



**REPORT OF THE COMMITTEE
FOR THE CULTIVATION OF SOUL**

**THE LADY OF SOUL
AND HER ULTIMATE
"S" MACHINE**

January-February 1993

*"There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune"*

-William Shakespeare



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(Submitted by Theatreworks (S) Ltd at the Drama Centre)

28 Jan-9 Feb 1993

Pioneer Sponsors: TANGS STUDIO and GLAXO Companies in Singapore



MINISTRY FOR COMMUNITY DEVELOPMENT

26 Jan 93

Minister for Culture

Dear Mr Minister,

In December 1991, having received the report from the Committee for the Creation of a Vibrant Nation and its conclusions, you appointed us to the Committee for the Cultivation of Soul to review the socio-cultural situation in this country and to recommend policies and measures to enable the cultivation of "soul" in the nation.

2 We set up five subcommittees and invited and received feedback and suggestions from organisations and individuals through written submissions, surveys and dialogue sessions.

3 We have now completed our work and are pleased to submit our report entitled "The Lady of Soul and Her Ultimate 'S' Machine" for Government's consideration.

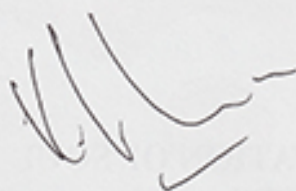
4 Recognising the nebulous nature of the word "soul", we have done our best to make recommendations which are clear and easily implementable, and are certain that, when implemented, they will result in the emergence of a truly vibrant nation.

5 Finally, we wish to thank you for the opportunity of serving on the committee. We also wish to thank all individuals and organisations who have shared their knowledge, views and experiences with us. Their active participation and contributions have made our task a very fruitful and enlightening one.

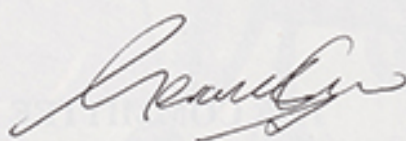
Yours sincerely

MR ONG KENG SEN
(DIRECTOR)

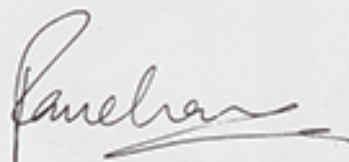
MR TAN TARN HOW
(PLAYWRIGHT)



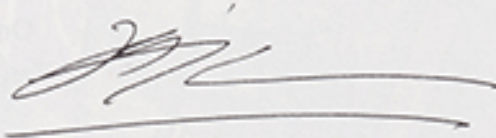
MR LIM KAY TONG



MR GERALD CHEW



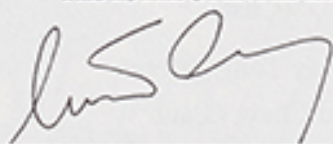
MS RANI MOORTHY



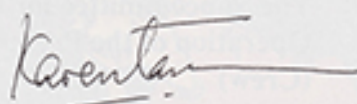
MS JACINTHA
ABISHEGANADEN



MR LIM YU-BENG



MR LUT ALI



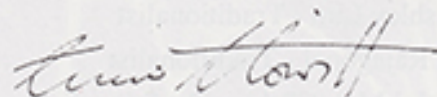
MS KAREN TAN



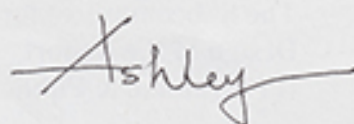
MS JACQUELINE PEREIRA



MS LOK MENG CHUE



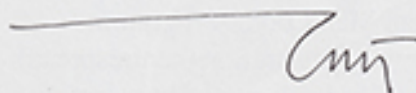
MS TRACIE HOWITT



MR ASHLEY LIM



MR K RAJAGOPAL



MR ZAINI MOHD TAHIR

Chapter 1

THE COMMITTEE FOR THE CULTIVATION OF SOUL AND ITS SUBCOMMITTEES

Ong Keng Sen - Director
Tan Tarn How - Playwright

1.1 The Subcommittee for the Presentation of the Report (Cast)

Lim Kay Tong - Derek
Gerald Chew - Paul
Rani Moorthy - Minister
Jacintha Abisheganaden - Madame Soh
Lim Yu Beng - Alban/Shopper
Lut Ali - Shaun
Karen Tan - Chris
Jacqueline Pereira - Les
Lok Meng Chue - Salesgirl
Ashley Lim - Traditionalist
K Rajagopal - Traditionalist
Zaini Mohd Tahir - Traditionalist
Tracie Howitt - Rubber Doll

Lim Yu-Beng - Technical Manager
Lucilla Teoh - FOH Manager
Tan Choon Ping - FOH Manager
David Tan and the Minimalists - FOH
Design

1.3 The Subcommittee for the Operation of the Presentation (Crew)

Lee Teck Khoo - Lighting Operator
Matthew Tan - Sound Operator
Desmond Foo - Crew
Richard Chee - Crew
Steve Norfor - Crew

1.2 The Subcommittee for the Creation of an Artificial Environment (Production Team)

Chan Man Loon - Stage Designer
Kalyani Kausikan - Lighting Designer
Hayden Ng - Costume Designer
Jacqueline Pereira - Choreographer
Ashley Lim - Wigs
Tay Tong - Production Manager
Gloria Chee - Stage Manager

1.4 The Subcommittee for the Design of the Report (Programme & Publicity)

Johnny Lau - Poster/Brochure Design
Lim How Ngean - Brochure Copy/Asst
Programme Editor
Chan Man Loon - Programme
Illustration (centrespread)
Suzanne Lim - Programme Illustration
(pg 22)
Lesley Yeow - Programme Editor/
Programme Illustration (pg 5)





*It takes more than a little courage
and character to act on our convictions.
A little support never did much harm either.
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sponsoring the arts.*

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A PERSONAL MESSAGE TO THE MINISTER AND PEOPLE FROM THE DIRECTOR

Steps to create soul in a nation:

1. Take 1 cup noodle: "Soul" is the best brand on the market at the moment.
2. Peel off the cover till the dotted line.
3. Pour in boiling water.
4. Be sure to roll cover back and keep it in place for 2-3 minutes.
5. Thereafter enjoy your delicious "Soul" noodles.
6. Last but not least, dispose of your empty cup in a rubbish bin. "DO NOT LITTER"

Manufacturer's note: There is no MSG content or any other toxic ingredients in this "Soul" product.

In 1985 when I first started directing in the University, there was lots of talk about 'instant culture'. Eight years later, the issue has expanded into the search for a vibrant nation as we enter into the next lap. Hopefully, by the new century Singapore would be a country which can join the ranks of the major international cities of the world. One of the first things we need to have is a major arts centre which would be the arts centre of arts centres. We also need to form various committees which would be responsible for reexamining certain vital issues such as censorship, heritage, traditional ethnic values including culture and language. Last but not least, we have to obtain a standard of moral values from our population at large, the heartland of Singapore, through surveys.

I don't know what soul is. I am not a radical trying to deconstruct all that we have achieved and built up over the last 30 years. I am not a libertine with a sense of Western values. I have found soul, a dignity, a musicality, a joy in the Asian third world countries which I have visited. This is the soul that interests me - a deep spiritualism which is emotional, earthy, intuitive but rooted. It is not the intellect alone, not full of semantics but it is erratic, unpredictable possibly anarchic. It does not grow from Swing Singapores where moments are choreographed, where there are parameters and police patrols. I do not believe that soul is created alone from infrastructure, technology and the material. A country would have achieved soul when the society's interest is safeguarded and where an individual can also develop within his niche. There is no formula but it seems to arise from the human spirit. How do we get there? That's anybody's guess. Perhaps we just have to trust, learn to let go and let our children grow up by themselves, without fear, falling and learning from their falls...

Ong Keng Sen is well-known in Singapore for his work with new Singaporean playwrights. His efforts have certainly borne fruit, as can be seen from the substantive amount of local playwriting that has emerged under the auspices of Theatreworks. Keng Sen is presently lecturing in the Theatre Studies Department of NUS. He is also a member of the Singapore Arts Centre's Users' Advisory Group.

INTRODUCTORY NOTES IN RELATION TO THIS REPORT

by Tan Tarn How

3.1 Introduction

3.1.1 I was asked to write a message to explain why the play was written, but after several attempts I found it hard to avoid sounding either trivial ('because I have something to say') or pretentious ('because I have something *important* to say'). So, for what they are worth, I will take the easy way out and just jot down a few random notes loosely related to the play:

3.2 Art & Censorship

3.2.1 Firstly, it seems to me that any work which attacks censorship, as this play does in some parts, has a paradoxical existence. If the work is banned, then the attack is justified. But if it is passed, the attack loses validity. Since this play has been allowed through clean, does it then mean that its staging subverts one of the reasons for its existence?

3.2.2 Secondly, a work has both an internal and an external meaning. The internal meaning derives from the work's universal and eternal qualities, those that exist irrespective of factors such as its authorship, its historical or historic significance, its effect on the economy, etc. It is an aesthetic meaning: it is for all times and places.

3.2.3 The external meaning, on the other hand, derives from the circumstances under which the work is written. It is a historical, circumstantial meaning: it is for a certain time and place.

3.2.4 These two meanings are mutually independent. Thus we can have a work that is beautiful, but only that: it says nothing about the milieu in which it was created. Conversely, it is also possible to have a work - one, let's say, that is the first charge of the light brigade against the darkness of censorship - that is important only at a certain time in a certain country and no more, because it is artistically a failure. In this latter case, the work serves as a ladder that takes one from one level of history to another, and having served its function can then be thrown away. One example is the famous bare bottom in David Hwang's *M. Butterfly*, exposed in the production for the 1990 Arts Festival. Having made a statement, can the buttocks now be covered without sacrificing the artistic value of the play?

3.2.5 Thirdly, the fact about freedom of speech - like so many other things ranging from money to ice-cream - is that the more we get, the more we want. That is why, even as this play is being staged, other writers are busy assembling the next ladders. Hopefully they would not just be ladders functional, but also ladders beautiful, ladders not to throw away after use but also to keep for all other times and other places. Should we expect any less of them?

Tan Tarn How is a journalist with the Straits Times. His plays, 'Two Men, Three Struggles' and 'HOME' were staged in 1987 and 1992 respectively.

He is a member of the Theatreworks' Writers' Laboratory for new playwrights. 'The Lady of Soul and Her Ultimate "S" Machine', written during the lab, was read in January 1992 at the Blackbox in Lab Report 3.

A PROPOSAL FOR THE CULTIVATION OF SOUL

Submitted by Chairman, Committee for the Cultivation of Soul

(inspired by Madame Soh's contribution, being part 1 of a three part report)

4.1 Introduction

4.1.1 In response to Government's invitation to individuals or organisations for feedback or suggestions for the cultivation of soul in this country, we are pleased to submit the following proposal for your consideration.

4.2 The "S" Machine

4.2.1 Our proposal is simple: the manufacture and use of an invention known as 'The "S" Machine'. The equipment, which takes the form of an electronically controlled inflatable rubber doll, has, in this writer's opinion, "mind-boggling Cultural capabilities". For more details on structural specifications, please refer to Appendix C.

4.2.2 We envisage the total transformation of society as we know it, liberation of ourselves in every sense of the word, and a complete revolution in the fields of socio and psycho therapy to say the least. Indeed, the far reaching implications of this historic move are beyond even our imaginations to conceive.

4.3 The Spurring/Reception Centre

4.3.1 With the adoption of the "S" Machine as the new cultural symbol or icon of our country, the physical landscape of our city should be correspondingly altered in order to complement this.

4.3.2 Buzzwords have been plentiful, but we decided on the receptive nature of the doll. This does not preclude the ejaculatory mechanics of the male equipment, and there will be male adjuncts to the female receptacles, namely, Spurters.

Potential Site

4.3.3 The location we are proposing as a pioneer seed source centre is Geylang Serai between Lorong 6 & 30. This whole area should be designated for redevelopment. In place of the sordid, dilapidated blocks, there will be a new upward poking edifying edifice of phallic and vaginal symbolism.

4.3.4 Conceptually we envisage an Asian Sausage enveloped by an Asian Donut entering the welcoming arms of a figure known as the "S" Machine.

Main Activity

4.3.5 The main activity for this pioneer seed centre for Culture vibrations will be the exchange of bodily fluids in a guaranteed orgasmic atmosphere, properly sterilised and scientifically checked, to produce maximum creativity.

Membership and Use by Public

4.3.6 Membership fees will be a lifetime \$100, 000 and will be transferable. CPF and Medisave may be used. There will be admission fees of \$5 and stored value tickets will also be made available.

Equipment

4.3.7 The main stimulator of activity will be "S" machines, male and female prototypes, which will engage users in ultimate creativity within seconds. This will ensure maximum turnover. There will also be procreating units for inspired users. Partnership combinations will be compulsorily allocated by a mainframe computer run by the SDU and SDS.

Accessory Equipment

4.3.8 Refreshments will include oyster and peanut bars which also serve goreng pisang, creamed buns and honey. There will be video monitors showing instructional tapes on how to use the "S" machines, happenings in the various open-style arenas which make up the centre, and an interactive link-up with Soul Counsellors from both sexes and the four main language streams.

4.3.9 There will also be halfway houses for defaulters who abuse the use of these machines where receptacles will collect fines ranging from \$500 upwards. The high cost of this is to bear the cost of maintaining the machines. We envisage high returns on this penal system as deviancies are expected in large numbers.

4.4 Implementation

4.4.1 After the first three months, seen as a pilot period, regular visits to the centre will be made compulsory. Deferments will be processed, but deferments will be tolerated for no longer a time than one year. Citizens and permanent residents will be able to choose between the "S" Service and their reservist liability. Women will

be free to decide between "S" Service and Civil Defence. We envisage an overwhelming preference for the "S" Service.

4.4.2 Within a year, new centres will be built in every HDB estate, while private home dwellers will have to rent "S" machines through loans from the monetary authority.

Publicity

4.4.3 A media campaign for SPURT & RECEIVE should begin, with a budget of \$10 million transferred from other sources. We think Community Chest the most appropriate. We will also launch a fundraising drive on TV, Radio and the press. The target will be \$100 million.

Investments Overseas

4.4.4 Once we have established a local base, we can then attract tourists to these centres. The ultimate aim is to set up overseas branches to create a global network of "S" centres. SIA will be competing with "S" services.

4.5 Organisational Structure

4.5.1 Organisationally, we propose myself and the Minister of State as the CEO and Managing Director, though not necessarily in that order, with Chris as the Chairman and Les as the Vice-Chairman.

4.6 Conclusion

4.6.1 In conclusion, thanks to the coordinating body of the Committee for the cultivation of Soul, we feel that this new area of activity will become the economic dynamo of the Next Lap.



- 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.

Drama, dance, music, opera – all are art forms which can contribute to a wider appreciation of life. They add quality to our lives.

We, at Glaxo, believe in quality. As one of the world's largest pharmaceutical companies dedicated to the discovery, manufacture and marketing of safe, effective medicines of the highest quality, we seek to improve various aspects of human lives.

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.

Our commitment to play a positive role in enhancing the quality of life is part of the Glaxo tradition which we are proud to maintain.

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A GIFT OF MUSIC.



Lee Huei Min is 9 and the winner of the coveted Best Performer Award in the 8th National Music Competition. She also has the honour of being the youngest winner since the first competition 12 years ago.

The National Music Competition, organised by the National Arts Council, encourages excellence among outstanding young musicians like Huei Min and provides them an opportunity to perform competitively.

Esso Singapore sponsors the National Music Competition in celebration of the talent and energy of young musicians in Singapore.

It is one of the many ways in which we help to challenge and nurture the creative expression of the young of today, the leaders of tomorrow.



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"The top TV programme for the week beginning November 9 1992 was 'SUPERSTAR WRESTLING'."

—8 Days, 5th Dec 92

"The most sung tune at Karaoke lounges is 'Unchained Melody'."

—New Paper, 26th Dec 92

"30 000 balloons were released at 'Countdown 1993'."

—Timeszone Central, 31st Dec 92

"10% of students in the Special Stream are overweight."

—New Paper, 9th Jan 93

"The top three movies of 1992 were R(A) rated. They were: The Lover, Basic Instinct and The Unbearable Lightness of Being (also the longest running)."

—Timeszone Central, 31st Dec 92

"According to its LINK Magazine, if, after five years worth of subsidized fun and games, SDU members still haven't taken Mr or Miss Right to the Registry of Marriages, they're out on their own."

—8 Days, 9th Jan 93

"Orchard Road's longest sale lasted for three years - at the Swim Shop."

—8 Days, 12th Dec 92

"ABBA's GOLD album outsold Madonna's EROTICA by 65 000 to 37000."

—Straits Times, 18th Nov 93

"Cabinet Minister S Rajaratnam once said, 'The day Singaporeans can say, "I am a Singaporean" when asked what they are, that day Singapore would be a nation with a soul'."

—Straits Times, 13th July 92

DOSSIER OF COMMITTEE MEMBERS

Name: LIM KAY TONG

Age: 38 yrs

Sex: Male

Occupation: Actor

Soul... "Otis Redding, Jimmy Scott, Billy Holiday, Ella Fitzgerald, Errol Garner, Louis Armstrong etc etc - it's actually strictly personal."

Name: GERALD CHEW

Age: 30 yrs

Sex: Male

Occupation: Editor

Soul... "It's here, there and everywhere. Just be open to it."

Name: RANI MOORTHY

Age: less

Sex: Female (of course!)

Occupation: Student, Actor-Teacher

Soul... "A state of bigness, of heart, of mind, of spirit. You'll know when it's there."

Name: JACINTHA

ABISHEGANADEN

Age: ?

Sex: Female

Occupation: Actress, Singer

Soul... "Give me oil in my lamp, keep me burning, burning, burning..."

Name: LIM YU-BENG

Age: 27 yrs

Sex: Male

Occupation: Technical Manager/Actor, Theatreworks

Soul... "...is Life. It's got something to do with sweat, something to do with heart, something to do with guts, something to do with balls. I don't know - it's somewhere in that region."

Name: LUT ALI

Age: 35 yrs

Sex: Male

Occupation: Artistic Director, Teater Ekamatra

Soul... "In searching..."

Name: KAREN TAN

Age: 25+ (!!) yrs

Sex: Femeow

Occupation: PR & Promotions Executive (part-time); Burden on Society (full-time)

Soul... "Tough choice between Ray Charles and "fillet of ..."

Name: JACQUELINE PEREIRA

Age: 28+ yrs

Sex: Female

Occupation: Performer, Singapore
Armed Forces MDC

Soul... "I need lots of it, we all need lots
of it, so don't leave home
without it... hee hee!"

Name: LOK MENG CHUE

Age: 37 yrs

Sex: Female

Occupation: Actress

Soul... "It's a positive force: found not
only in humans but in trees that
are awesome and indomitable,
animals that are majestic. It can
even be found in inanimate
objects which were made with
love or precision or hardwork.
In basic human terms, it's the
ability to reach out and touch
and to be open and be touched."

Name: ASHLEY LIM

Age: 32+ yrs

Sex: Male

Occupation: Hairstylist

Soul... "...is dramatic."

Name: K RAJAGOPAL

Age: 27 yrs

Sex: Male

Occupation: Executive, Art Gallery

Soul... "No Comment."

Name: ZAINI MOHD TAHIR

Age: 24 yrs

Sex: Male

Occupation: Artistic Coordinator, NUS
Theatre

Soul... "Having soul is having complete
honesty with oneself and with
others."

Name: TRACIE HOWITT

Age: 25 yrs

Sex: Female

Occupation: Production Manager, Music
& Movement

Soul... "It cannot be bought or sold. It is
personal and it is unique."

GLOSSARY OF TERMS (In Alphabetical Order)

Acknowledgements - thank you's said to people whose names don't appear under any of the normal headings (unclassifiable). Theatreworks would like to thank:

- Ian Boudville for help with the art direction & brochure copy,*
- Lim Kay Tong for writing Chapter 4 of this report,*
- Johnny Lau for helping out with the programme,*
- The Illustrators, for coming to the rescue at such short notice,*
- Riche Monde Pte Ltd for providing the cocktails for the opening night and*
- Special Thanks to Abdul Ghani Karim, for his expertise and advice with regard to the rap.*

Choreographer - person responsible for coordinating movements of cast so they don't crash into each other.

- It's Jacqueline Pereira's first time as choreographer with a Theatreworks production. She was part of the chorus in Beauty World.*

Costumes - Pieces of fabric sewn together which, when worn, are supposed to enhance the authenticity of the role being played.

Costume designer - not unlike storewindow designer, except that he gets to play around with real people instead of mannequins.

- Fashion designer Hayden Ng has designed costumes for Private Parts and Beauty World.*

Crew - 1) Group of persons responsible for keeping ship afloat. Alternatively, 2) Group of persons responsible for keeping play afloat (technically speaking, that is!).

- Richard Chee was stage crew for Beauty World and more recently, The Complete Space Traveller's Guide to Singapore (Abridged).*

- Desmond Foo was involved in set constructions in JC days. He has done FOH work and publicity shots for numerous plays, enjoys cooking and plays the saxophone.*

- Steve Norfor was last involved as crew for Alter Art.*

FOH - That part of the building referred to by common folk as "the lobby"; abbreviation for Front Of House, though why they call it a house beats me!

FOH Designer - not an architect. Person(s) responsible for beautifying the FOH on opening nite.

- David Tan is an undergraduate studying law in Australia. His interests include sound design, programme design and foyer design.*

- The Mimimalists are a group of talented students from the La Salle School of Fine Arts: Jeannie, Gerry, Jessie, Regina and Constance.*

FOH Manager(s) - Multi-talented person(s) whose responsibilities include: ushering, pushing programmes for extra bucks, playing mobile complaint bureau and, in this case, serving as bouncer to naive under-eighteens!

- JC teacher Lucilla Teoh has been extensively involved in Theatreworks productions. Her credits include: production manager, stage manager, property manager, programme editor cum writer and actress.*

- Tan Choon Ping, an accountant, last handled sound for The Complete Space Traveller's Guide to Singapore (Abridged). He has also been involved with sound design and FOH work.*

Lighting - That which enables the audience to see the play.

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LEVEL 3



LEVEL 3



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Lighting Designer - Artist who uses lamps instead of brushes. Fulfills the important PR function of making the audience view the play in a good light.

--*Kalyani Kausikan's record of lighting design goes way back. Her more recent efforts were Private Parts and Beauty World.*

Lighting Operator - executes lighting designer's designs.

--*Lee Teck Khoo* freelances as a lighting designer. His experience includes lighting for Posterevue (Toy Factory), Evening in the Afternoon (Raw Theatre) and Blue Remembered Hills (The Necessary Stage).

Poster/Brochure - Publicity materials (often provocative) designed to lure people into attending the play.

Poster/Brochure Designer - with reference to the above: con artist.

--*Johnny Lau* is an illustrator and founder of the Comix Factory. He is also the creator of "Mr Kiasu".

--*Lim How Ngean* (Brochure Copy) has contributed extensively to Theatreworks productions in the past, as both writer and actor.

Production Manager - Person responsible for making sure that everything that ought to be happening is happening.

--*Tay Tong* is Theatreworks' Administrator.

Programme - Accessory to theatregoer's equipment, along with popcorn and opera glasses.

Programme Editor - Person responsible for putting the above together; usually encountered in a state of near hysteria as deadlines approach.

--*This is Lesley Yeow's first foray into Theatreworks productions, though not into theatre itself. Hopefully, it won't be her last.*

Programme Editor (Asst) - as above, but not quite as hysterical.

--*Lim How Ngean* (see above).

Set - the action of hardening, as in jelly or cement.

Set Designer - Pilot: responsible for transporting audience out of this world and into the realm of imagination. Depending on how good he is, you won't suffer in transition.

--*Chan Man Loon* is a freelance illustrator whose interests include mural painting, prop and costume design, papier mache and sculpture. He designed the set for Three Fat Virgins Unassembled.

Sound - Waves of energy perceived by the ear.

Sound Operator - makes sure that audience's ears are not revaged by the volume of the microphone, while also ensuring that actors' voices are audible.

--*Matthew Tan*, a technical officer, operated sound for Private Parts.

Stage Manager - a.k.a. the *pow kah liow* person. Responsible for maintaining order in the midst of certain chaos.

--*Gloria Chee* has been Theatreworks' Stage Manager for Three Fat Virgins Unassembled, Private Parts, Beauty World and The Complete Space Traveller's Guide.... She hopes to major in film-making in the near future.

Technical Manager - Person responsible for making sure that set and lighting designer's designs work, even if they're out of this world. a.k.a. Wizard.

--*Lim Yu-Beng's* involvement with Theatreworks productions extends to the mists of prehistory. Suffice it to say he's having fun with this production.

Wigs - instant hair; any colour, any style, any length. But not permanent.

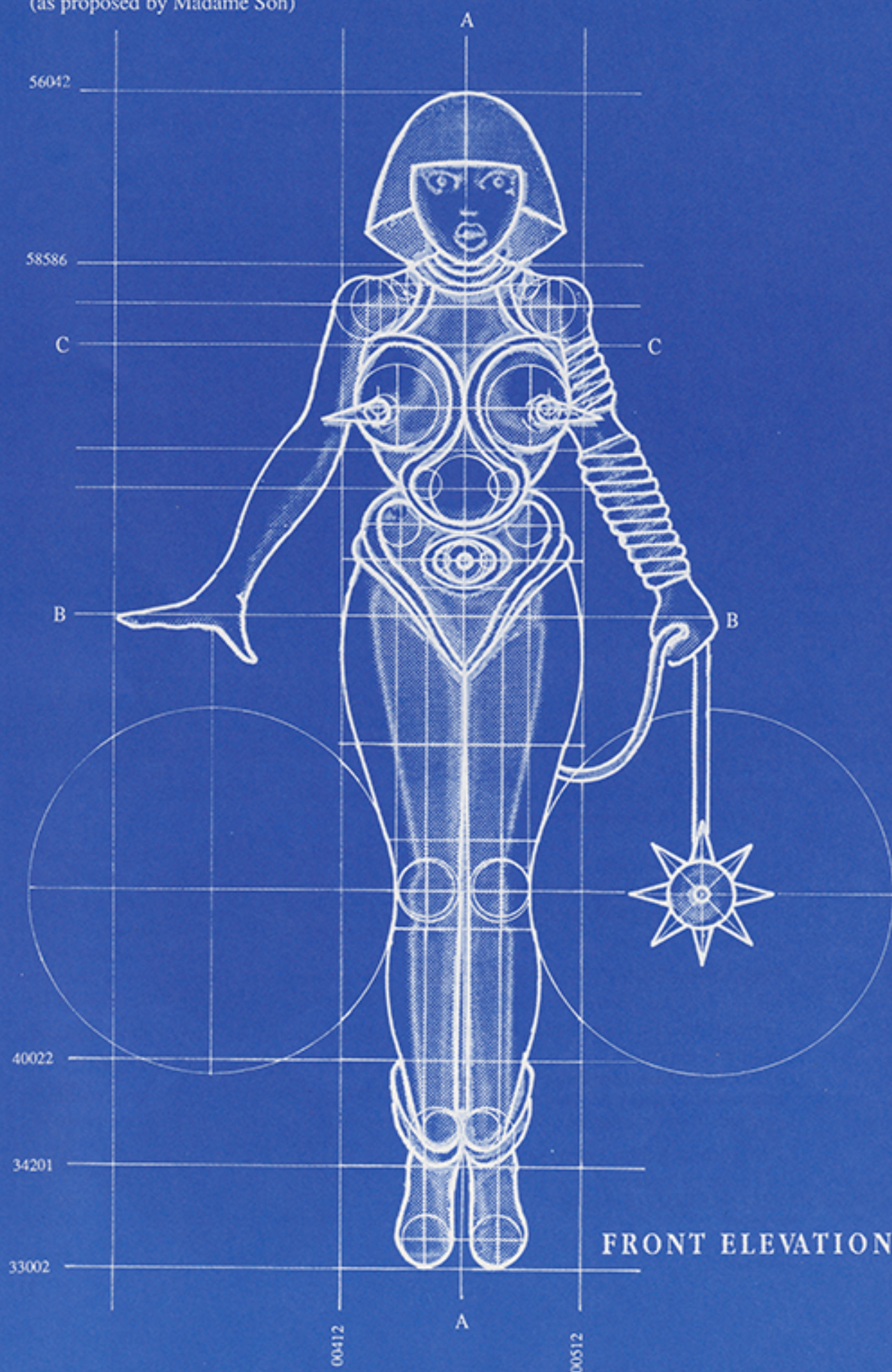
Wigs designer - Person responsible for enhancing already hair-raising costumes, while keeping his own on.

--*Ashley Lim* is ... what else? a hairstylist!

BLUEPRINT FOR THE "S" MACHINE

(as proposed by Madame Soh)

Appendix C



ADDITIONAL RECOMMENDATIONS

ASIA IN THEATRE
RESEARCH CIRCUS
presents

THE TRAGEDY OF MACBETH

by William Shakespeare
Directed by William Teo

The classic story of the rise and fall of Macbeth, how he is influenced by the prophesies of the infamous three witches and the ambition of Lady Macbeth.

Performance Details

March 16 & 17 1993
(Students' Preview)
8pm
Tickets at \$6

March 18-21, 23-28
March 31-April 3 1993
8pm
Tickets at \$10

Venue:
19/20 Merbau Road Warehouses, off
River Valley Road

Tickets available from February 15 at
Victoria Theatre,
Tangs & The Substation.

With the support of
the National Arts Council &
Cultural Section of the French Embassy.

THEATREWORKS
presents



by Kuo Pao Kun
Directed by Ong Keng Sen

A powerful and thought-provoking play about an old puppeteer and his young apprentice. This play was originally produced in Mandarin for the Singapore Festival of Arts 1990 where it was well-received.

Performance Details

15 April (Preview Nite)
8pm
Tickets at \$12

16 April (Opening Nite)
8pm
Tickets at \$25

17-24 April (Nite Shows)
8pm
Tickets \$12/\$15/\$18

17, 18 & 24 April (Matinee Shows)
2.30pm
Tickets at \$12/\$15/\$18

Venue: Drama Centre

Ticket Hotline for Advance Bookings:
338 6735

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