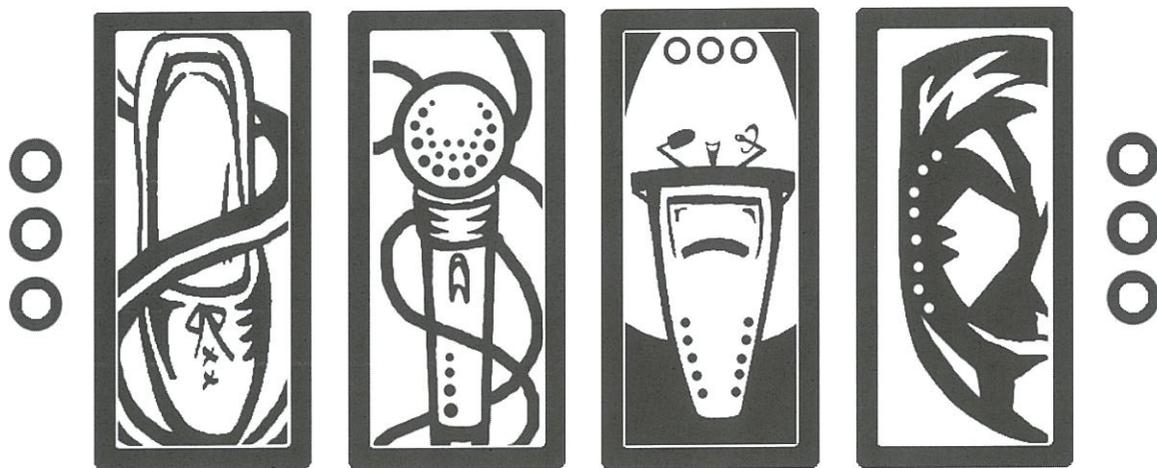




International School Bangkok

*Welcomes You
To The 22nd Annual*

INTERNATIONAL CONVENTION 2004



ISB · ISKL · ISM · JIS · SAS · TAS

March 11-13, 2004

Bangkok, Thailand



Dear IASAS Participants,

The International School of Bangkok community offers participants, coaches, and parents a warm welcome to the 2004 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 objective 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 benchmark of excellence and effort. It is our expectation that you will carry away these very important gifts.

We offer you appreciative audiences and a well-organized convention. At ISB, a vast number of people, including staff members, students, and volunteer parents, have been working hard for weeks to assure that you have a quality experience. I know you appreciate their efforts. If you should encounter one of them during the tournament, 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 student peers.

Sincerely,

A handwritten signature in black ink, appearing to read 'Bill Gerritz', written in a cursive style.

*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 Malaysia 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*

Cultural Convention Personnel

Activities/Convention Director	Mr. Bob Connor
Activities Assistant	Mr. Harold Albert
Assistant Convention Director	Mr. Conor Duffy
Student Directors:	Ingrid Fleuren, Taro Boonthong
.....	Pema Domingo-Barker, and Karen Barnes
Student Assistants:	FPAC, Varsity Council & Student Council
Forensics Site Director:	Mr. Jim Fitzgerald
Debate Site Director:	Mr. Todd Puckett
Dance Site Director:	Ms. Debra Weir
Drama Site Director:	Ms. Beth Burrows
Student Volunteer Coordinator:	Mr. Peter Straub
Judges Coordinators:	Mr. Rob Rubis, Ms. Joanne Ryan
Results Team Manager:	Ms. Pat Bessette
Theatre/Technical Director:	Mr. Sathit Kaivalvatana
Theatre Assistants:	Mr. Pharinya Saeardpothong
.....	Mr. Suchard Pan-Um
House Managers:	Mr. Shawn Dubois, Mr. Josh Mills,
.....	Mr. Greg Stefaniuk
Transportation Coordinator:	Mr. Sam Laornual
Website Coordinator:	Andrea Zvinakis
Cultural Convention 2004 Logo Design	Ploy Rojanavipat

Activities Office Staff

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

Important Phone Numbers

High School Principal-Mr. Andrew Davies	01-851-6277 (cell); 02-583-5856 (home)
Dean of Activities/Athletics-Mr. Bob Connor	09-815-0981 (cell); 02-962-3038 (home)
Assistant Convention Director-Mr. Conor Duffy	09-016-3983 (cell); 02-583-5864 (home)
Health Office-Panee, Suvimathanee, Malee	ext 129, 143
Sofitel Silom Hotel	02-381-1991

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 10 at 7 PM at the Nichada Club

Advisors' Social: Friday, March 12 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 13 from 7:10-7:45 PM

T-Shirts: Available daily in the cafeteria area

Convention Headquarters: Located in room 308

Advisors' Hospitality Room: Located in the Home Economics (Room 103)

Judges' Room: Located in room 300

Team Photo Schedule: Wed., March 10, 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

<i>Team Rooms:</i>	ISB: 117	ISKL: 119	ISM: 120
	JIS: 118	SAS: 114	TAS: 112

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

Arrivals/Departures

Wednesday, March 10, 2004

School

Flight/Time

Arrive at ISB

TAS

BR 211 / 11:20 AM

1:15 PM

SAS

TG 404 / 1:45 PM

3:30 PM

JIS

SQ 64 / 2:25 PM

4:15 PM

ISKL

MH 782 / 4:20 PM

6:15 PM

ISM

TG 621 / 4:35 PM

6:30 PM

Sunday, March 14, 2004

School

Flight/Time

Leave ISB

SAS

TG 413 / 11:00 AM

8:30 AM

ISM

TG 620 / 11:10 AM

8:30 AM

JIS

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:

"A Benevolent Dictatorship is preferable to a Democracy"

This year for the first time IASAS Cultural Convention will conduct a Lincoln-Douglas form of debate. Lincoln-Douglas (LD), named after the seven famous debates conducted in the United States in 1858, is quite different than the previously used Oxford team debate. Under LD, teams debate about a question of VALUE rather than a policy. For this reason LD is often referred to as Value Debate.

As in the past, teams are prepared to debate either on the affirmative or 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

Impromptu Speaking

Year	Name	School
1993	unknown	
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

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

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

Debate

Year	Name	School	Year	Name	School
1995	R. Addy/ J. M. Sullivan	JIS	1999	A. Bhargava/ T. Siedell	ISB
1996	D. Campbell/ S. Mohandas	SAS	2000	C. Chyau/ S. Wu	TAS
1997	C. O'Gorman/ H. Pan	SAS	2001	P. Chatterjee/ P. Bhagnani	JIS
1998	H. Pan/ A. Sridharan	SAS	2002	P. Gagoomal/ R. Mascarenhas	ISM
			2003	M. Orgill/ C. Gross	ISKL

Cultural Convention 2004 Participants

ISB

Almazan, Isabella
 Angell, Emily
 Bell, Nina
 Bunyak, Haruko
 Chayavichitsilp, Ploy
 Connor, Natalie
 Das, Timothy
 Eklund, Sebastian
 Engebretsen, Anita
 Fleuren, Sander
 Franklin-Apted, Malia
 Hasan, Afzal
 Heath, Paul
 Henry, Kim
 Jungwiwattanaporn, Megan
 Lokman, Abyan
 MacQueen, Elidh
 Minges, Lizzie
 Naranong, Saitulaa
 Porter, Damon
 Preugpaibul, Ploy
 Sachathap, Karampreet
 Schroeder, Kerrie
 Sherfey, Heather
 Stefaniuk, Matt
 Sukhontarug, Pira
 Tananivit, Tan
 Usui, Maia
 Wehrli, Christine
 Weir, Kristin

ISKL

Abbasi, Jabeer
 Aguero, Ileana
 Atef, Ali
 Blackmore, Emma
 Chan, Nicholas
 Gopalan, Preetha
 Hasdi, Anas
 Kozman, Kyle
 Lim, Lisa
 Looi, Yi Wen
 Malick, Mira
 McClellan, Serena
 Meany, Lauren
 Nazim, Noah
 Nellan, Amrietha
 Nigam, Divya
 Pforte, Alexander
 Piech, Chris
 Rush, Sher
 Subbiah, Dini
 Tan, David
 Tilos, Val
 Tipton, Jessica

Advisors:

Mr. R. Bisset
 Ms. L. Muri
 Ms. S. Painter
 Ms. K. Palko
 Ms. S. Rahim
 Ms. C. Tan
 Mr. G. Venables
 Mr. M. Webber

ISM

Brotoisworo, Asti
 Campos, Jose
 Cancio, Jonathan
 Chua, Joy
 Cu, Cristina
 Custodio, Geoffrey
 Drilon, Natasha
 Fernando, Rosa-Lynne
 Grosvenor, Kevin
 Hagedorn, Christian
 Javier, Mica
 Kunitani, Yumiko
 Kuronaga, Ikumi
 Marshall, Lee
 Miyata, Rishi
 Mussomeli, Alexis
 Padilla, Nicholas
 Parameswaran, Prashanth
 Rahman, Sanaa
 Rajendran, Shyama
 Shah, Sahar
 Suh, Jae Hee
 Tapalla, Erika
 Wad, Priya
 Wuertz, Halley

Advisors:

Ms. M.E. Barlongay
 Mr. M. Lueders
 Ms. B. Marinucci
 Ms. G. Matheson
 Ms. S. Monsod
 Mr. J. Mulhall
 Mr. P. Sanchez

JIS

Alexander, Nicholas
 Buttacio, Angela
 Choong, Ming Sien
 Fukamati, Fernanda
 Hagedorn, Lauren
 Hodgson, Steven
 James, Elizabeth
 Jeon, Ji Eun
 Krishnamohan, Neha
 Marcou, David
 Meigh, Julia
 Mitchell, Nickolas
 Mohammad Rosli, Umami
 Nandkishore, Rahul
 Oman, Brittany
 Pantoja, Bea
 Richards, James
 Royo, Mallorie
 Sarwar, Mariam
 Schou, Natasha
 Soeryadjaya, Marissa
 Sudarwo, Aileen
 Swenson, Karina
 Tolentino, Maria
 Wadakethalaka, Joseph
 Wallace, Tyler
 Wendt, James
 Wolfram, Jacqueline

Advisors:

Ms. R. Abrahams
 Ms. A. Andrews
 Mr. W. Brown
 Mr. E. Gaerlan
 Ms. D. Kelly
 Mr. A. Khanna
 Mr. S. Salomon

SAS

Bullock, Penn
 Bussing, Erich
 Cain, Olivia
 Castillo, Elise
 Chin, Jason
 Chmelik, Chris
 Dev, Priya
 Felt, Jessica
 Fisher, Eric
 Gundle, Sarah
 Hale, Marisa
 Han, Erin
 Hennessy, Libby
 Kelly, Olivia
 LeSueur, Kate
 Lin, Tiffany
 Lin, Kathy
 Lung, Katherine
 McCabe, Alex
 Nichols, Hannah
 Parashar, Devika
 Perry, Ali
 Reid, William
 Sciandra, Sal
 Shaikh, Amna
 Tang, Stephanie
 Train, Stephanie
 Videt, Calla
 Wigmore, Heather

Advisors:

Mr. J. Baker
 Mr. B. Combes
 Mr. B. Dodge
 Ms. A. Gould
 Mr. J. Hurst
 Ms. J. Kett
 Mr. P. Koebnick
 Ms. T. Kuester
 Ms. M. Molchan
 Mr. D. Norcott
 Ms. P. Silverman
 Mr. R. Silverman

TAS

Bahety, Rahul
 Boyle, Indah
 Chang, Eric
 Chang, Kim
 Chen, Daniel
 Chen, Jennifer
 Chinoy, Dan
 Chou, Crystal
 Cooper, Baye Shan
 Darling, Sophie
 Gokhale, Jayant
 Hansen, Chris
 Heagney, Sam
 Huang, Alison
 Ian, Howard
 Jeng, Jeff
 Jaw, Jennifer
 Lee, Jenny
 Lee, Wayne
 Lesh, Christa
 Powell, Gretchen
 Shokrizadah, Ramin
 Shyy, Alice
 Slack, Mark
 Sun, Gerry
 Torkehagen, Paul
 Veronin, Esther
 Wang, Esther
 Wu, Sagebelle
 Yang, Caleb

Advisors:

Mr. D. Bishop
 Mr. D.J. Condon
 Ms. D. Flemming
 Mr. G. Harter
 Mr. L. Maggio
 Mr. R. McDonald
 Ms. L. Somers
 Ms. C. Ventura

Notes & Autographs

Notes & Autographs

IASAS Cultural Convention March 11-13, 2004

Performance and Competition Pocket Schedule

Time	Thursday, March 11	Time	Friday, March 12	Time	Saturday, March 13
8:15-9:20	Debate Round 1	7:45-8:45	Oral Interp & Impromptu Round 3	8:00-9:05	Debate Semi-Finals
9:45-10:45	Extemp & Original Oratory Round 1	9:30-10:30	Extemp & Original Oratory Round 2	9:45-10:40	Extemp Final
11:30-12:30	Oral Interp & Impromptu Round 1	11:15-12:20	Debate Round 4	11:00-11:55	Original Oratory Finals
12:45	Doors Open to Theater	1:45	Doors Open to Theater	12:00-3:30	Lunch Break
1:00-1:20	ISB Dance	2:00-2:45	ISM Drama	12:15-3:15	Coaches Meeting
1:35-2:20	SAS Drama	3:00-3:20	ISKL Dance	4:00-5:05	Debate Finals
2:35-2:55	ISM Dance	3:35-4:20	JIS Drama	5:15-6:05	Oral Interp Finals
3:15-4:20	Debate Round 2	4:30-5:35	Debate Round 5	6:15-7:05	Impromptu Finals
4:30-5:20	Oral Interp & Impromptu Round 2	5:40-6:30	Extemp & Original Oratory Round 3	7:10-7:45	IASAS Banquet
5:30-6:35	Debate Round 3	7:15	Doors Open to Theater	7:50-8:20	Closing Ceremonies
7:00	Doors Open to Theater	7:30-7:50	TAS Dance	8:30-9:30	IASAS Social
7:15-8:00	TAS Drama	8:05-8:50	ISB Drama		
8:15-8:35	JIS Dance	9:05-9:25	SAS Dance		
8:50-9:35	ISKL Drama				

2:40

ISM Dance Performance

2:40

2:40

IASAS Dance Workshop Director

ROBERT VINSON (Dancer/Choreographer)

Robert Vinson is an internationally recognized dancer and choreographer. Performing with such artists as Christina Aguilera, Janet Jackson, Samantha Mumba, Christina Milian, Ricky Martin, Mya, Brandy, and Whitney Houston. Robert has caught the attention of directors, producers, fellow dancer and choreographers, and of course audience members, around the world.



Featured as the lead dancer with both Janet Jackson and Christina Aguilera World Tours, it was inevitable that Robert graciously began assisting and choreographing along side Tina Landon. Pulling from his early experience as a self-taught street dancer, his unique style is unmatched and has earned him a solid place atop the hip-hop dance world. Robert even received an Emmy Nomination for his work in Janet Jackson's "Velvet Rope Tour" and an award for Best Outstanding Freestyle Dance at the L.A. Hip Hop Awards.

In addition to being known for his amazing versatility in freestyle dance and choreography, Robert's expertise in many forms of martial arts set him apart from the rest. Combining freestyle hip-hop, poppin', lockin', African as well as martial arts. Robert has created a completely fresh and innovative style that he is sharing with the entire entertainment industry. It has been and always will be Robert's innate ability to create and re-create exciting and different movement that reaches and inspires people in all walks of life. This is his gift.

IASAS Dance Productions 2004

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

LOVE IS...

ISB

Bastante Dolor

ISM

NAFAS

JIS

Vicissitude

ISKL

Saturday

TAS

A Closer Look

SAS

International School Bangkok

IASAS 2004 Dance Team

Presents

LOVE IS...

Performers: Isabella Almazan
Nina Bell
Haruko Bunyak
Ploy Chayavichitsilp
Natalie Connor
Ploy Preugpaibul
Kerrie Schroeder
Heather Sherfey

Understudies: Jennifer Dickerson
Sarah Horne
Risa Narasaka

Dance Director: Kelly Wadlegger
Choreography: IASAS Dancers and Kelly Wadlegger
Costume Concept: Natalie Connor
Costume Design: Valaiporn Bunnag
Lighting Design: Shawn DuBois and Pira Sukhontarug
Technical Director: Suchard Pan-Um

Synopsis:

The ISB dancers choreographed biographical solos based on influential characters from which most of the entire dance is developed. The beginning dance is an exploration of perceived images of the self in the mirror, the second dance explores the theme of love and it's many aspects including, passion de la raison, loss of love, family love, addictive love, love of something or someone, desire and suffering, devotion and faith in love, and the final dance resolves with a lighthearted realization of the dancers' true selves.

- ♥ "Through the Looking Glass" – the mirror reflects back the truth of ourselves
Music: *Monday Night* by Zero 7, Universal Music Publishing
- ♥ "Love, Addictions and Passion de la Raison" – love has many facets to which we react with pleasure and pain
Music: *Distractions* by Zero 7, Universal Music Publishing
- ♥ "Why Pink?" – life is fun, let go!
Music: *Pont des Arts* from Tourist by St. Germain, Blue Note Records

International School Manila

BASTANTE DOLOR

(Enough Pain)

The anatomy of pain is complex, but we have all felt it. It is the most basic and universal sensation. It comes to us at any time, any place. Pain and death come in countless forms and faces: a stab, an insult, a loss, a burn. It's funny, how some of us seek it. Some of us fear it. Some of us need it. But the pain of abuse is different. It is a cruel malignant disease. It eats away every shred of hope, of confidence and strength that you have. A feeling of dark helplessness, of eternal despair may flood your heart, but by allowing yourself to be treated this way, it is actually you that drags yourself deeper and deeper into a pit of suffering. The power to end this abuse lies in your own hands. So stop it. The world over, countless lives have been lost. Lives that have been wasted for the same reason, they did not speak up, they let it happen. But there are those, the few lucky ones who have seized the power and freed themselves. Wife. Child. Nation. They had the power. You have the power. Save yourself.

Dance Title:

Navras
Tempus Venum
Deora ar mo chroi

Composed by:

Don Davis/Juno Reactor
Enya
Enya

IASAS DANCERS:

Joy Chua
Cristina Cu
Geoffrey Custodio
Natasha Drilon
Mica Javier
Ikumi Kuronaga
Erika Tapalla
Priya Wad

Apprentice:

Aimee Sison
Cristina Soriano

Technical Director: Dennis Lagdameo

Technical Assistants: Oly Fernando
Yumiko Kunitani

Music Research: Stephanie Ong/Nick Padilla

Choreography: Yek Mabaquiao-Barlongay/ IASAS Dancers

Dance Director: Yek Mabaquiao-Barlongay

Jakarta International School

Dance Synopsis

NAFAS

(Breath)

Bali is a tranquil, dynamic life force within Indonesia. Its famously artistic and open Hindu culture has been an exotic, blissful paradise not too far away from our homes in Jakarta. However, on the morning of October 13th, 2002, we were woken to learn that outside forces, beyond Bali's control, had shattered and disrupted its harmony. Our world became clouded with grief, horizons closed in, fear, anxiety, confusion, and anguish pervaded our minds. No longer did we feel safe, as our paradise was destroyed and the resulting threats to us emphasized the fragility of our existence.

The Bali tragedy took a toll on all emotions and aggravated an existing economic crisis, which added to the suffering of the Balinese people. The illusion of peace and purity seemed distant, like an old memory, embedded in our psyche as well as in our society, economy, politics, and our sense of identity, culture and history.

However, as the sun continues to set, Bali has made an impressive recovery that reflects the spirit and strength of the Balinese culture. Even though time heals and we've had closure, we will never forget that moment in time when our safe and secure world disappeared in the grip of terrorism and hate.

JIS IASAS Dance Team

Angela Buttacio

Elizabeth James

Julia Meigh

Ummi Nadhira Mohammad Rosli

Marissa Soeryadjaya

Aileen Sudarwo

Karina Swenson

Maria Virginia Tolentino

Alternates

Maria Haji

Michelle Turisno

Advisor

Edmund Gaerlan

Music:

Balaganjur

Clubbed To Death

Requiem For a Dream – Main Title

Requiem For A Dream – Ghost

Now We Are Free

*We dedicate IASAS Dance 2004 to the memory of
Mr. Jamie Wellington*

The International School of Kuala Lumpur

IASAS Dance Team 2004 presents:

Vicissitude

Vicissitude *n. (singular)* an unexpected, continuous change that influences and shapes an action or situation

Synopsis: Dancers often seek out that perfect piece of music that inspires them to create a masterpiece; that allows them to explore; to continuously change dance styles or genres. The perfect music has vicissitude, which allows the freedom to fuse lyrical with rock, mix contemporary with ballet, or change moves throughout a dance. A dance without vicissitude would be like night skies without their constellations. Music is the pulse of dance and the heart of a dancer. With perfect music...you can create perfect movement to ease or stir the soul.

Dancers Ileana Aguero Emma Blackmore Lauren Meany Divya Nigam Val Tilos Jessica Tipton	Dance Director: Karen Palko Technical Director: Jabeer Abassi Technical Advisor: Vincent Perisamy Choreography by the dancers, Tracy Vanderlinden Karen Palko Costume Concept by the dancers
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ISKL Dance Music Credits:

Flight of the Bumblebees by *Maksim Mrvica*

Cubana by *Maksim Mrvica*

Cool Water by *AIM*

Trust by *Janet Jackson*

Tamtra Tibet by *David Visan & Michael Winter feat. Ani Choying Drolm*

Acid Jazz by *Boozoo Bajou*

Taipei American School

IASAS DANCE 2004 presents:

Saturday

After the Rain

At Dawn

Ten o'clock Mom's

Afternoon Jog

When People Meet

Play Before Supper

Runaway... And So It Goes

Music:

La Chute, Yann Tiersen; Guilty, Yann Tiersen; O Superman, Laurie Anderson;
La Dispute, Yann Tiersen; Magic Flute, Mozart; Monochrome, Yann Tiersen

Choreographers/Dancers: Indah Boyle, Kim Chang, Sophie Darling, Alison Huang,
Howard Ian, Jenny Lee, Wayne Lee, Diana Hsu, Isabella Fung, Baye Shan Cooper

Choreographers/Alternates:

Diana Hsu, Isabella Fung

Light Technician

Ramin Shokrazadeh

Set Design

Rebecca Hoo, Dennis Lo, Jonathan Tu

Costume Advisor

Catherine Ventura

Director

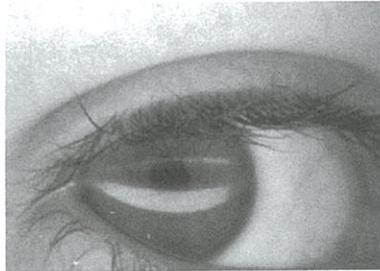
Deborah Flemming

Singapore American School

CULTURAL CONVENTION 2004

SAS DANCE PROGRAM

A Closer Look



"Just when you think that a person is just a backdrop for the rest of the universe, **watch them** and see that they laugh, they cry, they tell jokes"

-Dr. Jeffrey Borenstein

DANCERS

Olivia Cain
Marisa Hale
Olivia Kelly
Kate LeSueur
Katherine Lung
Hannah Nichols
Ali Perry
Heather Wigmore

ALTERNATES

Cordelia Ross
Tiffany Too

MUSIC

"Fallin' High" by Safriduo
"True California" by Propellerheads
"Six Feet Under" Theme song by Thomas Newman
"Je Cherche Un Homme" by Eartha Kitt
"La Valse D'Amelie" by Yann Tiersen
"Christofori's Dream" by David Lanz
"Packt Like Sardines In A Crushed Tin Box" by Radioheads
Selections From the "Magnolia" Soundtrack by Aimee Mann

CREDITS

Dance Director:	Mrs. Ann Gould
Choreographers:	The Dancers
Lighting & Technical Advisers:	Mr. Paul Koebnick, Mrs. Paula Silverman
Student Technician:	Erich Bussing
Costume Design:	Mrs. Kara Thoman

IASAS Drama Workshop Director

KAPRICE KEA (Writer/Director)

British independent filmmaker Kaprice Kea is currently living in Bangkok, developing the local film industry through directing, teaching filmmaking and running a local acting course. He also directs television commercials for Thai television. He represents the cutting edge of a new wave of independent filmmakers, self-taught, "hands-on" and passionate



In the early 1990's, Kaprice founded The Peeping Tom's Club, a Soho venue for independent film-makers. In 1993, Kaprice made his first 35mm short, the haunting and sensual Honeymoon Beyond. On network TV, the acclaimed director Danny Boyle (Trainspotting) described it as "excellent. .. shot with distinction, real energy, commitment and vision."

He followed this with The Hurting, a sensitive tale of compassion and healing, which was screened at Sydney and won the Best Producer's Award at Raindance.

In 2002, Mr. Kea directed his first international feature film, Butterfly Man. An adventure romance taking place in Thailand, Butterfly Man is "the karmic voyage of a western man." With regards to the director, Film Review magazine commented, "Kea has captured the seductive diversity of this wondrous land and has struck gold..." Butterfly Man won the award for the Best Cinematography at the Slamdunk Film Festival in the USA and has gone on to compete at various other international film festivals.

IASAS Drama Productions 2004

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

What You Will... or... Twelfth Night

SAS

Machinal

TAS

Insanity of Mary Girard

ISKL

Loveplay

ISM

Approaching Zanzibar

JIS

Noises Off

ISB

Singapore American School

What You Will... or... Twelfth Night

by *William Shakespeare*

*Feste: "When that I was & a little tiny boy,
With hey, ho, the wind & the rain:
A foolish thing was but a toy,
For the rain it raineth every day"*

C A S T

ORSINO, Duke of Illyria..... CHRIS CHMELIK

OLIVIA, a Countess.....CALLA VIDET

VIOLA, sister to Sebastian..... ERIN HAN

MARIA, chamber maid to Olivia.....JESSICA FELT

SIR TOBY BELCH, uncle to Olivia.....ERIC FISHER

SIR ANDREW AGUECHEEK.....SARAH GUNDLE

MALVOLIO, steward to Olivia.....JASON CHIN

FESTE, jester & servant to Olivia.....TIFFANY LIN

FABIAN, servant to Olivia.....KATHY LIN

SEBASTIAN, brother to Viola.....WILL REID

ANTONIO, sea captain & friend to Sebastian.....STEPHANIE TRAIN

Scene: ILLYRIA...or what you will

*Director: Trisha Kuester
Technical Assistant: Eric Bussing*

Taipei American School

Machinal by Sophie Treadwell (1928)

CAST:

SAM HEAGNEY.....Adding Clerk, Doctor, Man in Bar, Ensemble
CHRISTA LESH.....Helen, the Young Woman
GRETCHEN POWELL.....Stenographer, Nurse, Woman in Bar, Ensemble
ALICE SHYY.....The Mother, Nurse, Bartender, Ensemble
MARK SLACK.....The Lover, Ensemble
GERRY SUN.....The Husband, Ensemble
PAUL TORKEHAGEN..... Filing Clerk, Doctor, Man in Bar, Ensemble
ESTHER VERONIN.....Telephone Girl, Nurse, Ensemble

Sophie Treadwell's expressionist masterpiece, *Machinal*, is a jarring look at one woman's descent to murder. It was one of the first commercially significant plays by an American female playwright and also one of the first to deal with oppression of females.

Machinal tells the story of Helen—a young woman, an ordinary young woman—who is trapped by a nagging mother, backstabbing co-workers, a revolting husband, and an unwanted child. After an affair with an intriguing stranger who epitomizes freedom for her, Helen finds release: murder. *Machinal* is loosely based on the sensational 1927 trial of Ruth Snyder who, along with her lover Judd Gray, murdered her husband. A year later, Snyder became the first woman to be put to death in the electric chair in New York State.

The play originated in a time period of artistic experimentation with expressionism; its theatrical style is marked by distortion and exaggeration of characters and visual elements, in addition to an episodic play structure that does not develop a single narrative plot. The central character is usually shown in a series of scenes that reveal her isolation and conflict with her world until the character is eventually destroyed by the forces that isolate and torment her.

Sophie Treadwell writes:

"The plan is to tell this story by showing the different phases of life that the woman comes in contact with, and in none of which she finds any place, any peace. The woman is essentially soft, tender, and the life around her is essentially hard, mechanized. Business, home, marriage, having a child, seeking pleasure—all are difficult for her—mechanical, nerve nagging. Only in an illicit love does she find anything with life in it for her, and when she loses this, the desperate effort to win free to it again is her undoing."

Episodes:

Episode 1: To Business
Episode 2: At Home
Episode 3: Honeymoon
Episode 4: Maternal
Episode 5: Prohibited
Episode 6: Intimate
Episode 7: Domestic
Epilogue

International School of Kuala Lumpur

THE INSANITY OF MARY GIRARD

By Lanie Robertson

Dramatis Personae:

Mary Girard - Dharshini Subbiah
Fury / Warder of the Cells – Nas Hasdi
Fury / Mrs. Lum – Mira Gayatri Malick
Fury / Stephen Girard – Tunku Noh “Noah” Nazim
Fury / Mr. Philips – Kyle Kozman
Fury / Polly Kenton – Sher Rush
Fury / Mrs. Hatcher – Serena McClellan-Whittle-Fuchs
Alternates: David Tan and Rebecca Thomas

Student Technician – Jabeer Abbasi
Costume consultant and insightful friend
of the cast and director - Donna Lyon
Director – Mark Webber

Time: Fall of 1790

Place: A cell in the basement of The Pennsylvania Hospital in
Philadelphia

THE INSANITY OF MARY GIRARD is based upon the true story of Stephen Girard, the wealthiest man in Philadelphia, and his wife Mary Girard. Because of Mr. Girard's belief that his wife was "insane," he had her incarcerated in an insane asylum in The Pennsylvania Hospital (founded by Benjamin Franklin), which was a husband's legal right at the time. According to Pennsylvania Hospital History (www.uphs.upenn.edu), "in 1791, the sitting Managers reported to the board that they felt the patient was ready for release. The Board accordingly requested (Stephen Girard) to remove her to his own home. At his earnest request, (Mary) was retained in the Hospital until her death in 1815, living at the hospital for 25 years." Lanie Robertson has used the history of Mary Girard to illustrate the state of women's rights in the late 18th century.

International School Manila

LOVEPLAY by Moira Buffini

LOVEPLAY is about the search for love which takes place in the same spot over a period of more than 2000 years.

The Classical Age

Dorcas Asti Brotoisworo
Marcus Kevin Grosvenor

The Dark Age

Eric Nick Padilla
Herek Jon Cancio
Derek Kevin Grosvenor
Woman Lee Marshall

The New Millenium

Hilda Alexis Mussomeli
Gilda Asti Brotoisworo
Matilda Rishi Miyata

The Renaissance

Trevelyn Jon Cancio
Helen Lee Marshall
Llewelyn Christian Hagedorn

The Enlightenment

Roxanne (Lady) Alexis Mussomeli
Marianne Rishi Miyata
Man Nick Padilla

The Age of Empire

De Vere Kevin Grosvenor
Buttermere Christian Hagedorn

The Age of Austerity

Joy Lee Marshall
Boy Jon Cancio

The Age of Excess

Rita Rishi Miyata
Anita Alexis Mussomeli
Dieter Nick Padilla
Brigitta Asti Brotoisworo
Peter Christian Hagedorn

Technical Directors

Yumiko Kunitani
Oly Fernando

Directors

Nick Padilla
Tami Monsod

Jakarta International School

Approaching Zanzibar
By Tina Howe

A family of fours sets out in the car to travel over 2,000 miles across America to visit their aunt Olivia, a famous artist dying of cancer in Taos, New Mexico. During their journey, they discover each other, the sheer magic of being alive, and the never-ending cycle of life, death and rebirth.

Wallace Blossom- Nick Mitchell

Charlotte Blossom- Lauren Hagedorn

Turner Blossom- James Wendt

Pony Blossom- Bea Pantoja

Scotty Childs- Steven Hodgson

Joy Childs- Mariam Sarwar

Amy Childs- Nick Alexander

Dalia Paz- Natasha Schou

Olivia Childs- Fernanda Fukamati

Dr. Sybil Wren- Brittany Oman

Student Tech Director: Mallorie Royo

Tech Director: Debra Kelly

Director: Susan King-Lachance

Alternates: Natasha Atkinson, Maria Ljungbeck

For Melody

International School Bangkok

NOISES OFF

Act One

Michael Frayn's class farce, *Noises Off*, makes use of the old tradition of the play within a play, specifically the variant in which a repertory theatre company is touring around performing a play, which is then also shown on stage. The plot concerns a British acting company presenting the play *Nothing On* (a title perhaps indicative of the amount of clothes worn by the female ingénue, or possibly a comment about the lack of plot, or both). The curtain comes up for Act One, and Dotty Otley takes the stage. We see what we believe is the beginning of a traditional British farce, until a voice bellows out from the back of the house, berating the actress onstage for making the same mistake she has been making all along. In Act One, we are treated to a series of arguments about props and newspapers with other actors coming on offering their two cents. We discover that the actors are rehearsing a play they must perform in less than 24 hours, and they have just started their technical and only dress rehearsal. Everything that can go wrong does, as actors desperately try to hang onto their lines, their performances and the furniture. Add a slippery plate of sardines and a slew of slamming doors, and we have the perfect receipt for disaster.

<i>Mrs. Clackett/Dotty Otley</i>	Kim Henry
<i>Lori Dallas</i>	Kristin Weir
<i>Roger Tramplemain/ Garry Lejeune</i>	Sander Fleuren
<i>Vicki/Brooke Ashton</i>	Elidh MacQueen
<i>Philip Brent/Sheik/Frederick Fellowes</i>	Matt Stefaniuk
<i>Flavia Brent/Belinda Blair</i>	Malia Franklin-Apted
<i>Burglar/Selsdon Mowbray</i>	Sebastian Eklund
<i>Poppy Norton-Taylor</i>	Abyan Lokman
<i>Tina Allgood</i>	Lizzie Minges

Director: Richard Cameron

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.

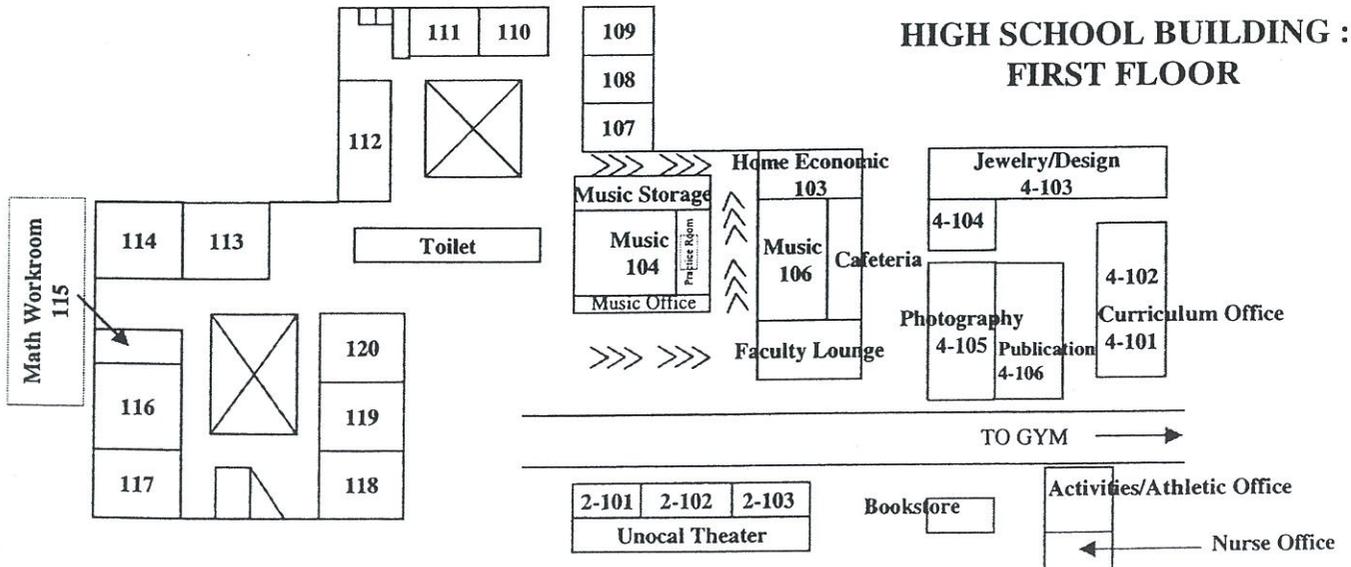
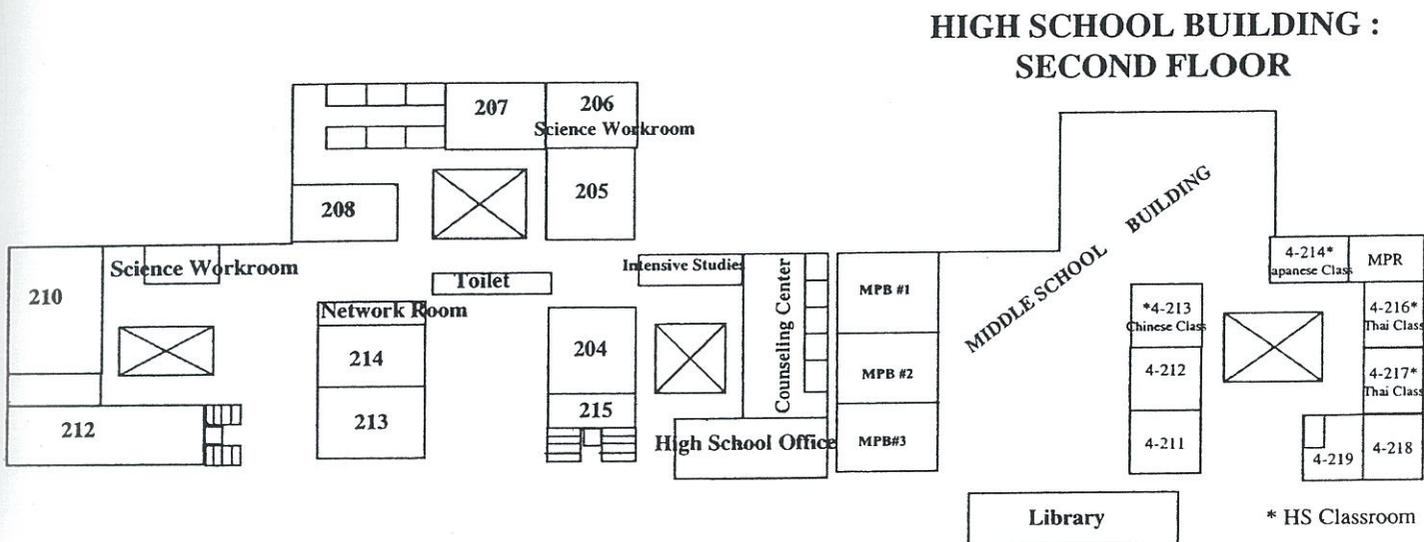
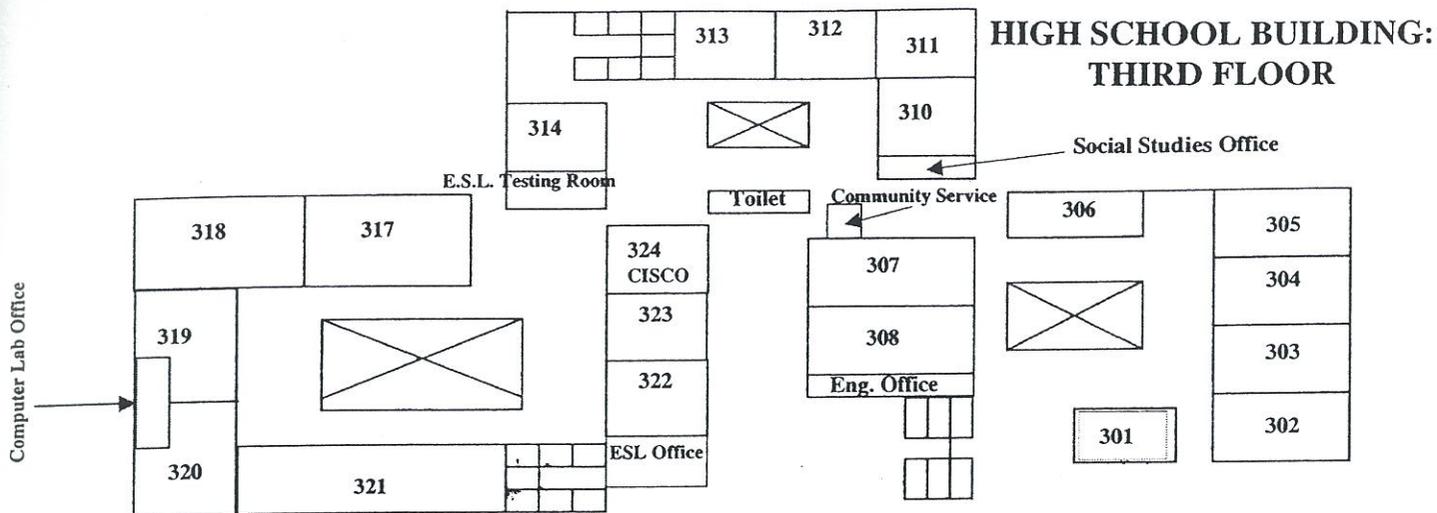
- All Host Families for their gracious hospitality in providing homes for the visiting student delegates. Special thanks to Denny Kramer & Teri Tavares, for organizing the housing.
- The ISB Booster Club for providing the goodies in the Hospitality Room, and overall, we appreciate your tremendous PANTHER spirit and support! Special thanks to Tracy Kimutis & Teri Tavares 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, Richard Cameron, Julie Puckett, Jo Hanson, Katherine Hanson, Allan Morton, Rob Allison)
- Our two Guest Directors/Presenters for Dance & Drama: Robert Vinson & Kaprice Kea
- 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: Debra Weir, Beth Burrows, Jim Fitzgerald, Todd Puckett, Peter Straub, Joanne Ryan, Pat Bessette & Rob Rubis
- Student Directors: Karen Barnes, Ingrid Fleuren, Pema Domingo-Barker, Taro Boonthong; & Student assistants from Student Council & Varsity Council
- Theatre / Technical Director, Khun Sathit Kaivalvatana; & Theatre Assistants: Khun Pharinya Saerdpothong & Khun Suchard Pan-Um
- House Managers: Shawn Dubois, Josh Mills, Greg Stefaniuk
- Transportation Coordinator: Mr. Sam Laornual
- Website Coordinator: Ms. Andrea Zvinakis
- CC 2004 Design Logo: Ms. Ploy Rojanavipat
- Group Photographer: Ms. Elise Ryerson
- 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.
- HS D.J. Club, for helping organize the Social/Dance on Saturday night.
- ISB School Nurses – Pannee, Able, & Malee, for all their first aid/injury care.
- Bumrungrad Hospital ambulance service & nursing personnel.
- 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 the enormous amount of vital tasks that he accomplished, spending many extra hours, in order to help plan and host this very complicated event!
- **AND**, to Conor Duffy, for serving as the Assistant Convention Director, as he has also contributed a significant amount of time and effort to this affair.
- 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 Dean of Activities & Athletics)

Notes & Autographs

**INTERNATIONAL SCHOOL BANGKOK
HIGH SCHOOL MAP**



ISKL

ISB

ISM



JIS

TAS

SAS

