

THEATREWORKS

P R E S E N T S



# OZONE

written & directed by Arifin C. Noer



# ZONE

Directed and written by Arfin C. Noer • Translated by Krishen Jit



Assistant Director  
LIM YU-BENG

Production/Stage Manager  
TRACIE HOWITT

Cast  
LIM KAY SIU  
KHAIRUL ANWAR  
K. RAJAGOPAL  
LEE WENG KEE  
NORA SAMOSIR  
GERALD CHEW  
JEAN NG  
SEAH WEE THYE

Set Design  
CHEONG YEW KWAN  
WILLIAM TEO

Costume  
WILLIAM TEO

Lighting Design  
KALYANI P.S. KAUSIKAN  
assisted by  
TRACIE HOWITT

Sound Designer  
MARK CHAN

Programme Designer  
GOH ECK KIHENG

Programme Text  
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Make up Designer  
KIT

Hair Designer  
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Front-of-house Managers  
ELIZABETH CHELLIAH  
LIM WEE MIEN  
SHIRREEN SIN

Foyer Exhibition  
IAN BOUDVILLE  
CAROL PHILLIPS  
GERALDINE KOH









OZONE, the play, has strong farcical elements and a fairy-tale logic. These make the play and what Arifin C. Noer has to say extremely accessible. It cuts through advertising slogans of "Clean and Green" to the basic issue. Modern Man has grown arrogant and vain. He surrounds himself with artificial sources of power which feeds his ego. He becomes God by altering the natural balance of life and death; he destroys life, civilisation and the balance of nature. But soon after going round in circles, he's bored, despite new and more wondrous inventions. Ultimately what is left in Life?

Arifin C. Noer's visit to Singapore has been of utmost significance. It brought home the realisation that in the Singapore theatre culture, there are few practitioners who can be role models and sources of inspiration to young actors, playwrights and directors.

The contemporary theatre scene has been slowly evolving over the last five to six years. Being young, it has demonstrated great verve and commitment. However for the theatre culture to continue growing, we need more individuals, who have the vision, objectivity, charisma, experience and wisdom to inspire and lead. This will ensure that Singaporean theatre will have the tenacity to survive and to play a meaningful role in society.

Individuals from Southeast Asia who have had great impact on us are Krishen Jit and Arifin. They have impressed with their "macro" view of theatre encompassing society, culture and politics. They have shared a vision of theatre which encapsulates the soul of the people, grounded in their past, present and future.

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Cleanse the Earth  
Cleanse the Skies  
Cleanse Ourselves



**OZONE Or The Strolling Minstrels IV** was on my mind in 1976 when **Umang-Urang Or the Strolling Minstrels II** was being staged. I had even promised to stage it in 1988, but it turned out that I was only able to finish the text on exactly 17 August 1989.

This play is the fourth part of a pentalogy which is really a ballad on the poverty of the twentieth century: the poverty of body and poverty of the soul, economic poverty as well as metaphysical poverty.

The characters in the play are a group of Prophets and a group of Clowns, headed by Semar, a servant character in the Javanese Mahabharata epic. He is, paradoxically, a symbol of the highest level and the lowest level, a symbol of gods and the underdog. The Prophets and Clowns travel from century to century, entertaining the human race with their 'passion play', the prophets with their songs while the Clowns with their drama. They are wrapped in a joyful, comical and intellectual spirit.

In **Ozone**, Semar again plays the character Waska, while Pertruk and Bagong play Ranggong and Borok respectively.

Right now, they are travelling the galaxies to seek death, after having lost their motivation to live. The success they achieved on having robbed the universe, their achievement in fighting off death and time has apparently brought them to a frightening emptiness, an emptiness that brings them to realise that death is an essential element to life. The problem is that they have drunk the antidote to death and now they cannot die.

In the end, a pair of old hermits, Wiku and his wife Nini, make the Prophets and Clowns aware of their basic flaws and console them with the knowledge that a long life is an expression of God's love. Life means to have a culture, say the hermits. People who are alive are people who inevitably carry the burden of culture. And the pressing duty of culture right now is to filter the ozone layers for the survival of Life itself.

Look, they go on further, how dirty our skies and oceans are. We must cleanse the Skies. We must cleanse the Earth. That means, we must cleanse Ourselves.

**ARIFIN C. NOER**





- HAMLET
- AIDA
- METAMORPHOSIS
- SWAN LAKE
- THE RITES OF SPRING

Through the years, these artistic pieces have evoked a deep response from audiences. Whatever the response – consolation, joy, awareness, inspiration – audiences have come away from such performances with new perspectives on art and life.

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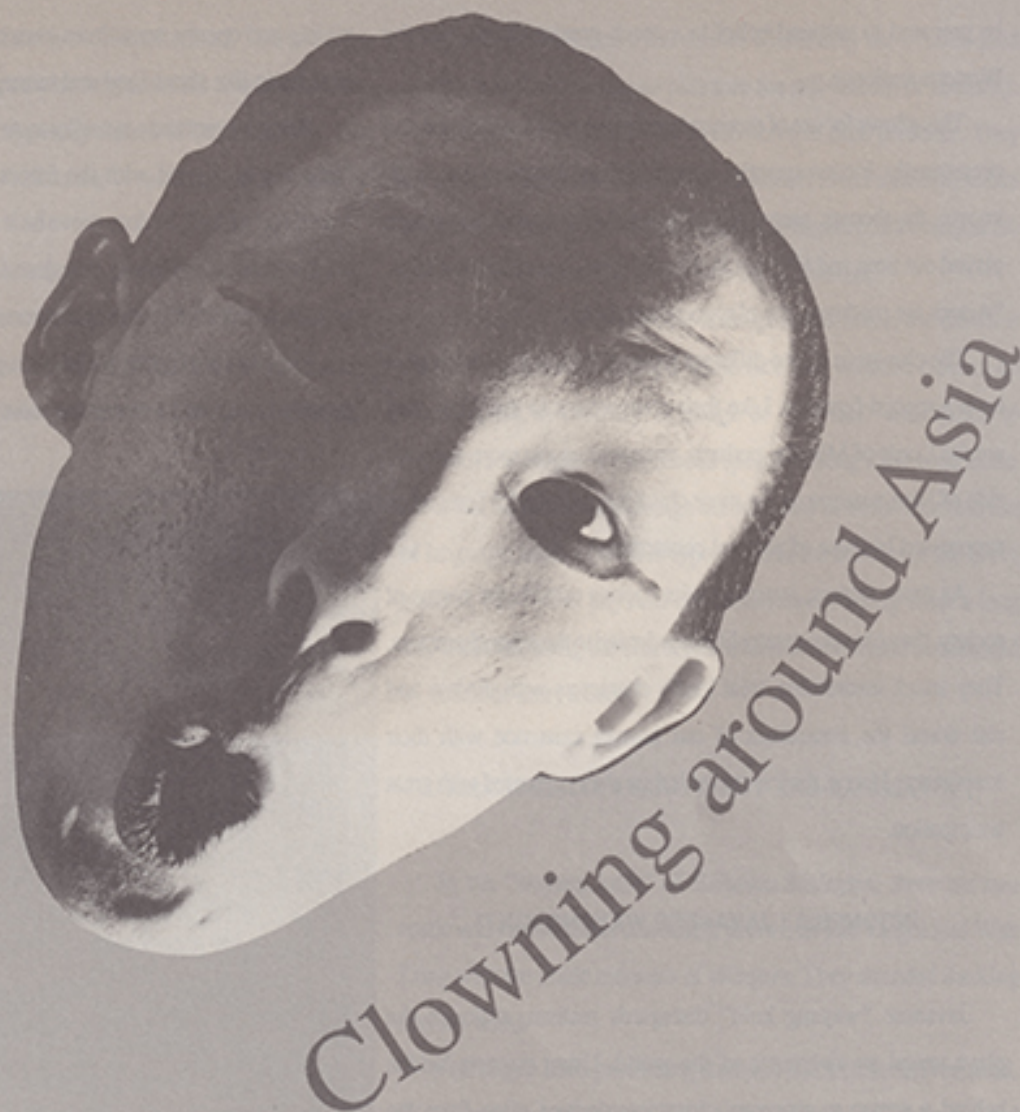
Beyond the boundaries of our business, we also look to improve the life of the community as well. Through our continuing support and sponsorship of the performing arts in Singapore, we hope to do this.

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# Clowning around Asia



Theatre-going in Asia is deeply linked with the communal affairs of a particular society. It is a social event; people from different strata of society can mingle, renew social and family ties. In a sense, one could say that the theatre is, in all sense of the phrase, a theatre of the people.

The different forms of theatre show a delightful mingling of types; dance-dramas, ballets, masked pantomimes, operas, operettas, shadow-plays, doll puppet plays, where dancers, musicians, singers, chanters, actors and puppeteers entertain with songs and heroic narratives, transporting the audience on flights of poetic dialogue.

The typical audience would be prepared for a performance of four to five hours, without a precise starting time. Some performances have been known to last all night. They would also



be prepared to suspend belief to a much greater extent than the Western audience.

This allows for use of more stylised movements, additional and occasionally inconsequential scenes. Often the plots are well-known, the themes, essentially of good defeating evil, have been played out time and time again. Hence, there is a saying in China, "Actors are madmen, the playgoers are fools."

The clowns in all the different types of theatre in Asia seem to have a special function. Like their counterparts in the West, they are the Lords of Misrule, perhaps, representing the more anarchic side of Man's nature or the more childlike and playful facet often suppressed because of societal constraints.

As these clowns, jesters or wits operate outside the norms of society, they can take greater liberties denied to the other characters. They attack institutions, treat lordly characters with disdain and can reveal the absurdities of our human existence with their irreverence. Hence, their entrance is thus always greeted with great anticipation.

#### INDONESIA : JAVANESE WAYANG KULIT

Javanese "wayang kulit" disregards realism, although the plays reveal an awareness of the world. Using puppets hidden behind a screen to represent characters derived often from the Mahabharata and Ramayana, each puppet projects a definite personality and status.

One of the most subtly drawn is Semar. He is a "punakawan", a servant of the gods, the Pandhawas. Semar is also thought to be a god fallen from grace. His character is reminiscent of Buster Keaton. He is a jester, a comic commentator with a ready aside to reveal the humour of a particular situation. Semar has a wisdom which is born out of an understanding of human nature and its foibles. So he is able to recognise the really basic and important issues in life.

Semar's physicality helps to enhance his role. He has a rotund, almost ridiculous, figure which conveys a feeling of solid earthiness. In addition he has androgynous qualities signified by his well-developed breasts. Unlike the main characters, he can speak

plainly and openly, sometimes even crudely. His concerns can be very basic like about food and money.

Being servant and counsellor to Arjuna, the bravest Pandhawas, Vidusaka is aligned with the forces of righteousness. Insulted, teased and tricked, he does prove he is capable of great heroism. He is accompanied by Gareng, Petruk and Bagong. He has supernatural powers which enable him to overcome and subdue demons.

Vidusaka is a figure that is both a god and a clown. He is man's guardian spirit and servant; the most spiritually refined inwardly



and, paradoxically, also the most rough looking outwardly of all.

#### INDIA : SANSKRIT DRAMA

The Vidusaka, or court-jester, is Semar's counterpart in Sanskrit drama also based on the Mahabharata and the Ramayana. He is the "narma-suhrd" or witty companion of the hero. His origins could be derived from the magic and ritual of ceremonial cults. At times,



he is dim-witted with a habitual greediness for food. This points to the possibility of popular or secular origins for his characterisation. He is drawn to reflect two opposing classes of Indian society. His name means "detracting", "ridiculing", "speaking sarcastically or humorously".

Ugly, big-toothed, bald, hunched, covered in tattered clothes, skin smeared with ink, ashes or yellow ochre, the Vidusaka appears repulsive but is astute. Since he is of Brahmin caste, he commands the respect of the hero with his priestly or supernatural abilities.



He would be introduced in the midnight to 2 a.m. segment of the play, using witty retorts and topical touches to sustain interest. Together with his two companions, the Vita and Pithamarda, they represent the metaphysical and the secular concerns of man.

#### CHINA : PEKING OPERA

The Peking stage is replete with comic characters like servants,

bumpkins, clerks, lechers and shrews whose salty use of colloquial language and local customs puncture the self-esteem of authority.

The skill of the comic lies in the verve of their presence. They are used to deflect emotions of the audience, lower tensions, return audiences to reality, deflect bureaucratic arrogance, debunk quacks, and airing the vexations of all who serve masters.

Considered one of the four main principal roles, the clown is the spirit of disorder. Using a white face like Western clowns, he would speak in ordinary language or "pai hua" and switch to rhymed monologue or heightened speech or song if the need arose. He is not limited to fixed stage conventions of behaviour and use of language, unlike the other types such as the heroine or the brave general. His role is physical and situational, coming from a long oral tradition, using the characters which can be found in tales told by roadside storytellers.

#### MALAYSIA : WAYANG KULIT AND BANGSAWAN

In the "wayang kulit" of Kelantan Malaysia, there are two rustic and rumbustious characters known as Pak Dogol and Wak Long with the crude manners of villagers. They attended the king and his ward.

Pak Dogol has a protruding stomach and a close-shaven head. Wak Long has a nose like a bill which is mobile. Mischievous and busybodies, they both enjoy a good gossip. They have acquired supernatural powers and are accorded respect. A lone figure of Pak Dogol is suspended from the roof of the theatre between performances.

Bangsawan, the Commedia dell'arte of the East, has a class of characters called "ahli lawak" or the comedians. There are usually two of them who exploit all comic tricks and devices available; exaggeration, repetition, absurdity, malapropism, puns, inversions, fantastic lines and sex. They are able to demolish opponents with a simple, curt phrase.

Bangsawan borrows from all over, even the West, to offer the audience a panorama of life. Wearing colourful patchwork costumes with gaudily striped pantaloons, these comedians, like the clowns the world over, are used as a liaison between audience and players.



# The Arts

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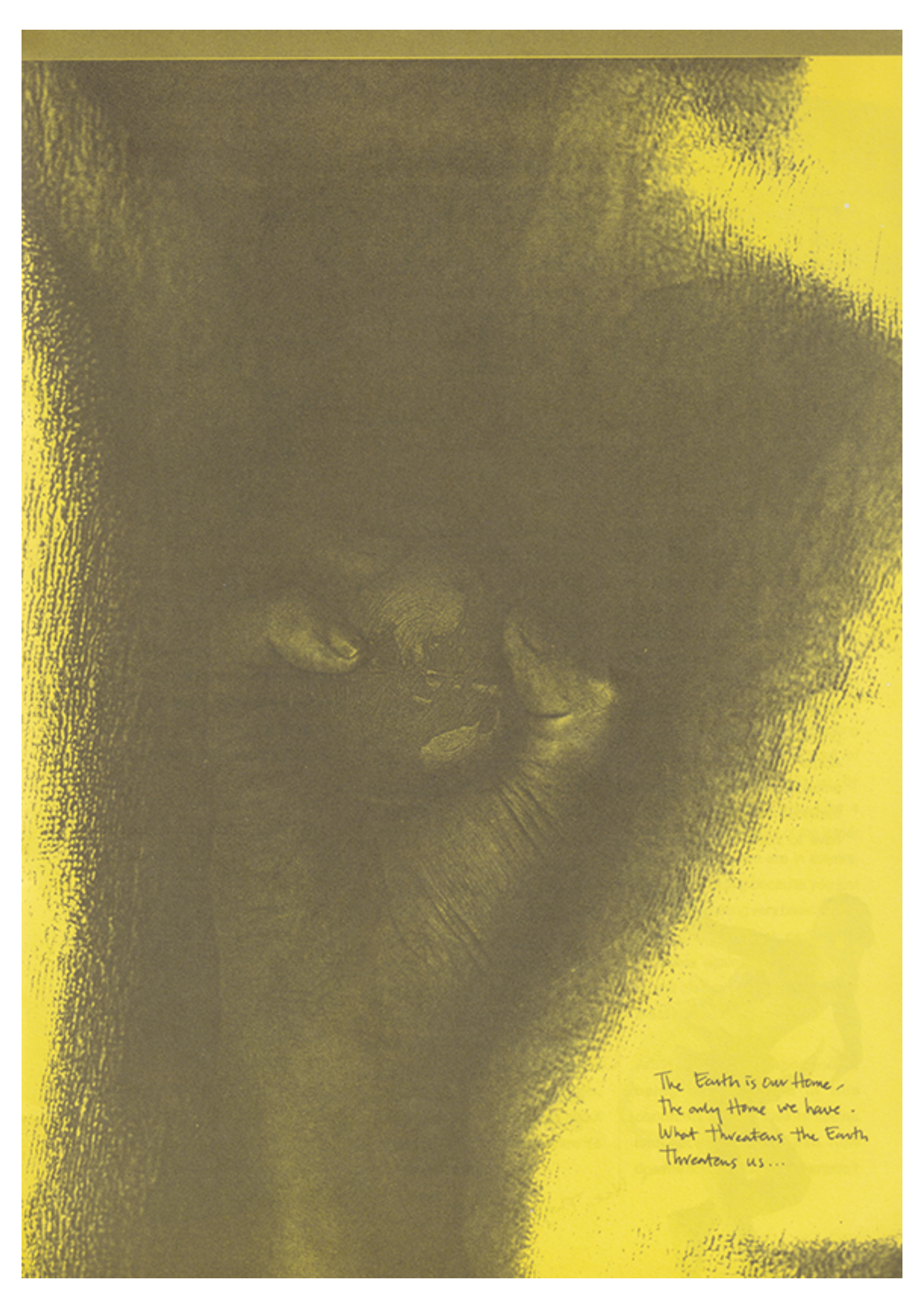
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The Earth is our Home -  
The only Home we have .  
What threatens the Earth  
Threatens us...



# TALKING OZONE

with the Cast

Arifin sees that the relationship of the audience and the staged performance must be warm and that theatre must be lively. During your rehearsals with him, how do you think he has achieved that?

Kay Siu: I think in the rehearsal process, sometimes, when the actors have been going for real emotions and truth, Arifin has always reminded the performers that you have to share with the audience,

you cannot "shioh sendiri", you can't just have a good time for yourself.

Gerald: He's always talking about the performance mode. He's always told us to be aware that you're an actor; to project, to entertain and to express.

Nora: One of the words he likes to use is "sincere, be sincere". I think I've translated it to my own work — if I really believe, if I'm convinced about my character and what my character believes in, I should sincerely and openly want to share this with the audience.

Kay Siu: He also believes in a sense of humour. Whether you are imparting something philosophical or something funny, a sense of humour, I think that helps to create some sort of warmth and rapport between the performers and the audience.



And the theatre being lively?

Kay Siu: He's also encouraged us to "play" very much and I think that will increase the liveliness of the performance and I think he's used a lot of "play" that he's seen from us.

Do you think that OZONE is relevant to Singaporeans today? Will it have an impact on them?

Nora: I think it's relevant to anybody who lives on this earth. I personally feel that we should not think of ourselves merely as Singaporeans or merely as Asians but as human beings and I think the play is a very human play.

Gerald: I had reservations at first that it was a one argument play, good versus bad. If you destroy nature, you're the bad guy.





**Kay Slu:** And it does present both sides, a justification for a person who's accused of destroying the earth, so it's relevant to anybody who cares.

**Do you think it would have an impact on them, open their eyes?**

**Nora:** I think that depends on their preparedness.

**Kay Slu:** I think that depends on our performance, and how receptive they are.

**What do you hope to achieve in OZONE, and how?**

**Kay Slu:** Arifin said something quite inspiring to us about what an actor is. He said it's very difficult to be a puppet with brains, to impart to the audience both intellectually and emotionally what the writer wants to

say and the director's interpretation of that as well. It was quite humbling because we realised that often we don't work towards a total preparedness for whatever play we do. Ozone has taught me to think more seriously about the craft of acting.

**Gerald:** I think it has challenged a lot of us here. It opens up a lot of opportunities to explore as actors with the material he's given us. And you are challenged as an actor to make it real, and to make it beautiful.

**Kay Slu:** I think also what Arifin wants out of our performance is to truly entertain the audience, and at the same time, make them think of the more serious themes underneath all that entertainment. We are clowns that make you laugh and make you cry at the same time, something that make you think, at least.

**How do you think Arifin's technique of sharing experiences has helped?**

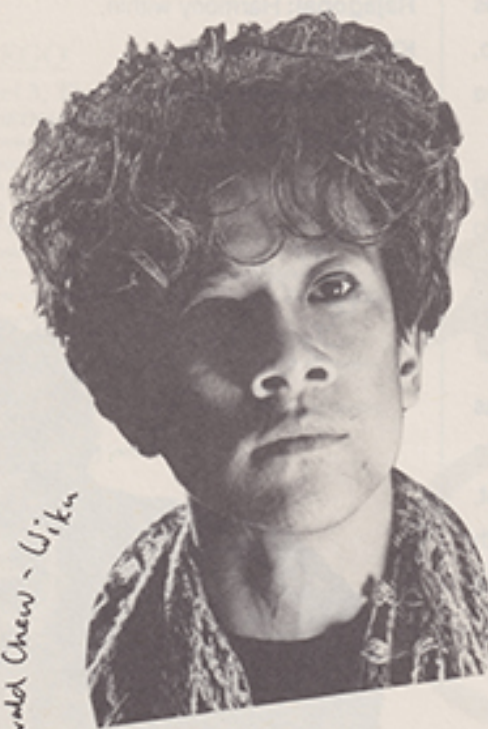
**Kay Slu:** Sharing has built trust between us and Arifin. Having heard my experiences, he actually allows me to use elements of myself within this play, without imposing his views on me. He may want the play to eventually take certain directions, but ultimately he's going to use everything that I've given him, including what I've told him about myself, so from that point of view it's completely useful.



*Nora Samosir - Nini*

**Gerald:** He's always been very, very patient in getting us as to come up with things which are basically us, from us, within us. He's created that kind of framework in his working method by having this kind of personal relationship with us, by enabling us to trust him. Like a teacher, he reminds us of the larger issues and why we are in theatre. It's quite amazing because you just tell him something very basic like we have glossed over or hardened ourselves against something, and he will always bring us back to our initial human reactions.

**Arifin stresses the importance of being childlike and in this condition, and his theatre has no limit because he feels free. How does he achieve this in rehearsals?**



*Gerald Chew - Wika*



**Kay Siu:** The first few rehearsals were simply playing, just playing like a child in a playground, forgetting that the director is there. And that does release a lot of things.

**Jean:** And children are very honest. When we have a childlike quality and are able to be honest, we do away with a lot of the psychological and emotional baggage we carry.

**Gerald:** I think he shows us by example because when he directs he is almost like a child, reliving each emotion afresh and in it's fullest intensity even though he wrote this play and has directed it so many times. I suppose that's the kind of childlike state he's talking about.

**Did you have fun doing the production?**

**Khalrul:** Very much.

**All:** (joyous laughter)

**What did you learn from this experience?**

**Khalrul:** A lot. My problem has been that I've always prepared from the form instead of from inside. He actually takes me through the process; he doesn't say you're doing it wrong, but he pushes us to look for something more in creating our characters. Once we thought we were almost there, and then he said something and we realised we had to start from the beginning again.

**Kay Siu:** Arifin said something earlier: acting is not just the mind and the voice, but it is your skin, your smell, it is total.

**Rajagopal:** I think for me, what I've learnt is restraint which he stresses a lot: control in whatever we do, which makes it much more effective and clearer to the audience.

**Gerald:** I suppose he's reminding us of the importance of really getting down to what is essential in playing a scene and concentrating on that as performers.

**Kay Siu:** In one scene, there was a lot of anger in it and I was blustering around and he just said, "Restraint, one gesture will show all that with the same intensity, with the same truth."

*Lim Kay Siu: Wasla*



**What are your lasting impressions of Arifin?**

**Khalrul and Kay Siu:** Love.

**Rajagopal:** Patience.

**Nora:** Humility.

**Jean:** Inspiration.

**How would you describe OZONE in one or two words?**

**Nora:** One World.

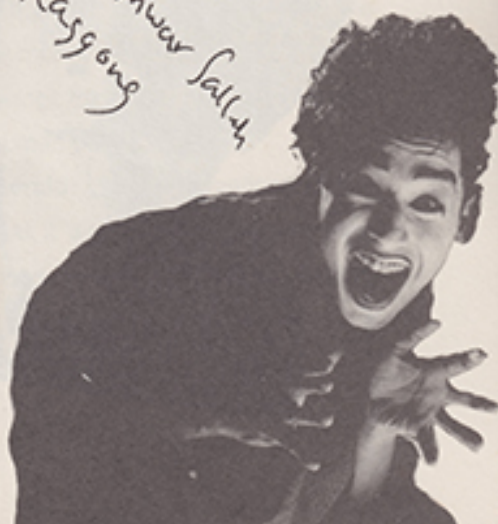
**Rajagopal:** Harmony within.

**Khalrul:** Love nature.

**Jean:** Love and culture.

**Gerald:** Ozone-friendly.

*Khalrul Anwar Sallah - Raggone*



*Jean Ng - Oni / Gungah*



*Wong Lee - Sundek / Propriet*



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### **CHRISTMAS DAY**

12 noon - 2.30pm: Appetizer buffet lunch with main courses. S\$48++ per person. (Appetizer buffet only - S\$40++ per person). Live music.

7pm - 10.30pm: A la carte menu. S\$72++ per person. Live music.

Dress code: Smart.

### **NEW YEAR'S DAY**

12 noon - 2.30pm: Appetizer buffet lunch with main courses. S\$48++ per person inclusive of a glass of champagne. (Appetizer buffet only - S\$40++ per person). Live music.

7pm - 10.30pm: A la carte menu. S\$72++ per person. Live music.

Dress code: Smart.

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12 noon - 2.30pm: A la carte menu.

6.30pm - 11pm: 6-course set dinner. S\$98++ per person inclusive of novelties. Live music with dancing. Dress code: Smart Casual.

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12 noon - 2.30pm: A la carte and 4-course set menu. S\$38++ per person.

6.30pm - 10.30pm: A la carte and 4-course set menu. S\$38++ per person.

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7pm - 11pm: 6-course set dinner including half bottle of champagne per couple and novelties. S\$180++ per person. Live music. Dress code: Smart.

### **CHRISTMAS DAY AND NEW YEAR'S DAY**

12 noon - 2.30pm: Luncheon buffet. S\$60++ (adult) and S\$35++ (child).

7pm - 10.30pm: A la carte menu and 4-course set dinner. S\$95++ per person. Dress code: Smart.

## SCANDALS

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### **CHRISTMAS DAY AND NEW YEAR'S DAY**

9pm - 3am: Cover charge for gentlemen at S\$22++ per person and ladies at S\$16++ per person.

Music provided by Juliana's Leisure Group. Dress code: Smart Casual.

Advance reservations are required for Christmas and New Year's Eve through ticket sales. Tickets are available from 6 December, 11am to 8pm at the Reservation Counter next to the Westin Cookie House, The Westin Stamford Lobby. Call 330 8369 or 330 8310 for reservations.



THE WESTIN STAMFORD & THE WESTIN PLAZA  
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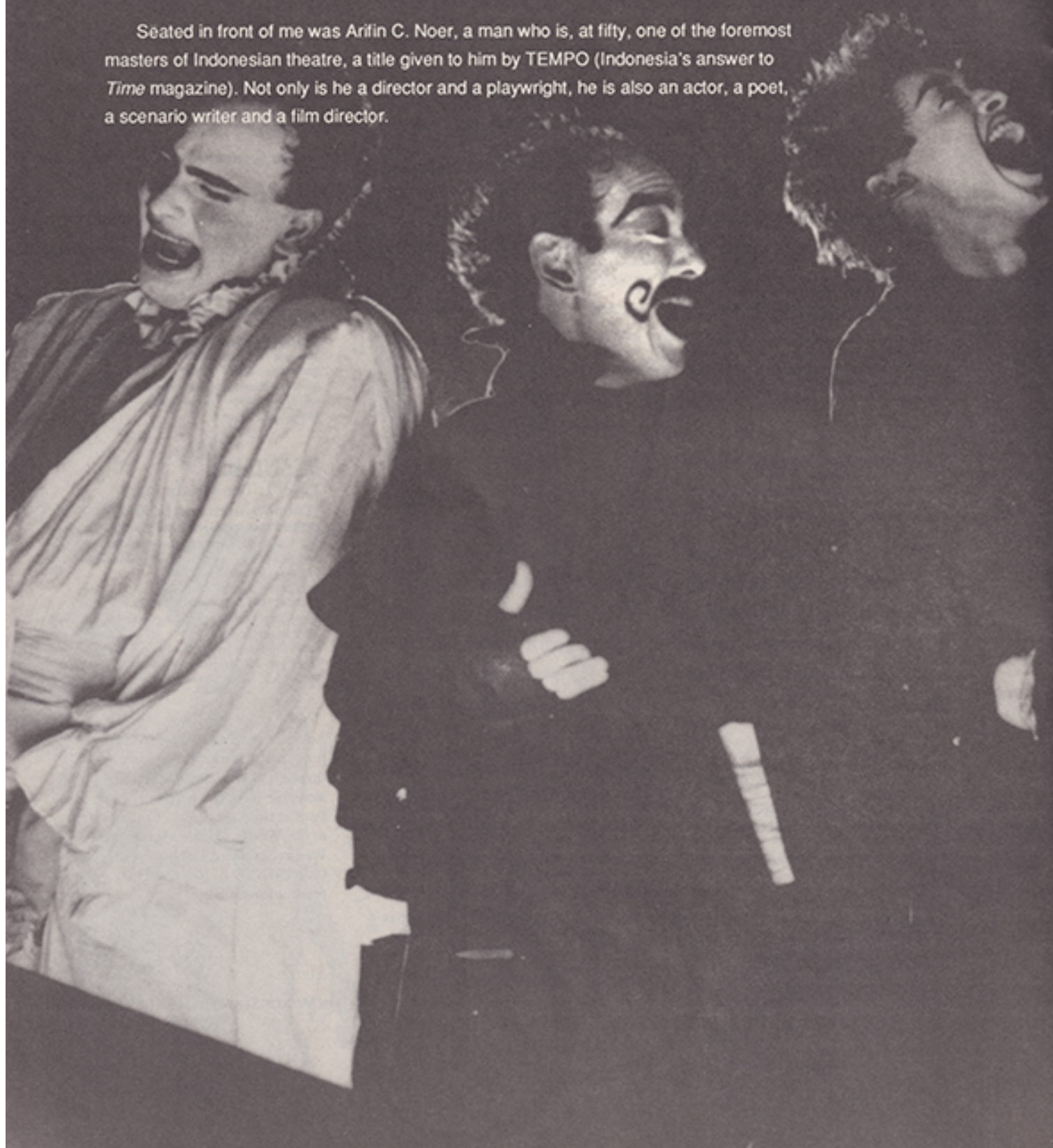




# Arifin C. Noer: Sprite + Spirit

Elfin. Yes, definitely elfin, and when he talks his whole being becomes animated. His energy is infectious.

Seated in front of me was Arifin C. Noer, a man who is, at fifty, one of the foremost masters of Indonesian theatre, a title given to him by TEMPO (Indonesia's answer to *Time* magazine). Not only is he a director and a playwright, he is also an actor, a poet, a scenario writer and a film director.











He is a compact man who looks at you with childlike curiosity. He answers each question with precision and delight. And when he smiles, his face creases into puckish humour. He loves his work and his passion for it is boundless.

Born in Cirebon exactly 50 years ago, Arifin C. Noer founded Teater Ketjil in 1968 because he could not find a group that was sympathetic. He has since written and directed over 30 plays, all with a distinct Indonesian identity. His most famous play is KAPAI-KAPAI (THE MOTHS), which has been performed in three continents. His films have been shown at film festivals around the world and have won international awards, including Indonesian 'Oscars'.

OZONE was written by Arifin in 1989. It is Part IV of a pentalogy, called the STROLLING MINSTRELS SERIES. It has been performed in Indonesia and Malaysia by Teater Ketjil, and by students at the University of California (Santa Cruz) when Arifin was a visiting professor there. The series is described by Arifin as "a song of 20th century poverty of body and spirit, the poverty of economics and the poverty of metaphysics."

#### ABOUT OZONE

OZONE has been performed in Indonesia, Malaysia, the United States and now Singapore. In what way will the Singapore version be different?

Before I answer that question, I would like to tell you about my theatrical philosophy. My idea of theatre is closely related to time and place, it is the theatre of life. As such, I always try to make the performance touch the audience. But more than that, with the Singaporean cast I will have almost achieved the

exact shape and form of the play that I have been looking for.

From the late 60s to the 80s, I had been experimenting and exploring intensely with the body movements and the visual aspects of theatre. The 70s also saw the peak of the avant garde theatre movement to which I belong. All the practitioners seemed to have reached an impasse.

I didn't want to fail, I wanted to push through. In 1984, I decided to explore the "word" and the "voice." All we have to believe in are words. Because the 50s and 60s were times of rhetoric from politicians like Sukarno, people stopped believing in words. We need words because they are the only institution through which we can achieve communications.

When I wrote OZONE, there were a lot of ideas that I wanted to develop. In Jakarta, my actors are in their late 30s to 50s. For my new theatre, I need actors who are strong physically and mentally. This I have found in Singapore, so my new theatre of ideas will be born in Singapore, I hope.

#### How do you see the relationship between the audience and the staged performance?

It must be warm. Theatre must be lively. The stage has to reflect the audience. Among audiences in this region, there is a wrong perception (in my opinion) that to have good theatre we must have a theatre like the Western one. I also don't believe in the opinion that "the more art is difficult, the better."

The basic issues in OZONE are very close to people. Firstly, the environmental problem is a matter of concern for Indonesians as well as Singaporeans.





Then, there is the crisis that modern man faces; having already achieved economic success and technological progress, he has lost his main objective in life. So there is a need right now to discover the meaning of life personally.

But, I use a lot of comic elements to convey my message because my concept of theatre borrows from the spirit of folk theatre, clever folk theatre, not sophisticated. It involves cerebral activity. People laugh but only because they have been provoked to think.

#### ABOUT REHEARSALS

**Tell us something about the rehearsal process with the Singaporean actors?**

We shared with each other. I told them what I was thinking, my cultural background and my experiences as a child. Also I stressed that in my work I use everything, especially "fairy-tale" logic.

Let me explain, I joke around, but am serious too. And vice versa. I am full of play, like a child, naive. So I am open to any possibilities. I want all to discover themselves, to achieve something for themselves. I feel that for them they must first know what it means to be Singaporean so that they can make OZONE uniquely theirs. Using their collective knowledge as a base, they were asked to relate that to everything they do on stage.

From there, things took off. The actors were able to give me whatever I wanted; clever, funny, physical, visual. At the same time, there was space enough for the word to grow.

There is an interesting antithesis; while we're joking, we are thinking. While we are laughing; we're crying.

#### ABOUT BEING A DIRECTOR

**You stress the importance of being childlike. Why?**

Because in this condition, I feel free. In folk theatre, there must be three essential elements - spontaneity, naivete and simplicity.

The relationship between the actors and director must be natural. Let the actors appear as themselves, no artificiality. I believe in intuition and instinct. If I can stimulate them, they will in turn help me - I can then work on what they have produced. I stimulate then select, that's all. But they have to understand everything first, and then use their experiences in the process of rehearsal to achieve on stage their own play.

#### ABOUT THE FUTURE

**What do you feel about the future?**

Afraid but happy. Happy because of the birth of my new theatre in Singapore, but afraid about how it will be received. Also in the future, things will be more technical, more sophisticated with developments like genetic engineering, and I am excited about what sort of theatre will develop from there. But still, I hope, folk theatre, intelligent folk theatre. My concept of theatre is to reflect this complexity.

But we need to be rich in everything; in knowledge, in sciences, in technology, in the tools of acting. Together with all these, we need intuition. But actors have to do a lot of exercises - physical and mental.

#### ABOUT TEATER KETJIL

**Tell us about Teater Ketjil.**


In Indonesia, there is no season like Theatreworks'. Since Teater Ketjil was started in 1968 till the late 1970s, we have done three productions a year. Since I started doing films, we do one play, one film and maybe, a TV play a year. The main reason is that most of the actors are part-time and older so they have many commitments. But there is a sort of renewal, for in December, I will be directing a new play with fresh graduates from the Academies of Drama (Jakarta and Bandung).

As we do avant garde work, our audience is limited. But we have houses of between 60 to 100 per cent, depending on the play. We have to depend on sponsors and advertisements for survival. It is very tough and very tiring. But I'm proud to say that many of the current Indonesian film directors had their start with our company.

But we will survive because we are all dreamers, we believe in the power of dreams.







#### ACKNOWLEDGEMENTS

TheatreWorks wishes to thank our Pioneer Sponsors, Tangs Studio and Glaxo and our official hotel, The Westin Plaza for their continued support.

Special thanks go to :

- The National Parks Board for the BlackBox,
- The National Arts Council for assistance with free theatre space,
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- Tai Heng for his contribution to the early conception of the poster design,
- all front-of-house assistants, foyer exhibition and gala assistants, and all who have contributed to the production.





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**THEATREWORKS**, Singapore's first professional adult theatre company, was formed in 1985 as a private limited company. In March 1990, the company crossed a major milestone when it changed its status to a non-profit organisation limited by guarantee and again in May 1991, when it became a charity. These transitions brought the

company closer to the realization of the dream envisioned by its founding members.

Over the years, TheatreWorks has produced critically acclaimed and memorable productions, presenting a wide range of plays which include Singaporean, Malaysian, British, American, French, Swedish and Japanese works.

The numerous Singaporean plays commissioned by the company has contributed greatly to attracting capacity audiences, and the company has responded by forging closer ties with Singaporean playwrights. To develop this relationship, TheatreWorks has recently established a Writers' Laboratory with Desmond Sim as its first Writer-in-Residence.

TheatreWorks has consciously fused drama with other creative fields, inviting well-known Singaporean artists, fashion designers, architects, interior designers and musicians to participate in theatre.

Other than working with the Singapore creative community, the company has developed an exchange programme with foreign theatre companies such as the Five Arts Centre of Malaysia. With this new Asean Season, there will be more exchanges with our top Asean practitioners.

TheatreWorks is also organizing the **SPRINGBOARD**, a comprehensive training programme for theatre skills. Conducted by theatre professionals from UK, the programme is sponsored by the British Council and the National Arts Council.

These moves are part of the effort to ensure a balance repertoire and a varied programme for its audiences and a continuing training programme for theatre practitioners in Singapore.

TheatreWorks receives support from the National Arts Council, particularly in its Theatre-in-Residence Scheme, National Parks Board and corporate patronage. The company's pioneer corporate sponsors are Tangs Studio and Glaxo. Hotel accommodation for foreign visitors is sponsored by The Westin Plaza and the Writers' Laboratory is sponsored by Singapore Press Holdings. These companies are distinguished by their enlightened leaderships and sound corporate philosophies. They are the first to publicly recognize the relevance and necessity of a professional theatre company in the context of developing a culturally vibrant environment in Singapore.

The second phase of TheatreWorks' development began when it moved into its premises in historic Fort Canning Park. With the **BLACKBOX** theatre, rehearsal studios and administrative offices, the company has become even more active, having launched an alternate repertoire which serves to be a channel for experimentation and to provide a more varied and artistic programme for Singaporean theatre-goers.

#### THEATREWORKS (SINGAPORE) LTD.

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Fort Canning Park  
Singapore 0617  
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