

5TH ASEAN FESTIVAL OF PERFORMING ARTS

Singapore is hosting and co-ordinating the 5th ASEAN Festival of Performing Arts to be held from 24-31 Oct 85. The project is funded by ASEAN Cultural Fund.

2 Inaugurated in 1981, the ASEAN Festival of Performing Arts was among the first of the Intra-ASEAN Cultural Projects initiated to promote understanding, knowledge and appreciation among the ASEAN people of the richness and value of performing arts. It is also hoped that through the Festival, the ASEAN cultural organizations could have a meaningful exchange of artistic talents.

3 The first ASEAN Festival of Performing Arts was held in Bali, Indonesia. Under the theme of 'Our Cultural Heritage - Music and Dance As Living Traditions', the Second Festival hosted by Malaysia was held in Jan-Feb in 1982. Thailand hosted the Third Festival to coincide with the 16th ASEAN Ministerial Meeting. The theme adopted was 'The Performing Arts As A Reflection Of The Regional Identity'. The Fourth Festival was successfully held in Manila, Philippines in July, 1984 with the theme 'The Performing Arts As A Means For International Communication And Understanding'.

4 Held in Singapore for the first time, the 5th Festival will be opened by Mr S Dhanabalan, Minister for Foreign Affairs and Minister for Community Development on 26 Oct 85 at Victoria Theatre at 8 pm and followed by the ASEAN Night Performance.

5 This year's Festival will centre on the theme "Performing Arts as a reflection of the Past and the Present". The Festival will give local audience the opportunity to have a better understanding of the cultural traditions and heritage of the ASEAN countries as well as some insights into the recent developments of dance in the region. Besides the ASEAN Night, the Festival will feature 3 evenings of Country Night performances at Victoria Theatre :

27 Oct, 8 pm	Country Night by Indonesia and Thailand
28 Oct, 8 pm	Country Night by Brunei Darussalam and the Philippines
29 Oct, 8 pm	Country Night by Malaysia and Singapore

They will feature a 45-minute dance programme by the best dancers from each ASEAN member-country.

6 To facilitate learning and interaction between the artistes and the public, a Panel Discussion on "Continuity and Change in Dance - the ASEAN Experience" will also be held on 25 Oct 85 at The Drama Centre from 2 pm to 4 pm.

7 Admission to the three Country Night performances on 27, 28 and 29 Oct and Panel Discussion is free. Tickets are available on a first-come first-served basis from 16 Oct at the Central Booking Office (Victoria Theatre). Each person is limited to a maximum of 4 tickets per performance.

8 The delegations will be arriving on 24 Oct 85. Their flight details are attached as Annex A. Interviews by the press could be arranged. Please contact Miss Chua Ai Liang at Tel : 3307217.

9 Synopses on the presentations by Brunei Darussalam, Indonesia, Malaysia, Philippines, Singapore and Thailand are attached as Annexes B, C, D, E, F and G respectively.

Dh/asean/ml

Annex A

MINISTRY OF COMMUNITY DEVELOPMENT

<u>SECTOR</u>	<u>DATE</u>	<u>FLIGHT</u>	<u>TIMING</u>
1. KUALA LUMPUR/SINGAPORE SINGAPORE/KUALA LUMPUR	24OCT 31OCT	SQ107 SQ104	1305/1405 0830/0920
2. JAKARTA/SINGAPORE SINGAPORE/JAKARTA	24OCT 31OCT	SQ203 SQ202	1030/1300 0845/0915
3. B.S. BEGAWAN/SINGAPORE SINGAPORE/B.S. BEGAWAN	24OCT 31OCT	SQ455 SQ456	1215/1410 0915/1110
4. BANGKOK/SINGAPORE SINGAPORE/BANGKOK	24OCT 31OCT	TG413 TG404	1100/1410 1255/1405
5. MANILA/SINGAPORE SINGAPORE/MANILA	24OCT 31OCT	SQ081 SQ082	1330/1645 1100/1415

Dh/list/ml

SYNOPSIS ON DANCES.1. BOLKIAH LAILA MENCANAI DANCE

This symbolic dance depicts the glowing era in the history of ancient Brunei during the reign of Sultan Bolkiah who was also known as the Nakhoda Ragam.

Sultan Bolkiah was a handsome, wise and courageous ruler who had a great penchant for sailing. Through this favorite activity of his Brunei had been able to expand territorially and likewise the sovereignty of the Brunei Sultanate had been given a tremendous boost and highly recognised in many parts of the Malay Archipelago.

During one of his many voyages, he had come across some kumpai-kumpai and white bubbles from which Laila Mencanai appeared. The Sultan eventually fell in love with Laila Mencanai and took her as his wife.

His profound love for Laila Mencanai who was initially sent by the alien ruler on a mission to trigger the downfall of the Brunei Sultanate had drawn the same intensity of love from her to the extent that she was willing to accompany Sultan Bolkiah to brave the vast and turbulent seas and finally joined him in death as her greatest token of love and devotion.

The dance tells of the greatness and sovereignty of a Sultan who had successfully brought his country into an era of splendour. His love for Laila Mencanai did not only represent the spirit of achievement during his period of reign but also symbolize his genuine love and desire for his nation.

2) SAMALINDANG

This dance has been created by adapting it to the tempo and rhythm of the song Samalindang. Hypothetically the word Samalindang originally came from the name of a girl "Siti Samalindang".

The function of this dance is to portray a happy environment and it is usually performed by the girls.

3) ADUK-ADUK

This dance is one of the traditional dances of the Kedayan. It is usually performed during social functions for the purpose of showing their joy and happiness.

This dance is accompanied by the beating of the 'rebana' and the tapping of coconut shells from the dancers themselves.

4) MNDAYAU

It is one of the traditional dances of Dusun tribe. The function of this dance is for entertainment during ceremonies.

This dance is accompanied by music with Gending Ibang-Ibang and performed by three dancers with fighting movement. They wear black headdress and dress. The lead dancer carries a shield and a special piece of rattan with a bell at the end of it. The second dancer carries an umbrella while the third carries a fan.

5) DIPIW LELA SEMBAH

It is one of the Borneo Malay traditional dances. The tempo of this dance has an Arabic influence. There are many songs which accompany this dance such as 'Yadan Illahi', 'Yadan Lancang Kuning' and 'Hujan Lari'.

The movement of this dance looks like people paying respects. The function of this dance is for honouring and welcoming the guests.

Usually this dance is accompanied by musical instruments such as "dombak", 'rebana', 'biola' and 'ganbus'.

It is normally performed by men and women, five or six couples, during ceremonies or social functions.

6) TARTAN SENDANG

This dance has been created for the purpose of showing happiness and gratitude to certain incident as well as to honour and welcome the guests during ceremonies.

This dance is accompanied by 'dombak', 'tar' and 'rempana'.

7)

TARIAN ADAI-ADAI.

The fishermen's ways of life make an inspiration to create this dance which portrays the activity and life of the fishermen and the atmosphere of catching fish. To ease their fatigue in paddling out to or returning home from the sea the fishermen sing in chorus in tune to the tempo and sound of the oars to express their happiness and grief.

IndonesiaTOPENG RANCAK DANCE (ASEAN Night)

SYNOPSIS:

The using mask in a dance not only as a face-cover but as a property in the dance too.

Cokek, generally danced in pair, it can be said as gathering dance with martial art.

Topeng Rancak dance is an innovation dance, a new creation dance developed from traditional dance coming from Betawi region.

SUGRIWO SUBALI (Country Night)

(An episode from Ramayana Epic)

SYNOPSIS :

Beginning from jealousy of getting love and affection from their parents, until coveting the undecent thing. They were unconscious, lost their personality, human values and responsibility as knights.

Sugriwo and Subali originally were charming knights changed to be monkeys as the result of fighting for Cupu Manik, which plunged into the lake.

Cupu Manik is a roundshape bowl which someone may see the whole world through it. Cupu Manik could'nt be found by both, but even their faces changed into monkey's faces as reflection of their attitude which remain maliciously jealous.

Nevertheless, Gods still giving chance for expiating the sin and improving themselves by killing greed in shape two giants.

The last chance for both to expiate their sins and improve themselves still not changing their jealous attitude. At the end, Rama as reincarnation god of Vishnu decided his justice by launching his arrow to Subali, he died and Sugriwo had to devote his life to Rama.

5TH ASEAN FESTIVAL OF PERFORMING ARTSMALAYSIA PRESENTATION

Occsion/event	Name of Dances	Choreography	Music	Duration
Opening Ceremony	Selayang Kercing/ Sarah	Yahya Hamid	Fadzil Ahmad	7 mins.
Country Night	Satria	Maziah Omar	Sulong Ismail	7 mins.
	Timang Burong	Ahmad Omar	Original composer not known	7 mins.
	Si Putih	Sharifah Mahani	Suhaimi M. Zain	30 mins.

SynopsisSelayang Kercing and Sarah

It is a medley of dances with a distinct characteristic inspired by mid-eastern musical influenced especially in its rhythm and tempo. It is usually accompanied by a Gambus (lute) to esentuate its arabic melody structure, yet used the known dance-form practiced in Malaysia, especially from the state of Johore.

Satria

Satria is a dance choreographed and inspired from the famous silat movement and gecture. Silat being an art of self defence reflect very much physical and spiritual forces it contain. Satria used these element to potray the mental preparation for a young warrior.

Timang Burung

Timang Burung is a traditional court dance from the state of Pahang and Trengganu. Accompanied by a Gamelan ensemble and occasionally with a song to enhance its graceful movements. It portrays the movement of a legendary bird known as 'Petalawati'. This dance which has been within the court theatre tradition for a period of more than two hundred years has only been given the necessary sanction to be performed publicly since 1970.

Si Putih

Putri Bongsu, the youngest daughter of Raja Budiman is believed to be bestowed with 'white blood'. This phenomenon tempted the powerful war-lord Sang Purba Sakti to acquire her peacefully or the otherwise. Raja Budiman had to succumb to this treat, but outwitted the war lord by disguising her eldest daughter as the 'white blooded' princess instead.

Unfortunately Putri Sulong was hurt during her happy moment with the war-lord. Red blood trickled out of her wound. The plot was discovered. Raja Budiman's domain was attacked. Even with the Raja Budiman powerful magical wip, Sang Purba could not be defeated. No human could even harm Sang Sapurba Sakti as long as he has the ground earth to step on.

FIFTH ASEAN FESTIVAL
OF PERFORMING ARTS
Singapore, 24-31 October 1985

PHILIPPINE PRESENTATION

I. ASEAN Night Programme

DANCE

DURATION

1. Pang-alay

15 minutes

Excerpts from the Songs:

Kay Ganda ng Ating Musika
Gaano Kita Kamahal
Ang Nobya Kong Seksi
Darating Din ang Umaga
Ulilang Bituin

II. Country Night

DANCE

DURATION

1. Pang-alay

45 minutes

Excerpts from the Songs:

Kay Ganda ng Ating Musika
Gaano Kita Kamahal
Kaibigan
Ang Nobya Kong Seksi
Darating Din ang Umaga
Pasikatan
Ulilang Bituin

2. Labao Donggon

FIFTH ASEAN FESTIVAL
OF PERFORMING ARTS
Singapore, 24-31 October 1985

Synopsis of Philippine Presentation

I. Pang-alay

Choreography : Gener Caringal
Costumes : Lito Arellano
Lights Design : Katsch Catoy

A suite of dances using Philippine pop music and integrating contemporary dance techniques with folk dances as the basic media.

1. Kay Ganda ng Ating Musika

The happy moods of country life are described in the playful notes and light movements of the dance. This dance is an expression of sunshine and laughter and the joys of simplicity.

Performers:

Jenny Beltran	Edgar Mangahas
Zaida Halili	Jonathan Terry
Marga Rotaeche	Willy Lavapie
Russel San Juan	Del Caragan
Len Lacorte	Ariel Adina

2. Gaano Kita Kamahal

An expression of love - love that knows no bounds. Love that reaches up so high and is oblivious of the accompanying pains.

Performer : Esther Rimpos

3. Kaibigan

The loss of love - feelings of despair and frustrations are expressed in the languid dance movements. What could be more sad and frustrating than losing your love to a friend?

Performer : Ric Culalic

4. Ang Nobya Kong Seksi

An interpretation of how women irresistably charm men with the latter constantly falling prey to their power of attraction.

Performers:

Jenny Beltran	Edgar Mangahas
Russel San Juan	Willy Lavapie
Marga Rotaecche	Gerry Dizon

5. Darating Din Ang Umaga

Two people in love and expressing their hopes for a brighter tomorrow. Their future is anchored in love and togetherness as depicted in a highly emotional dance.

Performers:

Liza Martinez	Jonathan Terry
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6. Pasikatan

A playful portrayal of how boys would show their best and outdo one another in their desire to win the heart of a rural lass.

Performers:

Jojo Lucila	Gerry Dizon
Ric Culalic	Mardeo Munda
Bernie Padua	Ariel Adina

7. Ulilang Bituin

An interpretation of emotional transformations. First, the loneliness of waiting in the dark, guided by just a flickering light. Then, the smile at the joy of seeing the much-awaited one...ending the loneliness and the fear in the heart.

Performers:

Zaida Halili	Ric Culalic
Liza Martinez	Jojo Lucila

Len Lacorte
Russel San Juan
Marga Rotaeche

Del Caragan
Mardeo Munda
Bernie Padua

II. Labao Donggon

Choreography : Gener Caringal
Music : Lutgardo Labad
Costumes : Cortezano original by
Lito Arellano
Set & Lights Design : Katsch Catoy

This is an epic about man's struggle to attain self-realization. But he never reaches complete or total fulfillment. He is continually in search for the true, the good and the beautiful. In his life struggle, he comes in contact with society, his environment and nature as a whole. But man is deemed as the only permanent reality because nature and history change.

This is the story of Labao Donggon and his search for his third wife. The ballet depicts the obstacles and difficulties that he encounters in his quest. With the help of his mother, Aluncina, and his sons, Baramigan and Asu Mangga, they discover the secret of Saragnayan's mortality, leading to the latter's defeat. With the death of Saragnayan, Labao Donggon finally wins the heart of Malitung Yawa, his third wife.

Cast:

Labao Donggon - Jonathan Terry
Aluncina - Esther Rimpos
Abyang Ginbitinan - Zaida Halili
Angoy Doronoon - Jenny Beltran
Malitung Yawa - Liza Martinez
Saragnayan - Del Caragan
Asu Mangga - Jojo Lucila
Baramigan - Ric Culalic
Wild Boar - Gerry Dizon

5TH ASEAN FESTIVAL OF PERFORMING ARTS
(24 - 31 Oct, 85)

Singapore Presentation

I ASEAN Night Programme

Dance : Environmental Phases

Music : 'Sinfonietta' by Dr Bernard Tan

Choreography : Goh Soo Khim

Dancers : Ballet Group of the National Dance Company

Set Design : Foo Chee Jong

Original
Lighting Design : Tommy Wong

Lighting
Executed by : Joseph Hoeden

Synopsis : The memory of scenes and images from Chinatown, together with the music of Dr. Bernard Tan came the source and inspiration of this Dance. Time and the inevitable change shall transform the way of life and it's environment. With a way of life which is passing, comes a new Way of Living. Today's present shall be the future's past and life goes on!!

II Country Night

A) Dance : Environmental Phases

B) Dance : A Glimpse

Music : Phoon Yew Tien

Choreography : Lim Fei Shen

Dancers : PA Dance Company

Set Design : Ng Yak Whee

Costume Design : Wong Shin

Synopsis : The dance is based on a short story 'Dang Huang' by poet-painter Tan Swie Hian.

Dang Huang, a legendary profligate, is reincarnated and becomes the son of a traditional fishing family in the East. Physically strong, shy by nature and with a character as genuine and pure as a clear spring, Dang Huang spends most of his time labouring at sea and, during his day off, at home as a filial son.

A match is arranged by his mother who thinks he should get married. At the 'entrevue', Dang Huang's bride-to-be is dressed in red. She is accompanied by a married woman dressed in white. On hearing the voice of the woman in white striking a conversation, he raises his bowed head and catches his first glimpse of her blinding beauty. Dang Huang's choice is made. Back home, no sooner has the mother expressed her happiness over the son's good fortune in finding the right girl when he discovers that he has fallen in love with the wrong woman. Dang Huang stops going to sea. He drifts away from reality and retreats into his private asylum despite treatment by a witch doctor.

- C) Dance : In Praise of the Orchid
- Music : Liu Xisheng, Li Hangtao, Gusteyn and Ravi Shankar
- Choreography : Lee Shu Fen, Som Said, Madhavi Krishnan
- Dancers : National Dance Company
- Lighting Design : CHUA Teow Khee
- Costume Design : Lee Shu Fen, Som Said, Madhavi Krishnan
- Synopsis : This is a dance representing a spectrum of Singapore's multicultural ethnic dance vocabulary, using Miss Vanda Joaquim as the central theme.

The Thai Dancing Performance
to
The Fifth ASEAN Performing Arts Festival
in
Singapore
October 24 - 31, 1985

I "ASEAN NIGHT" Performance.

Name : "Suan Khasem Dance (A Dance in the blissful garden)"
Duration : 15 minutes.
Music : Arranged by Silapee Tramod.
Choreographer : Sathaporn Sonthong with the assistance of Manoon Puengpayom.
Costumes : Arranged by Sathaporn Sonthong.
Lighting : Ongard Yupho

Synopsis

In the garden decorated with figurines holding lanterns, beautiful ladies are picking flowers and enjoying themselves with dancing and playing game in the afternoon sunlight. Only until the sunset that they drift away.

At night, amidst the dewdrops and blinking starlight, after the lanterns have been lighted the figurines become as if alive. They start to pair off and dance happily.

Artistes : Vantanee Mounghoon
Thanondha Maneechai
Kanjana Khamprasirt
Toungrudi Thapornphasi
Vanpinee Sooksom
Pakorn Pornpisut
Thapanee Paireepinas
Supattra Boonlee

Pinthip Yothaprasert
Manoon Puengpayom
Surachesta Fuangfu
Siripong Chimpalee

II "Country Night" Performance.

1. Prelude

Name : "Praleng"
Duration : 6 minutes
Choreography : Traditional
Music : Traditional
Costumes : Traditional
Lighting : Ongard Yupho

Synopsis

Praleng is a dance of two performers dressed in traditional costumes with masks, holding peacock feathers, dancing along with rhythm. The choreography implies the elimination of evil spirit from the stage and audience.

Artistes : Surachesta Fuangfu
Siripong Chimpalee

2. Two acts of the drama.

Name : "Aranyacheevin" (Forest Life)
Duration : 37 minutes
Choreographer : Sathaporn Sonthong with the assistance of Manoon Puengpayom
Music : Arranged by Silapee Tramod
Costumes : Arranged by Sathaporn Sonthong
Lighting : Ongard Yupho

Synopsis

Act I. The Inner Court.

The Crown Prince is enjoying himself among Court ladies who are performing their duties such as fanning, keeping off small insects, stringing garlands and performing dances.

In his leisure time, he decides to go hunting and leaves the palace with his attendants.

Act II. The Forest.

Part I : Roaming about the forest

The Crown Prince is enjoying shooting wild animals with arrows while his attendants are chasing after them. Suddenly he sees a golden deer and wants to capture it alive. So he follows the golden deer until he is lost alone in the forest.

Part II : The Truth

The Crown Prince follows the golden deer but fails to capture it. So he decides to shoot it with his arrow. Suddenly the goddess of the forest appears and persuades him to enjoy the peace and beauty of the nature where animals and birds are roaming among beautiful plants.

While the Crown Prince is enjoying the beauty of his surrounding, the goddess disappears only to be replaced by a fierce hunter who means to destroy everything in his path for his own benefit. Even the playful little animals are killed, plants are felled, the beautiful forest is destroyed.

Being left alone among destruction, the Crown Prince realizes his sinfulness in killing for pleasure. He deliberately promises to himself to restore the world to its utmost peaceful nature.

Artistes :

The Crown prince	Pakorn Pornpisut
The Golden deer	Vantane Mounghoon
The Goddess of the forest	Thapane Paireepinas
The Hunter	Manoon Puengpayom
Aides	Siripong Chimpalee
"	Surachesta Fuangfu
Lady in waiting	Supattra Boonlee
Court dancers	Vanpinee Sooksom
	Thanonda Maneechai
	Toungrudi Thapornphasi
	Kanjana Khamprasirt
Animals and Plants	Pinthip Yothaprasert
	Supattra Boonlee
	Vanpinee Sooksom
	Thanonda Maneechai
	Toungrudi Thapornphasi
	Kanjana Khamprasirt
	Surachesta Fuangfu