



Letter

The Dance Society of Malaysia

ISSUE
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From The President



Intensive Dance Workshop: September 2024

L to R: Kathryn Chew, Doris Li, Sunny Chan, Dan Kwoh, Jacqui Stratton-Smith, Ho Kah Yeng, Larry Lee,
Mew Chang Tsing

Dear Members,

This year, we are planning to publish two issues of the TDS Letter. Our new Publication Officer, Jolyvi Lim Jeng Bing, who was elected at our 36th Annual General Meeting, has been requesting articles for a TDS newsletter since our Intensive Dance Workshop last September. We had a discussion about whether to wait for articles from the 26th Solo Classical Ballet Competition so we would only have one publication for 2025.

As many of you know, there have been a lot of dance activities and competitions, including some organized by foreign groups. I personally believe this is great for Malaysians, as it allows everyone to enjoy and appreciate all forms of dance. It's wonderful to see more ballet schools and a greater appreciation for ballet from parents and students today compared to when I returned in 1978, when there were only four ballet schools.

I would like to thank Too Cyn Dee, Kathryn Chew, Ho Kah Yeng, and especially Doris Li, who led the team in organizing the highly successful September 2024 Intensive Dance Workshop.

Now, I'll turn it over to our new Publication Officer, Jeng Bing, who has a few words to say all the way from Kuantan! Congratulations and thank you, Jeng Bing. I hope more young members will join TDS to keep its functions and activities thriving.

On behalf of our Honorary Patron and the members of the Committee and Sub-Committees, I want to thank everyone for their kind support of TDS's events.

God Bless
~Sunny Chan~

FOR MEMBERS ONLY



Intensive Dance Workshop: September 2024
L to R: Yap Pui Min, Too Cyn Dee, Sunny Chan, Han Kee Juan, Dan Kwoh, Jacqui Stratton-Smith, Ho Kah Yeng, Mew Chang Tsing

From the Editor:

“My Journey with The Dance Society of Malaysia”

When I first joined The Dance Society of Malaysia, I was simply someone who loved moving to music. I never imagined how deeply it would shape me. Through countless practices, performances, and friendships, dance became more than just a hobby—it became a part of who I am.

Now, as a new committee member, I’m both excited and a little nervous to give back. I hope to support others the way this society has supported me, and to help create more memories, more growth, and more unforgettable moments on stage.

Let’s keep dancing—together.

--Jeng Bing



Intensive Dance Workshop: September 2024
L to R: Too Cyn Dee, Irene Lo, Dan Kwoh, Jacqui-Stratton-Smith, Sunny Chan, Ho Kah Yeng

Highlights from The Dance Society of Malaysia's Intensive Dance Workshop

Classical Ballet Technique, Classical Repertoire & Contemporary

15-17 September 2024

*Fonteyn Theatre & Studios, Bangunan Federal Academy of Ballet,
Petaling Jaya*

From 15–17 September 2024, The Dance Society of Malaysia proudly hosted an Intensive Dance Workshop 2024, a vibrant three-day gathering of passionate dancers, dedicated teachers, and distinguished guest instructors. Held at Fonteyn Theatre & Studios, this event brought together 70 young dancers and 42 teachers, celebrating classical ballet as both an art form and a living tradition.

An Enriching Experience for Dancers

Dancers aged 9 to 18 took part in three hours of daily training, featuring:



Classical Ballet Technique



Contemporary Dance



Classical Ballet Barre



Classical Ballet

There was an air of excitement as students entered a new environment, met unfamiliar classmates, and adapted to new teaching styles. Despite initial nerves, they rose to the challenge—gaining not just technical knowledge, but new friendships and confidence.

Fonteyn Studio proved to be an ideal venue, offering a stage-like experience that enhanced the dancers' sense of space and performance—especially during travelling steps, diagonals, and manège combinations.

While coming together from different schools might seem intimidating, this diversity fostered meaningful connections and personal growth. The workshop served as a catalyst for building character, broadening perspectives, and creating a community bonded by a shared love for ballet.

Learning from Distinguished Instructors

This year, we were honoured to welcome four esteemed instructors, each of whom brought their unique expertise and passion to the studio:

- Mr. Dan Kwoh, an award-winning choreographer and director from Singapore, led contemporary classes with dynamic, age-appropriate combinations that seamlessly engaged the students. His creativity sparked confidence and joy in movement.



Cat A1 by Dan Kwoh

- Ms. Irene Lo, former coryphée with Hong Kong Ballet and now a leading educator and examiner, offered a deeply informative class—covering everything from physique and technique to stage presence. Her thoughtful corrections and insightful guidance reflected her commitment to raising the next generation of ballerinas.
- Ms. Jacqui Stratton-Smith, RAD Examiner and former dancer with Staatsballett Berlin, brought a quiet authority to the studio. Her precise and elegant coaching—especially in arm placement—left a strong impression on many students.



Cat C5 by Irene Lo



Cat B1 by Irene Lo



Cat A1 by Jacqui Stratton-Smith



Cat A2 by Jacqui Stratton-Smith

- Mr. Han Kee Juan, Principal of Singapore Ballet Academy and globally awarded teacher, led our teacher training day, which counted toward 5 CPD hours. His session—focused on barre, centre work, and repertoire—was packed with pedagogical gems. With humility and depth, he shared not only technique but also his philosophy on how to structure a class that nurtures progressive development.



Teachers' workshop by Mr Han Kee Juan



Teachers' workshop by Mr Han Kee Juan

A Powerful Day for Dance Teachers

The one-day teachers course workshop for teachers drew an impressive 42 participants—a number that reflects a real hunger in our community to grow and refine their craft. Teachers appreciated Mr. Han's clarity and generosity, walking away with renewed inspiration, practical tools, and a stronger sense of how to lead with both technique and heart.

A Living Art, Passed On

Ballet, as a high disciplinary art, thrives on rigorous structure, mental focus, and a deep respect for tradition passed down through generations. Our workshop was not just a training ground—it was a platform for intergenerational mentorship and cultural exchange.

By bringing together instructors from across Asia and beyond, we created an environment where movement became a shared language—bridging cultures and broadening perspectives. Students experienced first-hand how ballet continues to evolve while staying rooted in heritage.

This cross-cultural dialogue deepened their understanding of ballet as a global, living art form, and underscored our mission: to not only train dancers but to actively preserve, evolve, and pass on this cultural legacy to future generations.

Thank You

To all the dancers, teachers, observers, and supporters—thank you for making Ballet Workshop 2024 a true success. We look forward to welcoming you to future events as we continue to nurture grace, share knowledge, and celebrate the enduring beauty of ballet.

Warm regards,

Doris Li

On behalf of The Dance Society of Malaysia, I extend my sincere thanks Doris Li for coordinating the successful TDS Intensive Dance Workshop, together with Too Cyn Dee, Ho Kah Yeng and Kathryn Chew. The workshop was well-attended and a strong turnout of observers. My appreciation also goes to the dance contributors: Dan Kwoh, Irene Lo, Jacqui Stratton-Smith and Han Kee Juan.

Finally, thank you to all attendees, teachers, students, and observers for supporting TDS events and making this workshop a resounding success.

God Bless,

Sunny Chan



Cat C6 by Irene Lo



Cat B2 by Irene Lo



Cat A4 by Jacqui Stratton-Smith



Cat C3 by Jacqui Stratton-Smith



Cat B1 by Jacqui Stratton-Smith



Cat C1 by Jacqui Stratton-Smith



Cat A4 by Dan Kwoh



Cat B2 by Dan Kwoh



Cat A1 by Irene Lo



Cat C4 by Jacqui Stratton-Smith



Jacqui Stratton-Smith

ArtKU co-presents 《华舞台》 HUA WuTai

*23 February 2025
PJPAC, 1-Utama E, Petaling Jaya
By Mew Chang Tsing*

《华舞台》 HUA WuTai brings together the talented winning teams from the 35th Selangor and Wilayah Persekutuan Inter-School Dance Competition. Eight amazing teams from primary, secondary, and open categories took to the stage to showcase their hard work, creativity, and potential. The competition itself has been running for 35 years and has become a meaningful platform for young dancers in Malaysia.

On 23rd February 2025, HUA WuTai offered some of the winners a chance to perform in a proper professional setting, moving away from the usual school auditoriums to a fully equipped performing arts centre. This gave them more room to express themselves and really bring their best to the stage. Co-organized by ArtKU 多元动态 & Persatuan Tarian Desa Selangor dan WP (雪隆舞蹈协会), the event was supported by a team of theatre experts ensuring everything went smoothly, from the performances to the technical side.

After a full day of stage and lighting set-up, the technical team welcomed the performers on the morning of 22nd February. Each team was given time to familiarise themselves with the stage, adjust their formations, find their lighting marks, and acclimatise to the shifting light intensities — one moment facing a pitch-black auditorium, the next moment turning into a blinding side light. Choreographers were actively engaged with the lighting designer, fine-tuning cues to best realise their artistic vision. In some cases, they even reworked parts of the choreography to suit the theatrical setting, which was differed from the competition format they were originally intended for. The atmosphere was filled with excitement, and the evening dress rehearsal offered a fresh perspective for the parents — many of whom had been tirelessly accompanying their children — as they witnessed the transformation of a dance routine into a stage production.

On the morning of the 23rd February, students participated in a masterclass focused on two specific technical movements. Afterwards, each team regrouped with their choreographer on stage to go over final notes and last-minute adjustments. At 5:00 p.m., the very first HUA WuTai was presented to the audience. The event ended on a high note, leaving behind lasting memories for performers, parents, and the audience alike. We hope this marks the beginning of a new platform.



Blossoms of Hetian Roses



Classic Elegance



Fluttering Hues



Red Crescendo



Spirit Resonance



Where the Tropics Sway



Where's the Elephant



Lenggokan



Masterclass attendees



with performers

LA BAYADÈRE

UNCOVER THE BEAUTY OF ETERNAL LOVE

Celebrated for its beauty and complexity, La Bayadère stands as a pillar of classical ballet. Asia Ballet Academy reimagined La Bayadère for the Malaysian stage with artistry, discipline, and vision—uniting classical tradition with the brilliance of rising local talent in a defining moment for Malaysian dance.



In April 2025, Asia Ballet Academy (ABA) and Asia Ballet Theatre staged La Bayadère at Petaling Jaya Performing Arts Centre (PJPAC), marking a defining moment in Malaysia’s classical ballet scene. This full-length production, rarely, if ever, presented in its entirety by a Malaysian ballet institution, transported audiences into a world of ancient temples, unspoken love, betrayal, and redemption, performed by 96 dancers from ages six, pre-professionals and adult ballet dancers.

Originally choreographed by Marius Petipa in 1877 with music by Ludwig Minkus, La Bayadère is a cornerstone of the classical ballet repertoire, renowned for its emotional depth and the technically demanding “Kingdom of the Shades” scene. ABA’s decision to stage it was not simply about revisiting a classic—it was a bold statement: that Malaysian dancers are ready to take on the world’s most challenging ballets with both excellence and authenticity.

“Technique is only the foundation,” said Ms. Ivy Chung, Artistic Director and Founder. “True artistry comes when a dancer understands why they are moving, what they are saying through each gesture. In La Bayadère, we challenged our students to refine not just their bodies, but their ability to connect, to feel, and to communicate with presence and purpose.”

ABA’s production was guided by the Vaganova method, the world-renowned Russian ballet training system. The discipline and artistry it instills were on full display as dancers performed with maturity, control, and emotion that left audiences in awe. The “Kingdom of the Shades,” often seen as a benchmark of a company’s precision, became the emotional and visual centerpiece, rows of ABA dancers in white tutus moving in hypnotic unison, their timing breathtakingly exact.

La Bayadère wasn’t just a showcase of student growth, it was a community triumph. The cast included not only ABA’s students but also members of the Parent-Teacher Association in small acting roles, reinforcing ABA’s belief that ballet is a shared journey. More than 15% of the cast were male dancers, thanks in part to ABA’s Male Dancer Scholarship Programme, another step in the Academy’s mission to challenge gender stereotypes in ballet and create an inclusive, empowering space for all.

Despite the ballet’s 19th-century European vision of India, ABA approached it with sensitivity, emphasizing storytelling, classical technique, and emotional resonance rather than exotic spectacle. The production featured elaborate hand-crafted costumes, locally designed sets, and lighting by Malaysian talent, reinforcing ABA’s commitment to growing a full ecosystem of performing arts professionals.



“This production was more than a show,” shared Academy Manager Shizreen Saleh. “It reminded us how deeply people can grow when given guidance, trust, and a space to express themselves. We’re still learning and evolving as an academy, but our goal remains the same, which is to nurture not just dancers, but confident, resilient individuals with a lifelong love for the arts.”

Since its founding, Asia Ballet Academy has grown into one of Malaysia’s premier ballet institutions, known for its rigorous training, award-winning students, and groundbreaking productions. La Bayadère stands as a testament to its vision, to elevate Malaysian ballet to international standards while building a legacy rooted in excellence, community, and cultural relevance.



As the academy looks ahead to future productions, competitions, and international collaborations, one thing remains clear: ABA is not just producing dancers. It is building a legacy one pirouette, one heartbeat, one story at a time.

Singapore Ballet Academy Workshop Award

*5-day Masterclass Series at Singapore Ballet Academy
02-06 December 2024
Liaw En Yee (Cat.1)*

The last time I went to the workshop organized by Singapore Ballet Academy was back in 2018 with my friends and I honestly don't remember much from it now given it's been so many years. So, when I received the scholarship to attend the workshop during this year's TDS competition I was equal parts happy and excited. Happy that I received a scholarship as it has always been a dream of mine to get one, and excited that I had the chance to go back to Singapore again. I didn't want to let this golden opportunity go to waste, so I made my decision to go over to Singapore for the week.

The workshop lasted for five days and we had three classes in total each day from 9.30am to 4.00pm. There was Ballet and Pas de deux in the morning, Contemporary after lunch and Ballet Repertoire for the girls and Men's class for the guys.

The Ballet and Pas de Deux class was taught by Mr Han from 9.30am to 12pm. Having to do ballet at 9.30 in the morning is definitely an experience and a bit too early for my own personal liking but throughout the five days I never once felt sluggish as I had to remember and pick up on the combinations quickly, which I was thankfully able to do thanks to all the times I had in my studio of having to learn the steps quickly. But the main reason was because I didn't want to waste the precious and short time I had there. So, I listened intently and soaked up all the bits of information and corrections given as best as I can. I was initially a bit nervous as his classes were always a bit more intense but I was able to let loose and truly enjoy myself throughout the five days. It helped that he sometimes gave witty and funny remarks that made me smile throughout the class.

After the grand allegro combinations, the girls had to change to their pointe shoes for the Pas de Deux part of the class. I was especially looking forward to this part of the class as it was my first time learning how to do partnering. We learned some of the basics of partnering like how to do a promenade, how to do a pirouette, and I realized that partnering requires a lot of teamwork, communication and trust. All of this was new to me so I had a lot of fun learning it and trying it out despite having to take turns due to the limited number of guys there. I only wished that it was longer so we could have more time to try out more things but I really enjoyed myself here.

After lunch, it was time for Contemporary. It was taught by Ms Adele from 12.45pm to 2.15pm. This class really exceeded my expectations. I was initially expecting the class to be a bit more on the easier side so I was not expecting to do things like front rolls and back rolls and movements that required a lot of the shoulders. My shoulders were already bruised by the third day. The combinations were also a bit lengthier than what I'm usually accustomed to. Despite that, I had a lot of fun challenging myself and learning new movements. The class was a bit more intense and tiring but I was able to let myself go and just enjoy the movements and really feel my body throughout the process.

After a 15 minutes break we had Ballet Repertoire. It was taught by Ms Ong from 2.30pm to 4.00pm. This was where we had to learn a group dance within the five days for the presentation that will be held at the end of the fifth day. This year's theme was Swan Lake. I would have personally never chosen any repertoires from Swan Lake to dance to as it's not my forte so I'm glad I had the experience to dance a piece from this beautiful ballet. Although everyone was already tired from the classes before, everyone was still supportive of each other and offered help to whoever needed. I also gave my best to learn the choreography and helped my new friends with steps that they had trouble with.

I felt a bit nostalgic coming back after six years to experience this workshop again as an improved dancer and with a totally different mindset than when I was younger. It somehow feels the same but totally different. All in all, I had a very fulfilling five days dancing in Singapore. It was a bit of a pity that I injured my ankle a few days prior to the workshop so I wasn't able to dance to my fullest, but I was still able to fully enjoy myself and make the most out of my time there. Although I was one of the oldest there, everyone was so sweet and friendly it was easy to talk to them and to laugh together. They made the tiring five days more fun and enjoyable. I was able to make a lot of new friends from Singapore, Thailand, Taiwan and even got closer with some friends I already knew from back home!

I'm always very happy and grateful that I have the chance to dance at different places and to learn from different teachers and from fellow dancemates. I would like to take this opportunity to give my thanks to TDS for offering me this scholarship and for giving me the opportunity to further improve myself as a dancer. And of course, I would not have been here without my teachers Mr Alfren and Ms Violet so thank you from the bottom of my heart. I'm really thankful that I made this decision and was able to gain so much from it. I will take this amazing and memorable experience with me as a reminder to keep dancing and to continue to grow as an even better dancer.



First day of workshop



With Ms Adele



With Mr Han



With friends



With Malaysian friends

The Dance Society of Malaysia Award *(courtesy of the Victorian Branch of Cecchetti International)*

A week at Cecchetti International Residential Summer Ballet School, Melbourne, Australia

12-18 January 2025

Rynelee Lee Miinn (Cat.3)

It is an honor to be chosen for the Cecchetti Summer School Scholarship at Melbourne for the 2024 TDS, The Dance Society of Malaysia Competition. When I arrived at Ormond College, where the summer camp is held, I went to register and then put my bags in my room. There, I met another TDS scholarship winner, Chai Yu Xuan, and we became friends.

That evening, I unpacked my things and went downstairs with my friends for a meet-and-greet session with Ms. Sandra Allan and her team. We then had dinner at 6:30 PM, and after that, I went back up to shower and sleep. I was able to sleep comfortably.

The next day, it was very cold, even though it was summer. I woke up at 5:50am every morning and ate breakfast at 7:30am. After breakfast, I took my ballet bag and went to the main hall for floor barre. The floor barre class was taught by Ms. Heale, floor Barre helped me stretch a lot and start the day right.

Next, we had a musical theatre class, which was full of energy and made the class very lively. I really enjoyed this class. Then, there was a classical class taught by Ms. Janette and Mr. Adam, which was also very engaging.

After that, we had a jazz class with Ms. Morgan, she teaching us some dynamic moves before guiding us through various dance routines. Then, there was a repertoire class with Ms. Janette, where she taught us the Aurora Waltz. After dinner, we had another class on choreography with Cassie and Ashton. During this class, I met more friends and even made a best friend. The choreography was nice, and after the practice, I returned to my room, feeling fulfilled and tired.

The next morning was still very cold, so I got ready early. There was a new class on contemporary dance by Mr. Adrian, which was very interesting for me. I had never learned contemporary dance before, so this was a great opportunity for me to learn it. The character dance class with Ms. Christine was also very enjoyable.

Overall, the experience at the Cecchetti Summer Camp was amazing, each class not only honed my skills but also built lasting friendships and memories and I am grateful for the opportunity to have been a part of it.



Peter Pan

by *Julian Wen-Sheng Gan*

Dancing the title role in Septime Webre's *Peter Pan* was a transformative experience that marked a major milestone in my career. I have had the privilege of dancing meaningful roles like the Cavalier in *The Nutcracker* by Val Caniparoli and Mercutio in *Romeo and Juliet* by James Sofranko. While these roles carried artistic and technical challenges of their own, they were within ballets that typically place greater narrative emphasis on the female leads. *Peter Pan*, however, stands apart. It is a production where the male title character is central to the story. Taking on this role at this point in my career felt like both a dream and a challenge.

From the moment casting was announced, I was both nervous and inspired to partner with the experienced Yuka Oba-Muschiana, and I was guided by the insightful coaching of Johanna Wilt, who allowed us space to explore our characters deeply. Flying (being suspended in the air during a ballet was not something I had on my bucket list, but it also was not an unwelcomed thought), stage fighting, and the demands of nearly constant stage presence challenged me in ways I had never experienced, but also gave me the chance to grow immensely as an artist.



As we progressed through the many rehearsals, we discovered more about our individual characters and how we as artists should embody that. All-time highs included the fight sequence between Peter Pan and Captain Hook (not with a rapier but with a dagger). That on its own would prove challenging but now I still have two wires connected to my hip. I would also be doing backflips on stage while mid-flight. I for one could not fathom doing that as I have not only never flown nor done a backflip on stage in my life. This sequence of flying and stage fighting would be something we would tackle once we went on stage for tech and dress rehearsals. The next couple weeks after that point would involve the piecing together of every single part we have learnt, the marinating of those steps to allow for the artistry to come out and last but not least, the stamina to build up to a capable level.



When production week came around, all of us were quite comfortable with all the steps. However, for those of us who were being flown, we had an extra day of rehearsals with other hours spread throughout the other couple of days. This would be the first time many of us have flown so it was a learning process on its own. The experience itself is unlike many others. To be so high in the air that you are at the same level as the stage lights at the top of the theatre, to have little to no body control as you are being hoisted and to hold the shape as the wind blows you around. It was a lot of work, not only to hold the position and control which way you are facing but to also trust the flight crew that they will take you up and down. Like many other dress rehearsals for the bigger ballets, the orchestra adds a whole new level to that experience. Hearing live music and dancing to that is something I always enjoy and want to enjoy more of. Feeling the space of the theatre and stage in its vast expanse together while dancing hand in hand with the music is truly one-of-a-kind feeling. Come the final dress rehearsal, the entire company is not only in the groove of it but we have pushed past all the fears and were ready for the performance. It should not come as a surprise but it is always so fascinating to see everyone, from stage crew to dancers to costume hands to lighting designers, get so comfortable in such a short span of time.

The show itself was magical. Performing in front of my family for the first time in the U.S. made the entire journey even more meaningful. This role felt like the culmination of years of dedication—from my early days in Malaysia to dancing on an American stage. It reminded me why I love this art form and affirmed that the stage is where I truly come alive.

I feel fulfilled to have such a supportive company and community around me. I feel grateful for everyone and everything. My most sincere thanks to my Artistic Director James Sofranko for entrusting me the title role of Peter Pan.



Upcoming Events

No	Date	Event	Organiser	Venue
1	18-20 July 2025	Singapore Ballet Festival	Singapore Ballet	Drama Centre Theatre
2	5 – 7 September 2025	Ballet Manila's Cinderella Production	Ballet Manila & Dancelink	Stage 1, Petaling Jaya Performing Arts Centre (PJPAC)
3	18-21 September 2025	Festival of Dance "TOGETHER WE ARE"	The Dance Society of Malaysia	Damansara Performing Arts Centre (DPAC)
4	19-21 September 2025 26-28 September 2025	Ballet Under the Star	Singapore Ballet	Fort Canning Green
5	1-31 October 2025	What About Kuching Festival	About Kuching Sdn. Bhd.	
6	31 October – 2 November 2025	Passages – Contemporary Session	Singapore Ballet	Esplanade Theater Studio
7	4-7 December 2025	Cinderella	Singapore Ballet	Esplanade Theater
8	12-14 December 2025	Nutcracker & Clara's Dream	City Ballet Academy	Pentas 1, The Kuala Lumpur Performance Arts Centre (KLPAC)
9	13-14 December 2025	10 th Anniversary: Pt.1: Etudes & Variations for Evolving Dancer Pt.2: Coppelia (full length)	KL Dance Works	Damansara Performing Arts Centre (DPAC)
10	19-21 December 2025	Chipollino	Asia Ballet Academy	Stage 1, Petaling Jaya Performing Arts Centre (PJPAC)
11	20-21 December 2025	MBGS Annual Gala – They're Back!	Global Event Artistic Sdn Bhd	Nero, PJPAC

The Dance Society of Malaysia

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MEMBERSHIP FORM

NAME (As in I/C or B/C): _____

(Please underline surname)

I/C No.(New): - - B/C No.:

SEX : ☐ (M or F) RELIGION : _____ MARITAL STATUS : _____

DATE OF BIRTH : (DD/MM/YY) PLACE OF BIRTH : _____

RESIDENT ADDRESS : _____ MAILING ADDRESS (if different from resident address) : _____

POSTCODE:

STATE : _____

COUNTRY: _____

Tel.(House):

Tel.(Office):

Email: _____

POSTCODE:

STATE : _____

COUNTRY: _____

Fax:

Mobile:

FOR CONTACT PURPOSE, PLEASE STATE THE NAME OF YOUR DANCE SCHOOL: _____

Annual Subscription (Subscriptions are NON-Transferable)

- ☐ ADULT ORDINARY MEMBER - RM 60 per year
- ☐ JUNIOR ORDINARY MEMBER - RM 30 per year (Age below 18 years)
- ☐ ADULT LIFE MEMBER - MINIMUM RM 480 (In one lumpsum)

Registration online at tdsmalaysia.com.my or email thedancesocietymalaysia@gmail.com to request for Membership Form.

Mode of Payment

1. **Direct or Online Bank-in** to THE DANCE SOCIETY OF MALAYSIA
Public Bank Bhd A/C No. 3216260903
2. **Cheque or Money Order** payable to THE DANCE SOCIETY OF MALAYSIA
Write your name and I/C No. on the reverse side.
3. **Cash** is acceptable when delivered by hand to the Membership Coordinator with issuance of receipt. Please DO NOT send cash through the post.

Submission of Application Form with cheque OR copy of bank-in receipt

By Post : _____ OR By Email Attachment : thedancesocietymalaysia@gmail.com

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332A-20A, Plaza Ampang City, Jalan Ampang
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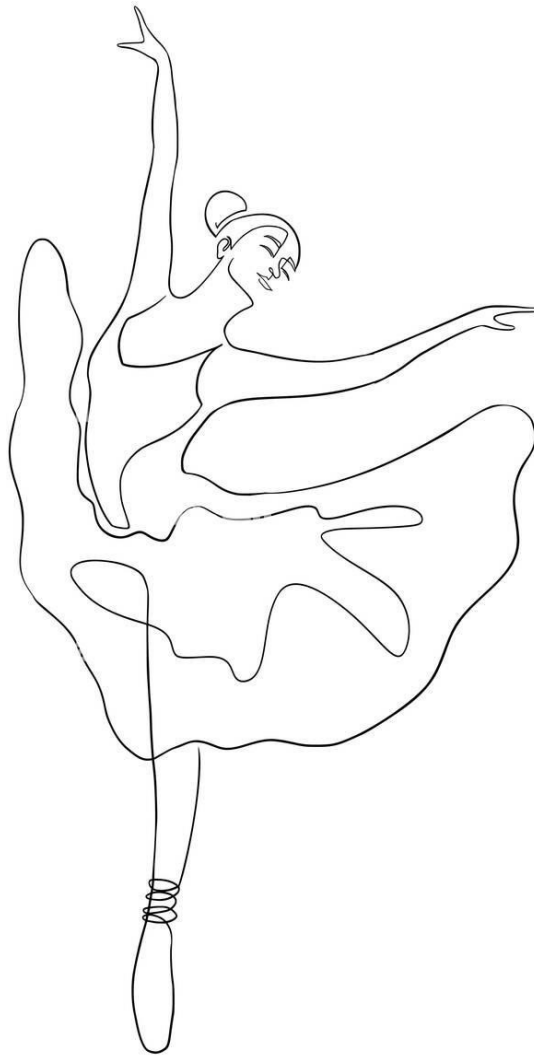
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