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adapted from the play 'Goose Pimples' by Mike Leigh
directed by Lim Siau Chong

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THEATREWORKS

presents

BE MY SUSHI TONIGHT

adapted from the play
"Goose Pimples" by Mike Leigh

directed by Lim Siau W Chong
designed by Justin Hill
lighting by Kalyani Kausikan
produced by Theatreworks

Why Mike Leigh again?



ike Leigh's plays are generally regarded – some would say understandably – as “West-End farce”. In fact, that was precisely what I thought when I first watched **Abigail's Party**, a play I was later to adapt for

Singapore audiences (**Susan's Party**, 1983).

My most enduring memory of the BBC television production of the play I saw four years ago was its frivolous quality – not unlike a nineteenth century comedy of manners.

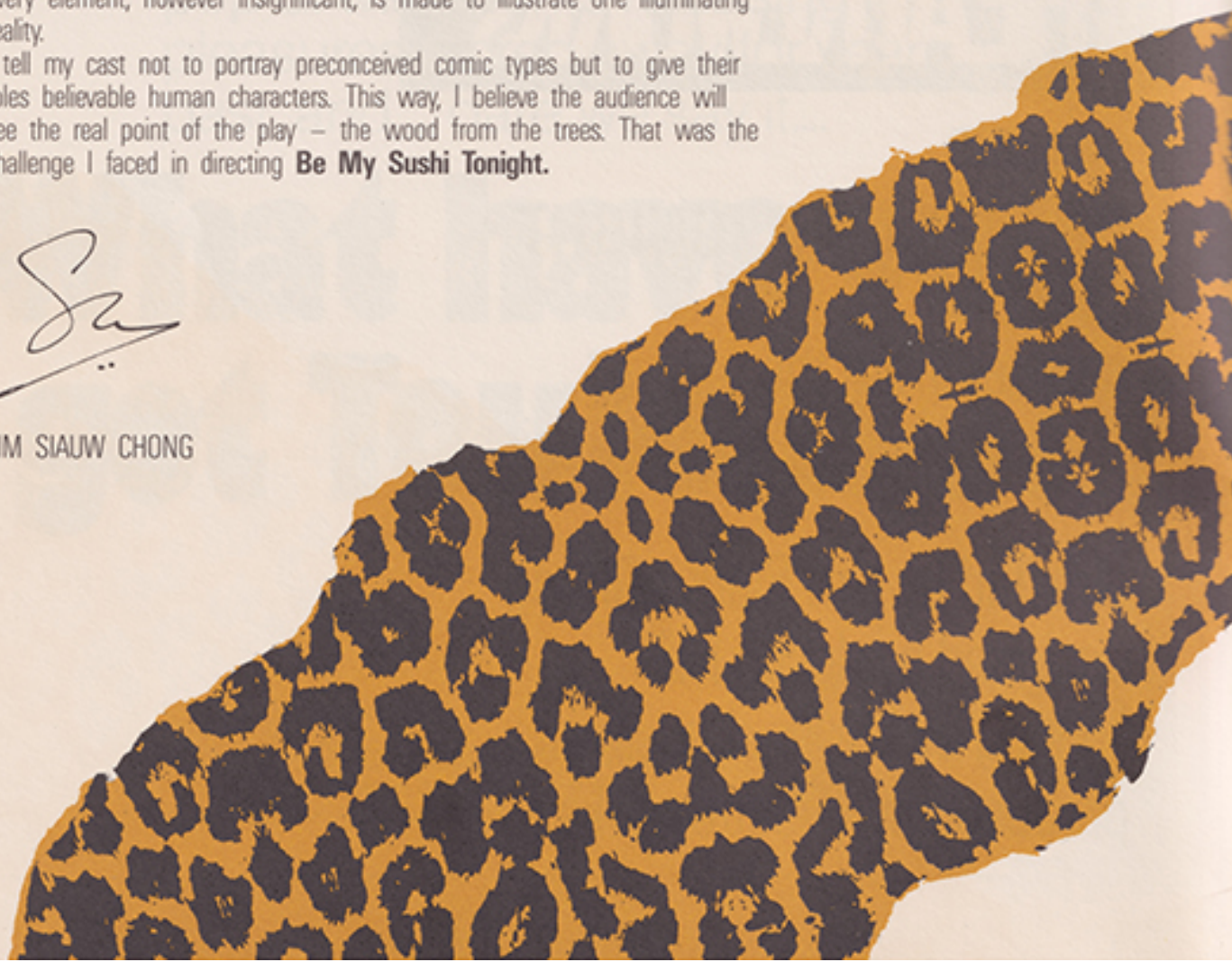
However, having read other Mike Leigh works and learned more about his method of improvisation in Paul Clements' “The Improvised Play”, what now fascinates me most are his caricatures that successfully reflect what is real and relevant, the truth in the characters somehow transcending the physical shell of the “types” portrayed.

The impact of a devised play by Mike Leigh does not stem from the plot: seen as narrative theatre, his storylines are undeniably banal. Rather, vivid caricatures display such uniquely individual human behaviour, and the sum total of their interaction expresses the theme.

I am reminded of Chekov's use of non-action. Taking a plot that is never of heroic dimensions and characters that are all somewhat ineffectual, every element, however insignificant, is made to illustrate one illuminating reality.

I tell my cast not to portray preconceived comic types but to give their roles believable human characters. This way, I believe the audience will see the real point of the play – the wood from the trees. That was the challenge I faced in directing **Be My Sushi Tonight**.

LIM SIAUW CHONG



Message from our Sponsor



It is not everyday that a professional theatre company is born. Theatreworks has taken a first big step into the relatively unexplored terrain of professional theatre. It's a commendable effort, one we feel deserves the support of all of us.

For those amongst us who enjoy good theatre, it will mean the development of more relevant, high quality Singapore drama in English. For the young and enthusiastic people who make up Theatreworks, it will mean a long haul. As pioneers, they will have it tough. But the pioneering spirit is something Mobil understands and shares, and we salute Theatreworks' efforts.

And, for tonight, we wish this debut production the best of centrestage and yes, of course, much applause.

DORSEY C. DUNN
CHAIRMAN
Mobil Oil Singapore

Mobil



THEATREWORKS



heatreWorks was established in February 1985 by a group of theatre enthusiasts and professionals who wished to make a commitment to drama in Singapore.

The company's principal objective is to mount fully-fledged and financially self-sustaining productions for the stage, and in this way inculcate a viable new industry in Singapore.

Another aim is to sow the seeds for truly relevant and meaningful English-language drama.

Clearly, neither of these two objectives can be achieved overnight. With **Be My Sushi Tonight**, TheatreWorks faced a number of very real, practical difficulties.

Perhaps the most hard-hitting was the absence of the human resource in the form of a full-time theatre administrator who could concentrate in creating the necessary business structure for a commercial endeavour, or a full-time artistic director who could commit all his energies to charting our artistic course.

Nevertheless, with the concerted effort of its founding members and supporters, both these start-up exercises have been carried out – and a first production was chosen, auditions done, a cast and crew appointed, and a play produced.

It is a first step.



Forthcoming productions

by **THEATREWORKS**

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The Cast



Lim Kay Tong

Kay Tong obtained a Bachelor of Arts honours degree in Drama and English from Hull University, in the United Kingdom, before completing a two-year course in acting at the Webber-Douglas Academy of Dramatic Art in London. He has worked professionally as an actor in the UK, having appeared in the world premier of the play **Origins** in the 1976 Edinburgh Festival, and the BBC serials **Doctor Who**, **The Chinese Detective**, **Tenko**, **Southern Cross**, the joint Australian-Japanese film, **Susan's Party**. In Singapore, Kay Tong has acted for the Experimental Theatre Club, The Stage Club, and the University of Singapore Dramatic Society. He won the 1982 Singapore Drama Festival Best Actor Award for his performance of the title role in **Terry Rex**, and was in the cast of the 1983 Singapore Festival of Arts productions - **FOB** (1982) and **Bumboatl!** (1984). Kay Tong, a member of British Equity, is one of the founding directors of Theatreworks.





Christine Lim

Christine's role as Jackie in **Be My Suzhi Tonight** follows a successful re-entry into the performing scene as part of the cast of **Bumboatl!**, the 1984 Singapore production commissioned for the 1984 Singapore Festival of Arts. Her comic portrayal of a Chinese nightclub singer in one of the sketches that made up the production marked her out as one of the talented new faces in Singapore English-language theatre. Before **Bumboatl!**, Christine had stayed away from the stage for six years while pursuing a career as a public relations officer with the Singapore Broadcasting Corporation. Previous acting experiences was in college productions of **Godspell** and **The Rocky Horror Show**.



Lim Kay Siu


Be My Suzhi Tonight is only Kay Siu's third theatrical commitment. The previous two were while still in school, in which he acted **Much Ado About Nothing**, in which he acted which was presented by the Experimental Theatre Club in 1976. Although not a regular actor, part of his work in the Curriculum Development Institute of Singapore calls for him to act in educational programmes, as well as write scripts and music. He studied in Dean Close in Cheltenham, England, and returned to Singapore four years ago.



Nora Samosir

Nora has been acting since she was in primary five. From that beginning she continued to appear in school productions, later graduating to the amateur stage in productions of *Little Murders*, *The Only Game in Town*, and *The Prime of Miss Jean Brodie*.

Her performing career got seriously underway last year when she was chosen to be on the cast of *Bamboozle*, the English play commissioned for the Singapore Festival of Arts. This led on to a part in *The Life and Times of Mr. X*, the play specially written for Singapore's 25th Anniversary celebrations. Nora has taken the time to squeeze in *Be My Sushi Tonight* in a busy schedule which includes a teaching job at the Institute of Education, and a complete job with the Raffles Hotel's cultural performance.



William Anthony Grosse

A long-time supporter of drama, William first caught the attention of the Singapore theatregoing public when he appeared in the Institute of Education's 1981 Drama Festival offering, *Squaring the Circle*.

He followed this up by participating in a presentation of improvised excerpts from *King Lear* that were produced for the Institute of Education's 10 Anniversary celebrations in 1983. A primary school teacher, William has participated in numerous acting and mime workshops, including those organised by the National University of Singapore and the Institute of Education. Among his special interests during these workshops are one-man routines, mime, and vocal expression.

Backstage

Justin Hill Set Designer

Justin Hill began designing for the theatre while studying architecture at Adelaide University. His first work was for theatre projects in the university and for the Adelaide Festival of Arts. This was followed by work for the Darwin Theatre Group on their production of *The Resistible Rise of Arturo Ui*, *The Merchant of Venice*, and *The Government Inspector*.

In Singapore, Justin has designed for The Stage Club (*Deathtrap*), The Experimental Theatre Club (*Susan's Party*), and Stars (*Fiddler on the Roof*). He also worked on the sets of *Samseng* and the *Chettiar's Daughter* for the 1982 Singapore Festival of Arts; *Cycles* for the 1983 Festival of Arts; and *Bumboat!* for the 1984 Singapore Festival of Arts.

Jenina Gill Publication

Coordinating the programme for *Be My Sushi Tonight* is Jenina's first major "behind the scenes" theatre job. Before this, she has done make-up for one or two productions in Hongkong, where she lived before coming to Singapore. Onstage work includes *Bumboat!* for the 1984 Singapore Festival of Arts; *Susan's Party* for the 1983 Drama Festival and *The Nuns* for the Experimental Theatre Club in 1982. Before this she appeared mainly in musicals and pantomimes - *Aladdin*, *Showboat*, *The King and I*, and *Thirteen Daughters*.

Jenina works as a consultant with a public relations company which she joined after having been a magazine editor.

Kalyani Kausikan Lighting Designer

Kalyani's introduction to lighting was for the musical show *Stardust*, in 1978. From there, she went on to do lighting work for music and poetry evenings for the National University, and a number of musical revues.

Her first fully-fledged theatre job was for the Experimental Theatre Club's Singapore Drama Festival award-winner *General Hospital or Nurse Angamuthu's Romance* in 1981. This was followed by two other projects for the ETC - *Terry Rex* in 1982, and *Susan's Party* in 1983. In 1982, she also worked on the Singapore-American production presented as part of the Singapore Festival of Arts, *FOB*.

Her most recent project was *Bumboat!* for the 1984 Singapore Festival of Arts.

Lim Siau Chong Director

With extensive experience as an actor, Lim Siau Chong up directing after completing a course in film production at the London Film School. After he returned to Singapore with the Australian director, John Tasker, as assistant for *Samseng* and the *Chettiar's Daughter*, the local language production for the 1982 Singapore Festival of Arts, he directed *Susan's Party* based on *Abigail* by Mike Leigh, as the Experimental Theatre Club's director of *Bumboat!* for the 1984 Singapore Festival of Arts. As an actor, he has appeared in many plays, including *Godspell*; *Sweeney Todd*, the *Demon Barber of Fleet Street*; *Night of the Iguana*; *Raffles*, *Lion of Singapore*; *The King and I*. The last two were professional engagements in London.





Lena Bandara

Stage Manager

Lena's involvement in drama began in 1980 when she worked on local playwright Robert Yeo's production of *One Year Back Home*. Since then, she has gained extensive experience in theatre management in Singapore, acting on behalf of an average of more than one production a year.

In 1981 she worked with director Max Le Blond on *General Hospital or Nurse Angamuth's Romance*, which won the best production award for that year's Singapore Drama Festival. Other productions she has stage managed include *Samseng and the Chettiar's Daughter*, Singapore Festival Arts 1982; the Experimental Theatre Club's production for the 1983 Drama Festival, *Susan's Party*; and *Bumboat* for the 1984 Singapore Festival of Arts. Lena is one of the founders of TheatreWorks.

Christina Mok

Assistant Stage Manager

Be My Sushi Tonight is Christina's first backstage experience although she has been an avid theatregoer since her schooldays. She joined the crew of the production to gain some experience in the area of theatre management, under the direction of Lena Bandara.

Stephen See

Assistant Stage Manager

A display artist working with Scano, this is Stephen's first stage production since school days.

Francis Heng

Assistant Stage Manager

An interior designer, Francis has worked on the stage design of the recent production of *Rhinoceros* before applying his skills to this production.

Rehearsal





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