchange between the real and mythical world. It is an experience which reaches out to the audience alerting them to important truths and asking them to think about life in the broadest terms.

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