

ANNUAL REPORTS

THE HONORARY AUDITOR'S FINANCIAL REPORT FOR 1979

We have examined the statements of assets and liabilities of the Siam Society (Under Royal Patronage) as at 31 December 1979 and 1978, 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 the 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 1979 and 1978 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

28 February 1980

THE FUND-RAISING AND PUBLICITY COMMITTEE ANNUAL REPORT 1979/80

It has been felt for some time that some measures of improvement of the Lecture Hall and the Library ought to be brought about to provide a better environment for our activities and protect our buildings and books from rapid deterioration caused by air and noise pollution.

Evidently the need has become more pressing on account of the disturbance from the ever-growing traffic and noise on Asoke Road.

The Council last March decided to set up a committee to raise funds for such a purpose, and named it the 75th Anniversary Fund as the Society reached its 75th year of existence in 1979. The initial target was set at 2 million baht.

The 75th Anniversary Dinner and Dance on 21 July 1979 at the Oriental Hotel marked the formal opening of the campaign for fund-raising.

So far we have received a warm response from members, friends and business establishments both overseas and in Thailand, to whom we wish to record here our deep sense of gratitude. As of March 1980 the amount of donations to the Fund exceeds 1,100,000 baht. Though below target, the Committee felt they had reason for gratification in view of the economic difficulties prevailing in the country at the present time.

Out of the Fund raised, we have expended on basis of priority on the work of repair, renovation, and air-conditioning of the Lecture Hall. The expended amount is around 900,000 baht, and the remainder is allocated for the purchase of a microfilmer for the Library.

Although at the present moment the renovation work of the Lecture Hall is not quite complete, the air-conditioning system in the Hall has been in operation since the middle of February.

Indeed it is hoped that in the coming months the Society will be able to inaugurate its newly renovated and air-conditioned Lecture Hall in a formal manner with the 75th Anniversary publication containing a full list of donors to the Fund.

Committee members:

Mom Kobkaew Abhakara
HE Mr Frantz B. Howitz
Mr Vivadh na Pombejra
Ms Edwin F. Stanton
Ms Mareile Onodera

Chairman

THE SIAM SOCIETY

STATEMENTS OF REVENUES AND EXPENSES

For the Years Ended 31 December 1979 and 1978

	1979 (Baht)	1978 (Baht)
REVENUES		
Interest income	585,175.63	376,163.53
Members' dues and fees	355,599.46	347,286.29
Sales of publications	171,615.57	219,992.51
Others	331,256.53	176,342.94
Total revenues	<u>1,443,647.19</u>	<u>1,119,785.27</u>
EXPENSES		
Repairs and maintenance	418,949.28	133,168.81
Salaries and bonuses	321,715.00	222,950.00
Travel and transportation	230,761.00	126,271.25
Cost of publications	334,589.00	269,142.55
Stationery and printing	100,321.50	86,092.75
Dues and subscriptions	62,456.51	88,590.82
Depreciation	57,461.23	44,138.61
Postage, telephone and telegrams	47,258.25	69,731.00
Electricity and water	30,986.75	33,736.25
Representation and entertainment	18,424.00	7,287.25
Staff welfare	13,504.75	30,865.00
Insurance	8,396.75	7,447.85
Miscellaneous	93,357.75	57,305.40
Total expenses	<u>1,738,181.77</u>	<u>1,176,727.54</u>
EXCESS OF EXPENSES OVER REVENUES	<u>294,534.58</u>	<u>56,942.27</u>
		(initialed)

See accompanying Note to Financial Statements.

THE SIAM SOCIETY

STATEMENTS OF ASSETS AND LIABILITIES

As at 31 December 1979 and 1978

ASSETS

	1979 (Baht)	1978 (Baht)
CURRENT ASSETS		
Cash on hand and in banks	184,552.57	76,166.88
Temporary investments	4,698,199.20	4,894,199.20
Publications for sale	319,822.92	453,441.92
Other current asset	48,000.00	48,000.00
Total current assets	5,250,574.69	5,471,808.00
PROPERTY AND EQUIPMENT		
At cost or assigned value less accumulated depreciation		
Land	1.00	1.00
Buildings	3.00	3.00
Furniture, fixtures and office equipment	129,213.06	102,990.09
Transportation equipment	8,336.80	10,421.00
Total	137,553.86	113,415.09
TOTAL ASSETS	<u>5,388,128.55</u>	<u>5,585,223.09</u>

LIABILITY AND FUNDS

	1979 (Baht)	1978 (Baht)
CURRENT LIABILITY		
Dues collected in advance	47,553.11	42,855.01
FUNDS		
Endowment fund:		
Thai Government	2,000,000.00	2,000,000.00
Members' contribution	323,395.57	323,395.57
Life membership fund	726,867.20	626,435.26
Carlsberg Foundation fund	60,205.25	60,205.25
Staff welfare fund	74,435.00	82,125.00
Edwin F. Stanton fund	22,608.47	22,608.47
	<u>3,207,511.49</u>	<u>3,114,769.55</u>
Accumulated excess of revenues over expenditures		
Balance, beginning of year	2,427,598.53	2,484,540.80
Excess of expenses over revenues for the year	294,534.58	56,942.27
Balance, end of year	<u>2,133,063.95</u>	<u>2,427,598.53</u>
Total funds	<u>5,340,575.44</u>	<u>5,542,368.08</u>
TOTAL LIABILITY AND FUNDS	<u>5,388,128.55</u>	<u>5,585,223.09</u>

(signed)

See accompanying Note to Financial Statements.

NOTE TO FINANCIAL STATEMENTS

31 December 1979 and 1978

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 these 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 per cent 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 57,461 baht in 1979 and 44,138 baht in 1978.

THE ADMINISTRATION COMMITTEE ANNUAL REPORT 1979/80

Much was accomplished during the Council Year 1979/80.

Repairs

1. Both the Library and the Lecture Hall received major repairs. An air-conditioning system was installed in the Lecture Hall.
2. A new table for Council meetings was acquired to match the old one. Also ten old teak chair were repaired.
3. Bookshelves in the Library were given a new coat of varnish.
4. The two air-conditioners, one in the Business Office and the other in the Prince Wan Room, were repaired.

New equipment and facilities

1. An almost brand-new electric typewriter was purchased for the Business Office.
2. A new 'rest corner' was built for the watchmen behind the shed at the back of the Society.
3. Two new noticeboards were made, one for standing in the Library and the other on the wall of the Society, Soi Asoke side.
4. A new addressograph machine was acquired for office use.

Staff

1. Ms Kanchana Sophonpanich was employed as Executive Officer on 1 March 1979. She resigned on 31 October 1979.
2. Mr Tongchai Jesdachivin, Assistant Librarian, left in August 1979 after four years working for the Society, to further his studies. He was replaced by Mr Somchai Boonchom.
3. Ms Chamrieng Chomtavorn, Librarian, left in January 1980 after 14 years working for the Society. She was replaced by Ms Sunee Grima.
4. An additional officeboy was hired to help the Messenger cope with increasing office work.

Kamthieng House

1. Leaks in the roof were fixed.
2. About 25,000 pieces of old tile from Chiang Mai were collected and sent to the Society for the Kamthieng House by Mr Kraisri Nimmanhaeminda.
3. Mr Masahide Shibusawa of the East-West Seminar kindly agreed to make an annual contribution to the Society of up to US\$ 3,000, beginning with the 1979 fiscal year, as a special fund for the Kamthieng House.

Membership

The total number of members of the Siam Society, as appearing on the list at the end of October 1979, was 918. Of this number, 312 were Life Members, 246 Regular Members, 221 Ordinary Members, 122 Overseas Members, and 17 were Student Members.

Donations

A member of the Siam Society who wished to remain anonymous donated several valuable art objects to the Siam Society to be kept or sold at the discretion of the Council. Proceeds from sales, however, should go towards the 75th Anniversary Fund-raising Drive.

A film on the history and activities of the Siam Society was made to commemorate the 75th Anniversary.

Rental of the Lecture Hall and the Grounds

The hall and grounds were rented for a music performance, art exhibition, cocktail parties and dinner parties.

Committee members:

Ms Nisa Sheanakul

Mr Francis Martin

Mr Vivadh na Pombejra

Ms Katherine Buri

Mr Euayporn Kerdchouay

Ms Kanchana Sophonpanich

Chairman

THE ARTS & CULTURE COMMITTEE ANNUAL REPORT 1979/80

Film on the cremation ceremonies of an abbot

The cremation recorded on this film was exceptionally interesting in that it was of the Venerable Phra Dhammacetiya, Abbot of Wat Tong Noppakhun in Thon Buri and Ecclesiastical Governor of the Fourth Region, who had been one of the most celebrated Pali scholars in the land. Upon the Abbot's death His Majesty the King was graciously pleased to raise the status of the urn from that of an ordinary one which would have been used for a monk of his rank to an octonarian one which would only normally be used for a monk of the highest Phra Raja Cana rank. His Majesty sponsored a Royal Cremation at Wat Thepsirindr and HRH the Crown Prince graciously lit the pyre on His Majesty's behalf on Monday, 9 May 1979.

A total of 5,000 baht was allocated from the Ford Foundation grant to the Society, to cover the cost of film and rental of equipment.

Thai dance and music in Java and Bali

A group of 15 musicians and dancers, members of the student body and faculty of Srinakharinwirot University at Prasarnmit, was accompanied to Indonesia by Mr Dacre Raikes where for three weeks they gave performances of classical and folk dance and music for audiences in Jakarta, Bandung, Surakarta and Bali. The major portion of the airfares had been provided by Siam Motors Co., Ltd., and Thai Airways International, while operating funds and travel expenses were provided from funds made available by the Arts and Culture Committee of the Society as well as by the Friedrich Naumann Foundation in Indonesia. The Foundation and the Arts Centre of Jakarta arranged the itinerary and provided board and lodging while in Java. Audiences were large and receptive. The only disappointment occurred in Denpasar when a short-lived, but heavy, shower of rain decimated the audience in the open air arena about two thirds of the way through the programme.

A full report is available on this tour for which 10,000 baht was allocated from the Ford Foundation grant to the Society.

"The Heritage of Thailand's Mural Paintings" — Photo exhibition and lecture series

A photographic exhibition by the Committee for the Survival of Thai Murals (CSTM), under the chairmanship of Ms Mareile Onodera, was organized in March 1979, entitled "The Heritage of Thailand's Mural Paintings", which was graciously opened at the Society's home on Soi Asoke by HRH Princess Maha Chakri Sirindhorn. The very considerable and positive publicity attending this exhibition, and those held subsequently at Silapakorn University, Khon Kaen University and Buriram Teachers Training College, have done much to awaken an awareness in Thai society of the irreplaceable value of the fast-vanishing murals in the country. There is hope that this new-found awareness will be translated into action by all concerned government departments who will receive all possible encouragement from both CSTM and

from the Society. There is also an expectation that further exhibitions planned in Japan, America and Europe will engender additional funds and expertise to aid the authorities in their attempts to preserve as much as possible of this priceless heritage.

A full report on activities in 1979 and plans for 1980 is available from CSTM. A grant of 15,000 baht was made towards this first exhibition from the Ford Foundation funds. The lecture programme, concurrent with the exhibition, is listed below.

- "Introduction to Thai mural paintings", by Sonia Krug (in English)
- "Thoughts on Thailand's traditional mural paintings", by Sone Simatrang (in Thai)
- "Jataka texts as visualized material", by Waldemar Sailer (in English)
- "*Montha long kratom*", by the Thai Classical Music Group of Srinakharin Wirot University, Prasarnmit (*lakhon nawk*, music and theatre)
- "The paintings in the Buddhaisawan Chapel at the Bangkok National Museum", by Yoshie Ogata (in Japanese)
- "Explaining abstract language in Thai paintings", by Sumet Jumsai (in English)
- "Architecture and murals in Wat Pra That Lampang Luang", by Anuvit Charernsupkul (in Thai)
- "Conservation of Thai paintings", by Wannipa na Songkhla (in Thai)

Book published by the Historical Association of Thailand

The Historical Association of Thailand held a seminar on the study of history. A book was subsequently published covering the lectures and subjects brought up at the meetings.

An initial grant of 10,000 baht was made to assist with publication of the book, this was subsequently increased by another 10,000 baht to cover the costs of teacher training programmes planned as a result of deliberations reached at the seminar.

Promotion of articles on art and culture in Guru Parital

The *Guru Parital* monthly journal, which is produced by the Department of Teacher Training and is read by almost all teachers in the land, has been encouraged to publish special articles with accompanying photographs on art and culturally related subjects.

A grant of 20,000 baht from Ford Foundation money was made to back up a similar grant made by the trustees of the Jim Thompson Foundation.

Northeastern dance and music at the Hong Kong Asian Arts Festival

The Dance and Music Group of Srinakharin Wirot University at Maha Sarakam were recommended to the organizers of the Asian Arts Festival in Hong Kong, and subsequently received an invitation to send 25 members to give four performances in October under the leadership of their Vice President, Dr Chatri Muangnapee. The group have since passed through Bangkok enroute to an arts festival in Songkhla, during which they made a stopover in the capital to give a performance at the Siam Society.

The critic on the *Hong Kong Standard* had this to say on 27th October:

"... the evening was one of remarkable variety. The players and dancers are a young, exuberant lot, who bring an infectious verve to all that they do.

"Of choreography in the folk-dance numbers there is a happy minimum; only enough contrast of line and angle to avoid monotony.

"This was an evening to lighten hearts. The Phu Thai Dance just before the interval was especially charming, demonstrating all of the dancers' grace and agility in a playful, teasing episode involving four couples.

"The concluding number, a recent creation commemorating the recent discoveries at Ban Chiang, was potted indeed. But this one synthetic moment did not dim the lustre of an otherwise joyous unpretentious, often hypnotic evening of music".

A grant of 7,500 baht was given to the Maha Sarakam group to assist with acquisition of costumes and lodging while the parent campus group at Prasarnmit received 2,500 baht to provide meals and assistance during the stopover in Bangkok.

Improved distribution for Chao Baan Monthly

Chao Baan Monthly, which is published by the Komol Keemthong Foundation is aimed at the newly literate and those villagers who are in danger of becoming the newly illiterate once again. The aims are to encourage the practice of reading in remote village areas by discussing such subjects as simple law, co-operative ventures, local culture and education, farming problems, etc. in colloquial style. The villagers are generally too poor to subscribe by themselves and so a system is operated whereby more wealthy members of society are encouraged to take out subscriptions on their behalf at 35 baht each copy per year. Since most advertising is not considered suitable for such a publication, production costs are naturally high with nothing to offset them.

A grant of 20,000 baht was made to assist the Komol Keemthong Foundation in their production and distribution of *Chao Baan Monthly*.

Display panels for art exhibitions at the Society

Exhibition frames for the Society have been ordered so that it will be possible to mount future art exhibitions without having to borrow, or rent, such display panels from elsewhere in future. These are being designed by Ms Mareile Onodera in the light of her experience with mounting the recent CSTM exhibitions in various places.

A budget of 40,000 baht has been allocated from the Ford grant for these panels.

A film on the musicians' "Wai Khru" ceremony

The last *wai khru* of *Acharn* Chin Silapabanleng, a daughter of the late Luang Pradit Pairoh, at Srinakharin Wirot University (Prasarnmit) was recorded on 'Super-8' cinefilm in colour with sound. The highlights of the ceremonial surrounding a musicians' *wai khru* ceremony were recorded throughout the course of the morning including the invocations to the gods of music, the offering of food and the final blessing of the students by *Acharn* Chin herself.

A grant of 2,500 baht was made to purchase and process 10 reels of film.

PERFORMANCES

Northern dance and music at the Society

In late April the dance and music clubs of Chiang Mai University visited Bangkok, accompanied by a group of guest performers to give programmes of northern dance and music for the Fine Arts Dept. and for television. The Society was able to sponsor a programme at rather short notice.

Nang yai at the Society

Almost exactly one month later the recently rejuvenated group of *nang yai* performers from Wat Sangarom at Sing Buri put on a programme with their giant shadow-play figures at the Society.

Thai music workshops and concerts in England

For three weeks in October and November a visit was undertaken to England by six members of the Thai Classical Music Group of Srinakharin Wirot University at Prasarnmit to conduct music workshops and give private and public concerts. In this case the Society raised 150,000 baht to help cover the airfares and expenses of the tour which was undertaken at the invitation of Dr Donald Mitchell, Head of Music Studies at the Britten-Pears School for Advanced Musical Studies at Aldeburgh. Workshop were conducted at Aldeburgh under the sponsorship of the Aldeburgh Festival-Snape Maltings Foundation and also at the Universities of York, Sussex and Southampton and at the Colchester Polytechnic Institute. Programmes were played for various schools as well as at Caus College, Cambridge, and for the Royal College of Music and for the Guildhall School of Music in London. Two recorded programmes were also made for the BBC sound service and assistance with the soundtrack of the film made by the BBC-TV service about the daily life, and ceremonial, surrounding His Majesty the King entitled "The Soul of the Nation" was also rendered.

This tour, the second serious music workshop tour within two years, has created considerable interest in Thai music in England and another repeat performance is likely in 1981 if funds can once again be raised. There is even talk of an unprecedented appearance on one of the celebrated Promenade Concert programmes ('The Proms') sponsored by the BBC. A full report on this second workshop tour is annexed to this Committee Annual Report.

Mak reuk khon — 'Human chess'

The most unusual and colourful spectacle of a game of Thai chess played with human chessmen was presented on the Society's Kamthieng House lawn, with the assistance of *Acharn* Tasanee Amsamang (co-ordinator) and Ms Jirapha Jiranupharb (group leader) of Srinakharin Wirot University (Bang Khen) on 20 March 1980. The 32 chessmen (and women), dressed in period costumes of Thai and Burmese forces of 200 years ago, were accompanied by standard-bearers and two musical ensembles, one to play for each side when they made their moves upon the big board. Two real chess players and operators for the large monitor board completed

the teams. After the traditional parade of the chessmen behind their standard bearers, a lively game was called out, move by move, by Ms Jirapha. In order to keep the audience interested, the players were put under great pressure to make a move at least every minute, which added to the excitement during the hour that it took to finish with the check-mate of the Burmese King.

A grant of 4,000 baht was made from the Arts and Culture Committee's Ford Foundation budget to assist with the costs of hiring costumes and providing supper for the performers for two nights.

Playing the game. The game of *mak reuk khon* requires a fairly large place upon which to play as all the pieces are represented by people who, dressed for the part, move across the human sized board in accordance with the moves made by two real chess players who play their game nearby. The moves are put up on a monitor board, so that all present can see what move has been made, and the move is also relayed to the players on the floor and to their supporting musicians. When a piece makes an ordinary move the musicians will strike up a melody relevant to that piece who will then proceed straight to the square designated. If it should happen that one piece is being taken by another, the melody of the winning piece will be played while he advances upon his prey, and a *pleng cherd* or *pleng rew mon* will accompany the actual fight before the losing piece feigns death to a *pleng oat* and then removes himself from the board to sit behind the victor's baseline.

The opposing sides usually represent Thai and Burmese armies, so Thai music is used for Thai movements, while Mon and Burmese music is played for the Burmese pieces. As in the *khon* (masked dance) certain characters should move to particular pieces of music e.g. the Thai *mah* (knight) will move to "*asawa leela*" while a Burmese *mah* might well move to the Mon melody "*ta tai ten*". *Pleng lor* is used for both a Thai *rua* (castle) and for the Burmese, whilst a Thai victory is celebrated with a *pleng chert* and a *pleng req mon* such as "*Yok talom mon*" is played for the Burmese. Prior to the game the flag bearers of each team lead their sides out to "*krao nawk*" or a *pleng rew burma* as the case may be.

Thai chess is *sanook*, and not played in deathly silence as is international chess. It is quite in order to shout in support of your chosen player or team and treat the whole operation much more like a cockfight than something between Korchnoi and Spassky or Fischer on the international circuit!

Committee members:

HSH Prince Subhadradis Diskul
Mr Sulak Sivaraksa
Mr Dacre Raikes
Ms Mareile Onodera
Ms Nisa Sheanakul
Ms Katherine Buri
Dr Piriya Krairiksh

Chairman
Vice-Chairman
Vice-Chairman

ANNEXES

THAI CLASSICAL MUSIC WORKSHOPS AND PERFORMANCES
IN ENGLAND, OCTOBER–NOVEMBER 1979

**A report on the second workshop/visit to Aldeburgh by the
Thai Classical Music Group at Srinakharin Wirot University at Prasarnmit
under the auspices of the Britten-Pears School for Advanced Musical Studies,
the Aldeburgh/Snape-Malting Foundation and the Siam Society**

Such was the success of the first workshop visit to England under the auspices of the Aldeburgh/Snape-Maltings Foundation by eight musicians and two dancers in the autumn of 1977 that an invitation to make a second visit was issued just two years later. However, since the music-workshop element in the programme was to be emphasized, as well as for the more obvious economy reasons, it was decided to cut out the dancers and to reduce the musicians to six on this occasion.

Although the invitation to the Srinakharin Wirot University group at Prasarnmit was officially issued the previous February (and discussions and preliminary planning had been going on for some months prior to that date) the writer felt that fundraising for the event should be deferred until a bit nearer to the time of departure, after the completion of the planned three-week dance and music tour of Java and Bali which was scheduled for May and would involve 15 members of the group. What was not anticipated in February was that the Council of the Siam Society itself would also be smitten by their own fundraising urge in the middle of the year, for updating and airconditioning the auditorium, and that two-million baht drive would be in full swing when the much smaller musical appeal went out in July, inevitably to many of the same donors! In the event previous supporters rallied generously once more and the necessary 150,000 baht to cover airfares, music books, teaching instruments, a full *angkaloong* set, films, programmes and incidental expenses was covered at the eleventh hour—or perhaps a little later.

Quite apart from the fundraising complications, frenzied preparations were meanwhile taking place in the auditorium at Prasarnmit to construct transportable, lightweight zinc packing cases, and to make metal frames to replace traditional *ranad* bodies for the teaching instruments and thus save on both weight and space. A final fair copy of the programme was typed and sent for offset printing only five days before departure; even then it was still printed too soon to incorporate further changes in the timetable dictated by last-minute alterations. These alterations were largely courtesy of Britain's Mrs Margaret Thatcher whose government had suddenly withdrawn travelling, board and lodging budgets from educational establishments as a part of her economy drive and thus rendered all plans for the first part of the Aldeburgh residential workshop largely useless. However, at least the programmes were printed in time

to be packed and accompany the group to the airport and did not have to be despatched by special courier, still almost steaming, from the premises of the printer as was the case on the previous visit to England.

The selected six musicians and the writer, who served as stagehand, part-time lecturer, itinerant photographer and mascot were deposited safely at London's Heathrow Airport by Thai Airways International on Saturday, 20th October around 8 a.m., in the midst of an unheralded go-slow by Her Britannic Majesty's customs officers. The queue through the red (items to declare) customs channel, even at that early hour, was about 50 long and six deep. Morale sank as the minutes, then hours, ticked by in the almost immobile queue, but after about three hours of easing and edging our unwieldy packing cases forward in the crush, the moment finally arrived when the group were able to advance upon the most senior and humane-looking of the duty officers. The man must have had a soft spot for musicians, for permission was given to proceed untouched to the welcome awaiting beyond the barriers from Aldeburgh's John Evans and the group's own advance guard, Somsak Ketukaenchan, who had just taken up a year's special woodwind study course at the Guildhall School of Music.

Since the first part of the Aldeburgh workshop was cancelled, new arrangement were made to keep the group in London for discussions on the Sunday with BBC producer Miss Bridget Winter concerning some help she required with a TV film which she had made over a period of time earlier in the year in Thailand, of His Majesty's work among the people, with particular reference to the upcountry agricultural projects. Background music was required for certain parts which had been shot without sound. This film, to be called "The Soul of a Nation", was planned to be shown in two parts on BBC TV in the early part of 1980; the screening time was almost three hours and it had no less a personage than Sir John Gielgud as narrator. The film covered such varied subjects as His Majesty's opinion on the current political situation in Thailand along with a history of the Chakri Dynasty and the symbolism of the Monarchy and etiquette surrounding it. Royal ceremonial, including the naming of the Royal Grandchild, the Ploughing Ceremony and the bestowal upon Her Majesty the Queen of the FAO Ceres Medal, were also caught by the BBC cameras. Religious ceremonies were also included. But a major portion of the film was devoted to His Majesty's daily routine in upcountry areas as well as that of the Princess Mother and the Royal medical teams at work. Much footage was devoted to agriculture, both lowland projects among ethnic Thais and those devoted to the multifarious hilltribes and efforts to wean them away from their traditional slash-and-burn techniques, particularly poppy growing, onto other economic crops. The final reels contained sections in which the King talked directly to the camera on the dangers of communism and of His own Buddhist beliefs leading to His possible questioning of certain values and attitudes prevalent in much of the Western world today.

Being forewarned, the group had brought along certain representative instruments from the various areas of the country such as the northeastern free-reed *khaen* and the *pin*, the local guitar. From the north came the bowed *salor* and the reedy *pi choom*. They were thus all ready to provide the necessary background sounds of most areas during the lengthy recording session that was set up for Monday afternoon and evening prior to the departure for Aldeburgh and the east later that night.

A brief historical fantasia at the commencement of the production included a short piece of old film from the reign of King Prajadhipok; for this a part of "*khmen sai yoke*" was chosen. Acharn Montri Tramote's "*mayura pirom*", often paired with the former, along with "*lao duang duen*", were selected to cover such scenes as floating markets and agriculture with Somsak's *khlue* much in evidence. The *piphat mai khaeng* ensemble playing "*phyu duen*" and Jirapol's *saw duang* solo rendering of "*phyu soke*" were felt to be a fitting accompaniment for a scene showing the royal elephants.

One piece of music selected to accompany the convoy of royal vehicles moving expeditiously from one project to the next was a section of "*saen kamneung chandio*"; this so much caught the imagination of both the film producers and the musicians that for the rest of the tour around England it was known simply as "Convoy" and was incorporated into the regular programmes for the public on many occasions. For another scene the male voice choir rallied to sing the words and chorus of "*pleng khiew khao*", a harvesting folksong, to add a suitably agricultural touch to His Majesty's Noopkaong co-operative settlement scenes, and a royal lunchtime walk was assisted by Jirapol playing a part of "*lao paen*" as a *chakay* solo with a well-timed *glissando* as Her Majesty was assisted in a short jump across an irrigation ditch. Somsak took care of a Hmong hilltribe village with "*fon ngiew*" played as a *pi nai* solo followed by "*nok kamin*" on the *khlue* for the more distant shots. A scene near the fadeout of lotus floating in a pond was accompanied by Charnchai's mellifluous singing, unaccompanied, of the northern melody "*lao duang dokmai*".

After many attempts to get the excerpts exactly according to Miss Winter's satisfaction, the marathon recording session eventually ended and the rather belated journey to Aldeburgh was undertaken in the happy knowledge that Mrs Marion Thorpe had once again made her beachside house "Curlews" available to the party. Being a smaller group all seven were able to be accommodated while Dr and Mrs Mitchell were farmed out to Sir Peter Pears. A real northeast gale was blowing on the coast and it was as much as anyone could do to carry the instruments up from the cars into the house, but once within all was snug and warm.

Since the British students were no longer able to attend the mid-week workshops at Snape the programme was rearranged to take at least a part of the workshops to them instead. Tuesday morning consequently saw the group on the road to Colchester where a midday concert and afternoon instruction sessions were planned in the Polytechnic Institute. Over the years that the group has been travelling some unusual performance sites have been provided, and some few years ago earlier members of the group attempted to put on a show among the Khmer ruins at Khao Phra Viharn, with the full cooperation of the Khmer military commander, only to be thwarted by waist-high floods which prevented arrival at the chosen site despite much prior preparation; however Colchester, living up to their own very best antiquarian traditions, laid on what at first looked like another of their celebrated Roman ruins; these, on closer investigation, turned out to be the third attempt in about five years to divert a persistent spring in the auditorium foundations! Perched upon the edge of this chasm, which occupied at least one half of the auditorium floor, and surrounded by bags of cement and bricks and with an appreciative audience of students supplemented by an equally attentive gang of water diviners, builders and bricklayers who gave up their lunch hour to attend, the show went on.

It opened with "*khmer sai yoke*" played in concerto form to better demonstrate the possibilities of each instrument. The "*saen kamneung*", the "Convoy" song, raised the tempo with a further series of fast solos after which the audience were allowed to relax with Jirapol playing "*lao daung dokmai*" as a *saw oo* solo and "*lao paen*" on the *chakay*. It then became the turn of the woodwind as Somsak took over to play "*saratee*" on the solo *pi nai* and "*soi santat*" on the *khluie*. The "*tao kin pakboong*" brought the programme to an end and allowed the constructors of third-millenia antiquities to resume their occupation.

Tuesday night became "Thai Night" at Curlews and all were very happy that Dr Mitchell was able to convince his host, Sir Peter Pears, that a Thai dinner would be good for him. The musicians dropped their hammers and bows and exchanged them for pots and pans in the kitchen; all the stops were pulled out and a fine meal was served with many of the essential ingredients which had been brought over especially for such a night away from home.

The group had their first view of the newly opened buildings of the Britten-Pears School for Advanced Music Studies at Snape Maltings on the Wednesday morning, when instruments were transported to the Holst Library in order to give a short recital at the request of Miss Imogen Holst in memory of her composer-father Gustav Holst. This short recital was much enjoyed by the very select audience invited by her to attend. The 45-minute programme opened with King Prajadhipok's "*kluen kratop fang*", most appropriate so near to the sea, after which the northern folksong "*lao duang dokmai*" was played as a solo by Jirapol on the *chakay* who was followed by Charnchai singing the same melody. Somsak gave "*saratee*" on the *pi nai* "*khmer sai yoke*", in a *krung sai* arrangement, completing this very special programme given in front of the opened door of the Holst Library.

BBC TV from Norwich occupied the afternoon making a film for use on their Eastern Service to publicize the upcoming end-of-course public concert on the coming Sunday. Dr Mitchell then swept the group off to Horam on the Norfolk border for supper to see the old farm cottage, owned previously by Benjamin Britten and Peter Pears, which he had recently bought from the Britten Estate and which was to become his East Anglian base from which to operate as Director of Musical Studies at the Britten-Pears School. His distinguished predecessors had added a commodious music room with large picture windows to one end of the cottage which was put to good use and from which in daylight the East Anglian countryside could be enjoyed right from the doorstep.

Thursday the 25th was reserved for Cambridge, but unfortunately it turned out to be wet and very cold which cut out the sightseeing but did provide an excellent excuse for shopping instead. One further blow was that Mr Richard Widdess had been unable to raise funds for his planned video-recorded workshop which was also consequently cancelled. The evening programme was to be given in the Chapel of Caius College under the auspices of *ML* Plaichumpol Kitiyakara and the Cambridge Siam Society. Prior to this event a rather damp group of musicians floundered through rain-soaked courtyards for the early, and extremely packed, first dinner in Hall as *Khun Plai*'s guests. This allowed plenty of time to set up the instruments in the little chapel afterwards and before the commencement of the concert which was attended by a small and damp, but musically educated, audience of about 40.

After the group had opened the concert with "*homrong kluen kratop fang*", Khun Plai joined them to play another of King Prajadhipok's compositions, "*khmer la or ong*", on his *saw oo*. Prince Naris' "*khmer sai yoke*", in concerto form, was sandwiched in between two solos by Jirapol on the *saw duang* and the *chakay* which led to Pradit's sparkling *ranad* concerto "*ah noo*". The concert was rounded off in the traditional manner with the *pleng la* "*tao kin pakboong*".

The resident course proper began on the Friday morning with registration of the students, of whom there were about 13 plus another 10 observers, and an introductory lecture by Dr Mitchell which was followed by the visiting musicians demonstrating their instruments in both solo and ensemble. The students were drawn from the Colchester Polytechnic Institute, Cambridge University and Dartington Hall and proved to be both enthusiastic and competent being, as some were, already postgraduates in musical subjects.

The afternoon period was taken up with a fairly full Children's Concert in the Recital Hall attended also by all those registered for the course. This was succeeded, after teabreak, by a lecture on notation and specific techniques at the end of which the students were encouraged to try out the instruments and make their choice of which one they would like to concentrate on for the major part of the weekend. The intention was to have a British student ensemble playing at least one piece at the public end-of-course concert if at all possible. Supper was served for all at the School canteen at 7 p.m. after which the teachers retired exhausted to "Curlews" and the writer took over and gave a slide lecture on "History and art of Thailand" until it was time for the students to retire to their chilly and very basic youth hostel at Blaxall nearby.

Different practice rooms were allocated to *pi*, *khluie*, *chakay*, the *sor*, *khong* and *ranad* on the Saturday morning and, apart for the coffee, lunch and teabreaks and a late afternoon practice run with the *angkaloong* for variation, most students had put in about six to seven hours concentrated practice on "*plae look khong*" when a halt was called at suppertime. By that time, even if the students could have taken more, the teachers certainly could not! The writer took over once more and gave another slide lecture on "Music and Dance of Thailand" to try and make up for Aldeburgh's inability to play the 16 mm magnetic sound film on Southeast Asian music and dance which had been kindly lent before departure from Bangkok by the Japan Foundation. Magnetic projectors are considered to be very old-fashioned in England and can only be lent by film clubs and university audio-visual departments if prior arrangements have been made in working hours—certainly not on a Saturday afternoon! But a slide lecture does have one advantage over a film, especially in a subject of this nature, in that the picture can be held while questions are asked.

The first half of Sunday morning was devoted to ensemble rehearsals of "*plae look khong*" for the public concert in the afternoon and when that was more or less perfect the students went over their rendering of "*homrong java*" on the *angkaloong* as Prateep had decided to include that in the concert as well to give some variety. Although a certain degree of competency was reached it fell a long way short of what a Thai student group could do insofar as noteholding is concerned. Perhaps the less supple wrist muscles of the average European have something to

do with it as well as shortage of practice time. Whatever the quality of the sound it nevertheless provided a dramatically different change of pace and scene for the well-sold afternoon concert.

Dr Mitchell organized a discussion with the students in the remaining hour before lunch from which it became quite clear that they had much enjoyed their weekend workshop and only regretted that it was so short. Those majoring in composition particularly stressed that their ears had been opened up to new, undreamt-of sounds which would surely find their way into future compositions.

The afternoon's audience of 120 were given a programme of many of the works chosen for the BBC recordings from the Thai musicians as well as the previously mentioned "*plae look khong*" and "*homrong java*" from the British students. They reacted most enthusiastically to all that was played and were reluctant to go at the end without two or three encores. As the crowd finally departed all from Thailand were very touched to receive an autographed copy each of a monograph that she had written about her father from Ms Imogen Holst. The British students also most kindly presented *Acharn* Prateep and the other members of the group with flowers as a token of appreciation and followed that up with an extemporized playing of "Auld Lang Syne". It provided a most fitting ending to the course and gave encouragement for the hectic two weeks yet to come. Meanwhile there were instruments to be packed and loaded for the return journey to London that night in order to be ready to commence the "London Week" on Monday morning.

The first engagement in the second week was a pre-luncheon concert in the Concert Hall of the Royal College of Music at the invitation of the Director, Sir David Willcocks. The combination of fuel economy and a Monday morning after a weekend closedown of the central heating system had everyone blowing on their fingers to try and keep them thawed out in the large and well-windowed hall. But the kindness and personal attention given to all by Sir David after the concert was finished soon thawed out any memories of chilled fingerjoints. As a special concession, after an excellent lunch, the group were given an out-of-hours conducted tour of the Royal College's Museum of Historical Instruments in which, among a very valuable and extensive collection of European instruments dating back about 500 years, they discovered a Burmese *ranad* as well as some others from India and China. It was later decided to present one *saw oo*, one *khaen* and two *khluie* to this museum as a memento of our visit. Sir David has since written to say that the Curator, Mrs Elizabeth Wells, was very pleased to add these instruments to the Oriental Section. A further invitation to play again at the College was also extended for a future visit.

The afternoon concert was given at the Guildhall School of Music and Drama at the invitation of the Principal, Mr John Hosier who, despite a pressing engagement at the Guildhall itself, insisted on staying to hear as many items as possible from the selected programme before handing over to Mr Leslie East. This concert was particularly important as it was at Guildhall School that Somsak was pursuing his year's course of studies through the kind assistance of Mr Hosier upon Dr Mitchell's recommendation. The music selected consisted of "*homrong mah ram*" followed immediately by Somsak's solo "*saratee*" on the *pi nai* after which the instruments were briefly introduced prior to "*saen kamneung*" (Convoy) by the ensemble and Jirapol's

solo "*lao paen*" which led into "*khmer sai yoke*" played in concerto form for *saw oo*, *ranad* and *khluie*. Manop's *khaen* demonstration preceded the final item which was the Chinese style "*ah noo*" by Pradit and the group. The programme had been chosen to emphasize woodwind for Somsak's benefit.

The major part of Tuesday, 30th October was free and the only programme booked was in the evening when the committee of the Anglo-Thai Society, under the Chairmanship of Sir Arthur de la Mare (an ex-ambassador to Thailand) had arranged a concert and reception at the Overseas League at which the group were most pleased to welcome HE Mr Paen Wannamaethi, the Thai Ambassador, and his wife MR Hiranyika. Spotted among the audience was Mr Alec Adams, longtime resident of Thailand and a past councillor at the British Embassy who though now retired from the Foreign Office still kept up his Thai contacts through his involvement with the BBC's Thai Service. Also present was Miss Harrison, "Auntie" to generations of Thai students through her longtime position in the Students Office, who was discussing the possibility of making a third visit to Thailand as the honoured guest of her old charges, many of whom now occupied prominent positions in government and business circles.

Wednesday morning saw the group heading off to north London to give a programme at the Woodberry Down Comprehensive School upon the invitation of the Headmaster, Mr John Marland. The luncheon served prior to the concert included wine and there were fears that the upcoming performance might be somewhat ragged as a result, but possibly aided by the fact that Thai musicians carry all their music in their heads and do not find it necessary to read off printed scores all was well; the programme before an audience of about 300 students went off without complications.

The following day, Thursday, 1st November, was reserved for the BBC where Mr Robert Layton, Producer of Music Talks, had reserved the big studio for two three-hour recording sessions the first of which commenced at 10 a.m. It also happened to be Manop's birthday which was the cause of a small celebration in the canteen during coffeebreak; a special cake was produced and the usual cutting chorus was prevented from being an all-male voice choir affair with the aid of the ladies of the canteen who threw themselves into the spirit of things with great gusto. The cake was quickly demolished before a l returned to the studio to finalize the first programme which was planned to last for 30 minutes and was to be a performance by a *piphat mai khaeng* ensemble (hard sticks) playing "*homrong ma ram*" as an opener followed by Pradit and Somsak playing their variations of the lament "*phya soke*" on the *ranad ek* and *pi nai* respectively. This first programme was rounded off with the farewell song "*tao kin pakboong*".

After an afternoon's rest period the evening session began at 6 p.m. with music chosen to demonstrate the *piphat mai nooam* ensemble (soft sticks) and the *krueng sai* (strings). The melodies chosen were King Prajadhipok's "*khmer la or ong (tao)*" and Phra Pradit Pairon's masterpiece "*cherd chine*", the instantaneous composition which won him his title in the reign of King Mongkut. Both of these were for the full ensemble while "*khaek mon*" was played as a *saw oo* solo by Jirapol and the melancholy beauty of "*nok kamin*" was played a *khluie* solo by Somsak. This second recording was scheduled to last 40 minutes. Both recordings

were expected to be transmitted in the first few months of 1980 and Mr Layton informed the group that the earlier recording made at the time of their October 1977 visit was due to be given a second airing in December at a rather more popular listening hour than a midweek afternoon.

Next morning saw the party having to overcome a rather reluctant guard on the 10 a.m. Intercity train from Euston Station to York in order to get both the musicians and the instruments travelling together on the same train. Persistence aided by much trundling of trolleys from one end of the train to the other, and then back again, finally prevailed and all were duly swept north to arrive on schedule at 1 p.m. to be greeted by ethnomusicologist Neil Sorrell who proved to be a well trained British Railways lift operator and expert van packer in addition to his other attainments. Instruments were in due course set up in the University auditorium and lunch was then served before the rapidly fading light of a northern winter's day prompted a hurried dash back into the city to get a glimpse of York Minster and the old town in what little light yet remained. However we were not quite fast enough as within minutes of our arrival the Roman ruins beneath the church closed for the night followed in quick succession by the Belltower and the Bookshop. As the Evensong procession wound their way from the Choir to the Vestry, determined vergers swept all before them to the exits and the great rose window never was seen.

York University turned out to be enthusiasts, or perhaps it was an infection spread by Neil Sorrell; they demanded a full programme complete with interval during which a first-class bar was operating. The programme opened with "*kkuen kratop fang*" after which the instruments were introduced individually before the group launched into "*khaek toi mor (tao)*". Jirapol then played his *saw duang* variation of "*krao nai*" before handing over to Somsak with his *khluie* version of "*nok kamin*". The first part of the programme ended with the painting, but since Charnchai was both our singer and artist the "*khmer sai yoke* suite was rearranged to incorporate solo passages for the *saw oo* and *khluie* and thus replace the singer.

The vigorous "*cherd chine*," with hard sticks, provided a rousing opening to the second half of the programme which was followed, as a complete contrast, by Jirapol giving a solo *chakay* rendering of "*lao paen*". The pace was quickened again by each member of the group taking it in turns to give a solo version of the fast *chandio* variation of "*saen kamneung*" ("Convoy") after which Manop brought a touch of Thailand's northeast to northeast England with a few bars on the *khaen* as a prelude to the *ranad* concerto "*ah noo*" played by Pradit. A most appropriate programme came to an end, apart for a short encore, with "*tao kin pakboong*".

By packing and loading the instruments in the van after the performance a quick start was made next morning which returned the group safely to London by midday to find a welcome lunch being prepared at the Mitchells flat. That same evening a programme was given for Samaggi Samakom at Princes Gate.

The University of Sussex, near Brighton, was next on the list and Sunday afternoon saw all heading south through magnificent late autumn colours to arrive in time to set up in the Gardner Centre for a 7.30 p.m. programme under the auspices of Professor Jonathan Harvey and the Department of Music. With the exception of "*cherd chine*," which was eliminated

in order to reduce the length of the programme to take care of late-night transport problems back into Brighton, the York formula was followed almost completely.

After a night as guests in private houses all met together again the following morning and, led by Dr Mitchell and Professor Harvey, conducted a series of lectures and workshops which proved to be most successful with many regretting the shortage of time available in which to really get to grips with the subject matter. An informal concert rounded off the afternoon before the move to Horsham Arts Centre in the evening at which the now traditional warm welcome was extended by Mr Alan Wilkinson, the Director, and his staff. Some of the masters teaching at Christ's Hospital had kindly undertaken to host members of their group for their three-night stay during which Horsham became the base for visits to the surrounding area, the first of which was planned to be made to Farlington School if it had not burnt down in the meantime. Workshops at Christ's Hospital were substituted instead in addition to the ones already scheduled for the evening.

Southampton University had booked a lunchtime concert and afternoon workshop on Wednesday 7th in their Turner Sims Concert Hall which gave the group a chance to see some more of Sussex and Hampshire—but the weather refused to co-operate and remained heavily overcast throughout the whole day when it was not actually raining, not exactly conducive to admiring beautiful countryside. However the precipitation did not deter the audience who enthusiastically received an even more truncated version of the York programme in the interests of squeezing it exactly into the lunch hour. The "*cherd chine*" was eliminated once more, the introduction to the instruments was reserved for the afternoon workshop and the tortoises never did get to eat their *pakboong* waterweed that afternoon as Pradit's scintillating "*ah noo*" brought the programme to a halt just within the one hour allocated by Professor Peter Evans. A late lunch was followed by two hours of cramped workshops upstairs as the organists laid claim to their instrument in the main auditorium. Then it was time to pack up and head off through the murky darkness for the two-hour drive back to Horsham. But Mr Wilkinson had meanwhile done his homework and found a most improbable and totally deserted Chinese restaurant in nearby Storrington which served a surfeit of good food and filled the void which had developed since departure from Southampton some hours before. This was topped off by a visit to a pub serving Britain's latest craze, "real ale".

Informal workshop sessions with different groups of boys from Christ's Hospital in the Art Centre's red and black Elizabethan Theatre occupied many hours of the morning and afternoon on Thursday and led up towards the after-supper concert for the public at 7.45 p.m. The overture chosen for this was "*homrong ayares*" and Somsak and Jirapol varied their York/Sussex/Southampton routine by playing instead "*satatee*" (The Sungod's Charrioteer) on the *pi nai* and "*cherd nawk*" on the *saw duang* respectively. The "*cherd chine*" came back after many days absence in a version that included lyrics sung by Charnchai and "*saen kamneung*" (song chan and chandio) gave all instrumentalists a short, exciting, moment in the limelight. The "*lao paen*" from Jirapol and short *khaen* demonstration by Manop led into the picture painting which caused Charnchai to be inundated with requests for mini-copies of "*sai yoke*" after the programme was over! Pradit, as at Southampton, brought proceedings to a halt with "*ah noo*" on the *ranad*.

There was time for an hour or so in the shopping centre at Horsham on the Friday morning and it proved to be a good opportunity to buy gifts to bring back to Thailand as prices were appreciably cheaper than they had been in London. Heavy rain (it always rains with tropical intensity whenever the Prasarnmit group get to Horsham) did not deter the shoppers but it made it more difficult to round them up again and get them back to the Art Centre in time to finish a special gala farewell lunch prepared by Mr Wilkinson and his volunteer lady chef, Benny, and the remainder of his team, in time to prepare for the final concert of the tour, one for children at 2 p.m. This was one of only two children's concerts on the tour and all items were selected for their brevity and brightness. An improbable *homrong* based on the traditional English melody "This Old Man" opened proceedings followed by a brief introduction to the instruments and, a great favourite in 1977, "*asawa leela*" (The Horse Dance) but played without the assistance of the energetic steeds of the earlier visit as one was engaged in London and the other was too full of the gala lunch to oblige. Prateep was allowed to whistle and squelch his way through Prince Naris' bird song, "*tap poradok*", before short pieces from upcountry were demonstrated as a preliminary to Charnchai's finger painting for which he chose a typical Thai upcountry scene of fields, trees, a thatched wooden house and a buffalo. Then pack and back to London to a farewell supper in Kensington followed by many hours of yet more packing of the instruments at the Students Hostel for an early morning departure on the Thai International flight for Bangkok.

The return was uneventful for all except the writer whose suitcase was left behind upon the London Airport bus; when the discovery was made the bus was halfway back to the bus station 50 miles away, there was no hope of the case catching the plane, but through valiant efforts on the part of Dr Mitchell's secretary it was recovered intact and sent winging to Bangkok a few days later.

The lessons learned on this second, and more serious workshop tour would seem to be that there is a tremendous and growing interest among Western music students, and their teachers, in learning more about unfamiliar music both by actual playing of the instruments and concerning the theory which is in many cases so entirely different to that understood in the West. The main criticism both at Aldeburgh and at all university-level workshops was shortage of time to properly get to grips with the subject. This criticism however brings the organizers up against two major problems, those of finance and time. Finance covers the cost of preparations for the journey as well as the actual cost of travel and board and lodging after arrival; time concerns the number of days that the teachers can actually afford to be away from their own jobs on campus. In this respect a three-week tour is about ideal as it can, give or take a few days, be fitted into the short university holiday period in the autumn. These three weeks have, however, to be divided up between serious upper-level workshops and school workshops as well as concerts for the public and other special engagements which enable the organizers to raise funds to support the possibly less financially viable but musicologically important workshops. The teachers themselves find the university-level student to be a more rewarding one and find highschool students difficult to control for any length of time. They also question how much a young teenager is likely to retain for any appreciable period after such a brief exposure. British teachers are known to not be in entire agreement with this assessment.

The organizers are of course fully aware of these problems and fully intend to shift the emphasis to university-level students as and when financial resources and experience make this possible. An ideal format already being discussed is to concentrate the next workshops at about four upper educational establishments insofar as possible now that the ice has been broken and some new fully exposed Western musicians are actually asking for more and no longer so much in need of being told what is good for them!

Dacre F. A. Raikes

January 1980, Bangkok

A NOTE ON FINANCING OF ACTIVITIES OF THE THAI CLASSICAL MUSIC GROUP

All earnings from appearances on radio, television and elsewhere are kept within the Group for the purpose of buying instruments, making repairs and replacements, and also to finance Group tours which are sometimes made to give lecture-demonstrations on classical music and dance in the more distant provinces of Thailand whenever opportunity offers. In addition to the provincial tours, in the past members of the Group have made appearances in Malaysia on three different occasions, the first of which was at Pesta Pinang in 1971. They performed there again in 1972 when they also joined in a radio programme prior to going to Kuala Lumpur to videotape a series of dances for Radio-TV Malaysia. In 1974 the Group were in Singapore recording another programme of both dance and music for Radio and TV Singapura. The year 1975 saw them back in Malaysia once again, where they gave two charity programmes in Ipoh under the patronage of HRH the Sultan of Perak and for the nearby army headquarters, prior to proceeding to Kuala Lumpur where the first of many exchange programmes was performed for the University of Malaya.

A couple of years ago the Group, handicapped by inadequate transport facilities, volunteered to pass on what looked like developing into an annual Malaysian/Singapore tour to their sister campus at Bangsaen on the east coast of Thailand, or to any other campus that could field an adequate team and was able to provide their own transport. In exchange for hospitality in Malaysia the various Srinakharin Wirot campuses assist with the organization of an annual tour around different parts of Thailand by the students and lecturers who comprise the cultural troupe of University Malaya. Meanwhile, in May 1979, 15 members of the present Prasarnmit Group made a tour of Java and Bali giving performances in Jakarta, Bandung, Surakarta and Denpasar under the joint sponsorship of the Dewan Kesenian Jakarta, the Friedrich Naumann Foundation, local cultural groups and the Art and Culture Preservation Committee of the Siam Society.



Figure 1. 1979 Group photo — Standing, left to right: Mssrs. Manop Visootipat, Pradit Intanin, Jirapol Phetsom, Somsak Ketukaenchan, Prateep Lountratana-ari and Charnchai Intarasunanont; seated, left to right: Mr Dacre Raikes, Sir Peter Pears CBE, Miss Imogen Holst, Dr Donald Mitchell and Miss Rosamunde Strode.



Figure 2. Testing the equipment prior to a TV film recording at Aldeburgh are Jirapol, Pradit, Charnchai (who is also the artist), Manop and Somsak (who was studying at the Guildhall School of Music and Drama at the time).



Figure 3. Khun Jirapol gives tips on playing the *chakay* to a student from the Colchester Polytechnic Institute.



Figure 4. At a dinner party at "Curlews", the residence of Mrs Marion Thorpe near Aldeburgh, Sir Peter is introduced to Thai cuisine with a dinner cooked by the Prasarnmit musicians.

For the past four years the Group has received some financial support from the Siam Society's Art and Culture Preservation Committee which has, as one of its aims, the intention to promote the performance of interregional art in both plastic and dramatic forms. The Siam Society is happy to have been instrumental in canvassing sufficient support from generous well-wishers, in order to enable a few of the past and present members of the Thai Classical Music Group at Prasarnmit to make its prestige journey to the United Kingdom to conduct music workshops for the Britten-Pears School for Advanced Musical Studies under the auspices of the Aldeburgh Festival/Snape-Maltings Foundation. A considerable debt of gratitude is also owed to Dr Donald Mitchell, Visiting Professor of Music at Sussex University and Director of Academic Studies for the Britten-Pears School, who conceived the idea of the workshops and convinced his fellow Foundation directors to make a major contribution towards the expenses of bringing the Group to England and of maintaining them during the course of the tour.

The Siam Society acknowledge with grateful thanks the contributions toward the workshops received from the following generous and public-spirited sponsors:

Aldeburgh Festival/Snape-Maltings Foundation
Anglo-Thai (Bangkok) Ltd.
Mrs. Katharine Buri
The Education and Public Welfare Foundation
Glaxo (Thailand) Ltd.
ICI (Thailand) Limited
Louis T. Leonowens Ltd.
The Royal Bangkok Sports Club
The Royal Turf Club
The Shell Company of Thailand Limited
Thai Airways International Co., Ltd.
Thai Pure Drinks Ltd.

The Society is particularly grateful to the Education & Public Welfare Foundation, the Royal Bangkok Sports Club, the Royal Turf Club, the Shell Company of Thailand Limited, Thai Airways International Co., Ltd. and Thai Pure Drinks Ltd. for each subscribing the cost of one return airfare from Bangkok to London. Thai Airways International Co., Ltd. also made arrangements to cover the additional excess baggage costs of the heavy instruments and instructional materials for the workshop. Without the abovementioned aid and the very substantial monetary and organizational contributions made by the Aldeburgh Festival/Snape-Malting Foundation this visit could not have been undertaken.

THE LIBRARY COMMITTEE ANNUAL REPORT 1979/80

Library planning

From May to October 1979, the Library was under repair and had to be closed to the public. After the repairs the Library setting was slightly changed with more reading tables, a reference corner, and separate shelves for journals and periodicals. Bound periodicals are kept in the room in the back. One more room for rare books was added. Sixteen shelves were put in during the expansion.

Library collection

From the Library inventory, the present holdings amount to 8,730 volumes. The Library has obtained few new titles this year owing to budgetary limits.

(a) *Rare book collection.* Most of the old and out-of-print books are kept in the two rare book rooms. Books published before 1900 are kept in Prince Wan Room I. The ones published 1900-1936 are mostly kept in Prince Wan Room II. All books in the two rooms will be available only on request from the Librarian. Checking out for home use is not allowed.

(b) *Reserved book collection.* Expensive books and books considered difficult to replace will be put on reserve. They are shelved with the main collection in the reading room and are only for use within the Library.

(c) *General Books.* General books are shelved in numerical order in the main reading room.

Card catalogue and classification

The old catalogue cards for public use are not complete, which causes inconvenience to the users. Recataloguing and reclassification of the whole collection is now in process with the hope of a complete subject index becoming available soon.

The classification used is still the Dewey Decimal System. There are, however, some adaptations and expansion on some of the classes and subject headings considered necessary and suitable to the Siam Society Library, like books and materials on Thailand and her neighbouring countries, on Buddhism, on art and culture, etc. (A manual for Library use and guide to Dewey Decimal System is available on the card cabinet in the Library.)

Audio-visual project

(a) *Xeroxing service.* A charge for xerox machine use has been increased. Xeroxing service is now self-supporting. In some months the Library produces copies of rare books with this service.

Buddha, a collection of post-canonical tales compiled from various countries of mainland southeast Asia. Composed originally in Pali around the fifteenth century A.D. by monks of northern Thailand, these stories are a thematic source for many works of both classical and contemporary literature and theatre.

The 75th Anniversary Publication of the Siam Society. Currently in press, this volume portrays the various activities of the Society during its 75th year (1979/80) and the Society's home, in pictures with a brief text. An account of the fund-raising drive is provided, together with a list of donors. The text has been written by various Council members and edited by the Honorary Editor; technical work and layout are being contributed by Kongsak Chulamorkodt of Grafik International Co. Some of the photographs have been provided by a Society member, Mr M. Neil Carter.

Committee members:

Mr F.W.C. Martin
Ms Sally Tun Thein
Mr Geoffrey Bell
Ms Beverly Frankel
Mr Kim Atkinson

Chairman

Honorary Editor

THE EDITORIAL & PUBLICATIONS COMMITTEE ANNUAL REPORT 1979/80

Publications activity has received a much-needed impetus this year with a Ford Foundation grant to establish a revolving fund, which will support printing costs on a continuing basis.

A number of volumes are in various stages of preparation or printing, as described below. Work has progressed at greater or lesser speed by individual volunteers according to the time and effort they could spare.

The Publications Committee, chaired by Francis Martin, has received a number of promising manuscripts which cannot be published by the Society because of lack of editorial manpower. The Committee very much needs the full-time services of an editor, besides the fine work already being accomplished by volunteer editors. To this end, a proposal for funding an editor, and adding to the revolving fund, has been submitted to private benefactors, and the Society hopes to enlarge its publications activity in future with further grant money.

Publications in progress

The History of Wat Phra Chetuphon and Its Buddha Images, by Kathleen I. Matics. Based on the author's doctoral dissertation on Wat Po, this study traces the history of the temple and its Buddha images which were brought to Bangkok from different parts of Thailand during the reign of King Rama I. The architecture, the art styles of the various images, and the significance of the major images and their history are also covered, as well as the cultural and educational role which the temple served during the early Ratanakosin period.

The World of Buddhism: a Pictorial Presentation, by John Blofeld. Containing over 100 photographs of temples, sculpture and the activities of Buddhist monks and laymen, this concise account of Buddhist practice covers the Theravada, Mahayana and Vajrayana teachings, and describes important Buddhist developments in Western countries over the last century. Conceived some years ago by Mr Blofeld, a distinguished author and Society member, this publication project has run into numerous difficulties.

The Ceramic Wares of Siam, by Charles Nelson Spinks (3rd ed.). The Siam Society is reissuing this classic introduction to ancient ceramics production in Sukhothai, Sawankhalok and other northern Thai kiln sites. Maps of the various areas, new illustrations of the ceramics forms and an updated bibliography are being included.

Sukhothai Bronze Hindu Images, by MC Subhadradis Diskul. Outstanding bronze Hindu images of Sukhothai period are illustrated, with an accompanying text. Professor Subhadradis has published much of this material in French, and has produced this new version in English for publication by the Society.

An Historical and Structural Study of The Pannasa Jataka, by Dorothy H. Fickle. This volume is the first English-language study of the Pannasa Jataka, the 'Fifty Birth Tales' of the

The Library has as its priority a plan to xerox rare and important books and materials for Library use with the hope to preserve original copies. It also has a plan to xerox multiple copies of publications mentioned above for sale.

(b) *Microfilming project.* With the help of John F. Kennedy Fund donation of 100,000 baht and a sum of 230,000 baht from the Society, the Library will this year own a microfilm photographic machine. The first series to be microfilmed is the *Bangkok Times*, Thailand's first daily English language newspaper of which the Society has the most complete holdings in the world. It is expected to be sold on a worldwide basis. With the machine, the Library also hopes to photograph other materials available in the Library and elsewhere for Library use. The microfilm collection will help ease the space problem in the future.

(c) *Tape-recording service.* The Library has started recording some of the Society lectures for Library use. The future aim is to record Thai musical programmes.

Library personnel

Mrs Sunee Grima, a well-trained librarian, joined the Library staff in January in Mrs Chamrieng Chomtavorn's former position. In February the Council approved the hiring of the second trained librarian, Mr Cherdsakdi Komutphol, a graduate of Srinakharin Wirot University. With the two librarians, the Library is now optimistic of becoming a specialized research library.

During the past year, the Library is grateful to all Library Committee members as well as some of the Society members who have devoted their time in assisting in library work. *ML* Manich Jumsai has been very helpful in working out a proper way of repairing old publications. He is also very keen on microfilming services. Through his and Mr Francis Martin's contacts, the Library is able to buy the microfilm machine from Kodak Company at a special discount. Mrs Micaela du Guerny, a specialist in publication preservation from France, worked hard during her last home leave in contacting various libraries in Germany, France, Austria and England and inquired about modern procedures of repairing and preserving old and worn-out publications. Her detailed and thorough report is very educational and a great help to the library. Mrs Bonnie Davis has devoted lots of her time in helping with the library work—keeping the record holdings of the foreign journals and periodicals, helping with the foreign correspondence, checking and indexing the *Bangkok Times* to make it ready for microfilming. Her regular two-days-a-week work is most appreciated. Mrs Yuria Suyama and two of her Japanese lady friends were a great help during the past summer in sorting and checking all the library catalogue cards. Mrs Mareile Onodera's kind assistance and contacts brings donations and gifts to the Library from the Japanese circle.

Donations and gifts

1. John F. Kennedy Fund has donated 100,000 baht for books on music.
2. Yoshida International Education Foundation has presented as gifts at least 40 titles of books in and about Japan, in English.

3. The Japan Foundation of Thailand presented 150 titles of books in and about Japan in English to the Library.

4. The British Institute in South East Asia has donated four books to the Library.

5. John F. Kennedy Fund has donated a sum of 100,000 baht for the microfilm photographic machine purchase.

Committee members:

Ms Chittra Pranich

ML Manich Jumsai

Ms Bonnie Davis

Ms Yuria Suyama

Chairman

THE NATURAL HISTORY SECTION ANNUAL REPORT 1979/80

There is very little to report in the form of activities for this Section of the Society. We managed only one hike to Tham Thanlod National Park, led by Dr Tem Smitinand, which was well attended. The members who participated enjoyed the good food, comfortable accommodation and hill-tribe dance display in moonlight to the accompaniment of drums. It is regretted that most wildlife had already been poached and only a few birds and butterflies were seen.

Nevertheless this Section has kept up its correspondence with societies outside Thailand. Invitations to participate in conferences were turned down as qualified members just did not have the time to attend.

Letters of protest on the cruel methods of transportation of wildlife were also sent to the airlines concerned, and they promised that it would not happen again!

A Siam Society staff and a Council member have now become members of the Wildlife & Nature Protection Society of Sri Lanka, which entitles them to use together with their guests the Society bungalows at Wilpattu, Yala and Rahuyalla. We hope to be able to take our members to their wildlife reserves.

A trip to China permitted interested members to spend whole days at zoos in the different cities that we visited. Apart from watching the behaviour of the Pandas (13) there was also the Lesser Panda and the very rare Golden Monkey (*Rhinopithecus roxellanae*) not to mention other Chinese wildlife not usually seen outside China.

Committee members:

Dr Tem Smitinand	Chairman
Mr Philip A. Reeves	
Ms Katherine B. Buri	
Dr Warren Y. Brockelman	
HE Mr Frantz B. Howitz	
Dr Rachit Buri	

THE PROGRAMME & TRAVEL COMMITTEE ANNUAL REPORT

1979/80

This past year the Programme and Travel Committee successfully managed to take members and friends of the Society to the People's Republic of China, after having tried to arrange this already for some time. Trips to other places, both within the country and abroad, too, were fairly frequent. Our lecture programme again came to life. We even offered some talks in Thai. We have also had a poetry reading, slide shows, film shows, puppet shows and various cultural performances. Many newcomers, particularly younger Thai and Japanese, have turned up to attend some of these events.

We hope that with the new air-conditioned hall, our audiences will be even bigger.

Schedule of events during 1979/80.

- | | |
|-----------|--|
| 6-8 April | Mr Euayporn Kerdchouay, Administrative Secretary, led an excursion to Phi Phi Island and other islands in the Phuket and Phang-nga bays. |
| 11 April | Dr Janice Stargardt, Director of the Cambridge Project on South East Asian Civilisations and their Environments, lectured on "Satingpra—a test case for techniques in environmental archaeology in tropical Asia". |
| 28 April | Dance and music from Chiang Mai, introduced by Mr Dacre Raikes, Member of Council. |
| 29 April | A visit to the palace of the late Prince Naris was led by MR D. Jhum-bala. |
| 7 May | The Ploughing Ceremony, led by Mr Insee Chandrastitya, Member of Council. |
| 11-14 May | Mr Henri Pagau-Clarac, Member of Council, led an excursion to Ubon Ratchatani and Yasothon Provinces. |
| 13 May | HSB Prince Subhadradis Diskul, President of the Society, led an excursion to the Grand Palace and the Temple of the Emerald Buddha. |
| 15 May | Mr Sulak Sivaraksa, Member of Council, lectured on "the life and work of Prince Damrong Rajanubhab (1862-1943) as an historical testimony of indigenous Thai intellectual creativity". |
| 26 May | ML Manich Jumsai, Member of Council, led an excursion to Ayutthaya. |
| 29 May | A <i>nang yai</i> performance and punch party was held, introduced by Mr Dacre Raikes. |

- 2-3 June* Mr Henri Pagau-Clarac led an excursion to Chanthaburi.
- 21 June* Mr Chaiyant Watanaputi of the Faculty of Education, Chiang Mai University, lectured on the political culture of a northern Thai village.
- 23-24 June* Dr Tem Smitinand, Vice-President of the Society, led a hike in the forests of Kanchanaburi Province.
- 3 July* Dr Kusuma Sakamani, Assistant Professor, Faculty of Arts, Silpakorn University, lectured on "The Thai version of the Panjatantra".
- 6-11 July* Mr Euayporn Kerdchouay led an excursion to southern Thailand.
- 17 July* A film was shown: "Tong Pan", based on the real-life experiences of a farmer from the northeast of Thailand.
- 24 July* Prof Watana Watanaputi of the Faculty of Education, Chiang Mai University, lectured on "Lanna folk art: change and persistence".
- 29 July* Mr Henri Pagau-Clarac led an excursion to Lop Buri Province.
- 7 August* Dr Chulacheep Chiawanno, faculty member at Mahidol University, lectured on "China and the Association of South East Asian Nations".
- 14 August* Dr Richard O'Conner, Head of the Department of Anthropology, University of the South at Sewanee, lectured on "Thai urbanism: Western and Thai ideas of a city".
- 26 August* Mr Euayporn Kerdchouay led an excursion to see temples and mural paintings at seldom-visited temples in Thon Buri.
- 28 August* Dr Craig J. Reynolds, History Department, University of Sydney, lectured on "The life of the Prince Patriarch Vajiranana, 1680-1721".
- 2 September* Mr Euayporn Kerdchouay led an afternoon up-river excursion and dinner party with a folk opera.
- 11 September* Dr Somboon Suksamran of the Faculty of Political Science, Chulalongkorn University, lectured on "Buddhism and social change in modern Thailand".
- 15-16 September* Mr Euayporn Kerchouay led an excursion to Ratchaburi and Phetchaburi, with an overnight stay at Hua Hin.
- 24 September —
1 October* Mr Euayporn Kerdchouay led an excursion to Burma.
- 15 September* Prof Franklin E. Huffman of the Department of Linguistics, Cornell University, Ithaca, New York, lectured on "A linguistic affiliation in Southeast Asia with emphasis on Mon-Khmer".

- 26 September —
3 October Mr Henri Pagau-Clarac led an excursion to Burma.
- 6-7 October HSH Prince Subhadradis Diskul led members on a *thod kathin* at Wat Thamsopit at Uthai Thani, and a visit to places of interest in Chai Nat and Nakhon Sawan.
- 7-27 October Mr Euayporn Kerdchouay led an excursion to China.
- 1 November Mr Sulak Sivaraksa, Member of the Council, introduced three films on the Royal Cremation Ceremonies of the late Prince Dhani, the Ven. Phra Dhammacitiya and Phya Anuman Rajadhon.
- 20 November A Thai poetry reading was held, with Mr Michael Wright, Member of the Society, introducing three Thai poets: Mssrs Angkhan Kalyanaphong, Navarat Phongphaiboon and Withayakorn Chiengkool.
- 14-17 December HSH Prince Subhadradis Diskul led an excursion to Phitsanulok, Sukhothai, Kamphaeng Phet, Bhumiphol Dam, Si Satchanalai and Uttaradit.
- 23 December A performance of Japanese puppets was held by the Ohanashi Caravan Center troupe, and introduced by Mr Dhepsiri Suksopa and Mrs M. Onodera.
- 26 December —
2 January An excursion to Sri Lanka was led by Dr Piriya Krairiksh, Member of the Council.
- 12-13 January An excursion to Phnom Wan, Phimai, Phnom Rung, Muang Tham and the Bodhisattva Cave was led by HSH Prince Subhadradis Diskul.
- 20 January A visit was made to Wat Phai Lom and Bang Pa-in Palace, led by Mr Euayporn Kerdchouay.
- 24 January Dr Leo Alting von Geusau of Long Island University, Greenvale, New York, lectured on "Cosmos, rite and life in Akha society", with slides.
- 26 January A Japanese cultural performance was held by Intercultural Association for Art.
- 29 January Music and dance of northeast Thailand were performed, and introduced by Dr Chatri of Srinakharin Wirot University, Maha Sarakham.
- 31 January —
4 February A Chiang Mai - Chiang Rai river adventure, visit to hill-tribe villages and a tour of northern Thailand was led by Mr Euayporn Kerdchouay.
- 12 February Mr Roger Rumpf and Miss J. Changnon, Indochina Representatives of American Friends Service Committee, based in Vientiane, gave a

lecture and slides show on "An American perspective of cultural life in Laos today".

- 16 February* A visit to Wat Bowornnivesvihara, Wat Rajativas and Wat Arun Rajavoraram was led by Mr Euayporn Kerdchouay.
- 19 February* HH Prince Prem Purachatra, past President of the Siam Society, lectured on and read from King Vajiravudh's works.
- 22 February* The Ven. Phra Rajavaramuni of Wat Phrapirandr, former Deputy Secretary General of Maha Chulalongkorn Buddhist University, lectured in Thai on Buddhists and social destiny.
- 23-24 February* Weekend camping at Sai Yoke waterfall, a visit to the cave and a tour of archaeological sites in Kanchanaburi Province was led by Mr Euayporn Kerdchouay.
- 7-10 March* The excursion to Chaiya, Surat Thani and Nakhon Si Thammarat was led by HSH Prince Subhadradis Diskul.
- 27 March* The Annual General Meeting was held, followed by a film show on a school in Klong Toey slum with an introduction by Miss Prateep Ungsongtham, Community School, Klong Toey, Bangkok.

**Minutes* of the Annual General Meeting of the
Siam Society, Under Royal Patronage
131 Soi Asoke, Sukhumvit Road, Bangkok
Thursday, 27 March 1980**

The Annual General Meeting terminating the Council year 1979/80 was held on Thursday, 27 March 1980 at the Society's Home, and commenced at 8.15 p.m. The Meeting was attended by 55 members. The following members of the outgoing Council were present.

HSH Prince Subhadradis Diskul
MR Patanachai Jayant
Dr Tem Smitinand
Ms Nisa Sheanakul
Mr Kim Atkinson
Mr Henri Pagau-Clarac
Ms Katherine Buri
Mr Francis W.C. Martin
Ms Mareile Onodera
Dr Tej Bunnag

1. **The Adoption of the Minutes of the last Annual General Meeting, held on Thursday, 29 March 1979.** Since there were no comments, the Minutes were adopted as presented.
2. **Presentation of the Annual Report for the Council Year 1979.** Ms Nisa Sheanakul, the Honorary Secretary, presented an additional report from the Administration Committee on the rental of the Society's premises during the past Council Year, as follows.
 - 5 August -- The hall and grounds were rented by the former "Free Thai" for a dinner party.
 - 21 August -- The hall and grounds were rented by the American Chamber of Commerce in Thailand for a cocktail party.
 - 17 November -- The hall was rented by the Morakot group for a performance of Thai classical music.
 - 30 November to 15 December -- The hall was used by the First National Arts Exhibition Committee for an art exhibition.
 - 21 January -- The hall and grounds were rented by Turismo Thai Co., Ltd. for a dinner party and performance of music and dance.
 - 26 March -- The Duang Prateep Foundation held their annual general meeting in the Hall. Presiding over the occasion was Gen. Kriangsak Chomnan, former

* N.B. The following Minutes will be presented for consideration and adoption by the Annual General Meeting in March 1981.

Prime Minister of Thailand and President of the Foundation. He was shown around the Library and the Kam Thieng House, and presented with publications of the Society by the Honorary Secretary on behalf of the Council.

Ms Nisa reminded the meeting that the Hall and grounds of the Siam Society were available for renting. The new air-conditioning system would provide increased comfort, but would necessitate raising of the rental fees. Details on renting could be obtained from the Administrative Secretary.

There being no other comments, the Annual Report was adopted.

3. **Presentation of the Financial Statement for 1979.** *MR Patanachai Jayant*, the Honorary Treasurer, presented the Financial Statement for 1979, which was duly adopted.

4. **Election of the Honorary Auditor for 1980.** The outgoing Council proposed the re-election of Mr Yukta na Thalang as Honorary Auditor. Mr Yukta na Thalang was re-elected.

5. **Election of Council for 1979/80.**

- (a) HSH Prince Subhadradis was reelected *President*.
- (b) *MR Patanachai Jayant*, Dr Tem Smitinand and Mr Vivadh na Pombejra were reelected *Vice-Presidents*.
- (c) Ms Nongyao Narumit was elected *Honorary Secretary*.
- (d) *MR Patanachai Jayant* was reelected *Honorary Treasurer*.
- (e) Ms Chittra Pranich was reelected *Honorary Librarian*.
- (f) Mr Kim Atkinson was reelected *Honorary Editor*.
- (g) The office of *Leader of the Natural History Section* was filled ex-officio by Dr Tem Smitinand.
- (h) The following were reelected *Ordinary Members of Council*:

<i>Mom</i> Kobkaew Abhakara	Mr Henri Pagau-Clarac
Ms Katherine Buri	Dr Piriya Krairiksh
Mr Francis W.C. Martin	Mr Dacre F.A. Raikes
Ms Mareile Onodera	Mr Sulak Sivaraksa
- (i) The following were elected *Ordinary Members of Council*:

Mr Christopher J.A. Chubb	Dr Sarasin Viraphol
Mr Ei-ichi Hamanishi	Dr Sawaeng Rathanamongkolmas
Ms Sonia Krug	Dr Tej Bunnag
Dr Prasarn Buri	

HSH Prince Subhadradis Diskul, the newly reelected President, warmly thanked members of the outgoing Council who were leaving Thailand or who for other reasons had not stood for reelection. These were Ms Nisa Sheanakul, Ms Josephine Stanton, Ms Beverly Frankel, HE Mr Frantz B. Howitz, Prof Insee Chandrastitya, Mr Kenneth MacCormac, *ML* Manich Jumsai and Mr Antoine van Agtmael. The President hoped that they would continue to give support to and show interest in the activities of the Siam Society.

6. **Any Other Business.** Society member Mr John Stirling raised the matter of the disappearance of certain volumes from the Library, and wished to call the Council's attention to the difficulty in finding books in the Library. Society member Mr Charles Stewart echoed this observation, remarking that it was indeed difficult to locate books in the Library. Mr Stewart in addition wondered whether the photocopies of rare books presently kept in the rare book collection could not be recopied so as to become accessible to borrowers.

In reply to Mr Stirling, Dr Tej Bunnag conveyed a message from the Honorary Librarian to the effect that the Library's holdings were classified according to the Dewey decimal system, but some volumes had been reclassified or otherwise shifted during the recent renovation of the Library building, and cataloguing in some instances was not up to date. The newly engaged librarian was expected to be able to sort out confusion where it existed, and would improve the cross-indexing files.

Ms Nisa congratulated the newly elected Council, and reminded them that its first meeting would be held on the following day at the Society's Home, at 5.00 p.m.

Ms Nisa also recalled for the Meeting item 18 of the rules of the Siam Society, which instructs the Council, *inter alia*, "to present to the Annual General Meeting, at the expiration of their term of office, a Report on the proceedings and condition of the Society, and a provisional programme for the ensuing year". Ms Nisa said that in the past the Council had only managed to present the Annual Report at the Meeting but not the provisional programme for the subsequent year. She would like to request the newly elected Council to consider preparing one and announce it to members through the circular sometime in June, if possible, so that members would have some idea about the Society's plans and activities for the coming Council year. It was also hoped that this practice would be followed by the Council in future.

Ms Nisa added that the new Council should also seriously consider "inviting Members of the Royal Family and other distinguished personages to accept Honorary offices", as instructed in item 18(b) of the Society's Rules.

The President adjourned the meeting at 8.45 p.m.



After the formal business of the Annual General Meeting, Ms Prateep Ungsongtham presented a film show on her famous school for children of the Klong Toey slum area. Ms Prateep had won the Magsaysay Award for Social Service in 1978, in recognition of her innovative work in providing education for slum children who were outside the national system.