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AGENCY**Beckman, Horton & Jones**88 Bently Road Singapore 176998
Tel: 336 8888 • Fax: 336 8880**JOB BAG****JOB NO.:** TW-96-3-REP**CLIENT'S DATA**

Client	TheatreWorks (S) Pte Ltd
Address	The Black Box, Fort Canning Centre, Cox Terrace, Fort Canning Park Singapore 179618
Contact	Tel : 338 4077 Fax : 3388297 Email : tworks@singnet.com.sg

DESIGN BRIEF

Project	Souvenir Programme for the play "SIX OF THE BEST"
Media	Print
Language	English
Physical Size	A4, Booklet, 16PP, Wire-stitched
Colours	Cover : 2c x 0c Inside : 1c x 1c except for Corporate Ads - 4c
Deadline	Artwork by 6 May 1996 Printed and delivered on 9 May 1996

OTHER REMARKS

**Beckman, Horton & Jones**

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SIX OF THE BEST - Souvenir Programme**Background**

TheatreWorks will be presenting a play at the Black Box from 9 May to 1 June 1996. This is a new play written by Tan Tarn How entitled "SIX OF THE BEST". The play is directed by Ong Keng Sen.

As with all theatre productions, the souvenir programme communicates to the audience what the play is about and the people involved in it. The programme will be sold to the audiences when they come to the play.

Task

To design and produce the souvenir programme.

Objectives

The souvenir programme will serve to give the audience the rationale behind doing the play and any background information

- information on the performance and production team
- information about TheatreWorks
- acknowledgement and thanks to the corporations and the people that support the company and the production.

Target Audience

The souvenir programme is for the people who come to watch the play.

Cautionary Note

This play was suggested by incidents that took place in Singapore in 1994. It does not purport to be a factual record of real events or real people.

Six of the Best contains explicit language and mature themes.



Beckman, Horton & Jones

88 Bently Road Singapore 176998
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TheatreWorks

presents

SIX OF THE BEST

9 May to 1 June 1996

The Black Box

Written by

Workshopped and Directed by

Tan Tarn How

Ong Keng Sen

Production Director

Assistant Production Director

Tay Tong

Tan Lay Hoon

Production Designer

Lighting Designer

Dramaturg

Nicky Percival

Paul Spillane

Robin Loon

Stage Manager

Lighting Operator

Sound Operator

Stage Assistant

Technicals

Karen Loh

Elisa Kang

Esther Kuan

Valerie Oliveiro

Emmanuel Lee

Tay Huey Meng

Programme/Flyer Design

Business/PR Manager

Publicity/Print Executive

Assistant to Business Manager

Ticketing Executive

Geraldine Koh

Michele Lim

Leslie Lee

Janetta Lien

Felicia Chan

The Cast (In alphabetical order)

Elaine Cheah

Sean Ghazi

Peter Hodgson

Koh Boon Pin

Lim Yu-Beng

John Widelock

and

K Rajagopal

Cherie, Copywriter

Sam, Creative Director

Neville, Assistant Creative Director

Huat, Assistant Creative Director

Peter, Accounts Director

Jim, Managing Director

The Flogger



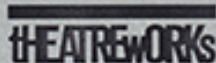
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MANDATORY

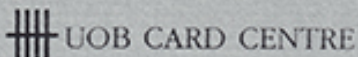
Must include in the programme the following :

• *TheatreWorks logo*



• *Corporate logos*

1) TheatreWorks Official Card



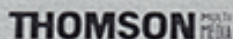
2) TheatreWorks Official Hotel



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3) TheatreWorks Official Equipment Sponsor



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See behind

Director's Message

"Tarn How's play was appealing because of the issues and its confrontational explosive quality. But as a director, I was presented with a dilemma. The written play was about 30 minutes long. When I decided to stage it, Tarn How gave me the space to improvise and workshop with the actors as a legitimate response to his words.

In the process, we decided to express much of the improvised material through the form of interrogations. A complex weave of irrational hate amongst middle class urbanites began to emerge. (This revelation was substantiated by two hate letters which I received during the rehearsals of the play). As is common with my past productions, I also moved towards an expressionistic style which physicalised psychology and themes. This style plunges the play into an atmosphere of the subconscious.

I decided to examine the historical perspectives of expatriates in this country. In my personal opinion, Singaporean response to the incidents of 1994 was coloured by Singapore's colonial experience. Our response to Western media interpretation of the event and American 'intervention' raised the old hackles, paranoia and attitudes borne of an ex-colonised. True, we were never colonised by the United States, but the 'Michael Fay' incident brought up issues of sovereignty and Singapore's right to effect punishment over its inhabitants.

Deep at the heart was different cultural attitudes to crime and punishment. Beyond the debate of corporal punishment, the death penalty and other human rights issues, I became acutely aware of how we often look at 'the other' with our cultural perspectives and attitudes. In the process we judge and impose our values on 'the other'. The factual accounts and travelogues of Europeans and Americans who travelled through Singapore at the turn of the century provided a fascinating plethora of evidence in this direction. Perhaps, what was ultimately disturbing about directing the play is the revelation that our gaze of 'the other' can never be uncoloured by our prejudices and past. The gulf between Asia and the West needs our concerted efforts to bridge. After all, we would all like to believe that we are the centre of the world and of civilisation.

So who is the barbarian?"

ONG KENG SEN

6 May 1996

Ong Keng Sen - Director, Fulbright Scholar, Singapore Young Artist 1993, Recipient of British Council and USIS Fellowships. This is Keng Sen's next production after the sell-out and critically acclaimed production, The Yang Family. In 1994, he was awarded a grant by the Asian Cultural Council based in New York for his achievements in Singaporean and Asian theatre. In April 1995, he became the first Singaporean to be invited to direct American actors in A Language Of Our Own at the prestigious Joseph Papp Public Theatre/ New York Shakespeare Festival. His work was met with rave reviews from The New York Times and The Village Voice. Since his graduation from the New York University Tisch School of Arts, he has directed Longing, Broken Birds and the premiere production of Descendants of the Eunuch Admiral, which were acclaimed both by the press and audience as ground breaking with artistic and social significance. He has recently embarked on an ambitious landmark project, The Southeast Asian Laboratory, which will spearhead Southeast Asian arts into the next millennium.



Playwright's Message

"This play is not really about Michael Fay. Rather it uses the incident as a starting point for something else.

I want to capture what is a very important subtext underlying the Fay affair, that is, the case is in many ways really about racism. This racism was not, at that time two years ago, uttered in 'polite' society or in the media, though I am sure it was the subject of hushed whispers and private conversations.

I pride myself in not being a racist, yet I found myself — and many other people professedly also not racist — reacting to the case in a visceral, sometimes rather unpleasant, abhorrent even, manner. It is this devil which lurks in even the most well-intentioned of us that I want to reveal. I wanted the worst in us exposed. But I don't know if this devil can be exorcised. The play does not say whether it can. Nor does the play say whether it should — though I personally believe that it is in the process of trying to get rid of this demon that we become truly human. I speak as a member of a society where in many matters— including that of race — what 'is' is muddled up with what 'should'.

What about the Michael Fay case itself? I remain ambivalent. Suffice it is to say, that in the end he became a pitiful pawn in a much bigger issue. Caning, if what we read is to be believed, must be truly an awful punishment. But then, I speak as someone who supports the death penalty for drug trafficking."

TAN TARN HOW

6 May 1996

*Tan Tarn How is a journalist. He won merit prizes in the NUS-Shell Short Play Competition in 1986 and 1987 with **In Praise of the Dentist** and **Two Men, Three Struggles** respectively. Since 1991, he has been a member of TheatreWorks' Writers' Laboratory, where he wrote **Home**, **The Lady of Soul** and **Her Ultimate S Machine** and **Undercover**. **Six of the Best** is his latest play. All his plays have been staged by TheatreWorks.*



THEATREWORKS

The cast (In alphabetical order)

ELAINE CHEAH *as Cherie*

Age : 19

Occupation : Theatre Studies Undergraduate at The National University of Singapore

Acting Credits : Theatre - *Less Miserable* (MadHatters, 1996)
Television - Fame Awards, Winner in the Drama Category 1995

SEAN GHAZI *as Sam*

Age : 27

Occupation : Actor

Acting Credits : Theatre - *Miss Saigon* (German Premiere, 1994-1996)
Role of Thuy
Miss Saigon (Theatre Royal, London, 1992-1994)
Role of Thuy, 1st Understudy
Tribute To Nureyev (London Coliseum, 1994)
Featured dancer
The King And I (Leicester Haymarket, 1992)
Interpreter, Phra Alack
Suddenly Home (Shaftsbury Theatre, 1991)
Featured Dancer
A Chorus Line (Strand Theatre, Boston, USA, 1988)
Paul
Television - Fame Awards Winner, Singing Category
Overall Winner, 1995

PETER HODGSON *as Neville*

Age : 30

Occupation : Actor/Teacher

Acting Credits : Theatre - *Tissue*, (Actors' Theatre Circle, Singapore, 1996)
Role of Man
Kiss Of The SpiderWoman, (Pocket Theatre, United Kingdom, 1995)
Role of Valentine
Inferno, (Theatre Laboratory, United Kingdom, 1995)
Role of Gary Silmore
Too Much Punch For Judy (Ape Theatre, United Kingdom, 1995)
Role of Chris

KOH BOON PIN *as Huat*

Age : 31

Occupation : Journalist

Acting Credits : Theatre - *Private Parts* (TheatreWorks, 1992)
Role of Mirabella
Fried Rice Paradise (TheatreWorks, 1991)
Role of James Bong



THEATREWORKS

David Hwang Festival - The Dance and The Railroad
(TheatreWorks, 1990)
Role of Boon
Metamorphosis (TheatreWorks, 1989)
Role of Gregor

LIM YU-BENG

as Peter

Age

: 31

Occupation

: Actor

Acting Credits

: Theatre - The Yang Family (TheatreWorks, 1996)
Multiple Roles
Broken Birds: An Epic Longing (TheatreWorks, 1995)
Multiple Roles
Will You Be There? (TheatreWorks, 1995)
Role of Diana
Longing (TheatreWorks, 1994)
Multiple Roles
Television - Growing Up (Television Corporation Of Singapore, 1996)
Main Guest Star
Triple Nine (Television Corporation of Singapore, 1995)
Role of Alan Leong
Master Of The Sea (Television Corporation of Singapore, 1994)
Role of Mr Loke

JOHN WIDELOCK

as Jim

Age

: 52

Occupation

: Executive Director in a Design Company

Acting Credits

: Theatre - The Owl And The Pussycat (Daisy Irani Productions, 1995/96)
Role of Felix
Breakfast Club (Urban Village Theatre, 1995)
Role of Teacher

K RAJAGOPAL

as The Flogger

Age

: 30

Occupation

: Executive in an Art Gallery

Acting Credits

: Theatre - Broken Birds (TheatreWorks, 1995)
Multiple Roles
Longing (TheatreWorks, 1994)
Multiple Roles
Lao Jiu (TheatreWorks, 1993)
Role of Nurse
The Lady of Soul and Her Ultimate 'S' Machine (TheatreWorks, 1993)
Role of Traditionalist



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Designers and Dramaturg

Name : PAUL SPILLANE
 Age : 36
 Credits : Lighting Designer, The Morning Star Project (TheatreWorks, 1996)
 Lighting Master, Victorian Arts Centre (1994 - present)
 Deputy Head Lighting Technician, The Australian Opera (1991 - 1994)
 Deputy Head Lighting Technician, The Australian Ballet (1987 - 1988)

Paul is from Victoria, Australia. He is presently the Lighting Master at the Victorian Arts Centre in Australia. During his stint with The Australian Ballet, where he worked as the Deputy Head Lighting Technician, Paul was responsible for the lighting of repertory ballets and assisting designers with new productions. Together with The Australian Ballet, Paul toured China, Japan, Russia, England and Greece. His first lighting design work for TheatreWorks' is The Morning Star Project in March 1996, a collaboration between TheatreWorks and Japanese butoh dancers.

Name	: NICKY PERCIVAL	
Age	: 34	
Credits	: Theatre - Salt Water	Television - Dreaming
	Set and Costume Design	Art Director
	Traverse Theatre, Edinburgh	BBC, Scotland (Winner of
	My Mother Said I Never Should	BAFTA Best Single Drama)
	Set and Costume Design	European Film Awards 1990
	Royal Court Theatre, London	Set Design
	Ice Cream and Brown Sugar	Royal Concert Hall, Scotland
	Set and Costume Design	
	Newman Theatre, New York	

Nicky's background is in interior design and theatre design. Prior to travelling in Asia last year, she was Art Director for various studio plays and filmed location dramas mostly for the BBC. This is her first set design for TheatreWorks.

Name : ROBIN LOON
 Age : 28
 Playwriting : Broken Birds (TheatreWorks, 1995)
 Credits : Longing (TheatreWorks, 1994)
 Watching The Clouds Go By (TheatreWorks, 1993)
 US In Singapore (TheatreWorks, 1993)
 Absence Makes The Heart Grow Fonder (TheatreWorks, 1992)

Robin Loon is TheatreWorks' Writer In Residence. He is currently completing his Master of Arts dissertation on Taiwanese Opera. He is also working on TheatreWorks' upcoming playwriting festival, Write On!



Travelogues Giving An Insight Into Early Singapore

"Starting from the centre of the city by way of Beach Road, it is well to adjust your gasmask or handkerchief to the nose. The first odour to overpower you is the strong fishy smell from the Clyde Terrace Market. This, however, is Eu de Cologne compared to what will follow in rapid succession.

Comes then a most objectionable aroma from the drains in the native quarters in Rochore Road. Next, a strong gas attack from the Municipal gasworks. The latter are situated in Lavender Street. Was this a conscious or deliberate witticism, or merely a touch of subtle irony? Whoever was responsible for the naming of this street had his little joke."

Robert W Foran,
Malayan Symphony,
Published by Hutchinson and Co, 1935

"In 1824, the sovereignty and fee-simple of Singapore, as well as all the seas, straits and islands to the extent of 10 geographical miles around was purchased for approximately 19,000 pounds."

Popular Encyclopedia, 1855

"Singapore - the melting pot of the East. The abode, some said, of Chinks, Drinks and Stinks."

James Redfern,
Looking for Luck: The Life Story of A Rolling Stone
Published by Sampson Low, Marston and Company, 1930

"We never make friends with them because they do not understand being treated as equals. But they are easily governed by the man of determination, and they are intelligent enough to understand that, under a strong, just administration, they can make money, which is their great object in life.

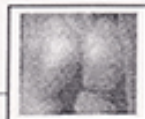
Mary MacFarlane Park
*Greater Britain and the Far East or
60,000 Miles on the 'Mary Park'*,
Published by The Grant Educational Co Ltd,
London and Glasgow, 1918

"A Chinaman's idea of the artistic is grotesque. The pictures which we see on Chinaware are excellent representations of Chinese art. They have not advanced beyond the child's plain surface drawing, and have no comprehension of the rules of perspective..."

C C Coffin
Our New Way Round The World,
Published by Frederick Warne & Co, London, 1883

"The Kling women are dark beauties, finely made, and dressed in flowing robes, heavy ear-rings hang pendent from their ears, and one side of the nostril is pierced to give passage to a gold nose ring, and their ornament give them an air of barbaric splendour."

C Collingwood
*Rambles of A Naturalist On The Shores And Waters Of The China Sea:
Being Observations In Natural History During A Voyage To China,
Formosa, Borneo, Singapore, etc.,
Made In Her Majesty's Vessels In 1866 and 1867*
Published by John Murray, London 1868



THEATREWORKS

"What thinks she, I wonder- if she thinks at all - of the pale European..."

Isabella Bird
'Sketches In The Malay Peninsula'
The Leisure Hour, London 1883

"By constant exercise the calves of their legs get so developed and their hips so plump, that they move with all the ease and elegance of sturdy little highland ponies. The governor's wife has lately taken to riding in a jinrickshaw and keeping a private stud of Chinese two-legged ponies."

John Macgregor
*Through The Buffer State: A Record Of Recent Travels
Through Borneo, Siam and Cambodia*
Published by F V White and Co, London, 1896

"The servant question is not so pressing in the Far East because there are plenty of 'boys', as Chinese domestics are called in pidgin-English. John the cook-boy; John the parlourmaid and so on.

Ethel Colquhoun
Two On Their Travels
Published by William Heinemann, London, 1902

"The wives of the business men are waited hand and foot. Usually each woman has her amah, a Chinese woman who bathes her, dresses her, manicures her nails, mends her clothes and will even change her shoes when she comes in exhausted after lifting eight to ten glasses at a cocktail. Their faces white and vacant like the face of Hereford cows give them impression that they are bored with everything in general. They sit around an electric fake-coal fire on sultry evenings, vainly trying to imagine themselves back at home, as they drink iced stengahs to cool themselves."

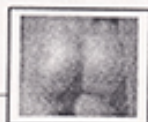
Dwight Long
Sailing All Seas In The Idle Hour
London, Hodder and Stoughton, 1940

"It is strange to see them at their grub, with their little basins close to their mouths in one hand and their chopsticks, which they so daintily and cleverly use, in the other. They are all cast in the same mould, and are consequently exactly alike."

Hugh Wilkinson
*Sunny Lands and Seas: A Voyage In
The SS Ceylon*
Published by John Murray, London, 1883

"We went to a Malay theatre in the evening, but it was so stupid and incomprehensible to us that we went to another one, a Hindu theatre, which was quite as bad, everything being to us so absolutely without any meaning that they appeared to be a pack of lunatics..."

Hugh Wilkinson
*Sunny Lands and Seas: A Voyage In
The SS Ceylon*
Published by John Murray, London, 1883



THEATREWORKS

"We met with principally, half naked Chinamen, of all ages, and in all the different stages of narcotism, some merely becoming gently exhilarated from the first pipe. I am not going to sanction the custom at all for the eye would be shocked by the public exhibition of such depravity. But seeing much worse practices at home, we should be cautious how we blame these half-barbarious people, without religion, or the advantage of education and civilisation..."

J Berncastle

*A Voyage To China; Including A Visit To the Bombay Presidency;
The Mahratta Country; the Cave Temples of Western India, Singapore,
the Straits of Malacca and Sunda, and the Cape of Good Hope*
Published by William Shoberl, London, 1850

"Here you get your first sight of Chinese women's bound feet. It took me many hours of visiting pleading, entreating and persuading before I could get a girl to take the bindings off her feet. There were three other girls standing in attendance, apparently struck with horror, while I was examining the pedal extremities of my weak sister, and by the way, you could hold both in the palm of your hand."

Richard H Thompson

Around The World With A Tired Business Man
Published by Baltimore, 1931

"In some parts of the world, where it is very hot, it is often necessary for a European to engage a native to fan him while he sleeps. However, it is easy for a native to be dishonest and fan his master only so long as the latter is awake.

It happened that a certain European gentleman, who lived in a hot country, had had the misfortune to lose one of his eyes, so that he was obliged to have a glass eye. This he took out very carefully each evening before going to bed.

Now this gentleman's servant fanned his master all night; but some dishonest servants who lived nearby scolded him because he worked so hard.

"Why do you not rest while he sleeps?"

"Ah!" said the servant, "Master is a clever man. Every night, before he retires to rest, he carefully takes out an eye and leaves it on the table. There it remains, watching me, all night long."

P B Ballard

Fundamental English
Published by University of London Press Limited, 1954





Acknowledgements

Special thanks to

- Asia Pacific Breweries and Cycle and Carriage
- Simply Bread for providing the bread for the reception
- Kriston Food & Beverage Pte Ltd and Jackie for lending us the glassware, cutlery and crockery used in the reception
- National Parks Board
- Eric Watson, Noorlinah Mohd, Liu Shubin, Lok Meng Chue for their assistance
- All press and media who have given their support
- All front of house assistants
- And everyone else who has helped in one way or another



THEATREWORKS

MISSION STATEMENT

TheatreWorks is an independent Singaporean theatre company which develops and nurtures professional theatre skills.

It is dedicated to reaching a broad section of the community and to taking Singapore theatre abroad.

The Company recognises its responsibility in encouraging awareness on human and social issues.

Ultimately, TheatreWorks is inspired by and dedicated to sharing the Magic of Theatre.

TheatreWorks (S) Ltd, a registered charity, was incorporated in February 1985 as the first English language adult professional theatre company in Singapore.

TheatreWorks (Singapore) Ltd
The Black Box
Fort Canning Centre
Cox Terrace Fort Canning Park
Singapore 179618
Tel: 338 4077 Fax: 338 8297
Ticketing: 338 6735
E-Mail: tworks@singnet.com.sg
Home Page: <http://www.its.com.sg/entertainment/theatre-works/theat1.htm>

TheatreWorks has over its years of existence produced critically acclaimed and successful productions. The company is recognised for its refreshing interpretations of plays and its experimental approach. The successful fusion of Western and Eastern dramatic traditions in its productions have earned it the reputation of being a high-quality theatre company.

The company ensures a balanced repertoire and a varied programme for its audiences. This can be seen from its popular entertainment plays like *Fried Rice Paradise*, *Beauty World*, *Lao Jiu*, *Wills and Secession* and its alternative theatrical productions of *Madame Mao's Memories*, *Mad Forest* and *3 Children*. Landmark theatre events presented by TheatreWorks include *Retrospective of Singapore Plays, 1960-1990*, *Lao Jiu (1993)*, *Descendants of the Eunuch Admiral (1995)* and *The Yang Family (1996)*. The company also patented the concept of carnival theatre in the outdoors with *Theatre Carnival On The Hill (1992)* and *Longing (1994)*.

As a pioneer theatre company, TheatreWorks realises its responsibility to provide opportunities for and impart skills to practitioners. It also sees as its responsibility to build up theatre audiences both quantitatively and qualitatively. In this respect, TheatreWorks has commissioned numerous Singaporean plays which have contributed greatly to attracting capacity audience.

In late 1994, TheatreWorks, after starting the wave of staging popular theatre, forged a new edge with its new works. These emphasised the use of inter-disciplinary and inter-cultural styles and techniques. These works often blurred the line between theatre, installation art, video art, photography, sound, dance and architecture. It has become the company's mission to develop its audiences qualitatively, rather than quantitatively, by broadening the range of theatrical experiences available. These include outdoor and site-specific productions, new music theatre and dance theatre.

THE WRITERS' LABORATORY

The company has forged closer ties with Singaporean playwrights by establishing the Writers' Laboratory. The Writers' Laboratory is currently in its fourth year. The laboratory serves to nurture and encourage new writing. In particular, it works on the basis of public readings by actors to try out new plays. It focuses on 'process' rather than 'product' with the writers working closely with actors and directors.

THE DIRECTORS' LABORATORY

A similar Directors' Laboratory programme was initiated for a year in 1993. It aimed to nurture young Singapore directors, giving them the space and environment to grow and develop as well as to experiment.

THEATREWORKS

SPRINGBOARD

In ensuring a continuing training programme for theatre practitioners, TheatreWorks has also organised the SpringBoard programme. SpringBoard is a comprehensive training programme for theatre skills conducted by theatre professionals from the UK.

SCHOOLS AND EDUCATION PROGRAMMES

As part of its mission to promote theatre to a wider section of the community, TheatreWorks has over the last 3 years, started an audience development programme, which works closely with the Arts Enrichment programme, organised by the National Arts Council. This developmental programme comprises theatre-related training workshops, lectures, seminars, theatre-in-education (TIE) programmes for schools, public lectures, consultancy services and talks on different aspects of theatre productions as well as student attachment schemes.

The company is also known for its promotion of theatre-in-education programmes that are designed such that it is a viable educational tool able to supplement the current Singapore school curriculum. It has produced 3 TIE programme to date. Its latest programme, *The Gift*, is the first cross-cultural collaboration between the United Kingdom and Singapore for a TIE project. The play for this project was invited to the 2nd World Congress of Drama/Theatre and Education, held in Brisbane in July 1995.

COLLABORATIONS ABROAD

Besides working with the Singapore creative community, the company has developed exchange programmes with foreign theatre companies like the Malaysian Five Arts Centre, the American South Coast Repertory, Indonesia's Teater Ketjil, Philippines' Tanghalang Filipino, the Japanese company Jiyu Gekijo and individuals such as David Hwang, Mac Wellman, Gregory Nash, Julia Bardsley, Francis Reid, Simon McBurney of Theatre de Complicite and Maria Irene Fornes. With its ASEAN Season, there has been exchanges with top ASEAN practitioners like Malaysia's Krishen Jit, Indonesia's Arifin C Noer and Philippines' Tony Perez, K S Maniam and Nonon Padilla. Collaborations have also been forged with the Canadian company, One Yellow Rabbit Company, Phillipe Minyana from France and David Britton from Australia. Through some of these collaborations, new works have been developed with Singaporean actors and practitioners. Presentations of works from overseas companies have also been staged. These include Frank Soehnle's puppets from Germany, Molissa Fenley from New York and the Embarquez-Les, a female clown group from France. From the Writers' Laboratory, playwrights such as Noel Greig, John Clifford, Tom McGrath and William Sun and Faye C Fei from China have been invited to give workshops and lectures to the public and Lab members. The company has also invited traditional arts practitioners from Singapore and abroad to pass on their expertise to artists here. These arts include wayang kulit by Tok Dalang Hamzah from Kelantan, Chinese glove puppetry and taiji. Through these collaborations, new works have been developed with Singaporean actors and practitioners.

TOURING ABROAD

The company has toured many countries around the region and the world. In February 1992, TheatreWorks toured Japan and Kuala Lumpur with its production of *Three Children*. The company also presented *Madame Mao's Memories* at the invitation of the Traverse Theatre for the Edinburgh Festival in August 1992. The first Singapore musical, *Beauty World*, was performed in four Japanese cities at the South East Asian Festival and the Tokyo International Festival in September/October 1992. In February 1994, the company performed *Lao Jiu* in the main programme of the Festival of Perth. All the productions received wide critical acclaim from the press and audiences from those countries.

SUPPORT AND PATRONAGE

TheatreWorks receives support from corporate patronage, special project sponsors, the National Parks Board, the National Arts Council, the British Council, the United States Information Service, the French Embassy and the Canadian High Commission.

CORPORATE SUPPORT FOR 1996

The company's hotel accommodation for foreign visitors is sponsored by the Westin Stamford and Westin Plaza, the Writers' Laboratory is sponsored by the Singapore Press Holdings and TheatreWorks' Official Card Sponsor is the

THEATREWORKS

UOB Card Centre and some audio visual equipment is sponsored by Thomson Multi-Media Asia. These companies are distinguished by their enlightened leadership and sound corporate philosophies in publicly recognising the relevance and necessity of a professional theatre company in the context of developing a culturally vibrant environment in Singapore.

DIRECTORS

Lim Kay Tong
Justin Hill
Lim Siau Chong
Ong Keng Sen

MEMBERS

Alex Abisheganaden
Eileen Abisheganaden
Jacintha Abisheganaden
Michael Chiang
Goh Eck Kheng
Kalyani Kausikan
Dana Lam
Sylvia Lim
Kim Ramakrishnan
Tay Tong
Lim Yu-Beng
Lok Meng Chue

ARTISTIC DIRECTOR
GENERAL MANAGER
BUSINESS/PR MANAGER
PRODUCTION MANAGER
PUBLICITY/PRINT EXECUTIVE
ASST. TO BUSINESS MANAGER
ACCOUNTS
TICKETING
LIBRARIAN
WRITER IN RESIDENCE
RESIDENT SET DESIGNER
RESIDENT LIGHTING DESIGNER
RESIDENT MUSIC COMPOSER
ACCOUNTANTS
LEGAL ADVISORS

Ong Keng Sen
Tay Tong
Michele Lim
Tan Lay Hoon
Leslie Lee
Janetta Lien
Sally Neo
Felicia Chan
Mok Wai Yin
Robin Loon
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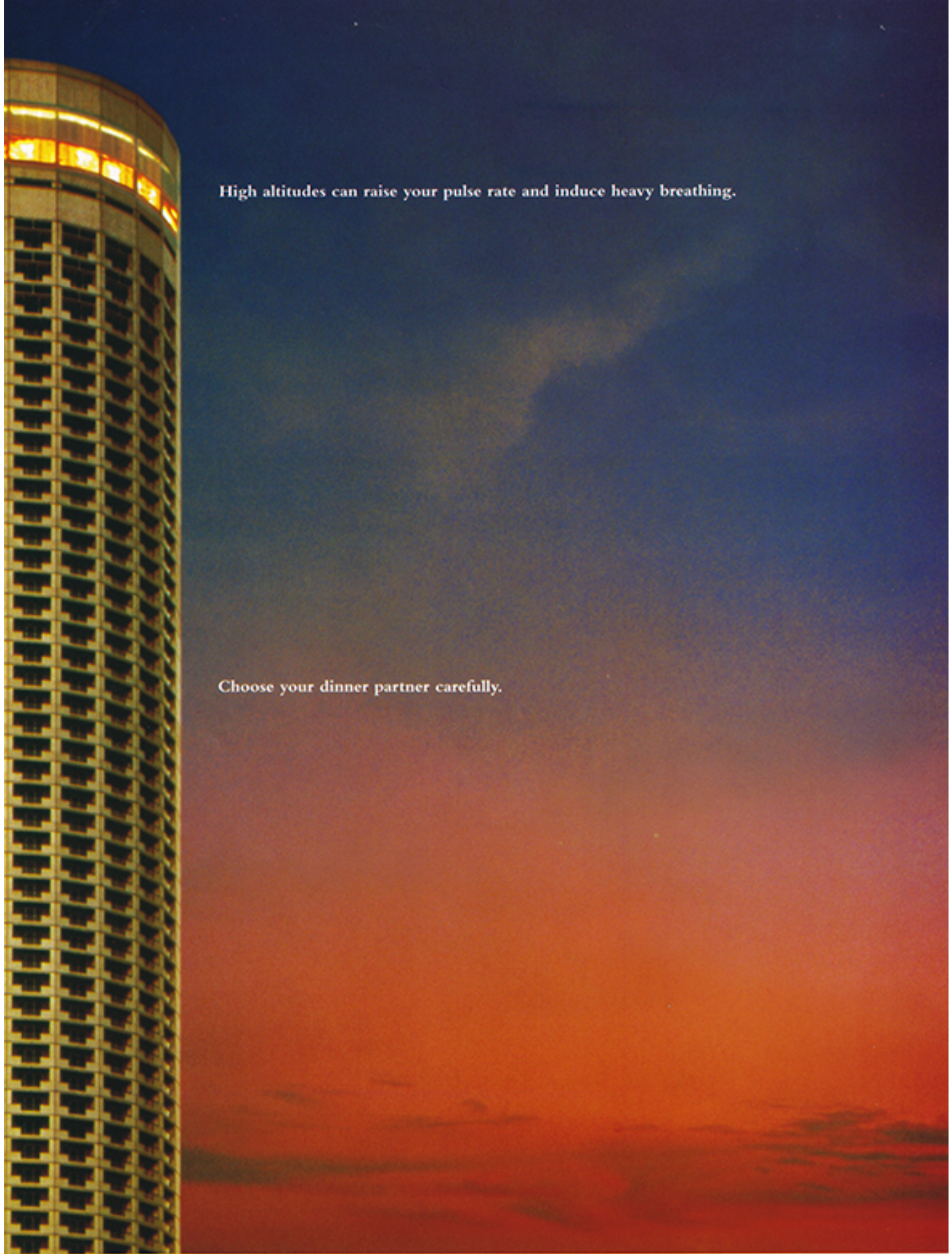
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