

ISB

SAS

ISM



JIS

TAS

ISKL

IASAS CULTURAL CONVENTION



เต้น พูด แสดง

dance

speak

act

Bangkok, Thailand
March 9-11, 2006

IASAS Cultural Convention March 9-11, 2006 Performance & Competition Schedule

Time	Thursday, March 9	Time	Friday, March 10	Time	Saturday, March 11
8:15-9:20	Debate Round #1	7:45-8:45	OI & Impromptu Round #3	10:30-11:35	Debate Semi-Finals
9:45-10:45	Extemp & OO Round #1	9:30-10:30	Extemp & OO Round #2	12:50-1:45	Extemp Final
11:30-12:30	OI & Impromptu Round #1	11:15-12:20	Debate Round #4	1:55-2:50	Orig. Or. Final
12:45	Doors Open to Unocal	1:45	Doors Open to Unocal	3:00-3:50	Impromptu Finals
1:00-1:20	JIS Drama	2:00-2:45	ISKL Drama	4:00-4:50	Oral Interp Finals
1:35-2:20	ISB Drama	3:00-3:20	SAS Dance	5:00-6:05	Debate Finals
2:35-2:55	ISKL Dance	3:35-4:20	ISM Drama	6:05-7:30	Dinner
3:15-4:20	Debate Round #2	4:30-5:35	Debate Round #5	7:45-8:45	Closing Ceremonies
4:30-5:20	OI & Impromptu Round #2	5:40-6:30	Extemp & OO Round #3		
5:30-6:35	Debate Round #3	7:15	Doors Open to Unocal		
7:00	Doors Open to Unocal	7:30-7:50	TAS Dance		
7:15-8:00	TAS Drama	8:05-8:50	JIS Drama		
8:15-8:35	ISM Dance	9:05-9:25	ISB Dance		
8:50-9:35	SAS Drama				

International School Bangkok

*Welcomes You
To The 24th Annual*

**IASAS
CULTURAL CONVENTION**



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**Bangkok, Thailand
March 9-11, 2006**



Dear IASAS Participants,

The ISB community offers participants, coaches, and parents a warm welcome to the 2006 IASAS Cultural Convention for Dance, Drama, Forensics and Debate. We all know how much you have learned and how hard you have worked preparing for these few days. You may think the goal is to win a prize or to at least place high in the rankings. I think otherwise.

My hope is that you will deepen your intercultural understanding by meeting and working with students from other nations. My hope is that by pushing yourself to your peak performance and by watching such performances by others, you will leave IASAS a better debater, dancer, thespian, or speaker. My hope is that your experiences here will leave a lasting mark on your life, a standard of excellence and effort.

We offer you appreciative audiences and a well-organized convention. At ISB, many people, including staff members, students, and volunteer parents, have been working hard for weeks to assure that you have a wonderful experience. I know you appreciate their efforts. If you should encounter one of them during the convention, say thanks. It will mean a lot. In any case, my deepest thanks goes to those individuals for making this engaging learning experience available to you - the organizers, the judges, the coaches, and the host families.

So take a deep breath and dive in. Take some risks - meet a new friend, push out of your comfort zone to new levels of performance - celebrate your own achievements and those of your IASAS friends.

Sincerely,

*Dr. Bill Gerritz
Head of School*



Dear Cultural Convention Participants and Advisors,

On behalf of ISB's High School, I extend a very warm welcome to you all. Thailand is renowned for its hospitality and we are sure that you will be made very welcome at ISB and in this wonderful country.

Every time I witness an IASAS event, I marvel at how fortunate we are to have such a well-resourced and well-developed organization to promote cultural activities and athletics at our member schools. Cultural Convention is an amazing festival of the arts with music, dance, art, drama, debate and forensics exhibited this year at two IASAS schools in Taiwan and Thailand.

Over the next few days at ISB, we will be privileged to watch the creative talents of thespians, dancers, debaters, and narrators from morning 'till night. The creative energy at Cultural Convention is palpable and we look forward to many hours of talent and excitement.

With Cultural Convention, there are many links between the performances that we see and the formal curriculum in the classroom. We will witness the skills that students learn in art, dance, drama and music courses throughout the IASAS schools as well as the creative expression and critical thinking that transcend our academic programs.

We hope that you enjoy your short stay at ISB and depart on Sunday knowing that you have given your best possible performances and formed many new friendships with participants at other IASAS schools.

It takes a village to host a successful Cultural Convention and we must make sure we find the time to recognize those who contribute. Between events, a word of appreciation to the ISB organizing team, your coaches, the parents who have opened their houses to you, ISB's Booster Club, judges, and faculty volunteers will go a long way.

All the best!

*Andy Davies
High School Principal*

General Information

Activities/Athletics Office: Located on the 1st floor near the cafeteria

Bobby's Cafe: Located on the first floor near the Unocal Theatre

Advisors' Meeting/Dinner: Wed., March 8 at 7 PM at the Nichada Club

Advisors' Social: Friday, March 10 from 9:30 PM onwards at Samakee Gardens

Nurses Office: Located on the first floor next to the Activities Office

Banquet: International buffet at Bobby's Cafe on Sat. Mar 11 from 6:05-7:30 PM

T-Shirts: Available daily in the cafeteria area

Convention Headquarters: Located in room 308

Advisors' Hospitality Room: Located in room 103

Judges' Room: Located in room 300

Team Photo Schedule: Wed., March 8, upon arrival in the Unocal Theatre

Drama Rooms: Unocal Theatre, HS MPB, & ES MPR

Dance Rooms: Unocal Theatre, Dance Studio, & HS MPB

Forensics/Debate Rooms: Choir room (106), Band room (104),
and Classrooms 302, 303, 304, 305 & 306

Computer Lab (Debate/Extemp): Located in room 319

Team Rooms: **ISB:** 112 **ISKL:** 113 **ISM:** 114
 JIS: 115 **SAS:** 116 **TAS:** 117

Please Note: Remember that the team rooms are regular classrooms and should be kept neat and clean. Do not leave valuables unattended.

Cultural Convention Personnel

Convention Director	Mr. Bob Connor
Convention Assistant Director	Mr. Harold Albert
Student Coordinators:	Jeremy Bunya, Saniya Gandhi
.....	Lauren Shirley, Ami Onari, Heather Sherfey
Student Assistants:	FPAC, Athletic Council, Student Council
.....	& Panther Pride
Forensics Site Directors:	Mr. Conor Duffy & Mr. Jim Fitzgerald
Debate Site Director:	Mr. Todd Puckett
Dance Site Director:	Ms. Sally Sherfey
Drama Site Director:	Ms. Beth Burrows
Student Volunteer Coordinator:	Mr. Rob Heath
Judges Coordinator:	Mr. Ed Devlin
Results Team Manager:	Ms. Pat Bessette
Theatre/Technical Directors:	Mr. Sathit Kaivalvatana, Mr. Shawn Dubois
Theatre Assistants:	Mr. Pharinya Saeardpothong
.....	Mr. Suchard Pan-Um
House Managers:	Mr. Greg Stefaniuk
Transportation Coordinator:	Mr. Richard Shearer
IT Coordinator / Assistance	Mr. Dennis Harter
Website Coordinator:	Mr. Harold Albert
Cultural Convention 2006 Logo Design	Ms. Kylie Harter

Activities Office Staff

Secretaries:	Ms. Pojanant Theveethivarak
.....	Ms. Vironrong Chaemkasem
.....	Mr. Ying Yong Phonchumni

Important Phone Numbers

High School Principal - <i>Mr. Andy Davies</i>	01-851-6277 (cell); 02-982-4003 (home)
Director of Activities/Athletics- <i>Mr. Bob Connor</i>	09-815-0981 (cell); 02-583-5856 (home)
Activities Assistant - <i>Mr. Harold Albert</i>	01-903-2503 (cell); 02-574-3144 (home)
Health Office - <i>Suvimathanee, Malee</i>	ext 129, 143
Sofitel Silom Hotel	02-381-1991

Arrivals/Departures

Wednesday, March 8, 2006

<u>School</u>	<u>Flight/Time</u>	<u>Arrive at ISB</u>
TAS	BR 067 / 12:10 AM	2:15 PM
SAS	SQ 64 / 2:30 PM	4:30 PM
ISKL	MH 782 / 4:20 PM	6:15 PM
ISM	TG 621 / 4:35 PM	6:30 PM
JIS	TG 434 / 4:40 PM	6:40 PM

Sunday, March 12, 2006

<u>School</u>	<u>Flight/Time</u>	<u>Leave ISB</u>
JIS	TG 433 / 8:30 AM	6:00 AM
ISM	TG 620 / 11:10 AM	8:30 AM
SAS	SQ 63 / 11:15 AM	8:30 AM
ISKL	MH 785 / 12:00 PM	9:30 AM
TAS	BR 212 / 12:35 PM	10:00 AM

Cultural Convention Event Descriptions

Dance

Each school presents a 16-20 minute originally choreographed dance. Dancers choose a theme, choreography movement, select music, design costumes set and lighting and of course, rehearse. It is the goal of each dance team to establish a rapport with their audience such that whatever they dance, if they dance it well, the audience will recognize the quality of their work.

Dancers engage in a critique session following the performances, which are designed to draw out both details of the performance and the process. Dance is a non-competitive element of the Cultural Convention. Additionally, dancers engage in a number of workshops, which aim to explore different forms of dance and movement. These workshops often feature elements of traditional dance forms associated with the culture of the host country.

Drama

Each school presents a one-act play or a cutting from a full-length play not to exceed 45 minutes. The play may be serious or humorous, but it cannot be a musical. The maximum size of the cast is 28, though most plays involve a much smaller cast. Actors, like dancers, may also participate in the other events such as forensics and debate.

Because of the demands of the theatre facilities created by twelve drama and dance performances, each school is encouraged to minimize set, props and technical effects. This results in simple sets, and often very creative use of props and lighting. As a result, IASAS Cultural Convention drama performances place an emphasis on the acting skill of the performers.

The accompanying synopsis for each school gives a brief overview of each of the drama productions to be performed. As in the dance section, actors are given the opportunity to critique each performance and participate in a variety of workshops. Drama is also non-competitive.

Debate

Each school must enter two debate teams consisting of two persons each. One of the two-member teams is designated as the "A" team, considered to be the stronger of the two, while the other is designated as the "B" team. Prior to the convention, all of the IASAS schools are given a list of possible topics. A ballot is taken and the topic with the most votes is designated as the topic for the convention. This year the debate topic is:

Resolved: "Feminist ideals are detrimental to the attainment of gender equality"

IASAS Cultural Convention conducts a Lincoln-Douglas form of debate. Lincoln-Douglas (LD), named after the seven famous debates conducted in the United States in 1858, debates about a question of VALUE rather than a policy. For this reason LD is often referred to as Value Debate.

The two debate teams from each of the schools are prepared to debate either on the affirmative or the negative side. There are five preliminary rounds with each team debating as the affirmative and the negative two or three times. Teams are then selected for the semifinals on the basis of win-loss records.

The winners of the semifinal round will advance to the final round. All of the finalists and semifinalists receive medals, while the championship team is awarded the IASAS debate traveling plaque.

Forensics

Forensics is the term used to describe the four speaking events that along with debate form the competitive elements of the Cultural Convention. During the convention each speaker is identified by a number and must participate in a minimum of three rounds. In these preliminary rounds each speaker is adjudicated by three judges, and on the basis of ranking achieved in each preliminary round, a group of six speakers per event advances to the finals. Certificates of Excellence are awarded to each finalist, while the top three speakers receive medals. The champion school is awarded the traveling plaque, which they keep until the following convention.

Extemporaneous Speaking

Each contestant draws two topics for each round and then selects one. The contestant will have 30 minutes to prepare a speech of between 5-7 minutes in length. Source materials are derived from periodicals, magazines and other current event articles and must be provided by the contestant. Extemporaneous speakers specialize in current events and are skilled at creating speeches that explore world issues. The speaker is judged 70% on the content (adequacy of the introduction and the effectiveness of the speech construction and conclusion) and 30% on the delivery.

Impromptu Speaking

Impromptu speaking requires speakers to be quick, flexible, eloquent, and entertaining. Two topics are presented each speaker and after choosing one they have one minute to briefly outline a speech of between 3-5 minutes in length. During the rounds it is very interesting to hear the different styles of speeches and the different slants given to the topics. As with extemporaneous speaking, the speaker is judged on the adequacy of the introduction, the effectiveness of the speech's construction and conclusion, as well as the delivery of the speech. The evaluation is weighted 60% for content and 40% for delivery.

Oral Interpretation

Oral Interpretation is the skill of bringing to life the essence of a selected reading of a poem or prose through the use of the voice. During the reading the speaker is required to make visual contact with the script at least once per page. Costumes, make-up and lighting are not permitted. In Oral Interpretation the performance focuses on:

- the words being read,
- the thematic significance and character development being conveyed through the voice,
- containing and controlling facial and emotional expressions;
- movement of the head and shoulders (hand, leg, and foot movements are not allowed)

Each presentation lasts between 5-7 minutes. The adjudication is judged: 60% for delivery, 20% for interpretation, 15% for overall effectiveness and 5% for the introduction.

Original Oratory

Speakers in this category develop a persuasive speech around a topic in which they have an interest. Original Oratory requires the speaker to determine and research a topic, and to write and deliver a speech of 5-7 minutes in length. The speech must be an original work and contain no more than 150 words of quoted material. During the presentation the speaker must maintain periodic eye contact with the text and with the audience.

The key element in Original Oratory is the concept of persuasion. While the speeches can be on a serious topic, they do not have to be serious. The speech may deal with a problem, propose solutions, alert the audience to a potential danger, strengthen dedication to an accepted cause, or eulogize a person.

Each speech is evaluated using weighting of 65% for content and 35% for delivery.

Audience Guidelines for Cultural Convention

Unless you are competing in a forensics or debate event, participating in a dance or drama workshop, or having some type of rehearsal, all CC participants are strongly encouraged to watch all forensics and debate events. Correspondingly, all debate and forensics participants are required to attend each drama and dance performance throughout the convention. Below are a few guidelines, which audience members need to keep in mind:

- Do not enter a room during a speech. Wait politely outside the room until the speaker has finished, then enter. Please cooperate with the door guards. They are there to ensure that the rules of the convention are upheld and that nothing occurs to disturb the presentation.
- Please be an appreciative audience. Remember how difficult it is to speak in front of a group. Be polite by not making distracting noises or movements.
- Entering the theatre after a performance has begun is not permitted. You must wait until the performance that has begun is completed before entering the theatre.

In the event that you are watching Impromptu, be aware that you can enter the room between speakers, but cannot exit the room until all the speakers have spoken. In Impromptu Speaking the topics are secret and once you enter a room you must remain until the entire round has been completed.

IASAS Champions: Forensics & Debate

Oral Interpretation

Year	Name	School
1993	Srimant Panda	JIS
1994	Karishma Vaswani	JIS
1995	Kevin Watts	JIS
1996	-unknown-	
1997	Akshay Sateesh	ISKL
1998	Johanna Cunningham	JIS
1999	Ian Griffiths	ISKL
2000	Daniels Roberts	JIS
2001	Austin Farwell	ISM
2002	Chris Chmelik & Beverly Jones	SAS ISKL
2003	Rosanna Hyland	TAS
2004	Chris Chmelik	SAS
2005	Stephanie Ribbe	JIS

Impromptu Speaking

Year	Name	School
1993	Jeremy Foster	ISB
1994	Yanti Addy	JIS
1995	Rob Addy	JIS
1996	Odette Lienau	JIS
1997	Beatrice Recio	ISM
1998	Cynthia Bondoc	ISM
1999	Cynthia Bondoc	ISM
2000	Hannah Pritchett	JIS
2001	Dinushi Wijewardena & Noor Zaidi	ISM ISM
2002	Rahul Nandkishore	JIS
2003	Paolo Yap	ISM
2004	Rahul Nandkishore	JIS
2005	Penn Bullock	SAS

Original Oratory

Year	Name	School
1990	John Voightman	TAS
1991	Sabrina Haque	ISKL
1992	Camille Funk	TAS
1993	Malaikka Hijjas	ISKL
1994	Jean Marie Sullivan	JIS
1995	Barbara Tsai	TAS
1996	Grace Su	TAS
1997	Nikhita Nainai	TAS
1998	Ju-Lie Lee	SAS
1999	Nicole Reichenbach Elaine Wang	ISM TAS
2000	Alex Yates	ISM
2001	Jessica Iskandar	JIS
2002	Anya Ventura	TAS
2003	Paolo Yap	ISM
2004	Yi Wen Looi	ISKL
2005	Aaron Collett	JIS

Extemporaneous Speaking

Year	Name	School
1993	-unknown-	
1994	Robin Addy	JIS
1995	Robin Addy	JIS
1996	Siddharth Mohandas	SAS
1997	Umur Tuncer	JIS
1998	Vidhya Balasubramanian	JIS
1999	Victorien Wu	TAS
2000	Monique Mol	JIS
2001	Ming Sien Choong	JIS
2002	Rohan Mascarenhas & Jose Marti Campos	ISM ISM
2003	Rohan Mascarenhas	ISM
2004	Rahul Nandkishore	JIS
2005	Penn Bullock	SAS

Debate

Year	Name	School
1995	R. Addy/ J. M. Sullivan	JIS
1996	D. Campbell/ S. Mohandas	SAS
1997	C. O'Gorman/ H. Pan	SAS
1998	H. Pan/ A. Sridharan	SAS
1999	A. Bhargava/ T. Siedell	ISB

Year	Name	School
2000	C. Chyau/ S. Wu	TAS
2001	P. Chatterjee/ P. Bhagnani	JIS
2002	P. Gagoomal/ R. Mascarenhas	ISM
2003	M. Orgill/ C. Gross	ISKL
2004	S. Tang/ S. Train	SAS
2005	M. Usui/ D. Porter	ISB

Cultural Convention Participants

<u>ISB</u>	<u>ISKL</u>	<u>ISM</u>	<u>JIS</u>	<u>SAS</u>	<u>TAS</u>
Mario Acito	Ileana Aguero	Ambika Bhushan	Natasha Atkinson	Tarang Agarwal	Chris Alison
Nikhil Aima	Andrew Chiw	Marion Branellec	Jing Bai	Shetha Alaskar	Vanita Balani
Aaron Botwick	Gisela Goh	Nicanor Campos	Karina Bradfield	Anna Allen	Karishma Buddhiani
Samantha Carouso	Tanvi Gupta	Joy Chua	Evelyn Chandra	Ethan Bates	Kim Chang
Andrew Chapman	Helena Guzik	Alexander De Leon	Yoo Jin Cho	Richard Bates	Jennifer Chen
Charles Crawford	Yoonah Je	Regina De Luna	Aaron Collett	Anushka Bharvani	Joey Chen
Jennifer Dickerson	Jasmine Jones	Kyna De Mesa	Amber Davis	Penn Bullock	George Cheng
Colleen Haley	Laika Jumabhoy	Shruti Dhanda	Kelly Flaten	Crystal Clower	Raymond Chu
Rizwan Hashim	Jin Sol Kim	Natasha Drilon	Karina Hasler	Chelsea Curto	Michael Chua
Anna Heath	Jun Koh	Kirsten Endelman	Sean Hough	Priyanka Dev	Baye Shan Cooper
Paul Heath	Kyle Kozman	James Forbes	George Isherwood	Daniel Dugard	Katie Gill
Manami Jitsukawa	Yuka Kyoya	Jahnne Raquel Go	Ayaka Kobi	Abhinav Kaul	Michael Girardi
Aerin Kajornboon	Hye In Lee	Hannah Groch-Begley	Tomas Landes	Lexi Kirwin	Brian Hsu
Jasmine Kim	Shirin Lim	Natashya Gutierrez	Nicole Lee	Nick Kreston	Melody Hsu
Rashmi Kwatra	Ai Ling Loo	Anika Hartig	Alexa MacDonald	Leslie Lim	Philip Hsu
Callum Lawson	Troy Marschang	Crystal Huang	Annabelle McMillan	James Linton	Crystal Huang
Jane Lee	Ben Martinez	Arjun Nandkishore	Drishay Menon	Esther Lukman	Miu Ide
Emese Lipcsey-Magyar	Reihen Nadarajah	Paula Plaza	Nick Mitchell	Tika Mody	Winston Kung
Kyle Meyer	Jasin Nazim	Kartina Razon	Sebastian Modak	Abby Murray	Allyson Lai
Lizzie Minges	Divya Nigam	Kalan Rutstein	Bea Pantoja	Simi Oberoi	Rafael Laidlaw-Bale
Justin Porter	Ankit Panda	Paolo Servado	Sophia Parra	Esha Parikh	Charles Lee
Lisa Roolant	Chris Piech	Niccole Somodio	Ghirish Pokardas	Olivia Perdana	Lauren Lee
Kerrie Schroeder	Miranti Setyari	Claudia Squillantini	Steven Rosa	Will Reid	Melody Li
Cookie Siripanichsutha	Michelle Stannard	Ji Soo Suh	Alex Rusnak	Ang-Jun Seow	Nick So
Pinsuda Srisontisuk	Balazs Szabo	Stephanie Sy	Dwina Soerono	Mariko Thomas	Fred Tsang
M. Justice Stefaniuk	Val Vilos	Teresa Thompson	Aileen Sudarwo	Tiffany Too	Mei Wang
Ploy Urapeepatanapong	Fanni Toth	Anne Marie Watanabe	Aya Toshihara	Wera von Wulfen	Valerie Wang
Maia Usui	Rachel Verlinden		Renata Tumewu	Peck Yang	Christine Wei
Pranav Verma	Ruen Qing Wong		Trisha Winata	Alison Yuen	Yuhi Yanagisawa
Gary Yarbrough			Ashwin Venkatachalam		

Advisors:

Ms. H. Baumert
Mr. S. Dubois
Ms. L. Foran
Ms. J. Hanson
Ms. S. Hondrogiannis
Mr. S. Kaivalvatana
Ms. J. Puckett
Mr. D. Sweeney
Ms. K. Wadlegger

Advisors:

Mr. R. Bisset
Mr. A. Kramer
Mrs. S. Painter
Ms. K. Palko
Mrs. S. Rahim
Mr. E. Richardson
Ms. C. Tan
Mr. G. Venables
Mr. M. Webber

Advisors:

Ms. M.E. Barlongay
Ms. Y. Cross
Ms. R. Gillman
Ms. D. Hoyes
Mr. J. Mulhall
Mr. P. Sanchez

Advisors:

Ms. A. Andrews
Mr. A. Carter
Mr. S. Clark
Mr. C. Dickson
Mr. J. Holmes
Ms. B. Hornchen
Ms. S. King Lachance
Ms. V. Neely
Ms. C. Perry
Ms. J. Rusnak

Advisors:

Mr. J. Baker
Mr. J. Hurst
Ms. J. Kett
Mrs. P. Kuester
Mrs. S. Murray
Mr. B. Rives
Ms. P. Silverman
Mr. R. Silverman
Ms. T. Van Den Linden

Advisors:

Ms. W. Biddle
Mr. D. Bishop
Ms. J. Curry
Ms. D. Flemming
Ms. L. Harter
Ms. S. Kerr
Mr. J. Leppard
Mr. C. Ortner
Ms. J. Price
Ms. L. Somers

IASAS Cultural Convention 2006: Dance

Thursday, March 9, 2006			
Time	Activity	Length	Location
7:30-8:00	Opening Ceremonies	0:30	Unocal
8:15-10:00	Dance Workshop 1	1:45	MPB 1
8:15-9:55	TECH Programming	1:40	Unocal
	ISM/ISKL/SAS/JIS/TAS	(20 min. each)	
10:15-11:15	JIS Tech Rehearsal	1:00	Unocal
10:15-11:30	ISKL Dance Prep	1:15	Dance Studio
	ISM Dance Prep	1:15	MPB 1
11:30-12:45	SAS Dance Prep	1:15	MPB 1
	JIS Dance Prep	1:15	Dance Studio
11:30-12:30	ISKL Tech Rehearsal	1:00	Unocal
1:00-1:20	JIS Dance Performance	0:20	Unocal
1:35-2:20	ISB Drama Performance	0:45	Unocal
2:35-2:55	ISKL Dance Performance	0:20	Unocal
3:15-4:30	Dance Workshop 2	1:15	MPB 1
4:30-5:30	ISM Tech Rehearsal	1:00	Unocal
	TAS Dance Prep	1:00	MPB 1
	ISB Dance Prep	1:00	Dance Studio
5:30-6:45	ISM Dance Prep	1:15	Dance Studio
7:15-8:00	TAS Drama Performance	0:45	Unocal
8:15-8:35	ISM Dance Performance	0:20	Unocal
8:50-9:35	SAS Drama Performance	0:45	Unocal
CURFEW-One hour after completion of last event			

Friday, March 10, 2006			
Time	Activity	Length	Location
7:30-8:45	Dance Critique	1:15	MPB 1
8:20-10:00	TECH Programming	1:40	Unocal
	ISM/ISKL/SAS/JIS/TAS	(20 min. each)	
9:00-10:15	Dance Workshop 3	1:15	MPB 1
10:15-11:15	SAS Dance Prep	1:00	Dance Studio
	ISB Dance Prep	1:00	MPB 1
11:15-12:15	SAS Tech Rehearsal	1:00	Unocal
	TAS Dance Prep	1:00	Dance Studio
12:30-1:30	Dance Workshop 4	1:00	MPB 1
2:00-2:45	ISKL Drama Performance	0:45	Unocal
3:00-3:20	SAS Dance Performance	0:20	Unocal
3:35-4:20	ISM Drama Performance	0:45	Unocal
4:30-5:30	TAS Tech Rehearsal	1:00	Unocal
	ISB Dance Prep	1:00	Dance Studio
5:45-6:45	ISB Dance Prep	1:00	MPB 1
	TAS Dance Prep	1:00	Dance Studio
7:30-7:50	TAS Dance Performance	0:20	Unocal
8:05-8:50	JIS Drama Performance	0:45	Unocal
9:05-9:25	ISB Dance Performance	0:20	Unocal
CURFEW-One hour after completion of last event			

Saturday, March 11, 2006			
Time	Activity	Length	Location
9:00-10:15	Dance Critique	1:15	MPB 1
10:30-11:30	Dance Workshop 5	1:00	MPB 1
	Dance Advisor's Mtg	1:00	TBA
11:45-12:45	Lunch Break	1:00	Cafeteria
12:50-1:45	Extemp. Finals	0:55	Unocal
1:55-2:50	Orig. Oratory Finals	0:55	Unocal
3:00-3:50	Impromptu Finals	0:50	Unocal
4:00-4:50	Oral Interp. Finals	0:50	Unocal
5:00-6:05	Debate Finals	1:15	Unocal
6:05-7:30	Dinner	1:25	Cafeteria
	Advisors' Mtg/Dinner	1:25	TBA
7:45-8:45	Closing Ceremonies	1:00	Unocal
CURFEW-10:00pm			

IASAS Cultural Convention 2006: Drama

Thursday, March 9, 2006				
Time	Activity	Length	Location	
7:30-8:00	Opening Ceremonies	0:30	Unocal	
8:15-9:45	Drama Workshop 1	1:30	ES MPR	
8:15-9:55	TECH Programming	1:40	Unocal	
	ISM/ISKL/SAS/JIS/TAS	(20 min. each)		
10:15-11:30	ISM Drama Prep	1:15	MPB 2+3	
	ISB Drama Prep	1:15	ES MPR	
11:30-12:45	TAS Drama Prep	1:15	ES MPR	
	SAS Drama Prep	1:15	MPB 2+3	
1:00-1:20	JIS Dance Performance	0:20	Unocal	
1:35-2:20	ISB Drama Performance	0:45	Unocal	
2:35-2:55	ISKL Dance Performance	0:20	Unocal	
3:05-4:20	TAS Tech Rehearsal	1:15	Unocal	
	SAS Drama Prep	1:15	ES MPR	
	ISKL Drama Prep	1:15	MPB 2+3	
4:30-5:45	TAS Drama Prep	1:15	ES MPR	
	JIS Drama Prep	1:15	MPB 2+3	
5:30-6:45	SAS Tech Rehearsal	1:15	Unocal	
7:15-8:00	TAS Drama Performance	0:45	Unocal	
8:15-8:35	ISM Dance Performance	0:20	Unocal	
8:50-9:35	SAS Drama Performance	0:45	Unocal	
CURFEW-One hour after completion of last event				

Friday, March 10, 2006				
Time	Activity	Length	Location	
8:15-9:45	Drama Critique	1:30	ES MPR	
8:20-10:00	Tech Programming	1:40	Unocal	
	ISM/ISKL/SAS/JIS/TAS	(20 min. each)		
10:00-11:15	ISKL Tech Rehearsal	1:15	Unocal	
	ISM Drama Prep	1:15	ES MPR	
	JIS Drama Prep	1:15	MPB 2+3	
11:15-12:15	ISKL Drama Prep	1:00	ES MPR	
	ISM Drama Prep	1:00	MPB 2+3	
12:15-1:30	ISM Tech Rehearsal	1:15	Unocal	
	JIS Drama Prep	1:15	ES MPR	
	ISKL Drama Prep	1:15	MPB 2+3	
2:00-2:45	ISKL Drama Performance	:45	Unocal	
3:00-3:20	SAS Dance Performance	:20	Unocal	
3:35-4:30	ISM Drama Performance	:45	Unocal	
4:30-5:45	Drama Workshop 2	1:15	ES MPR	
5:45-7:00	JIS Tech Rehearsal	1:15	Unocal	
7:30-7:50	TAS Dance Performance	:20	Unocal	
8:05-8:30	JIS Drama Performance	:45	Unocal	
9:05-9:25	ISB Dance Performance	:20	Unocal	
CURFEW-One hour after completion of last event				

Saturday, March 11, 2006				
Time	Activity	Length	Location	
9:00-10:30	Drama Critique	1:30	ES MPR	
10:30-11:30	Drama Workshop 3	1:00	ES MPR	
	Drama Advisor's Mtg	1:00	TBA	
11:45-12:45	Lunch Break	1:00	Cafeteria	
12:50-1:45	Extemp. Finals	0:55	Unocal	
1:55-2:50	Orig. Oratory Finals	0:55	Unocal	
3:00-3:50	Impromptu Finals	0:50	Unocal	
4:00-4:50	Oral Interp. Finals	0:50	Unocal	
5:00-6:05	Debate Finals	1:15	Unocal	
6:05-7:30	Dinner	1:25	Cafeteria	
	Advisors' Mtg/Dinner	1:25	TBA	
7:45-8:45	Closing Ceremonies	1:00	Unocal	
		P		
CURFEW-10:00pm				

IASAS Cultural Convention 2006: Debate/Forensics

Thursday, March 9, 2006				Friday, March 10, 2006				Saturday, March 11, 2006			
Time	Activity	Length	Location	Time	Activity	Length	Location	Time	Activity	Length	Location
7:30-8:00	Opening Ceremonies	0:30	Unocal	7:45-8:45	OI and Imp 3	1:00	104, 106	10:30-11:35	Debate Semis	1:05	104, 106
8:15-9:20	Debate 1	1:05	104, 106				302, 303	11:45-12:45	Lunch Break	1:00	Cafeteria
			302, 303				305, 306				
			305, 306	9:00	Extemp Prep	:30	304	12:20	Extemp Prep	0:30	304
9:15	Extemp Prep		304								
9:45-10:45	Extemp and OO 1	1:00	104, 106	9:30-10:30	Extemp and OO 2	1:00	104, 106	12:50-1:45	Extemp. Finals	0:55	Unocal
			302, 303				302, 303				
			305, 306				305, 306	1:55-2:50	Orig. Oratory Finals	0:55	Unocal
11:30-12:30	OI and Imp 1	1:00	104, 106	11:15-12:20	Debate 4	1:05	104, 106	3:00-3:50	Impromptu Finals	0:50	Unocal
			302, 303				302, 303				
			305, 306				305, 306	4:00-4:50	Oral Interp. Finals	0:50	Unocal
				2:00-2:45	ISKL Drama Performance	:45	Unocal	5:00-6:05	Debate Finals	1:15	Unocal
1:00-1:20	JIS Dance Performance	0:20	Unocal								
1:35-2:20	ISB Drama Performance	0:45	Unocal	3:00-3:20	SAS Dance Performance	:20	Unocal	6:05-7:30	Dinner	1:25	Cafeteria
2:35-2:55	ISKL Dance Performance	0:20	Unocal	3:35-4:20	ISM Drama Performance	:45	Unocal		Advisors Mtg/Dinner	1:25	TBA
								7:45-8:45	Closing Ceremonies	1:00	Unocal
3:15-4:20	Debate 2	1:05	104, 106	4:30-5:35	Debate 5	1:05	104, 106				
			302, 303				302, 303				
			305, 306				305, 306				
				5:10	Extemp Prep	:25	304				
4:30-5:20	OI and Imp 2	:50	104, 106								
			302, 303	5:40-6:30	Extemp and OO 3	0:50	104, 106				
			305, 306				302, 303				
							305, 306				
5:30-6:35	Debate 3	1:05	104, 106								
			302, 303	7:30-7:50	TAS Dance Performance	:20	Unocal				
			305, 306								
				8:05-8:50	JIS Drama Performance	:45	Unocal				
7:15-8:00	TAS Drama Performance	0:45	Unocal								
				9:05-9:25	ISB Dance Performance	:20	Unocal				
8:15-8:35	ISM Dance Performance	0:20	Unocal								
8:50-9:35	SAS Drama Performance	0:45	Unocal								
CURFEW-One hour after completion of last event				CURFEW-One hour after completion of last event				CURFEW-10:00pm			

IASAS Cultural Convention 2006: Technicians

Thursday, March 9, 2006				
Time	Activity	Length	Location	
7:30-8:00	Opening Ceremonies	0:30	Unocal	
8:15-9:55	TECH Programming	1:40	Unocal	
	ISM/ISKL/SAS/JIS/TAS	(20 min. each)		
10:15-11:15	JIS Dance Tech Rehearsal	1:00	Unocal	
11:30-12:30	ISKL Dance Tech Rehearsal	1:00	Unocal	
1:00-1:20	JIS Dance Performance	0:20	Unocal	
1:35-2:20	ISB Drama Performance	0:45	Unocal	
2:35-2:55	ISKL Dance Performance	0:20	Unocal	
3:05-4:20	TAS Drama Tech Rehearsal	1:15	Unocal	
4:25-5:25	ISM Dance Tech Rehearsal	1:00	Unocal	
5:30-6:45	SAS Drama Tech Rehearsal	1:15	Unocal	
7:15-8:00	TAS Drama Performance	0:45	Unocal	
8:15-8:35	ISM Dance Performance	0:20	Unocal	
8:50-9:35	SAS Drama Performance	0:45	Unocal	
CURFEW-One hour after completion of last event				

Friday, March 10, 2006				
Time	Activity	Length	Location	
7:30-8:20	Tech - Fly Hangs	0:50	Unocal	
8:20-10:00	TECH Programming	1:40	Unocal	
	ISM/ISKL/SAS/JIS/TAS	(20 min. each)		
10:00-11:15	ISKL Drama Tech Rehearsal	1:15	Unocal	
11:15-12:15	SAS Dance Tech Rehearsal	1:00	Unocal	
12:15-1:30	ISM Drama Tech Rehearsal	1:15	Unocal	
2:00-2:45	ISKL Drama Performance	0:45	Unocal	
3:00-3:20	SAS Dance Performance	0:20	Unocal	
3:35-4:20	ISM Drama Performance	0:45	Unocal	
4:30-5:30	TAS Dance Tech Rehearsal	1:00	Unocal	
5:45-7:00	JIS Drama Tech Rehearsal	1:15	Unocal	
7:30-7:50	TAS Dance Performance	:20	Unocal	
8:05-8:50	JIS Drama Performance	:45	Unocal	
9:05-9:25	ISB Dance Performance	:20	Unocal	
CURFEW-One hour after completion of last event				

Saturday, March 11, 2006				
Time	Activity	Length	Location	
9:00-11:00	Tech Workshop	2:00	Unocal	
11:00-11:30	Tech Prep Pack-up	0:30	Unocal	
11:45-12:45	Lunch Break	1:00	Cafeteria	
12:50-1:45	Extemp. Finals	0:55	Unocal	
1:55-2:50	Orig. Oratory Finals	0:55	Unocal	
3:00-3:50	Impromptu Finals	0:50	Unocal	
4:00-4:50	Oral Interp. Finals	0:50	Unocal	
5:00-6:05	Debate Finals	1:15	Unocal	
6:05-7:30	Dinner	1:25	Cafeteria	
	Advisors' Mtg/Dinner	1:25	TBA	
7:45-8:45	Closing Ceremonies	1:00	Unocal	
CURFEW-10:00pm				

IASAS Dance Workshop Director

DARRYL THOMAS (Dancer/Choreographer)

Darryl Thomas is an internationally renowned dancer-choreographer who has toured throughout the world as a dancer and artistic collaborator. His wide range of talent has taken him to such diverse places as Singapore, Mexico, South Korea, Japan, Senegal, as well as many regions in the United States. Of special note, his 1996 Kennedy Center performance of the Pilobolus work "Untitled" earned an Emmy, as he starred in the Company's sold-out New York performances and also performed in the opening ceremonies of the 1996 Olympics in Atlanta, Georgia.

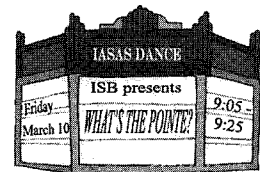
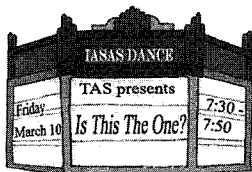
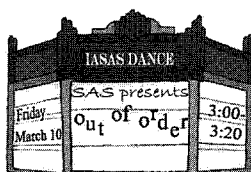
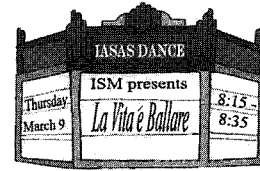
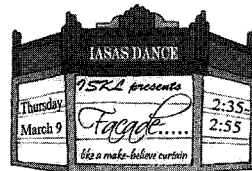
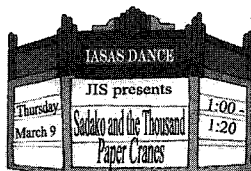


Previous to his work with Pilobolus, Thomas danced in Washington, D. C. with Assane Kante's Kankouran West African Dance Company. He received his Master of Fine Arts in performance and choreography from the University of Hawaii at Manoa. He has received grants and awards for choreography from the Hawaii State Dance Council, Hawaii State Foundation on Culture and the Arts, Oregon Commission for the Arts, Persis Foundation, and MJI Broadcasting. Thomas has collaborated on programs in dance for at-risk youth in Florida, Ohio, Connecticut and Oregon in conjunction with local police departments, school districts, churches and high schools for the performing arts.

Currently Mr. Thomas is Professor of Dance at Western Oregon University where he teaches composition, partnering, Hip Hop, Hawaiian, Salsa, West African and Modern Dance. He is also the co-director of the Rainbow Dance Theatre, a dance group that fuses West African Dance, Haitian Dance, Hip Hop, Martial Arts and American Modern Dance with computer animation and aerial choreography.

IASAS Dance Productions 2006

On the following pages you will find previews of the six IASAS dance productions that will be presented during this convention.



Jakarta International School

SADAKO AND THE THOUSAND PAPER CRANES

Sadako	Dwina Soerono
Chizuko / Golden Crane	Jing Bai
Nurse Yasunaga	Karina Hasler
Friends / Cranes	Yoojin Cho Karina Hasler Ayaka Kobi Aileen Sudarwo Aya Toshihara Trisha Winata
Alternates	Resham Amarnani Fiona Jaury Kyla Novell Katarina Suliantoro Jovita Widjaja
Artistic Advisor	Christine Perry
Choreography	The performers and alternates
Composer	Nigel Westlake
Costume Design	Maria Katricia Barleta
Lighting Design	Nick Feliciano Tim Logan
Technical crew	Karina Bradfield Amber Davis

Sadako Sasaki was only two years old when an atom bomb was dropped on the city of Hiroshima in Japan. Her dream of being a runner was cut short when ten years later she developed leukaemia as a result of radiation from the bomb.

Her good friend Chizuko tells her the story of the thousand paper cranes that will ensure good health. Sadako dreams that she visits the kingdom of the cranes.

Sadly, Sadako died before she could complete the task of folding all the cranes. Her classmates folded the remaining three hundred and fifty-six cranes which were buried with her.

To this day people still place thousands of paper cranes beneath her statue on August 6th, Peace Day. They make a wish which is engraved on the statue's base :-

This is our cry,
This is our prayer,
Peace in the world

The International School of Kuala Lumpur IASAS Dance presents:

Façade... like a make-believe curtain

A *façade* is the way something or somebody appears on the surface with the intention of being false or meaning to deceive.

Lies/Truth

A *lie* can be a *façade* for the truth. The extent of the lie is usually equal to the degree of the truth; they merge until we don't know where the lie ends and the truth begins.

Illusion/Reality

The *illusive* persona we portray is a *façade* for the reality we try conceal; this illusion is usually transparent and reveals the reality beneath.

Love/Hate

Love is the make-believe curtain we see on the surface; behind the *façade* we see the tragedy of hate; aggression and destruction.

IASAS Dance Team

Ileana Aguero
Jin Sol Kim
Yuka Kyoya
Hye In Lee
Divya Nigam
Miranti Setyari
Val Tilos
Rachel Verlinden

Dance Director: Karen Palko
Student Technician: Ai Ling Loo
Alternate: Atiqah Azlan
Costume & Make-Up Design: The Dancers
Costumes: Donna Lyon
Choreography: The Dancers

Music Credits:

Homework from the *Fight Club Soundtrack*
Novelas by the *Jimmy Haslip*
Covenant Dance from the *Halo Soundtrack*
Instrumental by *Placebo*
Silver Rain Fell by *Evanescence*
So Damn Beautiful by *Poloroid*
Oren Goodchild Dies by *Graeme Revell*

International School Manila

La Vita é Ballare

Dance is life. To dance is to experience and immerse one's self into the motions and dynamics of life. Hence, it is not sufficient to describe dance as mere movements of the body. Dance is --in many ways-- a celebration, a metaphor, an expression.

True to its nature as a living and dynamic art form, dance has constantly evolved through the years. It has developed from the dreamy, romantic tempo of waltz to the elegant, smooth and flowing movements of ballet. From the vivacious, quirky jive to the spicy, passionate tango to the funky, innovative hip hop and jazz, dance has indeed come to its full circle. Yet the quintessence of dance remains the same. It is about versatility, dynamism and passion. A passion for life.

Beyond these, to dance is to know one's self, to be in unison with one's soul and to celebrate such defining moments. We remember dance as Brian Friel describes it, *"with eyes half closed because to open them would break the spell. Dancing as if language had surrendered to movement—as if this ritual, this wordless ceremony, was now the way to speak. Dancing as if the very heart of life and all its hopes might be found in those silent and hypnotic movements to the assuaging notes and hushed rhythms. Dancing as if language no longer existed because words are no longer necessary."*

Dance is life.

Music:

Gymnopedie Waltz
Carousel
In the Mood
El Tango de Roxanne
Technologic

Composer:

Eric Satie
Rodgers/Hammerstein
Glenn Miller
McGregor/Feliciano/Koman
Daft Punk

Dancers:

Marion Branellec
Joy Chua
Kyna de Mesa
Natasha Drilon
Jahnne Racquel Go
Paula Plaza
Claudia Squillantini
Anne Marie Watanabe

Choreography by: IASAS Dancers and Yek Mabaquiao-Barlongay

Technician: Hannah Groch-Begley

Dance Director: Yek Mabaquiao-Barlongay

Singapore American School IASAS Dance Presents

Out of Order

"Rearranging a bad day"

"Race against time"

"Not going to plan"

"A typical day where everything goes wrong"

Dancers

Tiffany Too
Olivia Perdana
Esther Lukman
Abby Murray
Alison Yuen
Esha Parikh
Anushka Bharvani
Anna Allen

Alternates

Karyn Suwito
Mojgahn Emamjomeh

Music

"Love Island" Fatboy Slim
"Their Law" Prodigy
"Bucephalus Bouncing Ball" Aphex Twin
"Muted Voices" Landslide
"Dub in ya Mind" Afterlife
"Running One" Tykwer/Klimek/Heil
"Take me somewhere nice" Mogwai
"The World Went Down" Fatboy Slim

Credits

Dance Director: Tracy van der Linden
Choreography: The Dancers
Lighting & Technical Advisors: Mr Paul
Koebnick & Mrs Paula Silverman
Student Technician: Peck Yang
Costume Design: Mrs. Kara Thoman &
the Dancers

Taipei American School
IASAS Dance 2006

Is This The One?

Choreographers/Dancers:

Kim Chang
Joey Chen
George Cheng
Baye Shan Cooper
Miu Ide
Ally Lai
Charles Lee
Yuhi Yanagisawa

Lights and Sound Technician:

Fred Tsang

Costume design:

Rosemary Susa, Carmen Lackups

Director:

Deborah Flemming

Music:

Schism; The String Tribute to Tool Third Eye Open
Mini Skirt; Kronos Quartet Nuevo
That's Amore; Dean Martin All-Time Greatest Hits
Queberts Canasta; www.freeplaymusic.com
The Path Less Traveled; www.freeplaymusic.com
Tiny Little Flickering; www.freeplaymusic.com
Sleepyeyes; www.freeplaymusic.com
Salsa de Noche; Gipsy Kings

INTERNATIONAL SCHOOL BANKOK
IASAS 2006 Dance Team
Presents

WHAT'S THE POINTE?

Performers: Anna Heath
Sireeporn (Aerin) Kajornboon
Gee Won (Jane) Lee
Emese Lipcsey-Magyar
Lisa Roolant
Kerrie Schroeder
Sireethrone (Cookie) Siripanichsutha
Soramon (Ploy) Urapeepatanapong

Understudy: Abigail Crowder
Dance Director: Kelly Wadlegger
Choreography: IASAS Team and Dance Director
Costume Concept: Dancers
Costume Design: Khun Sunee
Lighting Design: Shawn DuBois and Pinsuda Srisontisuk
Technical Director: Suchard Pan-Um

Synopsis:

This dance originated in the audition when we decided it was time to break away from drama, dreams and psychological based dances and be challenged with something light, humorous, abstract and more technically and musically oriented. Inspired by the voice of the violin and all it's many personalities the Hayden String Quartet in D was chosen as a starting place to dance fast and technical en pointe. Then improvisation was used to develop new material for the Caged Bird jazzy section. The opening of the dance came from the idea of playing with the point shoes and therefore challenging preconceived notions of how a dancer should dance en pointe. The last section of the dance is to bring it on home Appalachian country fiddling style bringing in the talents of some of the hoofers and tap dancers on the team. Inspired by the improvisational virtuosity of famous tap dancer Xavier Glover, the dancers created base rhythms to visually echo the aural contra-points of the "Death by Triple Fiddle" music from the Appalachian Anthology.

- ♥ "Section 1 "To Pointe or Not to Pointe?" – the point shoe exposed and examined in a new absurdist perspective
Music: String Quartet in D, Op. 64 No.5, First movement: *Allegro moderato* by Franz Joseph Hayden
- ♥ Section 2 "Competitive by Nature"
Music: String Quartet in D, Op. 64 No.5, Third movement: *Menuetto - Allegretto* by Hayden
- ♥ Section 3 "Lighthearted"
Music: String Quartet in D, Op. 64 No.5, Fourth movement: *Finale - Vivace* by Hayden
- ♥ Section 4 "Rebellion, Breaking Away"
Music: Vanessa Mae "*Bach Street Prelude*"
- ♥ Section 5 "Freedom of Jazz"
Music: *I know why the caged bird sings* produced by Branford Marsalis and Maya Angelou: vocals from album *Buckshot LeFonque*
- ♥ Section 6 "Bring it on Home"
Music: *Death by Triple Fiddle* by Edgar Meyer, Sam Bush and Mike Marshall with violin solo by Joshua Bell from *Heartland: An Appalachian Anthology*

Notes & Autographs

IASAS Drama Workshop Presenters

JOE LOUIS PUPPET THEATRE

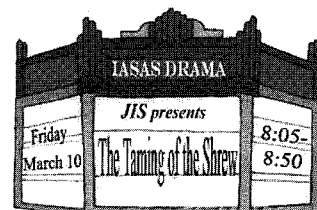
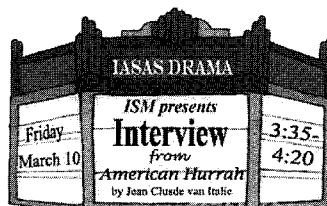
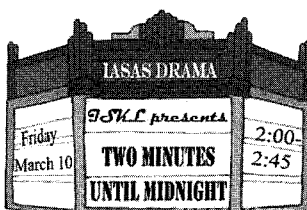
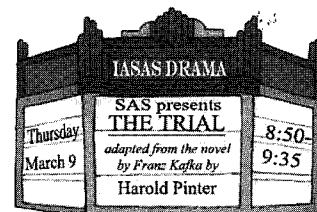
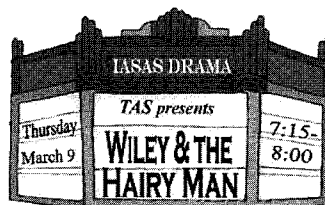
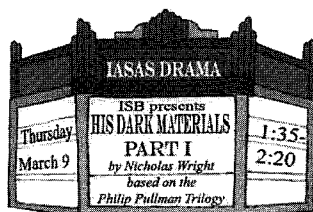
Khun Sakorn Yangkhiaawsod – a.k.a. Joe Louis – founded this unique style of puppetry over 60 years ago. He rarely performs today, but has passed his skills on to his children and grandchildren who enthral audiences in Bangkok night after night. Hun Lakhon Lek – the Thai name for this style of puppetry – requires three people to manipulate each puppet. It is unique because the audience can see the puppeteers, who have to move in tandem to bring the puppet to life. The puppets are able to demonstrate a huge range of emotions because of the complex way in which they are constructed. The puppeteers mirror the emotions of the puppets they operate, consequently creating a powerful performance full of grace and artistry. The performers have to be in tune with each other in order to make the puppet seem real. It requires intense team work and trust. It takes a year of intense training before a puppeteer feels confident enough for his/her first stage performance, and longer to be classed a 'Master'. The puppeteers learn songs and scripts for each show they perform, and are responsible for building and repairing their puppets. Some puppets cost up to US\$5000. Khun Aek, grandson of Khun Sakorn, stated in a recent interview with the Bangkok Post, "We have a motto...In blending the art and soul, our hands pull the thread and our hearts breathe life into the puppet."



We are fortunate to have a number of Master Sakorn's young relatives sharing their unique and remarkable talent at this year's Cultural Convention. We hope you will enjoy this rare opportunity to learn about and participate in this old and beautiful art form.

IASAS Drama Productions 2006

On the following pages you will find previews of the six IASAS drama productions that will be presented during this convention.



International School Bangkok

HIS DARK MATERIALS – PART I

By Nicholas Wright

Based on the Philip Pullman Trilogy

Lizzie Minges	Lyra Belaqua
Callum Lawson	Pantalaimon
M. Justice Stefaniuk	Lord Asriel/Tartar Guard/Trollesund Citizen/Doctor
Jennifer Dickerson	Stelmaria/Trollesund Citizen/Party Guest/Tartar Guard/Trapped Daemon
Colleen Haley	Mrs. Coulter/Trollesund Citizen
Manami Jitsukawa	Golden Monkey/Hospital Child/Tartar Guard/Gyptian
Paul Heath	Iorek Byrnison/Gyptian/Hopcraft/Tartar Guard/Doctor
Mario Acito	Lord Boreal/Billy Costa/Scholar/Gyptian/Trapped Daemon
Samantha Carouso	Kaisa
Andrew Chapman	Roger
Charles Crawford	The Master/Trollesund Citizen/Hospital Child

Alternates

Jasper Evans-Klock	Fra Pavel/Hospital Child/Trollesund Citizen
Amanda Lance	Farder Coram/Party Guest/Trapped Daemon
Olivia Ryan	Mrs. Lonsdale/Gyptian/Tartar Guard/Party Guest/Trapped Daemon
Sarah Suits	Party Guest/Gyptian/Trapped Daemon
Kelly Gerritz	Party Guest/Scholar/Trollesund Citizen

Pinsuda Srisontisuk, Shawn Dubois	Light and Sound Design
Jerry Hochberg	Daemon Frame Construction/Design
Production Assistance	The Cast
Direction	Jo Hanson

Synopsis

Our HS Drama Production Class is the first amateur group in the world to be awarded performance rights for *His Dark Materials*. This cast and other HS students will be performing the whole of Part One in April. Staging this play was a mammoth task for the National Theatre in London. It is even more so for us because of the number of scenes and locations, and the challenge of creating the Daemons. This play is a coming-of-age story set in Oxford, England, and the Arctic. Lyra, inspired by Lord Asriel's quest for knowledge and the right to free-thinking, finds herself on her own quest to rescue stolen children. Lyra is unaware she is the child of destiny. The Church (of Lyra's time) is determined to stop her.

Daemon: an animal representation of a human's soul and emotions. A Daemon and its owner are two halves of the same soul. They share a strong bond. No human can touch another human's daemon.

WILEY & THE HAIRY MAN

by Suzan Zeder (1974)

TIME: Any Time
SETTING: Mammy's House and The Swamp

THE CAST:

(in order of appearance)

The Chorus: **KARISHMA BUDHRANI**
MICHAEL CHUA
KATIE GILL
NICK SO
Wiley: **RAFAEL LAIDLAW-BALE**
Mammy: **WINNIE YOUNG**
The Hairy Man: **PHILIP HSU**
Dog: **RAYMOND CHU**

THE DIRECTORS:

Director: **DOUGLAS BISHOP**
Set/Costumes: **SAMANTHA KERR**
Makeup: **ESTHER VERONIN**
Direction Assistance: **SAM HEAGNEY**

FROM THE WRITER, SUZAN ZEDER

(Preface to the acting edition, seattle, 1978)

"The original Wiley was born somewhere deep in the swamp near the Tombigbee River. His tale was passed from generation to generation in the backwaters of Alabama and Mississippi...In this scripted version I have tried to do something a bit different with the story. I have given it a new ending and have written a play about a young boy with a big fear who learns to overcome his own problems himself. I wanted to write a play about the kinds of fears that children face, alone, in the dark. I wanted to write a play about magic—good magic and bad magic—and, most importantly, the magic that all of us have somewhere deep inside us....

The magic of this play is not fairy dust. It is soil. This magic is of the earth and mud of the swamp; it is the magic of survival....It is a play about fear, but it also is a play about fun: the fun of a boy and his dog, the fun of words and how they wind into rhymes, and the fun of how a child discovers that he is bigger than his fears."

IASAS CULTURAL CONVENTION, 2006

S A S D R A M A

T H E T R I A L

adapted from the novel by Franz Kafka

HAROLD PINTER

Josef K. awakes one day to find that he is under arrest,
though for what crime he has no idea...
In the enigma that follows, nothing is obvious.
What unfolds vacillates between the absurd illogic of 'dream'
& the menacing power-play of 'reality'.

*"There are no hard distinctions between what is real & what is unreal,
nor between what is true & what is false.
A thing is not necessarily either true or false: it can be both."
[Harold Pinter]*

c a s t

JOSEF K.WILL REID
PRIEST / K's UNCLE.....NICK KRESTON
DR. HULD / BERTHOLD.....WERA VON WULFEN
LENI / INSPECTOR.....LEXI KIRWIN
TITORELLI / MAGISTRATE.....DAN DUGARD
FRAULEIN BURSTNER / CHIEF CLERK / FRANZ.....CHELSEA CURTO
WASHERWOMAN / WILLEM.....MARIKO THOMAS
FRAU GRUBACH / BLOCK / FLOGGER.....CRYSTAL CLOWER
DEPUTY MANAGER / DEFENDANT.....JAMES LINTON

directors.....Trisha Kuester, Susan Murray

technical assistant.....Peck Yang

The International School of Kuala Lumpur IASAS Drama presents
TWO MINUTES UNTIL MIDNIGHT

**ANDREW CHIW
GISELA GOH
JASMINE JONES
JUN KOH
KYLE KOZMAN
BENJAMIN MARTINEZ
ANKIT PANDA
RUENQING WONG
AI-LING LOO (TECHNICAL COORDINATOR)
MARK WEBBER (EDITOR AND DIRECTOR)
DONNA LYON (COSTUME COORDINATOR)**

Living in a world where the threat of nuclear weapons and nuclear holocaust are daily risks, many still find it very difficult to believe that a major nuclear catastrophe could ever occur. This original "agit/ prop" theatre production, *TWO MINUTES UNTIL MIDNIGHT*, asks the audience to think about how they would spend their last 40 minutes on earth if such a disaster did occur.

The ISKL Drama students would also like to acknowledge the 2005 International School of Manila Drama cast for inspiring us to write our own original production for IASAS Cultural Convention and also to thank everyone at IASAS Cultural Convention for supporting an atmosphere where original theatre is welcome.

TWO MINUTES UNTIL MIDNIGHT was written by members of The International School of Kuala Lumpur Theatre Department. We wish to thank Grant Venables, Donna Lyon and Cindy Webber for their advice regarding the production of this script. Alison Lewis was also very instrumental in the improvisation and writing of this script.

We also wish to thank the Hiroshima Peace Cultural Center and Andrew Mossberg for permission to use excerpts from "Voice of Hibakusha" for the final scene of the play.

International School Manila

From America Hurrah

Interview

By Jean Claude van Italie

Luck? Destiny? Choice? Fate? What determines how our lives turn out? The first act of *America Hurrah*, called "Interview", offers the audience an alternative way of examining these questions.

Absurdist Theatre rebels against and rejects the major conventions of realist drama to make the audience *think* about life more than try to *explain* it. After all, has anyone truly found definitive answers to life's questions? If there are no answers why 'play' with the questions?

The execution of the piece using ensemble techniques intensifies the themes of isolationism and detachment. The characters come from all walks of life and make only brief appearances like the faces that come and go on. The dialogue is recognizable in 'sound bytes' from our daily lives, the story lacks the overall dramatic structure of traditional theater, the transitions are abrupt, – and that's life.

The opening sequence begins with a battle between unemployed individuals and insensitive job interviewers. The conflict is unresolved. Our journeys and our sufferings, outweigh the destinations. Do we then struggle in vain?

The second sequence is a series of observations into the lives of those still looking for answers. They seek any type of help, from medical diagnoses, to spiritual counseling, to social acceptance; all to no avail. No matter what our position in life – leader, artist, parent or star, we find ourselves isolated in a world full of people.

Perhaps you will find solace knowing that to seek answers, despite the absurdity of the task, is a common human urge.

Directed by Domenica M. Hoyes

CAST

Interviewer 1, Girl at Party – Ashley Gutierrez

Interviewer 2, Drill Sergeant – Alex De Leon

Interviewer 3, Telephone Operator – Crystal Huang

Interviewer 4, Politician – Nicanor Campos

Interviewer 5, Rap Star – James Forbes

Applicant 1, (Painter) – Kalan Rutstein

Applicant 2, (Maid) – Katrina Razon

Applicant 3 (Bank President), Patient – Paolo Servado

Applicant 4 (Lady's Maid), Girl Searching for 14th St. – Niccole Somodio

Applicant 5 (Performer) – Kirstin Endelman

Technician - Hannah Groch-Begley

Jakarta International School

The Taming of the Shrew by William Shakespeare

Synopsis:

When the beautiful and mild-natured Bianca is prevented from marrying because her "rough, coy, and sullen" older sister Katherina cannot find a husband, Bianca's suitors pool their resources. They hire the cocky Petruchio to marry Kate and rid the house of her. Petruchio devises a plan to "tame" the wild Kate, and even he is surprised by the results.

Setting: Padua, Italy- a long time ago

The Cast:

Lucentio (*disguised as Cambio, the school master*), in love with Bianca- **Aaron Collett**

Tranio (*disguised as his master Lucentio*), false suitor to Bianca- **Alexa Macdonald**

Gremio, a rich old man, suitor to Bianca- **Sean Hough**

Hortensio (*disguised as Licio, the music teacher*), suitor to Bianca- **George Isherwood**

Baptista Minola, father of Katherina and Bianca- **Kabir Pokardas**

Katherina, the Shrew, elder daughter of Baptista- **Nicole Lee**

Bianca, the Prize, younger daughter of Baptista- **Sophia Parra**

Petruchio, suitor to Katherina- **Nickolas Mitchell**

Grumio, Petruchio's personal lackey- **Natasha Atkinson**

Widow/zanni- **Kelly Flaten**

Biondello/zanni- **Karina Bradfield**

Vincentio, father of Lucentio and zanni- **Bea Pantoja**

Tailor/zanni- **Evelyn Chandra**

Servant/zanni- **Annabelle McMillan**

Haberdasher/zanni- **Alex Rusnak**

Messenger/zanni- **Amber Davis**

Tech- Amber Davis, Karina Bradfield

Alternate and Assistant Director: Iain Belcher

Mask design and construction- Kalie Lasiter

Costume design and construction- Nicole Lee, Carissa Teng,

Hanah Johnson, Evelyn Chandra, Catherine Trafford

Set design- Bhavesh Nanwani

Director: Mrs. Susan King-Lachance

Director's Note: *The Taming of the Shrew* is one of Shakespeare's best-known and most widely produced comedies. Even though the blatant sexism of Petruchio's "taming" of Katherina rubs against modern audiences' sensibilities, the play continues to delight viewers and readers alike. We have chosen to perform our version in an exaggerated comedic style using techniques from the Italian *Commedia dell'Arte*; only the very naïve could possibly think that we seriously advocate wife abuse! Besides, we are not quite sure who tames whom in the play.

Acknowledgements

We would like to recognize and thank all those people and organizations who so generously donated their time and services to help make this convention possible.

- All Host Families for their gracious hospitality in providing homes for the visiting student delegates. Special thanks to Terri Dickerson, Penny Minges and Dinah Zapatka for helping with housing.
- The ISB Booster Club for providing the goodies in the Hospitality Room, and overall, we appreciate your tremendous PANTHER spirit and support! Special thanks to Terri D. & Penny M., & BC President Dinah Zapatka, for their coordination of the Booster Club hospitality.
- All ISB Cult. Conv. Coaches/advisors, for their outstanding efforts and dedication to prepare our student delegates, and for their help/advice with planning: (Kelly Wadlegger, Jo Hanson, Julie Puckett, Lisa Foran, Holly Baumert, Sofia Hondrogiannis, Dan Sweeney)
- Theatre / Technical Directors, Khun Sathit Kaivalvatana; Shawn Dubois, & Theatre Assistants: Khun Pharinya Saerdpothong & Khun Suchard Pan-Um
- Our Guest Directors/Presenters for Dance & Drama: Darryl Thomas & Joe Louis Puppet Theatre
- All volunteer JUDGES for Debate-Forensics events: **YOUR CONTRIBUTION WAS VITAL TO THE SUCCESS OF THIS CONVENTION!!**
- All Site Directors & Coordinators, for their superb leadership and organizational skills, in supervising all Dance/Drama/Debate Forensics events: (Sally Sherfey, Beth Burrows, Conor Duffy, Jim Fitzgerald, Todd Puckett, Ed Devlin, Rob Heath, Pat Bessette)
- Student Coordinators: Heather Sherfey, Saniya Gandhi, Lauren Shirley, Ami Orari, Jeremy Bunya, & Student assistants from Student Council & Athletic Council
- ISB Sound & Lights Students, for dedicated efforts which assisted all schools' performances
- House Manager: Greg Stefaniuk
- Transportation Coordinator: Mr. Richard Shearer
- Video Streaming Services & Computer/IT Assistance: Mr. Dennis Harter
- Website Coordinator: Harold Albert
- CC 2006 Design Logo: Ms. Kylie Harter
- Group Photographer: Ms. Kylie Harter
- Khun Vichai & Khun Nithi, for their videotaping services
- HS English, Math, & Music Departments for allowing us to use their classrooms for debate-forensics events and for school team rooms.
- ISB School Nurses – Able, & Malee, for all their first aid/injury care.
- Khun Boonlarp, ISB Transportation Office, & Montri Bus Company, for providing all convention transportation.
- Khun Vichit & Khun Wut, and all ISB Facilities/Maintenance staff.
- Joan, Bobby & the Cafeteria Staff, for their food services and Convention Banquet.
- ISB Administration & Faculty for their support.

- **SPECIAL THANKS** – to Harold Albert, Activities/Athletics Assistant, for serving as Assistant Convention Director, and for the enormous amount of vital tasks that he accomplished, spending many extra hours, in order to help plan and host this very complicated event!
- To our Activities/Athletics Office staff: Khun Tom, Khun M, & Khun Ying-Yong: **Your supportive efforts were crucial to the convention's success!! THANKS!!**

(Bob Connor, ISB Director of Activities & Athletics)

INTERSCHOLASTIC ASSOCIATION OF SOUTHEAST ASIA SCHOOLS

I.A.S.A.S RULES & GUIDELINES

(Revised: 05//05)

Each participant and his/her parent must sign and return this form before traveling or hosting, by so doing they acknowledge that they fully understand and agree to abide by these RULES & GUIDELINES.

PARTICIPANTS

1. Smoking, drinking alcohol, drug abuse, cheating, deceit, flagrant curfew violations and violations of the "off-limits" areas as well as aiding and abetting any of the above will not be permitted during any IASAS event. (4/01)

When a student commits an infraction relating to alcohol, tobacco, drug abuse, cheating, deceit, disrespect, flagrant curfew / "off limits" areas violations, as well as aiding and abetting any of the above, the following shall apply:

- i The student may no longer participate in that convention.
 - ii The student will be sent home at his/her parents' expense if it is feasible to do so.
 - iii Upon return to school, the following consequences will apply:
 - Appropriate counseling will be required.
 - The student will be required to spend *all* free periods and breaks (including lunch breaks) in a supervised environment. This consequence will last for 20 school days following the determination of the infraction of the IASAS rule.
 - The student must leave campus at the end of the regular school day and may not come to school on weekends/holidays for a period of 40 instructional days. Any exceptions must have administrative approval, ie. additional study, band concert, curricular trips.
 - The student will be excluded from co-curricular activities for a period of 40 school days following the determination of the infraction. The student will be excluded from any IASAS season/activity that begins within this 40-day period.
 - Consequences related to third sport season infractions may carry over to the following school year in cases of late discovery.
 - Revocation of IASAS Awards: Students will be ineligible for any awards pertaining to the activity.
 - Other Individual School's Consequences: Depending on the severity and specifics of the infraction, individual IASAS schools may levy other consequences as per their school policy/handbooks, e.g. out-of-school suspension, exclusion from all IASAS events for one year.
 - iv. For a second offense, the student will automatically be excluded for one calendar year from all IASAS events, including the same convention the following year.
 - v. If at any time a student is suspended from further competition or involvement in an event, then the only results affected will be those happening after the infraction, and all pre-infraction results will stand.
 - vi Consequences will be carried over if the student transfers to another IASAS school.
2. Participants must notify coaches of hosts before leaving tournament/convention sites. Exploration of the local environment will not be permitted without the knowledge and consent of the host parent/guardian.
 3. Under no circumstances may housing assignments be changed
 4. All visiting students must return to the host families' house before curfew-as set by the host school. Telephone calls will be made to each student every night to ensure that all students have returned safely and on time. Once a student is in and has answered the curfew call he/she may not leave the house. Note, however, that should an event finishes so late that students have less than one hour to make curfew, the curfew will be extended so that they have at least one hour to make curfew.
 5. All laws of the host country must be observed. Guidelines are to be provided by host schools as required.
 6. No disciplinary action will be taken by the Tournament/Convention Director without direct communication with the respective coach/sponsor or trip Administrator.
 7. The host school will arrange transport to and from the airport as well as the tournament/convention site.
 8. Any problems arising during the convention should be reported immediately to the host school for corrective measures.
 9. Student medical release forms will be available at the convention site each day of the event.
 10. All students must carry their Tournament/Convention Identification Cards with them.

HOST FAMILIES

1. All host families will be provided with complete Tournament/Convention details (schedules, curfews, policies, procedures, emergency phone numbers for coaches and important tournament personnel, etc.).
2. Host parents/guardians will not offer housing unless one of the parents/guardians is present for the duration of the tournament/convention.
3. Hosts are expected to cooperate with Tournament/Convention Director in ensuring student compliance with all IASAS policies relating to participation.
4. Any student who shows reluctance to fully comply with the above rules and regulations shall be reported to the Tournament/Convention Director who will report the matter to the student's coach and Administrator in charge with the expectation that action will be taken.

**INTERNATIONAL SCHOOL BANGKOK
HIGH SCHOOL MAP**

