



# 2nd ASEAN DANCE FESTIVAL

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29 December 1991 ~ 5 January 1992

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KUALA LUMPUR, MALAYSIA



## **PESTA TARI ASEAN KE 2** **2nd. ASEAN DANCE FESTIVAL**

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**Kata - Kata Aluan Y.Bhg. Ketua Setiausaha,  
Kementerian Kebudayaan, Kesenian dan  
Pelancongan Malaysia**  
*Message from The Secretary-General of  
Ministry of Culture, Arts and Tourism, Malaysia*

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**Kata-Kata Aluan Pengerusi Jawatankuasa Mengenai  
Kebudayaan dan Penerangan- ASEAN, Malaysia**  
*Message from the Chairman of ASEAN Committee on  
Culture and Information, Malaysia (ASEAN-COCI)*

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**Kata-Kata Aluan Pengerusi Jawatankuasa Kerja  
Pesta Tari ASEAN 2**  
*Message from the Chairman of the 2nd ASEAN Dance  
Festival Organizing Committee*

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**Pesta Tari ASEAN Ke 2**  
*2nd. ASEAN Dance Festival*

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**Sinopsis Persembahan negara-negara ASEAN**  
*Repertoire from the ASEAN countries*

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**Jadual Harian Pesta Tari ASEAN Ke 2**  
*2nd. ASEAN Dance Festival Daily Schedule*

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**Jadual Sessi Ceramah dan Demonstrasi Pesta Tari  
Asean Ke 2**  
*2nd. ASEAN Dance Festival Lecture and Demonstration*

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**Senarai Peserta Pesta Tari ASEAN Ke 2**  
*2nd. ASEAN Dance Festival List of Participants*

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**Jawatankuasa Kerja Pesta Tari ASEAN Ke 2**  
*2nd. ASEAN Dance Festival Working Committee*

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**Penghargaan**  
*Acknowledgement*

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KEMENTERIAN KEBUDAYAAN,  
KESENIAN DAN PELANCONGAN  
(MINISTRY OF CULTURE, ARTS AND TOURISM),  
MALAYSIA



## MESSAGE

Distinguished delegates  
and participants to the 2nd. ASEAN Dance Festivals.

Malaysia is very honoured to be given the task of hosting the Second ASEAN Dance Festival from 29 December 1991 - 5 January 1992, and surely the event will be more meaningful as it will be officially launched simultaneously with the Visit ASEAN Year. For a week not only creative skills and interations will be on display, but more importantly the occassion will reflect the true spirit of ASEAN, based on mutual understanding and cooperation.

There is no denying that our rich cultural heritage, transcending political boundaries and showing similarities in origins and techniques, are areas that we could harness for mutual benefit.

I hope that your stay in Malaysia would be a most memorable and enjoyable one.

Thank you.

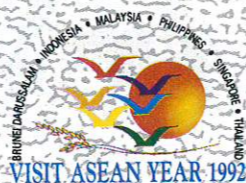
Yours sincerely,

(KHALID BIN HAJI ISMAIL)  
Secretary-General  
Ministry of Culture, Arts & Tourism  
Malaysia

30 December 1991



KEMENTERIAN PENERANGAN  
MALAYSIA  
(MINISTRY OF INFORMATION)



## MESSAGE

Distinguished delegates  
and participants to the 2nd. ASEAN Dance Festival,

Let me first offer you a warm welcome to Malaysia. We have gathered here not only for the purpose of displaying our artistic creativity, but to a larger and more dutiful level, is making sure that the mutual understanding operatives are at work.

The ASEAN Performing Troupe will be the culmination of this event, and will be a true test of how our artistes could work together on a professional level internationally. The theme for the Second ASEAN Dance Festival in 'Dance As A Cultural Horizon'. So, let us ensure that the true colours of ASEAN prevails.

Thank you.

(YAHYA YAACOB)  
Chairman  
ASEAN Committee on Culture and Information  
Malaysia

30 December 1991



KEMENTERIAN KEBUDAYAAN,  
KESENIAN DAN PELANCONGAN  
(MINISTRY OF CULTURE, ARTS AND TOURISM),  
MALAYSIA



## MESSAGE

Distinguished delegates  
and participants to the 2nd. ASEAN Dance  
Festival.

We are very pleased to play host to the Second ASEAN Dance Festival and henceforth would like to make your stay here a pleasant and memorable one. The Organizing Committee has endeavoured to the level best so as to provide you with services befitting as our guests. On behalf of the Organizing Committee I wish to express my highest gratitude for the cordiality and cooperation given to members of the committee, without which the Festival would have not met its intended objectives.

I wish all of you a pleasant stay and a safe journey home.

Thank you.

(MUKHTAR BIN ABDULLAH)  
Chairman  
Organizing Committee  
Second ASEAN Dance Festival

30 December 1991



## PESTA TARI ASEAN KE 2

Pesta Tari ASEAN merupakan satu projek ASEAN-COCI yang diadakan dua tahun sekali, mengikut giliran.

Objektif Pesta ini ialah:-

- (a) Untuk mewujudkan kesedaran di kalangan penduduk-penduduk ASEAN terhadap warisan seni tari tradisi yang terdapat di setiap negara ahli.
- (b) Untuk meneroka corak dan nilai estetika ekspresi di dalam budaya ASEAN
- (c) Untuk memberi rangsangan terhadap penciptaan koreografi tulen berdasarkan corak ekspresi tradisional dan sezaman.

Tema bagi Pesta Tari ASEAN Ke2 ini ialah, "TARIAN SEBAGAI LEMBAYUNG BUDAYA" bagi menggambarkan dimensi warisan budaya ASEAN yang luas.

## 2ND ASEAN DANCE FESTIVAL

*ASEAN Dance Festival is a project under the ASEAN-COCI which is held biennially, on a rotational basis. The First ASEAN Dance Festival was held in Jakarta, Indonesia in 1990.*

*The objectives of the Festival are:*

- (a) To create awareness among the people of ASEAN of the traditional dance heritage of each member country*
- (b) To discover common modes of dances expression among ASEAN cultures, as well as an ASEAN aesthetic*
- (c) To inspire the creation of original choreography based on traditional modes and expressions of contemporary realities.*

*The theme for the 2nd. ASEAN Dance Festival is: "DANCE AS A CULTURAL HORIZON" to reflect the wide dimension of cultural heritage of the ASEAN region.*

## "DANCE AS A CULTURAL HORIZON"



# BRUNEI DARUSSALAM

MALAM BRUNEI  
(01 Januari 1992)

**TARIAN SERI KUDIDI** - Tarian ini adalah bersempena seorang gadis bernama Si Kudidi yang berkemahiran bermain **gulingtangan**, iaitu alat muzik utama di dalam orkestra gulingtangan. Irama daripada alat muzik inilah yang dinamakan **Irama Kudidi**.

Mengikut tradisi lisan, permainan gulingtangan selalunya disertai oleh roh atau jin yang akan turun ke bumi apabila mendengar irama gulingtangan tersebut.

Mungkin juga ada kebenarannya di dalam kepercayaan ini kerana orang-orang dahulu kala sering memainkan alatan-alatan muzik tradisional seperti gong, tawak-tawak dan sebagainya untuk memberitahu dan memanggil orang-orang kampung mengenai sebarang berita dan maklumat, mahupun perintah-perintah dari raja mereka.

**TARIAN JALINAN TRADISI** - Merupakan kombinasi kumpulan tarian-tarian etnik yang menggambarkan kehidupan rakyat Brunei Darussalam. Tarian ini direka berasakan kepercayaan dan kegiatan harian mereka yang menggambarkan kepelbagaian suku kaum yang menjadi asas pembentukan masyarakat Brunei. Pergerakan asas tarian ini mengandungi tarian Adai-Adai, Tamaruk, Aduk-Aduk, Umai Ruma dan Alai Sekap.

Tarian ini memberi gambaran kehidupan tradisi nelayan yang tinggal di sepanjang Sungai Brunei yang amat bergantung kepada sungai. Manakala bagi kaum Dusun pula mereka amat memuja semangat padi. Ini dilakukan setiap tahun bagi mendapat hasil tuaian yang banyak.

Persembahan tarian itu bukan hanya bertujuan melahirkan perasaan dan ide-ide untuk keseronokan dan hiburan tetapi ia merangkumi berbagai aspek kehidupan, samada kemusnahan dan kesedihan.

BRUNEI NIGHT  
(January 1st 1992.)

**SERI KUDIDI DANCE** - The dance originated from a young woman named Si Kudidi reputed to be skilled **gulingtangan** player, the main musical instrument in the gulingtangan orchestra. Then a rhythm or beat called **Irama Kudidi** came into being.

According to oral traditions, it was believed that the **gulingtangan** play which normally be accompanied by spirit or genie which descended to the earth upon hearing the beat of the **gulingtangan**.

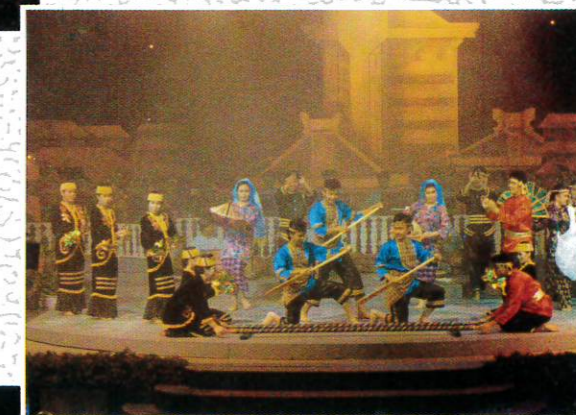
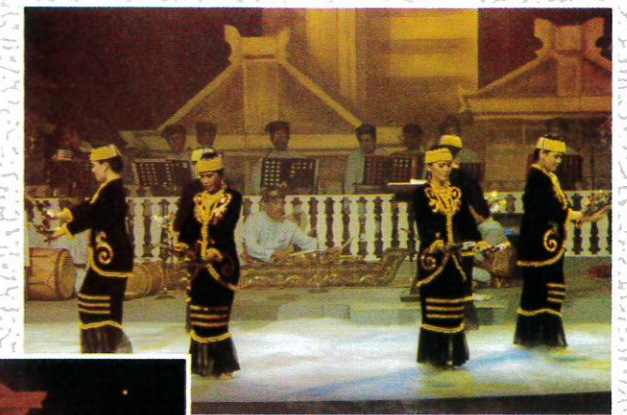
There is possibly truth in the belief because people in the old days will normally play any traditional musical instrument such as **gong, tawak-tawak**, etc. to summon people in order to convey any informations or news and also any orders from a king.

Thus **Seri Kudidi** was choreographed with the true spirit and desire reflected in its well-coordinated movements.

**THE MEDLEY TRADITIONAL DANCE** - It is a combination of various ethnic dances depicting the life of Bruneians. The dance is choreographed based on beliefs and daily activities to potray team work amongst all tribes which form the basis of the Bruneians. The movements of the dance are comprised of **Adai-Adai, Tamaruk, Aduk-Aduk, Umai Ruma** and **Alai Sekap** dance.

The dance illustrates the livelihood of traditional fishermen of the water dwellers and the pedlars of the banks of Brunei River. The **Dusuns** on the other hand pray to the spirit of paddy to secure good harvest.

The dance pesentation is an attempt to express feelings of joy and happiness as well as sorrow and sadness.



# INDONESIA

**MALAM INDONESIA**  
(01 Januari 1992)

## PARIMBANGAN JO PATATANGAN

Bagi menggambarkan secara visual akan pergerakan-pergerakan bermula dengan langkah, sambutan, pergaduhan, perasaan persaudaraan dan lain-lain.

Perkara-perkara diatas mencerminkan beberapa perkara yang perlu bagi memulakan kehidupan di dunia ini. Seorang ahli falsafah terkenal Minangkabau, menggambarkan bahawa harmoni terjadi hasil daripada dua pihak yang berlawanan. Kedua-dua pihak ini tidak akan dapat mengalahkan antara satu sama lain tetapi akan bergandingan bahu dalam meneruskan kehidupan mereka.

**MALAM ASEAN**  
(04 Januari 1992)

## BARARAK

Suasana yang menggambarkan kegembiraan sesudah penat melakukan kerja-kerja menuai.

**MALAM PEMBUKAAN**  
(31 Disember 1991)

## PASAMBAHAN

Sebuah tarian yang menggambarkan kejujuran dan sifat menerima tetamu dengan perasaan terbuka dan jujur. Meskipun tarian ini datangnya dari suku kaum yang berbeza, iaitu kaum Toraja di Sulawesi Selatan dan Minangkabau di Sumatera Barat, namun tarian-tarian ini dapat disatukan berdasarkan kepada lambang kejujuran.

**INDONESIA NIGHT**  
(January 1st 1992)

## PARIMBANGAN JO PATATANGAN (HARMONY IN CONTRADICTION)

*The visualization of movements begins with; stepping, greeting, fighting fraternity, etc All these movement mark the beginning of a new life in the world.*

*A well-known Minangkabau philosophy says that harmony occurs when two opposite poles could not defeat each other but should grow and live together side by side.*

**ASEAN NIGHT**  
(January 4th. 1992)

## BARARAK (MARCHING)

*An expression of happiness after harvesting.*

**OPENING NIGHT**  
(December 31st. 1991)

## PASAMBAHAN (WELCOME)

*Though differing in origins, the Toraja of South Sulawesi and Minangkabau of West Sumatera, yet these dances have been blended based on the spirit of honesty.*



# MALAYSIA

## MALAM MALAYSIA (02 Januari 1992)

### UMBUT SI MAYANG

'Ulek Mayang' adalah satu daripada tarian tradisional yang mempunyai hubungan dengan kehidupan semula roh manusia, manakala 'Mayang' digunakan sebagai media perantaraan bagi melakukan pemindahan seseorang dari dunia realiti ke fantasi.

'Umbut Si Mayang' menggambarkan pemindahan secara 'spiritual' dan mental.

### MIMPI SEORANG RAJA

Mimpi ada pelbagai banyak dan jenisnya. Mimpi baginda raja - Drama tari ini sesungguhnya menyentuh jauh ke arah alam suasana ketakutan dan pereka tarinya menggunakan beberapa jenis tarian dalam menggabungkannya menjadi satu ciptaan yang komprehensif bagi menggambarkan beberapa episod yang berlainan.

## MALAM PEMBUKAAN (31 Disember 1991)

Dari rangkaian lagu-lagu rakyat Embun Sosek, Wau Bulan, Joget dan Pong Pong Along yang telah diolah kembali gerak dan muziknya dijadikan satu rangkaian tarian yang menggambarkan suasana masyarakat desa sering mengadakan keramaian sebagai melepas penat lelah apabila selesai musim menuai. Kemeriahan amat dirasai apabila teruna dan dara sering usik mengusik dan keriangannya terpancar di wajah yang membayangkan semangat bekerjasama dan kesyukuran dari hasil yang dikerjakan.

## MALAYSIA NIGHT (January 2nd. 1992)

### UMBUT SI MAYANG

Traditionally, "Ulek Mayang" was a spiritual method used to heal a sick person. "Mayang" the Malay word for areca-nut shoots are usually used by the witch-doctor in the performance of the healing process.

Today, "Ulek Mayang" has been accepted as a popular traditional dance and has been choreographed in various artistic forms.

### THE DREAM OF A KING

This dance dreams attempts to describe the aura of a king under extreme fear. The dance invites various interpretation by the audience without having to follow the story-line.

The choreographer of the dance has effectively blended various dances to depict the different episodes of the dream.

## OPENING NIGHT (December 31st. 1991)

This dance is choreographed after a medley of folk songs, the Embun Sosek, Wau Bulan, Joget and Pong Pong Along. It attempts to portray the joyous moment of a harvest festival where the youngsters enjoy the festivities with laughter and pomp.



# F I L I P I N A

**MALAM FILIPINA**  
(02 Januari, 1992)

**PATTONG** - Tarian merayakan para pahlawan Kalinga yang berjaya membawa pulang kepala-kepala buruan. Kaum wanita Kalinga akan menghias mereka dengan perhiasan-perhiasan cantik. Alatan gong digunakan di dalam tarian ini disamping nyanyian beramai-ramai dan ditarikan sehingga larut malam.

**UYAOY** - Tarian sempena upacara perkahwinan selepas musim menuai.

**LA ESTUDIANTINA** - Tarian yang memaparkan kebudayaan di biara. Dipersembahkan oleh sekumpulan gadis-gadis kolej yang sedang bercuti.

**PASEO DE ANDALUZ** - Tarian berunsur kisah percintaan dari Kepulauan Illoilo memaparkan tempat kelahirannya di Andalus Sepanyol.

**LA JOTA DE MANILA** - Salah satu daripada 'Jota Filipina' yang merupakan satu penghormatan dan kebanggaan kepada mereka. Di dalam tarian ini memperlihatkan bagaimana para penarinya menari menggunakan buluh panjang.

**KINAKULANGAN** - Tarian ini menggambarkan suasana ke majlis perkahwinan masyarakat Meranao. Memerlihatkan bagaimana kaum wanitanya akan berjalan beramai-ramai sambil berpayung menuju ke majlis perkahwinan tersebut.

**BURUNG TALO** - Tarian seni mempertahankan diri yang diiringi oleh gong dan gendang. Pergerakan yang menggambarkan pergaduhan diantara kucing dan helang.

**SINGKIL** - Tarian Meranoi yang paling luarbiasa dan ditukarkan menjadi sebuah khayalan. Pengantin perempuan dan pengantin lelaki menjadi raja. Semua ahli kumpulan ini akan menari dengan buluh panjang yang diketuk pantas. Ia menggunakan unsur-unsur tarian Arab.

**GUIAR** - Petikan gitar yang akan diiringi dengan melakukan 'headstand'.

**PANDANGGO SA ILAW/OASIWAS** - Perayaan cahaya lampu. Gelas-gelas yang dinyalakan dengan lilin dibungkus dengan pelbagai selendang panjang dan dihayun sebagai tanda isyarat bagi merayakan sambutan kepulangan para nelayan.

**MAGLALATIK** - Tempurung kelapa disusun dan diketuk ke tubuh mengikut rentak dan masa yang tepat.

**BINASUAN** - Tarian ini menunjukkan kecekapan penari-penari wanita dan lelaki merayakan gelas-gelas yang berisi minuman arak tanpa menumpahkan minuman tersebut.

**PASTORES** - Tarian rentak 'spanish christmas' digubah oleh wira kebangsaan Filipina, Mr. Jose Rizal. Ditarikan oleh sekumpulan anak-anak muda sebagai gembala biri-biri dari daerah Bicol dengan memakai pakaian ala Mexico.

**TINIKLING** - tarian yang paling disukai di Filipina. Para penari akan menari sambil melompat di antara 2 batang bambu yang diketuk pantas, meniru perlakuan sejenis burung berkaki panjang 'Tikling'.

**MALAM ASEAN**  
(04 Januari 1992)

**TINKLING** - tarian yang paling disukai di Filipina. Para penari akan menari sambil melompat di antara 2 batang bambu yang diketuk pantas, meniru perlakuan seekor burung berkaki panjang 'Tikling'.

**PHILIPPINES NIGHT**  
(January 2nd. 1992)

**PATTONG** - Returning Kalinga braves brandish head trophies as village maidens decorate them with accessories only fit for Mingers or successful headhunters. The sound of brass gongs to accompany songs and the Pattong dance can be heard till the wee hours of the night.

**UYAOY** - Ifugao builders of the Banawe rice-terraces, considered the 8th wonder of the world, celebrates a wedding after a bountiful harvest.

**LA ESTUDIANTINA** - A dainty dance about a convent life, performed by young college girls on vacation.

**PASEO DE ANDALUZ** - love dance from the Island of Illoilo revealing its far-off origin, Andalus in Spain.

**LA JOTA DE MANILA** - One of many Philippines Jotas. This one is in honor of the old Manila. The dancers use elongated bamboo castanets, replacing the traditional Spanish castanets.

**KINAKULANGAN** - Peculiar 'kini-kini' walk of the Maranao women parading with beautifully beaded umbrella on the way to a wedding ceremony.

**BURUNG TALO** - Self-defense dance accompanied by drums and gongs. Movements show the fight of the cat and the hawk.

**SINGKIL** - The most exotic of all Maranao dances that transforms into a fairytale. The bride becomes the princess and the groom turns into a prince. An entire entourage enter criss-crossed bamboo poles that are clapped at syncopated rhythm. An Arabic chant of conversion opened the ceremony.

**GUIAR** - A guitar tune played while doing a "headstand".

**PANDANGGO SA ILAW/OASIWAS** - Celebrated dance of the lights. Lighted glasses are wrapped in colourful scarves and swayed like beacons, for celebrating the homecoming of the fishermen.

**MAGLALATIK** - Coconut shells arranged in the body harness are clicked in perfect timing with a stringed band.

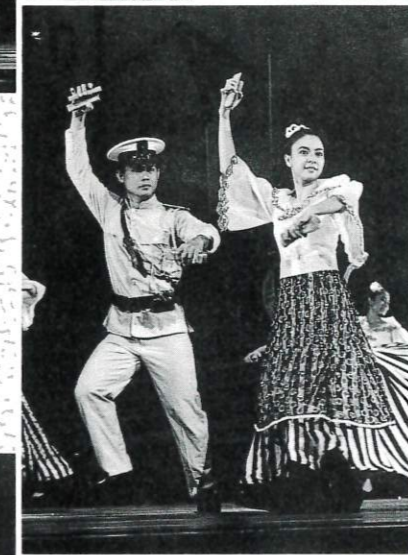
**BINASUAN** - Wine-filled glasses are delicately balanced by maidens on their heads and hands while the men skillfully perform antics with their glasses without spilling a drop.

**PASTORES** - Danced to the Spanish Christmas melody composed by the Philippines' national hero, Dr. Jose Rizal. Young groups from the Bicol region played the part as Christmas Shepherds in their Mexican-influenced costumes.

**TINIKLING** - Best known of all Philippines dance. Dancers darting in and out of rapidly clapped bamboo poles, imitating the long-legged bird, called 'Tikling'.

**ASEAN NIGHT**  
(January 4th. 1992)

**TINIKLING** - Best known of all Philippines dance. Dancers darting in and out of rapidly clapped bamboo poles, imitating the long-legged bird, called 'Tikling'.



**MALAM PEMBUKAAN**  
(31 Disember, 1991)

**JOTA DE MANILA** - Salah satu daripada Jota Filipina yang merupakan satu kehormatan dan kebanggaan kepada Manila. Tarian ini memperlihatkan bagaimana para penarinya menggunakan buluh panjang.

**PANDANGGO SA ILAW/OASIWAS** - Perayaan tarian/cahaya. Gelas-gelas yang dinyala dengan lilin ini dibalut dengan pelbagai selendang warna-warni dan dihayun sumpama menyambut kepulangan para nelayan.

**MAGLALATIK** - Tempurung kelapa diikat dan disusun di badan dan dipukul dan diketuk mengikut rentak dan masa yang tepat.

**TINIKLING** - Tarian yang paling disukai di Filipina. Para penari melompat sambil menari di antara 2 batang bambu yang diketuk pantas, meniru perbuatan burung berkaki panjang 'Tikling'.

**OPENING NIGHT**  
(December 31st. 1991)

**JOTA DE MANILA** - One of many Philippines Jotas. This one is in honor of the old Manila. The dancers used elongated bamboo castanets replacing the traditional Spain Castanets.

**PANDANGGO SA ILAW/OASIWAS** - Celebrated dance of the lights. Lighted glasses are wrapped in colourful scarves and swayed like beacons, for celebrating the homecoming of the fishermen.

**MAGLALATIK** - Coconut shells arranged on the body and clicked in a perfect timing with a stringed band.

**TINIKLING** - Best-known of all Philippines dance. Dancers darting in and out of rapidly clapped bamboo poles imitating the long-legged bird, called - 'Tikling'.

# SINGAPURA

MALAM SINGAPURA  
"SURPRISING SINGAPORE"  
(03 Januari 1992)

**IRAMA DAN 'MOOD'** - Tarian-tarian yang menggabungkan 3 jenis rentak gendang bagi melahirkan perasaan dan 'mood' yang melambangkan perpaduan kaum.

**PEMBALASAN (DRAMA TARICHINA)** - Tarian ini mengisahkan satu roh jahat yang menjelma sebagai ular, ulat bulu, kala jengking, katak dan perempuan cantik. Dia akan menggoda kaum lelaki dan sebagai balasan lelaki itu hendaklah menjaganya. Roh itu akan menggoda sang lelaki sehingga lelaki itu terperangkap dan binasa akhirnya.

Tarian ini menggabungkan teknik-teknik dari tarian tradisional China dan masakini. Ia menggambarkan kelemahan manusia.

**PUSAKA BUDAYA (WARISAN BUDAYA)** - Tarian diasaskan daripada pergerakan Kesenian Melayu Tradisional iaitu seni mempertahankan diri. Ia menunjukkan bagaimana generasi baru telah menukarkan tarian ini kepada aktiviti rekreasi yang membayangkan belia-belia yang dinamik.

**NATYA BOMMAI (KERIANGAN PEMBUAT ANAK-ANAK PATUNG)** - BOMMAI di dalam bahasa Tamil bermakna anak patung. Di dalam tarian ini ditunjukkan bagaimana anaka-anak patung ini hidup di dalam imaginasi pembuat patung. Mereka menari-nari dengan riangnya.

**PERTEMUAN DI TANJUNG KATONG** - 'PERTEMUAN' ialah tarian yang sangat popular di Singapura yang mengambil sempena nama lagu 'Di Tanjung Katong'

Tanjung Katong suatu masa dahulu adalah satu tempat yang sangat popular untuk berkelah bersama-sama keluarga dan muda-mudi bertemu.

Koreografer cuba mengembalikan semula kenangan masa lalu bagaimana muda-mudi bertemu kemudian jatuh cinta.

**NAGA (TARIAN DARI BUMI NAGA)** - Tarian ini memaparkan pergerakan-pergerakan yang gagah, cergas dan tangkas.

**PESTA-PESTA DI SINGAPURA** - Tarian ini memaparkan sambutan pelbagai acara kebudayaan di Singapura di dalam suasana yang gilang gemilang dan berwarna warni.

**Hari Raya Puasa** - Hari perayaan masyarakat Islam selepas sebulan berpuasa dalam bulan Ramadhan dan mengikut amalan tradisi, lampu-lampu minyak tanah akan dipasang di setiap beranda rumah-rumah 7 hari sebelum sambutan Hari Raya. Rumah-rumah akan dihias cantik, begitu juga dengan hiasan lampu-lampu yang berwarna-warni di sepanjang jalan.

**Pesta tanglung** - Pesta Kek Bulan orang-orang Cina jatuh pada hari ke 15 dalam bulan kelapan mengikut Kalender masyarakat Cina.

Pada malam ini, orang-orang Cina akan menyaksikan kecantikan bulan penuh sambil memakan kuih bulan sementara kanak-kanak akan berarak sambil membawa tanglung berwarna-warni yang melambangkan kegembiraan.

**Deepavali** - Satu sambutan yang meriah dan berwarna-warni yang disambut oleh orang-orang Hindu merupakan Perayaan Lampu, yang membawa makna kejayaan menerangi kegelapan di mana kebaikan telah mengatasi kejahatan.

Kuil-kuil Hindu dan tempat-tempat ibadat/sembahyang akan dihias indah dengan bunga-bunga, dan buah-buahan. Rumah-rumah pula diterangi dengan lampu-lampu.

**SAMBUTAN DI BANDARAYA** - Hari Kebangsaan dan Tahun Baru disambut oleh semua rakyat Singapura dengan penuh rasa gembira.

SINGAPORE NIGHT  
"SURPRISING SINGAPORE"  
(January 3rd 1992)

**RHYTHM AND MOOD** - An integrated dance that combines the three major ethnic drum beats to express the feelings and mood, which are symbolic examples of unity in diversity.

**RETRIBUTOR (CHINESE DANCE DRAMA)** - An evil spirit manifests itself in the forms of a snake, a centipede, a scorpion, a frog and a beautiful lady. She is able to bring man material comforts but in return, she wants the man to take good care of her.

The spirit lures the man into his own trap of lust and greed, eventually leading him to his own destruction. This dance combines the Chinese traditional technique and contemporary dance style. It shows the weaker side of human nature.

**PUSAKA BANGSA (NATIONAL HERITAGE)** - Based on technical movements of the traditional Malay art of self-defence, this dance shows the transferring of this art to younger generation as a form of a healthy recreational activity that reflects dynamism of youth.

**NATYA BOMMAI (The Toy Makers Delight)** - Bommai in Tamil means doll. Indian dancing dolls come to life when a toy maker imagines them in motion. He dances joyously with the dolls.

**PERTEMUAN DI TANJUNG KATONG** - 'Pertemuan' is danced to a popular Singapore song called 'Di Tanjung Katong'.

Tanjung Katong was once a popular weekend spot where families go for picnics, and where young people meet.

The choreographer, tries to bring back memories of how young people met and fell in love during those days.

**NAGA (TRIBUNAL DANCE FROM NAGA LAND)**  
The Nagas are very robust, energetic people who dance on all occasions even after a hard day's work.

**FESTIVALS IN SINGAPORE** - Every year Singapore celebrates her cultural diversity in a whirl of feast and festivals, unfolding colour and pageantry, fervour and frolic.

Each ethnic group celebrates its own festivals, and join the nation for National Day and New Year Day Celebration.

This dance depicts celebrations of the following festivals in Singapore.

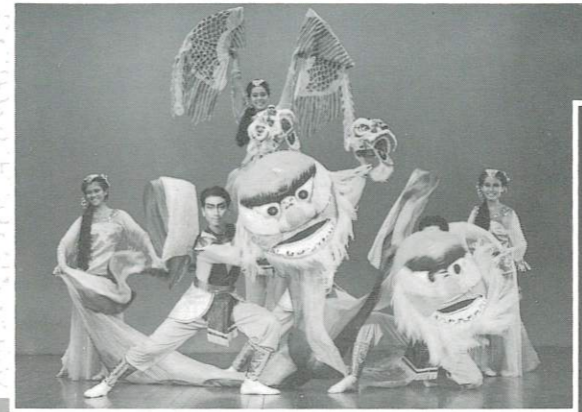
**Hari Raya Puasa** - Hari Raya Puasa is a day of joyous thanksgiving and celebration by Muslims to mark the end of 'Ramadhan' the Muslim fasting month. Friends and relatives are invited to sample specially prepared delicacies. Traditionally, oil lamps were displayed along the verandah, seven days before the Hari Raya celebrations. The Muslim families decorate their homes as well as the streets with coloured lights during the festive season.

**Lantern Festival** - The Chinese Mooncake Festival falls on the fifteenth day of the Eighth Lunar month. According to Chinese legend a beautiful maiden Chan-O heads towards the moon into freedom and immortality.

**Deepavali** - One of the joyous and colourful celebrations by the Hindus is Deepavali. Deepavali, the Festival of Lights, marks the victory of light over darkness, good over evil.

Hindu temples and shrines are decorated with flowers, while altars are piled high with offering of fruits and flowers. Homes are lit with dozens of oil lamps and electric lights.

**CITY CELEBRATION** - The National Day and New Year's Day bring all Singaporeans together to celebrate and express their happiness and enjoyment.



MALAM PEMBUKAAN  
(31 Disember 1991)

**TARIAN SELAMAT DATANG** - Tarian ini menggambarkan rakyat Singapura yang terdiri dari pelbagai kaum, hidup dan bekerja di dalam suasana yang harmoni sebagai satu bangsa, namun begitu masih memelihara ciri-ciri tradisional dan budaya antara Ethnik-ethnik yang unik. Ketiga-tiga kumpulan etnik itu ialah Melayu, China dan India yang mengamalkan cara sambutan yang berbeza. Kaum Melayu meraikan tetamu dengan memukul kompang dan memberi daun sireh sebagai tanda persahabatan. Kaum China membentangkan kain merah sebagai tanda kejayaan dan murah rezeki. Kaum India pula memberi kalungan bunga sebagai tanda kesyukuran dan hubungan yang berpanjangan.

Pergerakan-pergerakan simbolik yang melahirkan kehidupan yang riang digambarkan melalui penggunaan kipas emas. Ia melambangkan perpaduan pelbagai kaum ke arah masa depan yang cerah dan gemilang.

OPENING NIGHT  
(December 31st 1991)

**WELCOME DANCE OF SINGAPORE.** - This dance depicts the multi-racial people of Singapore who live and work in harmony as one people, yet preserving at all times the tradition and culture that are unique to each race. The three main ethnic groups namely, the Malay, Chinese and Indian have different ways in welcoming guests. The Malays express happiness by beating the 'kompang' and offering betel leaves as mark of friendship. The Chinese display red cloth for prosperity and good fortune. The Indians offer garlands of beautiful flowers for blessings and everlasting relationships.

The symbolic movements that express happiness and beautiful life ahead are portrayed by using one common prop, that is, the golden fan. This symbolises unity in diversity towards a better and brighter future for the host and the guests.

# THAILAND

## MALAM THAILAND (03 Januari 1992)

**GREETING DANCE** - Tarian ini menggambarkan bagaimana masyarakat Thai dengan adat istiadatnya menyambut tamu mereka. Menerusi lirik lagu, iringan muzik dan pergerakan yang tertentu kita dapat melihat para penarinya menyambut tamu dengan aman dan baik.

Gerakan tari yang teratur  
Melodi sajak yang syahdu  
Bunyi Muzik yang merdu  
Bersama menikmati, keindahan bak syurga.

Semoga kebahagiaan dikecapi  
Semoga impian dan harapan ditunai  
Semoga persahabatan berpanjangan  
Bersama, ke arah kejayaan ASEAN.

**LAGENDA LANTAY** - Sebuah lagenda yang mengisahkan Raja Buaya, Chalawan yang tinggal di dalam sebuah gua sakti di dasar air, berkuasa sakti yang boleh menukarkan dirinya menjadi seorang pemuda tampan, begitu juga dengan dua isterinya Wimala dan Luemlaiwan.

Suatu hari Chalawan terpancang dua beradik, Tapaotong dan Tapaokaew, bergurau senda di air, tergoda dengan kejelitaan Tapaotong, Raja Buaya lantas menariknya ke gua saktinya. Ayah Tapaotong, seorang saudagar kaya, meminta bantuan dari seseorang untuk memerangi kuasa sakti Chalawan. Ianya disahut oleh anak muda bernama Kraitong yang melakukan upacara memuja dan mencabar Chawalan. Pertarungan sengit berlaku dan Raja Buaya cedera parah dan melarikan diri ke guanya.

Kraitong menggunakan dinamit untuk ke gua sakti Chalawan di mana beliau berjumpa Wimala lalu menggodanya. Kraitong menambahkan kemarahan Chalawan dengan terus-terusan menggoda Wimala.

Dengan api kemarahan, Chalawan terus bertarung dengan Kraitong hingga terlupa akan cederanya. Akhirnya, beliau tewas ditikam lembing Kraitong.

**ISAN NAN HEBAT** - Isan di Utara Thailand merupakan kawasan tanah kering. Air amatlah berharga kepada manusia dan pertanian. Keadaan kering dan panas ini mengisahkan kegunaan roket api tradisional Thai, Bongfai. Roket api dari buluh ini dihalakan ke langit di setiap musim panas sebagai tanda hormat kepada Raja Syurga, Phya Taen, supaya merahmati bumi mereka yang kering dan panas itu dengan hujan lebat.

Sekali lagi, hujan membawa rahmat tanam-tanaman dan masyarakat Isan. Mereka mengucapkan terima kasih dan menghargai pemberian Raja Syurga, menerusi tarian dan muzik.

## MALAM ASEAN (04 Januari 1992)

**KINARI KIRATINAN** - Kinari, sejenis burung yang tinggal di Gunung Kailash. Burung-burung ini menghiburkan diri mereka dengan tarian untuk menceritakan keindahan dan kecantikan mereka. Kinari Kiratinnan, tarian 5 ekor burung, di rekapipta ekoran dari Manohra Buchayan, sebuah tarian solo dari drama tari klasik.

Kinari Kiratinnan bertujuan membawa sebuah drama klasik ke arah satu mod ekspresi dan fungsi yang baru. Ini bersesuaian dengan tema pesta ini, 'Tarian sebagai Lembayong Budaya'.

## THAILAND COUNTRY NIGHT (January 3rd. 1992)

**GREETING DANCE** - On auspicious occasions Thai people customarily welcome their honourable guests with greeting dance. Through song lyrics, musical accompaniment and dance movements, dancers greet their audience with peace and prosperity.

Graceful movements of dance  
Sweet intonation of poem  
Wonderful sound of music  
Together, a pleasant gift from heaven.

May happiness be graced  
May wishes and fortunes be commenced  
May friendship be entwined  
Together, a great ASEAN solidarity.

**LEGEND OF LANTAY** - Legend of Lantay tells about Chalawan, the powerful King of Crocodiles, who lived in a magic cave under the water. Chalawan has the magic to transform himself into a handsome young man. Wimala and Luemlaiwan, are his two crocodile wives who has the same magic.

One day, Chalawan was swimming in the river when he chanced upon two sisters, Tapaotong and Tapaokaew, frolicking in the water with their servants. Stunned by the beauty of Tapaotong he dragged her under water into his magic cave. Tapaotong's father, a very rich merchant, sent out notices for someone with the magic power, to combat the crocodile.

The young man who answered the call was Kraitong, from the town of Pichit. Kraitong staged a ceremonial rite on the riverbank, challenging the great crocodile to a combat. Chalawan emerged and the two engaged in a fierce fight. Chalawan was badly wounded and retreated to his cave.

The scene started when Kraitong used dynamites to blow his way down to the magic cave. There, he met Wimala and wooed her. He was then interrupted by the furious Chalawan. Kraitong drove him into more madness by further harrasing his wife. In his anger, Chalawan forgot about his wounds and fought with Kraitong where he was defeated at the point of Kraitong's spear.

**ON-SON ISAN (INCREDIBLE ISAN)** - Isan, North-eastern Thailand, is a vast desert Island. Water is the most valuable resource for human beings as well as agriculture. This dry and hot condition, tells about how they used traditional fire rocket, Bongfai. These bamboo fire rockets are sent to the sky every summer to pay homage to the Lord of Heaven, Phya Taen, to bestow the dry earth with heavy rains. Rain brings fertility and thus more food to the land and people of Isan. With dance and music, they pay their gratitudes and appreciations to their Lord of Heaven.

## ASEAN NIGHT (January 4th. 1992)

**KINARI KIRATINAN (MAIDEN BIRDS GLOIRIFICATION AND ENTERTAINMENT)** - Kinari, Maiden birds, lived on heavenly Mount Kailash. They entertained themselves with dance to glorify their splendid beauty. Kinari Kiratinnan, dance of five maiden birds, is choreographed after a well-known Manohra Buchayan, the fire sacrificial solo dance in a classical dance drama. It was adopted from Dorasa Haera, an earlier kris sacrificial solo dance in Inao, court dance drama.

Kinari Kiratinnan is an attempt to bring an ancient dance to become a new mode of expression and a new function. This is in accordance with the theme of the festival, 'Dance as Cultural Horizon'



## MALAM PEMBUKAAN (31 Disember 1991)

### 'PIRA PAYAP PILAI'

Tarian seni mempertahankan diri merupakan seni budaya dahulu kala yang perlu pada setiap lelaki, terutama di kalangan para bangsawan dan raja. Latihan yang kerap dan mantap perlu diteliti untuk menambah dan memperolehi kejayaan dalam seni mempertahankan diri secara individu.

'Pira Payap Pilai' ialah tarian seni mempertahankan diri yang baru direkapipta khas untuk Pesta Tari ASEAN Ke 2, yang mana ia menggambarkan keberanian dan kecantikan bahagian utara Thailand dahulu kala.

## OPENING NIGHT (December 31st 1991)

### PIRA PAYAP PILAI (BRAVE AND BEAUTY OF THE NORTH)

Martial dance is an ancient art required for all men, especially the nobilities and royalties. Studios practice must be observed in order to promote self-defence and to display individual martial art achievement.

'Brave and Beauty of the North' is a martial dance newly choreographed for the 2nd. ASEAN Dance Festival depicting an expression of a brave and beauty of the ancient northern Thailand.

# SECOND ASEAN DANCE FESTIVAL

29 DECEMBER 1991 - 07 JANUARY 1992

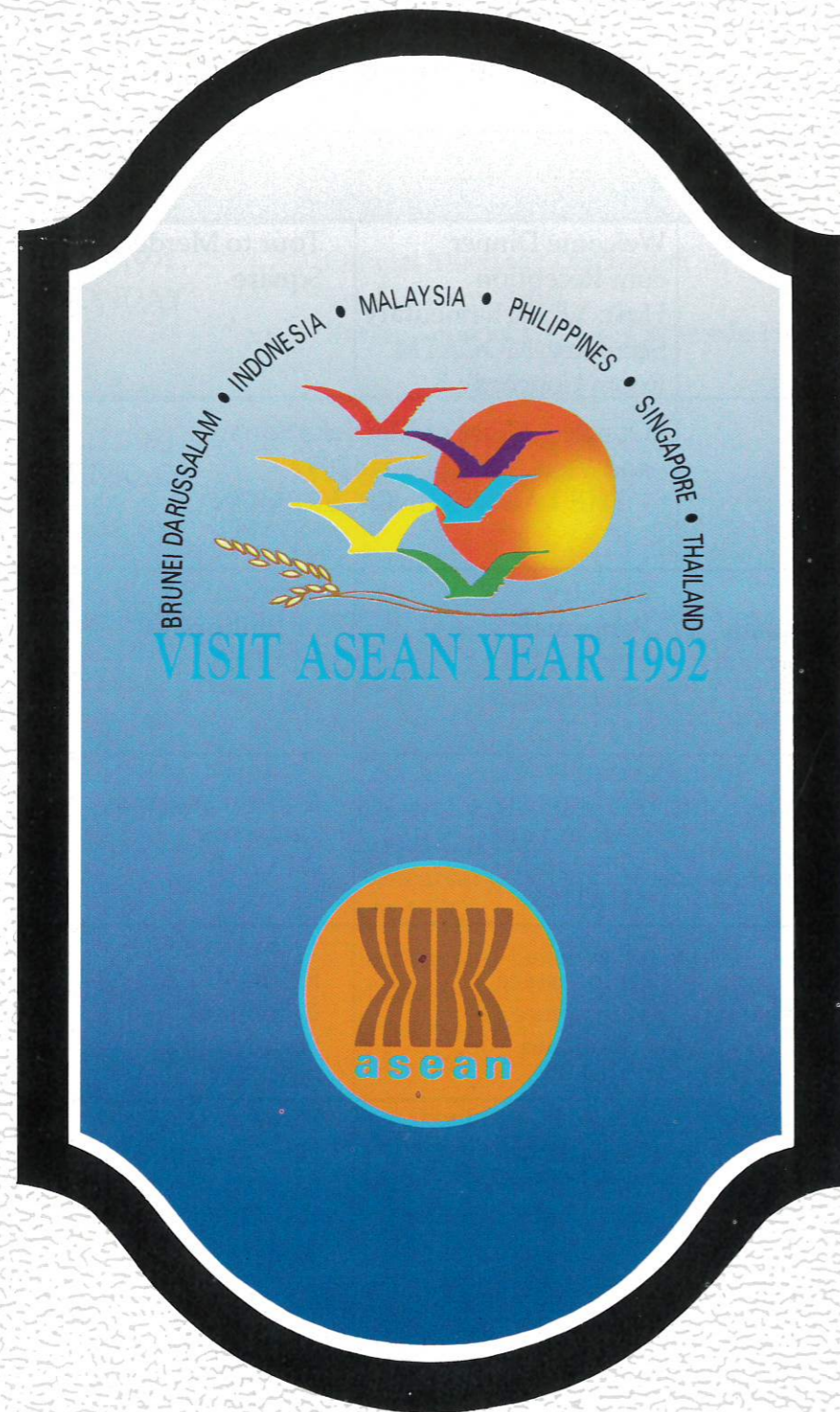
## DAILY SCHEDULE

DAY	TIME	9.00 am - 11.00 am	11.00 am - 1.00 pm	1.00 pm - 2.00 pm	2.00 pm - 3.30 pm	3.30 pm - 5.00 pm	8.30 pm - 10.30 pm	10.30 pm - 12.00 /Night
29.12.1991 SUNDAY		ARRIVAL - CHECK IN (CONCORDE HOTEL)						
30.12.1991 MONDAY		Official Meeting / Discussion On Choreography. Room Concorde 5, The Concorde Hotel		L  U  N  C  H	Rehearsal for the Opening Night at Kompleks Budaya Negara, Jalan Tun Ismail.		Welcome Dinner cum Reception Host: YB Parliamentary Secretary, MOCATM Room Concorde 5	Tour to Merdeka Square
31.12.1991 TUESDAY		Rehearsal for the Opening Night at Merdeka Square			Workshop and Discussion on Module/ Repertoire for the ASEAN Combined Performance - choreographer only Room Concorde 5		Opening Night at Merdeka Square and Visit ASEAN Year 1992 - THE LAUNCHING CEREMONY	
01.01.1992 WEDNESDAY		FREE	Rehearsal for the ASEAN Combined Performance (MATIC)		Rehearsal for Indonesian Country Performance (MATIC)	Rehearsal for Brunei Darussalam Country Performance (MATIC)	Country Performance - Brunei DS - Indonesian (MATIC)	Technical Set Up for Philippines (MATIC)
02.01.1992 THURSDAY		- Lecture and Demonstration by Brunei Darussalam and Indonesian Room Concorde 5 - Rehearsal (ASEAN Combined Performance) - MATIC			Rehearsal for Philippines Country Performance (MATIC)	Rehearsal for Malaysian Country Performance (MATIC)	Country Performance - Malaysian - Philippines (MATIC)	Technical Set Up for Thailand and Singapore (MATIC)
03.01.1992 FRIDAY		- Lecture and Demonstration by Malaysia and Philippines Room Concorde 5 - Rehearsal (ASEAN Combined Performance) - MATIC			Rehearsal for Thailand Country Performance (MATIC)	Rehearsal for Singapore Country Performance (MATIC)	Country Performance - Singapore - Thailand	Technical Set Up for the ASEAN Combined Performance (MATIC)
04.01.1992 SATURDAY		- Lecture and Demonstration by Singapore and Thailand Room Concorde 5			Rehearsal (ASEAN Combined Performance) -MATIC Official Meeting Room Concorde 5	FREE	ASEAN Combined Performance (MATIC)	Farewell Dinner Host : Secretary General, MOCATM (MATIC)
05.01.1992 SUNDAY		DEPARTURE						
06.01.1992 MONDAY		PRE PRODUCTION OF JOINT ASEAN PERFORMANCE TROUPE						
07.01.1992 TUESDAY		PRE PRODUCTION OF JOINT ASEAN PERFORMANCE TROUPE						

### LEGEND

MOCATM - Ministry of Culture, Arts And Tourism, Malaysia

MATIC - Malaysia Tourist And Information Complex




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## CERAMAH DAN DEMONSTRASI LECTURE AND DEMONSTRATION

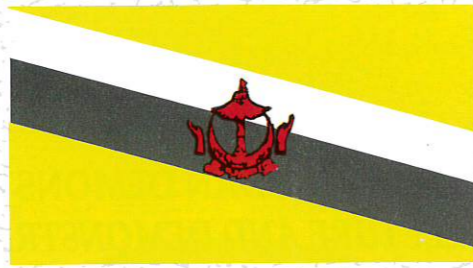
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**Tempat:** CONCORDE V  
*Venue* THE CONCORDE HOTEL  
JALAN SULTAN ISMAIL  
KUALA LUMPUR.

**Masa :** 9.00 a.m - 1.00 p.m  
*Time*

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- |            |     |  |
|------------|-----|--|
| 02.01.1992 | i)  | <b>BRUNEI DARUSSALAM</b><br>"The Socio-Culture of Traditional And Folk Dances of Brunei Darussalam (An Elementary Study)<br>By: ZERIARIFF BRUNEI                                     |
|            | II) | <b>INDONESIA</b><br>"Indonesia Dance As Cultural Horizon"<br>By: AMIR ROCHKYATMO<br>"Young Dances In Jakarta, Indonesia"<br>By: I. WAYAN DIYA  |
| <hr/>      |     |  |
| 03.01.1992 | i)  | <b>MALAYSIA</b><br>By: NORDIN HASSAN   |
|            | ii) | <b>PHILIPPINES</b><br>"Dances Of The Philipinos"<br>By: RAMON A. OBUSAN  |
| <hr/>      |     |  |
| 04.01.1992 | i)  | <b>SINGAPORE</b><br>"The Symbolic Construction Of Singaporean Community In Dance: Studies Of Three ASEAN Dance Festival's Choreographer"<br>By: Assoc. Professor, DR. CHUA SOO POONG |
|            | ii) | <b>THAILAND</b><br>"Dance As Cultural Horizon: Thailand Country Report"<br>By: DR. SURAPONE VIRULRAK   |
-



HJ. AHMAD HJ. GHAFAR  
Ketua Delegasi  
Head of Delegation



OTHMAN HJ. SALLEH  
Pengarah Artistik  
Artistic Director



JEFFRI ARIF ZAIN ARIFF  
Pensyarah/JuruTeknikal  
Speaker/Technical



HJH. SURIANA HJ. AHMAD  
Jurusolek/Pakaian  
Make Up/Wardrobe



JEFFRE HJ. KASSIM  
Koreografer  
Choreographer



SERUDDIN A. DAMIT  
Koreografer  
Choreographer



AINI HJ. JUDIN  
Penari Utama  
Leading Dancer



SHAHMINAN MD. YASSIN  
Penari  
Dancer



PG. HJ. TAJUDDIN B. PG.  
HJ. MANGGONG  
Penari / Dancer



SHAHIB HJ. IBRAHIM @ SHARIN  
Penari  
Dancer



AK. OMARALI PG.  
MOHAMMAD  
Penari / Dancer



ZAINAH HJ. JAMBIN  
Penari  
Dancer



NORSIAH HJ. OTHMAN  
Penari  
Dancer



DK. MASZIDAH PG.  
MOHAMMAD  
Penari / Dancer



DK. FAUZIAH PG. HJ. BESAR  
Penari  
Dancer



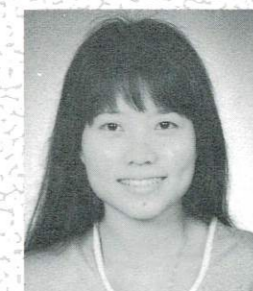
ZAHARAH B. ZAINAL  
Penari  
Dancer



SAADIAH HJ. YAHYA  
Penari  
Dancer



TIZAN HJ. JAMUDDIN  
Penari  
Dancer



DK. RAZALINA PG. HJ. TAJUDDIN  
Penari  
Dancerr



MARGARET BERAIM  
Penari  
Dancer



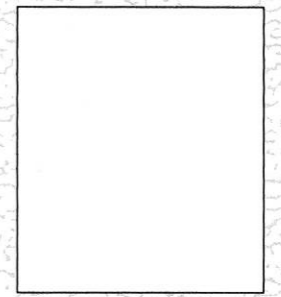
POEDJA SOESANTYO  
Ketua Delegasi  
Head of Delegation



SENTOT SUDIHARTO  
Pengurus Pentas  
Stage Manager



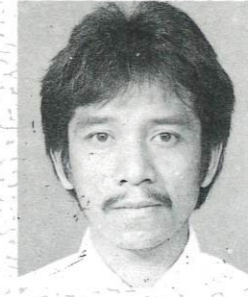
AMIR ROKHYATMO  
Pensyarah  
Lecturer



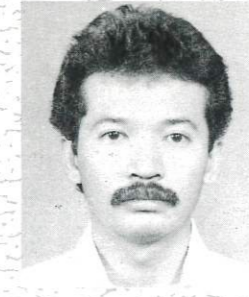
I.WAYAN DIYAN  
Pengarang Seni  
Art Director



S. TRISAPTO  
Pengurus Teknikal  
Technical Manager



MUHAMAD ICHLAS  
Pemuzik  
Musician



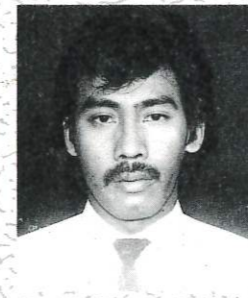
DYOKO HISTI MARYONO  
Pemuzik  
Musician



EPI MARTISON  
Pemuzik  
Musician



TENGGU SAID RASHID  
Pemuzik  
Musician



DONNY IRAWAN  
Pemuzik  
Musician



SUKARJI SRIMAN  
Koreografer/Penari  
Choreographer/Dancer



BENNY KRIS NAWARDI  
Penari  
Dancer



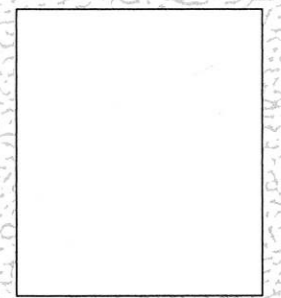
MICHAEL PERCIVAL ROTINSULU  
Penari  
Dancer



NANANG RUSWANDI  
Penari  
Dancer



HARYATI  
Koreografer/Penari  
Choreographer/Dancer



SANTI ARDATINO EKSAHIR  
Penari  
Musician



ERY EKAWATI  
Penari  
Dancer



RATIH POESPITASARI  
Penari  
Dancer



RURY NOSTALGIA  
Penari  
Dancer



DIAN NURULLITA  
Penari  
Dancer



**KUMPULAN RAMON OBUSAN**

Kumpulan Ramon Obusan pernah mengadakan persembahan di Jepun, Asia Tenggara, Asia Pasifik, Kanada, Amerika Syarikat dan Eropah, di samping memberi ceramah-ceramah dan bengkel-bengkel.

Telah menerima banyak Anugerah dan penghargaan dari dalam dan luar negeri. Semasa Pesta Kesenian Hong Kong Ke 8, dan Ekspo Kanada tahun 1986, kumpulan ini mendapat penghargaan yang tinggi.

Kumpulan ini masih kekal dengan objektif utamanya. Di bawah kepimpinan pengasasnya, kumpulan ini akan meneruskan kerja-kerja mereka demi masa depan kebudayaan Filipina.

**RAMON OBUSAN FORKLORIC GROUP**

*The Ramon Obusan Folkloric Group has performed in Japan, Southeast Asia, the South Pacific, Canada, the United States, and Europe. It is also in constant demand at home, doing performances, lectures, and workshops.*

*Its international tours have also spread the word beyond local shores. The world has not failed to notice the excellence for its work, especially those from outside the country, people "alien" to the group's repertoire. In the 8th Hong Kong Festival of the Arts, critics showered the ROFG with praise, describing it as "the stuff an Art Festival should be made of." In Canada, three years later, the group received standing ovations for all the 21 shows in the Expo '86.*

*Thus, the company has remained faithful to its primary objective. Under its able leadership it continues to strive even harder for the future of Philippines culture. For the Ramon Obusan Folkloric Group, work must go on. There are still things to learn and people to teach.*



RAMON A. OBUSAN  
Ketua/Pengarah Artistik  
Leader/Artistic Director



ORLANDO OCAMPO  
Pemuzik  
Musician



RICARDO PERUCHO  
Pemuzik  
Musician



ROMEO MEDINA  
Pemuzik  
Musician



JOSEP TIRA TIRA  
Penari  
Dancer



SERGIO ANLOCOTAN  
Penari  
Dancer



RANDY GUEVARRA  
Penari  
Dancer



REYNALDO AVENDANO  
Penari  
Dancer



ANGELITO SANTOS  
Penari  
Dancer



RONALD BUSTOS  
Penari  
Dancer



DINAH SARIO  
Penari  
Dancer



CHRISTINE OBUSAN  
Penari  
Dancer



ROWENA VILLOCINO  
Penari  
Dancer



WILHELMINA ANCHETA  
Penari  
Dancer



CHERRY YLANAN  
Penari  
Dancer



EVELYN TEVES  
Penari  
Dancer



MA LOURDES ALEJO  
Penari  
Dancer



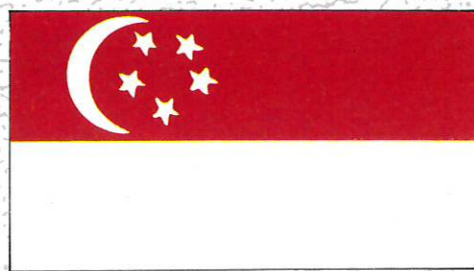
EMELITA MEDINA  
Penari  
Dancer



ALAN VILLOCINA  
Penari  
Dancer



ROWELITO FERMIN  
Penari  
Dancer



Delegasi Kebudayaan Singapura terdiri daripada Kumpulan Sriwana, Kumpulan Kesenian Apsaras dan Kumpulan Tarian Yan Choong Lian.

Mereka terdiri daripada para amatir yang mempunyai latar belakang latihan dalam tarian Melayu tradisional, India dan China.

Kumpulan-kumpulan ini telah sama-sama bekerja dan mengadakan persembahan sejak tahun 1985. Mereka bersama-sama mempunyai matlamat dalam objektif untuk penggalakkan, peningkatan dan pemuliharaan budaya tradisi mereka dan seterusnya ke arah penciptaan rekaan-rekaan baru.

Mereka telah banyak mengadakan persembahan dalam rancangan televisyen, acara-acara dan keramaian-keramaian penting juga sempena menyambut kedatangan pembesar-pembesar asing. Persembahan bersama mereka baru-baru ini ialah 'My Country My Singapore' yang diadakan pada bulan Januari 1991 sempena Ulangtahn Singapura yang ke 25.

*The Singapore Cultural delegation consists of The Sriwana, Apsaras Arts and Yan Choong Lian Dance Troupe.*

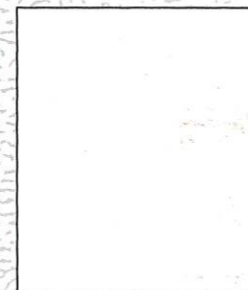
*They are amateurs with a training background in traditional Malay, Indian and Chinese dances.*

*The groups have worked and performed together since 1985. They shared a common objective of promoting, upgrading and preserving their traditional culture and building upon it for new creations.*

*They have performed locally for television shows, important arts events and festivals as well as for visiting dignitaries. Their latest collaboration was 'My Country My Singapore', held in January 1991 for the 25th Anniversary celebration of Singapore.*



LEEN KIM SWEE  
Ketua Delegasi  
Head of Delegation



DR. CHUA SOO PONG  
Pensyarah  
Lecturer



SOM SAID  
Pengarah Artistik  
Artistic Director



JAYANTHI KESAVAN



GOVINDARAJOO  
KALAVATHY



KAMALAVANI PALAIVAN



CHITRA DEVI RAJA



HALINAH HASBI



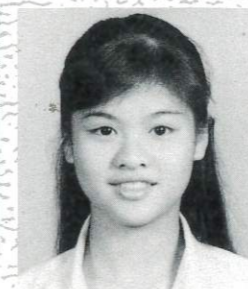
FAUZIAH HANOM YUSOF



KHAZIAH YEM



LEE POH CHU



WONG PEI PERN



SHARON LOW



GANESAN  
SELVANATHAN



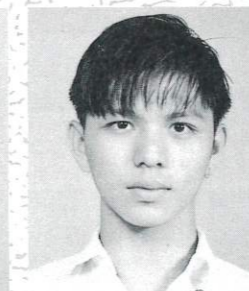
ABDUL SAMAD SALLEH



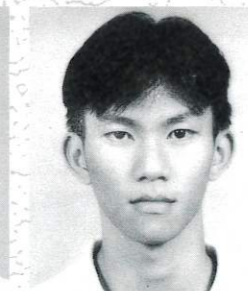
HAMZAH A. RAHIM



HANAFI HJ. JOHARI



PETER TAN CHYE KIANG



JEFFREY TAN TIT LENG



KINGS LIM CHING LOONG



YAN CHOONG LIAN



NEILA SATHYALINGAM



YAP GUAT KHIM



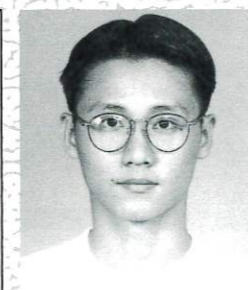
GAN MEI LING



LEE CHEE YI



COLIN HO SEOW GAY



ONG CHOON NAM



**KUMPULAN TARIAN KEBUDAYAAN THAI**

Para penari dan pemuzik yang menganggotai kumpulan ini terdiri dari graduan Jabatan Seri Halus, Kolej Kesenian Dramatik, sebuah institusi pengajian yang terkenal di Thailand sejak penubuhannya pada tahun 1934.

Sumbangan kolej ini amat besar ke arah memperkenalkan kesenian negara Thailand di dalam negeri mahupun ke peringkat antarabangsa iaitu di Amerika Syarikat dan Eropah.

**THE THAI NATIONAL DANCE TROUPE**

*The dancers and musicians taking part in The Thai National Dance Troupe are graduates of the College of Dramatics Arts, the Fine Arts Department, a well-known educational institution which was established in 1934. They obtain positions in the Fine Arts Department, either as performing artists or art educators.*

*Their contributions to the promotion of Thai performing include regular presentations of all form of arts in all parts of the country and also in international cultural exchanges among Asian countries, United States, and Europe.*



SATHAPORN SONTHONG  
Ketua Delegasi  
Head of Delegation



DR. SURAPONE VIRULRAK  
Pensyarah/Pengarah Arts  
Lecturer/Director



ONGARD YUPHO  
Pengurus Pentas/Pembentuk Cahaya  
Stage Manager/Lighting Designer



SILAPEE TRAMOD  
Ketua Ensemble Muzik  
Head of Ensemble Music



SIRIPONG CHIMPALEE  
Penari  
Dancer



SUPUCHAI CHANSUWAN  
Penari  
Dancer



CHULACHART ARANYANAK  
Penari  
Dancer



AMNAJ JATUPRAYOON  
Penari  
Dancer



DANAI PLUBPRASIT  
Penari  
Dancer



SURACHETA FUANGFO  
Penari  
Dancer



VANPINEE SOOKSOM  
Penari  
Dancer



VALAIPORN KRATUMKEAT  
Penari  
Dancer



CHORKAEW SUWANO  
Penari  
Dancer



PACHARA BUATHONG  
Penari  
Dancer



PATCHARAWAN THUPKET  
Penari  
Dancer



SUWAT AUTTAGRIT  
Pemuzik  
Dancer



TEERA POUManEE  
Pemuzik  
Dancer



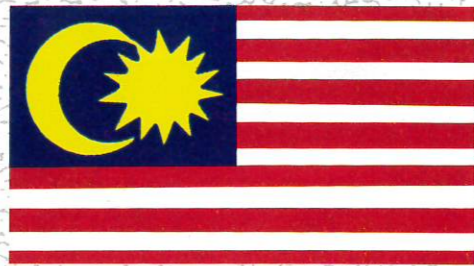
JUMLONG MOUNGTHOUM  
Pemuzik  
Musician



BOONCHUEY SANG-ARNANT  
Pemuzik  
Musician



NIRAMOL NUJSUB  
Vokalis  
Voulist



## KUMPULAN BUDAYA NEGARA

Kumpulan Budaya Negara ditubuhkan dalam tahun 1972 di bawah Kementerian Kebudayaan, Belia dan Sukan. Ahli kumpulan ini terdiri daripada 64 orang pemuzik dan penari yang bekerja sepenuh masa serta bertaraf profesional.

Sejak penubuhannya kumpulan ini aktif dalam menyertai pelbagai persembahan tempatan dan di peringkat antarabangsa.

Di bawah Kementerian Kebudayaan, Kesenian dan Pelancongan, kumpulan ini telah menggerakkan usaha kreatif dalam bidang seni pentas, untuk menghasilkan kesenian bermutu tinggi yang boleh diterima dan sesuai dengan perkembangan semasa.

Kini Kumpulan Budaya Negara mempunyai ahli terdiri daripada 70 orang penari, 30 orang pemuzik, 4 orang jurulatih tari dan 2 orang jurulatih muzik.

## NATIONAL DANCE TROUPE

*In 1972, the National Dance Troupe was formed under the Ministry of Culture, Youth and Sports, Malaysia. It consisted of 64 fulltime professional dancers and musicians.*

*Since then the troupe has been actively involved in both local and international performances. The troupe has travelled widely, participating not only in festivals but also in trade fairs held abroad.*

*Under the guidance of the Ministry of Culture, Arts and Tourism, this troupe endeavours to produce high quality performances of international standing.*

*The National Dance Troupe now consists of 70 dancers, 30 musicians, 4 dance instructors and 2 music instructors.*



SUPIAT MUKRI  
Ketua Delegasi  
Head of Delegation



NORDIN HASSAN  
Pensyarah  
Lecturer



AHMAD OMAR HJ. IBRAHIM  
Koreografer  
Choreographer



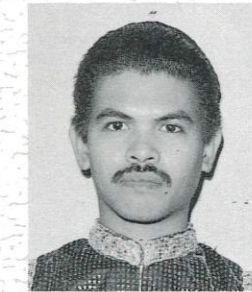
ROSZILAWATI ABDUL RAHIM  
Koreografer  
Choreographer



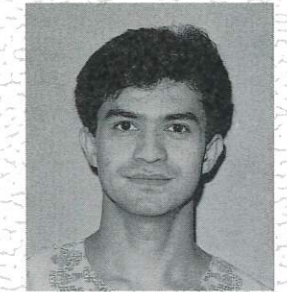
SUHAIMI MOHD ZAIN  
Pengarah Muzik  
Music Director



ABU BAKAR SULAIMAN  
Penari  
Dancer



HASNUL HASSAN  
Penari  
Dancer



ZAHIR AHMAD  
Penari  
Dancer



NASARUDDIN MUSTAFA  
Penari  
Dancer



ZULKARNAIN RAMLY  
Penari  
Dancer



ZAHARI MUSA  
Penari  
Dancer



MOHAMED OSMAN  
Penari  
Dancer



WAN AZMAN WAN AHMAD  
Penari  
Dancer



NORSIAH YATIM  
Penari  
Dancer



AZIZAH AZIZ  
Penari  
Dancer



NORHASLINA BASHA  
Penari  
Dancer



ZALEHA ABD. RAHMAN  
Penari  
Dancer



HANITA HANAFIAH  
Penari  
Dancer



SITI SHANIAH ISMAIL  
Penari  
Dancer



SHARIFAH RAHA S. MUSTAFFA  
Penari  
Dancer



NOR AZIZAN RAZALLI  
Penari  
Dancer



NORAIDA RAZAAI  
Penari  
Dancer



NORASHIKEN HASSAN  
Penari  
Dancer



NORSIAH ISMAIL  
Penari  
Dancer



ROSTNAH AZIZAN  
Penari  
Dancer



KHADIJAH JOHARI  
Penari  
Dancer



NOREHAN SAIF  
Pemuzik  
Musician



MOHD NASIR JUSOH  
Pemuzik  
Musician



MOHD. NAWI JUSOH  
Pemuzik  
Musician



MOHD. YASSIN MOHD. AMIN  
Pemuzik  
Musician



ZAINUDDIN MOHD. YUNUS  
Pemuzik  
Musician



MOHD. FAUZI MAJID  
Pemuzik  
Musician



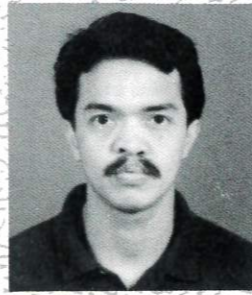
OTHMAN ABDULLAH  
Pemuzik  
Musician



ROSLAN  
Pemuzik  
Musician



ONG KIM HOCK  
Pemuzik  
Musician



KU ZAHIR KU AHMAD  
Pemuzik  
Musician



SUFLAN FAUDZAL ARSHAD  
Pemuzik  
Musician



NIK MUSTAPHA NIK SALLEH  
Jurulatih Muzik  
Music Instructor



AZIZAH JALIL  
Pereka Set/Pakaian  
Costume/Set Designer



**JAWATANKUASA KERJA**  
**WORKING COMMITTEE**

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**Penolong Setiausaha** : ZAINI NYAK OTHMAN  
*Assistant Secretary*

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**SECRETARIAT**

**Ketua Urusetia** : MOHD GHOZALI HAJI ABDUL RASHID  
*Chief of Secretariat*

**Setiausaha** : ZAINI NYAK OTHMAN  
*Secretary*

**Ahli-Ahli** : SUPIAT MUKRI  
*Members*  
ROSLI OSMAN  
SERMAINI PIEN  
HABSAH MOHD NOORDIN  
CHUA TEK LUWI  
NORIZAH ARSHAD  
NOR ALIZA AHMAD  
NADZRI ABDULLAH  
SITI FATIMAH OTHMAN  
HARITH KHAIRUDDIN  
MOHD JAMILI MOHD ALI  
NAZRI ABDULLAH

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*Lodging Committee*

**Jawatankuasa Pendokumentasian/  
Jemputan** : MOHD. GHOZALI HJ. ABDUL RASHID  
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ZAITON MD. DESA  
CHUA TEK LUWI  
NORIZAH ARSHAD  
NOR ALIZA AHMAD  
AZIMI A. SHUKOR  
MOHD. SHARIFF KAILANI  
ZULKIFLI MAT JALI

**Jurulapor** : NORIZAH ARSHAD  
*Rapporteur*  
NOR ALIZA AHMAD  
AZIMI A. SHUKOR

**Buku Cenderamata** : NORIZAH ARSHAD  
*Souvenir Programme Book*  
NOR ALIZA AHMAD

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*Transportation Committee*

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*Welfare Committee*

**Pegawai Juruiring** : RUHANI MAMAT  
*Liaison Officer*  
NORASMA HASHIM  
SITI FATIMAH OTHMAN  
HAJJIAH YA'ACOB  
ANGELAI (SELVI) PAKREE

**Jawatankuasa Produksi** : MOHAMED ADNAN HAMZAH  
*Production Committee*  
SALWI SANTHIMAN

**Pereka Set** : BADRUL ZAMAN ABDUL JALIL  
*Set Designer*

**Juruteknik** : MOHAMED RAMLY ABU BAKAR  
*Technician*  
ABDUL RAZAK ABDUL RAHMAN  
ABDULLAH SHUKRI HJ. YUSOFF

**Krew** : RASOL AHMAD  
*Crew*  
JAMALUDDIN MOHD. NOOR  
KAMARUDDIN SALIMIN  
JAMAL SUJAK  
RAMLI ALI  
MOHD. SALLEH SAAD  
HASHIM MAHADI  
ABDUL RAZAK BUJANG  
SHARIFFUDDIN HASHIM  
SULAIMAN MAMAT  
MOHAMED SHAIRI AHMAD

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*Exhibition / Decoration Committee*  
NORASHID TAIB

**Jawatankuasa Kewangan** : RAMLAH OTHMAN  
*Financial Committee*  
KAMARUZZAMAN MANSUR  
HAZIZAH MANSUR  
HAMZAH JAMSURI

# PENGHARGAAN

## ACKNOWLEDGEMENT

Jawatankuasa Kerja mengucapkan ribuan terima kasih di atas sokongan serta galakan dari sektor awam dan persendirian, juga orang perseorangan yang telah membantu memastikan kejayaan Pesta Tari ASEAN Ke 2 di Malaysia ini.

*The Organising Committee acknowledge the support and encouragement from both the public and private sectors and every individuals who have so kindly assisted in ensuring the success of this 2nd ASEAN Dance Festival in Malaysia.*

### JABATAN PERDANA MENTERI

Prime Minister's Department

### KEMENTERIAN LUAR NEGERI

Ministry of Foreign Affairs

### KEMENTERIAN DALAM NEGERI

Ministry of Internal Affairs

### KEMENTERIAN PENERANGAN

Ministry of Information

### PETROLEUM NASIONAL BERHAD (PETRONAS)

### JABATAN KASTAM & EKSAIS DIRAJA MALAYSIA

Royal Malaysia Custom & Excise Department

### JABATAN IMIGRESEN

Immigration Department

### POLIS DIRAJA MALAYSIA

Royal Malaysia Police

### DEWAN BANDARAYA KUALA LUMPUR

Kuala Lumpur City Hall

### PERBADANAN KEMAJUAN PELANCONGAN MALAYSIA

Malaysia Tourist Development Corporation

### KEDUTAAN-KEDUTAAN SEMUA NEGARA ASEAN

The Embassies of all the ASEAN Countries

# TERIMA KASIH



KEMENTERIAN KEBUDAYAAN, KESENIAN & PELANCONGAN, MALAYSIA  
*MINISTRY OF CULTURE, ARTS & TOURISM, MALAYSIA*