

ANNUAL REPORTS

THE HONORARY AUDITOR'S FINANCIAL REPORT FOR 1977

We have examined the statements of assets and liabilities of the Siam Society (Under Royal Patronage) as at 31 December 1977 and 1976, and the related statements of revenues and expenses for the years then ended. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

The accounts of the Society are maintained, and the accompanying financial statements have been prepared, on a cash basis, with adjustments to give effect to unsold publications, dues collected in advance and inclusion of provision for depreciation.

In our opinion, the financial statements referred to above present fairly, on the basis indicated in the preceding paragraph, the assets and liabilities of the Siam Society (Under Royal Patronage) at 31 December 1977 and 1976 and its revenues and expenses for the years then ended, applied on a consistent basis.

YUKTA NA THALANG
C.P.A. (THAILAND)
Registration No.1

30 March 1978

THE SIAM SOCIETY
STATEMENTS OF REVENUES AND EXPENSES
For the years ended 31 December 1977 and 1976

| | <u>1977</u> (Baht) | <u>1976</u> (Baht) |
|---|--------------------------|-----------------------|
| REVENUES | | |
| Gain on sale of investment in share capital | 1,786,986.58 | - |
| Members' dues and fees | 335,507.94 | 223,558.73 |
| Dividends | 221,488.00 | - |
| Sales of publications | 217,085.19 | 206,013.58 |
| Interest income | 102,747.59 | 70,113.15 |
| Donation from Ford Foundation | 100,000.00 | - |
| Others | 230,286.05 | 188,068.53 |
| Total revenues | <u>2,994,101.35</u> | <u>687,753.99</u> |
| EXPENSES | | |
| Cost of publications | 257,633.71 | 124,210.28 |
| Salaries and bonuses | 194,586.00 | 191,254.00 |
| Travel and transportation | 87,739.25 | 67,386.90 |
| Dues and subscriptions | 79,318.09 | 49,965.45 |
| Postage, telephone and telegrams | 55,073.25 | 54,080.11 |
| Staff welfare | 25,531.00 | 29,106.50 |
| Stationery and printing | 23,973.00 | 18,942.00 |
| Repairs and maintenance | 21,636.75 | 9,265.75 |
| Electricity and water | 18,558.16 | 22,013.36 |
| Depreciation | 9,104.70 | 9,356.76 |
| Representation and entertainment | 8,340.00 | 6,113.00 |
| Insurance | 7,447.60 | 7,364.88 |
| Miscellaneous | 70,595.92 | 33,954.75 |
| Total expenses | <u>859,537.43</u> | <u>623,013.74</u> |
| EXCESS OF REVENUES OVER | | |
| EXPENSES | Baht <u>2,134,563.92</u> | Baht <u>64,740.25</u> |

(initialed)

See accompanying Notes to Financial Statements.

THE SIAM SOCIETY
STATEMENTS OF ASSETS AND LIABILITIES
as at 31 December 1977 and 1976

| A S S E T S | | | LIABILITIES AND FUNDS | | |
|---------------------------------------|--------------------------|--------------------------|------------------------------------|--------------------------|--------------------------|
| | 1977 | 1976 | | 1977 | 1976 |
| | (Baht) | (Baht) | | (Baht) | (Baht) |
| CURRENT ASSETS | | | CURRENT LIABILITIES | | |
| Cash on hand and at banks | 122,977.52 | 90,529.86 | Dues collected in advance | 37,603.50 | 59,327.50 |
| Temporary investments | 4,839,956.20 | 715,111.20 | | | |
| Publications for sale | 485,145.47 | 572,688.18 | FUNDS | | |
| Other current assets | 48,000.00 | - | Endowment fund: | | |
| Total Current Assets | <u>5,496,079.19</u> | <u>1,378,329.24</u> | Thai Government | 2,000,000.00 | 2,000,000.00 |
| | | | Members' contribution | 323,395.57 | 323,395.57 |
| INVESTMENT IN SHARE CAPITAL | | | Life membership fund | 552,066.96 | 519,566.96 |
| At cost (market value approximately | | | Carlsberg Foundation fund | 100,000.00 | 98,230.09 |
| 1,371,000 baht in 1976) ² | <u>-</u> | <u>2,063,852.42</u> | Staff welfare fund | 82,125.00 | 82,125.00 |
| | | | Edwin F. Stanton fund | 22,608.47 | 22,608.47 |
| PROPERTY AND EQUIPMENT | | | Kamthieng Memorial fund | 4,052.19 | 2,963.19 |
| At cost or assigned value less | | | Fund for special projects | - | 54,351.00 |
| accumulated depreciation ¹ | | | | <u>3,084,248.19</u> | <u>3,103,240.28</u> |
| Land | 1.00 | 1.00 | Accumulated excess of | | |
| Buildings | 3.00 | 3.00 | revenues over expenditures | | |
| Furniture, fixtures and office | | | Balance, beginning of year | 349,976.88 | 285,236.63 |
| equipment | 110,308.30 | 70,358.00 | Excess of revenues over | | |
| Transportation equipment | 1.00 | 1.00 | expenditures for the year | 2,134,563.92 | 64,740.25 |
| Total | <u>110,313.30</u> | <u>70,363.00</u> | Balance, end of year | <u>2,484,540.80</u> | <u>349,976.88</u> |
| | | | Total Funds | <u>5,568,788.99</u> | <u>3,453,217.16</u> |
| TOTAL ASSETS | Baht <u>5,606,392.49</u> | Baht <u>3,512,544.66</u> | TOTAL LIABILITIES AND FUNDS | Baht <u>5,606,392.49</u> | Baht <u>3,512,544.66</u> |

See accompanying Notes to Financial Statements.

Notes to Financial Statements
31 December 1977

1. Property and equipment

The Society has adopted the practice of recording donated properties at nominal values. Because of the nature of the Society's activities, it has not put emphasis on establishing the current values of those properties. In the past, the Society had obtained a valuation for its land which was quoted at 7.2 million baht.

Furniture, fixtures and office equipment are being depreciated by the declining balance method, whereby the depreciation rate of 10% is being applied on the net book value at the beginning of each year, while the transportation equipment is depreciated by the straight-line method of five years. Depreciation expense amounted to 9,104.70 baht in 1977, and 9,356.76 baht in 1976.

2. Investment in share capital

This represents investment in share capital of Siam Cement Co., Ltd. totalling 13,843 shares. This investment was disposed of in 1977 at a gain of 1,786,986.58 baht.

HONORARY TREASURER'S ANNUAL REPORT**1977/78**

The financial position of the Society has improved, and this is reflected in the balance sheet for the year ended 1977. Notwithstanding increased expenditure due to high cost of living, the Society managed to make a surplus at the end of the year.

Books and accounts of the Society have been examined and audited by our Honorary Auditor, Mr. Yukta na Thalang and his colleagues at SGV-na Thalang & Co., Ltd. We are most grateful for their excellent services rendered.

M.R. Patanachai Jayant
Honorary Treasurer

REPORT FROM THE ACTING HONORARY SECRETARY

Vice-Patron

H.R.H. Princess Maha Chakri Sirindhorn graciously consented to become Vice-Patron of the Siam Society. She received the President and Council Members in audience at Chitr Lada Palace on Monday, 17 October 1977.

Honorary Secretary

Last September on Thursday, the 29th, we lost our beloved, long-time Honorary Secretary, *M.R. Pimsai Amranand*, through her untimely death. The Siam Society sponsored evening rites, and a memorial volume is being published for distribution through her family, after the cremation.

Members

During this Council Year 1977/78, the Siam Society acquired 233 new members. The totals of our membership are as follows:

| | |
|------------------|-----|
| Life Members | 324 |
| Regular Members | 312 |
| Ordinary Members | 316 |
| Resignations | 80 |

Dr. Tej Bunnag was elected a Corresponding Member in Jakarta at the last Annual General Meeting.

Donations

Mr. Charles Stewart presented to the Society a photocopy of a document, with a superinscription in English in King Mongkut's handwriting, to David King Mason who was then the Siamese Consul in London.

Khunying Nilawan Pinthong, a Life Member, presented the Society with a cheque for 4,000 baht upon noticing in a circular that the fee for a Life Member had gone up considerably since she had joined the Society.

Representation

H.S.H. Prince Subhadradis Diskul represented the Society at the Seventh Conference of the International Association of Historians of Asia, held in Bangkok 22-26 August 1977. His Serene Highness also represented the Society at a seminar in Phitsanulok on Sukhothai culture during 1-12 August 1977. He gave a talk on the Siam Society at Tübingen in Germany during August.

Mrs. Nisa Sheanakul represented the Society at a UNESCO-sponsored seminar on folklore and folk art in Phitsanulok last November. She also showed some slides of her *ikat*

collection and of the exhibition of Southeast Asian fabrics, held at the Siam Society during the Sixth Cycle anniversary celebration.

Visiting group

Participants at the Seventh Conference of the International Association of Historians of Asia were guests of the Siam Society on 24 August 1977. Tea and refreshments were served at the Society's home. The visitors enjoyed touring our Library and the Kamthieng House. They also bought many of our publications.

ADMINISTRATION COMMITTEE ANNUAL REPORT

1977/78

The administrative staff of the Society continued to maintain its usual standard of efficiency.

One new staff member joined the Office, a typist; two new night watchmen were also hired.

The Library acquired a new gutter, new back fence, and a new Hoover. A new water tank and pump were installed in the garden.

Major repairs on the Kamthieng House will begin this dry season; top on the priority list is restoring the roof and damp-proofing the ground floor. *Khun* Kraisri Nimmanahae-minda, formerly a Council Member of the Society, kindly collected a supply of old roof-tiles from old houses in Chiang Mai, matching our original tiles, to replace broken tiles on the Kamthieng House roof.

The Metal Box Company held a cocktail and dinner party at the Society's home on 9 March 1977. The Ford Foundation held a buffet dinner party on the lawn in front of the Kamthieng House on 20 October 1977. Continental Illinois Thailand, Ltd., held a reception at the Society's home on 2 March 1978.

Committee members:*M.R.* Patanachai Jayant

Mr. Francis Martin

M.R. Chakarot Chitrabongs

Mr. Vichai Tantrativud

Mrs. Nisa Sheanakul

Mr. Euayporn Kerdchouay

Vice-President and Honorary Treasurer

Acting Honorary Secretary

Administrative Secretary

ARTS & CULTURE COMMITTEE ANNUAL REPORT

1977/78

The Arts & Culture Committee, after a very active two-year period of endowment by the Ford Foundation, was inactive this year following termination of the grant, and the departure of several members. The Committee began to regroup and formulate a new programme during this year.

Reproduced below in the absence of a Committee report is the account by Mr. Dacre Raikes, Co-chairperson of the Committee, of the musical tour he led to the Aldeburgh Festival in England under the Society's banner.

**"Traditional music and dance of Thailand"**

PERFORMANCES OF THE
THAI CLASSICAL MUSIC GROUP OF SRINAKHARIN WIROT UNIVERSITY (PRASARNMIT)
in England, October 1977, under the auspices of the
SIAM SOCIETY, and ALDEBURGH FESTIVAL/SNAPE MALTINGS FOUNDATION

Making a completely new break with tradition, the Committee of the Aldeburgh Festival/Snape Maltings Foundation were persuaded to try out a series of workshops in oriental music in their Autumn 1977 series. The prime mover behind this experiment at the site of the celebrated Aldeburgh Festival was Dr Donald Mitchell, Visiting Professor of Music at Sussex University and Chairman of Faber Music Publishing, Ltd. Dr Mitchell, a well-known writer of books on musical subjects, is a frequent visitor to Thailand which he finds gives him the necessary peace in which he can write uninterrupted by the usual business phone calls; on an earlier visit he completed his biography of Gustav Mahler, which is now published, and his more recent visits have enabled him to make major progress with the authoritative biography of his long-time friend Benjamin Britten, the distinguished British composer, which should be ready for publication in the not too distant future.

Lord Britten, progenitor and genius of the Aldeburgh Festival, who so sadly died a few months before the arrival of the Prasarnmit Group, was aware of and pleased at the forthcoming visit as he himself had long taken an interest in oriental music and was therefore happy to think that a live group from Thailand was about to break the ice and thus open up new fields of interest for British musicians to explore at first hand. The Aldeburgh Festival/Snape-Maltings Foundation therefore issued an invitation with which was included the generous grant of 2,500 £ sterling (87,000 baht) towards the cost of airfares (about half the required sum) plus the offer of board, lodging and transport for the 11 members of the troupe for the 10 days that they were in the Committee's charge.

After much preliminary preparation, which included fund-raising efforts by the Siam Society's Arts & Culture Committee among contributors in Thailand, the working-out of a

series of programmes suitable both for the down-to-earth music workshops at Aldeburgh and Horsham as well as for the entertainment programmes to be given at schools and for the general public, and not least the packing of the instruments in the boxes specially made out of metal sheets by the members themselves, the group flew to London on Monday, 10th October, on a Thai Airways International flight.

Midday Tuesday the 11th saw the group land at London Airport, to be greeted by Dr Mitchell and, in due course, swept off to the Thai Government Students Hostel at 28 Princes Gate where old friendships were renewed with *Acharn* Samran Tawarayusm, the Cultural Councillor, *Acharn* Aroon of the Public Relations Office, the Housemother and, most importantly *Khun* Lamoon, the cook. That evening the group attended a welcome supper in Dr Mitchell's London flat where they met Mrs Mitchell, Headmistress of the Pimlico Comprehensive School (one of the ports of call upon return from Aldeburgh) and John Evans, a graduate student of music at Cardiff University and Personal Assistant to Dr Mitchell who was to be chief caretaker of the group during their travels.

Wednesday morning was divided between the nearby post office, which received a deluge of postcards, and the Thai Embassy where, after being abducted a couple of times by kind hosts for cups of coffee, we eventually called upon *Khun* Vidya Vejajiva, the Charge d'Affaires, who showed great interest in the visit as he had done the previous year on the trip to attend the Oriental Music Festival at Durham University. In the evening the whole group were taken to the Royal Albert Hall, as the personal guests of Dr Mitchell, to hear a special programme of Benjamin Britten's music. Of particular interest to the music teachers was the inclusion of Britten's "A young person's guide to an orchestra", something which all members had seen and heard so many times on educational films but had never actually seen live. Another 'plus' was Peter Pears himself singing in the programme, and so the group were able to both hear him in action and actually meet him briefly, surrounded by a thick throng of admirers, somewhere in the depths backstage afterwards.

Thursday morning was spent entirely in the British Museum, from which the group were dragged with difficulty in order not to upset *Khun* Lamoon's kitchen timetable, and to join the bus for the trip to Aldeburgh at 2.30 p.m. On arrival at Aldeburgh about 7 p.m. all were ushered straight into a small reception at the Festival Club prior to being introduced to their hosts with whom they would stay for the next five nights. Initial shyness and reluctance at being separated was soon overcome by the extreme kindness and welcome given to one and all by their respective temporary 'mothers' and 'fathers'.

The Festival Club was the venue on Friday 14th, morning, after which all repaired to Snape Maltings to unpack and reassemble the instruments prior to the commencement of the first workshop sessions that evening. Insofar as the writer was concerned, he anxiously cast his eyes down the list of 'students' large and small, due to attend the course, to see if Dr Mitchell and himself were likely to get through their opening lecture on the "Evolution of Thai music" without mishap. The early registrants were largely young and enthusiastic music teachers, with a few students in their mid-teens plus one or two senior citizens with decades of music experience behind them. Then came belated word that a delegation of postgraduate and



Acharn Prateep Laoratana-ari takes a class of *khluie* (flute players) in the auditorium at Snape Maltings, Aldeburgh.



Somsak Ketukaenchan encourages two *pi* players in the by-no-means-soundproof outhouses at Aldeburgh! Note the glass of water and straw for practising "*Labai Lom*".



Chumpot Hansawong and Ubolwan Anakkul perform the "*Ramsat Chatree*" at the Pimlico Comprehensive School.



Miss Sureeporn Suraratanakorn dancing on the lawn of the Durham Light Infantry Museum during Srinakharin Wirot University's first visit to London, August 1976.

doctoral-level musicologists were proposing to make the expedition from Cambridge University. Good for the ego, but bad for the nerves !

In the event both the first two sessions, the **"Evolution of Thai music"** (Programme No. 1) and the **"Demonstration of instruments"** (Programme No. 2), which was followed by a short recital, went off without our fears being realized, and many interesting points were in fact brought out in the discussions. One particularly interesting point was the evidence of the *khaen* being used in China more than 2,000 years ago. Obviously our northeastern variety has a long history, and the origin was not necessarily in the Mae Kong valley after all, despite the exclusively Mae Khong bamboo that is normally used in its construction.

The Saturday workload was heavy. It started off with an **"Illustrated lecture: The music of Thailand"** at 0930. It was to be more than 12 hours later before a group of tired but happy musicians started the return journey at a snail's pace, through thick fog, to rather anxious foster parents on the outskirts of Aldeburgh. One normally clearly visible gateway framed by large trees was passed four times before it was discovered, almost by accident, in the 'pea-souper' laid on by East Anglia to make a fair exchange for a couple of glorious, sun-filled days since our arrival.

As was to be the pattern from then on, apart from at the public concerts, the printed programme into which so much forward planning had been put bore little resemblance to that which was finally played! However the intention of the lecture (Programme No. 3) was to demonstrate the three most important ensembles — *piphat*, *krueng sai* and *mahoree* — and to give representative samples of solo instrumental playing throughout the ensemble (percussion, strings, woodwind and flute). It was felt that this purpose would be better served, and give greater opportunity for comparison, if one melody was used as much as possible. After the traditional *"Homrong Ayares"* to open the programme, given by the whole *mahoree* ensemble and the *chakay* solo *"Krao Nai"*, the *pi nai* gave his version of the lament *"Phya Soke"* which was also used, later in the programme, to demonstrate both the *khongwong* and the *ranad toom*. Only the *khluie* solo *"Toranee Rong Hai"*, the *ranad ek* with the long chase *"Chert Nawk"*, and the *saw sam sai* playing *"Saratee"* (*sam chan*) broke line.

The *piphat* ensemble was demonstrated in a very traditional manner with a short group of *pleng na pat*, as used for movements on stage, and *"Khaek Toi Mor Tao"* was played by the *krueng sai* with singer. Programme No.3 was rounded off with the traditional *pleng la* *"Tao Kin Pak Boong"*, and it was also used as a vehicle to demonstrate both a singer and the *saw oo* which had not been played solo during the programme.

"Studying performing techniques" (Programme No.4) kicked off at 1120, and being the first actual contact that the students had had with the instruments, they fell upon them. Various backrooms and outhouses at the Maltings were allocated to the different groups of instrumentalists, with only the *khongwong* and the *ranads* remaining in the original lecture room under the control of *Acharns* Manas, Bamroong and Phaitoon. The flutes ended up on the main stage in the auditorium under the command of *Acharn* Prateep while the strings were scattered in backstage changing rooms instructed by Jirapol and, when he was not preparing sheet music in Western notation, *Acharn* Prathuan. The penetrating *pis* were locked away with Som-

sak in a scenery store there to blow bubbles to their heart's content practising *labai lom* (using one's lungs like a bagpipe without ever actually opening the mouth to breathe), and producing some fearful sounds that even the thick old walls of the Maltings could hardly exclude.

When all was apparently arranged a small voice from the back said "What about the dancers?" Indeed in the general commotion they had been almost forgotten — but not for long. Yet another room was opened and space made to fit about 10 people and they, instructed by our own dancers Chumpot and Ubolwan plus singer Suphanee, were soon learning to sing and move in time with the song "*Ngarm Saeng Duan*".

Action came reluctantly to a halt at 1300 hrs. for lunch and a walk by enthusiastic students and teachers beside the sunlit *khlong* and around the Henry Moore sculpture behind the Maltings. But not for too long as at 1500 the "Children's concert" was scheduled, and the main auditorium was filling up well beforehand.

For the "Children's concert" (Programme No.5) the concentration was upon dance and finger-painting, plus "*Homrong Patom Dusit*" to open the show and a demonstration of the instruments and "*Plae Look Khong*" to show how they all fitted together. The *khon* excerpt "*Phra Ram Tarm Kwang*" ("Rama Chasing the Golden Deer") and the lively southern "*Ramsat Chatree*" and "*Serng Sawing*", the northeastern fishnet dance, comprised the dance numbers. The painting was done to Prince Naris's "*Khmer Sai Yoke*". Prince Naris also provided us with one more song, "*Tap Poradok*", which is very good for young audiences with the amusement provided by the facial contortions involved in the making of bird noises on a very wet whistle at appropriate moments.

The "Children's concert" inevitably went over the one hour allotted to it; there was far too much to fit in, and many of the audience had driven a very long way to attend it so that it seemed unfair to give so little in return. However, the evening dance lecture/demonstrations had to be fitted in on both sides of supper. There was consequently a lot of hustling backstage by the administrators to get back on schedule as soon as possible after 4 p.m..

For the two evenings of "Thai dance demonstrations" (Programmes Nos. 6a & 6b) the group were thrown very much upon their own devices as, far too late on a Saturday morning in England, it was discovered that the dance film most kindly lent by the Thai Fine Arts Department was unfortunately made with a magnetic soundtrack only, whereas all projectors within shooting distance, which meant at least as far as the next county, were optical only. Magnetic, we discovered, was "old hat". There was therefore no readymade entertainment to take care of the costume changes. The musicians therefore had to fill the gaps allocated to film showings.

The programme therefore opened with the overture "*Kap Mai Bandaw*", after which we explained nine of the basic handmovements so that all present would have a chance to follow the meanings in the "*Ram Mae Bote Lek*", a form of dance alphabet, which immediately followed the explanations. A painting to music by *Acharn Pratuan* and the music for the dance "*Choomnoom Phao Thai*" afforded plenty of time for the small costume changes necessary to

put on "*Phra Ram Tarm Kwang*", the excerpt from the *khon* in which Phra Ram, at Nang Sida's insistence, gives chase to Mareet, the *yaksha* disguised as a golden deer.

The supper break gave plenty of time, even for Chumpot, to make the costume change from central classical to the southern style. So, after a short solo instrumental piece, Ubolwan and Chumpot demonstrated a few basic *mood* handmovements before performing the "*Ramsat Chatree*". The supper break also allowed the musicians to change into *moh hom* for the north-eastern folkdance "*Serng Sawing*" which, after a *saw oo* solo by Jirapol, six of them were able to perform to *Acharn* Pratuan's *khaen* accompaniment.

Sometime after 10 p.m. all participants returned at a snail's pace to anxious foster-parents who were beginning to suspect that their only so recently acquired charges were marooned in the swamps of East Anglia with no hope of rescue before dawn.

The fog fortunately lifted early enough on Sunday 16th, morning, and there were no problems about getting "**Playing in groups**" (Programme No.7) underway at 9.30 a.m. according to plan. Much the same pattern was followed as on Saturday morning with the different groups isolated in various corners of the old barns there to beat, or blow, or saw their worst until the far-too-rapid arrival of the coffeebreak followed by a discussion "**Problems of East-West musical communication**" (Programme No.8).

All the experts gathered for this including the students, young and old, attending the course; the experts in Chinese and Japanese music who had come across from Cambridge (Richard Widnes, Laurence Pickin and Allan Marat); pop bandleader James Lascelles; as well as the workshop leaders, and *Acharn* Prateep and Jirapol.

Up for discussion was the archeological aspects of Eastern music, proposed by Allan Marat, who stated that he felt that all Eastern music tended to keep its roots even in contemporary compositions, whereas Western music looked ever outward and away from tradition.

The more serious musicologists rather predictably felt that the course did not go deeply enough into the theoretical musical elements, but Dr Mitchell pointed out that this was quite intentional on the first attempt, and that advantage should be taken of having the live musicians and their instruments to play together. He felt that the technical and academic elements could be just as easily considered at leisure and with the aid of tape-recorders at any convenient time, after suitable introduction through such a course as was being offered.

James Lascelles felt that modern Western classical music was now looking back to earlier days in that musicians were once more being given the freedom "to do their own thing" and were no longer quite so tied down to reproducing an almost exact copy of what was written on their scores on every occasion—rather along the lines of jazz. His impression was that Thai music operated on somewhat similar lines.

The ability of Thai musicians to memorize so much music was remarked upon more than once, but the visitors in return were also most pleasantly surprised at ability of British students to sight-read a music score from scratch. Dr Mitchell wound up the discussion by saying that he hoped it might be possible to arrange another Thai music workshop sometime in the future,

at which time some of the more technical aspects of the music could be explored. This was Aldeburgh's first attempt at an oriental music workshop, and he felt that the wide interest justified consideration of a follow-up when time and funds permitted.

The afternoon "Public concert" (Programme No.9) at 3 p.m. started off in the same manner as the Saturday "Children's concert" with the overture "*Homrong Ayares*", followed by the introduction to the instruments. It also included the dances given the previous afternoon with the addition of the "*Manohra Buchayan*"; all the dances were separated by musical interludes which included Jirapol's solos "*Krao Nai*" on the *saw duang* and "*Lao Paen*" on the *chakay*, Paitoon also played his solo "*Soot Sanguan*" on the *khongwong yai*. For the painting to music, *Acharn* Pratuan broke new ground and to King Prajadhipok's "*Kluen Kratop Fang*" painted an East Anglian seascape complete with small village and typical windmill; but, whilst appreciating the compliment paid to 'Constable country', most agreed that his more usual scenes including birds, trees and flowers were more successful insofar as audience impact was concerned.

A possible mistake towards the end was the inclusion of another of King Prajadhipok's compositions "*Ratree Pradap Dao*" sung by Suphanee. Whilst it is excellent for a serious programme for Thai speakers, the words are completely lost on a foreign audience, and the length of the song tends to ensure their lack of attention after the first few minutes. Given the following night in the chapel of Christ's College in Cambridge, to an audience of serious musicologists and Thai undergraduates, it proved to be most moving and was very well received.

The last concert at Snape Maltings was rounded off by an animated tea party attended by some members of the Aldeburgh Festival/Snape Maltings Council and senior staff as well as many other people connected with the venture, including the Thai musicians and their hosts. Sir Eugene Melville, Chairman of the Foundation, delivered a speech of thanks to all concerned and made a presentation to the visitors.

After dinner that night a visit was made to the Cross Keys, an ancient village pub and well-known feature in Aldeburgh for many centuries past. The visitors were initiated into the mysteries of the game of darts and were introduced to some unusual brews of beer to give them strength for the rigours of the coming week.

Monday 17th was to be a long day. It got off to a slow start on account of morning fog, which cleared slowly, and the bus drove on to Stanway School, near Colchester, not too late to organize the pre-lunch show. "Painting to music" had taken its toll of the Brylcreem supplies (*Acharn* Pratuan long ago discovered its perfect qualities for making colour run in a hurry on a demonstration board), and so a search party had to be despatched to the nearest supermarket to resupply. To the surprise of the staff six large jars, all they held in stock, were cleaned out (the biggest sale they'd made in weeks!), and the foraging party returned in haste to find the Headmistress, a real English storybook headmistress in front of whom all quailed, in full command and mustering about 400 of her selected pupils around the auditorium in masterly fashion.

The programme evolved for all the school concerts had been calculated to finish in just over an hour. After a short, snappy "*Rua Dukdamban*" curtain-raiser, it went straight into introduction of the instruments and "*Plae Look Khong*". Then came the explanation of dance handmovements, which preceded "*Ramsat Chatree*". The exciting pace of this southern dance was followed by the music of another dance "*Ma Assawa Leela*" ("The prancing horse") which in turn gave way to the "Painting to music"; from then on only "*Khmer Sai Yoke*" was used as it is so self-explanatory. Another fastpaced song, "*Burma Kwae*", led into a second southern dance, "*Manohra Buchayan*". "*Tap Poradok*", with all the bird noises, was rounded off with "*Suzanna*", which always caused great surprise and pleasure in a programme which until that moment had made no concessions to any Western melodies whatsoever.

The senior girls of the home economics class provided lunch in their modern demonstration kitchen, after which the group loaded up the bus and set off for Heathlands School, West Bergholt, where a similar programme was put on for a much younger audience of 200 who were nevertheless most enthusiastic. They had also put on a small display of "things Thai" in their reception hall, which covered geography and a few basic facts about the country, plus whatever artifacts they had been able to raise from among themselves and their teachers and parents.

Although we were already late for the run to Cambridge, such a tremendous tea had been prepared to follow the Heathlands programme that we had to stay to do justice to it after loading the instruments. Then came the rush to try and see something of Cambridge before the light failed—something which was unfortunately not quite achieved, particularly by the time that the busable entrance to Christ's College Quadrangle had been discovered.

We were joined for supper in the Fellows' Reception Room by Mr Harvey Turnbull of Ethnological and Audio-Visual Archives, and upon repairing to the chapel found Mr. Widnes and the other musicologists who had been at Aldeburgh all waiting to receive us. This allayed our fears somewhat about putting on a programme of music and dance in a chapel. They also confirmed that the very trusting Chaplain approved of whatever it was that he thought we were about to do!

In the event we found that the altar could be largely shielded from view by the painting board, and the high, carved choir stalls served to hide Mr Turnbull and all his sound equipment. The programme was chosen with great care so as not to offend anyone present. Consequently we eliminated our southern dances with their bare torsos (for the male dancer) and exciting drumbeats, and substituted the more formal "*Ram Euayporn Krisada Peeneeharn*" and the "*Ram Mae Bot*". After the "*Plae Look Khong*" the programme was opened by the overture "*Patom Dusit*", and Acharn Prathuan kept with "*Khmer Sai Yoke*" for his painting. "*Ratree Pradap Dao Tao*" was the major vocal item sung by Suphanee, on this occasion the setting was correct and many Thai students in the audience were much moved by it. "*Nok Kamin*" brought this rather unusual programme to a conclusion, at the end of which the Chaplain was kind enough to say he had enjoyed it very much and hoped the group would come again.

Meanwhile, fog had been thickening outside and despite many requests to stay on for refreshments it was felt advisable to head for home with all possible speed. The driver had a

dreadful nearly three hours at the wheel, but most of the visitors, after a very long day, slept through much of it until they were safely delivered once more to anxious foster-parents at well past 1 a.m.

But there was no peace for the wicked — as the sun rose out of the North Sea on Tuesday morning and began to dissipate the fog, it was time to be astir and roll sleepy musicians out of bed, feed them and gather instruments together for the final departure from Aldeburgh. The farewell took place where it had all begun, at the Festival Club, to which place kind foster parents, rather sadly it seemed, delivered their respective charges before going off on their own affairs in the neighbourhood. For the group it was another rush against time down the road to Colchester where a programme was scheduled immediately after lunch at Home Farm School. Once again from the back of the bus came the cry "we're out of Brylcreem", and so another shelf-clearing operation had to be mounted in a Colchester store before the programme began. The show itself, given to an audience of about 300 elementary schoolchildren, followed the formula used on Monday and lasted a little over an hour. Afterwards the Headmaster made a speech of thanks and accepted a gift of some Thai classical records and flutes before the bus once again took to the road—this time for London.

The return to the capital hit the rush-hour traffic jams, and there was consequently only time to proceed direct, unwashed and (perhaps more importantly!) unfed to the Oriental Club at Stratford Place to play for the Anglo-Thai Society's annual get-together which was scheduled for 6.30 p.m. . Unfortunately the bus circumnavigated the club twice unable to find a way in without breaking a one-way traffic rule, and when a tortuous passage was finally unravelled the reception was already in full swing. This reception had been organized by Sir Arthur de la Mare, President of the Society and a past ambassador to Thailand, and his committee; the guest of honour was Mr. Vidya Vejjajiva, Chargé d'Affaires at the Royal Thai Embassy.

A fairly early start next morning enabled the group to do a bit of instant, busborne sightseeing of London S.W., about the only sightseeing the group were to achieve during the whole visit. A brief halt was even made to gawp at all the other tourists likewise gawping at the gates of Buckingham Palace. Other sights in the area were also pointed out en route to Pimlico Comprehensive School, the site for the morning concert. Pimlico is a very large, mixed high school with modern architectural features somewhat similar to an ammunition bunker. Mrs. Kathleen Mitchell, wife of Dr. Donald Mitchell, is the Headmistress of this hive of educational activity. Half her 1,600 charges were to see the show, so it had to be good!

In the event the reception from the 800 let into the auditorium and piled high on benches, boxes and risers on all four sides was tumultuous. Even those not permitted entry showed considerable ingenuity in their endeavours to observe at least a part of the action. Some local talent among the students, a couple of whom had lived in Thailand previously, added to the enjoyment.

Lunch followed the Pimlico programme, and it was then time to move on to the BBC for a recording session in the Concert Hall. For this the group was under the control of Mr Robert Layton, Music Talks Producer, and the sound engineering was controlled by Mr John Mc-

Culloch. The famous old hall was empty and cold. This resulted in many mistakes necessitating not a few replays, but after three and a half hours a programme consisting of an introduction, "*Homrong Ayares*", "*Ratree Pradap Dao*", "*Krao Nai*" (*saw duang* solo), and "*Lao Paen*" (*chakay* solo) both by Jirapol, "*Choomnoom Phao Thai*" and the *pleng la* "*Nok Kamin*" had been recorded to an acceptable level, and all concerned could return to the Students' Hostel at Princes Gate.

Mid-morning Thursday 20th saw the group en route to Horsham for a two-night stand at the Art's Centre in Christ's Hospital (Blue Coats School) with firm instructions from the Director, Mr. Alan Wilkinson, not to miss the lunchtime musical parade of the students—weather permitting. The group made it, including another vital, shelf-clearing Brylcreem stop, but the rain nearly beat them to it and the much-awaited parade was just neatly sandwiched between two showers. Throughout the stay at Horsham the sun never shone again, and there was much dodging about under cover to try and keep dry. However the rain held off during a much-appreciated visit to Glyndebourne, where the soggy but still beautiful gardens were viewed and the back-stage and main-stage facilities, then under major repair, could be observed murkily and from a safe distance. From Glyndebourne another cross-country run brought all concerned to Barcome Mills, Dr. Mitchell's country retreat where many of his books have been written. The weather was once again co-operative and all were able to enjoy the garden, particularly the roses, while a hasty tea was prepared.

The party returned to Horsham just in time to open the first lecture, "**An introduction to Thai music**", at 6.30 p.m. . A more informal approach was taken here, and the 75 or so participants were asked to form a circle on the floor around the instrumentalists and lecturers and invited to ask questions as the lecture proceeded. After supper a rather small audience gathered in the theatre for the "**Demonstration of instruments and recital**". The weather must have had something to do with the small audience, as next morning parts of Horsham were under water and the whole place was awash for a few hours.

By arrangement with the art master at the school, a special "**Music/dance/painting class**" was held on Friday 21st morning at 10.30. Despite protests from many of the boys that they had no need to make fools of themselves in a Thai dancing class as it would do nothing to further their future careers, the 50 participants soon entered into the fun of the event, and by lunchtime it was difficult to get them to break off and rejoin their ordinary school routine!

The "**Children's programme**" in the afternoon was attended by about 540; it could have been fuller if Mr Wilkinson had remembered that a child's cross-section is far less than that of an adult, and that his Elizabethan style benches could have fitted far more of them than he had catered for. Some schools had been turned away on the telephone. The Aldeburgh Children's Programme was largely followed and well received.

Between tea and supper a short "**Thai dance**" programme with explanations and demonstrations was given to a small but interested audience.

The "**Public concert**" in the evening was played to a full house of 600 and included many of the Blue Coat students. Regulars explained that to get them to attend a concert it must be

good, as they have some of the best entertainment in Britain provided by the Arts Centre throughout the year, and as they have to pay for this out of their own pocket money they tend to be choosy. The word from the workshops and the children's concert must have been favourable. There was no doubt from the first bars that this programme was going to be a success. So it proved to be. Joy knew no bounds when towards the end, to the strains of "*Ma Assawa Leela*", a well-known horse fresh from the green grass of Sussex University, and another rather breathless one from Bangkok, took to the floorboards and cantered past the musicians keeping time to the by now synchronized claps of the capacity audience. As a final offering to the public which showed a great reluctance to go home, John Evans, who had taken careful instruction during the week, was placed inside the *khongwong* whilst the erstwhile horse took up the *ching* in a final rendering of "*Plae Look Khong*".

On the Saturday morning another group of kind hosts was bid farewell, and the party returned to London by lunchtime. Thus ended the official programmes after eight days of almost non-stop workshops, programmes and travel in eastern and southeastern England. That evening they played at the Thai Embassy to assist with the Chulalongkorn Day celebrations, and on the Sunday they were kindly given lunch by the Economic Councillor. To their regret they failed to fit in a sightseeing programme with *Acharn* Samran, the Educational Councillor, as he claimed a sudden, last-minute engagement.

Monday 28th was shopping day for all those small things which families, particularly sisters and girlfriends, had provided lengthy lists! That evening saw all gathered in Dr and Mrs Mitchell's flat for a final supper prior to packing the instruments at the hostel for an early morning departure to London's Heathrow Airport and the Thai flight to Bangkok. The start was early enough, after a 5 a.m. rise, and all were safely delivered to the airport by Dr Mitchell at 8 a.m.—only to find that the British air-controllers strike was still unresolved and that the 9.30 flight was delayed by work-to-rule until 12.30... but at least there was time to partly complete all that last-minute shopping before the belated take-off!

After another journey which took nearly 24 hours, all were glad to land at Don Muang about 11 a.m. on the Wednesday, and so safely conclude a second successful visit by the Prasarnmit musicians to England, during the course of which on the purely technical level they successfully conveyed the message to at least 3,000 of the generally interested public, and more clearly to perhaps 100 or so of the musically educated, that Thai music is not to be confused with Chinese, or Indian, or Indonesian but is entirely its own individualistic self and should be regarded as such. On the humanistic level these young ambassadors charmed all with whom they came in contact and gave to many a determination to find out more when the opportunity offered.

In conclusion, it should be said that none of this journey could have been undertaken without the generous assistance of so many benefactors who contributed financially, in kind and in time towards the success of the venture. Their names appear in the official programme which was printed before departure with the valuable assistance of *M.R. Chakarot Chitrabongs*, who devoted many hours to the pursuit of lethargic printers. Thanks are also

due to *Acharn* Kamthorn Sanitwongse, who gave much moral support backstage before departure and prepared the demonstration tape for the "Evolution of Thai music" lecture. This rather lengthy story of the tour has been written to express appreciation to the sponsors and, particularly where it may seem to be somewhat unnecessarily technical, as a guide to other groups who may have the opportunity to follow in the footsteps of the Thai Classical Music Group of Srinakharin Wirot University at Prasarnmit.

EDITORIAL & PUBLICATIONS COMMITTEE ANNUAL REPORT

1977/78

During the year one major work was published, a memorial volume for *M.R. Pimsai* was compiled, and a number of other publications were in progress. Proposals for future publications have also been made, and it is hoped that 1978/79 will be a productive year for Siam Society publications.

The Committee members would like to record their grateful appreciation of Mr. S. Oglesby, who has left Bangkok. Under his all-too-brief chairmanship this past year, a number of knotty problems in the Committee's projects became untangled and the Committee began functioning again after the hiatus following the departure of former Committee members. In place of Mr. S. Oglesby, the Committee elected Mr. Francis Martin as Chairman.

1. Publications and reprints programme

(a) Completed:

Old Bridges of Bangkok, Sirichai Narumitrekakarn

(b) In preparation:

Reflections, *M.R. Pimsai* Amranand memorial volume

Ramakien, Rama II version, trans. Dr. Pensak C. Howitz

Phra Law Lilit, trans. Ousa Weys and Walter Robinson

Hindu Bronze Images of the Sukhothai Period, *M.C. Subhadradis Diskul*

History of Mon Art, Dr. Piriya Krairiksh (formerly "Dvāravatī art")

The World of Buddhism, John Blofeld

Ceramic Wares of Thailand, 3rd ed., Charles Nelson Spinks

The Sattahip Underwater Archeology Project, Dr. Pensak C. Howitz

(c) Proposed for publication:

Historical Notes, *M.R. Pimsai* Amranand

The Art of Burma, Dr. Piriya Krairiksh

Kamthieng House: A pictorial history

2. Journal of the Siam Society

During the year under review two numbers of the *Journal* were produced, July 1976 and January 1977, while two more were in the hands of printers, July 1977 and January 1978. In order to catch up with the delay in publication, the last number (January 1978) was given to a new printer, Thai Watana Panich, while our usual printer Prachand Press was engaged with the July 1977 number.

Several Society members, and members of the National Museum Volunteers Group, very kindly assisted in proofreading during the accelerated pace of publishing this year. We owe

special thanks in this regard to *M.R. Puckpring Thongyai*, Dawn Rooney, Maruta Karklas, Maureen Ulevich, Grace Aylward, and Virginia Di Crocco.

Committee members:

Samuel C. Oglesby
Kim W. Atkinson
Francis Martin
Piriya Krairiksh
Beverly Frankel
Sally Thun Thien
Nisa Sheanakul
William J. Klausner
Geoffrey Bell

Chairman
Honorary Editor, *JSS*

LIBRARY COMMITTEE ANNUAL REPORT**1977/78**

During the year the Library added 735 volumes (320 foreign titles and 415 Thai) to its previous collection of 13,000 volumes. Forty per cent of the new titles acquired are donations. Readers comprising foreigners as well as Thai research students have come and used the Library facilities.

The Library has introduced a xeroxing service to Library clients. The result is satisfactory, as the copying machine enables the Library to reproduce old, worn-out Siam Society books for both sale and the Library's own use.

As far as the Library funds are concerned, during the year the Library has not used any money out of the Edwin F. Stanton Fund. That still stands at 22,608.64 baht.

Mrs. Laksanee Sarasas has kindly donated a sum of 5,000 baht to the Library to help with the Library's microfilming project.

Mrs. Chittra Pranich joined the Committee as Honorary Librarian at the end of 1977. This partially relieved *M.R.* Chakarot Chitrabongs from his overload of work for the Society.

Committee members:

Mrs. Chittra Pranich
M.R. Chakarot Chitrabongs
Dr. Chetana Nagavajara

Honorary Librarian

PROGRAMME & TRAVEL COMMITTEE ANNUAL REPORT

1977/78

The Committee consisted of four members during the year under review: H.S.H. Prince Subhadradis Diskul, Dr. Piriya Krairiksh, Mr. Dacre Raikes and Mr. Henri Pagau-Clarac.

Although relatively small in size, the Committee was able to generate a bigger programme of activity than during the previous year. There were a total of 21 excursions (13 weekends up-country, a one-week trip in Burma and 7 short day-tours), 11 film shows, 8 lectures and 4 musical evenings.

The United States Information Service kindly lent us their projection equipment for several filmshows, for which we are most grateful. Mid-way during the year the Siam Society purchased its own projector, a Victor Keller, which we are able to use henceforth.

Schedule of events during 1977/78:

| | |
|---------------------|---|
| 23-24 April | Mr. Henri Pagau-Clarac, Member of Council, led an excursion to Chanthaburi. |
| 30 April - 1 May | Dr. Pensak Chagsuchinda-Howitz, Member of Council, led an excursion to view the recovery of artifacts from shipwrecks in the Gulf of Thailand. |
| 14-16 May | Mr. Euayporn Kerdchouay, Administrative Secretary, led an excursion to Nakhon Si Thammarat, Songkhla and Chaiya. |
| 24 May | Dr. Ananda Gurugé of the UNESCO Regional Office for Education in Asia lectured on "Ancient roots of the Buddhist message, and its direction today". |
| 28-29 May | H.S.H. Prince Subhadradis Diskul, Senior Vice-President of the Siam Society, led an excursion to Kanchanaburi. |
| 14 June | Two films were shown: "Five thousand years of Korean art", and "Anapji Pond". |
| 16 June | Mr. Dacre Raikes, Member of Council, introduced a performance of <i>manohra</i> . |
| 25 June | Mr. Euayporn Kerdchouay led a tour of Wat Bovornives Vihara. |
| 5 July | Mr. Damrong Wong-Uparaj of Silpakorn University lectured on "Japanese art viewed by a Thai artist". |
| 12 July | H.E. Mr. Boguslaw Zakrzewski, the Ambassador of the Polish People's Republic at Bangkok, lectured on "Thai-Polish contacts in history". |

- 16 July Mr. John Blofeld, author of many books on Chinese and Tibetan Buddhism, led a tour of Chinese temples in Bangkok, followed by a Chinese luncheon.
- 22-25 July Mr. Henri Pagau-Clarac led an excursion to Surin and Buriram.
- 26 July Two films were shown: "Borobudur" and "The Ramayana".
- 6 August Mr. Euayporn Kerdchouay led a tour of old Bangkok.
- 11-15 August Mr. Euayporn Kerdchouay led a Chiang Mai - Chiang Rai river trip, including a visit to hill-tribe villages and a tour of northern Thailand.
- 10 September Mr. Euayporn Kerdchouay conducted a tour of Wat Ratnatdaram and Wat Thep Thidaram.
- 13 September Mr. Jamshed Fozdar, author of the books *The God of Buddha* and *Buddha Maitrya-Amitabha*, lectured on "The challenge of the modern age to the Sangha".
- 20 September Two films were shown: "Puppet theatre of Japan" and "Kabuki".
- 24 September Mr. Euayporn Kerdchouay led a boat tour to visit temples in Thon Buri, which included a bamboo-puppet performance and buffet supper.
- 27 September "The shadow line", directed by Andrzej Wajda, was shown.
- 25 October Two films were shown: "Living wild" and "The vanishing breed".
- 29-30 October Mr. Henri Pagau-Clarac led an excursion to Ayutthaya.
- 8 November Mr. John Blofeld lectured on "Taoism, the wisdom of inactivity".
- 12-13 November Mr. Henri Pagau-Clarac conducted an excursion to little-known and seldom-visited temples and ruins in Nakhon Ratchasima.
- 19 November Mr. Euayporn Kerdchouay conducted a boat and bus tour visiting temples in Phra Pradaeng, and observing a Buddhist ceremony at a private home.
- 22 November Two films were shown: "Narcotics file: The source" and "Narcotics file: The connections".
- 26 November A performance of music and dance from northeastern Thailand was held, introduced by Dr. Pensak Chagsuchinda-Howitz.
- 2-6 December Mr. Euayporn Kerdchouay led a second Chiang Mai - Chiang Rai river trip, visiting hill-tribe villages and touring northern Thailand.
- 4-11 December Dr. Piriya Krairiksh, Member of Council, conducted an expedition to Burma.

- 13 December* Three films were shown: "Exploring Thailand - the north", "Ban Chiang", and "100th anniversary of the National Museum".
- 14-15 December* H.S.H. Prince Subhadradis Diskul led an excursion to Phnom Wan, Phimai, Phnom Rung, Muang Tham and the Bodhisattava Cave.
- 16 December* "Nang talung and southern flavours": shadow puppets performed, with commentary by Miss Parita Chalernpow of Cambridge University, and a southern-style dinner was served.
- 18 December* Mr. Euayporn Kerdchouay led an afternoon tour of Wat Arun Ratchawararam.
- 20 December* Three films were shown: "Maori art and culture", "Children of the mist", and "Two weeks at Manutuke".
- 10 January* H.H. Prince Prem Purachatra, former President of the Siam Society and formerly Thai Ambassador to India and to Denmark, gave a talk on "Thai poetry and its translation".
- 24 January* Thai traditional music was performed with an introduction by Mr. Dacre Raikes, Prof. D. Mitchell, Visiting Professor of Music at Sussex University, and Mr. Prateep Laoratana-ari, Lecturer at Srinakharin Wirot University.
- 28-29 January* Mr. John Blofeld led an excursion to Chinese temples in Chon Buri, Bangsaen and Chanthaburi.
- 31 January* Two films were shown: "Traditional music in Asia: Thailand and Japan", and "The sound of bamboo".
- 14 February* Miss Pamela Gutman, of the Department of Asian Civilizations at Australian National University, lectured on "Ancient cities of the Arakan".
- 21 February* Mr. John Shaw, ceramics researcher and collector, lectured on "The origin and dating of Thai ceramics".
- 24-27 February* Mr. Henri Pagau-Clarac led an excursion to Udon Thani, Sakon Nakhon, Khon Kaen, Maha Sarakham, and Kalasin.
- 22 March* Three films were shown: "Traditional music in Asia: Malaysia-Japan", "Traditional music in Asia: Thailand-Japan", and "The sound of bamboo", followed by a reception courtesy of the Japan Foundation.
- 23 March* Two films were shown: "Traditional music in Asia: Indonesia-Japan" and "The sound of bamboo", followed by a reception courtesy of the Japan Foundation.

25-26 March

Mr. Euayporn Kerdchouay led a group on weekend camping at Sai Yoke Waterfall, a visit to caves and a tour of prehistoric and archeological sites in Kanchanaburi.

30 March

The Annual General Meeting was held. A lecture and slideshow on "Orchids of Thailand" by Prof. Rapee Sagarik, Rector of Kasetsart University, had been scheduled, but unfortunately had to be cancelled.

THE NATURAL HISTORY SECTION ANNUAL REPORT

1977/78

During the year 1977 six hikes were organized. All were well attended, even though four of them took place in Khao Yai National Park. The choice of where to take the members was limited in time because leaders hold regular jobs and were only free during the weekends. Our yearly hike to Pu Kra Dung as usual had a waiting list.

Only one film show, given by Mr. J. Boswall of BBC on "National parks of Africa and South America", was arranged.

Letters of protest against building a 250 million baht dam in Nakhon Nayok Province, encroaching into Khao Yai National Park, were sent to H.E. the Prime Minister Mr. Thanin Kraivixien, emphasizing the importance and popularity of Khao Yai National Park, a park of the people and a popular nature-teaching center, and that the 250 million baht could be put to better use elsewhere.

Even though letters kept coming from all parts of the world asking that Khao Yai National Park not be violated, and that by now the size of the dam had been reduced to a 20 million baht project, further letters of protest were sent to the subsequent Prime Minister General Kriangsak Chamanand. An official letter was then received that this project had now been sent to the Minister of Agriculture, Mr. Prida Karnasuta, for reconsideration.

The manuscript of the *Natural History Bulletin of the Siam Society*, vol. 27, has been sent to the printer covering some 120 pages, being the completion of the year's volume.

Committee members:

| | |
|------------------------|--------|
| Dr. Tem Smitinand | Leader |
| H.E. Mr. F. B. Howitz | |
| Dr. Rachit Buri | |
| Mrs. Katherine B. Buri | |
| Mr. Prasit Buri | |
| Dr. Warren Brockelman | |
| Mr. Philip Reeves | |

**Minutes of the Annual General Meeting of the
Siam Society, Under Royal Patronage
131 Asoke Road (Soi 21, Sukhumvit), Bangkok
Thursday, 30 March 1978**

The Annual General Meeting, terminating the Council year 1977/78, was held on Thursday, 30 March 1978 at the Society's Home, and commenced at about 8.20 p.m. The Meeting was attended by over 50 members and guests. The following members of the outgoing Council were present.

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|-----------------------------|------------------------|
| Professor Chitti Tingsabadh | Dr. Piriya Krairiksh |
| Dr. Tem Smitinand | Mr. Henri Pagau-Clarac |
| Ms. Katherine Buri | Mrs. Josephine Stanton |
| Ms. Nisa Sheanakul | Mr. Kim Atkinson |
| M.C. Subhadradis Diskul | M.L. Manich Jumsai |
| M.R. Patanachai Jayant | Mr. Francis Martin |

1. **The Adoption of the Minutes of the last Annual General Meeting, held on 14 April 1977.** Since there were no comments, the Minutes were adopted as presented.

2. **Presentation of the Annual Report for 1977.** There were no comments, and the report was adopted.

3. **Presentation of the Financial Statement for 1977.** The Honorary Treasurer presented the Financial Statement for 1977.

A Member of the Society inquired into the disposal of cash income derived during the past year from sale of the Society's investment in Siam Cement shares. The Honorary Treasurer replied that proceeds from the sale of shares had been invested in a private finance company yielding annual dividends ranging from 11 to 12 per cent.

A further query concerned the accounting of publications stock listed under "Assets". The Honorary Treasurer replied that the large sum indicated thereunder constituted unsold publications listed according to their sale price. He replied further that he would refer the matter to the Honorary Auditor for possible revision in future audits of Society assets.

4. **Election of Honorary Auditor for 1978.** The outgoing Council proposed the reelection of Mr. Yukta na Thalang as Honorary Auditor. Mr. Yakta na Thalang was reelected.

5. **Election of Corresponding Members.** The outgoing Council proposed the election of Mr. Samuel Crockett Oglesby and Mr. Graham Lucas as Corresponding Members. They were duly elected.

Mr. Francis Martin was asked to take the meeting.

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| President: | Professor Chitti Tingsabadh |
| Senior Vice-President: | M.C. Subhadradis Diskul |
| Vice-President: | M.R. Patanachai Jayant |
| Vice-President: | Dr. Tem Smitinand |
| Honorary Secretary: | Ms. Nisa Sheanakul |
| Honorary Treasurer: | M.R. Patanachai Jayant |
| Honorary Librarian: | Ms. Chittra Pranich |
| Honorary Editor: | Mr. Kim Atkinson |
| Leader of the Natural History Section (ex-officio): | Dr. Tem Smitinand |

The outgoing Council proposed the election of:

| | |
|-----------------------------------|--------------------------------|
| <i>M. R. Chakarot Chitrabongs</i> | Mr. Antoine van Agtmael |
| Ms. Katherine Buri | Mr. Henri Pagau-Clarac |
| Mr. Ken MacCormac | Dr. Pensak Chagsuchinda-Howitz |
| H. E. Mr. Frantz B. Howitz | Ms. Joan M. Reid |
| <i>M.L. Manich Jumsai</i> | Mrs. Edwin F. Stanton |
| Mr. Francis Martin | Dr. Piriya Krairiksh |
| Mr. Vivadh na Pombejra | Ms. Beverly Frankel |
| Mr. Dacre Raikes | |

7. **Any other business.** Since there was no other business, the President adjourned the meeting at 9.00 p.m.



Following the Annual General Meeting, H. S. H. Prince Subhadradis Diskul presented a slide-show and lecture on recent archeological discoveries in Thailand, including new find sites in Chumphon, Kanchanaburi and other Provinces.