



**THE MINISTRY OF COMMUNITY DEVELOPMENT**

in association with

**theatreworks**

presents

for the Singapore Drama Festival 1986

# **“NOT AFRAID TO REMEMBER”**



sponsored by the Shell group of companies

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M E S S A G E

*“After seeing and being through all the traumatic events, I know that horror and suffering are the result of war. We all have to work for peace and if we show goodwill, there won't be suffering.*

*It is our duty to educate our young people to be peace-loving.*

*I can only think of the Christmas message which says:*

*“Peace on Earth and Goodwill to all Men.*

*To do this, we also have to stand on our own two feet and work hard. Then everybody would be happy. I wish*

*Theatreworks well.”*

ELIZABETH CHOY  
5TH OCTOBER 1986



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## PRODUCTION CREDITS

Director: Lim Siau Chong, assisted by Kim Ramakrishnan  
Design: Justin Hill

Stage manager: Dora Tan, assisted by Irene Pinto

Lighting: Kalyani Kausikan

Sound: Roland Samosir

Hairstyles: Botticelli Hairdressers

Props: Daniel Quek

Production Manager: Jenina Gill, assisted by Karen Lim

Front of house: Teo Swee Leng

Administration: Dana Lam, assisted by Teo Swee Leng

Advertisements: Teo Swee Leng, Jenny Chak and  
Yap Poh Khim

Programme: Lim Kay Tong, assisted by Sylvia Tan

Photography: Goh Eck Kheng

Programme design: Stephen See

*Not Afraid to Remember is the first staging of an original Singapore play commissioned by Theatreworks. Not Afraid to Remember will open the Singapore Drama Festival, organised by the Ministry of Community Development and sponsored by the Shell Group of Companies.*

*Lasting from Oct 23 to Nov 30, the Festival has 21 plays being presented at four venues — Victoria Theatre, The Drama Centre, Shell Theatre and Botanic Gardens.*

*There are also lunchtime performances, which includes Theatreworks' Ash and Shadowless, a joint winner of the Shell Short Playwriting Competition. The one-act play, directed by Ong Keng Sen and featuring Lim Kay Tong and T. Sarsitharan, was staged on Oct 21 at the Shell Theatre.*

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**THE MINISTRY OF COMMUNITY DEVELOPMENT**

in association with

**theatreworks**

presents

**“NOT AFRAID TO REMEMBER”**

an original play inspired by the wartime experiences  
of a Singapore heroine



**directed by Lim Siau Chong**

*and introducing*

**Irene Lim as Elizabeth Choy**



*At the Drama Centre, October 23 to 26 (8 p.m.)  
with a matinee (2.30 p.m.) on Saturday*



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## From The Director

*"I met Elizabeth Choy when I was six years old. She was my teacher and even then, I was intrigued by her. She was always warm, yet she could instantly switch to being the fierce matriarch. And mischievous primary one students would be frightened into being as quiet as lambs.*

*Her upright and practical disposition served her well for both roles of teacher and matriarch. Even during a morning break, she would insist we sit up straight and advise us how to combat sleepiness with practical demonstrations on posture!*

*I never forgot Elizabeth Choy the teacher because of her dedication and innovative teaching methods. But I often regretted I hadn't got to know her better. So it was with great satisfaction that I uncovered some archival material on her war experiences while doing research for a television documentary last year.*

*But I only really got to know her while speaking to her for this play.*

*She is genuinely shy of publicity and was rather apprehensive that a play on her might invade her privacy. However, I persisted because I felt she had an important and powerful story to tell.*

*Not Afraid To Remember is not Elizabeth Choy's life history. The play highlights her courage and humanitarian spirit during the Japanese Occupation in Singapore. A timely awareness-raising account for people like myself who can only understand the concept of war but not its full emotional impact. But more accurately, the play is an invitation for us to re-examine our historical past and understand the importance of political awareness.*

*I'm proud that this play is the first full-length original Singaporean work to be produced by Theatreworks and I hope that we will, in future, provide an avenue for local dramatists who want to tell us something about ourselves."*

### Lim Siau Chong

Artistic director and founder director of Theatreworks, Siau Chong trained at the London International Film School, graduating as its top student in 1980.

Since his return to Singapore in 1981, he has directed Mark Leib's *Terry Rex*, the 1983 Drama Festival Award winner, Susan's *Party*, which was adapted from Mike Leigh's *Abigail's Party*; and of course, most of the 1985 productions of Theatreworks, *Be My Sushi Tonight*, *Love and Belacan* and *Fanshen*.

He was also co-director in past Singapore Festivals of Arts — with Australian director John Tasker in *Samseng* and The Chettiar's *Daughter* in 1982, and with American-Chinese director Tzi Ma in *Bumboat* in 1984.

This year, Siau Chong directed the English language production for the Festival, *Dragon's Teeth Gate* and *Rashomon*, a Theatreworks production.

A trained singer and dancer, Siau Chong is currently working freelance, after spending three years at the Singapore Broadcasting Corporation, making television commercials.

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## From The Playwright

*"Working on this play has taught me much about the people involved in the production than it has about my own writing ability.*

*The subject wasn't my idea. Many of the concepts in the play didn't have their beginnings with me.*

*As much as I wanted my writing to be my lonely, isolated activity, I couldn't ignore the myriad of ideas, the helpful jumble of suggestions that came from various people who would tell me what was to be black and white on my pages. I learnt to be stubborn and grit my teeth about some things and be flexible about others. I realised that nothing is as right or as perfect as it seems the first time.*

*I don't think I've discovered a new obsession here. (Kim is already a veteran actress in Singapore) I see writing as one more development in my fascination for the theatre which began when the only supporters I had in the wings were my parents.*

*A play from the outside and from the inside are totally different. They must be. As a writer, I have a fish-eye lens. The view isn't exactly as you see it or as the director sees it. It's a personal view, slightly askew. And I guard that jealously. It's what you see, however, that counts."*

### Kim Ramakrishnan

Kim's interest in performance began with her classical ballet training. Not being the "falling-leaf" type, she turned to acting and kept her interest through university and drama festivals. After post-graduate studies at Leeds University in Drama and Theatre Arts in 1981, she was propelled back to Singapore. Dramatic appearances here since include roles in *Terry Rex* (1981), *Susan's Party* (1983) and *Empty Frames* and *Bumboat* for the 1984 Singapore Arts Festival for which she also wrote an item. This work, however, is her first full-length play to be produced, though Kim, a television journalist, has directed previously.

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## ELIZABETH CHOY

War heroine Elizabeth Choy-Yong Su-mei, one of Singapore's earliest women politicians, dedicated social worker and teacher was born in North Borneo (now Sabah). A Christian Hakka — her grandfathers were Christian workers — Elizabeth had a stable, happy childhood.

One of the few women who received formal education in the 1920s, she went to a mission school before moving to Singapore where she studied at the Convent of the Holy Infant Jesus in 1929. After topping the Singapore Senior Cambridge Exams (O' levels) in 1933, she started teaching at St Margaret's School, before moving to St Andrew's School in 1935.

In August, 1941 she married Choy Koon Heng, a book-keeper. Six months later, the Japanese invaded Singapore. Jobless, Elizabeth helped her family run hospital canteens at the Mental Hospital (Woodbridge) and later at Tan Tock Seng Hospital. Knowing that the British POWs lacked basic facilities, she smuggled medicines, food, money and also messages to them.

During a Japanese raid on the POWs, short-wave radios were found and the Kempetai (the Japanese military police) mounted several raids on the populace, arresting amongst others, Choy Koon Heng. It was 1943. While making enquiries about her husband's whereabouts, she was arrested and taken to the YMCA Headquarters in Orchard Road where she was tortured and interrogated.

The Japanese suspected her of being a spy but Elizabeth had however helped the POWs out of the goodness of her heart. This humanitarian approach was extended even to her tormentors, for she was reluctant to name them to the British after the war. "It's not people who are wicked. War is a wicked thing," she said.

After the war, she and her husband were re-united and both were decorated by Britain, being awarded OBEs. Elizabeth also received the Bronze Cross for wartime gallantry from the Girl Guides Association as well as the Sarawak Cross for helping Sarawak citizens between 1942 and 1943.

Elizabeth also met the British Queen Mother at Buckingham Palace in 1946 and represented Singapore at Queen Elizabeth's Coronation in 1953. She and her husband spent three years between 1946 and 1949 recuperating and travelling in Britain.

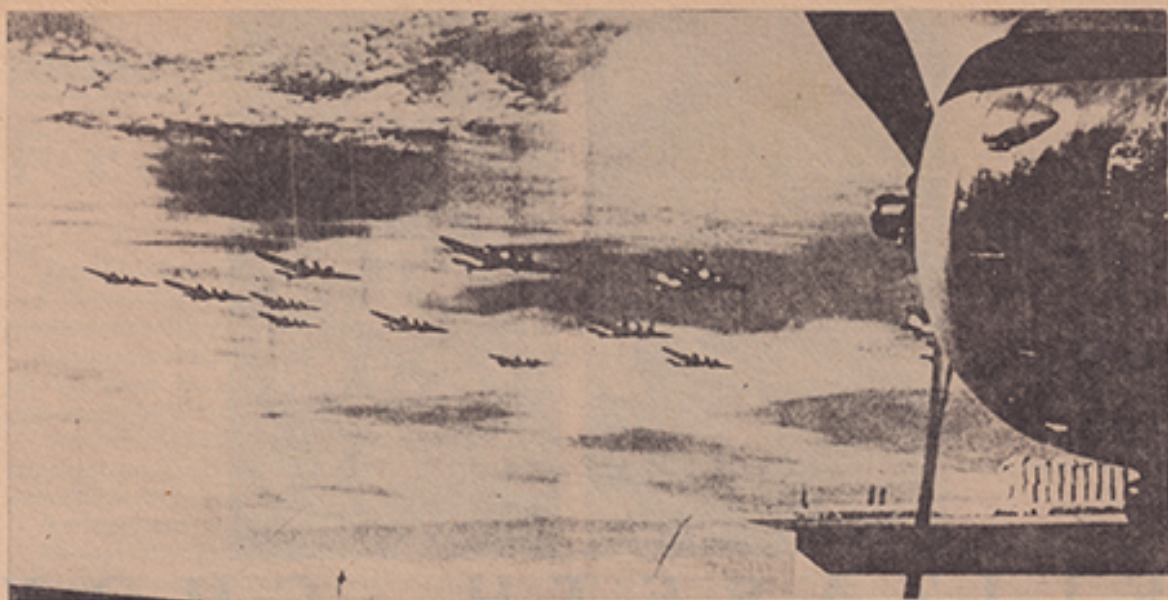
On returning to Singapore in 1950, she entered politics and stood as a candidate in Singapore's first elections for the City Council. Her political awareness grew out of her wish to help the poor and needy. She lost but was nominated by Sir Franklin Gimson, then Governor of Singapore, to the Legislative Council which was the equivalent of Parliament today, being the law-making body of Singapore.

Elizabeth was the first and only woman councillor during the years 1951-55. She was persuaded to stand again for Queenstown where she lost. Nevertheless, she said: "I feel glad that I have twice offered my services to the people of Singapore, and do not mind the effort and the expense, or the heartache, as I feel I have done my bit."

She still had her teaching and her social work however and in 1956, helped set up the School for the Blind where she was principal till 1960, before returning to St Andrew's where she taught till 1973.

Elizabeth Choy now leads a quiet life, still in the family home where she lived before the war.





*The Japanese air raid.*

## THE JAPANESE OCCUPATION

*(as told by Elizabeth Choy to the Malaysian Sociological Research Organisation magazine Intisari)*

“When the Japanese took over Singapore, there was panic everywhere. By that time many houses and buildings had been burnt down or shelled. In each area, the Japanese established some sort of centres, and the inhabitants were told to go to these centres.

“After the people had been kept there for a few days, they were told they could go home. The women and children went first, and as each one passed, a “chop” was put on the arm to say that this person had been examined.

“And when it came to the men, most of them, say between the ages of 15 and 25, or sometimes 30, were being detained. And their relatives did not know what had happened to them because the woman who had gone home first, waited day after day at home for their men.

“After a week or two, there was still no sign of them, and then we heard rumours that they had been shot, or that they had been taken to do forced labour, but no one could tell us exactly what had happened.

### The Arrest

“When the British were interned, they lacked medicines, food, and news of friends. Through the hospital canteen, (Elizabeth's family managed one at Tan Tock Seng) friends of the internees were able to send them medicines, food, money, messages and so on, using an ambulance that used to run between the camp and the hospital. The Japanese found out that my husband and I were doing this.

“When my husband was arrested, we did not know what had happened to him. So I went to the Headquarters and asked if I could see my husband. And they refused. Soon after this, someone came to the house and said, “Come along — you can just bring a blanket with you in case he is cold.” So I followed this man and, of course, never went back...

“I was taken to a cell on the ground floor (YMCA Headquarters at Orchard Road) and to my dismay, I saw that there were more than 20 people in the cell. It was a gloomy, horribly damp and filthy place. And I stayed there for nearly 200 days without a comb or any soap, without a bathroom or any change of garments.

“I think the Japanese were paying me and my husband a compliment. They thought we were connected with some kind of espionage, but we did not know enough to do anything of the kind. All we did was help those in distress to live through their internment.

### Forms of Torture

“Water treatment — they made you drink water until your stomach almost burst, and they flogged you or sometimes made you carry a chair over your head for hours. I think their favourite method was to threaten you that if you didn't confess, they would take you somewhere, say Johore, and behead you or bury you alive... And another time, I was given the electric shock treatment, and of course, that was a horrible thing — unless one has gone through it, it is impossible to convey the horror of such a thing, and that is why, to this day, I am very scared of electricity...





*Ravages of war.*

### **Life In Jail**

"As long as we were there, we could not see daylight, or anything green, just that bare room with the toilet in the corner. We got our drinking water from the same place. The toilet got so filthy... Sometimes we had to wait for three weeks without being taken for interrogation, and it was horrible to be so inactive, with no freedom of movement whatever.

"Later on, after months of starvation, one's mind got so dull that it was very difficult to think constructively at all. Most of the time we were thinking of food. It was agony to lie there unable to sleep, and to hear the "mee-man" going about his business, "tick tock tick tock tock", while we were almost starving to death. We were so hungry, we were not ashamed to beg for food from those who were newly taken in and put in the corridor before being locked in the cells...

"Another troublesome thing was that the cell was infested with bugs. I lay awake, sometimes all night, trying to kill all those bugs — maybe thousands of them I killed in that way...

"When I was in that place, I really thought I would never get out. And ever since the day of my release, I have considered myself as having an extra lease of life, and for that reason, I do not care what happens to me now, nothing can hurt me, I feel I have reached the bottom of things, and after that nothing can ever touch me, really...



*Street scene during the Japanese Occupation.*

### **Political Awareness**

"Before the Japanese occupation, few of us in Singapore had any political awareness, and we regarded the British as our rulers and benefactors and our protectors. We went about our business in a very contented way. It was not until the war that we realised that there were power struggles in the world. For many people in Singapore, that was the beginning of political awareness."



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# T H E P L A Y

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## NOT AFRAID TO REMEMBER

*an original play*

*by*

*Kim Ramakrishnan*

**N**ot Afraid To Remember is about how a woman stood up against unbearable odds and cruelty for the sake of her fellow man. The play focuses on the internment of Singapore teacher and politician, Elizabeth Choy, by the Japanese during the Occupation in the 1940s. It is a play of essences rather than one concerning polemics and deals in a spare fashion with strength under extreme pressure. The action centres on the interrogations, some real, some imagined, which took place. It conveys in simple images the strong beliefs held by both Choy and the Japanese.

It is a work about unbending faith and courage.

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### ACT ONE

**Scene One:** Prologue

**Scene Two:** Room above Tan Tock Seng Hospital canteen

**Scene Three:** Elizabeth reminiscing

**Scene Four:** Room above Tan Tock Seng Hospital canteen

### ACT TWO

**Scene One:** Japanese HQs, YMCA Orchard Road

**Scene Two:** Prison cells, YMCA Orchard Road

### ACT THREE

**Scene One:** The Trials

### ACT FOUR

Epilogue

### CURTAIN

●

### THE CAST

Elizabeth.....Irene Lim  
Choy Koon Heng.....Lim Kay Siu

Girl.....Anita Fam  
Bishop.....Keith Wiltshire  
Monai Junii.....Felix Lee  
Sugimoto Koso.....George Lee

Dinah.....Jenina Gill  
Mr Tan.....Lee Weng Kee  
Soldier 1.....David Tay

Soldier 2.....Alphonsus Chung  
Kee Seng.....Tay Hock Boon

Kee Seng's sister.....Audrey Koh

Japanese Officer.....Hassan Othman

Japanese soldiers.....Tan Wee Khooon, Ian Lim

Elizabeth's double.....Tan Yang Po

Inmates/crowd: Verena Tay, Ho Soo Kit, Kala Nair,  
Harris Jahim, Roslan b. Mohd Daud,  
Harlina Basri, Mildred Tan, Azlee Daud.

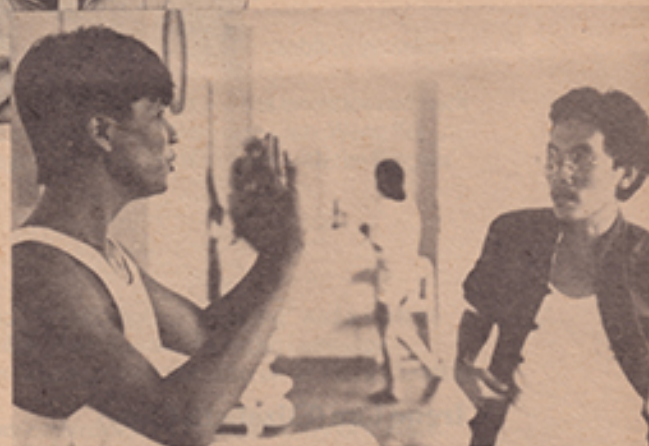
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# R E H E A R S A L S



*"We were so hungry, we were not ashamed to beg for food..."*



*The Director at work.*



*Choy Koon Heng (Lim Kay Siu) and Elizabeth Choy (Irene Lim).*



*Elizabeth Choy (Irene Lim) with the Bishop (Keith Wiltshire).*



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# T H E C A S T



*Irene Lim*

## **Irene Lim (Elizabeth Choy)**

Irene studied speech and drama at school in England and usually took the male parts in plays, including the title role in Marlowe's *Faust*.

A trained pianist, Irene's interest concentrated more on Music when she entered Oxford University in 1972. She was a member of the choir there, the Schola Cantorum and with it, participated in concerts at the Bath and Cheltenham Festivals and the Proms. There were also concerts and recordings with the Academy of St Martins in the Fields.

The theatre beckoned again in medical school in London. This time Irene took part in musicals — *Katisha* in *The Mikado* and revues in which she sang, danced and acted. In Singapore, Irene recently took part in the University of Singapore Society's opera, *Die Fledermaus* (1985), as a member of the chorus and also understudied for the role of Prince Orlovsky.

## **Lim Kay Siu (Choy Koon Heng)**

Kay Siu appeared recently as Solange in the male version of Theatreworks' *The Maids* for which he drew much praise. 1986 also saw him in both the fringe and the main programme in the Singapore Festival of Arts in *The Window*, a lunchtime drama offered by Theatreworks and in a lead role in Stella Kon's *Dragon's Teeth Gate*.

While Siu had hardly done any acting before Theatreworks' *Be My Sushi Tonight* in 1985, he now acts, composes and scripts regularly for educational TV programmes produced by the Curriculum Development Institute of Singapore.

Kay Siu has also appeared in the NUS production *Woman*, BBC's *Tenko Reunion*, the German film *The Nuclear Conspiracy* directed by Rainer Erler which won an award the *Praemo Italia* and *Passionflower* for American CBS television, all in 1985.

Theatreworks' productions include *Fanshen* and *Rashomon*.

## **Anita Fam (Girl)**

Anita's interest in drama started at Marymount Convent and continued at Anglo Chinese Junior College where she adapted, produced and acted in plays which include *Dragon's Daughter* and *Mother's Day*. At the National University of Singapore, where she read Law, Anita adapted and acted in *The Rose and the Crown* which won best production at the NUS Drama Festival. Anita, recently graduated, has also acted for the Curriculum Development Institute of Singapore.



### **Keith Wiltshire (Bishop)**

Keith, who teaches Humanities as well as drama at Raffles Junior College, has had little on-stage acting experience since his own school days where he was involved in *The Importance of Being Earnest* and *Dear Brutus*. He trained for the Methodist Ministry in Bristol where he produced plays like John Ferguson's *The Trial*. Later, in Sarawak, where he taught for 10 years between 1959 and 1969, Keith produced the Reynolds-Slade musical *Salad Days* which went "on tour" from Sibu to Kuching.

### **Felix Lee (Monai Junii)**

Felix's interest in drama began while studying in Southampton eight years ago. He acted in a college production of *Noah's Ark*. This interest was fuelled further by frequent visits to the Chichester Festival Theatre. He feels that the theatre is one of the most powerful mediums of expression. Felix, now working in a public relations firm, was in advertising and marketing.

### **George Lee (Sugimoto Koso)**

Since the occasional play at Toh Tuck Secondary School, George has not done any acting and hence feels unfulfilled artistically. After school, he worked in hotel and catering and, more recently, joined a travel agency as a tour manager and was given an opportunity to act in a sketch written by Paik Choo for a company dinner. George is an avid moviegoer, windsurfer and jogger.

### **Lee Weng Kee (Mr Tan)**

Former art director Weng Kee is now a free-lancer, specialising in hairdressing, with some dabbling in make-up and choreography.

Weng Kee, the actor, however, began with the role of Judas in *Jesus Christ Superstar*. He has never looked back since, taking on parts like Perchik in *Fiddler On The Roof* for groups like STARS and the Stage Club. Weng Kee also took on several roles in *Theatreworks' Fanshen* when it was staged last year. He also sings with the Peoples' Association's road show tours.

### **David Tay (Soldier 1)**

A physical education teacher with Temasek Junior College, David has been both a "samseng" and a saint in theatre. He was one of the bully boys in *Samseng* and the Chettiar's Daughter, the main English Language production for the 1982 Festival of Arts in Singapore and on another occasion, took the title role in *J.B.*, a Christian production based on the life of the biblical character Job.

David also had a role in *The Life and Times of Mr X* in 1984, a play commissioned by the Ministry of Culture for Singapore's 25th Anniversary. David has also done choreography, stage management and lighting.

### **Alphonsus Chung (Soldier 2)**

This is Alphonsus's second *Theatreworks* production, having played the Woodcutter in *Rashomon* in early 1986. He was actively involved in drama in school at St Andrew's Junior College where he took the lead role in *Rhinoceros*, the school's entry for the 1985 Drama Festival. Alphonsus is currently doing his National Service.

### **Tay Hock Boon (Kee Seng)**

Hock Boon is a very shy 11-year-old who uses the channel of the theatre to express himself. A student at Boon Lay Primary School, he plucked up enough courage to audition for the child Pu Yi for Bertolucci's upcoming screen epic, *The Last Emperor*. Although he didn't get the role, *Theatreworks* was impressed by his natural acting talent. He wishes there were drama classes in school as he hopes to be an actor when he grows up.

### **Audrey Koh (Kee Seng's sister)**

Audrey, at 11, is already professional, having appeared in various commercials since the age of five including ads for National Panasonic, Plumrose Sausages and an STPB ad on Singapore.

Not one to wait for opportunities, she also scripts, directs and acts out her own plays which she produces with classmates at Chong San School in Ang Mo Kio. Her most memorable time in the "business" was when she, not only went on stage to give a bouquet to Marie Osmond, but was also selected to accompany the singer on a three-day tour of Singapore.

Audrey was in Stella Kon's *Dragon's Teeth* Gate and an extra in the television CBS movie, *Passionflower*.

**Robert H. Scott:** Prisoner of war.

**John Long:** Radio operator who was tortured and later executed by the Kempetai.

**Monai Junii:** Warrant Officer of the Kempetai, sentenced to death by hanging by the War Crimes Court.

**Sgt. Sugimoto Kozo:** Officer of the Kempetai, sentenced to eight years imprisonment by the War Crimes Court.



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# BEHIND THE SCENES

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## **Jenina Gill (Production/Publicity Manager)**

Not Afraid to Remember is Jenina's major work as a theatre producer though she has been active in drama since kindergarten in Manila. This love continued: acting in school plays in Hong Kong doing mostly musicals and pantomimes and later, when she returned to Manila for university, in serious dramas.

Campus productions include English Language works by Filipino playwrights. She has lived and worked in Singapore for the past six years being variously in journalism and public relations.

Plays in Singapore include *The Nuns* and *Susan's Party* and the role of the Medium in *Theatreworks' Rashomon* (1986). Jenina works for a major public relations firm in Singapore and has been responsible for the publicity of many *Theatreworks* productions.

## **Justin Hill (Designer)**

A founder director of *Theatreworks*, Justin has been designing for the Singapore stage ever since he arrived here in 1981. Justin designed for the Stage Club (*Deathtrap*), the Experimental Theatre Club (*Susan's Party*), STARS (*Fiddler on the Roof*) and of course, has been responsible for all of the *Theatreworks* productions.

His contributions to arts festivals in Singapore have been the sets of *Samseng* and the Chettiar's Daughter in 1982, *Cycles* for the 1983 Festival of Dance, *Susan's Party* for the Drama Festival, also in 1983 and *Bumboat!* in 1984.

Justin's involvement with theatre began while studying architecture at Adelaide University. After graduating, he designed the opening festivities for the Adelaide Festival of Arts in 1978, followed by work on the Darwin Theatre Group's productions of *The Resistable Rise of Arturo Ui*, *The Merchant of Venice* and *The Government Inspector*, between 1979 and 1981.

## **Kalyani Kausikan (Lighting Designer)**

Kalyani has lit most of the major dramatic productions in Singapore ever since she first began in 1978.

Apart from lighting work for music and poetry evenings at the National University of Singapore and musical revues, Kalyani has been responsible for the atmosphere in Experimental Theatre Club's *Nurse Angamuthu's Romance* in 1981, *Terry Rex* in 1982 and *Susan's Party* in 1983.

A teacher at Yishun Junior College, Kalyani has also designed lighting for the Festival of Arts drama offerings, specifically, the Singapore-American production, *FOB* in 1983, and *Bumboat!* in 1984. She is now the lighting designer for *Theatreworks* and her work has illuminated the plays *Be My Sushi Tonight*, *Paradise Heights* and *Fanshen*, all in 1985 and *Rashomon* in 1986.

## **Dora Tan (Stage Manager)**

Dora's involvement with *Theatreworks* has run the whole gamut of backstage duties, though primarily with sound design. She has, however, also acted and directed, mainly as a student at the National University of Singapore. She was in charge of sound for *Theatreworks' Fanshen* (1985) and *Rashomon* (1986) and did the lighting for *The Maids* (1986). Other credits include the Experimental Theatre Club's *Empty Frames*, the first staging of *The Maids* for a directors' workshop and *Dragon's Teeth Gate* for this year's Arts Festival.

## **Irene Pinto (Assistant Stage Manager)**

Irene's involvement in theatre began at the Convent of the Holy Infant Jesus where she took part in Shakespearean plays. She claims however that her interest has mainly been on the other side of the boards, as a member of the audience. The reason for her participation, this time, is to see how a production is put together. Irene is an administrative officer with Singapore International Airlines.

## **Roland Samosir (Sound Designer)**

Encouraged by sister Nora Samosir's theatre involvement, Roland started acting in his junior college days.

He took the role of Mr X's son in the *Life and Times of Mr X*, a play commissioned by the Ministry of Community Development for the 25th anniversary of Singapore's founding in 1984.

Now in this third year at the local university, Roland played Richard Rich in the Varsity Playhouse's production of *Man For All Seasons* which was staged in the Arts Festival fringe in 1986.

He was Assistant Stage Manager doing sound in the Stella Kon play, *Dragon Teeth's Gate* also during the 1986 Singapore Arts Festival and most recently, was the sound designer for *Theatreworks' The Maids* and *Madman* in September 1986.



### **Karen Lim (Production/Publicity Assistant)**

Karen has been involved in drama since her Hwa Chong Junior College days and acted in Max Frisch's *The Fire Raisers*.

At Cambridge University, where she read English, she was involved with an all-female production of Shakespeare's *Tempest*, re-titled *Trouble and Strife*, played the role of the Courtesan in *Comedy of Errors*, was responsible for *Dream of Autumn*, an opera by Singaporeans for Singaporeans and worked as publicity manager for the ADC Theatre in Cambridge during its Greek Week.

Karen also directed David Hare's *A Map of the World* and Arthur Miller's *After the Fall* while at Cambridge.

Apart from helping backstage with *Not Afraid to Remember*, Karen is directing a local play *Dubiously Yours* for the Shell Players in the Drama Festival Fringe. She is currently doing an MA on VS Naipaul at the National University of Singapore.

### **Daniel Quek (Props Manager)**

Daniel recently completed an honours degree in English Literature at the National University of Singapore. His recent theatrical experiences have been backstage, in the opera, *Die Fledermaus* as an assistant stage manager and properties manager in *Emily of Emerald Hill* in the 1985 Drama Festival.

Last year, Daniel was stage manager for Theatreworks' *Fanshen*. His interest in theatre began with his involvement with Theatrecraft, the drama wing of the NUS Literary Society and he has acted in two NUS productions, *The Cow* and *Beginning*.

## **THEATREWORKS THANKS**

The Ministry of Community Development for kindly inviting us to be part of the 1986 Singapore Drama Festival;  
The Shell Group of Companies for making the participation possible;

Mrs Elizabeth Choy for gracing the opening night and for being so sympathetic to the project;

Mr Hiroshi Shimizu from the Japanese Language Department at the National University of Singapore for helping the troops with their language;

Mr Yang Derong for designing the period costumes.

Hong How Corporation for lending their premises and much appreciated advice and help.

Mrs Yap Poh Khim for persevering with advertisement sales;

And all those who helped towards this production in many different ways.





S U S A N N A ' S  
F A C E & B O D Y C E N T R E

|                                 |                   |
|---------------------------------|-------------------|
| FACIAL TREATMENTS               | SAUNA BATH        |
| BODY MASSAGE                    | WAXING            |
| SLIMMING/FIRMING                | ELECTROLYSIS      |
| BUST CARE                       | MANICURE/PEDICURE |
| PARAFFIN WAX                    | BODY PEELING      |
| BODY TREATMENTS                 | SCULPTURED NAILS  |
| PERSONAL MAKE UP<br>& SKIN CARE | EYELASH TINTING   |
| BRIDAL MAKE UP                  |                   |

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# ABOUT THEATREWORKS

We are a group trying to create an environment for professional theatre in Singapore.

Some of us have been in local theatre for many years while some of us went away to train for the profession. But despite the years of training and experience, when we returned, we found that it was still not possible to earn a living from theatre here. So in February 1985, we put our money together to start this company.

We still do not make much money from theatre. Those of us who have left our jobs still have to resort to other kinds of part-time work to subsidise our activity in the arts. Ironically though, everyone else involved in the show, from the theatre-owner to the carpenter who makes our sets, does.

But we do it because we think having an artistic vision of our country is as important as an economic and business one. So too allowing Singaporeans who can only contribute to their country through the arts to do so and still live. We think they must be allowed to express themselves in their way for in their creative product will lie truths about our society, not easily found elsewhere.

While a theatre ticket today is still heavily subsidised by either the sponsor or the individuals taking part in it who remain largely unpaid, in Theatreworks, the professional principle is kept to via a token payment, to cast and crew. We hope professional theatre would be a reality someday and this is our own small step towards that day.

Nevertheless, response so far from the public has been gratifying and Theatreworks is now in its second year.

Since the debut with the adaptation of a Mike Leigh play, BE MY SUSHI TONIGHT, other Theatreworks offerings have been plays like PARADISE HEIGHTS, an adaptation of David Mamet's Glengarry Glen Ross, Michael Chiang's LOVE AND BELACAN and David Hare's FANSHEN.

But possibly the best received Theatreworks' productions so far have been 1986's shows: RASHOMON in May, based on Kurosawa's film script of the same name and Genet's THE MAIDS in September. And perhaps, NOT AFRAID TO REMEMBER which is the first original full-length Singaporean play to be staged by the group.

**FANSHEN**  
THE STORY OF CHANGE IN AN OPPRESSED VILLAGE IN CHINA

**BE MY SUSHI TONIGHT**  
Mike Leigh

**THE MAIDS**  
Diary of a Madman

羅生門  
**RASHOMON**



## Greetings

**To Irene:** All success to a first-timer!  
From a well-wisher.

**To Theatreworks:** With best wishes  
from B. N. Tan

**To Irene:** We wish you a successful debut.  
From Tong, Sylvia and Yuen.

**To the cast and crew of Theatreworks:**  
May Theatreworks stage many more plays.  
A theatre fan.

**To Theatreworks:** All the best.  
Anonymous.

**To Theatreworks:** With all best wishes.  
From Dr Lim Joo Lee



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## Send Us A Message

Send us no flowers, though we love bouquets!  
We have a column — GREETINGS — where  
friends can send a message to support  
Theatre in Singapore.

Just fill out the form, attach your cheque for  
\$50 (payable to THEATREWORKS Pte Ltd),  
if you have only one message. Send back to  
THEATREWORKS at: 101 Cecil Street, #26-08  
Tong Eng Building S0106. Tel: 2231511.

MESSAGE/S (\$50 for 20 words)

\_\_\_\_\_

For programme produced in conjunction with

\_\_\_\_\_ (production name).

Leave it blank if you don't want to specify.

Name: \_\_\_\_\_

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Tel: \_\_\_\_\_

My cheque for \_\_\_\_\_ is attached.

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As a long-standing corporate citizen, Shell wants to play its part in helping Singaporeans enjoy the finer things of life.

Shell already supports many cultural activities in the Republic. The annual Drama Festival and the Singapore Symphony Orchestra's Community Concerts are some of these.

But its role does not end with the giving of financial support. Shell believes in doing more. It wants to help make culture more accessible to the Singaporean; at the same time, contributing towards nurturing local talents by offering them a venue to perform.

Out of this belief was born its weekly Friday Lunchtime Cultural Programmes at the Shell Theatre - a miniature arts festival encompassing music, dance and drama.

With the enthusiastic support of Singaporeans from different walks of life, the Shell Theatre is now a focus of lunchtime cultural activities in the Central Business District.

