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presents



羅生門

RASHOMON

First staged by tHEATREwORKs
at Drama Centre on
May 7, 8, 9, 10, 11 (8pm)
May 10 (2.30 pm) 1986



Production Credits

Directors:	Lim Siau Chong and William Teo
Production	Manager and Design: Justin Hill
Costumes:	Thomas Wee
Make-up:	Jacqueline Wong, assisted by Eileen Lee
Hairstyles:	Botticelli Hairdressers
Lighting:	Kalyani Kausikan
Stage manager:	Ooi Yu Lin
Assistant Stage Managers:	Edison Foo and Daniel Wee
Sound:	Dora Teo
Foyer exhibition:	Maria Harris and Stephen See
Front of house:	Michael Chiang
Ticketing and administration:	Dana Lam, assisted by Teo Swee Leng
Marketing and publicity:	Jenina Gill
Secretarial work:	Pipi Lee and Jenny Wong
Advertisements:	Lim Kay Siu, Jenny Chak and Yap Poh Khim
Promotion:	Lok Meng Chue
Programme:	Sylvia Tan
Photography:	Lee Jen of First Photography and Goh Eck Kheng
Poster design:	Chua Hock Leong

Rashomon is produced by special arrangement with Samuel French, Inc. The play by Fay and Michael Kanin was presented at the Music Hall New York City on Jan 27, 1959 by David Susskind and Hardy Smith. Rashomon has also been made into a film by famed Japanese director, Akira Kurosawa in 1951. Also known as In the Woods, the film starred Toshiro Mifune, Machiko Kyo, Masayuki Mori and Takashi Shimura, and reintroduced Japanese films to the world market.

theATREwORKs

opens its 1986 season with

RASHOMON

a Japanese classic by Ryunosuke Akutagawa

Directed by Lim Siau Chong

and William Teo, with

Lim Kay Tong appearing as
the Bandit, Lim Kay Siu as
the Samurai and Christine Lim
as the Ravished Wife



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A Few Words From The Directors...



This is the third time **Lim Siau Chong**, dubbed the most sought-after director in the country, is co-directing a production. His first collaboration was with Australian Director John Tasker in *Samseng* and *The Chettiar's daughter* in Festival of Arts 1982 and his second, with American actor/director *Ti Ma* in *Bumboat* in 1984, also for the Festival of Arts.

On *Rashomon*, he says "The most difficult part was getting the actors to accept a level of theatre that is not typical of what they are used to. In Singapore and in most Western traditions, actors use their voices mostly. They are weak with physical communication.

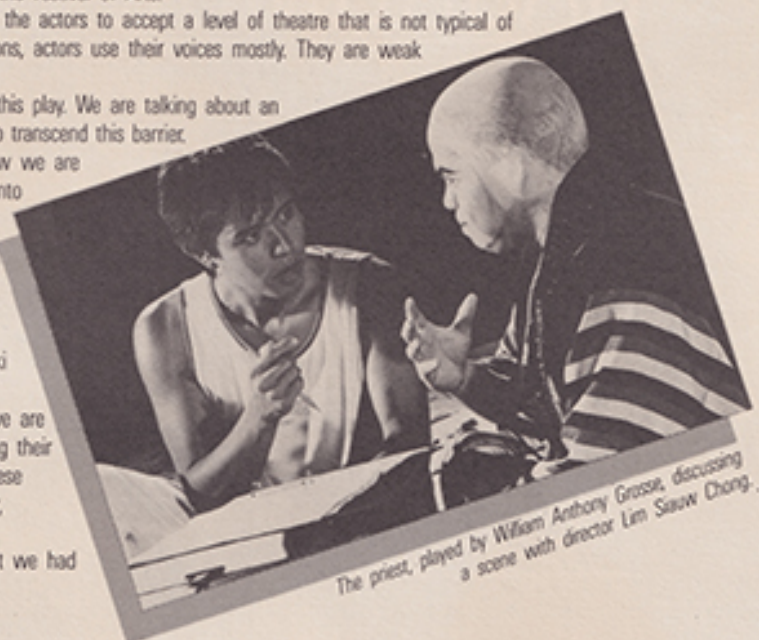
"The level of unspoken interaction has to be very strong in this play. We are talking about an answer in a wink or the movement of a facial muscle. We've had to transcend this barrier.

"We have had to learn gradually what is being said and how we are going to say it with our bodies. I think a lot of us are trapped into a kind of movement that is us. And we have had to move out of it into a new set of movements for the play."

Actors and directors subjected themselves to several intensive workshops conducted by friends from a Peking Opera troupe and members of the Japanese Cultural Society. The idea was to learn the physical expressions of the opera and the Kabuki traditions and the reasons behind them.

But Siau Chong says: "It is important to emphasise that we are not trying to stage a Kabuki or a Peking opera or simply mimicking their styles. We are trying to understand and define the essence of these two traditional forms and to combine this essence with a broader, Western way of staging the play.

"The result is visually very exciting and has a classicism that we had not realised was there in the beginning."



The priest, played by William Anthony Grosse, discussing a scene with director Lim Siau Chong.

Artistic director and founder director of *Theatreworks*, Siau Chong 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 Lill's *Terry Rex*, the 1983 Drama Festival Award winner; Susan's *Party*, which was adapted from Mike Leigh's *Abigail's Party*; and of course, most of the 1985 productions of *Theatreworks*, *Be My Sushi Tonight*, *Love and Belacan* and *Fanshen*. This year, Siau Chong is directing the specially commissioned English language production for the Arts Festival, *Dragon's Teeth Gate*. A trained singer and dancer, Siau Chong took time off in 1985-86 to sing at the Atlantis club; he 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. Siau Chong is currently working freelance, after spending three years at the Singapore Broadcasting Corporation, making television commercials.

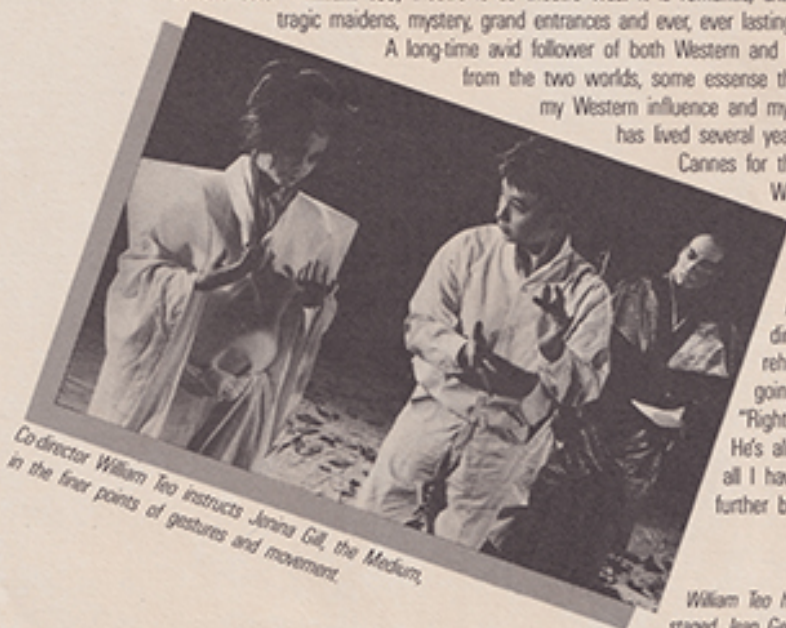
To co-director **William Teo**, theatre is as theatre was. It is romantic, extravagant, full of the lyricism of swishing hems and layered petticoats, tragic maidens, mystery, grand entrances and ever, ever lasting impressions. In *Rashomon*, lies the perfect opportunity for such theatre.

A long-time avid follower of both Western and Eastern theatre and cinema, William confesses to a yearning to distill from the two worlds, some essence that would blend naturally, imperceptibly into a new whole. "It must be my Western influence and my Chinese roots", he says by way of accounting for this yearning. He has lived several years abroad and now travels compulsively to his various meccas: to Cannes for the film festival, Paris for its theatre, Spain for riding.

William thinks he has found his East-West blend in his production of *Rashomon*. The play is Japanese in origin. The art direction is borne of Western training, and inspirations from oriental theatre traditions. And, of course, the play is staged in English.

At rehearsals, he is a tangible motivating force. Says *Rashomon*'s co-director, Lim Siau Chong: "You can say he is a volatile spirit at rehearsal. He goes so fast, sometimes it's frightening. You feel you are going to let him down.

"Right from the start, he already knows exactly how the thing should look. He's already got all the visuals in his head. He is like my creative eye and all I have to do is to extend his visuals to the stage and to carry his ideas further beyond to give the production more dimension than just a pretty face"



Co-director William Teo instructs Jorina Gill, the Medium, in the finer points of gestures and movement.

William Teo has completed directors' workshop with respected director Kuo Pao Kun and staged Jean Genet's *The Maids* at the Drama Centre in April, 1986 as part of the directorial

offerings resulting from the workshop. A film aficionado and passionate about drama, William, who owns *Botticelli Hairdressers*, often arranges business trips to coincide with significant film and dramatic events abroad. He has helped backstage before, in *Rhinoceros*, the St. Andrew's Junior College entry for the Singapore Drama Festival in 1985. In 1985, he also acted in *Theatreworks*' *Fanshen*, taking a variety of roles as was demanded by the production.

The Play

"The calculated sweep of a hand, the poetic drop of a kimono; the inscrutable strength of an unspoken word"

Rashomon, the work of one of Japan's controversial and enigmatic writers, Akutagawa Ryunosuke is the story of a rape and a murder and the subsequent confessions of eye-witnesses, murderer and, yes, murdered.

But, unlike popular whodunnits, this is a play that concerns itself with the quality of truth rather than the play's potential as a thriller.

In Rashomon, a samurai and his wife go on the road to a distant town. They are waylaid by a bandit. The young husband ends up dead; his beautiful wife, violated. In a court of law, the bandit is prepared to accept the highest penalty of murder. His motive? Passion. But so does the violated woman claim judgement for the killing of her husband. Her motive? Shame. The dead, too, takes a turn on stage in the shape of a medium. His plea? Suicide for honour.

The play demonstrates in simple terms the infinite complexities of the human mind, the subtleties of creed and culture and the myriad little things that come into play to create the final delusion that each man presents as truth. It is a provocative piece of drama, one that questions the very fundamentals of our beliefs. And yet, the excitement of the narrative is never compromised.

But, perhaps, more persuasive is the classical romanticism that the play lends itself to. The period, the personas in the play are all open to lavish, romantic interpretation.

And so Thomas Wee, a familiar name in glamorous circles has designed the costumes of brocade and taffeta. The influence is Tang Dynasty. Jacqueline Wong of Faceworks is responsible for make-up. The influence, Kabuki and Peking opera faces. William Teo is also responsible for hair and for conceptualisation.

THE VISUAL DELIGHT

Rashomon provokes visual excitement, so much so that set and costume designers, even the make-up artist, were urged towards the fantastical in their creations.

The foyer exhibition during the five-day run of the play at the Drama Centre gives an idea of the creative process involved in staging a play. It displays designer Thomas Wee's initial sketches on which the costume designs were built, the different stages which Jacqueline Wong, the make-up artist had to go through to achieve the startling effect of the painted faces to pictures of the rehearsal process right up to the play getting into the theatre.

An Ikebana display in the red, black and white colours of Rashomon created by Michael Ong of Fleuridee dominates the display and while the feast for the eyes is on, traditional Japanese music entertains the ears.

The foyer exhibition has been put together through the efforts of Australian television journalist, Maria Harris and graphic designer, Stephen See.

The Samurai (Lim Kay Siul) and his Wife (Christine Lim).

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Behind The Scenes

In creating costumes for *Rashomon*, renowned local designer **Thomas Wee** follows the cue of world-famous fashion names. Like Italy's Gianni Versace or couturier Hanae Mori who made lavish opera costumes for the recent all-Japanese *Madame Butterfly* at La Scala in Milan.

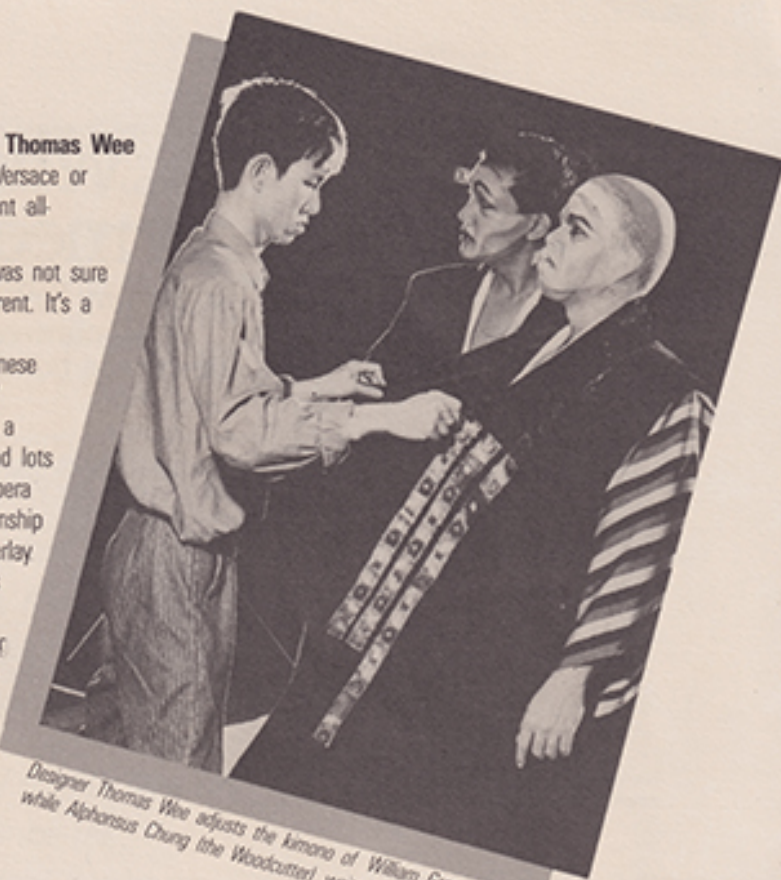
Though he had been asked to do costumes before, Thomas was not sure he'd be good at it. He agreed this time because "*Rashomon* is different. It's a challenge!"

Part of his inspiration came from researching "books on Japanese costumes and from Kabuki plays I saw in Tokyo and on videotapes."

The rest was sheer talent. Thomas came up with designs of a "traditional Japanese cut, made with colourful and printed fabrics and lots of built-up padding (made from billowy net) to give a bigger, very opera effect." The budget was tight – about \$1,000. So even though workmanship was free, Thomas paid for some materials himself, like the net underlay.

The most tedious part was the details. But three sewing girls took only about 10 days to complete them.

Thomas, who has a boutique named after him, will be moving to a bigger, "better" shop between July and September, and will be launching his new "high fashion", pre-a-porter and men's lines. And he says he will do costumes again "if it stimulates the mind ..." *condensed from the article by John de Souza in The Straits Times of March 27, 1986.*



Designer Thomas Wee adjusts the kimono of William Grosse (the Priest), while Alphonsus Chung (the Woodcutter) waits his turn.

Jacqueline Wong preparing the face of Lim Kay Siu (the Samurai) for the stylish make-up required by his role.



You see a white face. It's starkly painted with ruby red lips and careful black brows. You don't know the work behind it. But make-up artist **Jacqueline Wong** knows.

She – and Cecilia Ching, her partner in their Faceworks Beauty and Make-up Studio – has been chalking up fashion, advertising, show and bridal credits for over three years. Jacqueline has now added another first to her long list – the dramatic looks for *Rashomon*.

Trained in London and Japan, she also studied with a "master" of Kabuki make-up and the *Rashomon* make-up is, she says, "very Kabuki, especially the paper-white face." But "I add more fashionable colours for some modern touches and to make the looks more attractive, noticeable."

What's more, each character needs an identity and "creating and projecting the actual person through his or her make-up is the most difficult part." For example, the notorious bandit, Tajomaru, needs "heavier colours and a lot of red" so that he looks "very hard, very fierce". But the samurai wife, Kinume, wears the women's eyebrows of the time, which were painted heavier and high on their foreheads.

And "to make her look sad, I use a gel make-up base with sparkles in it to create the impression of tears. She's always crying."

She's grateful to co-director William Teo who, having worked with her in several hair shows, recruited her creativity for *Rashomon*. "I've always loved creating theatre and character make-up," says Jacqueline. "I just haven't had the chance to do any ... until now!" – *condensed from the article by John de Souza in The Straits Times of March 27, 1986.*



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Greetings



- To **William Teo**: *Intercoiffure Interbeaute, Singapore Section wish you, and all at Theatreworks every success*
- To **Theatreworks**: *Please to blake a reg. Ah so! And have a present fright. From Irene Hoe*
- To **Theatreworks**: *Wishing you all the best from a regular lover of theatre*
- To **Theatreworks**: *Even when you are #1, the only way to go is up. Good show! From Jimmy Wee*
- To **Theatreworks**: *Hope my contribution can help you in your mission. From Mrs Shavreen*
- To my fellow actors: *Quick thinking can always reverse a wrong entrance or an overstay on stage!*
Khng Eu Meng
- To **Theatreworks**: *the ones who win in the end are the ones who make more than a little noise for the right reasons. Dr Nalla Tan*
- To **Theatreworks**: *"Gambatte!" or "keep going" is a useful motto on the occasion of Rashomon. From JDH Neill*
- To the cast and crew of **Theatreworks**: *Keep it up, guys! Richard Guan*
- To **Theatreworks**: *Congratulations on another fine production. Laurence Chan*
- To fellow artistes at **Theatreworks**: *With best compliments from Stage Craft (The Artists' Workshop), B-25, Katong Plaza*
- To **Theatreworks**: *Two barks and a nibble from Tara! from Dr Irene Lim*
- To **Theatreworks**: *With all best wishes. From Dr Lim Joo Lee*
- To **Kay Tong, Sylvia and Yeun Cheong**: *Congratulations! Wishing you all the best for 1986. From See Poh and Pauline*
- To **Theatreworks**: *With best wishes, from Lee Kip Lin and family*
- To **Theatrework**: *Good luck for Rashomon. Anonymous*
- To **Theatreworks**: *"Break a leg!" Eileen Lee Joo Har*
- To **Theatreworks**: *Best wishes from Raju*
- To **Lim Kay Tong**: *Best wishes from Lee Chim Tuan Pte Ltd*
- To **Theatreworks**: *Best wishes from Heng Hiang Khng*

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The Action



RASHOMON

A drama in two acts by Fay and Michael Kanin, based on stories by Ryunosuke Akutagawa.

Cast (in order of appearance)

Priest	William Grosse
Woodcutter	Alphonsus Chung
Wigmaker	Nora Samosir
Police Deputy	Joe Chia
Tajomaru, the Bandit	Lim Kay Tong
Takehiko, the Samurai	Lim Kay Siu
Kinume, the Wife	Christine Lim
Mother	Lok Meng Chue
Medium	Jenina Gill

ACT ONE

The Rashomon Gate – a crumbling and deserted edifice which once served as the imposing entrance to Kyoto. Enter the Woodcutter, the Priest and the Wigmaker

Flashback: the Police Court where Tajomaru, the Bandit is being tried.

The Bandit's version of the crime ...

The Wife's version of the crime ...

INTERVAL OF 20 MINUTES

ACT TWO

The Rashomon Gate. The Wigmaker, the Woodcutter and the priest still discuss the trial.

Flashback: the Police Court.

The dead Husband's version of the crime ...

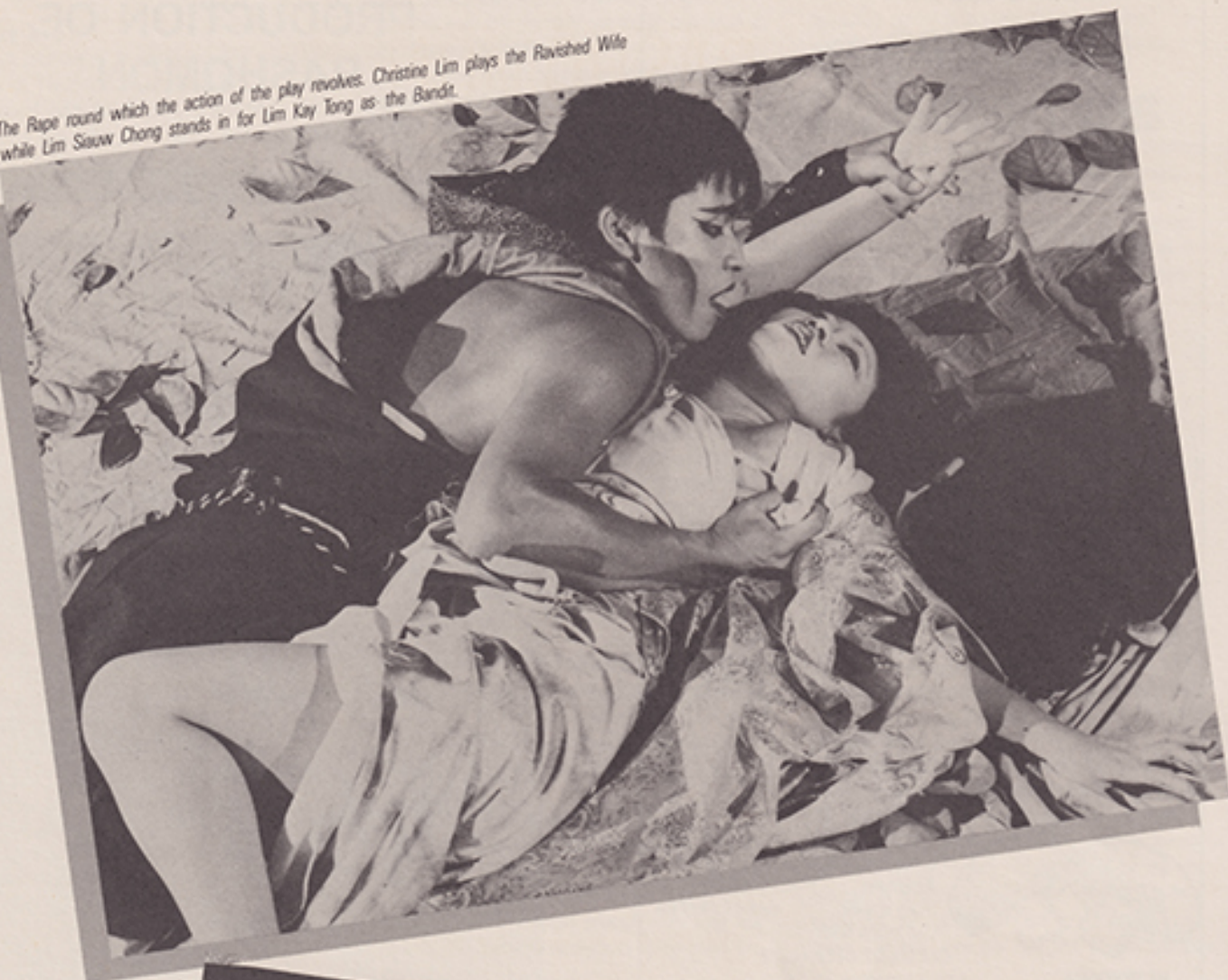
The Woodcutter's version of the crime ...

Back to the Rashomon Gate where the story first began.

CURTAIN



The Rape round which the action of the play revolves. Christine Lim plays the Ravished Wife while Lim Siuw Chong stands in for Lim Kay Tong as the Bandit.



The Priest (William Grosse), the Wigmaker (Nora Samosir) and the Woodcutter (Alphorus Chung) find truths about themselves in the re-counting of the dreadful event.

"And my God will supply every need of yours according to his riches in glory in Christ Jesus."
(Philippians 4:19)

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ELABORATE HEADPIECE FROM EARLY 1900's
PHOTO: COURTESY WELLA MUSEUM, GERMANY


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The Cast

Lim Kay Tong

A member of British Equity and a founder director of Theatreworks. Kay Tong recently beat international rivals for the role as arch-villain Mei Gan in the film, *Shanghai Surprise* with pop singer Madonna and her husband, Sean Penn.

Kay Tong also appeared in the fringe festival of the Hong Kong Festival of Arts early in 1986 with his one-man show, *The Coffin is Too Big for the Hole*, a Singapore play written and directed by Kuo Pao Kun. In 1985, Kay Tong took part in the BBC TV Christmas special of *Tenko*, and in the German film, *News: Report of a Journey*.

On the Singapore stage, Kay Tong has won the best actor award for his role in *Terry Rex* in the 1982 Singapore Drama Festival. He has also taken part in two Festival of Arts plays: *FOB* in 1982 which was later brought to Hong Kong and *Bumbo!* in 1984.

Theatreworks productions in which Kay Tong has taken part are *Be My Sushi Tonight*, *Love and Belacan*, *Fanshen* and *Paradise Heights*, which he directed. He trained for the profession in the United Kingdom at Hull University and at the Webber Douglas Academy of Dramatic Art in London.

Christine Lim

Christine who took three parts including the unlikely one of an old man in the well-received Theatreworks production of *Fanshen* in 1985 has been appearing in a variety of roles since her well applauded debut as Chinese nightclub singer in *Bumbo!* in the Singapore Festival of Arts. Then came the role of cocktail lounge hostess in *Be My Sushi Tonight* and timid property dealer in *Paradise Heights*, both Theatreworks productions staged in 1985. A public relations officer, she started out in drama taking part in college productions like *Godspell* and *The Rocky Horror Show*.

Lim Kay Siu

Kay Siu who once thought there was only one actor in the family had hardly acted before his role in Theatreworks' *Be My Sushi Tonight*, but since then, he has not looked back.

Apart from acting, writing songs and scripting regularly for educational television produced by the Curriculum Development Institute of Singapore, Kay Siu has also appeared in the NUS's production, *Woman*, and in the BBC's *Tenko* Christmas special, *News: Report of a Journey* for Pentagramma, a German film company and *Passionflower* for American CBS television, all in 1985.

All this culminated in his powerful performance of Secretary Chen in Theatreworks' *Fanshen* staged in the Drama Centre in 1985.

Lok Meng Chue

First in the public eye in the 1982 Singapore Festival of Arts production - *Samseng* and the Chettiar's Daughter, then again in 1985 in Theatreworks' *Fanshen* and in the ACS Centennial

celebration's half-hour presentation as the institution found in every school, the Chinese schoolteacher.

In early 1986, Meng Chue also acted in Jean Genet's *The Maids*, which was staged, resulting from the directors' workshop conducted by the Practice Performing Arts School.

Meng Chue's interest in drama began at Methodist Girls' School and indeed, she won a best actress award playing a French chef in a school play. Now working for an accounting firm in Singapore, she studied in the UK for six years, pursuing her interest in drama there, but as a spectator.

Nora Samosir

Last seen as one of Jean Genet's *The Maids* which was staged in early 1986, one of the productions resulting from a directors' workshop held by Practice Performing Arts School.

But Nora has been acting since primary school. Going through the familiar route of school plays, amateur players and finally, semi-professional plays, Nora has been seen in *Little Murders*, *The Only Game in Town* and the *Prime of Miss Jean Brodie*, staged by the Institute of Education.

Now a teacher at Nanyang Junior College, Nora's interest in drama took a serious turn in 1984, when she appeared in the Festival of Arts production of *Bumbo!* This was followed by *The Life and Times of Mr X*, the play specially written for the Singapore's 25th anniversary celebrations in 1985. Since then, Nora has played in Theatreworks' *Be My Sushi Tonight* and *Paradise Heights*, both in 1985.

William Anthony Grosse

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

In 1985, he gave well-received performances as the lecherous car salesman in Theatreworks' *Be My Sushi Tonight* and later as the discontented

property dealer in *Paradise Heights*. The end of 1985 saw him as Secretary Liu in *Fanshen*, also staged by Theatreworks.

A teacher, William is also active in promoting drama in schools, including giving workshops for his students at Rosyth Primary School.

Jenina Gill

A founder director of Theatreworks, Jenina's involvement in drama began in Hongkong, acting mainly in musicals and pantomimes - *Aladdin*, *Showboat*, *The King and I* and *Thirteen Daughters*.

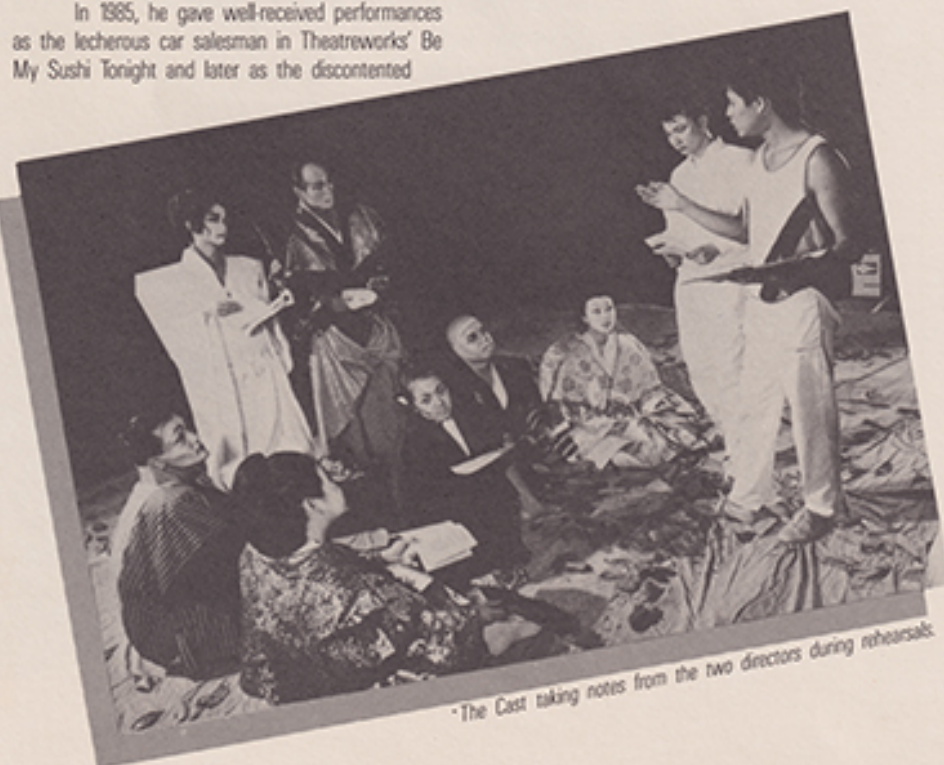
Now living and working in Singapore as a public relations consultant with Gibson PR, Jenina works behind the scenes in Theatreworks, marketing and publicising the company, besides finding time as well to act. Onstage work in Singapore includes *Bumbo!* for the 1984 Festival of Arts, *Susan's Party* for the 1983 Drama Festival and *The Nuns* for the Experimental Theatre Club in 1982.

Alphonsus Chung

This is the first Theatreworks production for Alphonsus who is serving his national service as a research assistant in the Singapore Armed Forces. He took the lead role in *Rhinoceros* which was produced by St. Andrew's Junior College for the 1985 Drama and Youth Festival and also took part in the 1984 college production of *Pygmalion*.

Joseph Chia

Joseph is best remembered for his portrayal of the cool Singapore hipster of the 60s in one of the skits which made up *Bumbo!* in the 1984 Festival of Arts. Despite his keen interest in drama, his work in sales leaves him little time for the arts. His role in *Rashomon* will be the second time he's acting but not the second time he's onstage. His group, *The Link*, won the 1980 SBC English Talentime.




The Cast taking notes from the two directors during rehearsals.

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The Crew

Ooi Yu Lin

First time a stage manager with Theatreworks, Yu Lin is no stranger to the arts, having been assistant stage manager for the 1984 Festival of Arts' offering *At The Ballet* and for the Singapore Ballet Academy's 25th anniversary show. She also produces television programmes for educational television in Singapore.

Yu Lin's involvement with drama began in school, continued through church and the university with productions like *Godspell*, *The Witness*, *For Love's Sake* and *Somerset Maugham's The Letter* which was chosen for the Singapore Youth Festival in 1977.

After her first degree at the National University of Singapore, Yu Lin continued her studies with a second degree in Educational Technology which included the study of theatre.

Justin Hill

A founder director of Theatreworks, Justin has been designing for the Singapore stage ever since he arrived here in 1981. Justin has designed for the Stage Club (*Deathtrap*),

the Experimental Theatre Club (*Susan's Party*), *STARS* (*Fiddler on the Roof*) and of course, been responsible for all of the Theatreworks products – *Be My Sushi Tonight*, *Paradise Heights* and *Fanshen*.

His design contributions to arts festivals in Singapore have been the sets of *Samseng* and the *Chettiar's Daughter* in 1982, *Cycles* for the 1983 Festival of Dance, *Susan's Party* for the Drama Festival, also in 1983, *Bumbo!* in 1984 and most recently, *Dragon's Teeth Gate* for the current Festival.

Justin began designing for the theatre while studying architecture at Adelaide University. After graduating, he next designed for the opening festivities for the Adelaide Festival of Arts in 1978, followed by work on the Darwin Theatre Group's productions of *The Resistable Rise of Arturo Ui*, *The Merchant of Venice* and *The Government Inspector*, between 1979 and 1981.

Kalyani Kausikan

Kalyani has lit most of the major dramatic productions in Singapore ever since she first began in 1978.

Apart from lighting work for music and poetry evenings at the National University of Singapore and musical revues, Kalyani has been responsible for the atmosphere in Experimental Theatre Club's *Nurse Angamuthu's*

Romance in 1981, *Terry Rex* in 1982 and *Susan's Party* in 1983.

A teacher at Yishun Junior College, Kalyani has also designed lighting for the Festivals of Arts drama offerings, specifically, the Singapore-American production, *FOB* in 1983, and *Bumbo!* in 1984. She is now the lighting designer for Theatreworks and her work has illuminated the plays, *Be My Sushi Tonight*, *Paradise Heights* and *Fanshen*, all in 1985.

Stephen See

Since helping out on the set design of *Be My Sushi Tonight* in 1985, Stephen, freelance graphic artist, has been regularly involved in backstage work – both the sets of *Paradise Heights* and *Fanshen* saw his contribution.

Apart from set design work, Stephen is also responsible for the layout of the foyer exhibition for *Rashomon* which is on at the Drama Centre during the five-day run of the play.

Edison Foo and Daniel Wee

Both are first-timers to backstage work, but Edison, a water-polo player and an undergraduate at the National University of Singapore, is game for anything, while Daniel graduated from Law School at the local university a year ago.



The backstage crew

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About Theatreworks



The first step towards professional theatre in Singapore was taken in February 1985 when a group of newly returned practitioners of the arts decided to create an environment for theatre in Singapore.

While a theatre-ticket is still heavily subsidised by either the sponsor or the individuals taking part in it who remain largely unpaid, in Theatreworks, the professional principle is adhered to via a payment, albeit a token one, to cast and crew.

That aim and a growing audience for theatre has fuelled the group's enthusiasm.

The debut was made on April 25 the same year with the adaptation of a Mike Leigh play, *BE MY SUSHI TONIGHT* which played to encouraging houses, though some were outraged by the play's theme, seeing it as insensitive discrimination. The controversy continued around an age-old question: Why not a Singaporean play?

Nevertheless Theatreworks was invited to the Kuala Lumpur Arts Festival and *Sushi* played to roaring houses there.

A more sophisticated bill of fare was cooked up for Bibik's Restaurant at Peranakan Place later in the year. Featuring Lim Kay Tong and Jacinta Abisheganaden, the three-in-one presentation was a sell-out, due in no small way to Michael Chiang's lively playlet, *LOVE AND BELACAN* which focused on an evening of matchmaking at an SDU-like outfit.

For the 1985 Drama Festival, the company presented *PARADISE HEIGHTS*, an adaptation of a David Mamet play, *Glengarry Glen Ross*. It featured a current Singapore problem – the plunging property market and the people who inhabit it. Directed by actor Lim Kay Tong, the critics were relentless about it, thinking it out of context and unrealistic.

1986 ended with David Hare's *FANSHEN*, about how a small village in China withstood the upheaval of the communist coming. It played to a fair number of empty seats on opening night, but solicited a warm review from the critics, and some theatregoers even called it the best play of the year for Theatreworks.

FOR THIS YEAR'S SEASON, LOOK OUT FOR SHENTON WAY BLUES, THEATREWORKS' HALF-HOUR LUNCHTIME CONTRIBUTION TO THE 1986 FESTIVAL OF ARTS.

PART OF THE FRINGE, IT WILL PLAY AT SHELL THEATRETTE AND ALSO TO INTERESTED OFFICES ... ALONG SHENTON WAY, OF COURSE. (IF YOUR COMPANY IS INTERESTED, DO CALL US AT 2231511) LATER IN THE YEAR, LOOK FORWARD TO A PLAY ON THE LIFE OF A SINGAPORE WARTIME HEROINE, ELIZABETH CHOY AND A MUSICAL WRITTEN BY TWO OF SINGAPORE'S MOST CREATIVE PEOPLE – DICK LEE AND MICHAEL CHIANG.

Tell Us If You Want To

(Please tick accordingly)

- ☐ DIRECT
- ☐ SCRIPTWRITE
- ☐ ACT
- ☐ SING
- ☐ DANCE
- ☐ COMPOSE
- ☐ STAGE MANAGE
- ☐ SET DESIGN
- ☐ CONSTRUCT SETS
- ☐ DESIGN COSTUMES
- ☐ MAKE COSTUMES
- ☐ DESIGN LIGHTING
- ☐ DO SOUND
- ☐ DO GENERAL BACKSTAGE WORK
- ☐ THEATRE ADMIN

PREVIOUS EXPERIENCE IN THEATRE:

(Please say which play, when, and what)

NAME: _____

ADDRESS: _____

HOME TELEPHONE NUMBER: _____

OFFICE CONTACT NUMBER: _____

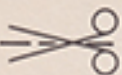
IC or PASSPORT NUMBER: _____

AGE: _____

HEIGHT: _____

OCCUPATION: _____

Send form back to THEATREWORKS, 101 Cecil Street
#26-08 Tong Eng Building, S0106 Tel: 2231511



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A free bowl of Qing Tang (Cheng Tng) awaits all diners of Taiwan Porridge during the newly extended supper hours in May.

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Theatreworks Thanks:

The Japanese Ambassador, H.E. Mr H. Hashimoto for gracing the opening night with his presence;
The Japanese Cultural Attache, Mr T. Miyake, whose sustained interest made all the difference;
Mr and Mrs T. Imanaka of Miki (S) Pte Ltd for their help;
Mr Thomas Wee of Thomas Wee Boutique who created magic with his costume designs;
Miss Jacqueline Wong of Faceworks who literally changed the face of things;
Mr Chow Yeow Teck of Times Editions for liaising and sorting out the printing needs;
Tien Wah Press for printing the posters and handbills;
Columbia Offset Platemaking Pte Ltd for providing the colour separations;
Hong How Corporation for lending their office and staff;
Mrs Maria Harris and Mr Stephen See for putting together the foyer exhibition;
Lee Jen of First Photo for his beautiful photography;
Miss Teo Siew Leng who did more than a sisterly duty helping out in this production;
Jurong Town Hall for the loan of their premises for the photo-session;
Aizia Discoveries Pte Ltd for the loan of their antique kimono;
Michael Ong of Fleuridee for his Ikebana centrepiece;
The members of the public who responded to our appeals for help in so many touching ways.

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