



KEMENTERIAN KEBUDAYAAN, KESENIAN DAN PELANCONGAN MALAYSIA  
bersama  
POLIS DIRAJA MALAYSIA

mempersentahkan

**muzika**

2.3250

Tragedi Bukit Kepong

arahan  
**LOKMAN GHANI**

**Penasihat Bersama / Joint Advisor**

TAN SRI NORIAN MAI  
DATO' TENGKU ALAUDIN TENGKU ABD. MAJID

**Penasihat Kewangan / Financial Advisor**

DATO' MOHD JAMIL JOHARI

**Penerbit Bersama / Joint Producer**

DATO' MOHD BAKRI HJ. OMAR  
NORLIZA ROFLI

**Penerbit Eksekutif Bersama / Joint Executive Producer**

SUPERINTENDEN BENJAMIN HJ. HASBIE  
NORIZAH ARSHAD

**Penasihat Produksi / Production Advisor**

ISMAIL JOHARI

**Penulis Skrip / Script Writer**

A. WAHID NASIR (SWAM)

**Pengarah Muzik / Music Director**

ROSLI SELASEH

**Pengarah Tari / Dance Director**

MAHMOOD HAJI IBRAHIM

# Tragedi Bukit Kepong



**Pelakon Utama / Main Cast**

ZUL YAHYA · MAIZURAH HAMZAH  
S. SAHLAN · SARIMAH ARSHAD · WAN (SHADES) DILLA ALIE  
MIOR AHMAD ZAUDI · DEN WAHAB · BOHARI IBRAHIM

**Penampilan Istimewa / Special Appearance**

DATO' SERI SETIA DIRAJA J.J. RAJ (Jr)

25,26,28,29,30 dan 31 OGOS / AUGUST - 1 DAN 2 SEPTEMBER 2000  
(8.30 MALAM / EVENING)

27 OGOS / AUGUST & 3 SEPTEMBER 2000 - 3.00 PETANG / AFTERNOON  
ISTANA BUDAYA, JALAN TUN RAZAK, KUALA LUMPUR

## PENAUNG BERSAMA

*Sembah Salam Pembuka Bicara*

*Foreword*

**DATO' SERI ABDULLAH AHMAD BADAWI**  
Timbalan Perdana Menteri / Menteri Dalam Negeri  
*Deputy Prime Minister / Minister Of Home Affairs*



**S**aya ingin mengambil kesempatan ini untuk mengucapkan tahniah kepada Polis Diraja Malaysia, Kementerian Kebudayaan Kesenian dan Pelancongan serta semua pihak yang terlibat menjayakan Pementasan Muzika 23250 Tragedi Bukit Kepong ini.

Pementasan Muzika 23250 Tragedi Bukit Kepong adalah dialu-alukan sebagai mengenang kembali sumbangan nyawa dan darah yang telah diberikan oleh beberapa anggota polis mempertahankan Balai Polis Bukit Kepong, Johor, pada 23 Februari 1950 dari serangan komunis. Peristiwa yang sungguh menyayatkan hati ini telah mengorbankan 25 orang, 20 daripadanya anggota polis, isteri mereka dan dua penduduk kampung. Perjuangan yang telah ditunjukkan oleh perwira negara dalam Tragedi Berdarah Bukit Kepong merupakan pengorbanan suci.

Kita harus mengambil iktibar daripada peristiwa tersebut kerana selalunya adalah menjadi kelaziman bagi semua manusia mengurangkan kewaspadaan serta semangat juang masing-masing semasa negara berada dalam keadaan aman dan makmur. Kita tidak sepatutnya mengurangkan sedikitpun kewaspadaan kita terhadap ancaman-ancaman keselamatan yang berlaku di negara kita, umpamanya usaha-usaha pihak tertentu yang sedang giat menimbulkan kebencian terhadap Kerajaan melalui pelbagai jenis pembohongan dan fitnah.

Saya berharap pementasan ini akan turut juga diadakan di tempat-tempat lain di negara ini selepas pementasan di Istana Budaya ini.

**I**would like to take this opportunity to congratulate the Royal Malaysia Police and the Ministry of Culture, Arts and Tourism and all those who have contributed to the success of this Musical Theatre 23250.

*This musical theatre is indeed an effort to perpetuate the sacrifices contributed by the police personnel in defending Bukit Kepong police station on 23 February 1950. This tragedy had sacrificed 25 lives whereby 20 of them were police personnel and the rest were members of their families and kampung folks. The courageous and gallantry act displayed by our national heroes in this bloody episode was indeed a sacrifice of the highest degree.*

*We should take this tragedy as a lesson where the awareness on security was much lacking during this peaceful period. We should not lag in our awareness towards any threat to national security, particularly to those who actively endeavour to sow the seed of hatred towards the government through pure lies and slanders.*

*I fervently hope this theatre could be extended to other places after staging it at Istana Budaya.*

## PENAUNG BERSAMA

*Salam Bersambut Madah Bermula*

*Foreword*

**DATO' ABDUL KADIR HJ. SHEIKH FADZIR**  
Menteri Kebudayaan, Kesenian dan Pelancongan Malaysia  
*The Minister of Culture, Arts and Tourism Malaysia.*



**B**ersempena dengan sambutan Perayaan Bulan Kemerdekaan 2000, Kementerian Kebudayaan, Kesenian dan Pelancongan dengan kerjasama Polis Diraja Malaysia mengungkap kembali Tragedi Bukit Kepong yang menjadi sejarah hitam bagi pasukan keselamatan dalam menegakkan keamanan negara. Semangat juang yang kental hingga ke titisan darah yang terakhir yang ditunjukkan oleh perwira-perwira negara ini, menjadi nadi pembakar semangat pasukan keselamatan untuk terus mengorak langkah menunaikan kewajiban bagi memastikan keselamatan negara terus terjamin.

23250 Tragedi Bukit Kepong digarap kembali melalui sentuhan seni serta daya kreativiti menerusi pementasan teater muzika yang cuba mengimbas kembali saat-saat cemas oleh pasukan keselamatan semasa menentang musuh. Apa yang diharapkan agar pementasan ini berjaya menanam serta menyemarakkan semangat cintakan negara di kalangan masyarakat khususnya generasi muda masa kini untuk mengenal erti perjuangan. Penyatuan tenaga yang disertai dengan rasa tanggungjawab terhadap negara serta ikatan kasih sayang sesama insan, mewujudkan satu benteng pertahanan yang kukuh dalam menentang apa juga ancaman.

Adalah diharapkan agar pementasan teater muzika ini dapat menjadi rangsangan bagi seluruh rakyat Malaysia untuk bersatu tenaga mempertahankan kemerdekaan daripada sebarang bentuk penjajahan. Sesungguhnya perjuangan ini amat berharga dan begitu bermakna.

Akhirnya, setinggi-tinggi tahniah diucapkan kepada semua yang terlibat bagi menjayakan produksi ini. Usaha yang dilakukan merupakan cetusan semangat juang yang tidak ada penghujungnya. Terus usaha ini kerana sesungguhnya perjuangan kita masih belum selesai. Terima kasih.

**I**n conjunction with the Merdeka Month Celebration 2000, the Ministry of Culture, Arts and Tourism, in collaboration with the Royal Malaysia Police pays tribute to the Bukit Kepong Tragedy, a dark chapter in the history of the security forces and the nation's. The present day security forces in carrying out their duties in safeguarding the nation's security emulate the immense courage exhibited by these national heroes.

23250 Bukit Kepong Tragedy is reinterpreted creatively and artistically through the medium of musical theatre which attempts to recreate the terrible moments faced by the security forces in fighting the enemy. It is hoped that this production will succeed in instilling and igniting the flame of patriotism among all levels of society, especially the young and to convey to them the true meaning of struggle. The combination of strength with a sense of responsibility towards the country and the bond of love between all individuals in society afford the best defense in facing any enemy threat.

*It is hoped that this musical theatre production will be the catalyst for all Malaysians to join forces and safeguard the country's sovereignty from any form of encroachment. Truly, this struggle is by far the most important and meaningful.*

*Finally, I would like to thank everyone who has contributed to the success of the production. The undertaking of this production stems from an invincible and endless fighting spirit present in all of us. Let this effort continue, as our struggle is not yet done. Thank You.*

## PENASIHAT BERSAMA

*Tepak Sireh Pelarik Adat*

*Foreword*



**TAN SRI NORIAN MAI IG**

Ketua Polis Negara, Polis Diraja Malaysia  
*Inspector General of Police, The Royal Malaysian Police*

**S**ebagai pembuka bicara, marilah kita sama-sama menghendaki bacaan *Al-Fatihah* kepada para pahlawan negara yang telah gugur dalam usaha untuk mempertahankan kesucian dan kedaulatan tanah air tercinta. *Al-Fatihah*. Semoga roh mereka beroleh kesejahteraan dan ditempatkan di kalangan orang-orang yang diredhai Allah.

Perjuangan para pahlawan Bukit Kepong ini, menepati tuntutan agama sebagaimana firman Allah dalam surah *Al-Anfal*, ayat 15 dan 16 yang secara terang melarang daripada berundur apabila bertempur dalam peperangan kecuali untuk siasah peperangan atau berhubungan dengan pasukan lain untuk mengatur strategi dan menambah kekuatan. Di sinilah terletak sumber kekuatan dan kemurniaan perjuangan yang dilakukan oleh pahlawan kita ini.

Justeru itu, saya menyeru warga Polis Diraja Malaysia khususnya, agar menjadikan semangat perjuangan anggota polis Bukit Kepong ini sebagai contoh dalam melaksanakan tugas dan tanggungjawab.

Teater Muzika *23250 Tragedi Bukit Kepong* ini, merupakan satu usaha untuk mengiktiraf perjuangan dan pengorbanan anggota keselamatan khususnya anggota polis dalam mempertahankan kedaulatan negara. Peristiwa Tragedi Bukit Kepong ini sendiri, telah menonjolkan kewibawaan dan kesetiaan yang tidak berbelah bagi pasukan Polis Diraja Malaysia kepada negara, tanah tumpah darah tercinta.

Setinggi-tinggi penghargaan kepada Kementerian Kebudayaan, Kesenian dan Pelancongan atas segala kerjasama yang telah diberikan di dalam memastikan teater ini menjadi realiti. Ucapan terima kasih kepada individu dan badan-badan korporat yang telah sudi menghulurkan bantuan dan sumbangan dalam menjayakan teater muzikal ini.

Selamat menonton. Wassalam.

**A**s a prologue, let us recite *Al-Fatihah* for all our warriors who had given their lives in defending the sanctity and sovereignty of our beloved country. May all their souls be rewarded with repose and placed among the faithful.

*The struggle of the warriors of Bukit Kepong was verily a duty in keeping with the faith. As revealed in the Holy Quran, in Surah Al-Anfal, verse 15 and 16 which explicitly forbids desertion in war except for the tactical purposes or to establish communication with other units to plot strategy and to increase strength. This is the very foundation upon which the strength and admirable struggle carried out by our warriors were built.*

*The Musical 23250 Bukit Kepong Tragedy is an effort towards giving due recognition to the struggles and sacrifices of our servicemen, especially those involved in defending the sovereignty of the country. The tragedy of the Bukit Kepong siege displays the honour and undivided loyalty of the Royal Malaysia Police to the country, the beloved motherland.*

*My highest esteem to the Ministry of Culture, Arts and Tourism for their cooperation in ensuring the realization of this production. Lastly, my special thanks to the individuals and corporate bodies that has made immeasurable contributions to the success of the production.*

*Happy viewing. Wassalam*

## PENASIHAT BERSAMA

*Sireh Berlipat Pemanis Bicara*

*Foreword*



**DATU' TENGGU ALAUDIN TENGGU ABD. MAJID**

**Ketua Setiausaha**

Kementerian Kebudayaan, Kesenian dan Pelancongan  
Malaysia.

*Secretary General*

*The Ministry of Culture, Arts and Tourism Malaysia.*

**K**eputusan Istana Budaya dengan kerjasama Polis Diraja Malaysia mementaskan *23250 Tragedi Bukit Kepong* adalah satu keputusan yang bijak. Tragedi Bukit Kepong masih basah dalam ingatan semua rakyat Malaysia. Di dalam tragedi malang ini, beberapa anggota polis termasuk ahli keluarga dan Polis Bantuan telah gugur dengan semangat juang yang kental. Pantang menyerah dan biar putih tulang jangan putih mata menjadi pegangan dalam membalas serangan pengganas komunis. Kekalahan mereka bukannya kerana semangat juang tetapi kekurangan anggota pertahanan dan kelengkapan senjata.

Di alaf baru, kisah seperti ini seharusnya diimbau supaya kita kembali menyusun akar sejarah tanah air. Kita sedar bahawa dari akar inilah kita mengenal diri kita di mana kita berada sekalipun, terutamanya bila ada kata sepakat yang berasaskan sikap saling hormat-menghormati. Dalam pementasan ini amalan murni ini telah ditunjukkan oleh kedua-dua pihak, Polis Diraja Malaysia dan Kementerian Kebudayaan, Kesenian dan Pelancongan Malaysia. Bulat air kerana pembentung, bulat kata kerana muafakat, itulah pegangan kita semua.

Sesungguhnya saya amat terhutang budi kepada semua pihak yang telah memberikan kerjasama yang jitu dalam merealisasikan pementasan ini. Budi baik anda sekalian akan tetap dikenang. Semoga Allah sahaja yang membalasnya.

Kepada para penonton diucapkan selamat menonton dan sudi-sudilah menegur kami kerana dengan teguran yang ikhlas sahaja, boleh kita sama-sama meningkatkan mutu teater tanah air kita.

Selamat Menonton.

**T**he decision made by Istana Budaya in collaboration with the Royal Malaysia Police to stage *23250 Bukit Kepong Tragedy* is truly an ingenious one. The tragedy is still vivid in the memories of Malaysians. This unfortunate tragedy had taken away the lives of several members of the Police Force, some of their family members and a few members of the Auxiliary Police, who exhibited great courage in line of duty. They had held on to the principle of never to surrender and fighting it out to the end in combating the assault of the communist insurgents. Their defeat was not due to any deficiency in their fighting spirit but rather because of the shortage of men and firearms.

In the new millennium, such accounts of bravery should be remembered to enable us to trace the roots of our country's history. We realise that it is with the help of these roots that we come to recognize our true identity no matter where we are, especially when there is an agreement based on mutual respect. This staging is an example where good values are put to practice by the collaborators, the Royal Malaysia Police and the Ministry of Culture, Arts and Tourism. Everyone held on to the epithet, unity is strength.

I am truly indebted to all parties that have given their fullest cooperation in making this production a reality. Your goodness will never be forgotten. Only God can justly reward your efforts.

To the audience, I would like to wish them happy viewing and please feel free to comment on our production. Your sincere comments will be helpful in improving the quality of our local theatrical performances.

## PENERBIT

*Secolek Kapur Kata Sepakat*

*Foreword*

**NORLIZA ROFLI**  
Pengarah Istana Budaya  
Director Istana Budaya



**W**alaupun Tragedi Bukit Kepong sudah berlaku 50 tahun yang lalu, namun ia tetap berada di hati semua rakyat Malaysia. Kisah tragis ini bukan sahaja satu cerminan sejarah tetapi juga sebagai pembakar semangat dan memperlihatkan nilai kerjasama serta perpaduan yang erat bukan sahaja di kalangan anggota Polis tetapi kepada semua rakyat Malaysia, terutama generasi muda sekarang.

Pementasan 23250 Tragedi Bukit Kepong oleh Istana Budaya dengan kerjasama Polis Diraja Malaysia ini memaparkan satu kelainan berbanding empat pementasan teater yang diadakan sebelum ini. Kisah yang dipaparkan berdasarkan kisah benar yang berlaku pada 23 Februari 1950. Semangat waja untuk mempertahankan tanah air, agama dan bangsa seperti yang ditonjolkan melalui dua pementasan teater terdahulu di Alaf Baru ini akan diteruskan melalui pementasan teater 23250 Tragedi Bukit Kepong ini.

Di dalam memenuhi matlamat penubuhannya, Istana Budaya dengan sokongan para pengiat seni tanah air akan terus berusaha menyediakan pementasan yang bermakna.

Salam hormat.

**A**lthough the Bukit Kepong tragedy occurred more than 50 years ago, it still remains vividly etched in the memories of all Malaysians. The tragedy is not only a reflection of history but also a source of inspiration, showing the values of unity, not only among the members of the Police Force but also of all Malaysians.

The staging of 23250 Bukit Kepong Tragedy by Istana Budaya, in collaboration with the Royal Malaysia Police attempts to make a difference as compared to the previous four stagings. This staging is based on the true events on 23 February 1950. The iron will in defending the country, faith and people as portrayed in the two previous productions in the new millennium will also be portrayed in this staging of 23250 Bukit Kepong Tragedy.

In fulfilling the objectives of its establishment, Istana Budaya with the aid of the country's artistic talents will endeavour to present a truly meaningful production.

## PENGARAH PRODUKSI

*Pelengkap Gambir Janji Dimeterai*

*Foreword*

**LOKMAN GHANI**  
Pengarah/Director



**M**enggarap satu naskah sejarah ke atas pentas, memerlukan satu pemikiran teliti. Sentiasa mungkin mendekati diri kepada jalan cerita agar dapat sama-sama dihayati. Buat perwira negara, aku cemburu dengan semangatmu, aku cemburu dengan pengorbananmu, juga cemburu dengan keberanianmu. Semoga perasaan ini dapat dikongsi bersama biarpun untuk seketika.

Andai kata aku boleh berkata-kata  
Di saat kau gugur sebagai perwira  
Sesungguhnya kaulah pahlawan negara

Andai kata aku boleh berkata-kata  
Di saat kau gugur sebagai perwira  
Sesungguhnya negara berhutang nyawa padamu

Andai kata aku boleh berkata-kata  
Di saat kau gugur sebagai perwira  
Sesungguhnya kau harus bangga dengan pemergianmu

Kerana kami tidak dipilih di kalangan mereka yang berani

Terima kasih abah dan emak  
Terima kasih buat isteri dan anak-anak tersayang  
Terima kasih buat sifu-sifu  
Terima Kasih benar buat KKCP dan PDRM  
Atas kepercayaan dan amanah  
Terima kasih pada semua...

Kerana cemburuku lebih kuat daripada itu.

**T**he transferring of a historical text into a stage production requires detailed insight. The director must try as much as possible to create a bond with the plot in order to appreciate it more. To our heroes, I could only envy your spirit, your sacrifices and courage. It is my hope that this feeling can be shared together even for a moment.

If I could utter words  
At the moment of your heroic death  
That truly you are a national hero

If I could utter words  
At the moment of your heroic death  
That truly, the nation is indebted to you

If I could utter words  
At the moment of your heroic death  
That truly there is pride in your passing

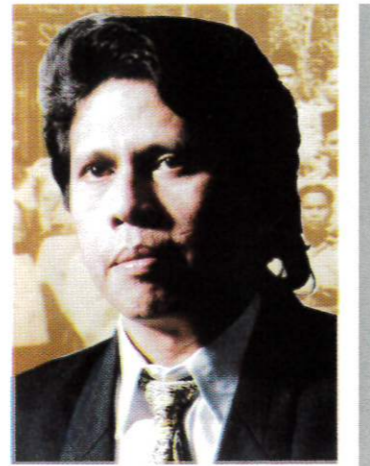
For we are not the chosen  
Amongst the brave

My special thanks to  
My father and mother  
My wife and beloved children  
My Sifus  
My special regards to KKCP and PDRM  
On entrusting me with this responsibility  
And thank you to all...

As my envy is greater than this

*Pengarah Produksi*

*Director*



## LOKMAN GHANI

**D**ILAHIRKAN di Serkam, Melaka pada tahun 1958. Pernah mengikuti Sijil Seni Kreatif (1985-86) di Universiti Sains Malaysia, Pulau Pinang. Mula aktif di bidang teater sejak tahun 1980. Pada tahun 1983, beliau pertama kali mencuba di bidang lakonan di dalam teater *Bukit Keramat* arahan Supiat Mukri. Menyedari bakat lakonan harus diasah, Lokman terus mencuba nasib. Bakat lakonannya kian terserlah melalui teater *Bertam-Bertam Bukan Semambu* arahan Khalid Salleh, *Uda dan Dara - Dato' Rahim Razali, Anak Tanjung* dan *Cindai - Dato' Noordin Hassan, Intan Siti Rahimah - Supiat Mukri, Tun Mamat dan Puteri Gunung Ledang - Aziz M. Osman dan Julius Ceasar - Marzuki Ali*.

Bagi Lokman, sewaktu berlakon di pentas, tidak sekadar melakukan lakonan sahaja, malahan beliau turut mempelajari semua aspek pementasan teater seperti aspek pengarah dan kerja-kerja di belakang pentas. Berdasarkan keyakinan yang teguh, Lokman melangkah setapak lagi apabila menjadi penolong pengarah kepada Dato' Syed Alwi untuk teater *Mat Som* yang dipentaskan sempena Pertabalan Agong (1991), *Anak Tanjung* (1992) dan muzika *Rubiah* (1999).

Lokman berani menyahut cabaran kerja-kerja pengarah teater pada tahun 1989 lagi, bermula dengan teater *Sri Panggong*, kemudian *Laksamana Mati Dibunuh* (1990), *In The Name Of Love* (1991), *Tikar Mengkuang* (1991 dan 1998), *Anak Tanjung* (1992 - versi drama TV terbitan RTM dan 1993 - dipentaskan di Pulau Pinang, Perak, Kedah dan Perlis), *Bangsawan Megat Panji Alanm* (1999) dan *Bangsawan Kanak-Kanak Cermin Sapura* (2000).

Penglibatan Lokman tidak sekadar di dunia pentas sahaja malahan beliau turut mencari pengalaman di bidang lakonan drama TV. Antara drama TV yang pernah disertainya ialah *Pendekar Kundur, Jebat Derhaka, Pertemuan Kedua, Pulang, BPR* dan *Hujan Di Hati Kamariah*.

Lokman pernah mewakili Malaysia ke Festival Teater Ke-2 di Singapura (1990) dalam teater *Anak Tanjung*, Festival Teater Ke-3 dengan teater *Tok Perak* (1991) dan *Asean Artistes Creative Interaction* di Bangkok, Thailand (1992).

**L**OKMAN Ghani was born in Serkam, Melaka in 1958. He attended the Certificate of Creative Arts Course (1985-86) at Universiti Sains Malaysia, Pulau Pinang. He began actively involved in theatre since 1980. His first attempt at acting was in 1983, in the theatre *Bukit Keramat* directed by Supiat Mukri. Realizing the need to develop his talents, he continued his involvement with theatre. His acting talent shone through the plays *Bertam Bertam Bukan Semambu* directed by Khalid Salleh, *Uda dan Dara - Dato' Rahim Razali, Anak Tanjung* and *Cindai - Dato' Noordin Hassan, Intan Siti Rahimah - Supiat Mukri, Tun Mamat and Puteri Gunung Ledang - Aziz M. Osman and Julius Ceasar - Marzuki Ali*.

To Lokman, acting on stage is not merely performing but also a process of learning all aspects of theatrical staging such as directing and backstage work. Based on this newfound confidence, Lokman moved a step further in becoming the assistant director to Dato' Syed Alwi for the production of *Mat Som*, which was staged in conjunction with the installation of the *Yang Di Pertuan Agong* (1991), *Anak Tanjung* (1992) and the musical *Rubiah* (1999).

Lokman dared to brave the challenges of directing since 1989 beginning with the play *Sri Panggong*, followed by *Laksamana Mati Dibunuh* (1990), *In The Name of Love* (1991), *Tikar Mengkuang* (1991 and 1998), *Anak Tanjung* (1992- The RTM television drama version and 1993- the stage version in Pulau Pinang, Perak, Kedah and Perlis) the play *Megat Panji Alam* (1999) and the children's theatre *Cermin Sapura* (2000).

His involvement is not limited to the stage but has also been involved in television acting. Among the television productions he had starred in were *Pendekar Kundur, Jebat Derhaka, Pertemuan Kedua, Pulang, BPR* and *Hujan Di Hati Kamariah*.

He had represented Malaysia at the second Singapore theatre festival (1990) in the play *Anak Tanjung*, at the third theatre festival with *Tok Perak* (1991) and at the *Asean Artistes Creative Interaction* in Bangkok, Thailand (1992).



*Penulis Skrip*  
*Script Writer*

## A . WAHID NASIR (SWAM)

**D**ilahirkan di negeri Kelantan dan menulis di dalam pelbagai genre penulisan sejak tahun 1979, meliputi penulisan drama TV, radio dan filem. A. Wahid telah menghasilkan lebih daripada 500 buah naskah drama TV. Antaranya, drama bersiri *Opah, Hawa, Ibunda* dan lain-lain. Turut menghasilkan skrip filem *Awas, Syakila* dan *Kad Cinta*.

Bagi A. Wahid, seseorang penulis harus cuba untuk melahirkan karya untuk siaran negara lain. Jika karya tersebut berjaya diterima oleh stesen siaran luar negara, bermakna penulis tersebut sudah mampu menjadi penulis yang baik kerana isu atau idea yang diketengahkan itu diterima oleh masyarakat luar. Berdasarkan pandangan tersebut, A. Wahid telah berusaha menghasilkan drama bersiri *soap Opera* berjudul *Gelora 3* sebanyak 50 episod untuk siaran televisyen di Singapura, Saluran Suria.

Kini, A. Wahid berusaha menggarap dan menyiapkan sebuah novel dewasa yang bertajuk *Lelaki dan Lampu Merah*. Usaha untuk menghasilkan karya genre penulisan ini merupakan satu penerokaan baru baginya.

Setiap inci ilmu harus dikongsi atau dibimbangkan kepada orang lain dan berdasarkan pendapat itulah, beliau menjadi tenaga pengajar sambilan di Akademi Filem Malaysia dan Universiti Institut Teknologi Malaysia (UiTM) di bidang penulisan skrip dan lakon layar. Selain itu, beliau turut memangku jawatan editor di majalah RTM.

Skrip teater muzika *23250 Tragedi Bukit Kepong* adalah percubaan pertamanya di bidang penulisan drama pentas.

**A**. Wahid Nasir was born in Kelantan. He has written in a number of genres since 1979 for television, radio and film productions. A. Wahid has written more than 500 scripts for television. Among these are TV series *Opah, Hawa and Ibunda*. He was also the script writer for the films *Awas, Syakila and Kad Cinta*.

*A. Wahid Nasir believes that a writer must strive towards international recognition for one's works of art. If a foreign station airs the work, it signals the writer's ability to excel as the themes he forwarded find favour in other societies. A. Wahid has worked on a soap opera series entitled Gelora 3 with 50 episodes for the Suria Television Channel in Singapore.*

*At present, A. Wahid is working on an adult novel entitled Lelaki dan Lampu Merah. This effort in writing the novel is something of a new exploration on A. Wahid's part.*

*A firm believer in sharing and imparting his knowledge, A. Wahid is also a part time lecturer at the Malaysian Film Academy and Universiti Teknologi Mara (UiTM) in the field of script and screenplay writing. Besides this, he is also editor of RTM magazine.*

*The script of 23250 Bukit Kepong Tragedy is his first attempt at writing a stage drama.*

*Pengarah Muzik*  
*Music Director*



## ROSLI MD. KASA (ROSLI SELASEH)

**D**ilahirkan di negeri Perlis Indera Kayangan dan mendapat pendidikan awal di Sekolah Vokasional Kangar. Pernah bekerja sebagai pemain muzik di Jabatan Penerangan, Kementerian Penerangan Malaysia dan kini, menjadi pengarah untuk syarikat sendiri iaitu R.S. Global Music Entertainment Sdn. Bhd.

Aktif di bidang seni muzik dengan menjadi penerbit, mencipta lagu dan lirik untuk artis-artis terkenal tempatan. Antara lagu dan lirik yang pernah dihasilkan ialah *Canggih* nyanyian Siti Nurhaliza dalam album *Sahmura, Ngajat Tampi* nyanyian Noraniza Idris dalam album *Bekaba, Bukan Lupa Tapi Tak Ingat - Sapura, Untuk Apa - Aishah* dan *Mohon Diri - Shima*. Lagu-lagu ciptaannya pernah memasuki Juara Lagu terbitan TV3.

Beliau pernah menjadi konduktor untuk Jabatan Seni Persembahan, Kombinasi persembahan antara Petronas dan TV3 di Dataran Merdeka sempena Hari Kemerdekaan 1998.

Menjadi Pengarah Muzik untuk produksi teater muzika *23250 Tragedi Bukit Kepong* adalah pengalaman pertamanya di dunia pentas tanah air.

**R**OSLI was born in Perlis Indera Kayangan and had his early education at Kangar Vocational School. He has worked as a musician at the Department of Information, Ministry of Information Malaysia. He now directs his own company, R.S. Global Music Entertainment Sdn. Bhd.

*He is a prolific producer, songwriter and lyricist for a number of local artistes. Among the songs he had produced are Canggih, for Siti Nurhaliza's album, Sahmura, Ngajat Tampi for Noraniza Idris' album Bekaba, Bukan Lupa Tapi Tak Ingat - Sapura, Untuk Apa - Aisyah and Mohon Diri - Shima. Some of the songs he composed had been featured in Juara Lagu produced by TV3.*

*He was the music conductor for Performing Arts Department, and in a joint performance between Petronas and TV3 at the Dataran Merdeka for the 1998 Merdeka Celebrations.*

*23250 Bukit Kepong Tragedy is his first involvement in the local theatre scene.*



Pengarah Tari  
Choreographer

## MAHMOOD IBRAHIM

**M**ula menceburi bidang seni di negeri kelahirannya, Johor Darul Takzim. Bakatnya terserlah apabila mendapat gelaran Koreografer Terbaik Kebangsaan pada tahun 1976. Berdasarkan pengalaman yang luas itu, beliau ditawarkan menjadi Artis Budaya/Koreografer di Kompleks Budaya Negara. Tanpa menoleh ke belakang lagi, beliau terus melangkah maju ke hadapan. Menyadari hakikat dirinya yang mahu menjadi seorang artis budaya/koreografer yang berilmu, beliau telah melanjutkan pelajarannya di Universiti Sains Malaysia. Seterusnya, beliau ke Indonesia untuk meneruskan pengajiannya di bidang Pengajian Tari Melayu.

Bermula dengan penguasaan tarian *Kuda Kepang* sahaja, sehingga kini, beliau mampu dan telah menghasilkan pelbagai koreografi sama ada yang berbentuk *art form* ataupun untuk mengisi promosi-promosi pelancongan oleh Kementerian Kebudayaan, Kesenian dan Pelancongan Malaysia. Kini, beliau boleh berbangga dengan hasil koreografi seperti *Sendatari Rama, Titian, Asean Dance Festival I, II dan III, Kesucian, When Rivers Meet* dan persembahan-persembahan untuk Pembukaan Sukan Komanwel Ke-16 di Stadium Bukit Jalil.

**M**ahmood Hj. Ibrahim began his involvement in arts in the state of his birth place Johor Darul Takzim. His talent as a choreographer gained recognition when he was nominated as the Best National Choreographer, 1976. Due to his exposure and vast experience, he was offered the post of artiste/choreographer at the National Cultural Complex. He continued to be involved seriously in his field. Realising the need to broaden his knowledge in his field, he pursued further studies at the Universiti Sains Malaysia. This was followed later by a stint in Indonesia where he profounded his knowledge in the art of Malay Dance.

From just being a performer of *Kuda Kepang*, he has developed himself as a prominent dance choreographer be it in artistic form or dances especially tailored for the promotion of tourism of Ministry of Culture, Arts and Tourism. With the achievement in his field he can walk tall with his outstanding work and performances such as *Sendatari Rama, Titian, Asean Dance Festival I, II and III, Kesucian, When Rivers Meet* and the various performances for the opening of the 16<sup>th</sup> Commonwealth Games at the Bukit Jalil Stadium.

Bukit Kepong - 23250



Peta kedudukan Bukit Kepong.  
Map location Bukit Kepong.

### PEKAN BUKIT KEPONG

**P**ada tahun 1950-an, Pekan Bukit Kepong adalah sebuah pekan kecil yang terletak kira-kira 49 kilometer jauh di hulu Sungai Muar, Johor.

Pekan ini hanya boleh dihubungi dengan bot perdagangan yang berpusat di Pekan Lenga, di hilir Sungai Muar. Perjalanan dari Pekan

Lenga ke Bukit Kepong boleh mengambil masa 1 1/2 jam ketika air pasang dan selama 2 1/2 jam ketika air sedang surut. Kedudukannya yang jauh terpencil ini menyebabkan kawasan ini terputus hubungan dengan dunia luar.

Kaum Melayu dan Cina merupakan kaum majoriti yang menetap di pekan ini dan berjumlah kira-kira 1,200 orang. Kebanyakan kaum Melayu bekerja sendiri dan mengambil upah menoreh getah sementara kaum Cina pula membuka kedai-kedai peniagaan.

Pekan Bukit Kepong mempunyai 20 buah rumah kedai papan yang berbumbung zink. Kebanyakan kedai-kedai ini dimiliki oleh pedagang-pedagang Cina. Pekan ini dihubungi oleh denai-denai kecil sejauh 3 hingga 5 kilometer untuk ke kampung yang berhampiran.

**I**n the 1950's, Bukit Kepong was small town, located about 49 kilometres at the source of the Muar River, Johor. The town's only mode of transport was through merchant boats centred in the town of Lenga, further downriver. The journey from Lenga to Bukit Kepong would take 1<sup>o</sup> hours during high tide and 2<sup>o</sup> hours during low tide. The town's remote location further isolated it from the rest of the outside world.

The Malays and Chinese made up the majority of the town's dwellers, which totalled about 1,200. Most of the Malays were farmers and rubber smallholders, whilst the Chinese run businesses.

The town of Bukit Kepong consisted 20 wooden shophouses with corrugated iron roofs. Chinese traders owned most, if not all of the shops. The town is linked to the nearby villages by way of footpaths within 3 to 5 kilometres each.

## Balai Polis Bukit Kepong The Bukit Kepong Police Station

**D**ibina di atas tanah seluas 62 meter persegi, di tebing Sungai Muar dan dipagari kawat berduri dan mempunyai dua pintu. Satu pintu di bahagian Barat dan satu lagi di bahagian Utara. Pintu di bahagian Utara ini menghala ke jeti dan sungai. Di dalam kawasan balai ini, terdapat 3 buah bangunan iaitu satu balai polis, satu berek kelamin di rusuk balai dan satu deretan dapur, di belakang berek kelamin.

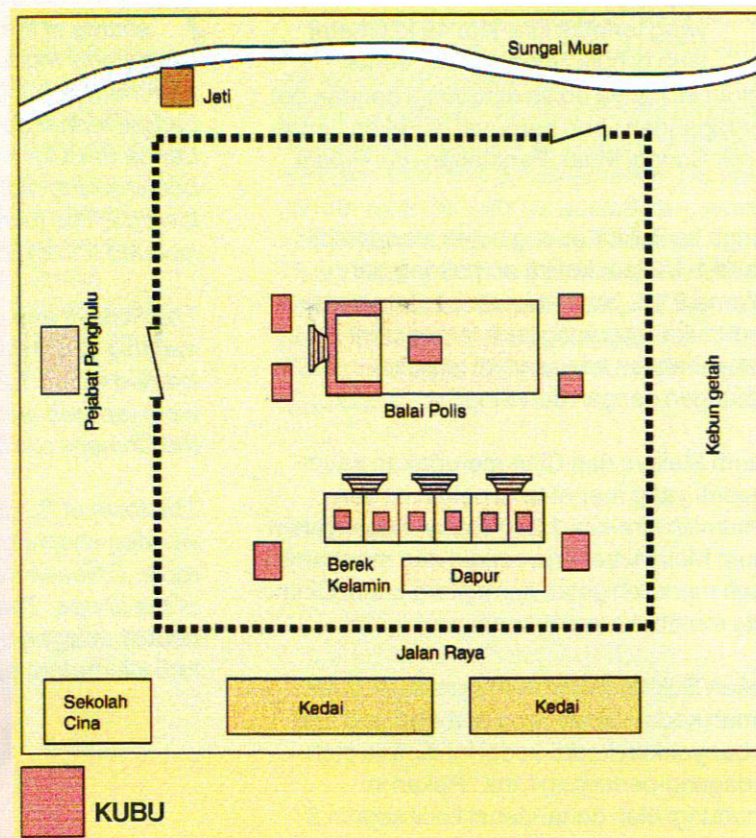
Bangunan balai dan berek kelamin diperbuat daripada kayu, beratap genting dan bertiang batu. Di kedua-dua bangunan ini mempunyai lubang pertahanan untuk ke bawah. Lubang-lubang tersebut berukuran 2.4 meter x 1.2 meter dan sedalam 1.2 meter. Di keliling lubang-lubang itu dibina tebing pasir setinggi 0.3 meter. Di kedua-dua belah depan balai terdapat lubang yang berukuran 1.2 meter x 0.6 meter. Di atas balai di bahagian hadapan tangga juga terdapat benteng pertahanan yang dibina dari susunan guni yang mengandungi pasir.

Di luar bangunan balai tetapi masih di dalam kawasan balai terdapat kubu pertahanan yang dibina dari papan dibuat secara berpetak yang berisi pasir dan di atasnya disusun dengan guni-guni pasir.

Bertentangan dengan pintu hadapan dengan luar pagar Balai polis terdapat sebuah bangunan Balai Penghulu. Di antara bangunan polis dan balai penghulu terdapat jalan kecil untuk ke sungai.

**T**HE station which was built on a 62 metre square compound situated nearby Muar river, is guarded by a barb wire fence with two entrances. One entrance was located to the west and the other to the north. The northern entrance faced the jetty and river. There were three buildings in the compound which included the police station and a barrack for married personnel on the side of the station with a row of kitchens at its rear.

The station and barracks were made of wood with tiled roof and concrete supports. Both buildings have defense emplacements beneath. The trenches were approximately 2.4 metres by 1.2 metres and 1.2 metres deep and surrounded by sandbags bulwarks approximately 0.3 metres high. In front of both the approaches to the station went trenches measuring 1.2 metres by 0.6 metres. There was also a defensive bulwark of sandbags in front of the stairs. At the station compound, there were defensive bulwarks constructed from wooden planks in squares filled with sand and topped with sandbags. Opposite the front entrance of the station is a small Penghulu office. Between the Penghulu office and the police station is a small footpath to the river.



Rajah kedudukan  
Balai Polis Bukit  
Kepong.

Plan Location Bukit  
Kepong Police Station.

## Urutan Kejadian Serangan Komunis Ke atas Balai Polis Bukit Kepong

### A Chronology of events during the assault on the Bukit Kepong Police Station

- Pada 23 Februari 1950, jam 2.00 pagi iaitu hari kedua Sambutan Tahun Baru Cina anggota polis terus menjalankan tanggungjawab seperti biasa sejak pukul 6.00 petang lagi. Antara yang bertugas pada pagi itu ialah :
  - K/KPL 7186 sebagai Ketua Balai,
    - Mata-Mata 7182 Abdul Kadir Jusoh di Pejabat Pertanyaan,
    - AP Samad Yatim sebagai Pengawal di atas Balai,
    - Mata-Mata 8600 Jaafar Hassan bersenjata *stengun*
    - AP Osman Yahya bersenjata *rifel* sebagai Peronda Kawasan.
- At the early hours on 23 of February 1950, i.e on the second day of the Chinese New Year celebrations, the police personnel were doing their daily chores as usual. The police personnel on duty were:
  - K/Kpl 7186 as the chief of the station
    - Special Constable 7182 Abdul Kadir Jusoh at the information counter
    - AP Samad Yatim as the Station guard
    - Special Constable 8600 Jaafar Hassan, operating the *sten gun*
    - AP Osman Yahya, the patrolman, armed with a rifle.
- Lebih kurang 4.30 pagi, Mata-Mata Jaafar dan AP Osman Yahya ternampak bayang-bayang manusia berhampiran dengan pagar kawasan Balai. Mata-Mata Jaafar mengamati bayang-bayang tersebut. Setelah didapati tiada jawapan setelah beliau berteriak untuk bertanya, Mata-Mata Jaafar terus menembak dengan *stengunnya*. Satu lembaga gugur.
  - At approximately 4.30 a.m, Constable Jaafar and Auxiliary Police Osman Yahya spotted human shadows near the perimeter fencing around the station compound. Constable Jaafar observed the shadows closely. He challenged them for identification. When not receiving an answer, he fired upon the silhouettes with his *sten gun*. One of the shadowy figures was killed instantly.
- Pihak Pegganas Komunis yang seramai 180 orang terus membalas tembakan. AP Osman Yahya terkena tembakan lalu mati sementara Mata-Mata Jaafar mengalami kecederaan.
  - The communist forces numbering 180 began exchanging fire with the police. AP Osman was shot dead while Special Constable Jaafar was wounded.
- Mata-Mata Jaafar merangkak ke arah Balai.
  - Special Constable Jaafar managed to crawl to the station.
- Bugle (trumpet perang) dibunyikan oleh pihak Komunis. Kemudian, pihak Komunis menembak secara berterusan ke arah Balai Polis Bukit Kepong.
  - The communists sounded their bugle and began to fire continuously at the Bukit Kepong Station.
- Cermin Lampu gas di dalam Balai pecah terkena tembakan.
  - The firings broke the glass cover of lamps and windowpanes.
- Mata-Mata Jaafar sempat masuk ke dalam kubu di hadapan Balai sebelah kiri.
  - Special Constable Jaafar managed to escape into one of the defence bunkers on the left foreground of the Station.
- Anggota polis yang sedang betugas segera mengambil tempat masing-masing.
  - Other police personnel on duty took position to defend the station.

- Anggota Polis yang terjaga daripada tidur terus bingkas bangun, mencapai senjata masing-masing langsung mengambil tempat masing-masing.
- Tembak menembak terus berlaku dengan sengit. Pihak Komunis mengarahkan supaya pihak polis menyerah kalah. Pihak Polis enggan menyerah diri.
- Pihak Komunis mula menggunakan taktik kotor apabila mereka merasakan pihak polis tidak akan menyerah kalah dengan mudah.
- Pihak Komunis telah menangkap dan mengacukan pistol kepada isteri Mata-Mata 7493 Mohamad Jaafar, Mariam Ibrahim.
- Mariam dipaksa oleh pihak komunis supaya semua anggota Polis yang bertahan di Balai Polis menyerah diri.
- Tetapi anggota Polis tetap enggan menyerah diri. Tembakan terus berbalasan sehingga beberapa anggota polis gugur dengan penuh semangat keperwiraan yang tulen.
- Fatimah Yaaba, isteri kepada Mata-Mata 37 Abu Bakar Daud dan anak lelaki mereka, Hassan turut dipaksa oleh Komunis untuk menyerah diri. Namun Fatimah dan Hassan enggan tunduk pada arahan tersebut. Akhirnya kedua-duanya dibunuh dengan kejam.
- Pihak Komunis mula membakar berek kelamin dan Balai Polis.
- Tujuh orang Pengawal Kampung dari Kampung Durian Chondong bergegas ke Bukit Kepong setelah terdengar tembakan dengan menggunakan sampan. Dalam perjalanan itu, mereka telah diserang hendap oleh Komunis. Mereka tidak mampu melawan dan terpaksa menyelamatkan diri.
- Separuh Pengawal-pengawal Kampung lagi terus ke Bukit Kepong dan mereka sampai pada pukul 10.00 pagi. Mereka hanya dapat menyaksikan kemusnahan iaitu Pejabat Penghulu, Balai Polis dan Berek Kelamin sudah dibakar. Terdapat juga mayat-mayat anggota Polis terbujur dan rentung dalam kebakaran tersebut.
- Keseluruhannya pertempuran selama tiga jam itu telah mengorbankan 14 orang anggota polis, 2 orang isteri polis, 2 orang kanak-kanak dan 5 Polis Bantuan.

- *The off duty personnel were awakened from their sleep and immediately took position to reinforce the defense of the station.*
- *Exchange of fire ensued. The communists ordered the police personnel to surrender but they refused to comply.*
- *The communists tried their hand at dirty tactics upon realising the stubborn refusal of the police to surrender.*
- *They captured and threatened to shoot the wife of Constable 7493 Mohamad Jaafar, Mariam Ibrahim.*
- *Mariam was forced to persuade the police personnel besieged to surrender.*
- *The police personnel refused. The gunfire continued until a few more policemen died in true valour and honour.*
- *Fatimah Yaaba, the wife to one of Constable 37 Abu Bakar Daud and their son Hassan were also forced by the communists to surrender. Fatimah and Hassan refused and both were brutally tortured to death.*
- *The communists began to set fire on the Police Station and the Barracks.*
- *Seven members of the Home Guard from Kampung Durian Chondong rushed to Bukit Kepong by a boat upon hearing gunfires. They were ambushed. They were unable to fend off the assault and retreated.*
- *More members of the Home Guard rushed to the scene at Bukit Kepong and managed to reach it at 10.00 a.m in the morning. They arrived only in time to witness the destruction of the Penghulu's office, the Station and the Barracks as the buildings were consumed by fire. The bodies of the dead Station's lied around compound, some of them badly burnt.*
- *The skirmish lasted three hours, at the cost of the lives of 14 Police personnel, 2 wives of the personnel, 2 children and 5 Auxiliary Police members.*

Pastinya dapat menyelamatkan diri, jika mereka menyerah diri, sebaliknya mereka insaf dan sedar, mereka sedang berjuang menghadapi sesuatu yang lebih tinggi nilainya daripada nyawa mereka sendiri. Mereka telah berjuang untuk menegakkan kebenaran, kebebasan dan menyelamatkan Malaya daripada ancaman musuh, ancaman kezaliman anggota pengganas komunis.

It was probable that they could have saved their lives by surrendering. However, they realised that they were fighting for something far more valuable than their own lives. They were fighting to uphold truth, freedom and to save Malaya from the enemy threat, the threat of communist oppression.

## Catatan Selepas Kejadian Serangan Pengganas Komunis di Balai Bukit Kepong.

### Notes on the outcome of the assault on Bukit Kepong.

#### Senarai anggota polis yang tercedera / The list of personnel wounded in the assault



**MM 7645 Yusoff b. Rono**

- mengalami kecederaan yang teruk di bahu, tangan dan kaki kiri akibat terkena tembakan.
- Sustained serious injuries on his shoulder, hand and left feet from gunfire.



**MM 10533 Othman b. Yusof**

- terkena tembakan di bahu kanan dan badannya terbakar.
- shot on his left shoulder and suffering burns on the chest.



**MM/L 37 Abu Bakar Daud**

- Dada dan siku kirinya ditembusi dengan peluru.
- Shot through his chest and left elbow.



**MM/T 3472 Ahmad b. Khalid**

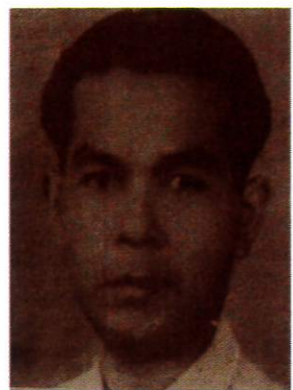
- Badannya terbakar sementara siku kirinya mengalami kecederaan akibat terkena tembakan.
- Suffered burns while his left elbow was wounded by a gunshot.

**L/KPL 7186 Jidin b. Omar**  
Mendapat kecederaan yang parah di bahagian perut dan meninggal dunia semasa di dalam bot dalam perjalanan dari Bukit Kepong ke Lenga untuk mendapat rawatan.

*Sustained serious injuries on his stomach and died in the boat on the journey from Bukit Kepong to Lenga for treatment.*



L/KPL 7186 Jidin b. Omar



L/SJN 3493 Jamil b. Md Shah



MM 9136 Hassan b. Othman



MM 3933 Hamzah b. Ahmad



KPL 7068 Mohd Yassin b. Hj. Abd. Wahab



MM 7493 Mohammad b. Jaafar



MM/L 60 Ibrahim b. Adam

**Senarai anggota polis yang terkorban :**  
*The list of policemen killed in action :*

1. L/SJN 3493  
Jamil b. Md Shah
2. KPL 7068  
Mohd Yassin b. Hj. Abd. Wahab
3. L/KPL 7186  
Jidin b. Omar
4. MM 3933  
Hamzah b. Ahmad
5. MM 5674  
Abu b. Md. Ali
6. MM 7493 Mohammad  
b. Jaafar
7. MM 7862  
Abd. Kadir b. Jusoh
8. MM 8600  
Jaafar b. Hassan
9. MM 9136  
Hassan b. Othman
10. MM/L 60  
Ibrahim b. Adam
11. MM/L 68  
Awang b. Ali
12. MM/L 181  
Basiron b. Adam
13. MM/T 3475  
Mohd Top b. Lajim
14. MM/T 3795  
Jaafar b. Arshad

**Senarai isteri anggota polis yang meninggal /**  
*The list of personnel's wives killed in action.*

- Saadiah (isteri MM 5674 Abu b. Md. Ali)
- Fatimah Yaaba (isteri MM/L 37 Abu Bakar b. Daud)
- Saadiah (the wife of MM 5674 Abu b. Md. Ali)
- Fatimah Yaaba (the wife of MM/L 37 Abu Bakar b. Daud)

**Senarai anak anggota polis yang terkorban /**  
*The list of personnel's children killed in action :*

- Simah (anak MM 5674 Abu b. Md. Ali)
- Hassan (anak MM/L 37 Abu Bakar b. Daud)
- Simah (the daughter of MM 5674 Abu b. Md. Ali)
- Hassan (the son of MM/L 37 Abu Bakar b. Daud)

**Senarai Polis Bantuan yang terkorban /**  
*The list of Auxilliary Police personnel killed in action :*

- 1925 Ali Akob b. Othman
- 2127 Osman b. Yahya
- 2130 Samad b. Yatim
- 1912 Mohammad b. Saat
- 2098 Redzuan b. Alias



Cik Meriam bte Ibrahim isteri kepada Allahyarham MM/T 3793 Jaafar b. Arshad

7493 Mohammad b. Jaafar



Pon bte Khalid isteri kepada Allahyarham MM/L 68 Awang b. Ali



Jamilah bte Abu Bakar anak kepada MM/L 37 Abu Bakar b. Daud

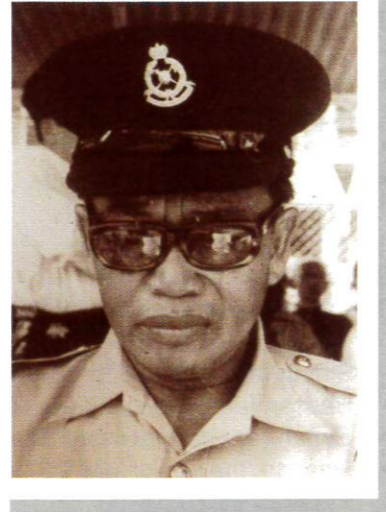


Fatimag bte Hj. Abd Manan isteri kepada Allahyarham MM 9136 Hassan b. Othman



Fatimah bte Tuani isteri kepada Allahyarham MM 3933 Hamzah

**S**EHINGGA tahun 2000 hanya mangsa Tragedi Bukit Kepong, MM 7645 Haji Yusoff b. Rono yang masih lagi hidup. Tiga mangsa tragedi yang lain sudah kembali ke rahmatullah beberapa tahun yang lalu. Semoga Tuhan meletakkan mereka di kalangan mereka yang beriman.



### Biodata

#### MM 7645 Haji Yusof Bin Rono

**D**ILAHIRKAN 1 Februari 1922 di Kampung Sungai Paya, Bukit Pasir, Muar, Johor. Mula berkhidmat sebagai anggota polis pada 1 September 1939 di Ibu Pejabat Polis Daerah Johor. Bersara sebagai anggota polis berpangkat Sarjan pada 1 Februari 1977.

Beliau bersama rakan-rakannya, ahli keluarga dan penduduk kampung pantang menyerah kalah sama sekali untuk mempertahankan Balai Polis Bukit Kepong daripada penganas komunis. Beliau menyaksikan sendiri rakan-rakannya tumbang satu persatu dengan penuh semangat keperwiraan sejati.

Sewaktu kejadian itu beliau mengalami cedera parah di bahu, di tangan kiri dan juga kaki kiri akibat terkena tembakan.

*It was probable that they could have saved their lives by surrendering. However, they realised that they were fighting for something far more valuable than their own lives. They were fighting to uphold truth, freedom and to save Malaya from the enemy threat, the threat of communist oppression. Presently the sole survivor of the Bukit Kepong tragedy that still lives is Constable Haji Yusoff b. Rono. Three of the other survivors had since died a few years ago. May God bless upon their souls.*

### Biodata

#### of MM 7645 Haji Yusoff bin Rono

**B**orn on 1 February 1922 in Kampung Sungai Paya, Bukit Pasir, Muar, Johor. Began serving as a member of the Police Force on 1 September 1939 at the Johor police district headquarters. Retired from the Police Force on 1 February 1977 with the rank of sergeant.

*Together with his friends, family members and villagers of the vicinity, he refused to surrender to the communist insurgents during the defense of Bukit Kepong. He witnessed all his friends who courageously fell one after another during the attacks*

*During the assault, he sustained gunshot wounds on his shoulders, left hand and left leg.*

## Urutan Kejadian Serangan Komunis Keatas Balai Polis Bukit Kepong

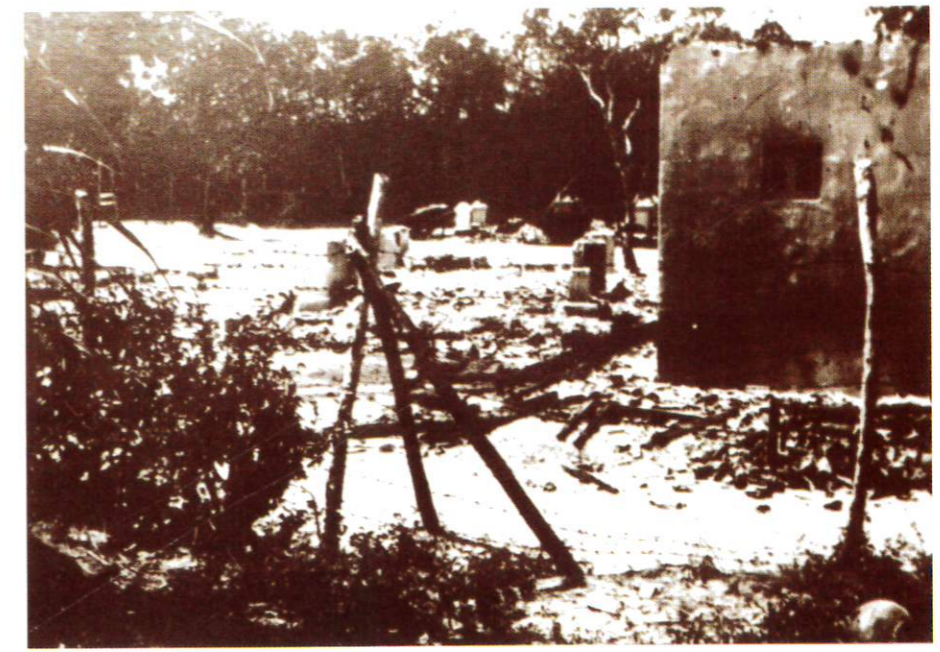


Bot merin yang digunakan oleh anggota polis Bukit Kepong.



Bangkai bot polis merin

**GAMBAR KANAN:** Kompleks balai polis Bukit Kepong musnah dibakar komunis.



**GAMBAR BAWAH:** Gambar kenangan anggota polis Bukit Kepong sebelum berlaku peristiwa serangan balai polis pada 20 Februari 1950.



Dato' Onn Jaafar meninjau tempat kejadian.

# Gambar-gambar Balai Polis Bukit Kepong



Tunggul tiang bangunan Polis Stesen yang terbakar.



Kesan berek kelamin yang terbakar berhampiran dengan deretan kedai.



Kompleks polis Bukit Kepong menjadi padang jarak padang terkukur.

# Keratan Akhbar Kejadian Bukit Kepong



بوکیة کفووع

لڤكائن ٢- سبلاهن كبريا ٢١ 200 اورغ بايقن تله دانغ سبروغ رومه  
 فلووع دالم سبوا، كفووع بفرنام بوکیة کفووع دودامره موار دالم  
 نكري جومر، كفووع بوکیة کفووع اين ايااله سبوا، كفووع بفرنام  
 مودفن كبريا 38 بانو مرفد بندر مهراني دان كبريا 7 بانو جاوهن  
 مرفد جالتراي بع صفيبر سكالني ككدان - رومه فلووع بوکیة کفووع  
 ايتله بيشله دسوغ اوله كبريا 200 اورغ لڤكائن ٢ كد عاري رابو بع  
 لالو، سرائن كجم ايت برلاكو سلسا ليم جم سته مولاوي مرفد فوكل  
 امنه سته صك كند فوكل سفلوه لاقني، رومه فلووع ايت عباله  
 ايت سلسا ليم جم سته دان لڤ اخرن مريگ تله نبواس.  
 تله ماني دان 4 اورغ تله لوک فاره، سلاين مرفد ايت 6  
 ساك كفووع (كفووع كاره)، 3 اورغ فرموقن دان سترورغ  
 استري ٢ دان ايق كلد مشتات ايت تله ماني جوگ -  
 سله بع ماني دان بع لوک ايله 27 اورغ، كسوان اورغ ٢  
 دان ترجلوا اين اگتن ايله اورغ ٢ ملايو بلاك.  
 سائين دان كجيدرين سودارا ٢١ ايت بع 27 اورغ ايت نهديق  
 تله دسبوة اوله سموم اومه ملايو ملايا اين دفن قران  
 دان دفن هاني بخرهريس سرت مفوجف اناط وانالابه  
 هني دسبيلين قول اومه ملايو ملايا بفرانام اسلام اين  
 بو، هوا كمانين بع سماجم ايت ايله سايبك ٢ كمانين  
 مرفد ماني دانن نيلم تيفكي بفرسب دري دم كفالو،  
 سماجم بع سماجم ايت مبع سده سفانوتن منجادي  
 بويفكن كرس سفاقة حب الوطن قد سيسي سودارا ٢١ ايت  
 دالم فرجواهن حب الوطن من الايمان، خسوسا دزمان  
 كيت فرچايي سكل روح - سودارا ٢١ ايت بع ماني دالم  
 س اين اكن تيفكل دالم فرايخان اومه ملايو عامن -  
 مانه وصالني (ولا نقولوا لمن يتقل في سبيل الله اموات ل  
 مشرون) بفرارني: رجافله كامو كانكن اورغ ٢ بع  
 بواهن سبيل الله ايت ماني بيهن اداله مريكت هيدوق  
 سدر: بمان برارني، هوا مريكت قد ظاهر ماني  
 لکل ككل دالم فرايخان دان قد سبون ليه كيت،  
 سيسي توحن كيت اداله مريكت قد دغ سايبكي  
 روح مريگ اكن ترجله كلد بفسرو اوله نومن  
 سس الطمئنه، ارجسي الي ربك واطيه مرضيه، فادخلي  
 بي جنني).

ككجانم فنجاهة لڤكوتوه  
 فرسداهن مجلس سواره اذرع امنو تلهنت قد كفسلم دان  
 مجلس ايت نه مفيل ككجانم بايت دفن-ديه دان دكيجان مستكن  
 سل بع تله برلاكو مريكت كفووع موار دمان لڤكائن ٢ نملسك كفووع  
 ايت دان ميمونه امل ٢ فويس كادان كفووع دان اورغ ٢ كفووع بع ميمونه  
 مريكت سرت مياكر رومه، سرت دفن اورغ ٢ فرموقن ٢ دان كاتق ٢  
 بفر برانم ددالين.  
 2. لڤكائن لڤكائن ٢ اين ايااله لبروان بع بيس دان ككسني  
 بايت فروان بع تيدق دلاوكن اوله سايبا جوا بفر سالفكاسيان  
 3. امنو دفن سفاقة بفرسيرا ميمونه بفر ككسني بفرج دفن  
 سونين سفاقي ميمونسكن لڤكائن ٢ ايت دفن سرفا سكران  
 4. كد نوم كوارك اورغ ٢ بع نفاصني ايت ميمونسكن مريكت  
 بفر سفاقي مان كد روح اورغ ٢ بع نفاصني ايت ددالين ميمونه بفر  
 ايت رسه ككدان.  
 5. جواهن امنو دكيدني مفادان مجلس مياج الفاتحه  
 مان مفا اتوه، روح مريكت.  
 6. جوا توكواس كرج دفن ميمونسكن ميمونسكن سايق 2500 اتسوه  
 ميمونسكن ميمونسكن كفووع ايت.  
 ماماكن لاوانتن سديري كسنت بع  
 ايتي بفر فوونو اگوو امنو دان ستروري  
 اميمولاوي بفر سده - وكيلا كيت

Majlis 27.2.1950,

## 23 Killed By Terrorists In Johore Outpost

### POLICE, KAMPONG GUARDS FIGHT TO THE LAST MAN

*(Malay Mail Reporter)*  
 Nineteen police and kampung guards, three women and a child died and four more persons were injured in one of the most gallant defenses of the emergency when terrorists for five hours attacked the lonely, isolated police station at Kampong Bukit Kepong, Johore, early yesterday morning. According to police reports only one man escaped.

The large party of terrorists who carried out the attack used every method at their disposal: attempting first to drive out the police by heavy fire, then by threatening the wives of policemen they had captured, and finally by setting fire to the building to burn the defenders out.

The terrorists also ambushed and beat off a party of the kampung guards who courageously went to the rescue of the beleaguered police post.

The police station is in one of the most isolated areas in Johore and is 25 miles from Muar and seven miles from the nearest vehicular track.

The attack began on the police station with 150 terrorists attacking the building from three sides. The attack went on fiercely for approximately three hours, and at 7.30 a.m. the terrorists broke through the outer defenses, killing three Malay women and a child all from police families.

The terrorists then forced together the remainder of the wives of the policemen and marched them to the police station, where they ordered them to call on the police to surrender. Six police were upstairs in the police station and they refused to surrender. All the police who were downstairs had either been killed or wounded.

Malay Mail 24.2.1950, m.s. 1

## Johore Bandits Kill 23, Burn Police Station

### THIRTEEN police constables, six kampung guards three women and one child are reported to have been killed and three police constables seriously wounded when bandits attacked and burnt down the police station at Kampong Bukit Kepong, one of the most isolated areas in Muar, Johore, early yesterday morning.

These figures are given in a police statement which stated they were based on preliminary reports.

Other reports from Muar say a large number of bandits took part in the attack which was started about 4.30 a.m. and continued for more than five hours.

At least ten bandits were sent to the river into the jungle by their comrades. Towards the end of the battle two of the police made a break for the station and attempted to reach the river running nearby.

One of them, succeeded. The other, Ali Akar, holder of the Constable's Police Medal for bravery in previous actions against bandits, was last seen alive charging his attackers with a sword.

**Relief Parties**  
 Jungle squads and miller parties were sent to Bukit Kepong as soon as news of the attack had been received. Further details are available but yesterday morning's security forces, which were over the spot and continued to search for the bandits, reported that the station was burnt down and seven miles from the end of the nearest track capable of taking vehicles.

The station was situated on a hillside and was surrounded by a wall. It was destroyed by fire which was set by the bandits at about 7.30 a.m. and the station was completely destroyed.

The Straits Times 24.2.1950, m.s. 1

## The Role of the Police Force During the Emergency

**P**ERSEKUTUAN Tanah Melayu terpaksa mengisytiharkan Darurat pada 16 Jun 1948 akibat ancaman pengganas komunis yang amat membimbangkan. Pengisytiharan ini menjadikan keadaan semakin menekan semua pihak kerana pada waktu itu semua rakyat sedang berganding bahu untuk memulihkan keadaan selepas penjajahan Jepun selama 3<sup>1</sup>/<sub>2</sub> tahun. Perang Dunia Kedua telah menghancurkan semua aspek pembangunan termasuklah pembangunan infrastruktur, ekonomi dan sosial. Tempoh genting telah berlarutan selama 12 tahun dan pada tahun 1960, Persekutuan Tanah Melayu diisytiharkan bebas dari sebarang ancaman komunis.

Semasa Darurat berkuatkuasa, anggota Polis Persekutuan Tanah Melayu yang dipertanggungjawabkan memerangi ancaman pengganas komunis. Selama keadaan itu, tidak dinafikan bahawa anggota polis telah menunjukkan satu khidmat yang cemerlang dan penuh dengan tradisi kepolisan. Mengikuti sejarah polis secara awalnya, sebelum Perang Dunia Kedua, Persekutuan Tanah Melayu mempunyai tiga pasukan utama iaitu pasukan polis Negeri-negeri Melayu Bersekutu, Negeri-negeri Melayu Tidak Bersekutu dan Negeri-negeri Selat.

Selepas tamat peperangan tersebut, pihak British menyedari bahawa perlunya ada anggota polis yang ramai, dan terlatih dan diselarasakan di bawah satu bumbung pentadbiran yang cekap. Pasukan Polis Persekutuan Tanah Melayu ditubuhkan sebagai sebuah agensi kerajaan yang mempunyai perlembagaan yang sah dan dilengkapi dengan pelbagai keperluan untuk menjalankan tugas.

Sebelum keputusan satu bumbung pentadbiran ini diambil, boleh dikatakan tidak ada satu cawangan khas seperti Pasukan Polis Hutan, Konstabel Khas, Polis Bantuan dan Pengawal Kampung ditubuhkan untuk menangani isu ancaman pengganas komunis, sama ada untuk tugas perisikan atau pembenterasan ancaman komunis. Namun, tugas ini pernah diserahkan kepada pasukan Perkhidmatan Keselamatan Malaya (*Malayan security Service*) tetapi menemui kegagalan. Sebab kegagalannya terdiri daripada dua iaitu, anggota cawangan ini tidak terlatih dan tidak mencukupi dari segi jumlah keanggotaan untuk menyelesaikan masalah tersebut.

**T**HE Federation of Malaya was forced to declare a state of emergency on 16 June 1948 because of growing threat of communist insurgency. The declaration had caused numerous difficulties to everyone in general. The people of Malaya were still working at rebuilding the country after the ravages of the 3 1/2 years of Japanese occupation. The Second World War had wrought destruction on all aspects of development including the social and economical infrastructure. The period lasted for 12 years and in 1960, the Federation of Malaya was declared free from any communist threat.

*During the enforcement of the state of emergency, the members of the Federation of Malaya Police Force were entrusted with the task of combating the communist threat. During the emergency, undeniably, the commitment and courage exhibited by the members of the force had truly reflected the courageous tradition of the Police Force.*

*According to historical accounts, there were three main divisions of the Police. They were the constabulary of the Federated Malay States, the Unfederated Malay States and of the Straits Settlement respectively.*

*When the war ended, the British realised the need for a large, better trained and centrally administered Police Force. Thus, the Federation of Malaya Police was created as a government agency with its own constitution and duties.*

*Before the decision to form the centrally administered force was made, it was possible to say that there were no specialized divisions such as the Jungle Police, the Special Constabulary, the Auxiliary Police and the Home Guards. Hence, there was a need to create a force to face the threat of communist terrorism, whether to fulfill the functions of espionage or deterrence of the communist threat. The role was originally performed by the Malayan Security Service but was met with failure. The failure was due to two main setbacks. Firstly, the members of the Security Service were not well trained and secondly, the number of servicemen was far too small to face the threat.*

Akhirnya tugas menangani masalah ancaman komunis diletakkan ke bahu Polis Persekutuan Tanah Melayu. Usaha untuk mencari, memilih dan melatih anggota pasukan ini giat dijalankan. Pada tahun 1952 jumlah keanggotaan pasukan ini telah meningkat tujuh kali ganda menjadi 75,281 orang berbanding hanya 11,288 orang keanggotaan pada awal penggabungan Polis Persekutuan Tanah Melayu. Daripada jumlah 75,281 orang itu, 31,164 orang adalah polis biasa, 44,117 orang terdiri daripada Konstabel Khas dan dibantu oleh 88,000 orang Polis Bantuan (*Auxiliary Police*). Mereka diberi tugas tambahan iaitu untuk menghapuskan pengganas komunis dan mengumpul risikan keselamatan.

Polis Persekutuan Tanah Melayu telah menunaikan tanggungjawabnya dengan baik. Hasil pembenterasan tersebut seramai 10,698 orang komunis telah dibunuh, ditangkap atau menyerah diri.

Demi menunaikan tanggungjawab yang suci itu dan pantang menyerah kalah sebelum ajal, anggota Polis Persekutuan Tanah Melayu terus berjuang. Mereka sedar, bahawa keamanan dan kebebasan sebuah negara itu jauh lebih bermakna jika diusahakan oleh para anak watan sendiri. Berbanding dengan jumlah anggota komunis yang dibunuh dan dcederakan itu, hanya 4,425 orang anggota Polis Persekutuan yang gugur. Daripada jumlah tersebut, 2,947 orang adalah anggota Polis Persekutuan Tanah Melayu – 1,346 orang gugur sementara 1,601 mengalami kecederaan.

Keberanian dan pengorbanan anggota Polis Persekutuan Tanah Melayu telah disanjung dan dihargai. Seramai 20 orang anggota polis dari pasukan tersebut menerima *George Medal*, 11 orang dianugerahkan *King's Police Medal For Gallantry*, 98 orang diberi penghargaan dengan *Colonial Police Medal For Gallantry*, 11 orang disanjung dengan pingat *Jasa Perkasa Persekutuan* dan ramai lagi yang dianugerahi dengan pelbagai anugerah daripada Sultan-Sultan di negeri-negeri Tanah Melayu.

Majlis Penganugerahan Panji-Panji Diraja yang diadakan pada pagi 11 November 1961 di Pusat Latihan Polis, Jalan Gurney merupakan satu tanda 'mengenang jasa' terhadap segala pergorbanan anggota polis kepada negara.

*It was finally decided that the task should be handed over to the Police of the Federation. The effort to recruit, select and train new members was escalated. In 1952, the membership of the force rose to seven times its original figure to 75,281 members, compared to the original 11,288 members in the early days of the formation of the Federation of Malaya. From the figure of 75,281, 31,164 were regular members, 44,117 were of the special constabulary and were aided by 88,000 members of Auxiliary Police force. They were given the extra duty of defeating communist terrorism and to gather intelligence on security.*

*The Federation of Malaya Police Force had performed their duty valiantly. This resulted in the capture, surrender and death of 10,698 members of the Communist Party of Malaya.*

*In carrying out their noble duty without the thought of ever surrendering, the Federation of Malaya's Police Force continued bravely in their struggles. These men have realised that the peace and freedom of a country would be more meaningful if it is wrested by its own sons and daughters. Compared to the number of communist insurgents killed, the casualty sustained by the Police numbered only 2,947. From this figure, 1,346 died while another 1,601 sustained injuries.*

*The courage and sacrifices made by the members of the Federation of Malaya Police Force have been highly regarded and praised. 20 of its members were the recipient of the George Medal, 11 were awarded the King's Police Medal for Gallantry, 98 were awarded the Colonial Police Medal for Gallantry, 11 were awarded the Jasa Perkasa Persekutuan medal and many others have received numerous decorations from the Rulers of the Federation of Malaya.*

*The ceremony of awarding the Royal Colours to the force was held on the morning of 11 November 1961 at the Police Training Centre at Jalan Gurney. This ceremony was held as a tribute to the excellence exhibited by the country's police in line of duty.*

Panji-Panji Diraja tersebut diperbuat daripada kain sutera berwarna biru dan ditengah-tengahnya ditekak dengan lencana polis dari benang perak. Di bahagian bawah lencana tersebut tertera 'DZARURAT 1948-1960' dengan benang warna biru di atas scroll perak.

Watikah Diraja sepanjang 400 patah perkataan telah dibaca oleh Yang Amat Berhormat Dato' Dr. Ismail Bin Abdul Rahman, Menteri Hal Ehwal Dalam Negeri bagi pihak Seri Paduka Yang Dipertuan Agong Ke-3.

*The Royal Colours were made from blue silk emblazoned with the Police Force's emblem in silver. At the bottom of the emblem is the phrase DARURAT 1948-1960 in blue on a silver scroll.*

*The Royal Address was read by Yang Amat Berhormat Dato Dr. Ismail b. Abdul Rahman, the Minister of Internal Affairs on behalf of the third Seri Paduka Baginda Yang Di Pertuan Agong.*

## Sejarah Polis Diraja Malaysia

### The History of the Police Force in Malaysia

25 Mac 1807 - Bermulanya Sistem Kepolisian yang moden lagi teratur di Pulau Pinang dengan berkuatkuasanya *Charter of Justice*.

1871 - Penubuhan Pasukan Polis Negeri-Negeri Selat

1896 - Penubuhan Pasukan Polis Negeri-Negeri Melayu Bersekutu

16 September 1963 - Penyatuan pentadbiran pasukan Polis Negeri-Negeri Selat dengan Pasukan Polis Negeri-Negeri Melayu Bersekutu di bawah Panji-Panji Polis Diraja.

1946 - Pasukan Polis Negeri-Negeri Selat, Pasukan Polis Negeri-Negeri Melayu Bersekutu dan Pasukan Polis Negeri-Negeri Melayu Tidak Bersekutu bergabung dan berpusat di Kuala Lumpur.

1948 - Nama Polis Malayan Union ditukar kepada Polis Persekutuan Tanah Melayu dan diperintah oleh seorang Persuruhjaya Polis.

1951 - *Jungle Company* telah disusun semula untuk mematahkan dan menghapuskan puak militan parti Komunis Malaya yang bergerak di hutan belantara. Sebelum ini, unit ini dikenali sebagai *Flying Squad* dan kemudian ditukar kepada *Jungle Squad*.

*25 March 1807 - The history of a modern Policing system began with the enforcement of the Charter of Justice.*

*1871 - The establishment of the Straits Settlement Police Force.*

*1896 - The establishment of the Federated Malay States Police Force.*

*16 September 1963 - The establishment of a centralised administration for the Straits Settlement and the Federated Malay States Police Force under the Royal Malaysia Police.*

*1946 - The Police Forces of the Straits Settlement, The Federated Malay States and the Unfederated Malay States were combined into a single force, establishing its headquarters in Kuala Lumpur.*

*1948 - The force changed its name from the Malayan Union Police to the Federation of Malaya Police, commanded by a Police Commissioner.*

*1951 - The Jungle Company was revamped to contain and end the menace of the communist militants operating in the jungles of Malaya. Previously, the unit was known as the Flying Squad and this was later changed into the Jungle Squad.*

1953 - *Jungle Company* yang terdiri dari tujuh pasukan polis hutan telah diwujudkan dan ditadbirkan untuk mengawal keselamatan dalam negeri dan ketenteraman awam.

1955 - Cawangan Polis Wanita ditubuhkan dengan rasminya.

1956 - Pasukan Senoi Praaq yang terdiri daripada Pemuda-pemuda Orang Asli ditubuhkan untuk membantu kerajaan mengawal kampung mereka daripada dicerobohi oleh pengganas.

24 Julai 1958 - Penganugerahan gelaran 'Diraja' kepada pasukan Polis oleh Seri Paduka Baginda Yang Dipertuan Agong.

Mei 1959 - Pasukan Senoi Praaq telah mengambil alih kawasan gerakan di pedalaman dari Rejimen Ke 22 - *British Special Air Services* (SAS). Pasukan ini telah ditauliahkan Beret Merah yang menjadi kebanggaan sehingga ke hari ini.

1960 - Pasukan Senoi Praaq diletakkan di bawah Kementerian Hal Ehwal Dalam Negeri.

11 November 1961 - Seri Paduka Baginda Yang Di Pertuan Agong telah menganugerahkan Panji-Panji Diraja kepada Pasukan Polis Diraja Persekutuan Tanah Melayu.

16 September 1963 - Pasukan-pasukan polis di Tanah Melayu, Sabah, Sarawak dan Singapura disatukan dengan nama Polis Diraja Malaysia di bawah perintah Ketua Polis Negara.

1 Januari 1968 - Pasukan Senoi Praaq diletakkan di bawah pentadbiran Polis Diraja Malaysia.

25 Oktober 1969 - Penubuhan satu pasukan elit Polis Hutan dengan nama Komando PPH 69 yang pakar dalam selok belok peperangan di hutan.

24 Julai 1971 - Seri Paduka Baginda Yang Di Pertuan Agong telah mengurniakan Panji-Panji kepada Batalion Pasukan Polis Hutan, Pasukan Simpanan Persekutuan dan Polis Marin

11 November 1977 - Pengiktirafan Khidmat Polis Diraja telah diperbaharui dengan dikurniakan Panji-panji baru oleh Seri Paduka Baginda Yang Di Pertuan Agong dalam upacara Perbarisan Diraja yang diadakan di Pusat Latihan Polis Kuala Lumpur

1953 - *The Jungle Company, which consisted of seven units of Jungle Police, was created and administered to monitor internal security and public order.*

1955 - *The Women Police branch was officially established.*

1956 - *The Senoi Praaq unit, consisting of Orang Asli recruits was established to help the government in preventing the communist terrorists from encroaching on the Orang Asli settlements.*

24 July 1958 - *The Royal designation was awarded to the Police Force by the Seri Paduka Baginda Yang Di Pertuan Agong.*

May 1959 - *The Senoi Praaq unit began taking over the operations in the interior from the 22 Regiment of the British Special Air Service (SAS). The unit was designated with the Red Beret and is the pride of the force to this very day.*

11 November 1961 - *The Seri Paduka Baginda Yang Di Pertuan Agong presented the Police Force of the Malayan Federation with Royal colours.*

16 September 1963 - *The Police Forces of the Federation of Malaya, Sabah, Sarawak and Singapore were united into a single unit under the control of the Inspector General of Police.*

1 January 1968 - *The Senoi Praaq unit was placed under the administration of the Royal Malaysia Police.*

25 October 1969 - *The establishment of an elite unit of the Jungle Police Force named the PPH 69 or VET 69 (very efficient troop), which concentrated its expertise in Jungle Warfare.*

24 July 1971 - *The Seri Paduka Baginda Yang Di Pertuan Agong presented the Jungle Police Battalion, the Federal Reserve Unit and the Marine Police with Royal colours.*

11 November 1977 - *The Royal Malaysia Police received recognition again when it was awarded a new set of colours by the Seri Paduka Baginda Yang Di Pertuan Agong at the Royal Parade held at the Police Training Centre in Kuala Lumpur.*

## Lagu Tema Teater 23250 Tragedi Bukit Kepong

### The Theme Song Musical 23250 Bukit Kepong Tragedy

Untukmu Malaysia, segalanya kuserahkan  
Kami anak-anak watanmu, rela berkorban  
Dan tulang-temulang yang berserakan  
Serta titisan darah penghabisan tanda  
pengorbanan

Untukmu Malaysia, bumi tercinta  
Tak dapat kubayangkan dengan kata-kata  
Selagi mana daya upaya  
Selagi itu akan ku cuba mendamba baki  
Menitibojaya

Pantang menderuaka  
Berpaling tadah menearca  
Pantang menderhaka  
Keramat jiwa  
Har putih tulang, jangan putih mata

Lirik/Liric : A. W. Abd Nasir  
Lagu/Song : Rosli Selaseh

## Motif Serangan Bintang Tiga Keatas Bukit Kepong The Motive of the Communist attack on Bukit Kepong.

**K**EJATUHAN Jepun telah membuka peluang yang lebar kepada British untuk kembali menjajah Tanah Melayu. Sebilangan orang Melayu yang mahukan kemerdekaan mula menyertai Pengganas Komunis yang beroperasi di hutan. Salah seorang di antara mereka ialah Mandera.

Setelah kembali ke Tanah Melayu, British mula dibayangi oleh rasa bimbang dengan Pengganas Komunis. British mula memburu dan melakukan serang hendap ke atas mereka. Serangan tersebut menyebabkan kumpulan Pengganas Komunis mulai lemah. Kekalahan mereka di kawasan Labis sedikit sebanyak telah mengendurkan semangat juang mereka selama ini. Akhirnya, mereka berjaya menemukan kekuatan dari kelemahan ini. Mereka meletakkan Balai Polis Bukit Kepong sebagai sasaran serangan mereka, untuk mengembalikan imej dan kekuatan semangat juang mereka. Pada masa yang sama juga, Balai Polis Bukit Kepong merupakan markas British yang paling lemah.

Pengganas Komunis turut melancarkan beberapa serangan ke atas Balai Polis Bukit Kepong tetapi menemui kegagalan. Mereka yang diketuai oleh beberapa orang Komander mula memasang strategi. Mereka menggunakan beberapa orang tali barut untuk mengintai situasi di Balai Polis Bukit Kepong.

**T**HE surrender of the Japanese forces opened the window of opportunity for the British to resume her rule over Malaya. A number of Malays who wanted to liberate the country joined ranks with the communist terrorist operating in the jungles. One of them was Mandera.

The return of British to Malaya saw the upsurge of the communist insurgency and their efforts to suppress the activities whereby, the British mounted massive security operations in eliminating the threat. The success in Labis had dampened the communist morale. However in their efforts to restore their image and struggle, they chose the Bukit Kepong Police Station as their target, due to its remote location and deemed to be vulnerable to attacks. The communist terrorist launched their offensive operations by luring and using the locals to be their eyes and ears in order to achieve their cause.



## Sinopsis

### Synopsis

**M**ATA-Mata Osman dan isterinya, Halimah adalah pasangan yang baru berkahwin dan bakal menimang cahaya mata tidak lama lagi. Namun, demi tanggungjawab di Bukit Kepong, Mata-Mata Osman terpaksa meninggalkan Halimah. Mata-Mata Osman ke Bukit Kepong.

Mata-Mata Osman bersama 17 orang anggota polis lain mula melaksanakan kewajipan kepada negara dengan penuh tanggungjawab. Mereka diketuai oleh Sarjan Jamil. Mereka turut menerima kerjasama yang baik daripada orang-orang kampung yang dipimpin oleh Tok Penghulu Ali.

Akhirnya, pada pagi kedua Tahun Baru Cina - 23 Februari 1950, tercetus segala kemarahan Kumpulan Bintang Tiga di Balai Polis Bukit Kepong dengan penuh perancangan yang teliti. Mereka melancarkan serangan tiga penjurong ke atas Balai Bukit Kepong.

Semangat juang yang kental dan berpegang teguh kepada prinsip pantang menyerah kalah telah menaikkan semangat 18 anggota polis, isteri dan anak-anak mereka untuk terus mempertahankan Balai Polis Bukit Kepong sehingga ke titisan darah yang terakhir.

Mata-Mata Osman adalah di antara orang yang melihat kejadian pedih ini. Dia semakin dicengkam kesedihan apabila melihat Halimah, isterinya menjadi gila selepas melahirkan anak mereka.

**C**ONSTABLE Osman and his wife Halimah were newlyweds and were expecting their first child. Nevertheless, the call of duty separated Osman and Halimah. Constable Osman was posted to Bukit Kepong Police Station.

*Constable Osman and 17 other members of the force carried out their duty to the country in their fullest regard of responsibility. Sergeant was the man who lead this team of policemen. They received the cooperation of villagers under the leadership of Tok Penghulu Ali.*

*Finally, on the second morning of the Chinese New Year, 23 February 1950, the forces of the Malayan Communist Party directed its wrath on the Bukit Kepong Police Station. The triple pronged attacks on the station were well planned and executed.*

*The fighting spirit and the strenght of conviction exhibited by the 18 men, their wives and children drove them to defend the Bukit Kepong Police Station to the very end.*

*Constable Osman was one of the few who witnessed this tragedy. His was engulfed in sadness when his wife Halimah lost her sanity after giving birth to their child later.*



## Pelakon Utama

### Main Cast

#### ZUL YAHYA

**Z**UL YAHYA atau nama sebenarnya Zulkifli Yahya dilahirkan di Kedah dan menerima pendidikan awal di Perak. Penglibatan di dalam dunia seni bermula dengan pelawaan seorang teman sebagai pelakon tambahan di dalam filem *Pesona Cinta*. Zul turut menjadi pelakon pembantu di dalam filem *Leftenan Adnan* arahan Aziz M. Osman.

Menyedari bakat seninya, Zul bermula dari bawah. Dari situlah, Zul mula mengasah bakat lakonannya. Bermula sebagai pelakon tambahan, kemudian berpeluang menjadi pelakon pembantu dan seterusnya menjadi pelakon utama. Sehingga kini, Zul telah berlakon lebih daripada 30 buah drama TV. Antaranya *Jalinan Kasih*, *Ros Anita*, *Simpang Berduri*, *Ayah Veteran*, *Ribut*, *Getaran Jiwa*, *Sempurit*, *Setajam Pisau Tok Mudima*, *Meniti Hari*, *Jodoh 2* dan banyak lagi.

Menyedari dunia seni tidak sekadar di pentas lakonan sahaja, Zul mula berjinak-jinak dengan dunia pengacaraan. Di bidang ini, Zul pernah menjadi pengacara untuk rancangan *Sukanika Telecuba* sebanyak 39 episod dan diterbitkan oleh Radio Televisyen Malaysia (RTM).



Watak  
MATA-MATA OSMAN YUSOFF

Seorang yang berkomitmen di dalam tugas yang dipertanggungjawabkan ke bahunya. Menjadi teraju utama di dalam Muzika *23250 Tragedi Bukit Kepong* sekaligus merupakan penampilan pertamanya sebagai pelakon teater.

**Z**ulkifli Yahya or better known as Zul Yahya was born in Kedah and received his early education in Perak. His involvement in the world of arts began upon accepting a friend's invitation to act as an extra in the film *Pesona Cinta*. Zul was also the supporting actor in the film *Leftenan Adnan*, directed by Aziz M. Osman.

*Zul further developed his talents through other ventures in acting. Starting as an extra, he next starred as a supporting actor and finally was given the break to play the leading role. Until today, Zul has acted in more than 30 TV dramas. Among these were Jalinan Kasih, Ros Anita, Simpang Berduri, Ayah Veteran, Ribut, Getaran Jiwa, Sempurit, Setajam Pisau Tok Mudim, Meniti Hari, Jodoh 2 and many more.*

*Realising that the world of the artiste does not end at acting, Zul tried his hand at hosting television shows. In this field, he had hosted the Sukanika Telecuba for 39 episodes, which was produced by the RTM.*

*He is thoroughly committed to the task entrusted to him. The main role in 23250 Bukit Kepong Tragedy is his debut as a theatre actor.*

## MAIZURAH HAMZAH

**K**ERJAYA seni Maizurah bermula secara profesional setelah memasuki pertandingan peringkat akhir *Telentime 88* di SBC, Singapura. Dari situlah, Maizurah terus mengorak langkah apabila mendapat tawaran sebagai penyanyi rakaman dari syarikat WEA, Singapura.

Di dalam album bahasa Melayu pertamanya, hasil idea dan kerjasama dengan lima penerbit terkemuka. Antaranya Jay Jay, M. Nasir, Indra Lesmana, Eddy Marzuki dan Ramli Sarip. Melalui album kedua (berbahasa Inggeris), Maizurah telah membuka ruang yang lebar kepadanya untuk melangkah ke arena seni antarabangsa. Album ini diterbitkan oleh Ben Findon, seorang penerbit Inggeris yang terkenal. Menerusi lagu *The Wrong Girl* telah memenangi Best Music Arrangement Award di Festival Muzik di Jakarta pada tahun 1991. Albumnya - *Be Good To Me* turut menembusi pasaran negara Jepun.

Selain di bidang nyanyian, Maizurah turut berbakat di bidang lakonan filem dan teater. Filem *Jimmy Asmara* arahan Erma Fatima



Watak  
HALIMAH

melihat kreadibilitinya sebagai pelakon muda yang mempunyai bakat. Ini dibuktikan melalui filem tersebut, beliau dinobatkan Pelakon Harapan di Festival Filem ke-12. *Cindai* arahan Rohani Yousoff merupakan percubaan pertamanya di dalam bidang lakonan teater. Ini diikuti dengan teater Kuala Lumpur Oh Kuala Lumpur arahan Dato' Rahim Razali. Teater muzika *23250 Tragedi Bukit Kepong* merupakan percubaan ketiganya untuk kembali ke dunia pentas.

**H**ER artistic career began professionally after making it to the final of *Telentime 88* at the SBC, Singapore. From then on, Maizurah's star shone when she was offered a recording contract from the WEA, Singapore.

*Her first Malay album was a result of the ideas and collaboration of reknowned producers. Among them were Jay Jay, M. Nasir, Indra Lesmana, Eddy Marzuki and Ramli Sarip. Through her second album (in English), she stepped into the arena of international music. The song The Wrong Girl won her the Best Music Arrangement Award at the Jakarta Music Festival in 1991. The Album Be Good to Me penetrated the Japanese markets.*

*Besides singing, Maizurah is also an accomplished actress in films and the theatre. The film Jimmy Asmara directed by Erma Fatima reveals her credibility as a talented young actress. This is truly proven when the film won her the New Talent award at the 12 Film Festival. Cindai, directed by Rohani Yousoff and it was her first attempt at acting in a theatrical production. This was followed by the play Kuala Lumpur Oh Kuala Lumpur directed by Dato' Rahim Razali. 23250 Bukit Kepong Tragedy is her third attempt in the world of theatre acting.*

## S. SAHLAN



Watak  
SARJAN JAMIL

**B**ORN in the 1940s and began his acting career in 1959. Since the early age, S. Sahlan was untiring in gaining his acting experience. He has involved himself in acting for the theatre, TV drama, radio, film and advertisements.

*Holding strongly to the principles of trying hard has earned him a place amongst the multi talented actors. He has also tried his hand at script writing and film directing. He is no stranger to the stage as he was actively involved in it as far back as 1959 in Singapore.*

*Among the theatre productions he had acted in were Sakorban (1959), directed by Shukor Haron, Tun Mandan (1960) - M. Sarwan, Hamlet (1972), Ribut (1973), Rashomon (1974), and Atheis (1975) - Bani Buang, Sultan Mahmud Mangkat Dijulang (1978), - Shariff Medan and Landasan (1999) - Yalal Chin.*

**D**ILAHIRKAN pada tahun 1940-an dan mula menceburi bidang lakonan pada tahun 1959. Dalam usia yang muda itu, S. Sahlan tidak jemu-jemu menimba pengalaman. Antara genre lakonan yang menampilkannya ialah sebagai pelakon teater, drama TV dan radio, filem dan iklan.

Berpegang teguh kepada prinsip yang terus mencuba dengan bersungguh-sungguh telah meletakkan S. Sahlan sebagai pelakon yang serba-boleh. Beliau turut mengasah bakat sebagai penulis skrip dan pengarah filem. Bidang dunia pentas bukanlah bidang yang asing bagi S. Sahlan malahan beliau bergiat secara aktif di bidang ini pada tahun 1959 di Singapura. Antara teater yang pernah dilibati sebagai pelakon ialah *Sakorban* (1959) arahan Shukor Haron, *Tun Mandan* (1960) - M. Sarwan, *Hamlet* (1972), *Ribut* (1973), *Roshomon* (1974) dan *Atheis* (1975) - Bani Buang, *Sultan Mahmud Mangkat Dijulang* (1978) - Shariff Medan dan *Landasan* (1999) - Yalal Chin.

## SARIMAH ARSHAD

**M**ULA menjejak dengan bidang teater sejak tahun 1998. Banyak produksi teater yang dilibati antaranya *Jejak Pahlawan* (1998) arahan Khalid Salleh, *Bangsawan Megat Panji Alam* - Rahman B dan Lokman Ghani (1999), *Pelayaran Nur Atma* - Siti Rohayah Attan (1999), *Nenek Tompok Hitam* - Man Bugis (Azman Bugis) (1999) dan *Raden Galoh* - Rosminah Tahir (2000),

Selain menceburi bidang seni lakon di pentas teater, Sarimah turut berbakat di bidang lakonan drama TV. Antara drama TV yang pernah dilakoni ialah *Syaril/Sahariah* arahan Mohd Nor Bujang (2000) sebuah drama bersiri dan drama televisyen (pendek), *Hello*. Di dalam drama ini, beliau memegang watak utama.

Di dalam teater muzika *23250 Tragedi Bukit Kepong* ini, beliau memegang watak Mariam, isteri kepada Ahmad Jaafar.



Watak  
MARIAM

**B**EGAN her involvement in theatre since 1998. She was actively involved in a number of productions, among them were *Jejak Pahlawan* (1998) directed by Khalid Salleh, *Bangsawan Megat Panji Alam* - Rahman B and Lokman Ghani (1999), *Pelayaran Nur Atma* - Rohayah Attan Nenek Tompok Hitam - Man Bugis (1999) and *Raden Galoh* - Rosminah Tahir (2000).

Apart from involvements on the stage, Sarimah has also exhibited her talent in TV Dramas. Among the dramas she had acted in were *Syaril/Sahariah* directed by Mohd. Nor Bujang (2000) a serial and the short TV drama *Hello*. She was the main actor in the drama.

In *23250 Bukit Kepong Tragedy*, she is cast in the role of Mariam, the wife of Ahmad Jaafar.

## WAN (SHADES)

**M**OHD. Faizal Mohd. Ali or better known as Wan (Shades) began his involvement in arts as a member of a cappella group Shades. The group's first album entitled *Shades* (1996) and the second album was *Yang Teristimewa* (1997). Both Albums consisted of mainly a capella and R&B songs.

The group was awarded the best new artist (group category) at the Music Industry awards night (AIM) in 1996. Wan is also a talented dancer. This was shown in his entry in the Malaysia Fest (1991) and the Michael Jackson Malaysia (1993).

Wan began developing his talents in acting through TV in *Y.B Shawal* (1997) and *Pakcik Bulat* (1998) directed by Ali Sobri, *Senandung Rindu* (1998) - Yusof Wahab, *Antara Kasih* (1993) - Khir and the sitcom *Sambal* - Azwan Ali (1995)

In the world of films, Wan has also tried his talent in acting as a supporting actor. Among the films he had acted in were *Rose Villa Cinta* (1995) directed by Johari Ibrahim, *Black Widow* (1995) - U-Wei Hj Shaari and *Eman Alone* (1995) - Dato Rahim Razali.

Wan makes untiring efforts to broaden his understanding in arts. He has taken part in the basics of acting course for the state of Selangor held by the Ministry of Culture, Arts and Tourism Malaysia.



Watak  
EPC MOHD TOP LAZIM

**W**AN (Shades) atau nama sebenarnya, Mohamad Faizal Mohd Ali mula terlibat di dalam bidang seni sebagai penyanyi secara berkumpulan, iaitu bersama Kumpulan Shades. Kumpulannya ini, berjaya melahirkan sebuah album pertama yang bertajuk *Shades* (1996) dan album kedua, *Yang Istimewa* (1997). Kedua-dua album ini berkonsepkan kotemporari R&B Acappella.

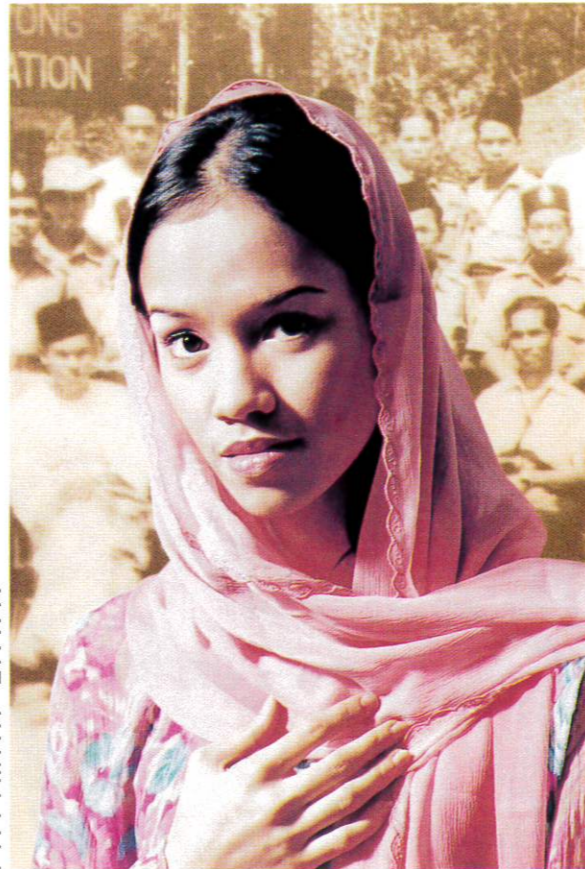
Kumpulannya juga pernah dianugerahi sebagai Artis Baru Terbaik (Berkumpulan) di malam Anugerah Industri Muzik (AIM) pada tahun 1996. Selain menyanyi, Wan juga berbakat sebagai penari. Ini dibuktikan melalui penyertaannya di dalam *Malaysia Fest* (1991), *Michael Jackson Malaysia* (1993)

Wan mula memperkembangkan bakatnya di bidang lakonan. Antara drama TV yang pernah dilibati ialah *R.B Shawal* (1997) dan *Pakcik Bulat* (1998) arahan Ali Sobri, *Senandung Rindu* (1998) - Yusof Wahab, *Antara Kasih* (1993) - Khir dan sitcom *Sambal* - Azwan Ali (1995).

Di dunia filem pula, Wan turut mencuba nasib sebagai pelakon pembantu. Antara filem yang pernah dilibati ialah *Rose Villa Cinta* (1995) arahan Johari Ibrahim, *Black Widow* (1995) - U-Wei Hj. Shaari dan *Eman Alone* (1995) - Dato' Rahim Razali.

Menyedari niatnya yang mahu menjadi anak seni yang serba boleh lagi berilmu, Wan terus menimba ilmu. Antara kursus yang pernah disertainya ialah Kursus Asas Seni Lakon peringkat Negeri Selangor yang dianjurkan oleh Kementerian Kebudayaan, Kesenian dan Pelancongan Malaysia.

## DILLA ALIE



Watak  
FATIMAH LAWA

**M**ORADILAH Ali atau lebih dikenali sebagai Dilla Alie bergiat di dalam bidang seni lakonan sejak dibangku sekolah lagi iaitu pada tahun 1992. Selain dari berlakon, Dilla turut berkebolehan di bidang seni suara. Ini dibuktikan apabila berjaya memasuki peringkat akhir di dalam pertandingan Asia Bagus yang berlangsung di Tokyo (1992). Pada tahun yang sama juga beliau menganggotai kumpulan M'steen dan bernaung di bawah syarikat Denoris.

Menyedari bakatnya di bidang seni, ibu kepada seorang anak lelaki ini terus berusaha gigih untuk mencapai kecemerlangan di bidang ini. Kini beliau sudah merakamkan dua album iaitu album pertama bertajuk *M'steen* dan keduanya *Hanya Untukmu* (1997). Lakonan di dalam *23250 Tragedi Bukit Kepong* adalah percubaan yang pertama di bidang teater.

**M**ORADILAH Ali or better known as Dilla Alie began her involvement in acting since her school days in 1992. Besides acting, she is also a talented singer. Her talent gained recognition when she won a place in the finals of Asia Bagus in Tokyo (1992). In the same year, she joined the group M'Steen under the Denoris record label.

The mother of one is still committed to making full use of her talents. She had recorded two albums, the first being M'Steen and the second *Hanya Untukmu* (1997). *23250 Bukit Kepong Tragedy* is her debut in acting.

## MIOR AHMAD ZAUDI



Watak  
MANDERA

**M**ADE his debut in arts in 1973. He has actively acted for the screen especially in the series *Potret, Pekerti, Jiran and Drama Minggu Ini*. He has also acted in radio drama productions.

His first theatre was *Warga Tak Bernama* directed by Ahmad Yatim in 1972.

He had won the third place in the Anugerah Seri Angkasa for the drama *Bapak Borek* directed by Hafsham (1973).

**M**ula mengasah bakat di bidang seni sejak tahun 1973. Aktif berlakon sehingga sekarang untuk drama TV untuk drama bersiri *Potret Pekerti, Jiran dan Drama Minggu Ini*. Selain itu, turut berlakon untuk rancangan drama radio.

Teater pertama yang pernah dilakoni ialah *Warga Tak Bernama* arahan Ahmad Yatim pada tahun 1972.

Pernah memenangi tempat ketiga untuk Anugerah Sri dengan drama *Bapak Borek* arahan Hafsham (1973).

## DEN WAHAB

**W**AMA sebenarnya ialah Zaharudin Abd. Wahab dan dilahirkan pada tahun 1963.

Den Wahab banyak melibatkan diri di bidang lakonan drama TV sejak tahun 1988. Antara drama TV yang pernah dilakoni ialah *Antara Tabir dan Takdir* (1988) arahan Haji Azmi, *Keruh di Muara* (1990) - Ahmad Ibrahim, *Gelora* (1992) - Zainal Abidin Asri, *Gado-Gado* (52 episod) - Arwardi Jamil (1993), *Illusi* (1995) - Yusof Kelana, *Cek Kosong* (1995) - Ahmad Ibrahim dan *Dendam Terlerai* (1997) - Haris kadir.

Selain berlakon, Den Wahab turut menjadi Pengarah Urusan Den Wahab Industries Sdn. Bhd., Sri Andaman, R.S. Global Music Publishing Entertainment Sdn. Bhd. dan ahli jawatan kuasa Persatuan Seniman Malaysia.



Watak  
MPC AWANG ALI

**D**EN Wahab or Zaharuddin Abdul Wahab was born in 1963. He had acted in TV dramas since 1988. Among the dramas he had acted in were *Antara Tabir dan Takdir* (1988) directed by Hj Azmi Abidin Asri, *Keruh di Muara* (1990)- Ahmad Ibrahim, *Gelora* (1992)- Zainal Abidin Asri, *Gado-Gado* (52 episodes)-Anwardi Jamil (1993), *Ilusi* (1995)- Yusof Kelana, *Cek Kosong* (1995)- Ahmad Ibrahim and *Dendam Terlerai* (1997)- Haris Kadir.

Den Wahab is also the executive director of Den Wahab industries Sdn. Bhd., Sri Andaman, R.S. Global Music Publishing Entertainment Sdn. Bhd. and a committee member of the Persatuan Seniman Malaysia.

## KAZAR



Watak  
CHEN FEI

**P**ENGLIBATAN Kazar atau nama sebenarnya Kazaruddin Saisi di bidang teater bukanlah perkara baru, malahan beliau pernah menjadi pelakon dalam teater *Kuala Oh Kuala* arahan Dato' Rahim Razali dan *Rubiah* arahan Ahmad Tamimi Siregar. Penglibatannya di dalam *23250 Tragedi Bukit Kepong* merupakan lakonan pertamanya di dalam alaf baru ini. Selain berlakon teater, Kazar juga berlakon untuk drama TV. Antara drama TV yang pernah dibintangi ialah *Fajar Kurnia*, *Tirani*, *Malam Panas*, *Apai* dan banyak lagi.

Kazar juga pernah merakam dua album yang bertajuk *Ani* pada tahun 1985 terbitan MRC dan *Kerana Urusan* pada tahun 1996.

Kini, Kazar turut menjadi penerbit album-album nyanyian artis-artis tempatan seperti N. D. Lala dan Norshahila. Beliau juga menulis lirik dan mencipta lagu *Lat Ta Li Lat* nyanyian Noraniza Idris dalam album *Masyhur* dan *Masa Lima* nyanyian Jamal Abdillah.

**K**AZARUDIN Saisi or Kazar's is no stranger to theatre. Previously, he had acted in *Kuala Lumpur Oh Kuala Lumpur*, directed by Dato Rahim Razali and *Rubiah* directed by Ahmad Tarmimi Siregar. His involvement in *23250 Bukit Kepong Tragedy* is the first in the new Millennium. In addition to acting in the theatre, he had acted in a number of TV dramas among which are in were *Fajar Kurnia*, *Tirani*, *Malam Panas*, *Apai* and many others.

Kazar had also recorded two albums entitled *Ani* in 1985 under the label MRC and *Kerana Urusan* in 1996.

Now, Kazar also acts as the producer for the albums of some local singers like N.D Lala and Norshahila. He has also written lyrics and composed the song *Lat Ta Li Lat*, for Noraniza Idris' album *Masyhur* and *Masa Lima* for Jamal Abdillah.

## BOHARI IBRAHIM

**D**ILAHIRKAN di Kuala Selangor dan beliau bukanlah orang baru di bidang lakonan pentas mahupun drama TV. Bakat terserlah sebagai seorang pelakon pada tahun 1978, apabila menjadi korus di dalam teater *Pemain Api* arahan Dinsman.

Menyedari minatnya yang mendalam di bidang lakonan, Bohari mula mengorak langkah, mencari peluang untuk mengasah bakatnya itu. Pada tahun 1988, beliau sekali lagi diberi kepercayaan oleh Johan Jaafar untuk berlakon di dalam teater *Salina* dengan memegang watak Sunarto. Sehingga kini, banyak produksi teater yang sudah dilibati, baik sebagai pelakon, pengarah dan petugas di sebalik tabir. Antaranya *Titah Tuanku* - Othman Hj. Zainuddin, *Perempuan Seorang Leftenan Ingeris* dan *Tuk Selampit* - Zakaria Ariffin, *Pulang* - Anwar Rethwan, *Raden Galoh* - Rosminah Tahir, *Primadona* - Fauziah Nawi dan *Syyy...* Mior Hasyim Manap.

Percubaan Bohari untuk mengarah juga terserlah dan antara hasil arahnya ialah



Watak  
PENGHULU ALI

teater *Rumah Manusia*. Pernah mewakili negara dalam Festival Teater Asean di Manila di dalam teater *Tuk Selampit* arahan Zakaria Ariffin. Selain berkebolehan berlakon dan mengarah, Bohari juga boleh mendeklamasikan puisi. Kini, beliau aktif bersama Badan Budaya Dewan Bahasa dan Pustaka (DBP).

**B**OHARI Ibrahim was born in Kuala Selangor and is no stranger to stage and television acting. His talent shone as an actor in 1978 when he played the chorus in *Pemain Api*, directed by Dinsman.

Realising his great love for acting, Bohari began to look for opportunities to develop his talents. In 1988, he was given the opportunity to play the role of Sunarto in Johan Jaafar's *Salina*. He has been actively involved in quite a number of theatrical productions, not only as an actor but also as the director and a member of the production crew. Among these were *Titah Tuanku* - Othman Hj Zainuddin, *Perempuan Seorang Leftenan Ingeris* and *Tuk Selampit* - Zakaria Ariffin, *Pulang* - Anwar Ridhwan, *Raden Galoh* - Rosminah Tahir, *Primadona* - Fauziah Nawi and *Syyy...* - Mior Hasyim Manap.

He has also involved in directing and his success in it is manifested in the play *Rumah Manusia*. He also represented the country at the Asean Theatre Festival in Manila in the play *Tuk Selampit*, directed by Zakaria Ariffin. Besides being a talented director, Bohari is a good declaimer of poetry. At present, he is actively involved in the Dewan Bahasa dan Pustaka Cultural Unit.

## DATO' SERI SETIA J.J RAJ (Jr)



Watak  
DATO' SERI SETIA DIRAJA J.J. RAJ (Jr) -  
Penampilan khas / Special Appearance.

Kingdom. Berdasarkan pendidikan dan pengalamannya itu, telah membentuk beliau sebagai seorang pegawai polis yang cekap, amanah dan bertanggungjawab.

Bersara dari perkhidmatan polis sebagai Pengarah Jabatan Pengurusan dengan pangkat Deputy Commisional Police pada 1 April 1976.

Beliau mempunyai pengalaman selama 29 tahun di dalam Polis Diraja Malaysia

**D**ATO' Seri Setia Diraja J.J. Raj (Jr) dilahirkan pada 27 Julai 1923 di Chemor, Perak dan mula berkhidmat sebagai anggota polis pada 1 April 1947. Sewaktu kejadian Tragedi Bukit Kepong, beliau bertugas sebagai Ketua Polis Daerah Pagoh dan mengawasi kawasan Bukit Kepong dan Tangkak.

Dato' Seri Setia Diraja J.J. Raj (Jr) pernah menimba ilmu di British Police College Bramshill dan British Armed Forces Joint Service Staff College, Latimer, United

dan sesuai dengan pengalaman tersebut, beliau telah banyak menghasilkan artikel dan buku berkenaan dengan dunia kerjayanya. Antara buku yang dihasilkan olehnya *The Company Director Hand Book*, *The War Year* dan *50 Years of Shooting in Malaysia*.

Pembabitannya di dalam teater *23250 Tragedi Bukit Kepong* ini merupakan satu sumbangan khidmat sosialnya kepada masyarakat terutama generasi muda sekarang tentang semangat keperwiraan yang perlu ada dalam menunaikan tanggungjawab.

**D**ATO' Seri Setia Diraja J.J. Raj (Jr) was born in Chemor Perak on 27 of July 1923 and began serving as a member of the Police Force on 1 April 1947. At the time of the Bukit Kepong tragedy he was the OCPD of Pagoh district, of which Bukit Kepong and Tangkak were under his jurisdiction.

Dato' Seri Setia Diraja J.J. Raj (Jr) among others had received training at the British Police College, Bramshill and British Armed Forces Joint Service Staff College, Latimer, United Kingdom. His educational background and experience had helped him in becoming an efficient, honest and responsible Police officer.

He retired from the Police Force as the Director of Management Department with the rank of Deputy Commissioner of Police on 1 April 1976.

He had had 29 years of experience in the Police Force. His experiences had helped him in writing articles and books on themes connected with his career. Among the books he had written were *The Company Director's Handbook*, *The War Year* and *50 Years of Shooting in Malaysia*.

His involvement in the production of *23250 Bukit Kepong Tragedy* is a way of socially contributing to the society, especially to younger generations. This is to instill in them the strength and will needed to carry out their duties to the country.

### PELAKON PEMBANTU / Supporting

AMIR HAMZAH (KPL Mohd Yassin) • MOHD SHAFIRUL ABDUL HALIM (L/KPL Jidin Omar) • MOHD RUSLI MOHD MUSA (MM Yusof Rono) • JASNI SAABAN - (MM Kadir Jusoh) • RUSLAN BEDIN AHMAD (MM Hassan Othman) • AMIRUL HISHAM (MM Hamzah Ahmad) • ZAEFRUL NORDIN (MM Ahmad Jaafar) • MD ABDULLAH MD YASSAN (EPC Ahmad Khalid) • BADRUZZAMAN LEBAI MOHD (EPC Jaafar Arshad) • IDULIBADRY MUSA (AP Redzuan Alias) • RUDI HUSSIN (MM Abu Mat Ali) • MOHAMED JAMIL MOHD SALLEH (MM Jaafar Hassan) • SADMEER YUSOF (MPC Ibrahim Adam)

WAN SUHAIMI WAN ISMAIL (AP Samad Yatim) • ABDUL MANAP ABDUL HAMID (AP Othman Yahya) • MASRIZAL YUM (MPC Abu Bakar Daud) • ZAHARUDIN WAHAB (MPC Awang Ali) • MOHD NIZAM ELIAS (MPC Basiron Adam) • ZAIRANI SARBINI (Saadiyah) • ROHIMI SOBENG (Fatimah Yaaba) • AZEAN Ishak (Pon Khalid) • SHARIFAH ABRATULIZAN SYED BASRI (Orang Kampung / Isteri Polis) • NORDIANA ABDUL RAHIM (Isteri Saibun) • MUHAMED ERIC MUHAMED FUZI (Anak Polis) • DIAN MAYASARI MUHAMED FUZI (Anak Polis) • RABIATUL ADAWIYAH ABDULLAH (Anak Polis)

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ISMAIL JOHARI

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### PENGARAH TARI / DANCE DIRECTOR

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HANITA HANAFIAH

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MAZLAN YAHYA • ABU SAMAH YAHYA • AMIR ABU • HASNI HASSAN • FARIS BAKAR • L/KPL 82549 CHE AHMAD AWANG

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ISMAIL MUHAMAD

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NURCAHAYA ISMAIL

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## Penghargaan / Acknowledgement

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## **PRODUKSI AKAN DATANG / OUR COMING ATTRACTIONS**

### **NYIUR GADING PUNCAK MAHLIGAI September 14-24**

Sebuah teater komedi yang mengisahkan kecintaan dan kesetiaan kepada budaya dan seni tanah air.  
*A comedy recounting the love and devotion to the country's culture and arts.*

### **FESTIVAL TARI KEBANGSAAN 2000 September 27-30**

Festival kesenian khususnya genre tari yang disertai oleh kumpulan kesenian dari seluruh Malaysia di mana setiap negeri akan diwakili oleh sebuah kumpulan yang terbaik.  
Festival ini diadakan bersempena dengan sambutan Hari Kemerdekaan.  
*A dance festival with participating art groups from the whole of Malaysia where each State will be represented by its best troupe. The festival is held in conjunction with the Merdeka celebrations.*

### **TARI 2000 Oktober 2-8**

Program tari peringkat antarabangsa yang diadakan secara dwi-tahunan ini melibatkan pembabitan kumpulan-kumpulan tradisional, moden dan kotemporari dari dalam dan luar negeri.  
*This biannual international dance festival involving the participation of traditional, modern and contemporary troupes locally and abroad.*

### **OKINAWA DANCE Oktober 10-11**

Sebuah persembahan kesenian dari negara Jepun yang diadakan bersempena dengan Japan Malaysia Festival 2000.  
*An artistic presentation from Japan in conjunction with the Japan-Malaysia festival 2000.*

### **CARMINA BURANA Oktober 14-15**

Konsert gabungan Koir Kebangsaan dan Orkestra Simfoni Kebangsaan di bawah pimpinan Konduktor Jemputan, Roland Peelman dari Australia.  
*A concert combining the National Choir and the National Symphony Orchestra conducted by Roland Peelman, Australia.*

### **GISELLE AND NUTRACKER Oktober 27-29**

Persembahan ballet dari Kumpulan Bolshoi Ballet Tashkent yang diiringi oleh Orkestra Simfoni Kebangsaan dibawah pimpinan Konduktor Jemputan dari Uzbekistan, Dilba.  
*A ballet presented by the Bolshoi Ballet of Tashkent, accompanied by the National Symphony Orchestra conducted by Dilba, Uzbekistan.*

### **PUSAN PHILHARMONIC ORCHESTRA November 2**

Sebuah konsert oleh Pusan Philharmonic Orchestra  
*A concert by the Pusan Philharmonic Orchestra*

### **SITI DI ALAM FANTASI November 17-26**

Sebuah teater kanak-kanak yang mengisahkan pengembaraan yang penuh dengan keajaiban dan fantasi dalam mencari jati diri.  
*A children's theatre recounting an adventure filled with magic and fantasy in a quest for the self.*

### **UNTUK MAKLUMAT LANJUT/ For further information**

Box- Office Tel : 03 4025 5932/4025 5934 Fax: 03 4025 5975



Rekabentuk oleh ISTANA BUDAYA  
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