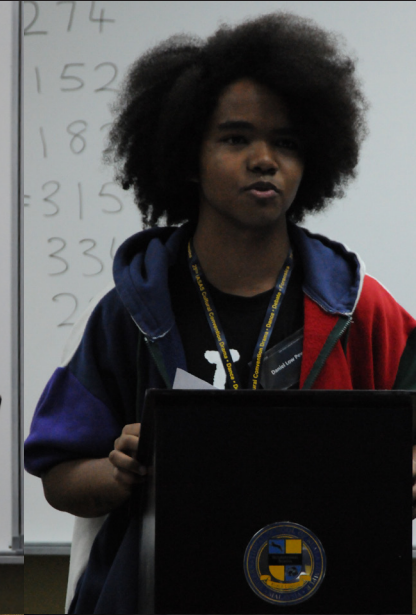


Take

A photograph of two women performing a dance on a stage. The woman on the left is wearing a white, form-fitting, long-sleeved dress and is holding the hand of the woman on the right. The woman on the right is wearing a black, form-fitting, long-sleeved dress and is holding the hand of the woman on the left. They are both looking towards the right. The background is dark, and the floor is a dark, reflective surface.

The International School of Kuala Lumpur

**IASAS CULTURAL
CONVENTION 2011**



TAKE

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**HAVE SOMETHING TO SAY?
SEND ALL FEEDBACK TO
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EDITOR'S NOTE



It's funny how four days can just fly by. Each day felt like a week, full of workshops, performances, debates, speech rounds and lots of hanging out. And yet somehow here we are, all heading home to our respective schools and back to our regular lives.

As a participant myself, I'm not looking forward to this coming Monday. Our hallways will no longer be littered with blown-over flags, ready to be tripped over. No one will be prancing around the decks or banging on the tables. There won't be any impromptu performances in the courtyards. All the classrooms on the first floor will have magically transformed back into classrooms—inside of which we'll actually have to work.

As hard as it is not to mourn the end of an IASAS tournament, at least we have a lot of great memories to look back upon. These past few days have been full of excitement, new friends, old friends, exhaustion, thunderstorms, sirens, a few injuries, even fewer wheelchairs, great speeches, intense debates, thrilling performances, laughter, elaborate costumes and a deep appreciation for culture.

This might be the last year Forensics, Debate, Dance and Drama are all in the same Cultural Convention, and hopefully it's been one of the best! The great thing about us all being together is that we get to share our different art forms. Painters don't paint just for other painters, and in the same way drama students shouldn't perform just for other drama students.

I want to thank you for putting up with our photos and questions, and I want to apologize if we snuck up on you while you were trying to get in the zone before a speech or performance. I also want to thank my editors Paul and Zim who put this whole thing together and saved me a lot of stress. On behalf of everyone at ISKL, I hope you had a great time. We loved having you here!

- Stephanie McFeeters '11

Dance

INTERNATIONAL SCHOOL OF KUALA LUMPUR

To begin the Cultural Convention of 2011, our very own IASAS Dance team performed their original dance, 'Awe'.

The dance performance begins with a short video showing elementary students answering questions about what they think the rainforest is and what is within it. They were adorable children who pleased the audience and left them in laughter. This created a positive and uplifting vibe

as the curtains drew back. It revealed a set that was beautifully designed, creating a different world and enticing the audience.

The dance begins happily with a light melody and slowly transitions to the darker side of the rainforest. At one point, it transcends to the heavy downpour of rain that occurs in the rainforest. As the rain fades away, the animals of the forest emerge and continue living their busy

lives fleeting here and there.

Overall, the dance was creative. In choosing a theme surrounding nature, they were able to create organic movements within their choreography. Personally, I was very lucky to watch their dance and kudos to them for waking up so early and giving their all.



INTERNATIONAL SCHOOL OF BANGKOK



PARTICIPANT PROFILE: DANCE

One thing people don't realize about dance?

Carrie (ISB): I think people don't realize just how much time and effort is put into dance, because it's so different on stage.

ISM: People don't really realize how tiring dance is. Because on stage, dancers have to seem like they're not tired and look like they're having a good time. But it's so much work.

Michael (SAS): I think it's a good confidence builder, because when you really hit the music and the music and your movement are one, you feel kind of like 'wow, I'm doing this?'

Janet (ISB): I think people think that dance is like a show off thing, if you're home alone [with] no people watching you can still enjoy it.

Lauren (ISKL): What makes dance different is it definitely shows our passion and what we love to do.

Jed (TAS): Dance isn't always about showy tricks and getting the highest jumps, but then it's also about like having the best ensemble work to really communicate whatever you want to communicate.

Nicola (JIS): Dance, in my opinion, is different because we always need to look effortless in front of the audience.

Nickname?

Michael: People call me M-2.

Jed: I don't, but Henry Chuang is known as Puck Jack.

Janet: Jea-nei-nei.

Pre-performance ritual?

Phuc: We do this thing called a "buzz" where we stand altogether in a circle and one person starts buzzing, and it circles around until everyone starts screaming.

ISM: We do a little prayer before performances as a team.

Nicola: In JIS, we keep our feet together before performances.

Michael: I'll walk around, kiss my hand and put in on the stage and... yeah, just prepare myself, do a little prayer.

Jed: We get in a circle and we like close our eyes and then we breathe together and we sort of like (*does action) shout at the same time and point at the centre, to get our focus together.



MICHAEL TOO



PHUC NGUYEN



CARRIE BURKE



INTERNATIONAL SCHOOL OF MANILA

Photos by Hazim T



NICOLA BUDIMAN



JANET NEUFELD



JED HSU



SAS DANCE

Photos by Hazim T

SINGAPORE AMERICAN SCHOOL

Photos are unrealistic representations of our lives. This was essentially the idea behind Singapore American School's dance performance "Framed." We dress up, we smile extra wide, we put our arms around each other and pretend that everything is alright. But in reality our worlds could be falling apart.

They began by sharing a slideshow of their own family photos and

memories, making the audience "oooh" and "awww" at the baby versions of the dancers they'd recently met. When the curtain was pulled up a giant frame on wheels appeared in the middle of the stage. In it the dancers posed, frozen, each as a member of this dysfunctional family. The music began and the "family members" leapt out of the frame one by one, going back to the hardships and troubles in their not-so-perfect lives.

As the workaholic father and worried mother fought on one side of the stage, their unique daughters quarreled and pulled each other's hair on the other side. These conflicts continued throughout the performance, the tension rising as the show went on.

It was an emotional piece that highlighted our imperfect nature and tendency to keep our troubles bottled up.

TAIPEI AMERICAN SCHOOL

Imagine a place where possibilities are endless, somewhere with no limitations or restrictions what so ever. Ever wonder what this place would be like? Well, the Taipei American School dance performance titled "Boundless" has given its audience an insight into this world. The show started off with the dancers moving in a continuous motion of leaps, which highlighted their impressive level of athleticism. Followed by an "Awkward" number when zombies like movements were

executed with an artistic touch to them. The male dancers had their "Whoa!" moment from the audience when they carried out a move when they had their legs "Grounded" and the rest of their upper body resting on each other's thighs in a horizontal position. They remained in that position for a good minute or two while executing hand gestures that accentuated the music. Their last number was packed with various unforgettable moments. One of which was when the female dancers

gracefully performed a high lift, which were assisted by their male partners, ensuring to keep their toes pointed while in the air. As their final number was titled "Elevated", the female dancers formed a back bride and lifted their male partners where the only point of contact were their abdominals. Overall, the performance had striking visuals accompanied by precise movements. It was a seemingly flawless routine, even to those who keep an eye on detail.



JAKARTA INTERNATIONAL SCHOOL



INTERNATIONAL SCHOOL OF MANILA



PROFILE: KAREN PALKO, ISKL DANCE COACH

In a world of extraordinary change, rapid development and an ever-limited attention span, the amount of constants in and around high school has dwindled considerably. But in her 29th consecutive year as an IASAS dance coach for ISKL, Karen Palko remains an exception to the rule of constant change and upheaval and if possible, still looks as young and as excited as ever.

It all began back in Palko's own schoolgirl years when she was introduced to dance for the first time in the form of girls on stage moving to the music while wearing of all things, leotards. "They looked absolutely ridiculous!" exclaimed Ms. Palko as she reflected on her past. "I wasn't a dancer in school; cheerleading was my thing." Needless to say, it was not the most auspicious start to what would later emerge as a life-long love affair with dance. Yet this brief moment in time would later emerge as being one of monumental consequence as it has profoundly shaped what ISKL has come to be known for today. "I think the ISKL Dance program reflects the bias I have towards the more athletic elements of dance," said Ms. Palko. It is the athletic aesthetic that has been continually reflected in ISKL dance, which are characterized by their lively high-energy performances, that captures the athletic grace and movement Ms. Palko first possessed as a child, and later as a P.E teacher. It was through this job that Ms. Palko got the opportunity to

become the first ISKL dance instructor, some 29 years ago when ISKL participated in the first IASAS dance tournament. But like her first memory of dance, this performance too did



not take a typical path. "I thought we were supposed to perform a cultural dance so we did a Malaysian candle dance while everybody else was doing contemporary!"

But Palko is not one to brag about her accomplishments as a dance coach at ISKL, and she showed this by continually giving the ISKL dancers as much credit as possible, emphasizing how the ISKL dance program is student-run, with Ms. Palko sitting not at the head of the table but instead as a mere participant among the dancers.

In spite of over ten years' worth

of effort, ISKL still does not have an official dance program, and unlike most IASAS schools, dancing has been resigned to just an after school activity. But while this may have proved to be a detriment in other schools, in ISKL, she has used the small number of students to her advantage by empowering them with artistic creativity and ownership of the dance program. As Ms. Palko says, "You know how in some schools the dance program is one where you can only use the dance room when the instructors allow you to? Well, that's not how it is at ISKL. Here, the dancers get their own keys to the dance room and are given free reign. At least 90% of the work is done by the dancers themselves, which allows them to have full artistic creativity. The question the dancers ask me isn't about whether they can perform a dance, but when they will perform the one they've already chosen."

Having gone to each and every IASAS dance performance over the last 29 years, Ms. Palko is especially impressed by the performances thus far and says that the dancers today are more skilled than ever before. "The bar is just continually being raised year after year," she said. On the topic of ISKL hosting IASAS CC, Ms. Palko stated that, "The students make it stand out. Students love it. It's not just the fact that they made it, but the fact that they made [it theirs]. This is the real deal."

Forensics & Debate

ORIGINAL ORATORY

From the outside looking in, Original Oratory (OO) may not seem like the most exciting component of Cultural Convention. Compared to break dancing, howling on stage or rapid-fire questioning, what's so interesting about someone standing behind a podium for seven minutes? As Kotub Ounkomol (ISB) told us, the reaction he normally gets is an unimpressed "oh... you're OO..." (To which I would reply "No, I'm Stephanie, I'm participating in OO." But that's beside the point.) As we asked participants why they love OO, we realized that there's a lot more to it than you'd think.

Original Oratory competitors spent weeks choosing, writing, crafting, practicing, and perfecting their speeches. Zach Nelson (SAS) told us he chose to OO because he "can't really do accents, doesn't really know enough about the world [to do Extemp] and can't think on his feet." He prefers

being able to "control the outcome." Friend Chaikulngamdee (ISB) agrees that being able to prepare is one thing that makes Original Oratory great. But for him the best thing about it is how unique each of the speeches is. "Every speech is so different," and "the ideas come from the individual's perspective," Chaikulngamdee added. In OO, participants are extremely focused. Most participants have well-written and well-argued speeches, so the delivery and connection with the audience become extremely important. Andrew Kohlrieser (ISKL) claims that Original Oratory is about "constant improvement." He enjoys it because of the time he has to "prepare and evaluate [himself]." Leah Hong (ISB) on the other hand likes OO simply because "you have your script in front of you and get to read it."

Delivering an Original Oratory speech may seem simple—all you

do is read, right? Wrong. As Klara Auerbach (SAS) found out, sometimes even just standing still can be tricky. When there wasn't a pedestal for her to stand on, she improvised and used a stack of paper. Unfortunately, it wasn't the best substitute, and she fell off. But Auerbach, or "Baby" as her team members call her, is still proud of herself because this is her first time participating.

Sometimes the hardest part can be trying to combat last minute jitters. Kohlrieser was generous enough to share his ritual with us: "Eighteen is my lucky number. Before I go into the room I stretch my neck for 18 seconds, drink some water but not too much—around three sips." (Not 18?!) Then while he's still seated, as he's waiting for the judges to stop writing so he can start, he counts to eighteen once again.

EXTEMPORANEOUS

A lone speaker walks into a room filled with silence, holding nothing but a dinky little note card and a voice that must be continuously maintained for the next seven minutes. With no way to infer the opinion of each judge or to gage their own speaking ability extemporaneous speakers are always by themselves and without any audience support whatsoever in most cases. All they have are their spoken words and arguments. There is no feeding off the crowd for extemporaneous speakers; they can only feed off of themselves. The stakes are high: all the effort and hours of hard work and practice are put to the test.

"It's intense," said ISM delegate Alonzo Virata. "Your lack of movement increases nervousness and the mental intensity of the situation." Extemporaneous speakers are forced to overcome these challenges and rise

to the occasion to make their argument seem convincing. "To speak, you have to believe in your own speaking ability," said ISKL delegate Sheng Lim. "Speaking to an audience is always intimidating but you can't let it show." The manner in which this is done varies for every delegate but most agree with the assessment of the ISKL delegate Ahmed Elkady who says that he "closes [his] eyes and [takes] deep breaths to calm [himself]" before any speech he makes." Indeed, the few moments of solitude before every speech are perhaps the most important moments of the event as each speaker must perform the ever-essential action of preparing themselves for the task at hand.

But while the difficulties of extemporaneous are both widespread and numerous, the experience of taking up such a daunting challenge

undoubtedly has its benefits. TAS's Josephine Jung said that extemporaneous speaking is "exciting and useful" because "it makes us think on our feet." JIS's Lauren Fenato's reason for why extemporaneous is so unique is that it allows the speaker to add their own "personal interpretation." Aditya Nagendran added that "it's more fun because it allows to add your own personal twist," while Ahmed Elkady claimed that it's different from impromptu and debate in that it is "a good balance between research and [the] spontaneous." Extemporaneous is not for all of us but as this writer watched speakers thriving on such a thrilling atmosphere, he couldn't help but be in awe of their awareness, speaking ability and ability to master such a highly complex feat so worthy of admiration.

THE THUNDEREOUS DUOS

THE TWO DEBATING TEAMS YOU DON'T WANT TO FACE AT IASAS



VS



NATHANIEL ZACHARIAS & JIH-SHING LIM
ISKL

Nathaniel enters the tournament with over four years of debating experience and a finely tuned ability to twist arguments around and back his opponents into a corner. Characterized by his calm and cool nature while debating, Nathaniel hardly ever stumbles over his words and never shows any trace of nervousness or uncertainty.

But what could be the source of all this calm? Just take a look at how he prepares for his debates. Nathaniel never fails to style his hair like James Bond and make sure his zipper is in the proper position. And to top it all off, he never fails to wear his lucky Sponge Bob underwear. After all, how else could he have acquired this mastery of the spoken word?

Nathaniel's partner in crime is none other than ISKL's own master of debate, a man so intimidating and blunt that his cross examinations often leave his opponents trembling and the audience merely mesmerized. All he needs is one deep breath - something he claims he absolutely must take before each performance - before speaking, and then he's off, seizing every loophole in his opponent's arguments and bringing not just laughter but even sometimes tears to the table.

Parina Lalchandani & Junho Hyun-Sack
JIS

Although at first glance you may be inclined to discount Parina because of her petite stature, her intimidation and precise points more than make up for her lack of height. When she opens her mouth to deliver her rebuttals, the audience can't help but watch in absolute awe as she calmly counters every flaw in the opponent's argument.

She is paired with an IASAS debate rookie, Junho Hyun-Sack, but Junho nevertheless showed remarkable argumentative and public speaking skills on this date. This man, known to some as a "White Michael Jackson," never fails to impress when he takes the stage. The key to his success? Believe it or not, is that before he speaks, he imagines himself naked. Visualisation truly does appear to be a worthy tactic. But while Junho may be standing behind the podium while thinking about himself naked, thankfully, he presents himself with a suit that makes him look more like a Goldman Sachs executive than a high school student. This twosome truly is a duo you do not want to be messing with.

PARTICIPANT PROFILE: IMPROMPTU

What makes impromptu the best event there is?

Julia (ISM): You get a chance to be witty and you get one minute to prepare a 3-5 minute speech so you feel extra satisfied because there's more pressure. You also get to have your own style, you get to be creative and innovative, yet formative and persuasive. It incorporates many other elements of forensics.

Jackie (JIS): You have to be witty on the spot but you have to have a sense of organization as well as [be] entertaining. You also have to be charming and smart.

Most embarrassing moment?

Priscilla (JIS): I forgot the word 'beam' so I was trying to depict a metal beam with my hands and I didn't manage to get the word. [Laughs] You need to be quick!

Julia: I was asked to do an Impromptu round in front of school. So I was asked in the canteen by a fellow veteran and started crying because I wasn't prepared to do it in front of all the people there! He ended up doing it for me but his speech turned out to be about me crying and being overly emotional in front of the high school. I'm now known as a cry baby.

Anything go particularly well so far?

Jackie: I got a prompt that I was already sort of prepared for so... [it went well].

Julia: Compared to others that I've seen I think I'm more witty and I have my own style by using support for impromptu speeches because I reference lots of literary works and current events which is good.

Any rituals?

Jackie: Freak out a lot!

One thing people don't realize about forensics?

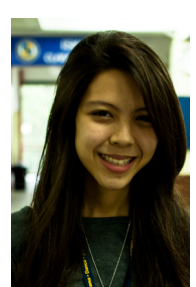
Jackie & Priscilla: It's not CSI!



PRISCILLA ACUNA



JULIA SAUBIER



JACKIE BEECH

Photos by Hazim T

ORAL INTERPRETATION

In the simplest of terms, Oral Interpretation (OI) is about telling a story. Participants are judged on their ability to create a mood and bring the characters and events of the story to life. It's about more than having a great southern accent or funny dialogue; it's about convincing the audience, and most importantly the judges, to become emotionally invested in the characters you create.

Storytelling is more of an art than a competitive sport, and the aura inside an OI room is certainly different than that inside a debater's war zone. Meghan Andrzejewski (ISB) said she isn't really worried about competing or how well the other participants were doing, to her the whole process feels "more friendly than competitive." In Andrzejewski's opinion, "everyone

did really well" and she was happy to "share that." Oral Interpretation is probably the event for which "getting in the mood" is most important. In order to be able to sound convincing as a little Nigerian girl afraid for her life, or an African-American maid dealing with the injustice of Jim Crow laws, participants must really become their characters. Lynn Yu (ISM) told us she prepares by "walking around and freaking out." Perhaps a good way to get her energy up for her emotionally draining piece from *The Help*. Benya Kraus (ISM) on the other hand likes to get swept up in the "adrenaline rush." Kraus also relies on outside forces to help her out, she told us her mom "is a bit of a crazy Chinese Buddhist, so beforehand she said a Buddhist prayer for me." Hannah Sinclair (ISKL) reminded us of

one thing all the participants do, "read over [their] piece a million times." She also mentioned that there's one part in the middle of her story where she always wants to laugh, so she "giggles [to herself] a lot beforehand."

Most of the participants we talked to seemed happy with their performances. As Yu put it, "I didn't mess up to badly, so I think I should be alright."

One thing they all expressed was gratitude for their coaches. Kraus, who's done OI for two years now is pretty close with her coach and "really appreciates her being there." Andrzejewski too commented on how important her coach was in helping her focus: "It means I have a familiar face in the audience and it makes me more comfortable."

Cul Con Results

DEBATE

Akshar Bonu	ISM	Gold
Seo Yeon Park		
Elaine Sutanto	JIS	Silver
Buensuceso Angela		
Jis-Shing Lim	ISKL	Bronze
Nathanial Zacharias		
Elizabeth Creech	SAS	Bronze
Emily Lin		

EXTEMPORANEOUS

Leandro Leviste	ISM
Jih-Shing Lim	ISKL
Annirudh Balachandran	ISB
Emily Corning	ISB
Aditya Nagendran	ISKL
Akshar Bonu	ISM

IMPROMPTU

Shrey Chandra	ISM	Gold
Hannah Sinclair	ISKL	Silver
Sachith Siriwardane	SAS	Bronze
Annirudh Balachandran	ISB	Finalist
Tanya Stickles	ISB	Finalist
Josephine Jung	TAS	Finalist

ORAL INTERPRETATION

Alex Amstrup	SAS
Young Sun Park	ISM
Angelo Kamus	JIS
Alison Corley	JIS
Kei Matsunami	ISM
Lynn Yu	ISM

ORIGINAL ORATORY

Klara Auerbach	SAS	Gold
Michelle Ferreol	ISM	Silver
Zach Nelson	SAS	Bronze
Andrew Kohlrieser	ISKL	Finalist
Stephanie McFeeters	ISKL	Finalist
Leah Grande	TAS	Finalist

Drama

INTERNATIONAL SCHOOL OF BANGKOK

THE 39 STEPS. This thrilling murder mystery sure went out with a bang. With a standing ovation and loud cheers urging the actors on, *The 39 Steps* was definitely a memorable play performed by the International School of Bangkok (ISB). In various interviews with fellow playgoers, one answer to the question “what was your favorite part?” was unanimous. “The scene where Richard Hannay (played by Alex Dybell) exclaimed ‘sexual tension’ as a sudden anticlimactic halt was hilarious” stated one student. Actress Claudine Torres (who played Annabelle Smith, Margaret McTyte, Dunwoody and Clown) held many scene-stealing roles in which she naturally portrayed characters from different ethnicities. With Torres playing an eccentric character, this comedic opening of the show set the tone for the rest of it. In addition, an adaptation done by ISB from Broadway productions of this Alfred Hitchcock film of employing humans as props was “clever” and “refreshing” exclaimed several audience members. This personification definitely brought more life to the stage as the exaggerated facial expressions of the ‘props’ reflected the



moods of a particular scene. Well-received, entertaining and a superb cast; ISB definitely set the bar high being the first drama school to perform.

JAKARTA INTERNATIONAL SCHOOL



FLESH AND BLOOD. In the world of theatre, or in any realm of life for that matter, there is no sweeter moment than going out with a bang. And Mr. Schulz, in his last performance as head director of the Jakarta International School, did just that by putting on a spectacular performance titled *Flesh and Blood* that undoubtedly

stole the show. The bustling crowd, eager to see if the high expectations generated from the previous year’s experimental theatre performance could be topped, began the night in a somewhat restless mood, and snapped their fingers appreciatively to the opening song about love and marriage. When the tune finally drew to a close and the lights came on, the audience was seemingly magically transported into a dark surreal world in which children become footrests, punk accountants actually exist and dysfunction is the norm.

With unforgettable characters (Who could forget the eerie Aunt Louise and her desire to sleep, or the lonely howls of the protagonist Donny?) and a heart-stopping intensity, the play truly managed to capture the imagination and the attention of every member of the audience. But though *Flesh and Blood* did have its moments of laughter, what was perhaps most memorable was the play’s emotional power. In a particularly noteworthy scene near the end when Donny (played by Joes

Gamos) found that he was unable to make good on his word and leave with his young lover Wanda (played by Natasha Gott) to the outside world, not even the strongest of men could hold back a tear or two. The crowd’s immediate standing ovation and roar at the play’s end truly was well deserved and undoubtedly capped an otherwise outstanding opening day of IASAS drama.



INTERNATIONAL SCHOOL OF MANILA

TOM JONES. In sharp contrast to the deeply emotional and intense performances of the previous day, ISM kicked off the Friday performances with a classical comedic rendition of Henry Fielding's *Tom Jones*. Making full use of spot-on accents that would have easily allowed them to blend in with the locals, these actors time and time again threw the crowd into fits of laughter and provided a much needed

dose of stress relief. From the opening scenes in which babies were recklessly tossed around stage to the unfortunate, or should I say misguided, attempts at theivery from the highwayman to the final bow and dance as the crowd gave a wholehearted standing ovation, the ISM performers continually supplied its audience with a laughter and fun, capturing what IASAS Cultural Convention is all about.



SINGAPORE AMERICAN SCHOOL

A Very Old Man With Enormous Wings. In an adaptation of Gabriel Garcia Marquez's short story "A Very Old Man with Enormous Wings" the SAS drama team told a story about faith, love, and hope.

The story begins when an old disheveled man with wings (played by Athelia Paulli) washes up in Elisenda (Kelly Schuster) and Pelayo's (Cameron Noble) yard. As the abstract story pans out, the man is discovered to have healing powers, and people come from near and far to see this angel/freak/miracle.

Each of the actors brought a different vibe to the stage: there was humor, depth, innocence, fear and magic.

In one notable scene Elisenda questions whether the entire thing had been a dream. Schuster does a great job portraying how distraught and confused her character is.

Paulli's facial expressions as the Very Old Man were phenomenal. Although she spent most of the time lying in the chicken coop, grunting almost inaudibly, the pain in her face was extremely realistic. Natalie Bina, who plays Camila, added some refreshing comic relief while Kate Penniall, who plays Ursula, did a good job with her quick-witted and determined character.

Overall it was a thought-provoking play, with strong performances from the SAS actors.



PARTICIPANT PROFILE: DRAMA

Favorite actor/actress?

Taraz Jaya Gopan (ISKL '11): Megan Fox

Jessica Huang (TAS '12): Nicole Kidman, Brad Pitt and George Clooney

Natasha Gott (JIS '11): Natalie Portman and Charlize Theron

Most embarrassing moment?

Taraz: I ripped... my pants.

Jessica: My costume fell before a performance and there was a rip in the butt area. I had to wrap a jacket around it and look like a tourist!

Laura Detwiler (JIS '12) : My heel got caught on my dress once and I stumbled.

If you could star in a movie, what genre would it be?

Laura: Comedy or Drama

Jessica: Comedy

Describe yourself in one word?

Taraz: Legend...wait for it...ary

Natasha: Caring

Laura: Energetic

Jessica: Hungry

TAIPEI AMERICAN SCHOOL

“All I Need to Know I Learned in Kindergarten”

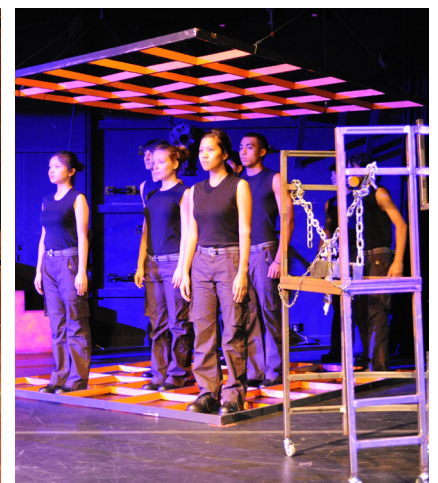
is an ingenious take on Robert Fulghum’s book of the same name. It doesn’t take long for audience members to realize that the ‘little’ things we learnt when we were younger – concepts such as sharing, cleaning up after your own mess and holding hands in times of trouble – are in fact, the big things in adult life.



INTERNATIONAL SCHOOL OF KUALA LUMPUR



Metropolis. Fritz Lang’s silent movie from 1927 inspired ISKL’s devised ‘Metropolis.’ The robotic movement of the workers combined a dancer’s awareness of bodily movement with an actor’s goal of making an audience think and relate. This was contrasted by the varied wonder and confusion of a man discovering what really drove the urban dystopia of this futuristic setting. The piece was certainly conceptual – and audience members couldn’t have left without considering the nature and future of humankind.



WHAT'S BETTER

WHAT'S BEST

WHY **DANCE** IS BEST

"What makes dance different is it definitely shows our passion and what we love to do." - **Lauren McNamara, ISKL, Freshman**

"It's beautiful...it's the only thing in CC that is extremely physical." - **Dylan Smith, ISKL**

"In dance, there are no winners, and even if you do, you win with other people." - **Mara Javier, ISM, Senior**

"Dance, in my opinion, is different because we always need to look effortless in front of the audience." - **Nicola Budiman, JIS, Junior**

"I think dance is a little different than the other events because it's more physical. Debate and acting is hard too, but it's not a lot of moving. But dance is hard in a different way, because it takes more energy to keep up."
- **Carrie Burke, ISB, Junior**

"I think dance is better because there are much more interactions, and so you get more of a chance to meet more people." - **Phuc Nguyen, ISB, Senior**



"What makes dance different is because it shows your passion...your personality." - **Anouk Schaedler, ISKL, Freshman**

WHY **DRAMA** IS BEST



"I personally feel that more people can relate to drama as opposed to dance. That [dance] is something fewer people can appreciate, although all of us can appreciate it here, it's just that something that the general public has more trouble appreciating than drama." - **Anonymous Drama Participant**

"It's not." - **William VanKoughnett, ISM, Senior**

"Besides my truly amazing cast, I just love the fact that I can be on the stage and be someone else and have fun doing it with people I love." - **Philip Anderson, SAS, Senior**

"I don't view it as better, I view them as all different activities in which other people find enjoyable depending on different personalities and action types." - **John Frontczak, ISB, Senior**

WHY DEBATE IS BEST



"You learn how to twist the motions. You learn how to keep calm in front of a room full of eyes. You learn how to do persuasive speaking and learn how to convince people. You learn logic and common sense." - **Nathaniel Zacharias, ISKL, Junior**

"They think it's such a boring thing to do and maybe when you're watching it, it's kind of boring but it's the most challenging thing to do. It's so dynamic. When you know you've got the audience with you and you know the audience is agreeing with you and nodding their heads, that's the best feeling in the world. You can only get that from speaking in debate. It's the only way you can sway emotions." - **Jih-Shing Lim, ISKL, Junior**

"It helps me understand an issue in a lot more detail because often when you're considering all your potential arguments you're only looking at one side of it but then it helps me look at issues with a more objective standpoint." - **Parina Lalchandani, JIS, Junior**

"I think the people are on average better looking. There's something about the word debate that I think draws models of all kinds." - **Anonymous**

"Debate teaches you the ability to think on your feet, understand different perspectives and what certain people value and why that's important. It also just really helps with class." - **Junho, Hyun-Sack, JIS, Senior**

WHY FORENSICS IS BEST

"It's more fun and you can add your own personal twist. Having just a small notecard adds to the thrill." - **Aditya Nagendran, ISKL, Senior**

"Impromptu is all spontaneous but extemporaneous is a good balance between research and spontaneous." - **Ahmed Elkady, ISKL, Junior**

"It's exciting and useful because you're forced to work with what you have. It makes us think on our feet." - **Josephine Jung, TAS, Junior**

"It deals with real life issues. Also you can add your personal interpretation." - **Lauren Fenato, JIS, Senior**

"It's fun thinking of grabbers for your introduction because we are awesome hehe, because we have a part to say and we all made our own speeches." - **Kotub Ounkomol, ISB, Senior**

"Well the fact that you can really prepare your speech prior to coming and you can practice, and it is really interesting because it comes from the individual and everyone has their own original ideas. And so every speech is so different." - **Friend Chaikulgamdee, ISB, Junior**



Cultural Convention SUPERLATIVES

"DREAMIEST" VOICE



Alex Armstrong, SAS

MOST CHARISMATIC



Jish Lim, ISKL

BEST DRESSED



Andrew Kohlreiser, ISKL



Emily Corning, ISB

FUTURE OSCAR



Kelly Schuster, SAS

NICEST LEGS



Camille Delgado, ISM

MOST FLEXIBLE



Chloe Alcid, ISM

DRAMA KING AND QUEEN



'Standish' Tae Wan Kim, ISM



Troy Harris, TAS

SOUL OF THE STAGE

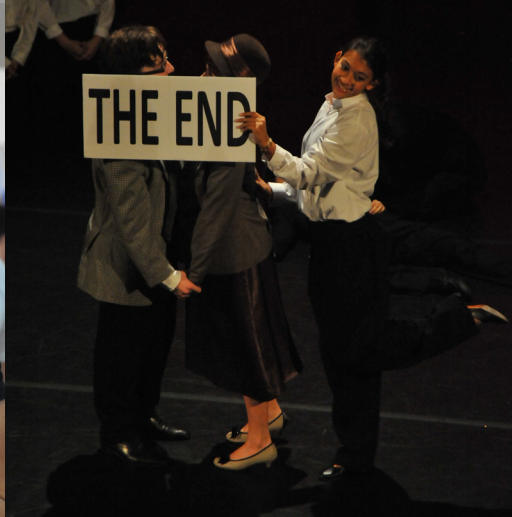
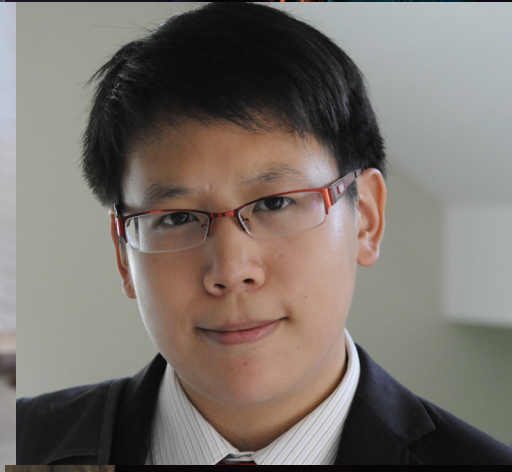


Kate Penniall, SAS

CLUMSIEST OFF STAGE



Chris Tabassi, ISKL



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