

BALANCE:
space • time • movement



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The Black Box, Fort Canning Centre
20 August to 7 September 2003



Balance is hypnotically moody and sensuous. It opens with one scene, one story that is based on one man's memory of a time spent between midnight and dawn. He recounts and accounts the various what ifs, the different possibilities of what could and should have happened as he traces his steps in search of a resolution. Gerald Chew, who plays the Man, describes the play as:

"A search for beauty. In love and its twin, longing. It's about finding the sweetness in memories; the light at the end of the dark night; the sensuality of the passing moment. A man and a woman, coming together and parting, letting some meaning in: it's about not relinquishing the things that make us kind."

The collaboration between actor-director Low Kee Hong and urban hip writers Paul Rae and Kaylene Tan from spell#7 return once more to The Black Box. The almost manic and overtly racy attitude depicted in their previous collaboration, pulse.i am alive, is replaced by a more sophisticated and nuanced tone in Balance: space • time • movement. Balance also features a film by Ben Slater and the electronic soundscape of George Chua.



Reflections by the Director



Pre-dawn, sometime between 2 to 6 in the morning.

Turn down the lights, sit in the favourite corner of your room and diffuse some Lavender essential oil. Pop Arvo Part's *Alina* into the CD player, play track one (*Spiegel im Spiegel*) on repeat mode and continue reading...

I call this my depression music. I am a romantic at heart but scarcely want to admit it. Once in a while, I indulge myself in bouts of emptiness, loneliness and nothingness. They are states of being that I find strangely attractive. They are also human conditions that plague our urban existence and very often, I am driven to ask why. Hence, Balance.

As I see it, we have forgotten the art of slowness. To pause is almost criminal and to stop and reflect is unheard of. We do, do and do some more. Our pleasure comes in the form of gains and not what we can let go. We push ourselves to an extreme pace of action and not really thinking about the reaction. The speed at which we live our lives makes all that is important a blur. Maybe we have learnt not to see, maybe we just want to forget.

Very often, we'd do or say things that we may end up regretting later. And yet, if we could do it all over again, we'd probably make the same choices.

It is not easy for a man to fess up that he has screwed up, much less trying to deal with the situation head on. Sometimes, there is just too much pride getting in the way and it only leaves him wanting, waiting and wishing that it could be different, somehow better.

Balance is my journey into understanding and dealing with my own loneliness, emptiness and nothingness. It is my journey as a man to come to terms with relationships and the biggest mystery yet, love.

But I do not journey alone. I am in good company and they make the journey all the more sweeter. To my dear friends and partners **Paul** and **Kaylene**, the second time round is absolute bliss. Thank you again for such beauty in your words, you guys get to pen what goes on my headstone. To **Gerald** and **Emma**, my immense gratitude for doing this, for believing in the project no matter what. Thank you for trusting me, for being so open with me, my love goes out to you both. To **George**, I predict that you will become a noise god soon, very soon and I can tell your future fans that we've collaborated before. Thank you. To **Ben**, my "delicate film maker"...I still want you to act for me, maybe the next film together? Thank you for your words of encouragement and comfort when things got rough, cheers mate. To **Chee Wai**, thank you for all the hard work and for sticking by me. Our collaboration will rise to a new level. To **Sue** and **Dr Sapna** at the Mayuri Ayurvedic Spa. Thank you for your support, friendship and helping me to understand the Ayurvedic philosophy better. I am now hooked. To **Jean**, thank you for reining me in and making sure I don't bust budgets. But most of all thank you for always coming to my rescue when I need it. To **Alan**, **Farah** and **Daphne**, my production team from heaven. No more technical nightmares when you guys are around. Thank you for making my life a whole lot easier. To **Tralin** and **Norlina**, for coming up with fantastic ways to get people through the door. Thank you for beginning the communication process. And last but not least to you, for being open to new experiences, for being curious and most importantly your willingness to share this journey with me. Thank you.

pause.

Good morning.



A conversation with Kee Hong on Balance: space • time • movement



The last production pulse, *i am alive* saw the actors interacting with audience members, literally hooking them up onto the cardio-vascular monitoring equipment and having underwear flung at them. What can the audience expect from *Balance*?

This time round, there will not be any physical interaction. But be prepared for a mood piece where the audience play voyeur to the intimacy of a relationship unfolding in the same space they are in. The audience and the cast are all contained in a set of astro-turf and blooming flowers where the audience literally enters the world of the characters, immersed in a total environment of altered sense of smell, sight, touch and hearing.

Is *Balance* completely different from *pulse*?

Yes, in many ways, *Balance* is very different from *pulse*: from the content, tone of the text, set, experience, performance style and even the way I am working with the actors. To speak in Ayurvedic terms, maybe *pulse* has got more fire and air elements being a bit more in your face, more explicit and clearly charged up, while *Balance* is stronger on being earth and water, a little more mellow, ephemeral and sublime. It is all about rhythms and pauses where the experience of space, time and movement is challenged, where nothingness seems absolutely vital and silence is totally deafening, yet beautiful.

The Ayurvedic philosophy is incorporated into the set and design of the play. Can you elaborate on this?

In developing *Balance*, the creative team spent time researching with a specialist at the Mayuri Ayurvedic spa on the healing elements and philosophy of Ayurveda. Central to the Ayurvedic philosophy are a series of internal and external elements that need to be constantly recalibrated in order to achieve the ideal state of absolute balance, free from illness and disease. This sometimes literally mean whole lifestyles and environments need to be changed. The set gives the audience a unique sense of smell, sight, hearing and touch, almost like how a spa seem to put you into a different world. While we are not intending the set to be a spa, it functions like one where your sense of place, space and time begin to change.

You seem to have gone 'New Age' this time in your process of working with the sciences. But can Ayurveda be considered a science and not some form of religion or mythical practice?

There are definitely differing opinions when it comes to this. I think popular media has made it difficult to separate between the holistic babble from the scientific disciplines that Ayurveda is based on. Why must a set of healing principles written within a philosophical frame be automatically seen as mythical or based on religion? The philosophy of Ayurveda is extremely insistent on a particular way of life and in this case, yes, it can be seen as a religion but even in Western medicine, doctors



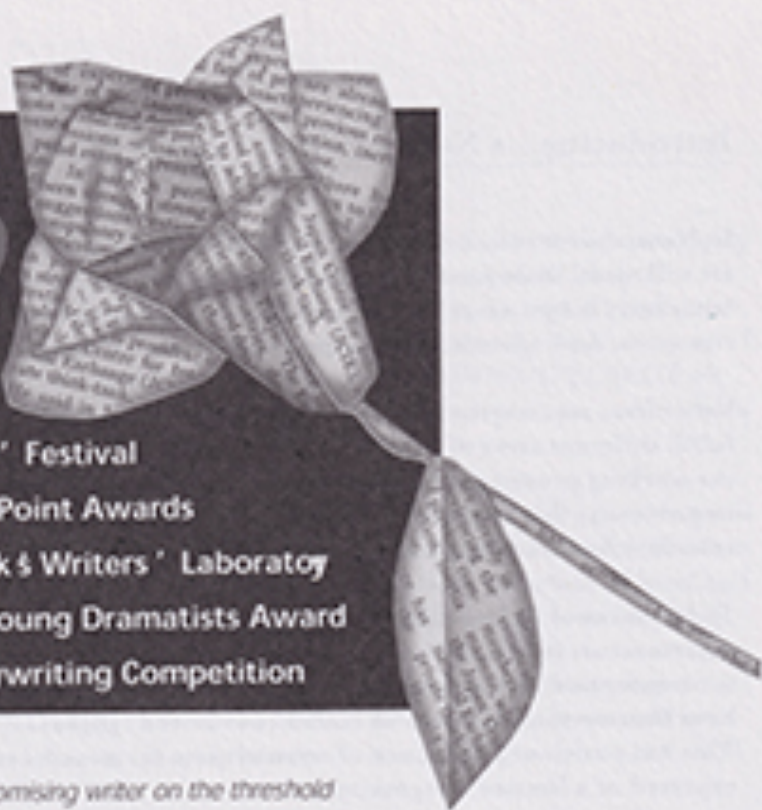
and health ministries all over are advising people to lead a healthy lifestyle, all couched in statistics and campaign babble of course. For me, it is a matter of perspective and how a particular set of knowledge is labelled and categorised. And of course those associated with stronger economic powers usually gets the upper hand. Anyway, the Western medical community in the recent years have become more accepting of these "alternative" practices and have even introduced specific methodologies in treating patients (like the use of leeches, bloodletting, etc.)

What is the process of working with science and art like? Is it a difficult process?

Yes, it is no walk in the park and it usually involves the pain of developing new methodologies in creating the work. Most of the time, you are working with theories and the challenge is how you can make them workable and finally being able to communicate a product effectively to a paying audience. Even in research terms, it takes years for a product to be developed to a stage that it is ready to face public scrutiny. But we do not have the luxury of time and resources to replicate those processes. This is not to say that in processes like theatre making, the audience/end user gets a half-baked product. In fact, the audience is the final and most important component in such a process and this does not stop with one play, installation or creative laboratory. It is a long process and hopefully, these new methodologies will become new foundations for audience, artists and scientists to experience, understand and make sense of the world around us.



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Introducing...a New Genre of Theatre Work



In November 2002, I developed a new laboratory called the DAVINCIPROJECT where science and art will meet, dialogue and communicate how we make sense of the world around us. Central to this laboratory is how we as artists can begin to harness the creative thinking systems in the sciences and vice versa, how scientists can be inspired by our working methodologies in creating a performance.

Very often, we imagine these systems of thinking as separate. Or rather, we tend to assume that they fulfill different areas of investigation and interpretation of the physical world. Seldom do we associate the working processes of a scientist and an artist as parallel visions in decoding meaning. More importantly, this artificially sets up a differential treatment as to which process is more useful or relevant. And science usually wins.

Today, most of us live in a techno-saturated and techno-centric society where advancements and achievements in scientific inquiry are prized markers of progress and development. And Singapore is no exception. Our developments in the life sciences, medical research and engineering R & D, have become totem poles and sacred cows in the religious quest to be seen as a world-class nation. This has positioned the space of science quite far away from the space of the arts, a scenario almost expected of a limited imagination.

The DAVINCIPROJECT aims to open up this imagination by repositioning the space of the sciences within the space of the arts. By introducing the working and thinking systems of the sciences into a performative frame of communicating meaning to an audience, the project seeks to discover a new creative language that will be mutually beneficial to the sciences and the arts. Imagine a scenario where future R & D projects in the life sciences will draw inspiration from how a performance is dramaturged or conversely how a performance is structured based on the growth patterns of a germ culture. The possibilities are endless.

The exploration of science as a thematic in theatre and performance is of course nothing new, but what will be ground breaking in the DAVINCIPROJECT is how the knowledge systems and rigours of scientific inquiry will directly shape and create a performance. At the same time, the overarching performative structure that includes improvisation, dramaturgy and presentation will direct the processes of scientific experimentation and investigation. In this laboratory, we explode the boundaries of the different knowledge systems and create a platform where there will be multiple opportunities for a cross fertilisation of methodologies, working language and meaning grids. Hence, the DAVINCIPROJECT functions almost like a research and development laboratory for both the sciences and the arts.



However, while most laboratories whether scientific or artistic take place in private settings privy only to the few, the DAVINCIPROJECT will unfold in the presence of a paying and most likely a participatory audience. The investigation, creation and communication of meaning will and must factor in how an audience will receive it. Very often in creating a performance, the final element of the audience (and perhaps also a critic) is left to the very end. But in the DAVINCIPROJECT set up, the audience will also become intimate participants in the process. Hence it is a space where both the process and product are showcased as one.

As with most laboratories for investigation, the DAVINCIPROJECT is conceived as a series that will take place once every 2 years where the off year is reserved for preparation, research and identification of participants that could be drawn from outside of Singapore. This constant interface of local and foreign participants will ensure a vibrant and dynamic process of investigation and creation.

The selection of participants will span the range of the different sciences, drawing from those traditionally seen as the hard sciences, including those from 'softer' or social sciences as well as practitioners who fall somewhere in between science and the arts.

The first of such a laboratory, DAVINCIPROJECT VERSION™ 1.0, took place in November 2002 at The Black Box, Fort Canning Centre which saw participants such as a doctor, geneticist, architect, ethnomusicologist, print designer, visual artist, sociologist and journalist going without sleep for 72 hours while having to work in environments of calibrated light, sound and food stimulus.

VERSION™ 2.0 is planned to take place in 2004 and this will involve artists and scientists from beyond Singapore.

From the notes, discoveries and wild ideas hot-housed during the DAVINCIPROJECT emerge more specific collaborations that develop into full productions like pulse.i am alive and now Balance: space + time + movement.

This new genre of theatre work that redefines the bounds of art, science and 'live' performance will also feature a new branding called VERSIONS™. For every performance, production and even creative collaterals developed, there will be different versions of that single idea in the master blueprint. This is to highlight the multiple possibilities in any creative process, be it in the arts, sciences or even our experience as human beings. For example, pulse. i am alive had VERSION™ theatre, VERSION™ installation, VERSION™ club and in the near future, VERSION™ dance. All will feature the technology of cardio vascular monitoring systems. The existence of these different versions will also serve as important resource platforms for cardio vascular scientists researching into



heart rate variability analysis since a large cross section of 'live' samples would have gone through the monitoring process for the purposes of the different versions. And now for Balance: space • time • movement, there is VERSION™ theatre, VERSION™ film and VERSION™ space.

The development of this new genre of theatre work also goes beyond specific discussions of identity, culture and history to bring a new spin to how we see ourselves as cosmopolitan urbanites. It transforms the experience of theatre and 'live' performance to an acute immediacy that is located squarely on the physical body. Meaning, our bodies will become the primary tools to engage this new kind of theatre work. Emotions and thinking only come after. The absolute importance of the visceral experience is what sets apart this kind of work. It is with the idea that when we become fully aware of how our body reacts, can we begin to confidently negotiate the increasingly complex urban environment that continually demands us to forget our basic responses in favour of intellect, reason and ethics. It is not a call for the return of the base, but rather, to remember aspects of ourselves that as urbanites, we have chosen to forget.

Low Kee Hong, August 2003.



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Low Kee Hong
Concept, Design + Direction

Kee Hong joined TheatreWorks (Singapore) as its new Associate Artistic Director in September 2002. Since his appointment, Kee Hong has introduced a whole new genre of creative works that recalibrates the bounds between art, science and 'live' performance. This process began with a new laboratory called the DAVINCIPROJECT. The first laboratory in November 2002 saw 8 participants including a doctor, geneticist and architect work over 72 hours without sleep. From the notes, discoveries and wild ideas hot-housed in the DAVINCIPROJECT emerge collaborations like *pulse.i am alive* (April 2003) and now, *Balance: space + time + movement*.

A seasoned performer on the international arts festival circuit, having toured extensively to Europe, Japan, Hong Kong, Australia and Indonesia, his performance CV includes amongst others, *Mortal Sins* (1995), *Destinies of Flowers in the Mirror* (1997), *Workhorse Afloat* (1997), *Lear* (1997 and 1999), *Eat Me* (1998), *Descendants of the Eunuch Admiral* (1998), *Desdemona* (2000 and 2001), and *Machine* (2002). He has also collaborated with the late playwright Kishida Rio and her company on *Sora*, *Hanul*, *Langit* that played to critical acclaim in Tokyo (2001).

He also serves as dramaturg and project manager on several regional projects including the Continuum Asia Project/Mekong Diaries (Laos), the Flying Circus Project and the DVD ROM on Southeast Asian Performing Arts and Artists. For the last, he has spent the last 4 years researching, interviewing and filming Southeast Asian traditional and contemporary artists looking at the relevance and continuity of traditional art forms in the 21st century.

Kee Hong is also an active scholar, holding a Masters in Sociology with on-going research interests in cultural policy, urban planning and architecture, performance studies, vernacular and contemporary culture and arts of Southeast Asia. He has taught at the National University of Singapore (Sociology) from 1997 to 1999 and his academic writings have been published by Routledge and other critical journals. Kee Hong also engages in performance criticism and curatorial work.

He sits on the programme advisory committee of the Singapore Arts Festival and is a committee member of the Association of Singapore Actors (ASA).

Paul Rae
Co-writer

Paul is co-director of the theatre company, *spell#7*, which he set up with Kaylene Tan in 1997. He has since directed all of *spell#7*'s productions. When not *spell#7*ing, Paul is pursuing a PhD in contemporary performance at Middlesex University, UK.



Kaylene Tan
Co-writer

Kaylene is co-director of the theatre company, spell#7. She writes, directs and performs. Kaylene has appeared in most spell#7 productions - from *apocalypso!* to *Beautiful Losers*. She is currently producing spell#7's digital arts festival, *The Year of Living Digitally*, to take place in October.

spell#7 make theatre that aims to be both challenging and entertaining. Non-linear narratives combine with text, movement, electronic music and digital images to provide an experience that is, as the Arts Magazine put it, 'thought-provoking...very urban and 21st Century.' Recurrent themes of the work concern the dynamics of cultural exchange, how to live - both practically and ethically - in the city, and how to locate oneself in relation to the Powers That Be. In 1999, spell#7 were TheatreWorks' artists in residence.

This is the second collaboration between Kee Hong, Paul and Kaylene after the critical success of *pulse*.

George Chua
Sound Artist

George Chua is a multi-disciplinary artist whose work is generally defined within these two areas: body and sound. Body: His practices with the body ranges from movement theatre, dance to performance art and was under the direction of Zai Kuning with Metabolic Theatre Laboratory before the group disbanded in 1999. Sound: He has been composing music for theatre, film and his own performances, a self styled genre bending DJ roaming in the borderless and ambiguous world of sound art. He would love to put out a book of his own writings if there is any publisher out there willing to take a leap of faith with his badass grammar and broken simple English. Currently, he is an associate artist with *The Substation*.

Ben Slater
Film

Ben Slater has been associated with spell#7 since 1998 when he appeared in *Walk With Me And Be Perfect* at Chijmes. In the UK he edited an arts magazine called *Entropy* and subsequently went on to program two independent cinema venues, *The Cube* in Bristol and *The Showroom* in Sheffield. He has been in love with the movies for most of his life. Since arriving to live in Singapore in April 2002, he has devised and performed in three spell#7 shows, including *Kinda' Hot*, which was refused a license. He has also made two films with spell#7 and guest programmed a section of this year's Singapore International Film Festival. Currently he is working as festival director for spell#7's digital arts events, *The Year Of Living Digitally*, taking place October 2003.



Gerald Chew
Cast

Gerald Chew trained at Central School Of Speech and Drama, London. He was recently seen in *Beautiful Losers* by Spell 7. He performed the role of Xing (Gayev) in Chay Yew's adaptation of Chekhov's *The Cherry Orchard* in Toy Factory Ensemble's production of *The Morning People* for Singapore Arts Festival 2002. He also played the lead role in *100 Years In Waiting* based on the life and loves of Dr Sun Yat Sen, staged by The Necessary Stage and Practice Theatre Ensemble (Arts Festival 2001). Gerald was seen in a successful run of Patrick Marber's West End and Broadway hit *Closer* playing Larry and in David Hare's *The Blue Room* which is only the third production of the play outside London and Broadway. Other credits include *Viva Viagra* (Action Theatre), *Joined At The Head* (Luna-Id) and Arthur Miller's *The Crucible* (3.14).

In London, he worked extensively in theatre. Productions include lead roles: Jason in *Hot Dogs And Eternal Triangles* by Penny Casdagli (Tripitaka Theatre Company); Hippolytos in *Hippolytos* by David Lan (Theatre Melange); Samuel in *Maud or the Madness* (Gridiron Theatre Company); roles in *The Love Of The Nightingale* by Timberlake Wertenbaker (Theatre Melange); In *The Jungle Of The Cities* by Brecht and *Iphigenia at Aulis* by David Lan (Southwark Playhouse Theatre Company); *Conference Of The Birds* by Uttar (Albany Theatre); *Ghetto* by Sobol (Site Specific).

Work in Singapore includes *Light in the Village*, *Under The Bed* (One Yellow Rabbit and TheatreWorks); *Beauty World*, *Lady Of Soul* and *The Ultimate 'S' Machine*, *Mergers And Accusations*, *Mad Forest* and *Ozone* (all with TheatreWorks). For Singapore Repertory Theatre, he worked in *Nora*, *Who's Afraid Of Virginia Woolf*, *Death Of A Salesman*. Other plays include Brecht's *Mother Courage* (Asia in Theatre Research Circus) and *Caucasian Chalk Circle*, *The Silly Little Girl* and *The Funny Old Tree* (Practice Theatre Ensemble).

Gerald also has numerous accolades in film and tv. He stars in Mediacorp Production 5's latest drama *@Moulmein High*, playing the Vice-Principal, as well as in Arts Central's drama series *Ways of the Matriach* and *Robbie And The Book Of Tales*. He also played the lead with Huang Biren in the TV Film *Popiah and Me*. Other roles include Edward Chan in *Avatar* with Joan Chen, David Warner and William Sanderson. He starred as the lead actor in Eric Khoo/Cheeks's film *Stories About Love* (Warner GV) in 2001 and guest starred in many episodes of Production 5's programmes: *Making Love*, *Growing Up*, *Under One Roof* and *Triple Nine*. He starred in Central/Film Formations' award winning production (New York Festival 2000) *Alter Asians: Or Else The Lightning God*.

He also worked in independent film in London, playing a lead role in *Yellow Fever* directed by Ray Yeung (Sankofa Films) that opened in festivals to critical success in L.A., San Francisco and New York. He also played Doctor Lee in the British film *'Rogue Trader'* (Granada Films). He appeared



in the workshop film of Medea directed by Fiona Shaw for Film Four (BBC) and in Singapore Sling (Australian Broadcasting Corp.).

Gerald is a proud member of the Association of Singapore Actors (ASA).

Emma Yong


Cast

Emma has been involved in numerous productions since her return from London after pursuing a post graduate course in musical theatre at Mountview Academy of Theatre Arts. She is a versatile actress with both theatre and television credits to her name. On stage, she was most recently seen in the cabaret Steaming (World Media Group), Moving Gods (Theatre Practice), Mad Phoenix (Toy Factory) and Boeing Boeing (Wild Rice). Previous theatre credits include Action Theatre's Kara-you-ok, Mail Order Brides and Mammon Inc. as well as the lead in TheatreWorks' musical Beauty World. Emma is a bilingual actress and played lead roles in Mandarin productions Storm and I have a date with Spring, both Toy Theatre productions.

Her television appearance include Channel 5's medical drama First Touch and Channel 8's series SNAG.

Emma is a proud member of the Association of Singapore Actors (ASA).





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About TheatreWorks



TheatreWorks (Singapore), established in 1985, is an international performance company based in Singapore. It is known for its reinvention of traditional performance through a juxtaposition of cultures, along with its cutting edge productions that sets new benchmarks of artistic excellence. Its works reflect a concern with cultural negotiation and artistic exchanges with artists, through a network of traditional and contemporary artists from different disciplines.

2002 sees TheatreWorks developing two key strands: the Singapore Wing and the International Wing - a unique model for a Singapore Arts company - to facilitate its growth both in Singapore and in the international arena.

In Singapore, it will continue to support and nurture Singapore artists and develop the Singapore arts through its developmental programmes like The Writers' Lab, and Education / Outreach programmes. It will continue to produce and promote Singapore writing, thereby creating a theatre that is Singapore and with a Singaporean voice. TheatreWorks has to date created and presented over 160 productions which are important landmarks in Singapore theatre history. In 2003, TheatreWorks' Singapore Wing embarks on a new development in creating works that redefine the bounds between science, art and 'live' performance. The Educational and Outreach unit also works closely with schools and institutions to bring the magic of theatre and drama to youths and to the general public.

Internationally, TheatreWorks will continue to develop its various productions and programmes that has gained international recognition. Home-grown research and development projects like The Flying Circus Project have turned into an internationally known and sought-after laboratory process. Its progressive outlook has also resulted in works that have challenged accepted history through a genre of documentary performances. It will also do commissions by international festivals and institutions, as well as initiate new creative programmes internationally.

In 1999, TheatreWorks initiated the Arts Network Asia that encourages and supports regional artistic collaboration. This Network is motivated by the philosophy of meaningful collaboration, distinguished by mutual respect. The creation of this Network, with funding from the Ford Foundation and managed by TheatreWorks, is run by a panel of Asian artists to make grants to assist regional collaborations.

Under the artistic directorship of Mr Ong Keng Sen, TheatreWorks' concerns go beyond that of Singapore. It sees a strong synergy between nationalism and internationalism - a philosophy that informs the company's works and outlook. Ultimately, TheatreWorks is dedicated to the development of contemporary arts in Singapore, and a politics of interculturalism in Asia, thereby contributing to the evolution of an Asian identity and aesthetics for the 21st Century.



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For further information,
please contact us at

TheatreWorks (S) Ltd.
The Black Box
Fort Canning Centre
Cox Terrace Fort Canning Park
Singapore 179618

T: +65 6338 4077
F: +65 6338 8297
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Besides our participating partners, TheatreWorks would like to thank you for your continued support in the success of the TheatreWorks Circle.

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TheatreWorks Circle (TWC) is a loyalty programme that aims to cultivate and nurture a theatre-going culture in Singapore. As a non-profit organisation, TheatreWorks is always looking for creative ways to garner new audiences and retain our ardent supporters - this programme is one of many such efforts. As part of the circle, you can look forward to constant updates on the company's happenings with our e-newsletter 'the circular', discounts and personalised service when you purchase tickets, free programme booklets, invitation to our special events as well as benefits at the many outlets of our various partners! But most of all, you will be supporting one of Singapore's leading professional theatre company in its local and international work. So join us today in this creative journey! For more information in becoming part of the circle, you can either log on to www.theatreworks.org.sg, email twc@singnet.com.sg or call 6338 4077.



For a minimum amount of \$550 (or \$500, for students), you can be part of the TheatreWorks Circle.

As a member, you'll get to enjoy the following Membership Privileges:

- Two pairs of complimentary tickets (worth \$500 - \$1500) to any TheatreWorks production within the period of your membership.
 - 15-20% discount to subsequent / additional ticket purchase (varies with different shows).
 - Personalised priority booking and seat allocation for TheatreWorks' performances and events, with waiver of handling fees.
 - Free programme booklets for the show you attend.
 - Bi-monthly e-newsletter to keep you updated on TheatreWorks' latest happenings and events.
 - Invitation to some of TheatreWorks' exclusive "By-Invitations-only" showings, events, as well as pre/post show parties.
 - Acknowledgement in programme booklets for contribution of \$500 & above.
 - For contributions above \$150, a double tax exempt receipt (less \$150) could be issued upon request.
 - Discounts at the following outlets of our Promotion Partners:
- Al Dente Trattoria** (71 Boat Quay; 22 Lorong Mambong): 10% off total bill (Food only)
 - Ashley Hair Salon** (Far East Plaza #03-02): 10% off all hair treatments and colourings
 - Basheer Graphic Books** (Bras Basah Complex #04-19): 20% off except for magazines, computer books and offer items
 - Daisy's Nail Cottage & Nail Spa** (Midpoint Orchard #02-11C; Grand Plaza ParkRoyal Hotel #01-24; Serangoon Garden Village #03-13; Mandarin Hotel, The Mezzanine #02-26): 10% off all a la carte services. Not valid for Director's service or promo/offer services
 - Earth Sanctuary Spa** (86 Club Street): 10% off all a-la-carte treatment except Waxing & Nail services; courses offered by Bodywork Training Institute; and in-house products
 - Epicurious** (60 Robertson Quay, The Quayside #01-02): Present your TWC card and get a complimentary cup of coffee
 - Hock Tong Bee Pte Ltd** (147 Bukit Timah Road): 5% off retail prices; and 15% off case-of-12-bottle purchase
 - Hot Stones Specialty Restaurant** (53 Boat Quay): 10% off total bill (Food only)
 - Intermezzo Restaurant** (CityLink Mall #01-03): 10% off total bill (Food only)
 - Ig's Heaven** (77 South Bridge Rd; CityLink Mall #B1-38; Great World City #03-23): 10% off purchases
 - Ish Magazine**: 1 year's subscription at \$42. First 15 subscribers get a free sports watch
 - Lifestorey** (Pacific Plaza #04-01; Suntec City #01-022/24): 10% off furnishings & accessories
 - Modesto's Restaurant** (Orchard Parade Hotel #01-09/10): 10% off a la carte menu. Not valid for set lunch or promo/offer items
 - Mu-ee** (Plaza Singapura #03-03; Bugis Junction #03-08; Holland Village): 10% off regular-priced items for \$20 and above purchase. Enjoy further discount with Mu-ee Reward stamp
 - Patara Fine Thai Cuisine** (Tanglin Mall #03-14; Swissotel the Stamford Level 3): 10% off total bill (Food only)
 - Paws "N" Furs** (The Rail Mall - 450 Upper Bukit Timah Rd; 21 Sembawang Rd; 236 River Valley Rd; 20 Farmway 2 Pasir Ris; 321 Changi Rd; 1019 Upper Serangoon Rd #01-01): 15% off purchases except for promo / offer items
 - Provignage Beer Bar / Bottle Shop / Wine Cave** (50 Robertson Quay, Riverside View #01-12/13): 20% off wine bottles purchased; and Heineken beer - 1 for 1 all night
 - Secret Recipe** (42 Holland Grove Rd, Henry Park Apts; Forum The Shopping Mall #B1-05; Plaza Singapura #03-18): 10% off total bill
 - Sing Music Pte Ltd** (Lucky Plaza #02-75): 10% off all purchases except for promo / offer items
 - The Book Café** (20 Martin Rd #01-02 Seng Kee Bldg): 10% off all food and beverage (including alcohol) except promo/ offer items and vouchers
 - The Cafe Cartel** (Springvale-Siglap #01-02; Serangoon Garden Village #01-018; Raffles City #01-50; Plaza Singapura #01-32; UE Square #01-56): 10% off all food and drinks except for promo items
 - The Flower People** (3 Seah Street #01-01): 15% off purchases above \$80; 10% off purchases below \$80. Not valid for promo products and food hampers

Production Credits



Director

Low Kee Hong

Playwrights

Kaylene Tan & Paul Rae

Cast

Gerald Chew

Emma Yong

Film

Ben Slater

Zai Kuning (Camera)

Hanin (Editing)

Sound Artist

George Chua

Set, Lighting & Additional Sound Designer

Low Kee Hong

Production Manager

Jean Yue

Technical Manager

Alan Mathew

Stage Manager

Farahliza Farouk

Lighting Operator

Daphne Quah

Front-of-House Manager

Judy Tan



Keep your ticket stubs for:

- * Our Lucky Draw and get a chance to win attractive spa vouchers.
- * 25% discount on all ala carte services - body massages, therapy and facials at Mayuri Ayurvedic Spa.
- * A special Balance spa package that includes a purifying herbal bath and stress relief massage at only S\$85 (UP\$130) at Earth-Sanctuary Spa
- * 10% Discount at all Tongi Studio & FCUK outlets.
- * A Free Lemongrass iced tea at at-sunrice.
- * A FREE 1-year TheatreWorks Circle membership, with a min purchase of 4 tickets in a single transaction. (Excludes complimentary tickets. Please send completed TWC form and receipt to TheatreWorks)

All promotions valid from 10 Aug to 21 Sep 2003.



Acknowledgements



With special thanks to

Our sponsors

Sue Muthiah, Dr. Sapna Rajesh and all the therapists at Mayuri Ayurvedic Spa for your time, expertise and belief in this project.

fcuk™ for the sponsorship of Gerald Chew's costume.

Sunny Ang Boutique for the sponsorship of Emma Yong's costume.

Peter Stephens of Pete's Luminous Creations for kind assistance on use of the glow paint

Rita Chang for the make-up for publicity shoot.

Zai Kuning for his sexy camera work on the film and Hanin for her speedy editing.

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The members of the press & media.

Our kind volunteers.

And all others who have provided support and assistance in one form or another but whose names we were not able to include due to print deadlines.

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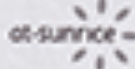
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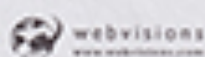
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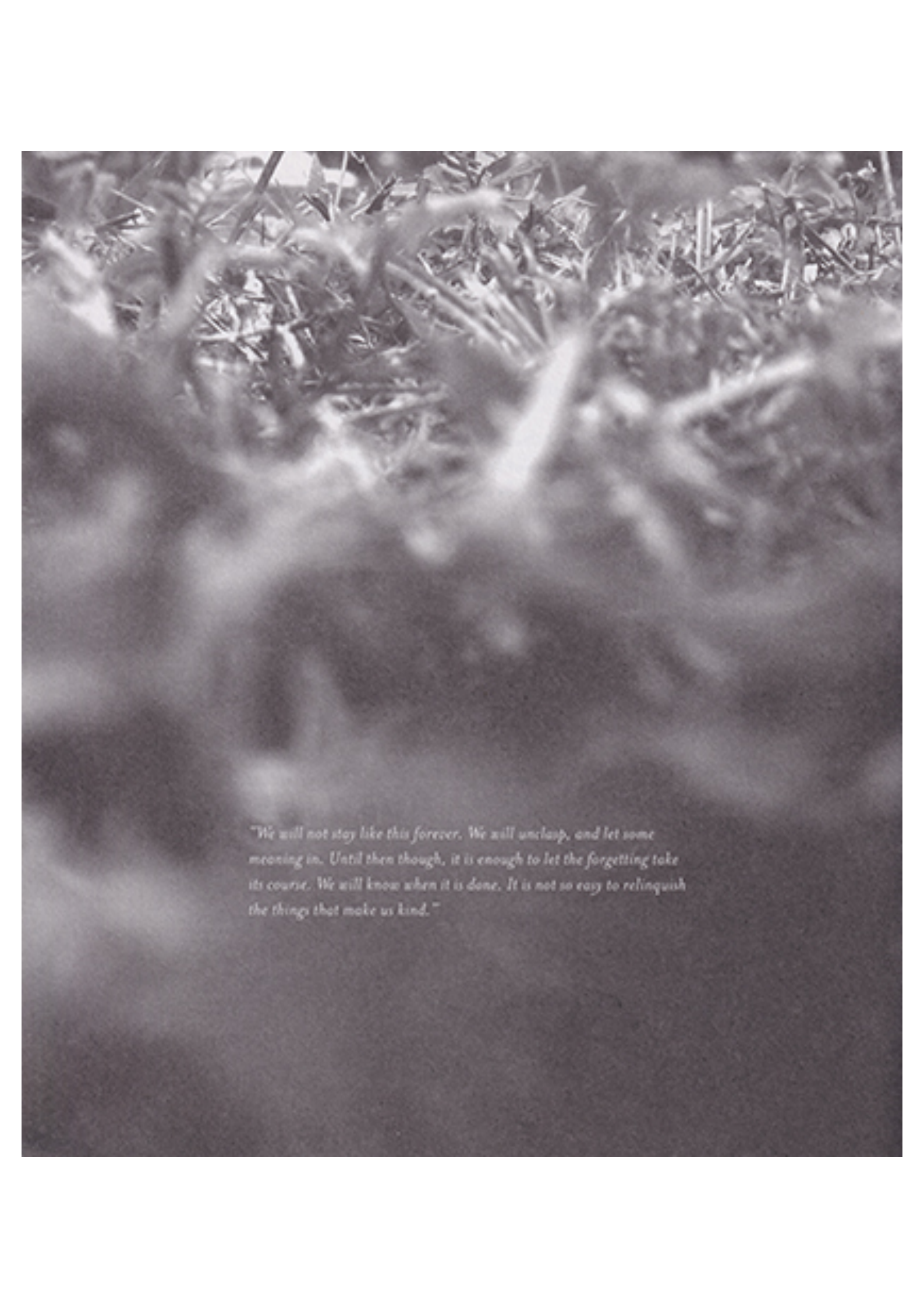


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"We will not stay like this forever. We will unclasp, and let some meaning in. Until then though, it is enough to let the forgetting take its course. We will know when it is done. It is not so easy to relinquish the things that make us kind."

HEATWORK

Photography by cheswai