

# THEATREWORKS

Opens Its 1987 Season

With Laughter & Fantasy

In . . . . .

**KANTAN**  
A SATIRICAL NÓ COMEDY



**HANJO**  
A MODERN NÓ DRAMA

Co-Presented By The Drama Centre  
Under The Semi-Residential-Status-In-Theatre Scheme



50 COMMUNITY CONCERT  
A SHELL CULTURAL TRUST



# SHELL Supports Culture

Culture enriches our lives. There is growing awareness of this among Singaporeans. With the emergence of a more lively and varied cultural scene, art, drama and music are here to stay.

As a long-standing corporate citizen, Shell wants to play its part in helping Singaporeans enjoy the finer things of life.

Shell already supports many cultural activities in the Republic. The annual Drama Festival and the Singapore Symphony Orchestra's Community Concerts are some of these.

But its role does not end with the giving of financial support. Shell believes in doing more. It wants to help make culture more accessible to the Singaporean; at the same time, contributing towards nurturing local talents by offering them a venue to perform.

Out of this belief was born its weekly Friday Lunchtime Cultural Programmes at the Shell Theatre - a miniature arts festival encompassing music, dance and drama.

With the enthusiastic support of Singaporeans from different walks of life, the Shell Theatre is now a focus of lunchtime cultural activities in the Central Business District.







theATREWORKs

presents

KANTAN

and

HANJO

two modern Nô plays by Yukio Mishima

directed by William Teo

at the Drama Centre, May 5 to May 8 (8 p.m.)  
with a half-hour lunchtime performance of Hanjo  
on May 8 at 1 p.m.

# From The Artistic Director

---

## A Question of Faith...

Art is not a technology and it can never be marketed. That was what I stood by until Theatreworks became a part of my life. Quickly enough, I realise that there is no use developing a good product when no one knows about it.

Marketing drama does not necessarily entail artistic compromise. Although it is only natural to be slightly paranoid over what audiences might like or dislike, it is the driving vitality and quality of the repertoire that really determine the success of any theatre company. I often put on different hats. The climate, fortunately is right for drama development in Singapore, so I do not find the marriage of art and commerce that alienating anymore.

Many important events took place from the beginning of 1987. Our first joy was being eligible for the semi-residential theatre scheme, initiated by the Ministry of Community Development. Theatreworks is very grateful for their support and advice.

The setting up of an Actors Ensemble within Theatreworks was the second occasion to celebrate this year. When the artistic mission is shared, not only the immediate audience benefits, the trust between the playwright, director and actor is strengthened. This definitely makes for a stronger company artistically. One day, I hope, the actors will also join me in making theatre their profession.

Also, the decision to plan for a season of plays, one year in advance, was a tough but necessary one. Apart from the commitment in finding and producing plays that best challenge our artistic aspirations, being aware of such a time frame helps us utilise our resources better. Here's our repertoire for 1987.

- June 1987 — "ARMY DAZE", the play.  
written by Michael Chiang
- Aug 1987 — "ANGLEPOISE LAMP", an original  
local play.  
written by Kim Ramakrishnan
- Nov 1987 — "AMERICAN DREAM", a powerful  
double bill of one act plays.  
written by award winning American  
playright, Elyse Nass
- Feb 1988 — "PIAF", a heartrendering play about  
the life of France's little sparrow, Edith  
Piaf.  
written by Pam Gem
- Apr 1988 — "SAFE SEX", a lighthearted look at the  
mores and attitudes toward the issue of  
AIDS — a workshop production by the  
Actors Ensemble.
- Jun 1988 — "HAMLET"; Theatreworks take  
Shakespeare to the park with an un-  
usual theatrical staging.

Lastly, I would like to take this opportunity, to thank William Teo for making "HANJO" and "KANTAN" possible. His passion for drama is most inspiring. William is definitely more than a guest director. He is the soul who often ventilates my artistic approach.

Enjoy the No plays. There's nothing quite so magical!



LIM SIAUW CHONG





## The Director

This is the fourth production William is directing for Theatreworks. The first was *Rashomon* in May 1986 with Lim Siau Chong, the company's Artistic Director, followed by *The Maids* and *The Diary of a Mad Man*, a double-bill in September and, *Hanjo* in October the same year.

*The Maids* was first staged by William in April 1986 at the end of a directors' workshop he completed under the tutelage of Kuo Pao Kun, one of Singapore's more respected directors. In March this year, William directed *The Gypsies*, a dance-drama, for Pao Kun's Practice Performing Arts School.

Equally passionate about films and drama, William, who owns Botticelli Hairdressers, often arranges business trips to such meccas of his passions as Paris, London, Cannes to coincide with important film and dramatic events.

Although not entirely a new-comer to the stage (he is an untiring force behind some of Singapore's major fashion and hair shows) William's first step into the lime-light of serious drama was in this Company's 1985 production of *Fanshen* — a play about the struggles of a group of villagers in China — in which he played an important and a variety of roles.

### William on William:

"I relate to tragedy, maybe because of my love for operas which are nearly always tragic. My education was guided by older people who have seen much of life. Sometimes, I think it may have been unhealthy for a boy of 16 to run around with old people whose rhythm is so different. But I developed a love for the classics. Its aesthetics attract me and I find I can recreate from what I have absorbed."

### On Theatre:

"Theatre can be a weapon. It can create electricity and move people. It makes us aware and sensitive. It clears something in our mind, makes us more generous people."

### On KANTAN:

"The main thing is we are trying to put new concepts into an old art form, which is what Mishima has done with the original No plays. I want to explore the idea of theatre with masks in the dream sequence. We made the masks such that they have a neutral expression which can be animated or transformed by the dramatic skills of the actors wearing them."

### On HANJO:

"*Hanjo* reminds me of Samuel Beckett's *Waiting for Godot*. The idea is that suffering is important; it gives us hope and the will to go on. If Godot ever turns up, it would be terrible. The anticipation — the waiting for his coming is the reason to go on hoping. In *Hanjo*, there is a similar sense that the waiting has become more important than the fulfillment of it. I think everyone is waiting for something all the time. Some of us get married or have children in between the waiting. For example, if you were religious, you could be waiting for the coming of a saviour."

*With  
Compliments  
from*

**BOTTICELLI HAIRDRESSERS**

**SALON**

304 ORCHARD ROAD  
#04-57 LUCKY PLAZA  
SINGAPORE 0923  
TEL: 2351052, 7321609

**HAIRDRESSING SCHOOL:**

304 ORCHARD ROAD  
#06-36 LUCKY PLAZA  
SINGAPORE 0923  
TEL: 2359464



- OLD TRADE BEADS
- BEADWORKS
- ETHNIC JEWELLERY
- TRIBAL TEXTILES
- TRIBAL MASKS
- SCULPTURES
- WOODCARVINGS
- BASKETS
- FURNITURE
- POTTERY
- KRIS, KNIVES, SWORDS

*Address: Tanglin Shopping Centre,  
19 Tanglin Road, Unit 02-02, S'pore 1024.  
Telex: RS 27234 BAS.Tel. 7373211.*



## The Original Plays as Performed in Classical Nô

### KANTAN

Rosei, a Chinese youth, is weary of life and sets out on a pilgrimage to Mount Yohi to seek enlightenment. He stops at an inn in a village called Kantan to spend the night. The young man is given a magic pillow upon which he lays his head and dreams a dream of incomparable splendour. In it, Rosei sees himself crowned emperor and is carried about on a sedan chair. He lives in a palace of magnificent grandeur and his courtyards are strewn with gold and silver dust. His courtiers are brilliant and richly attired and his throne room is crammed with expensive gifts. In his dream, Rosei reigns for 50 years shrouded in happiness and prosperity. And, on the 50th anniversary of his reign, he drinks from the cup of eternity and dances in exultation.

The young man is finally awoken by the proprietress of the inn and served an earthly supper of rice and chestnuts. Rosei realizes, in a flash, that life is but a passing dream and resolves to spend the rest of his life in quiet meditation.

### HANJO

Lord Yoshida finds his mistress, Hanako, missing from home and no-one knows where she is. Distraught, he seeks divine intervention and goes to the Kano Shrine to pray. There, he discovers his mistress dancing with a fan he had given her, and the lord and lady are reunited in bliss.



## The Plays as Written by Yukio Mishima and as Performed by Theatreworks

### KANTAN

Jiro, a spoilt young man, returns to his hometown in search of his old nanny and the pleasures of a magic pillow she is reputed to own. As he lays his head on the pillow, his future unfolds in a dream of fame and fortune. His entire life passes by in enviable sequence — he sees his seduction by a beautiful woman, his rise to presidency of a powerful company, his influence as politician and dictator. Even the death that waits for him waits among poetic blooms.

The dream sequence in this performance is done with the use of masks.

### HANJO

Hanako, a young geisha, waits in exquisite sorrow and longing for Yoshio, her lover. The young man has pledged his enduring love and promised to return. So, Hanako waits in an unending cycle of dawn and dusk, in torment and in madness. Jitsuko, an artist and a spinster, hears of the geisha's plight and takes her into her fold for selfish reasons. Jitsuko is moved to obsession by the younger girl's yearning and seeks to perpetuate the geisha's sorrow and to hide her from the world.

Notes: Hana is the Japanese word for flower or fantasy and Jitsu is fruitfulness or reality. Yoshio means happy or the happy man.

Hanjo was first performed by Theatreworks at the 1986 National University of Singapore's Drama Festival.







## Yukio Mishima: Genius and Lunatic

On November 25, 1970, Yukio Mishima — unrivaled as the outstanding Japanese writer of his generation — took his life in the most Japanese way possible. He committed *seppuku*, known to the West as *harakiri*, in the presence of the commandant of the Japan Self-Defense Force and four cadets of his private army, the *Tatenokai*. It was an end he had planned in great detail and precision for the last eight months of his life.

Mishima was then 45 years old, three times nominated for the Nobel prize and, according to one writer, the first modern Japanese novelist to have a genuinely international readership. He had, it seemed, the kind of life most writers dream about — international fame, wealth, a wife and children, a home of his own design. His death had both political and romantic implications.

Wrote Justin Wintle in the September 1984 issue of *Books and Bookmen*:

“Mishima had clearly hoped that his bloody exit, modelled on the deaths of countless samurai down the ages, would shock the Japanese people into making a radically reactionary reassessment of themselves, and even persuade them to abandon the Western lifestyle they had accepted following their defeat in 1945.

In this he was sadly, even tragically, mistaken. The Japanese were shocked, but only in a negative way. He had delivered his message in what culturally was the pure coin of the realm. But the Japanese, coddled in a prosperity that, by 1970, had obviously come to stay, had already adapted to a core contemporary currency.

There were additional complications to Mishima's death that make any true picture of it as unclear now as it was when it happened 15 years ago. First, he was an extraordinary writer with an extraordinary stature. Then, the relations between his “private army” (the *Tatenokai* or shield society) and the *Jieitai* have never been quite satisfactorily explained. These complications corresponded broadly to the two popular conceptions of Mishima as a genius and a lunatic.



To take the more favourable aspect first. He was the first modern Japanese novelist to reach a genuinely international audience. He was also a remarkably good novelist and, with the exception of the older and very different Yasunari Kawabata, the finest writer of Japan to emerge so far this century.

But here there is an essential distinction to be made. His appeal to the American or English or French reader is quite dissimilar from his appeal to the Japanese reader. For foreigners, it is the portraits he gives them of aspects of Japanese life — portraits presented in terms they can easily identify with because they are largely dependent upon models such as Gustave Flaubert, Joris Karl Huysmans, Fyodor Dostyevsky and other European novelists who were Mishima's true masters.

For the Japanese, however, it is what he did with the language itself that makes him a force to be reckoned with. Put simply, he was the supreme magician. He knew Japanese better than anybody else. He could always surprise his reader with the exotic *kanji*. And the range of different forms at his fingertips meant that he was capable of writing prose that had a Shakespearean density of force and nuance.

What did not appeal to the Japanese so much was the content of Mishima's work: His concern with the pre-war aristocracy and the underworlds of crime, violence and homosexuality. As cultural ambassador he is distinctly lopsided, and towards the end of his life he was accused of pandering to the tastes of foreign decadents. It is at this point that Mishima the lunatic begins to impinge.

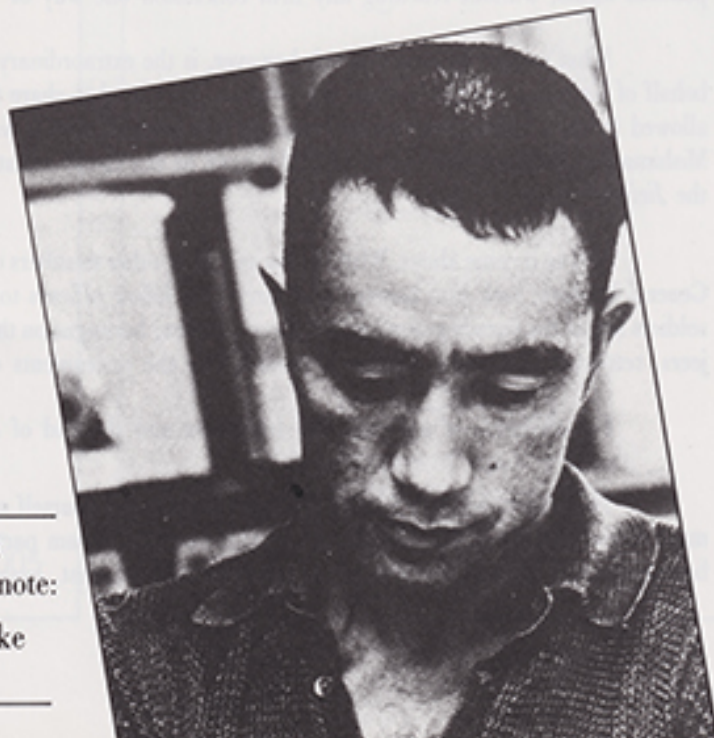
Like many people of exceptionally powerful and diverse talents, his life was held together not by his strengths but by his faults, mainly a vanity that often exploded into a riot of vulgar exhibitionism. At the core of his personality there was not just a jumbo-sized sense of insecurity, but also an absence of normative social perspectives. For this, a childhood of almost Marquesian solitude was chiefly to blame. At birth, he was snatched from his parents by his forbidding grandmother, who kept the child for several years closeted with her in a single room. When he was eventually released at an age when, for most boys, the mother-son relationship is beginning to dissolve, he latched onto his other self with an intensity of feeling that lasted the rest of his life.

By then he was attending the *gakushuin* (Peers' School), an aristocratic establishment not unlike Harrow. But at school he was an outsider, partly because he was backward in social skills, astonishingly forward academically and was a weakling in the fields. And it was the combination of these two environments — the grandmother's bedroom and the public school — that moulded his character.

---

Before he left home for the last time, Mishima put on his desk a short note:  
“Human life is limited, but I would like to live forever.”

---







---

To members of the *Tatenokai*:

“I’ve often heard the glib motto The Pen and The Sword Join in a Single Path. But in truth they can join only at the moment of death.”

---

For Mishima, being a writer, however famous, could never be enough. “What does it matter to me if A-bombs rain down on us again?” Mishima wrote in his diary three years after the war ended. “All I desire is beauty.”

From the beginning, the oath towards his personal destruction was clearly sign-posted. In the 1950s, after a brief spell as a civil servant, he devoted himself full-time to his writing and his body. At night he worked incessantly, producing novels, stories and plays at a rate that was unthinkable of anyone else. By day he visited the gymnasium and the kendo hall.

His ambition, he wrote, was “to have chest muscles that would move in time with music”. But once the ambition was achieved, the self-consciousness that had fuelled it did not ease. Rather, he became bent on displaying himself at every opportunity, and it was now that he began, regularly, making a fool of himself.

In 1960, his phenomenal energies channelled themselves for the first time into the film business, when he played a shabby gangster in an even shabbier *yakuza* movie. Subsequently he played the parts of ill-fated samurai, motor-accident victims and army officers forced into suicide.

But for the attention-seeker, no amount of attention is ever sufficient, and sometime in the mid-60s, Mishima decided to go one up on the media and created his own private army, the *tatenokai* (the shield society). There is much debate what exactly *tatenokai* was.

Henry Scott Stokes, in *The Life and Death of Yukio Mishima*, argues the toss between it being Mishima’s toy, the personal entourage (composed mainly of male university students) and a properly paramilitary organisation with genuine political ideals, without reaching any firm conclusion one way or the other.

What cannot be contradicted, however, is the extraordinary arrangement Mishima reached with the *Jieitai* on behalf of his group. Unlike anyone else who was permitted to share the *Jieitai*’s training facilities, Mishima’s men were allowed to carry rifles. Someone had made a bad mistake, and it was the *Jieitai* that paid the penalty, because when Mishima decided the time had come to kill himself he also decided that the place to do it in was the Tokyo headquarters of the *Jieitai*.

And so it came about. With Morita and three other members of the *tatenokai*, he arrived for an appointment with General Mashita, took him hostage and forced his fellow officers to assemble their men. Mishima then addressed the soldiers across the parade ground with a blood-curdling harangue on the decadence of Japan, and, failing to overcome their jeers, retreated to General Mashita’s room where the instruments of suicide awaited him.

For Mishima, it was both the fulfilment and the end of a perverse dream that haunted his entire life.

To understand such a man, you must understand yourself and what your own deepest longings are. Then you must realise that what you feel about a dream career, a dream partner, a dream house is what Mishima felt about a beautiful death. It was the thing that mattered to him most, even above his work as a writer.”



"Plays awaken a different part of my desire, that part which is unsatisfied by writing novels. Now, when I write a novel, I want to write a play next. Plays occupy one of the two magnetic poles of my work." — Yukio Mishima.

By the time of his death, Yukio Mishima had written forty novels, eighteen plays, twenty volumes of short stories and essays. Major works that have been translated into English are:

Confessions of a Mask (1949)  
Thirst for Love (1950)  
Forbidden Colors, Part I (1951)  
Death in Midsummer (1953)  
Forbidden Colors, Part II (1953)  
The Sound of Waves (1954)  
The Temple of the Golden Pavilion (1956)  
Five Modern No Plays (1956)  
After the Banquet (1960)  
The Sailor Who Fell from Grace with the Sea (1963)  
Madame de Sade (1965)  
Spring Snow (1966)  
Runaway Horses (1968)  
The Temple of Dawn (1969) and  
The Decay of the Angel (1970)

Kantan and Hanjo are two of the Five Modern No Plays Mishima modernised from the classical No.

Quotes from *The Life and Death of Yukio Mishima* by Henry Scott Stokes and published by Farrar, Straus and Giroux, New York.

Pictures from *Mishima — A Biography* by John Nathan and published by Charles E. Tuttle Company, Inc.

*With Compliments from*

**CASEY  
CASEY  
CASEY  
CASEY**

HAIRDRESSING  
Unit 02-04

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

*With  
Compliments  
from*

**L'OREAL**

200 Cantonment Road #03-02,  
Southpoint, Singapore 0208.  
Tel: 2229718



# The Cast

## KANTAN

Jiro ..... Ivan Heng  
Kiku ..... Nora Samosir

### In the dream:

The Beauty ..... Christine Lim  
First Dancer ..... Ho-Chong Yoke Peng  
Second Dancer ..... Tan Beng Kiang  
Third Dancer ..... Mary Woodman  
First Gentleman ..... Lim Kay Siu  
Second Gentleman ..... Khng Eu Meng  
Private Secretary ..... John de Souza  
Celebrated Physician ..... William Grosse  
First Doctor ..... Balbeer Singh  
Second Doctor ..... John de Souza  
Female Employee ..... Lok Meng Chue

## HANJO

Hanako ..... Ooi Yu-lin  
Jitsuko ..... Lok Meng Chue  
Yoshio ..... Lim Kay Siu



# The Crew

Director ..... William Teo  
Production Manager ..... Teo Swee Leng  
Set Design ..... William Teo and  
Lim Tian Whatt  
Lighting ..... Sujarta Silva  
Sound ..... Roland Samosir  
Stage Manager ..... Dora Tan  
Make-up ..... Faceworks  
Hair ..... Botticelli Hairdressers  
Front-of-House ..... Michael Chiang  
Ticketing & Administration ..... Teo Swee Leng  
Publicity & Programme ..... Dana Lam  
Photography ..... Goh Eck Keng  
Wardrobe ..... Koh Chieng Mun  
Poster Design ..... Chua Hock Leong  
Programme Design ..... Stephen See  
Masks ..... Helen Simon  
Ashley Lim and  
Chua Hock Leong





## KANTAN

---

### Ivan Heng (Jiro)

Although this is Ivan's first appearance with this company, Ivan has been long acquainted with theatre performances. He was most recently seen as Jim in the Passion Play (Varsity Playhouse, 1986) and as Baby John in West Side Story (St\*ars, 1986). His other contributions to the performing arts have been in dancing, choreographing and directing (Stepping Out, NUS 1984 and Live-Wire, NUS, 1985). Ivan also conducted the Temasek Junior College Choir for four years.

Ivan says of his role as Jiro:

"It's exciting playing Jiro because he is the only real character in the whole play — apart from Kiku. There is a bit of pressure. All the other characters are dream characters; they are figments of his imagination so I have to be the link — I am the only common factor. From the moment I get onto stage, I don't leave. It's very demanding and very tiring."

### Nora Samosir (Kiku)

Nora's portrayal of the wigmaker in Rashomon (Theatreworks, 1986) was hailed as a triumph by critics. She was last seen as Claire in the female cast of The Maids. A teacher at Nanyang Junior College, Nora's interest in drama took a serious turn in 1984 when she took a part in Bumboat! (Festival of Arts, 1984). This was followed by The Life and Times of Mr X (1984). Theatreworks productions include Be My Sushi Tonight and Paradise Heights, both in 1985.

Nora says of her role as Kiku:

"An interesting point I discovered about Kiku and a point I'm latching onto is that Kiku in Japanese means chrysanthemum. In DH Lawrence, the chrysanthemum is death and hopelessness. And that is the person, Kiku. Kiku represents death because the boy (Jiro), when he goes back to her after ten years he says — *my life is finished*. I know Mishima was inspired by Lawrence but I don't know if he was thinking of him when he created Kiku."

### Christine Lim (Beauty)

Christine who took three parts including the unlikely one of an old man in Fanshen (Theatreworks, 1985) has gone on to appear in a variety of roles since her well applauded debut as Chinese nightclub singer in Bumboat! (Festival of Arts, 1984). Theatreworks productions include Be My Sushi Tonight, Paradise Heights and Rashomon.

### Ho-Chong Yoke Peng (First Dancer)

Yoke Peng directed Separate Peace (Practice Performing Arts School, 1986) as part of the directors' workshop she participated in. She was also involved in The Only Game in Town (Varsity Playhouse) and The Maids (Theatreworks, 1986).

### Tan Beng Kiang (Second Dancer)

Beng Kiang stage managed the first staging of Hanjo at the NUS Drama Festival (Theatreworks, 1986) and The Gypsies (Practice Performing Arts School, 1987). She has a keen interest in theatre and has taken part in both a directors' workshop and a workshop on lighting.

### Mary Woodman (Third Dancer)

Mary is a welcomed newcomer to the theatre. She was first seen in The Gypsies earlier this year.



### **Khng Eu Meng (Second Gentleman)**

Eu Meng first appeared for Theatreworks in Fanshen (1985) in which he played multiple roles. But, his most memorable part must surely be as Swan Gek in I Remember Broadway (Breadline, 1983).

### **John de Souza (Private Secretary)**

John played the role of casting agent in I Remember Broadway (Breadline, 1983).

### **William Gross (Celebrated Physician)**

William was last seen in the title role of The Diary of A Mad Man (Theatreworks, 1986). Other Theatreworks productions are Be My Sushi Tonight (1985), Paradise Height (1985) Fanshen (1985) and Rashomon (1986). His early acting appearances were for the Institute of Education, in Squaring the Circle (IE Drama Festival, 1981) and in a presentation of improvised excerpts from King Lear (IE 10th Anniversary Celebrations, 1983).

## **HANJO**

---

### **Ooi Yu-lin (Hanako)**

Yu-lin first played Hanako last year at the NUS Drama Festival when the play was staged for the first time by Theatreworks. While it is her first major role with this company, Yu-lin is by no means a stranger to theatre. She was assistant stage-manager for At The Ballet (Festival of Arts, 1984) and for the Singapore Ballet Academy's 25th anniversary show. Yu-lin also stage-managed Rashomon (Theatreworks, 1986).

Yu-lin says of her role as Hanako:

"It's been fascinating to explore the mind of a mad person and to rationalise the circumstances and motivation that lead to her behaviour. We've been exploring the various levels of consciousness to find the world that Hanako lives in. And, once we found it, I've got to stay there for the full half hour of the play; I can't fall out at all."

### **Lok Meng Chue (Jitsuko)**

This is also Meng Chue's second time in the role. First in the public eye in Samseng and the Chettiar's Daughter (Festival of Arts, 1982) Meng Chue has gone on to play a wide range of roles in Fanshen (Theatreworks, 1985), Rashomon (Theatreworks, 1986) and The Maids (Theatreworks, 1986). In 1985 Meng Chue played the Chinese schoolteacher in an ACS Centennial celebration production.

Meng Chue says of her second time as Jitsuko:

"It's very challenging. This time around I'm discovering new things about the character. What she feels about beauty, death and love, I believe is the same as what Mishima feels. Death is not the ultimate end, it is rather the fulfillment of beauty. And love, love is horrible (this is a line from the play) it's negative, it's destructive; it drives you mad."

### **Lim Kay Siu (Yoshio)**

Kay Siu's debut as an actor was in Be My Sushi Tonight (Theatreworks, 1985). He has since played Samurai in Rashomon (Theatreworks, 1986) and was last seen as Solange, the more resilient of a pair of sisters in The Maids (Theatreworks, 1986). Kay Siu played the lead role in Stella Kon's Dragon's Teeth Gate at the Festival of Arts in 1986. He has also appeared in Woman (NUS, 1985), in the BBC's Tenko Christmas Special (1985), in News: Report of a Journey for Pentagramma (by a German film company) and Passion Flower (CBS Television, 1985).

Kay Siu says of his role as Yoshio:

"I'm very glad to have the opportunity to play this character because it allows me to break away from the softer roles that I've been given all the time. Yoshio is very vain and very self-centred, but he is also very strong-willed and confident."



## The Crew

---

### Teo Swee Leng (Production Manager)

Swee Leng is the newly appointed Administrator of the company although she has worked equally long and hard with the production of *The Maids* and *Rashomon*.

### Lim Tian Huat (Set Construction and Design)

Tian Huat has built the sets for many successful shows: *The Maids* (Theatreworks, 1986), *The Coffin is Too Big for the Hole* (Practice Performing Arts School) and *No Parking on Odd Days* (Practice Performing Arts School). He was also responsible for the set of the first staging of *The Maids*. He is now the proud owner of On-stage Theatreworks, a company set up to design and construct sets for theatre.

### Dora Tan (Stage Manager, Hanjo)

Dora's involvement with Theatreworks has run the whole gamut of backstage duties, though primarily with sound design. She has, however, also acted and directed, mainly as a student at the National University of Singapore. She was in charge of sound for *Fanshen* (1985), *Rashomon* (1986), and did the lighting for *The Maids* (1986). Dora also stage managed *Not Afraid To Remember* (Theatreworks, 1986). Other credits include *Empty Frames* (Experimental Theatre Club), the first staging of *The Maids* for a directors' workshop and *Dragon's Teeth Gate* (Festival of Arts, 1986).

### Helen Simon (Masks)

Helen came to Singapore last year and was soon swept into the theatre scene by William Teo. She makes and designs hats for Peter Bettley and has her own company in Dublin. She has also taught millinery in the UK and in Ireland.

### Roland Samosir (Sound Designer)

Roland played the role of Mr X's son in the *Life and Times of Mr X*, a play commissioned by the Ministry of Community Development for the 25th anniversary of Singapore's founding in 1984. He has also played Richard Rich in *Man For All Seasons* (Varsity Playhouse, 1986) at the Festival of Arts fringe. Roland was Assistant Stage Manager doing sound in the *Stella Kon* play, *Dragon Teeth's Gate* (Festival of Arts, 1986) and more recently, was the sound designer for Theatreworks' *The Maids* and *The Diary of A Mad Man* and *Not Afraid to Remember*.

## THEATREWORKS Thanks

The Ministry of Community Development for theatre space under the Semi-Residential-Status-In-Theatre Scheme.  
Roger Jenkins, Artistic Director of St\*ars, for his advice on the technique of acting with masks;  
Mr Uemeno for his advice on the Nô theatre and movements;  
Bareo Gallery for the loan of masks;  
Hong How Corporation for lending their premises and much appreciated advice and help;  
Angela Leong for choreography;  
And all those who have helped in many different ways.



# THEATREWORKS

The company is now in its third year since formation in February 1985 by a group of theatre enthusiasts and professionals wishing to make a commitment to drama in Singapore.

The company's principal objective is to mount fully-fledged and financially self-sustaining productions for the stage, and in this way, inculcate a viable new industry in Singapore; to allow Singaporeans who can contribute to their country through their talents and creativity, to do so with dignity. Another aim is to sow the seeds for truly relevant and meaningful English-Language drama.

The first two years have been encouraging though not without difficulties. Eight productions were staged between the company's formation and December 1986 — mostly sell-outs — thanks to the unstinting efforts of the growing core of people who participated as cast and crew, those who consistently line up for tickets and, not least, the support of established businesses such as Mobil Oil Singapore who underwrote productions in our first year.

But the running of a company on a shoe-string has real difficulties and constraints. Perhaps the most hard-hitting was the absence of the human resource in the form of a full-time theatre administrator who could concentrate in creating the necessary business structure for a commercial endeavour, or a full-time artistic director who could commit all his energies to charting the company's artistic course.

These two difficulties are now surmounted, largely due to the Ministry of Community Development's welcomed Semi-Residential Status In Theatre Scheme, recently introduced to provide groups that pass a few conditions with free theatre space. The money saved has enabled us to appoint Ms Teo Swee Leng as full-time Administrator and to finally give Lim Siau Chong, our Artistic Director, a fairly decent salary.

The company is also committed to an actors Ensemble, to provide work for a core group of actors throughout the year.

## Past Productions

### 1985

Be My Sushi Tonight\*  
Paradise Heights  
Love and Belacan  
Fanshen

### 1986

Rashomon  
The Maids  
Ash and Shadowless\*\*  
The Window  
Not Afraid to Remember\*\*\*

\* Be My Sushi Tonight was performed to full houses at the Kuala Lumpur Arts Festival in 1985

\*\* Ash and Shadowless is a one-act play, a winner of a Shell Short Playwriting competition and was staged as a fringe event at the Ministry of Community Development 1986 Singapore Drama Festival

\*\*\* Not Afraid to Remember is an original Singapore play commissioned by Theatreworks and staged on the Ministry of Community Development's invitation, as curtain raiser at the 1986 Drama Festival





## Next Month

ARMY DAZE, a full-length comedy by Michael Chiang based on his best-selling book of the same title will be staged at The Drama Centre from June 23 to June 28.

Those who have seen Michael's *Love and Belacan* (Theatreworks, 1985) and *Beauty Box* (Bumboat, 1984 Arts Festival) will remember well this writer's wicked, clever and above all, irrepressible sense of humour. *ARMY DAZE* is guaranteed to have you rolling in your seat.

The play revolves around the lives of a new recruit and his four friends in the first three months of their lives as soldiers. You will also have entertaining glimpses of the civilian life around them.

The jungle green high jinks is directed by Lim Siau Chong.

Tickets are available at the usual booking centres from May 10. You are invited to buy for friends and families.

Before then, we would also like to invite you to compose a message — humorous or plain good wishes — to support the production and theatre in Singapore. Your message should be of not more than 20 words and should reach us by June 15 for inclusion in the *ARMY DAZE* programme. There is a charge of \$50 for each message. You are free to send as many as you wish. Please make your cheque payable to Theatreworks Pte Ltd and send it to Theatreworks at 101 Cecil Street, #26-08 Tong Eng Building Singapore 0106 with the form below:

---

Message/s (\$50 for 20 words)

---

---

---

For programme produced in conjunction with *ARMY DAZE*

Name: \_\_\_\_\_ My cheque for \_\_\_\_\_ is attached.

Address: \_\_\_\_\_

\_\_\_\_\_ Tel: \_\_\_\_\_ Signature: \_\_\_\_\_

Occupation: \_\_\_\_\_

(we are compiling a profile of our supporters)



## GREETINGS

With Best Wishes David Chia  
Good Luck for the coming season Ky Yong  
Keep it up, guys! Richard Guan  
With Compliments Tan Bock Huat  
Best Wishes For Your Opening Season  
Daniel Teo & Goh Soo Khim  
All The Best Eng Tow  
To William: All The Best With  
Kantan & Hanjo S H Low  
To William: So glad we've had the  
last rehearsal in the house  
Emile Nolten  
Lots of Bouquets & Good Luck for  
the Production Bedmar & Shi Designers  
To Kay Siu: Keepo upo the-o goodo  
showro! Jason Wang-San  
Works in theatre are great!  
Jenhow Holdings Pte Ltd  
With Best Wishes Dr Lim Joo Lee  
For this one, I guess you have to  
break both legs Irene  
To Kay Siu: All the Best Gopal Anand  
Good Luck & Every Success LKL  
Good Luck,Break A Leg Ric & Sheila



PAINTINGS

DRAWINGS

PRINTS

39A Cuppage Road Singapore 0922 Tel: 7345706  
Open: 10.00 am - 6.30 pm Monday - Saturday

With  
Compliments



المؤسسة العربية المصرفية  
ARAB BANKING CORPORATION

50 Raffles Place #14-00

Shell Towers  
Singapore 0104  
Tel: 2242977



## After-Theatre Treats



**Good Food • Good Drinks • Good Times**



Fun, Frolic and good Food are our specialties. Our menu features a wide range of American favorites — Friday's potato skins, Speedy Gonzales (taco chips with guacamole), Seafood Cioppino, Dolly Parton, Fajitas, Rod Stewart's Ribs and our mouth watering desserts. Our lunch specials are \$7.00++ and dinner specials are \$15.00++. Our monthly theme parties will keep you constantly entertained. So, if you're looking for a good time, come to us, the place where everyday's a Friday!



**Open daily: 12 noon — 2 am**  
**Disco Hours: 10.30 pm — 2 am**

**#04-44/50 Far East Plaza**  
**(between Hyatt & Goodwood Hotel)**  
**Singapore 0922**



**Tel: 235-6181, 235-1673**  
**(For Reservations)**

## ACROSS THE BORDER



**ALL THE DELIGHTS  
OF A CALIFORNIA  
BAR & RESTAURANT**

*Jumbo Fruit Daiquiri's,  
unique appetizers &  
great food.*

21, Lorong Mambong,  
Holland Village,  
Singapore 1027.  
Tel: 467-0917



**Taiwan Porridge serving hours.....  
now extended to 6am by popular demand**

With more than 40 savoury dishes  
to accompany your porridge.

Of course, you can also enjoy  
Taiwan Porridge during lunch and  
dinner too.

Lunch: 12 noon — 2:30 pm  
Dinner & Supper: 7 pm — 6 am



**Goodwood Park Hotel**  
22 Scotts Road, Singapore 0922. Tel: 7377411  
Member of The Goodwood Group





With Compliments  
From The Organising Committee