the ATREWORKS presents



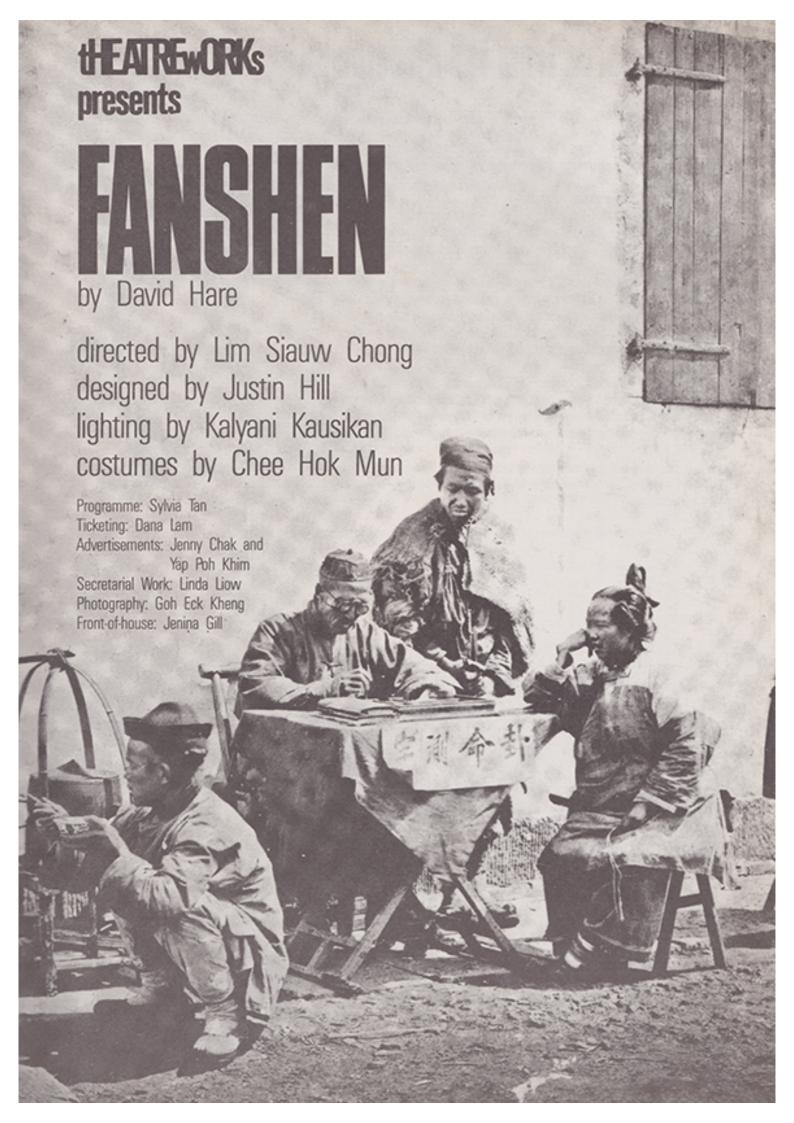
FANSHEN

THE STORY OF CHANGE IN AN OPPRESSED VILLAGE IN CHINA

BY David Harf

made possible by Mobil





A few Words from The Director...

Everyone recognises change but few can accept change and its consequences.

For the villagers in Long Bow, some 40 miles away from Beijing, change came when land reform arrived and affected not only their bodies but their souls.

These are the issues in Fanshen.

But over and above the difficulties of affecting change in a society, the play also captures the spirit of poor and desperate Chinese villagers, undefeated, despite being trapped in centuries of feudal corruption and oppression.

Based on William Hinton's illuminating book of the same title, the play by English playwright David Hare rejects a traditional narrative method where the audience identifies with the characters. Rather, he tells the tale through a series of episodes, linked by Greek choruses and often narrators who reveal the social, economic and political background — a Brechtian device.

There's no naturalistic exposition of plot, but the cumulative effect of these episodes build up to a emotional and intellectual climax.

In many aspects, Fanshen reminds me of Chinese opera. There's always audience detachment and yet this objectivity doesn't take away its emotional value.

It has been the toughest play I've tackled so far. I have been better versed in naturalistic or expressionistic styles. Fanshen is certainly a welcome challenge.



LIM SIAUW CHONG



The Play

'FANSHEN' is an accurate historical record of what once happened to a village about 200 km south-west of Beijing.

Every revolution creates new words. In the Chinese revolution, it was "fanshen", literally, to turn the body or to turn over.

For the landless and poverty-striken villagers of Long Bow, it meant to stand up and to throw off the landlord's yoke and to gain land, stocks, implements and houses. More than this, it meant entering a new world.

Fanshen is the story of how the peasants of Long Bow built a new world.

David Hare's Fanshen depicts the dramatic impact of the communist revolution on ordinary people; when families come face to face with political changes that carve out the very core of their existence.

Hare's script is based on William Hinton's book of the same name which documents the actual experiences of the villagers of Long Bow during that time.

Fanshen was first performed in London by the Joint Stock Theatre Group at the ICA Terrace Theatre on 22 April 1975.

The Playwright

David Hare, 38, is probably one of the most prominent of contemporary British playwrights as well as an upcoming screenwriter. Hare was a resident dramatist with the Royal Court Theatre between 1969 and 1971 and at the Nottingham Playhouse in 1973. Both theatres have a strong reputation for commissioning new works for production.

He is a co-founder of the Joint Stock Theatre Group with whom he workshopped Fanshen in 1975 and became an

associate director of the National Theatre last year.

His plays include Stag, Knuckle, Brassneck, Fanshen, Teeth n' Smiles, Plenty (National Theatre and Broadway), A Map of the World (which premiered at the Adelaide Arts Festival and later played at the National Theatre) Pravda (currently enjoying acclaim at the National Theatre).

His scripts for films include Licking Hitler, Dreams of Leaving, Saigon: Year of the Cat, Wetherby, The Butter

Mountain and Plenty (which stars Meryl Streep).

Awards include the Evening Standard Drama Award (1970), John Llewelyn Rhys Prize (1974), Bafta Best play of the Year (1978), New York Critics' Circle Award (1983) and the Golden Bear Award (1985). David Hare has two sons and lives in the Notting Hill Gate area in Ladbroke Rd.

The Historian

William Hinton runs a farm in Pennsylvania where he lives with his wife and three children. He first visited China in 1937. After working six months as a newspaper reporter in Japan, he travelled across Manchuria on his way home. He saw much more of the country in 1945, when he worked as a propaganda analyst for the United States Office of War Information in several Chinese cities.

In 1947, he returned to China as a tractor technician for the United Nations Relief and Rehabilitation Administration. He stayed on until 1953, teaching courses in English and mechanised agriculture.

After Mr Hinton gathered material for Fanshen in Long Bow Village, another story began to unfold.

He says: "I carried the notes on my back over much of North China, dove with them into trenches to escape bombing, and marched with them at night to avoid encirclement by Fu Tso vi's cavalry. When I finally brought them home from China, fin 1953 when the United States was in the grip of the fever known as McCarthyisml they were confiscated by the US Customs.

Three years of legal maneouvering pried them out of Customs only to have them seized — and impounded by the Eastland (Senate Internal Security) Committee. A lawsuit against Senator Eastland and his colleagues lasted another two years and swallowed up US\$6,000.

It was 1958 before I finally won possession of my notes and was able to begin to write. By that time I had no resources. I borrowed money, took part-time jobs . . . what all this adds up to is 15 years of struggle to make this story known"

Hinton was invited back to China in 1971 by the late premier Zhou En Lai. From this and subsequent visits up to 1981, Hinton came away with "10 thick books crammed cover to cover with handwritten notes

The result was Shenfan, published last year by Picador.



The Action Of The Play

FANSHEN

Based on an accurate historical record of how the villagers of Long Bow struggle to come to terms with Communism.

Following the playwright's directions, Fanshen is played with an ensemble of actors who each take on a number of roles throughout the play.

ACT I

SECTION ONE

1946. The village of Long Bow, 200 km southwest from Beijing. Population: 1000 people. SECTION TWO

Secretary Liu addresses three cadres from Long Bow.

Slogan: Asking Basic Questions

Slogan: The Visit Of Secretary Liu

Slogan: The Forming Of the Peasants' Association

Slogan: They Talked For Eight Hours Slogan: They Talked For Three Days

Slogan: They Stopped Paying Rent

SECTION THREE

Two landlords. Chung-Wang sits, ready to receive rent. Ching-Ho is being tended to by his daugther.

Slogan: Settling Account

Slogan: Fifty-eight Accusations

Slogan: Distribution Of Fruits

SECTION FOUR

Night, Tien-Ming and Man-Hsi guard the road to Changchin.

Slogan: The Party

SECTION FIVE

Man-Hsi is sent to war.

Slogan: The End Of Ceasefire

Slogan: Civil War

SECTION SIX

A single man working in the field.

Slogan: Nineteen Forty-eight

Slogan: The Arrival Of The Work Team

SECTION SEVEN

Little Li addresses the poorest in the village.

Slogan: The Draft Agrarian Law

Slogan: Self-report, Public Appraisal

INTERNAL OF 20 MINUTES

ACT II

SECTION EIGHT

A self-appraisal meeting.

Slogan: The Gate

Slogan: They Talked For Six Hours

Slogan: The Results Of The Gate

SECTION NINE

Slogan: The Trip To Lucheng County

SECTION TEN

Three different households.

Slogan: Yu-Lai and Wen-To Return to Long Bow

Slogan: The Second Gate

Slogan: They Talked For Eight Hours

SECTION ELEVEN

Secretary Chen addresses the delegates Slogan: The Second Lucheng Conference

Slogan: They Talked For Sixteen Hours

SECTION TWELVE

Village life. Dawn, The village at work. The work team returns,

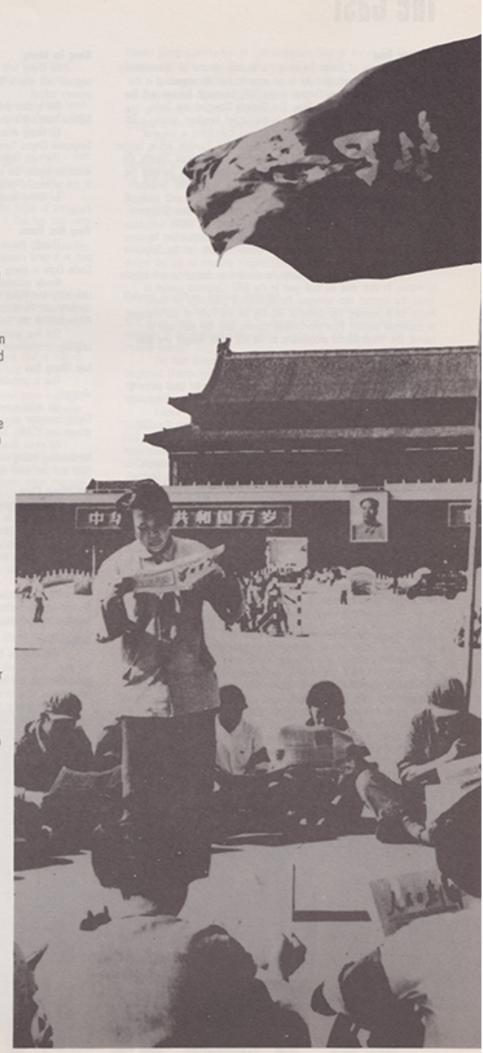
Quotes From William Hinton's Fanshen

When one applied the concept of Fanshen to a still wider canvas, it seemed evident that the word could be used to describe the rebirth of a whole country. Just as one could speak of the fanshen of the individual and the fanshen of the community, one could also speak of the fanshen of the nation, that process by which a whole people "turned over", that process by which a whole continent stood up.

When one fanshen broke down to the microcosm, to what happened inside any given individual, it was obvious that no person could break free of the past all at once. The spectrum of a man's consciousness could not be refocused in one night no matter how earnestly he might desire such a shift. Change had to come first in one area, then spread to others. It had to dissolve old contradictions only to set up new ones. It had to expand the struggle between the new and the old until the entire personality became involved in painful conflict. No one going through such inner strife exhibited a character that was all of one piece.

Habits, superstitions, and prejudices left over from the past marred and undermined efforts to act on the enlightened motives of the present. Thus it was not strange to find men who had erased most traces of self-interest from their public lives, but who still treated their wives as chattels in the home or women who stood together in their battle for equal rights, yet fell to quarrelling over the distribution of relief cotton.

People placed their feet on the road to fanshen as soon as they began to have faith in others. As they marched along it, they gradually learned the central lesson of our times, that only through participation in common struggle can any individual achieve personal emancipation, that the road to fanshen for one lies through the fanshen of all.



The Cast

Lim Kay Tong

A member of British Equity and a founder director of TheatreWorks. He worked professionally as an actor in the UK, appearing in the world premier of the play, Origins, in the 1976 Edinburgh Festival and the BBC television series, Doctor Who, The Chinese Detective and Tenko.

He trained for the profession in the United Kingdom, getting a BA in English and Drama from Hull University, and completing a two-year course in acting at the Webber-Douglas Academy of Dramatic Art in London.

In Singapore, Kay Tong has acted for the Experimental Theatre, the Stage Club and the University of Singapore Dramatic Society, winning the best actor award for his performance in Terry Tex in the 1982 Singapore Drama Festival.

Other Singapore productions include Susan's Party, two Singapore Festival of Arts productions - FOB (1982) and Bumboat! (1984).

In 1985, Kay Tong widened his dramatic experience when he directed the TheatreWorks contribution, Paradise Heights, for the Singapore Drama Festival.

1985 also was the year when he decided to devote himself fulltime to drama. In that year, he took part in the BBC Christmas special of Tenko, the German film company Pentagramma's production of News: Report of A Journey, The Coffin is Too Big for the Hole, at the invitation of respected director from the Chinese stream, Kuo Pao Kun, and of course, the TheatreWorks productions of Be My Sushi Tonight and Love and Belachan.

Christine Lim

Chinese nightclub singer, cocktail lounge hostess or timid property dealer, Christine, who's actually a public relations officer at the Singapore Broadcasting Corporation, is equally convincing.

The three roles are from Beauty Box, an excerpt from the 1984 Singapore Festival of Arts, Be My Sushi Tonight and Paradise Heights, TheatreWorks' offering for the 1985 Drama Festival.

Most at home with comedy, Fanshen will be her first "straight" role though she did take part in college productions of musicals Godspell and The Rocky Horror Show.

William Anthony Grosse

William's early acting appearances were for the Institute of Education: in Squaring the Circle for the IE 1981 Drama Festival and in a presentation of improvised excerpts from King Lear for the institute's 10th Anniversary celebrations in 1983.

Today, William is a familiar face in Singapore theatre, both as the lecherous car salesman in Be My Sushi Tonight, and later as the

discontented property dealer in Paradise Heights.

William attends every talk or workshop on drama that he can. A teacher, he also conducts drama workshops for his students at Rosythe Primary School.

Lim Kay Siu

Between the Experimental Theatre Club's Marching Song back in 1976 and Fanshen lie many roles for Kay Siu, who once thought there was only one actor in the family.

Apart from acting, writing songs and scripting regularly for educational television produced by the Curriculum Development Institute of Singapore, Kay Siu has appeared in TheatreWorks' Be My Sushi Tonight, in the National University of Singapore production, Woman, and three film roles-all in 1985.

These have been BBC's Tenko Christmas special, recently filmed in Singapore, News: Report of a Journey for Pentagramma, a German film

Khng Eu Meng

Eu Meng first stepped on stage in a kindergarten Christmas. pageant and was a familiar face at end-of-year concerts throughout primary school.

But it was only in Pre-University that he acted again, in the Raffles Institution's annual school drama festival at the Victoria Theatre.

Eu Meng was then encouraged to take part in the University of Singapore Drama Society's productions of Equus and The Devils.

The next eight years saw a hiatus, but his comeback was in the when he played the colourful role of Chinese wayang actress, Suan East, in the successful musical comedy I Remember Broadway Kopitiam.

Eu Meng works as a journalist on the Foreign Desk of The Samilla

Yong Mei Hsien

Though this is her first time acting, Mei Hsien has previously taken part in a carol concert at the Royal Festival Hall in London and has a Grade Eight in piano.

Newly returned to Singapore after graduating from Boston University, Mei Hsien received her O and A levels in England at Queenswood, Hertfordshire and had four years of business studies at the Polytechnic of the South Bank, England.

She has worked part-time as a teacher in supplementary English language programmes in Singapore and on an organic farm in California.

Lee Weng Kee

This is probably the first time that Weng Kee is on stage and not

His stage experiences so far had been in musicals such as Jesus Christ Superstar as Judas, Fiddler on the Roof as Perchik with dramatic groups like STARS, Stage Club and The Sceneshifters.

An exart director in GKL/BBDO Advertising who's now studying hairdressing, Weng Kee reached the finals of the SBC English Talentime in 1978 and has been taking part as well in People's Association road shows.

Lok Meng Chue

From prostitute to peasant has been Meng Chue's dramatic move. She started acting in school, taking part in many school plays in the Methodist Girls' School and indeed won a best actress award playing a French chef in school.

Since then, she hungered for more drama and so acted in the 1982 Festival of Arts production - Samseng and the Chettiar's daughter as a prostitute.

She's an accountant at a well-known firm of public accountants. Studied for her profession in UK and pursued her interest in drama in the six years spent there, but as a spectator.

This may be William's first time acting on stage, but he has been on stage many times before taking part in hair shows. William, of course, owns Botticelli Hairdressers but is passionate about drama, often arranging his business trips to coincide with significant dramatic events abroad.

Since leaving home at the age of 16, William has been living in Europe and returned to Singapore four years ago, a cinema afficianado.

He has helped behind the scenes before, in Rhinoceros, the St. Andrew's Junior College entry for the Singapore Drama Festival in 1985, and is currently attending a directing course, being offered by well-known director from the Chinese stream, Kuo Pao Kun.

William will also be helping to direct the coming TheatreWorks' production, Rashamon, based on the famous story by Japanese writer,



The Crew

Lim Siauw Chong, director

Siauw Chong, artistic director and co-founder of TheatreWorks, trained at the London International Film School graduating as its top student in 1980.

Since his return to Singapore in 1981, he has directed Mark Leib's Terry Rex, the 1983 Singapore Drama Festival Award winner, Susan's Party, and of course, the debut production of TheatreWorks, Be My Sushi Tonight.

He was also co-director in past Singapore Festivals of Arts — with Australian director John Tasker in Sampeng and The Chettian's Daughter in 1982, and with American actoridirector Tri Ma in Bumboat in 1984.

A trained singer and dancer, Siauw Chong has also acted in Sweeney Todd, The Demon Barber of Fleet Street, The Night of the Iguana, Raffles, Lion of Singapore and The King and I. The last two were professional engagements in London.

Siauw Ohong is currently working full-time in music after spending three years making television commercials.

Lena Bandara, production manager

Lens's involvement in drama began in 1980 when she worked on local playwright Robert Yeo's production of One Year Back Home. Since then, she has been working regularly in local theatre on an average of at least one production a year.

In 1981, she staged managed Nurse Angamuthu's Romance, which won the best production award for that year's Singapore Drama Festival. Other productions she has managed include Samseng and The Chettiar's Daughter, Susan's Party, and Bumboat!

Lena is one of the founders of TheatreWorks and stage managed its debut production, Be My Sushi Tonight, and was production manager for its contribution to the Drama Festival, Paradise Heights, both in 1985.

Danial Quek, stage manager

Daniel is presently studying at the National University of Singapore for an honours degree in English Literature. His recent theatrical experience has been backstage so far, most recently as the assistant stage manager in The University of Singapore Society's production of Die Redermaus.

He was also properties manager in the NUS's entry to the 1985. Drama Festival, Emily of Emerald Hill.

Daniel's interest in drama was fostered by his involvement with Theatrecraft, the drama wing of the NUS Literary Society, and he has also acted in two university productions, The Cow and In the Beginning.

Justin Hill, set designer

Justin began designing for the theatre while studying architecture at Adelaide University.

He first designed for theatre projects in the university and for the Adelaide Festival of Arts. This was followed by work on the Drawin Theatre Group's production of The Resistable Rise of Anturo Ui, The Merchant of Venice and The Government Inspector.

In Singapore, Justin has designed for The Stage Club (Deathtrapl, the Experimental Theatre Club (Susan's Partyl, STARS (Fiddler on the Roof) and of course, the debut production of TheatreWorks' Be My Sushi Tonioht. Justin is also a founder director of TheatreWorks.

His design contribution to arts festivals in Singapore has been the sets of Samoeng and The Chettiar's Daughter for the 1982 Singapore Festival of Arts, Cycles for the 1983 Festival of Dance and Bumboat! for the 1984 Singapore Festival of Arts.

Stephen See, assistant set designer and properties manager

Stephen's involvement with theatre began with TheatreWorks' debut production of Be My Sushi Tonight in 1985 where he was assistant stage manager and helped Justin Hill with the set.

Since then his association with theatre grew and he went on to design the set of Paradise Heights, also in 1985, and now, Farshen. Stephen is a display artist working with Scano.

Kalyani Kausikan, lighting designer

Kalyani's first stage lighting job was for the musical Stardust in 1978. From there, she went on to design lighting for music and poetry evenings at the National University of Singapore and for a number of musical revues.

Her first theatre job was for the Experimental Theatre Club's Singapore Drama Festival award-winner, Nurse Angamuthu's Romance, in 1981. This was followed by two other projects for the ETC - Terry Rex in 1982 and Susan's Party in 1983.

Kalyani, a schoolteacher, has also designed lighting for the Singapore Festivals of Arts, specifically the Singapore/American production FOB in 1983 and Bumboat!, a devised play, in 1984. Kalyani was also responsible for the lighting design in TheatreWorks' Be My Sushi Tonight and Paradise Heights, both in 1985.

Chee Hok Mun, wardrobe

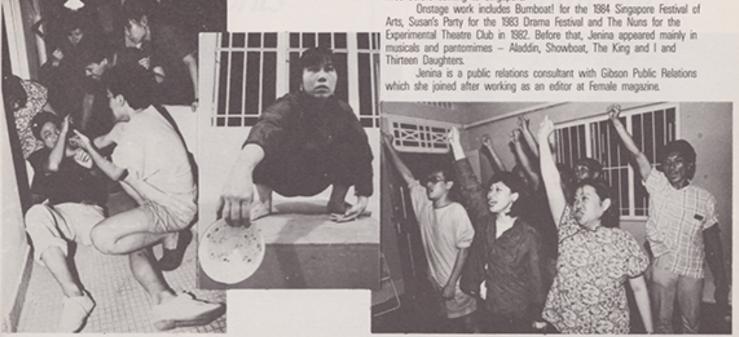
This is Mun's first year back home after six years away in America, studying fashion. He is now a fashion coordinator in Metro Stores after working two years in New York as a costume jewellery designer and novelty fabric buyer.

Mun also went to school at the University of Hawaii where he studied fashion and merchandising and received an associate in fashion buying and merchandising from the Fashion Institute in New York.

Farshen is his first theatre project, but during university, Mun attended costume classes.

Jenina Gill, publicity and promotion

Jenina's major behind-the-scenes work started with Be My Sushi Tonight when she coordinated the programme for the show. Before that, she had done make-up for amateur productions in Hongkong where she lived before coming to Singapore.



Greetings

To TheatreWorks: With best wishes for your continuing success in drama. From Doug Kelly.

Kay Tong: Keep up your unremitting effort and your work in Singapore drama.

From the Tans and the Chongs.

Mei Hsien: All the best in your maiden performance. A Friend.

To TheatreWorks: Break a leg! I've cornered the market in plaster of Paris! Irene Lim

To TheatreWorks: Keep working for a serious and professional environment for Singapore drama.

A supporter.

To TheatreWorks: With best wishes for a good show! From UMS Engineering (S) Pte Ltd.

5 Kaki Bukit Road 2 #04-16, City Warehouse, Singapore 1440.

To TheatreWorks: Never before have I enjoyed theatre in Singapore until your group came along.

From Mrs Tan Bee Neo.

To TheatreWorks: When you work night after night, you deserve support!

From Lee Kim Chuan Pte Ltd.

Kay Tong & Kay Siu: Keep plugging away. I'm right behind the two of you, Mum.

To TheatreWorks: Good luck from Not the Binjai Gang.

To TheatreWorks: Keep up the good work! From Lim Eng Ser.

To TheatreWorks: Good luck to a brave and hardworking bunch. From Eileen Lee.

To TheatreWorks: Seek ye first the kingdom of God and all these things shall be added unto you!

From Freddy and Poh Khim

To TheatreWorks: Singapore needs a group like you. Keep up the good work!

Mr and Mrs S.C. Chak

To TheatreWorks: With best compliments from Mrs Liu Lai Wan (district manager) representing

AIA Co. Ltd, 1, Robinson Road, AIA Building, Singapore 0104.





With Compliments from

CARA refined dressing

#02-22A, Plaza Singapura, Orchard Road. Tel: 3363646

Whith Compliments from

Mr Tan Joo San

With Compliments from

Hen Tick Coldstorage Pte Ltd

14, Liang Seah Street, Singapore 0718
Tel: 3382355/3381971
Coldstore: 25 Chin Bee Road, Singapore 2261

Tel: 2681715

After-Theatre Treats



Have your meal any time of the day at our cosy cafe cum restaurant. A continental spread awaits you. Perhaps, you'd like to try something local — there's a wide range to tempt you.

Or simply enjoy a cup of steaming hot coffee in cool comfort and watch the world go by in busy Orchard Road.

That certain charm, that certain elegance





⊕ PRINCE HOTEL

270 Orchard Road, Singapore 0903 Teles: RS 22819 HCROWN, Cable: CROWNHOTEL, Bell 732111

Buy An Ad For Theatre

The price of a theatre ticket in Singapore is heavily subsidised in Singapore both by the corporation underwriting or sponsoring the show and by the people involved in the show who remain largely unpaid.

For professional theatre to be viable in Singapore, the community must support it, either by buying a ticket or in other ways.

Buying advertisements in the theatre programme is one way you can help professional theatre to survive in Singapore.

PREMIUM POSITIONS BACK COVER : \$800 FULL PAGE : \$400 INSIDE FRONT COVER: \$500 HALF PAGE : \$250 INSIDE BACK COVER : \$500 QUARTER PAGE: \$150

We also have pages under which appropriate advertisements can be grouped under the title AFTERTHEATRE TREATS for special attention. Please indicate if you wish to be included in this space.

Please call Linda at 2228209 with your bookings. Our next show is Rashamon to be staged in March 1985.



With Compliments from

HAIRDRESSING
Unit 02-04
The Pavilion Inter-Continental
1 Cuscaden Road, Singapore 1024
Telephone 2355328 & 7338888 Ext. 3005

The Botticelli Hairdressers



VOTRE COIFFEUR

Salon: 304, Orchard Road, #04-57, Lucky Plaza, Singapore 0923, Tel: 2351052, 7321609. Hairdressing School: #06-36, Lucky Plaza. Tel: 2359464