

THEATREWORKS
presents

LONG GREEN SOCKS

"This Can't be Real..."

A play by Wilson Wong



Die Devisen-
brieftasche
The Currency Binder
Le Portefeuille
Il Portafoglio
PORSCHE DESIGN



The Fountain Pen Arc
Die Fullfeder Arc
Le stylo plume Arc
PORSCHE DESIGN



Der Gürtel
The Belt
La Ceinture
La Cintura
PORSCHE DESIGN



Der Aktenskoffer
The Attaché Case
L'Attaché Case
La Valigetta
Portadocumenti
PORSCHE DESIGN



Die Faltbrille
The Folding Glasses
Les Lunettes
Pliantes
PORSCHE DESIGN



Die Exklusivbrille
The Exclusive
Sunglasses
Les Lunettes
de Soleil Exclusives
PORSCHE DESIGN



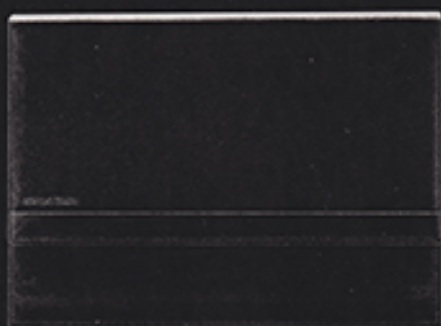
Der Titanchronograph
The Titanium
Chronograph
Le Chronograph
en Titane
PORSCHE DESIGN



Die Pfeife
The Pipe
La Pipe
La Pipo
PORSCHE DESIGN



Die Collegetasche
The Envelope
Briefcase
La Serviette
PORSCHE DESIGN



LONG GREEN SOCKS

A play by Wilson Wong

Directed by Lim Yu-Beng
Production Manager: Tay Tong
Set Designer: Bradley Bowyer
Lighting Designer: Kalyani Kausikan
Sound Design: Roland Samosir
Stage Manager: Kim Lee
Asst Stage Manager: Melina Quek
Costumes: Ada Camens
Hair & Make-up: Kose Beauty Centre
Front-of-House Manager: Lucilla Teoh
Gala & Exhibition Committee:
Rupert Ong
Tng Pek Chin
Ong Eng Chye
Chan Mei Lian
Sharon Robertson
Publicity Asst: Gregory Ho
Poster & Programme Design: David Tan

PLAYWRIGHT'S MESSAGE

.....

When I was asked to expand or rework **Green Socks** into a full-length play, I just couldn't bear to take it apart. For all its weaknesses, **Green Socks** left me with a lot of pleasant memories that I wanted to keep. I mean, nobody ever came down from Malaysia to criticize anything I did before.

I decided instead to write a different play based on the same themes. Before I had even finished writing Act One, a friend excitedly told me that she had already bought tickets for *Green Socks*. Apart from the sudden surge of motivation to finish the script, I also realised that I was stuck with the socks thing. That's why you're watching **Long Green Socks** and not some other strange title that I would have conjured in my spare time. Incidentally, nobody really understood what the socks thing was about in the short play. All they could remember was the old lady and the TV.

This one is different. It's about *three* old ladies and the TV. Well, it is different. The three ladies began to form when I recalled an incident at the hospital where my grandmother was warded two years ago. The doctors seemed rather anxious to discharge her even though she was not entirely well. We later discovered the reason for their anxiety. We

were told that some families did not come back for their old relatives even when they got well. It made me wonder about the people who were left behind. Did they know that they were going to be left behind? Who gets left behind and who gets to go home? A perverse, tragic form of Russian Roulette right in our backyard. Real people in an unreal situation.

Everybody knows about the TV. We all live with at least one. But none of us will admit its power and influence on our own lives. I heard a very interesting rumour recently that seems entirely plausible. During some of the more popular local Chinese serials, the PUB suffers a sudden dramatic loss of water pressure at commercial breaks due to the phenomenal number of people flushing their toilets at the same time. (I wonder if the PUB has stumbled upon possibly the most accurate, reliable and cost-effective TV rating system available yet.)

A play is different things to different people. This play to me is about friendship and growing old. It's also a satire on the power of TV. Not a black comedy, but serious comedy. I hope you enjoy it.

My thanks to Lim Yu-Beng, the cast and crew for pointing out flaws in the first draft

(ouch!) and for their awe-inspiring commitment to the play. I am also indebted to Christina Sergeant, Ong Keng Sen and Yu-Beng for giving me what we new (no, we're not budding) playwrights in Singapore so desperately need for our development — a chance to watch our own plays on a real stage. We don't really need much else.

This one's for my family — Tian Ching, Alice, Winnie, Roberto, Tom and Jill.

Wilson Wong



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

STUDIO

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DIRECTOR'S MESSAGE

.....

When I first heard about the new script of this play, I said jokingly, "Oh, the extended remix version." On reading it, however, it became clear to me that this was not just a remix, a rearrangement, or an addition of mindless beats to **Green Socks**. Instead, it is a broader work, or as Wilson puts it, a 'new weave' of ideas and threads that run through the play. It has been our task to trace these paths and allow ourselves to become 'woven' into the fabric of **Long Green Socks**.

People create their own realities. What is generally perceived as 'real' is actually nothing more than the highest common factor of reality — the 'average' reality, if you like, familiar to all or most of us. Any form of perception outside of that realm we deem unrealistic. Too often we fail to see that what we have embraced as real life is easier for some to deal with as illusion. We scoff at another's chosen reality, saying they live in a 'dream-world'. Whose habitat is real? Is not everyone's vision true to themselves? It is the blurring

of these lines that gives texture to the weave.

It is only human to laugh at these things. It helps, of course, when we can see ourselves in them. It would be all too simple to dismiss Mei, Daisy and Marjorie as three harmless, daft old ladies, but who among us can confidently say we have no illusions about life? We might be tempted to blame Mei for her escapism but haven't we all some form of refuge? I hope a little escape can entertain us tonight, and perhaps leave us wondering, although that's not a must. If nothing else, I'm sure you'll get as much a kick out of discovering this as we did.

Lim Yu-Beng



*Lim Yu-Beng is the Associate Artistic Director of TheatreWorks. A graduate in theatre studies from Pepperdine University in California, he hopes to pursue a Masters degree in theatre in the near future. **Long Green Socks** is his directing debut with TheatreWorks, and in Singapore. His previous directing credits include **Actors** and Ionesco's **Macbett**. Yu-Beng was last seen as Peter in **As If He Hears**, part of the **Safe Sex** doublebill.*

ENHANCING THE QUALITY OF LIFE



The corporate purpose of Glaxo is to discover, develop, manufacture and supply safe and effective medicines of the highest quality. In Singapore as elsewhere, we therefore strive to perform to the highest standards with quality as the objective in all our operations and in the services we offer. Ultimately, it is the quality of human lives we are looking to improve.

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WATCHING TV GIVES YOU MORE THAN SQUARE

eyes

"Television has had such a powerful and distracting influence... that people have begun to lose interest in themselves. They cease to take their own lives seriously."

- Saul Bellow (Nobel Prize Winning Novelist)

The 1920s idea of a man called John Baird has occasioned many passionate, indeed envenomed, debates that still rage on to this day. The invention, television, is the new opium of the masses....

There is considerable controversy about the effects of television. The portrayal of violence and alleged permissiveness towards sexual morality seem to have produced the most vociferous outbursts, although these are by no means the only issues which attract the fire of the medium's critics.

People feel helpless in the face of what they see as an all pervasive force which is entirely outside their control. Television has been criticized for producing conformity, for operating within po-

litical and economic interests, diminishing the power and habit of critical thinking, concentrating on the trivial and on the sensational, producing a deterioration in aesthetic taste and general cultural standards.

Social scientists have stressed that television is but one factor operating in a social system. The viewer's background, predispositions and relationships will all play a part in how TV influences him.

However, in general terms, when television is introduced into a society, it becomes the most popular individual leisure-time activity, and it tends to reorganize overall patterns of leisure behaviour. Time given to viewing is at the expense of other activities, like reading and sports.

Television may also be seen as a teacher of behaviour and ideals; as presenting models of behaviour; as providing information; as portraying many aspects of popular culture; as a reward-punishment technique in parental dealings with the child.

It is the area of the unfamiliar that television may have its maximum effect on attitude and values. If conventional sources in the learning process (family, friends, school) are felt to be inadequate, then television is likely to become a substitute for real life experiences.

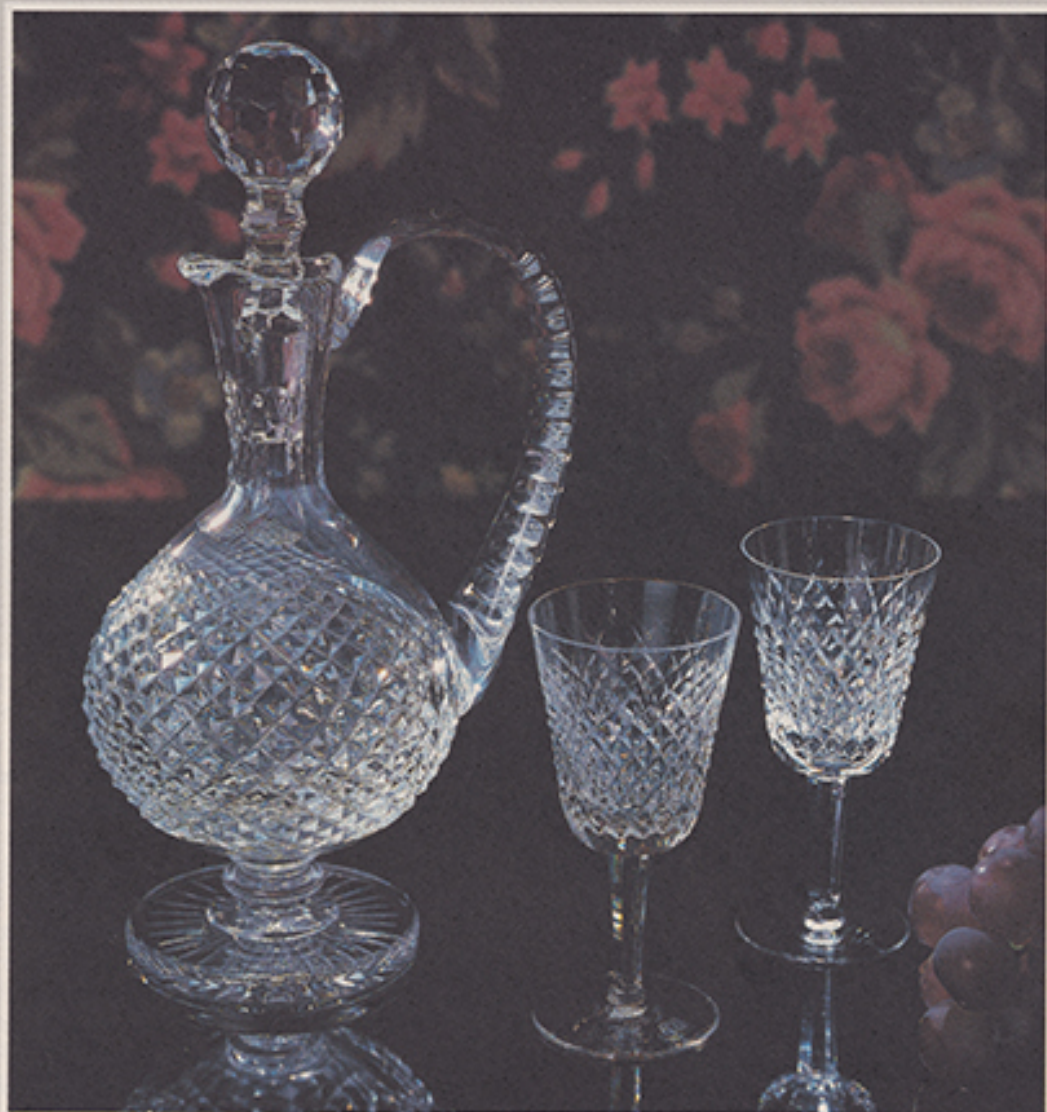
The effect of TV on attitude is not always clear. Certain programmes may cause an individual to change his position but more often programmes tend to reinforce existing attitudes. Others, by outlining new possibilities, redefining situations and

granting approval, allow new attitudes or forms of behaviour to be socially acceptable.


Various research have indicated that while television is not the principal cause of violence in society, it is a factor which makes a considerable contribution to aggressive behaviour. Violence, not just on entertainment programmes, may intensify deviant behaviour. However it is the influence over children, who may be unable to distinguish between fantasy and reality,* that is of most concern. The long term effects of heavy exposure to media violence includes desensitization, a greater degree of acceptance and tolerance for violence and lifting violent behaviour in real life as a legitimate way of solving problems.

So how has the television really impinged upon our lives? Unfortunately there are few easy answers to the complex situation. One conclusion however is beyond dispute and that is for better or worse the effects of television have been and will continue to be immense.

Hand-crafted diamonds

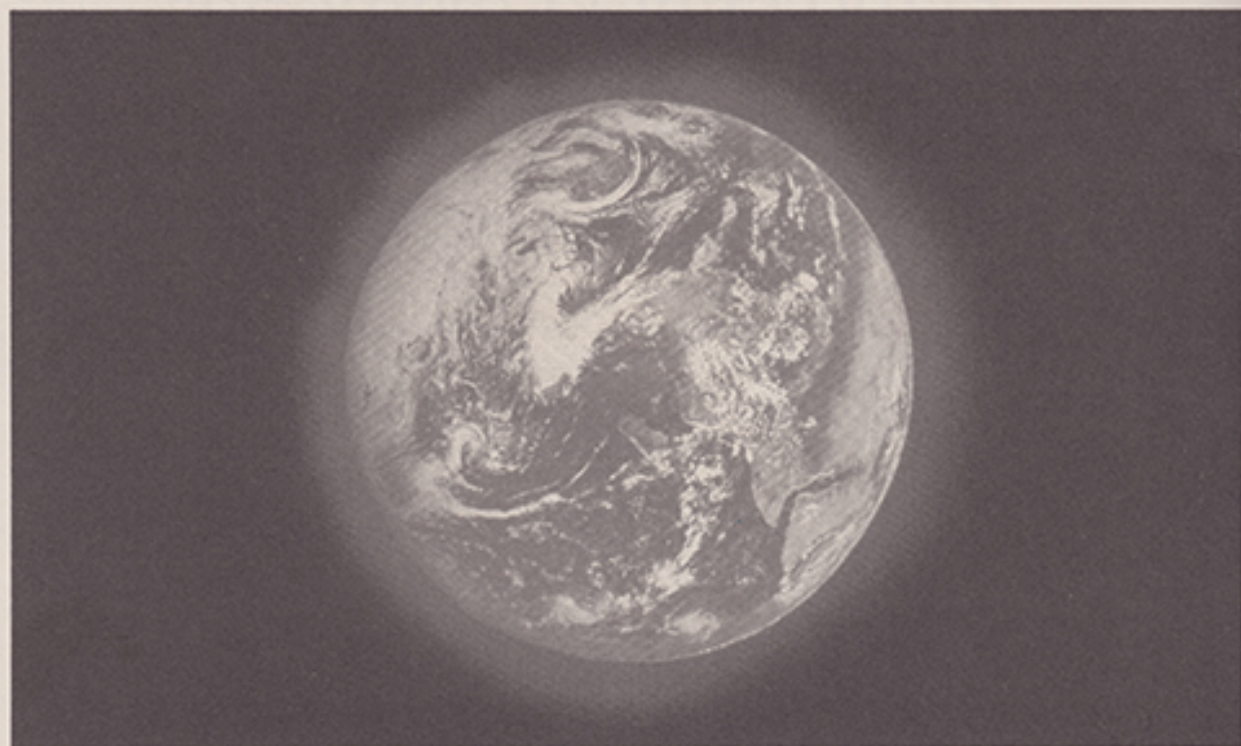


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YOU ASKED FOR IT!

Since television arrived in Singapore in 1963, the **Mission Impossible** has always been to arrange our weekly schedules around our favourite must see TV shows. Television has **Bewitched** us with a wide variety of programmes.

Who could forget the dashing Simon Templar, a.k.a. The Saint or Tarzan, Lord of the jungle? Other heroes from the early days of Television Singapore were the FBI guys and super agents of **The Man from UNCLE**, not forgetting agent 99 from **Get Smart**.

For laughs, there were **I Love Lucy**, **Colonel Klink** and **Hogan's Heroes**, and Sidney Sheldon's **I Dream of Jeannie**. Of course there were the "toughie" shows like **Combat**, **Have Gun Will Travel** and **Bonanza**, a must for aspiring soldiers and cowboys. Singapore, like the world, fell in love with **Lassie** and warmed towards the **Flying Nun**. Game shows like **What's My Line** and **Wheel of Fortune** held audiences mesmerised. The homegrown programmes were a multi-racial offering: **Pak Awang Tembirang**, **Kalai Kothu**, **It's Happening in Singapore** and **Chinese Children's Playhouse**.

The **77 Sunset Strip** boys, **Kojak** and **Canon** were a formidable force before detectives became PIs. "Book 'im Danno," was an immortal line from **Hawaii Five-O**. Those were the days when it just did not pay to be a bad guy on TV... they always lost no matter what. Mind you, with detectives like **Charlie's Angels** on your case, would you want to escape?

In the 80s, police and detective shows continued to be popular with **Cagney** and

Lacey, **Magnum P.I.** and **Moonlighting**. But it was the **Miami Vice** team who brought designer fashion to our homes, popularising Ferraris and Versace clothes.

The family was also well catered to with the sugar sweet **Brady Bunch** and the wholesome **Waltons**. In between there was **Hazel** and **The Partridge Family**. For whiny kids, however, you'll have to **Leave it to Beaver**. Not even today's Alex Keaton could outdo him.

The **Family Ties** theme spawned a bewildering series of comedies, with **Growing Pains** and the **Cosbys** among the more popular. The British offered **Yes, Minister** and **'Allo 'Allo** to tantalise our palates, while the Australians teased with **Hey! Dad**.

Even the life of a rural American family managed to become a part of our lives with the long running **Little House on the Prairie**. In contrast the lives and traumas of the Harringtons in **Peyton Place** and the scheming Ewings of **Dallas** also fascinated many. Contesting the supremacy of these soaps were the tear-jerking Cantonese serials: **Man In The Net**, **Chameleon** and **Brothers**. But they eventually lost out to Mandarin-speaking Japanese (**Oshin**) and Brazilians (**Missy**).

Ultraman, **Pink Panther**, **Popeye**, **Woody Woodpecker**, **Bugs Bunny** and **The Mickey Mouse Club** have watched us grow up through the years. In fact, several generations learnt their ABCs from a frog and assorted creatures from **Sesame Street** and **Electric Company**. Programmes that caught the imagination of many ranged from **The Six Million Dollar**

Man and **Bionic Woman** to the **Incredible Hulk** who somehow always managed to split his trousers strategically.

There were also times filled with many **Happy Days**—what with the oh-so-cool **Fonz** & gang and **Laverne & Shirley**. Towards the end of the 70s an alien travelling in an eggpopped into our living rooms and it was "Na-Nu Na-Nu" everyone. **Mork** had crashed onto earth and into **Mindy's** life.

Women didn't really come in on their own until **Mary Tyler Moore** beat the path. However, there was, earlier on, **That Danny Thomas Girl**. Then came **Angie**, **Kate & Allie** and **Designing Women**. The 80s will also be remembered for spotlighting three **Golden Girls** and an overweight mama named **Roseanne**. The woman of the 90s on TV must be **Murphy Brown**.

Unfortunately, award-winning series like **Dynasty**, **LA Law**, **Hill Street Blues** and **St Elsewhere** never made it to Singapore. But never mind, the local scene has now thrown up an amazing array of substitutes in the form of Mandarin serials. Remember **The Seletar Robbery**, **Army Series**, **The Flying Fish**, **The Awakening** and **Neighbours**? Even English-speaking **Samsui Women** have appeared on our screens.

Fame has come to many, like the Tidbits and the Man with his **Amazing Musical Saw**, in **Talentine** while **Friday Back-ground**, **Feedback** and **Today in Parliament** kept us in tune with the times. It's now **Your Move** to find out **What's Cooking on the Perfect Match**.

Now, can you just imagine your life without any TV at all?

L'ORÉAL

*Mega
Sculpting Mousse*



NEW *Mega*

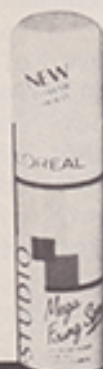
*Mega
Fixing Gel*



LINE

STUDIO

*Mega
Fixing Spray*



*Mega
Sculpting Spritz*



THE EXCITING MEGA RANGE

STAGES OF STYLING	PRODUCTS	RESULTS	USAGE TIPS
SETTING	MEGA SCULPTING MOUSSE	EXTREME HOLD FOR ADDITIONAL FIRMNESS	FOR BEST RESULTS USE ON DAMP HAIR
STYLING	MEGA FIXING GEL	EXTREME HOLD FOR HARD TO HOLD HAIR	SPREAD COMPLETELY THROUGH YOUR HAIR
FINISHING	MEGA FIXING SPRAY	EXTREME HOLD FOR ALL DAY CONTROL	SPRAY ON STYLED HAIR, BE SURE TO SPRAY ALL AREAS EVENLY
	MEGA SCULPTING SPRITZ	EXTREME HOLD FOR 'FREEZING' AND EXTRA LIFT	LIFT NEARLY DRY HAIR AND SPRAY OR SPRAY DAMP HAIR ALL OVER

GROWING PAINS

.....

Growing old is, naturally, a process in which we are all involved, even before birth. There exist various socially determined highlights in the process — starting school, graduation, tying the knot and retirement are obvious examples. Less tangible, but often of equal emotional significance, are colloquialisms — life begins at forty, you are as old as you feel or as young as you look — all backhanded in their own ways.

Ultimately, old age is arbitrarily defined by retirement, often mistakenly seen as a benchmark dividing usefulness and dependence.

The stereotypical image of the old person usually centres around a few specific traits — hypochondria, rigidity, unreasonable assertiveness, feelings of inadequacy, social withdrawal, self-pity. Some television programmes, like **The Golden Girls** and even **Thirtysomething** paint a glamorous picture of the aging process; while movies like **Cocoon** and **Driving Miss Daisy** portray the elderly with more dignity.

However, in the face of reality, the aged are confronted by far more problems than most imagined. In Singapore, there are 39 old folks' homes registered with the Singapore Council of Social Service and the number under institutional care has reached 2,260. In 1980, the proportion of the population aged 65 and above was 4.7 per cent, and is expected to hit 18.9 per cent by the year 2,030. The continuance of a 'greying' population will be furthered by advances in medical science and consequent longer life expectancy.

According to a report of the Committee on the Problems of the Aged

submitted by Howe Yoon Chong, the Minister for Health in February 1984, he acknowledged the concern surrounding the future of the aged in Singapore and urged that the nation recognise the elderly as, far from being a burden, "possessing experience, skill, knowledge, talent and wisdom."

The rapid social and economic transformation of Singapore, and



the influence of Western values and concepts are but some of the factors contributing to the problems of the aged. Urbanisation, resettlement, development of new towns, higher education and full employment have each contributed to the break-up of the extended family system. With altered employment and accommodation patterns, housing estates have become dormitory towns. The elderly faces isolation, their problems further compounded by women going out to work to increase the family income.

A younger, better-trained and educated generation has gravitated

towards Western ideas and behaviour patterns. They believe that the Government, having provided every citizen with education, housing, medical services and other social welfare needs, should also care of their aged parents.

This theme was explored in **Ah Pek's Story**, a short play performed as part of **Bumboat!** during the Singapore Festival of Arts in 1984. It is significant that the play was inspired by the case files of Singapore social workers.

One may find the physical aspects of aging disturbing and the physiological changes far more alarming. Wrinkles, hair loss, presbyopia (long-sightedness), hearing loss, slower reactions and memory loss form but a drop in the ocean of troubles. Families experience stress and perhaps a gnawing concern over the health of an aging member, which may ultimately, involuntarily manifest itself as a negative outburst of anger and rejection, in a bid to deny reality.

Confining an aged person to an institution should be viewed as an extreme measure. At a time when the aged most require encouragement and love from their family, they should not be thrust into an alien environment of uniformed care-givers and unfamiliar routines. "The resentment builds up as we watch our parents grow old because they force us to 'pre-live' our own old age and death long before we need to," explained American psychologist, Barbara Silverstone.

Rejection is thus a form of self-denial. Many people fail to realise that they too, will one day, grow old.

CAST



I DON'T
WATCH TELEVISION...
IS IT GOOD?

I DON'T USUALLY HAVE
TIME TO WATCH TV BUT
JUST FOR THIS PRODUCTION
I HAVE WATCHED LOTS AND
LOTS OF VIDEOS ... GOOD ONES,
BAD ONES, SILENT ONES,
COLOURFUL ONES ...

I JUST TAPE THE
PROGRAMMES AND WATCH
THEM LATER ... MY
FAVOURITE BEING MURPHY
BROWN AND WHO'S THE BOSS

LOH MENG CHUE

JACINTHA ABISHEGANADEN

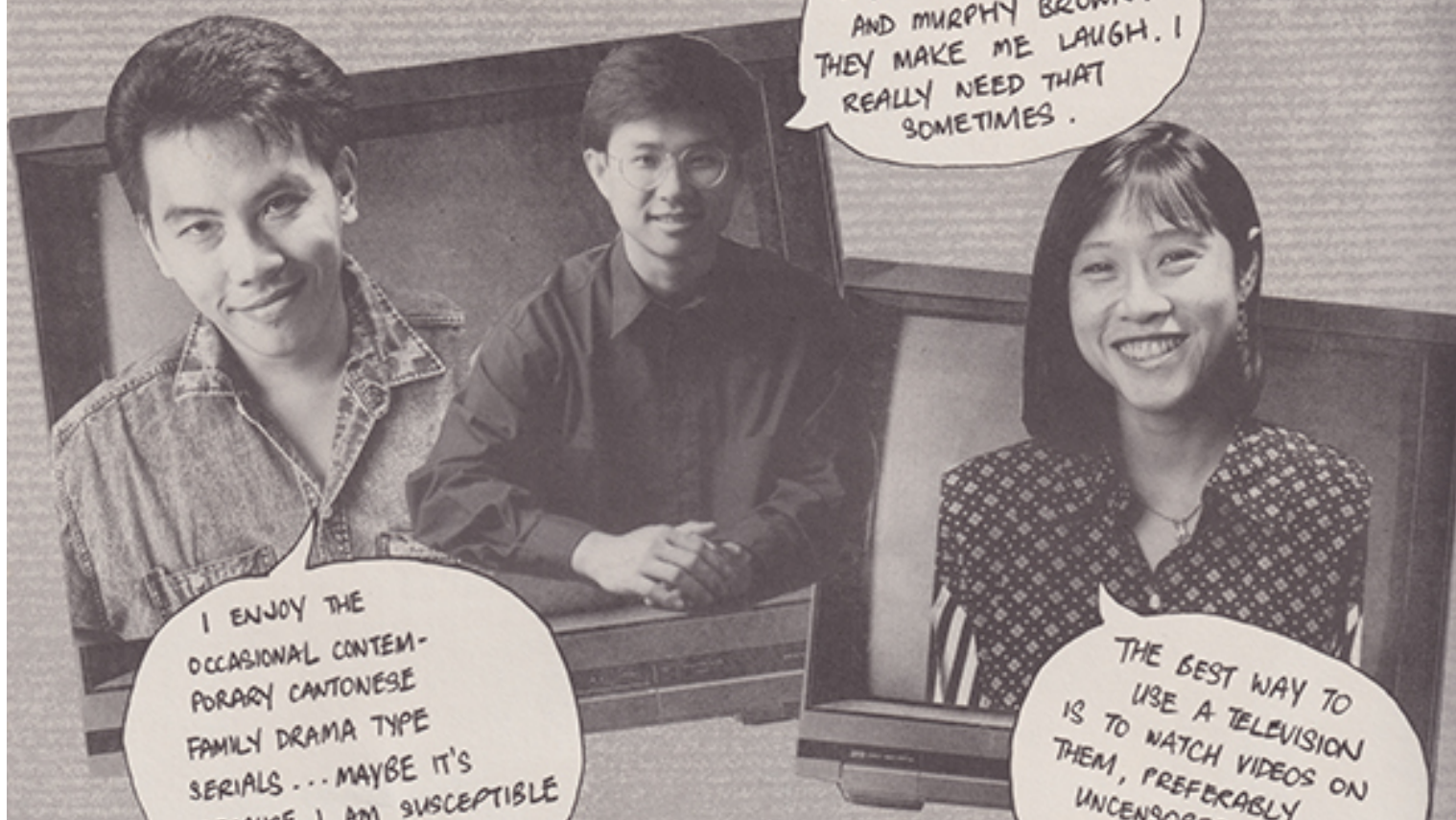
Jacintha is a member of TheatreWorks and a singer by profession. She has played principle roles in **Nurse Angamuthu's Romance** (Best Performer Award, Drama Festival, 1981), **Samseng & The Chettiah's Daughter** (Festival of Arts, 1982), **Susan's Party** (Best Play, 1983), **I Remember Broadway, Bumboat!** (Festival of Arts, 1984), **Love & Belacan**, **Beauty World**, **Mixed Signals**, **Safe Sex** and **The Secret Diary of Lee Peng Boon**.

Meng Chue, besides being a member of the TheatreWorks Actors' Ensemble, is also the company's full-time Administrative Assistant. Meng Chue was the Production Manager for **Army Daze** and most recently, the Stage Manager for **David Hwang Festival**. Meng Chue's impressive acting portfolio includes **The Maids**, **Beauty World**, **Second Chance**, **Three Children**, and **Metamorphosis**.

NEO SWEET LIN

A Law graduate, Sweet Lin has been acting for the past three to four years. She has worked with several theatre groups and is a member of NecessaryStage. Her acting credits include major roles in **The House of Bernanda Alba**, **Mother Courage**, **Top Girls**, **Hayavadana**, **Army Daze** and **Caucasian Chalk Circle**.





I ENJOY THE
OCCASIONAL CONTEM-
PORARY CANTONESE
FAMILY DRAMA TYPE
SERIALS...MAYBE IT'S
BECAUSE I AM SUSCEPTIBLE
TO MELODRAMA...

I LOVE SITCOMS -
ESPECIALLY FAMILY TIES
AND MURPHY BROWN.
THEY MAKE ME LAUGH. I
REALLY NEED THAT
SOMETIMES.

THE BEST WAY TO
USE A TELEVISION
IS TO WATCH VIDEOS ON
THEM, PREFERABLY
UNCENSORED ONES
FROM ELSEWHERE...

EKACHAI UEKRONGTHAM

LEE WENG KEE

Weng Kee is a free-lance stylist for advertising and film productions. A London-trained hair dresser and make-up artist, he has worked with a number of theatre groups and was also the lead singer for the People's Association Roadshows. Among Weng Kee's credits for TheatreWorks are **To My Heart With Smiles**, **Army Daze** and most recently, **Safe Sex**.

This is Ekachai's first involvement in a TheatreWorks' production. He was last seen on stage in Eleanor Wong's **To Touch the Soul of a God**, staged by ACTION Theatre at the Festival Fringe 1988.

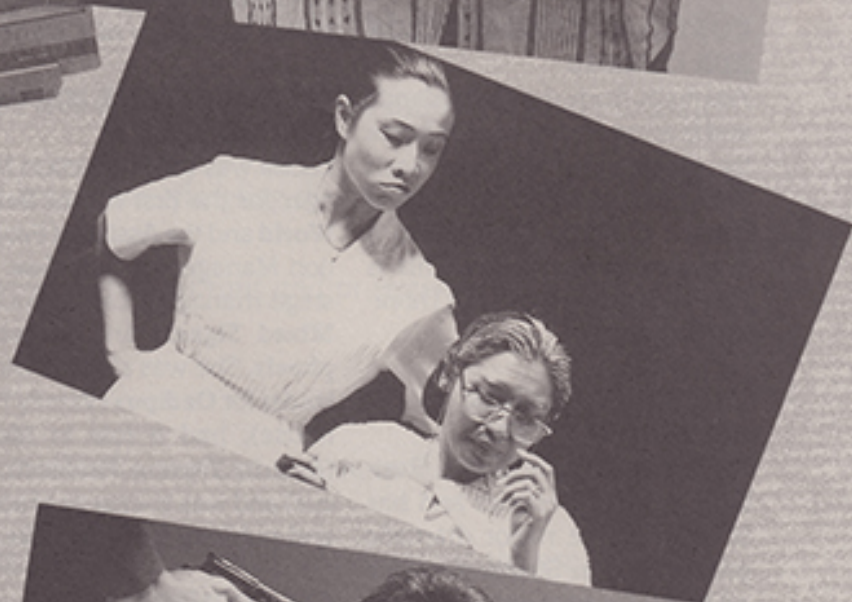
TAN KHENG HUA

Kheng Hua's interests include — driving fast cars, having babies, looking for love and trivialising life (though not necessarily in that order). A PR/Promotions Executive, her acting credits include **The Waiting Room**, **The Silly Little Girl** and the **Funny Old Tree**, **Caucasian Chalk Circle** and **Beauty World**.



LYDIA LOOK

Lydia's involvement in theatre started when she was five. She has worked with various theatre groups. Productions in her acting portfolio include **Hayavadana** and **Top Girls**. Lydia is also a part-time dubbing artiste with SBC.



CREW

STAGE MANAGER

KIM LEE

Kim is a freelance writer and producer of commercials and documentaries both in Singapore and Malaysia. She has helped in productions such as **I Remember Broadway** and has been involved with the Malaysian stage group "Karni". Her first production with TheatreWorks was **Metamorphosis**.

ASSISTANT STAGE MANAGER

MELINA QUEK

Melina's interest in theatre began during her school days. Her previous productions with TheatreWorks include **Three Children** and, most recently, as Assistant Production manager for **Plaf**.

COSTUME COORDINATOR

ADA CAMENS

Ada hails from the Netherlands and is an operating theatre nurse by profession. She has keen interest in fashion designing and pattern drafting. She is also a freelance dress maker. This is Ada's first production with TheatreWorks.

LIGHTING DESIGNER

KALYANI KAUSIKAN

Kalyani is TheatreWork's Resident Lighting Designer and has lit most of the major dramatic productions in Singapore since 1978. Her credits include **Nurse Angamuthu's Romance**, **FOB** (Festival of Arts, 1982), **Army Daze**, **Three Children**, **To My Heart With Smiles**, **Metamorphosis**, **Beauty World**, **Bumboat!** (Festival of Arts, 1984) and most recently **David Hwang Festival**.

SET DESIGNER

BRADLEY BOWYER

Bradley developed an interest in stage work while at school. He

has worked on several screen productions such as **"Hometown"**. His credits include **Shadow Box**, **Snow Queen**, **Pop Sparks II Concert**, **Percival**, **Rigor Mortis**, **Skirmishes**, and **Bibi's Review**. This is Bradley's first production with TheatreWorks.

SOUND DESIGNER

ROLAND SAMOSIR

Roland has been involved in theatre since his school days. Among some of his works are **Life and Times of Mr X**, **Elephant Man**, **Mother Courage and Her Children**, **Hanjo and Kantan**, **Dragon's Teeth Gate** (in which he was the assistant stage manager and sound designer), **Not Afraid to Remember**, **The Maids** and **Diary of a Madman**.

FRONT OF HOUSE MANAGER

LUCILLA TEOH

Lucilla was the Production Manager for the first run of **Beauty World** and the Assistant Production Manager for **Safe Sex**. Her stage-managing credits include **Mixed Signals** and **Metamorphosis**. She was also the chorus leader for **Oedipus** (Varsity Playhouse), had a role in **Medea** (Asia In Theatre Research Circus) and was in-charge of sound and publicity for **Miss Julie**.

GALA COMMITTEE

RUPERT ONG

Rupert is currently in charge of publicity for the TheatreWorks booth at Tangs Studio. He has helped in aspects of several productions and was on the Gala Committee for **Miss Julie**.

GALA COMMITTEE

TNG PECK CHIN

Peck Chin, a friend and supporter of TheatreWorks, has

helped the company with some of its previous productions. She was also on the Gala Committee for **To My Heart With Smiles**.

GALA COMMITTEE

ONG ENG CHYE

Eng Chye has previously been involved in several TheatreWorks productions including **Miss Julie** and **Metamorphosis**. Eng Chye was on the Gala Committee for **To My Heart With Smiles**.

GALA COMMITTEE

CHAN MEI LIAN

Mei Lian has been involved in various aspects of theatre and was responsible for the sound in **To My Heart With Smiles** and the lighting in the **Fringe Dance Festival 1988**. Most recently she was on the Gala Committee for **David Hwang Festival**.

GALA COMMITTEE

SHARON ROBERTSON

Sharon is a supporter and friend of TheatreWorks. In addition to helping out in various TheatreWorks productions she was a member of the Gala Committees for **Metamorphosis** and **David Hwang Festival**.

PUBLICITY ASSISTANT

GREGORY HO

A law graduate from New Zealand, this is Gregory's first involvement with TheatreWorks.

POSTER/PROGRAMME

DESIGN

DAVID TAN

David's first involvement was in **Mixed Signals** and proceeded to manage the sound effects for **Metamorphosis**. He was the Publicity Assistant for **David Hwang Festival**.

THEATREWORKS
presents

THREE ANGELS IN THE WINGS

Tangs Studio Glaxo Waterford Wedgwood

TheatreWorks is pleased to announce that three of Singapore's leading companies have come together in support of its new season.

The companies are Tangs Studio, Glaxo and Waterford Wedgwood, Singapore.

These companies are distinguished by their enlightened leaderships and sound corporate philosophies. TheatreWorks is very proud to be singled out and put under their wings in their support of Singapore's fledgling theatre profession. Together, we hope to give to Singapore a meaningful, vibrant and progressive theatre repertoire in 1989/90.

Their contributions to TheatreWorks represent a new direction in corporate sponsorship of the arts in Singapore, in particular, the dramatic theatre. They are the first to publicly recognise the relevance and necessity of a professional theatre company in the context of developing a culturally vibrant environment in Singapore.

The generosity of Tangs Studio, Glaxo and Waterford Wedgwood will, eventually, bring the Singaporean dream of a cultured society closer to reality.

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ACKNOWLEDGEMENTS

- * Special thanks to our corporate sponsors — Tangs Studio, Glaxo and Waterford Wedgwood Singapore — for sharing our faith,
- * The Ministry of Community Development for theatre space under the Theatre Residence Scheme,
- * The Press and Media,
- * All Advertisers for their support,
- * Ada Camens for coordinating the costumes,
- * Kose Beauty Centre for hair style and make-up,
- * Albert Lim KS and Rachelle Yeo for photography,
- * The Gala committee and their assistants for their work and effort,
- * The Ushers and Front-of-House assistants for their time,
- * And all those who have made this production possible.

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Expected Date of Legal Completion : 31 March 1994
Lot No : Lot 1000
Building Plan Number : 4072/85
Planning Approval Number : DRCO (M) 5202/46
PT 2, 4796/1019

Catch
M.
BUTTERFLY

THEATREWORKS

news

Vol. 1 No. 3

from
29th June - 4th July
1990

Singapore
Festival of Arts

TheatreWorks Changes Status

As of 10 March 1990, TheatreWorks has put on a new corporate character: TheatreWorks (Singapore) Ltd, a non-profit organisation limited by guarantee.

TheatreWorks was originally incorporated as a private limited company five years ago.

With this change, TheatreWorks has officially become a non-profit organisation.

We say 'officially' because the company has only managed to mount productions and make ends meet by virtue of the generous sponsorship from the business community, in particular, its three corporate sponsors: Tangs Studio, Glaxo and Waterford Wedgwood Singapore (see Stop Press).

A non-profit status is an accepted corporate direction taken by many, if not most, performing groups around the world since non-profit organisations find it easier to attract grants and support

from the Government, the business community and private individuals.

Continued funding arising from such a status will mean the ability to support more practitioners, including actors, directors, designers, theatre administrators, and backstage crew. This has always been a stated aim of TheatreWorks.

At present, the company supports five individuals: Artistic Director, Ong Keng Sen; Associate Artistic Director, Lim Yu-Beng; Production Manager, Tay Tong; Public Relations Manager, Francesca Tan, and actress cum Administrative Assistant, Lok Meng Chue.

With the change of status, TheatreWorks will be able to help make being a full-time theatre professional a realistic career choice in Singapore. Those who wish to pursue a theatre profession will no longer need to live abroad.

With a bigger and more

flexible budget, the company will not only be able to produce larger productions, but also embark on an innovative artistic programme vital to the growth of Singapore theatre.

This is because such productions have high financial risks and are not viable without financial support and patronage on a broad front.

This change of status promises many changes for the better, but what remains unchanged is TheatreWorks' commitment to producing relevant and quality theatre in Singapore.

We have grown, but our growth would not have been possible without you, our audience. Our wish is that you will continue to grow with us.

STOP PRESS

STUDIO

Glaxo

A World Leader in Pharmaceuticals

Waterford Wedgwood

TheatreWorks is pleased to announce that Tangs Studio, Glaxo and Waterford Wedgwood Singapore have renewed their sponsorship to the company for its 1990/91 season. We are grateful for their continued commitment to theatre in Singapore.

DEAR
SUBSCRIBER/SUPPORTER,

TICKETING FOR M BUTTERFLY

It may have come to your attention that TheatreWorks will be presenting David H. Hwang's *M. Butterfly* at the 1990 Singapore Festival of Arts.

We are always glad to inform theatre lovers like yourself of our forthcoming productions and to make available tickets by way of a subscription service and a system of advance bookings.

However, centralised ticketing for the Festival is managed by the Festival of Arts Secretariat and we are thus unable to extend our usual ticketing priority to subscribers and supporters on our mailing list.

Please purchase your tickets by mail through the Festival order form issued by the Festival of Arts Secretariat. The Secretariat has advised that, to avoid disappointment, the public should order by mail rather than wait for tickets to come on sale at booking centres.

We urge you to book your tickets at the earliest.

Call the Festival Hotline (3533898) for further information.

All of us at TheatreWorks wish you an enjoyable time at the Festival and thank you for your continued support.

Keng Sen learning from both sides of the Atlantic

Ong Keng Sen, TheatreWorks' Artistic Director is now in Washington D.C., on a side trip organised by the United States Information Service.

He was, before heading for the US, in Britain on a scholarship and attachment scheme sponsored by the British Council.

Keng Sen, as expected, is stretching himself, but, not always in ways in which we expected.

Besides working with the Directors of the Bristol Theatre Company and seeing for himself the life of professional actors in Britain, Keng Sen has also signed

up for acting classes.

"I'm aching all over," he wrote, "from all the exercises actors go through."

Keng Sen has also busied himself watching as many plays as he can. One postcard said he had chalked up over twenty and was ready to stop, but the next letter reported that the number of plays he had seen had more than doubled.

Keng Sen also met up with David Hwang who was in London for the closing performance of *M. Butterfly* in March.

Keng Sen, of course, caught the show before it closed.

Share Your Talent

TheatreWorks is always happy to welcome those who wish to participate in theatre. Tell us if you have something to share — be it as actor, director, carpenter or publicist.

We are committed to discovering and nurturing all theatre-related skills and all we ask for is a high level of commitment — because we want the most for Singapore theatre.

If you would like to be active in any aspect of theatre, please write to us at:

24, Woodleigh Park, Singapore 1335.

Tell us how you can be involved.
We'll be glad to meet you.



Stage Make-up: Putting on A Bold Front

*Photography at, and information
supplied by, Kose Beauty Centre*

The demands made of the actors are infinite. In addition to natural talent and a good foundation, many specific theatrical skills must be developed as well. When all skills are perfected, the actor must then rely on his body and, in particular, his face, to project the physical role to the audience.

A vital link between the actor and the audience is stage make-up. This tool, when properly utilised, allows the stage performer to use his face to effectively project his role to the audience.

Achieving nothing short of a dramatic effect, make-up is especially important in Chinese opera, where symbolic colours represent a character's temperament and disposition. Without this, all other aspects of his training are badly undermined.

The chief objective of make-up is to give the actor a face: one which is in concord with the character portrayed on stage. It could be a 'natural' face (as

seen in TheatreWorks' *Mixed Signals* and *Beauty World*) or an 'unreal' face (as seen in *Metamorphosis*).

No face is immune from the necessity of make-up on the stage. Make-up is essential to render it recognisable under the harsh stage lights. Without grease-paint, the actor's face is flat and colourless; it has no identity since shape is interpreted visually in terms of light and shade.

Moreover stage make-up accentuates details which would otherwise be diminished or eliminated by the distance factor. This is the reason why, stage make-up, when seen close-up or under normal light, appears garish.

In the end, when the actor steps on stage, stage make-up is only an aid in the expression of character. The real expression of character comes from within and cannot be just a mere surface application. Make-up must thus be purely an adjunct to acting and subservient to character.

TheatreWorks
T Shirts

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GLAXO INCREASING ITS PRESENCE IN SINGAPORE

Glaxo, TheatreWorks' corporate sponsor, and the world's third largest and fastest growing pharmaceutical company is increasing its presence in Singapore.

Glaxo recently announced an additional investment of \$250 million in Singapore. This comprises new facilities for the production of new pharmaceutical compounds and the setting up of a human resources development programme.

The \$200 million new multi-purpose facilities, when operational in 1993, will initially concentrate on producing three new pharmaceutical compounds in the fields of migraine, asthma and emesis, and which are expected to become major new products for Glaxo.

To support the development of Singapore's human

resources, the Company also established a \$50 million Glaxo-EDB Human Resources Development Programme.

"This programme will sponsor undergraduate, postgraduate and management studies; training and development programmes; industry training and upgrading at basic technical support levels," said Michael Carroll, Managing Director of Glaxochem (Pte) Ltd and Glaxochem Development (Pte) Ltd, Glaxo's manufacturing subsidiaries in Singapore.

The Glaxo Group, with headquarters in London, employs some 38,000 people worldwide. Its products are sold in 150 countries through 70 operating companies. In Singapore, the Glaxo Group has trading, regional services and manufacturing operations.



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