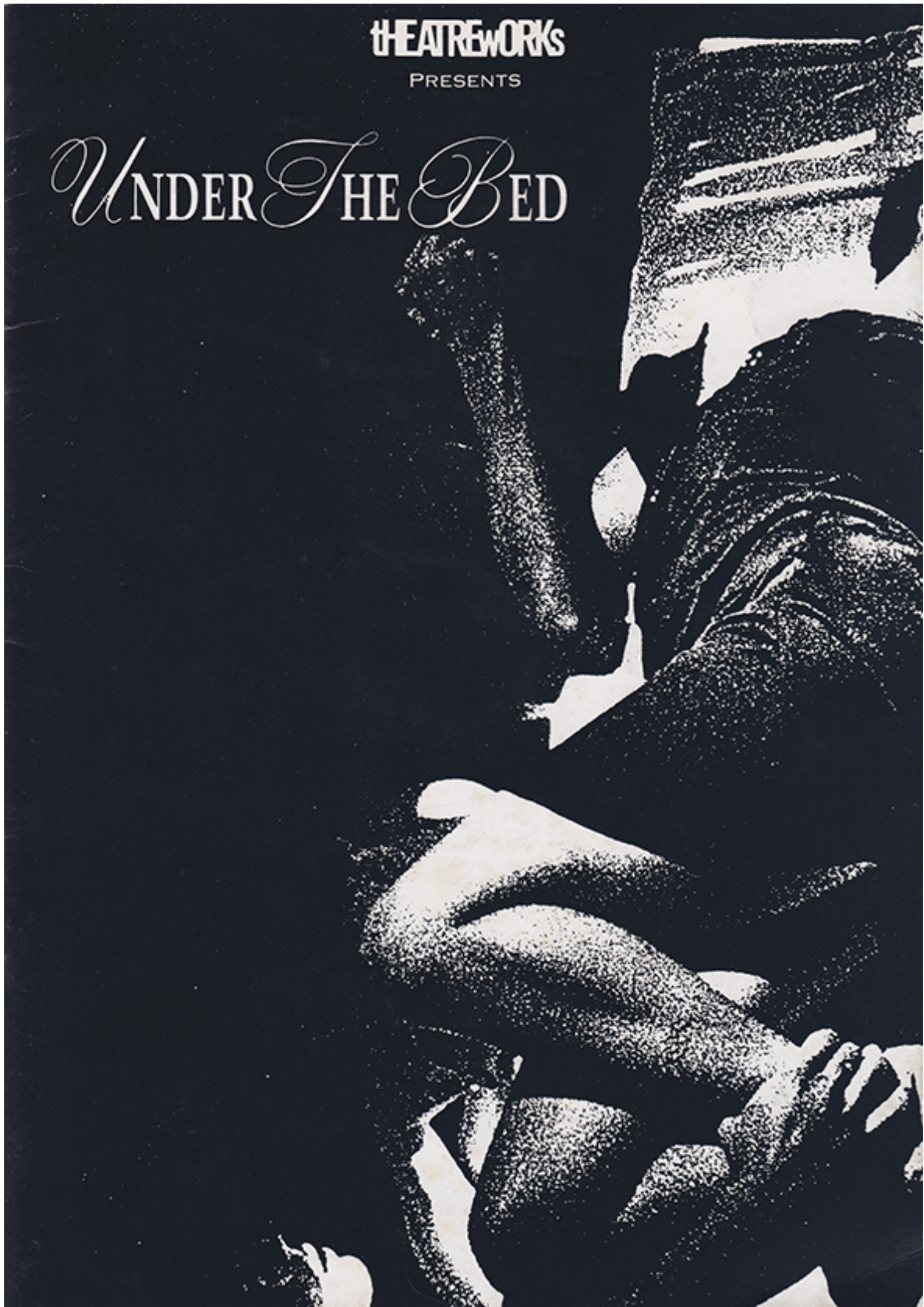


THEATREWORKS

PRESENTS

UNDER THE BED



A YEAR'S SABBATICAL.

DAKAR TO PARIS IN A SECOND-HAND LANDROVER.

AIR TICKET AND PASSPORT IN THE BACK POCKET.

LAST-MINUTE SHOPPING AT THE TRAVEL SHOP.

SOME PEOPLE HAVE IT ALL.

THE NEW TANGS STUDIO

AT NGEE ANN CITY.



STUDIO

390 B
ORCHARD
ROAD
NGEE ANN
CITY
SINGAPORE
0922
TELEPHONE:
737-0935
OPEN
10 AM TO
9.30 PM
MON TO
SAT



VIVIENNE TAM LONG PLEATED DRESS \$329. AT DESIGNER WOMEN'S, LEVEL 2.
SPECIAL GIFTS, FASHION SHOWS, FREE TRIPS, SHOPPING VOUCHERS, CONTESTS...YOU CAN HAVE IT ALL.

THEATREWORKS 93.94

UNDER THE BED

The first Singapore-Canada theatre collaboration

Director/Choreographer

Denise Clarke

Director/Text/Set & Co-lighting Designer

Blake Brooker

Original Music composition and performance

Mark Chan

Co-lighting Designer

Lim Yu-Beng

Featuring

*Gerald Chew, Johnson Choo, Jeremiah Choy,
Jean-Marc Favre, Janice Koh, Casey Lim,
Noorlinah Mohd, Verena Tay and Claire Wong*

Stage Manager

Terence Tay

Front-of-house Manager

Doreen Tan

Sound Operator

Paul Chan

Light Operator

Tan Keng Hui

Photography

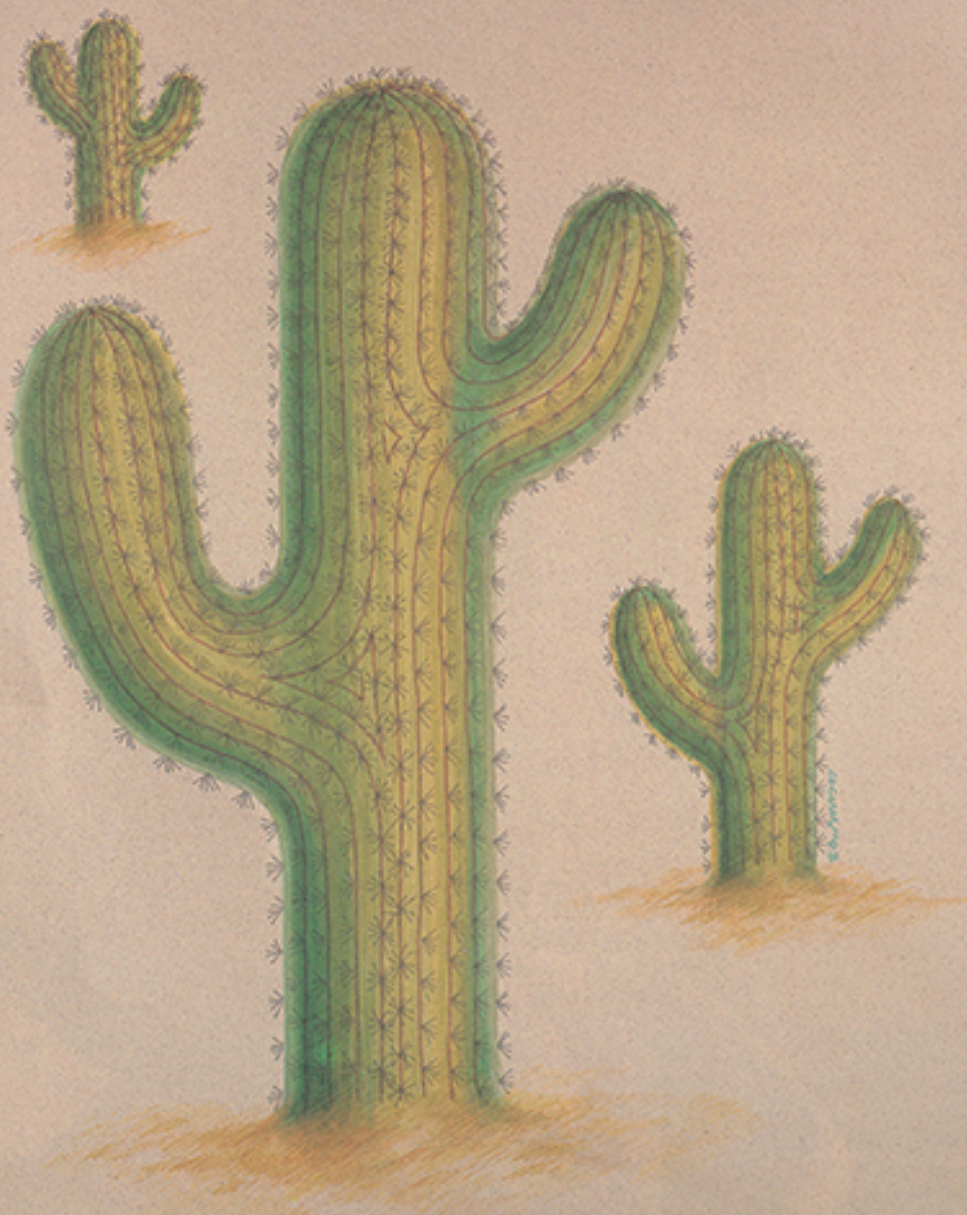
Jeannie Ho

Foyer design

Geraldine Lau & Jeannie Ho

18 - 28 Nov 8 pm Drama Centre

MEXICAN FOOD PROMOTION



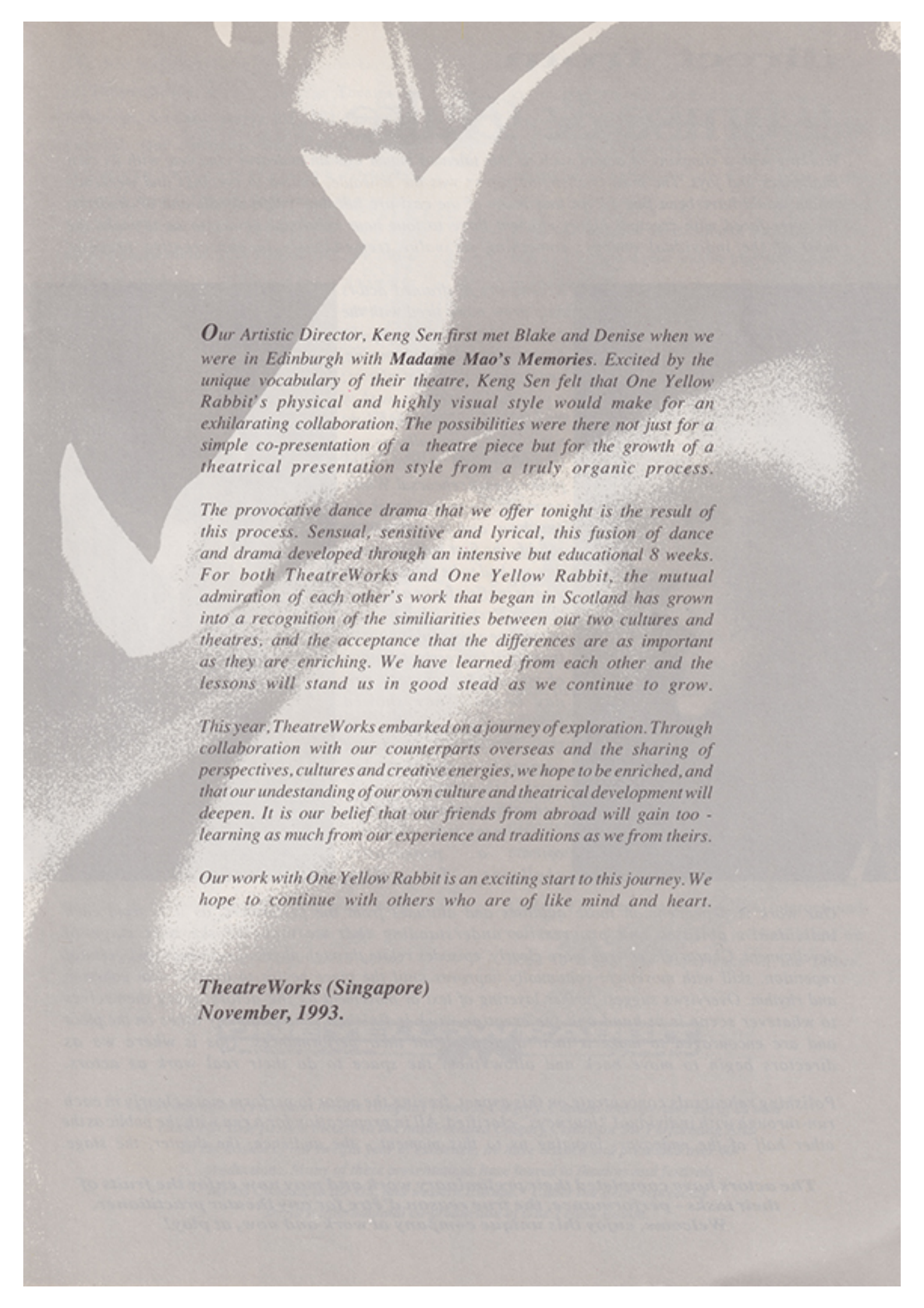
AND EAT ONE OF THESE

Specially prepared by renowned Chef Alejandro Heredia from Mexico, the Cactus Salad promises to be a unique and thorny gastronomic adventure. Brave the other authentic Mexican creations as well.



3rd - 17th September
Buffet Dinner : \$25++ (Adult)
\$15++ (Child)





*Our Artistic Director, Keng Sen first met Blake and Denise when we were in Edinburgh with **Madame Mao's Memories**. Excited by the unique vocabulary of their theatre, Keng Sen felt that One Yellow Rabbit's physical and highly visual style would make for an exhilarating collaboration. The possibilities were there not just for a simple co-presentation of a theatre piece but for the growth of a theatrical presentation style from a truly organic process.*

The provocative dance drama that we offer tonight is the result of this process. Sensual, sensitive and lyrical, this fusion of dance and drama developed through an intensive but educational 8 weeks. For both TheatreWorks and One Yellow Rabbit, the mutual admiration of each other's work that began in Scotland has grown into a recognition of the similarities between our two cultures and theatres, and the acceptance that the differences are as important as they are enriching. We have learned from each other and the lessons will stand us in good stead as we continue to grow.

This year, TheatreWorks embarked on a journey of exploration. Through collaboration with our counterparts overseas and the sharing of perspectives, cultures and creative energies, we hope to be enriched, and that our understanding of our own culture and theatrical development will deepen. It is our belief that our friends from abroad will gain too - learning as much from our experience and traditions as we from theirs.

Our work with One Yellow Rabbit is an exciting start to this journey. We hope to continue with others who are of like mind and heart.

TheatreWorks (Singapore)
November, 1993.

direct from

Denise & Blake

Working with a company of actors such as this talented bunch was an endeavor complete with its own challenges and joys. The most challenging aspect was the schedule, limited to evenings and weekends which would have been fine except that many of the cast are full-time professionals and or students. We were faced with creating highly efficient three to four hour rehearsal blocks so as to make the most of the individual energy; something we value tremendously in our creative process.



A company of drained actors only grow more tired with the passing days leading to the danger of an exhausted opening, and therefore the risk of injuries; a very real concern in work of this physically demanding nature. Our next challenge was to sustain and reinforce the power of each rehearsal. Where normally we would break for one hour and then return to solidify the first half of a work day, we had to be satisfied with what is in effect for us a half day session. Perhaps it has been an advantage as we could only note the actors' impressive retention of information; as each new day began. They showed tremendous faith in the project, accepting responsibility for their own work, thinking it over, memorizing and pouring strong commitment into what was often a provocative challenge for them.



Our work is dependent on those qualities and attitudes from the performers, as it is from each individual's abilities and progressive understanding that we move to the next stage of development. Characters emerge more clearly, episodes relate through physical reference and gestural repetition, skill with movement continually improves until the piece begins to breathe with cohesion and rhythm. Overviews suggest further layering of text or movement as the actors apply themselves to whatever scene is at hand and the creation work is finished. The company takes on the piece and are encouraged to make it their own, to detail their performances. This is where we as directors begin to move back and allow them the space to do their real work as actors.

Polishing rehearsals concentrate on this aspect, freeing the actor to perform more clearly in each run-through with individual "journeys" clarified. All in preparation for a run with the public as the other half of the endeavor; bringing us to this moment - the audience, the theater, the stage.

The actors have completed their preliminary work and may now enjoy the fruits of their tasks - performance, the true reason d'être for any theater practitioner.

Welcome, enjoy this unique company at work and now, at play!

We first met Ong Keng Sen, Artistic Director of TheatreWorks, at the Traverse Theatre in Edinburgh, Scotland, during the 1992 Edinburgh Festival. Our company, One Yellow Rabbit Performance Theatre was presenting a movement-oriented crime/thriller *Serpent Kills* at the Traverse Theatre where TheatreWorks was also performing *Madame Mao's Memories*. We had a brief conversation in the theatre bar promising to see each other's plays. Soon we met again and exchanged comments about our work. We enjoyed *Madame Mao* very much,

indeed it was apparent that TheatreWorks was an enterprising and sophisticated group that utilised efficient and colourful scenography, evocative sound and lighting, and a riveting solo performance by Claire Wong to create a wonderful production. It turned out that Keng Sen enjoyed our show as well, and with respect to One Yellow Rabbit's physical, scenographic, and presentational approach there seemed to be an aesthetic kinship or at least a common theatrical vocabulary. After a few more conversations Keng Sen suggested that One Yellow Rabbit explore the possibility of a collaboration with TheatreWorks. It sounded interesting, we had never been to Singapore before, and we decided to give it a spin.

Ong Keng Sen suggested our collaboration be undertaken in two phases. The first phase took place in June/93 and for fifteen days we were to work with twenty Singaporean actors.

During this period we developed our concept, conducted movement and writing exercises, and made our final casting choices. Narrowing the original twenty participant to nine we were to gather for six weeks prior to the November 19 opening for the second phase. Phase two involved the creation of our final material into a performance plan and the plan's rehearsal and preparation for final performance. We began working with TheatreWorks Music Composer-in-Residence, Mark Chan at this point, and invited him to sit in on

sessions with the performers to get a feel for the material that was being developed. In *Under The Bed*, we did not start with a completed script, but began with a theme. In this


instance the theme was "romance" - romance considered very broadly as a term indicating a state of longing for a situation that did not yet exist. Using the theme as a departure point we assembled our performance plan from our components of music, movement and text. As time passed we honed these elements, polishing some, discarding others, and practising the physical movements until a whole was created. It has been a challenging and rewarding period for us. Working with the excellent artistic, management, and technical people of TheatreWorks has been a compelling experience for us. These Singaporean theatre practitioners are a lively and generous group and we are pleased that we have been able to work together. *Under The Bed* marks the first international collaboration that we have been involved in and we hope to repeat the experience in the future.

A Chance Meeting by Denise Clarke and Blake Brooker

ONE YELLOW RABBIT
Performance Theatre

is a contemporary creation theatre company based in Calgary, Canada and operates out of its own black-box style flexible theatre in the multi-venued Calgary Centre for the Performing Arts.

In the middle of our twelfth year of existence, we have created and presented over 40 productions. Many of these presentations have toured to theatres and festivals across Canada, in the US, and western Europe. "Under the Bed" represents the first international co-production of One Yellow Rabbit.



*Verena Tay
Supermodel*

*Romance is all in the
imagination.
Relationships are not
romantic, they are very
real and very hard to
realise*

*Jeremiah Choy
Air Steward*


*Romance? What is that? I
don't know...
do you?*

*Noorlinah Mohamed
National Swimmer & Gymnast*

*Romance pervades the very air that
we breathe, it is inevitable and
inescapable. Even when you think
there isn't, there is, it is just different
... in varying degrees.*

*Jean-Marc Favre -
Winner, Star Search '94*

*Romance, it is not - to wake up
in the morning, - to drive a
BMW, - to carry a handphone,
- to queue for Telecom shares, -
to beat up your maid, - to spend
your Saturdays on Orchard
Road and Sundays in Sentosa, -
to visit a computer fair at the
World Trade Centre, - and
definitely not to eat durian
even for a candlelight dinner.*




*Casey Lim
Wealthy Full-time
Artiste*

*If equal affection
cannot be,
Let the more loving
one be me.*

*- W.H. Auden, "The
more loving one"*






Claire Wong
1st Runner-up, Star Search '94

Romance is here and now.
It's with me. It's inside me.

Janice Koh
Poet

Romance . . .
 sexyfrenchkissing rose-
 tintedglasses
 flyingoffinamoment
 somewherenearjapan
 anywhere
 tearose and cream
forever
... always seems as if it only
happens to someone else . . .




Gerald Chew
Husband; MA, MSc, MBA

Romance can be the sweetest
thing on earth, or the most
terrible . . . romance is at the
heart of all longing, desire,
aspiration. Take it away and
we may never find the essence
in living again.

Johnson Choo
Biker

Love is like M&M's, it
melts in your mouth but
not in your hands. When
you have it, you don't
know how it tastes. But
when you have tasted it,
you don't have it anymore!



Acknowledgement

Music in the play

*Prologue - "Born To Love",
original music
composed and performed by Mark Chan.*

*"It's Alright", original music
composed and performed by Mark Chan.*

*"Adagio" taken from the album,
Elgar Cello Concerto Op. 85 "Enigma" Variations,
featuring Julian Lloyd Webber
Conducted by Sir Yehudi Menuhin.*

*"Why Can't I be Good" performed by Lou Reed,
taken from the Motion Picture Soundtrack
"Faraway, So Close!"*

*"In A Dream", original music
composed and performed by Mark Chan.*

*"Blue Zoon" composed by Gabriel Yared,
taken from the Motion Picture Soundtrack "L'amant".*

*Finale - "All The Candles In The World"
performed by Jane Siberry,
taken from the album "When I was a Boy".*

&

TGI Friday's for sponsoring the Opening Night reception.

*The Canadian International School is pleased to support
"One Yellow Rabbit Performance Theatre Company" in
their Singapore collaboration of **Under The Bed**.*

Esther Tan for helping us with Claire's costume.

Geraldine Lau, Dahlia Osman and Noorlinah Mohd for creating the programme.

And to everyone who has helped in this production.

*We shape our dwellings and
afterwards our dwellings shape us*
Winston Churchill



*At 90 Holland Road, 61 residential units, a swimming pool,
a tennis court and Michael White's enchanting gardens get into
shape for your lifestyle.*

Hong How Management Pte Ltd
101 Cecil Street #26-08/12
Tong Eng Building Singapore 0106
Telephone 223 1511 (6 lines)
Facsimile 224 1149

Developer: Hong How Land Pte Ltd
(A Hong How Group Company)
Developer's License Number: B0206
Tenure of Land: Freehold
Expected Date of TOP: 30 December 1995
Expected Date of Legal Completion:
30 December 1998

Lot No : 93-18, 93-19, 93-20, 1115,
1116, 1913 & 2471 Mk 2
Building Plan No : BP 2413/91
Planning Approval No : DC 242/68/Pt 3

90 HOLLAND ROAD
Freehold Condominium

MOVING OUT TO ENRICH OURSELVES.
93.94
THEATREWORKS
SEASON BROCHURE

LIGHT in the VILLAGE

A night of storytelling. Simple but beautifully imagined.



This is the story of a remote and poor village without electricity or clean water. Its landlords try to bring it electricity to increase their profits. The story of their failure brings into play the conflict between rich and poor, old and new, men and women... all presided over by the Hindu Goddess Kali. She reveals herself as the Goddess of destruction but of creation too....

Written by John Clifford

Directed by Ivan Heng

PERFORMANCE	DATE	TIME	TICKETS
Preview	27 Jan 94	8.00pm	\$12
Opening Night	28 Jan 94	7.30pm	\$18
Night Show	29 Jan - 8 Feb 94	8.00pm	\$15

Venue The Black Box



ANYTHING COULD HAPPEN AT T.G.I. FRIDAY'S!

T.G.I. FRIDAY'S. The American Bistro at the Glass House by Park Mall now makes casual dining in Singapore an unforgettable experience. With great food and drinks, eclectic decor, fun ambience and the most spontaneous crew in town including... Max the Gorilla!

T.G.I. FRIDAY'S first opened in New York city in 1965 and quickly took America by storm. It changed the palate of an entire nation and, according to *Newsweek*, "marked the beginning of the singles age". Today, there are over 250 T.G.I. FRIDAY'S restaurants in the US, Europe and Asia.

Now in Singapore, T.G.I. FRIDAY'S is all set to introduce you to Loaded Potato Skins (a T.G.I. FRIDAY'S invention) \$6++, Crispy Buffalo Wings \$6++, Spicy Chicken Nachos \$8++, Baby Back Ribs \$13.50++, Classic Chocolate Malt Cake \$6++, and other great American favourites. Plus a choice of over 300 (yes, over 300!) different drinks. Plus our Fast and Frugal lunches starting from only \$7++. Come on down! We promise you an experience you won't forget because... anything could happen at T.G.I. FRIDAY'S!



The American Bistro

EVERYONE LOOKS FORWARD TO FRIDAY'S Opening Hours: 11.30am to 1am weekdays, 11.30am to 1am weekends and eve of public holidays. The Glass House, 9 Penang Road, Park Mall Annex, #01-04, Singapore 0603. We are required to inform all patrons that we are not related to or connected with a Restaurant/Diner business known as T.G.I.F. Thank God It's Friday located at the Far East Plaza, Singapore.

GREAT FOOD. GOOD TIMES.

For reservations, call 3347811/3397488.

TheatreWorks is an independent Singaporean theatre company which develops and nurtures professional theatre skills. It is dedicated to reaching a broad section of the community and to taking Singapore theatre abroad. The company recognises its responsibility in encouraging awareness on human and social issues. Ultimately, TheatreWorks is inspired by and dedicated to sharing the Magic of Theatre.

TheatreWorks (S) Ltd. is a non-profit organisation. It was incorporated in February 1985 as the first English language adult professional theatre company in Singapore.

TheatreWorks has over its eight years of existence produced critically acclaimed and successful productions. The company is recognised for its refreshing interpretations of plays and its experimental approach. The successful fusion of Western and Eastern dramatic traditions in its productions has also earned its reputation as being an innovative theatre company.

The company continually ensures a balanced repertoire and a varied programme for its audiences. This can be seen from its popular and entertaining plays like *Army Daze*, *Beauty World*, *Fried Rice Paradise*, *Private Parts* and *Lao Jiu* and its alternative theatrical productions of *Madame Mao's Memories*, *Mad Forest* and *3 Children*. In 1990, the company presented the landmark *Retrospective of Singapore Plays 1960-1990*, articulating the national heritage of English language drama. In February 1992, TheatreWorks toured Japan and Kuala Lumpur with its production of *3 Children*. The company also presented *Madame Mao's Memories* at the invitation of the Traverse Theatre for the Edinburgh Festival. *Beauty World* was performed in 4 Japanese cities including the Tokyo International Theatre Festival in September/October 1992. In February 1994, the company will bring *Lao Jiu* as part of the main programme in the Festival of Perth.

As a pioneer theatre company, TheatreWorks realises its responsibility to provide opportunities for, and impart skills to practitioners. In providing a continuing training programme for theatre practitioners, TheatreWorks initiated and organised in 1990 the Springboard programme. Springboard is a comprehensive training programme for theatre skills conducted by theatre professionals from the UK. This programme is sponsored by the British Council and the National Arts Council. TheatreWorks also organises workshops and lectures by both local and foreign theatre practitioners - in 1992, George Bigot, an actor from the acclaimed Theatre du Soleil conducted an acting workshop and Italian theatre practitioner Dr. Luigi Lunari gave a series of lectures on Italian Theatre, and in 1993, Kelantanese Wayang Kulit master, Tok Dalang Hamzah Awang Amat conducted a month-long workshop on wayang kulit music and puppet making.

The company has also forged closer ties with Singaporean playwrights by establishing the Writers' Laboratory. This project has been sponsored by Singapore Press Holdings. The Writers' Lab has just completed its second year. The laboratory serves to nurture and encourage new writing and works on the basis of public dramatised readings by actors to test new plays. It focuses on 'process' rather than 'product' with the writers working closely with actors and directors. The fruits from the Lab can be seen in the plays staged in the *Theatre Carnival On The Hill* and the *SPH Young Playwrights Series I and II*. The best plays have been published in a compendium entitled *Fat Virgins, Fast Cars and Asian Values* by Times Editions sponsored by Singapore Press Holdings.

In February 1993, TheatreWorks launched another new and exciting training programme, this time for young directors. This year-long training programme is called the Directors' Laboratory. Its main aim is to nurture and develop new and upcoming directors by providing a conducive environment for them to learn their craft. The programme consists of on-the-job training where each director will work on their proposed project with the assistance of the Laboratory's Artistic Directors, Ong Keng Sen and Krishen Jit from Kuala Lumpur, Malaysia. The Directors' Laboratory is sponsored by Rothmans of Pall Mall (S) Pte Ltd.

Besides working with the Singapore creative community, the company has developed exchange programmes with foreign theatre companies like the Malaysian Five Arts Centre, Indonesia's Teater Ketjil, Philippines' Tanghalang Filipino, the Japanese company Jiyu Gekijo and individuals such as David Hwang & Maria Irene Fornes from the United States, David Britton from Australia, Francis Reid and Simon McBurney from the United Kingdom, and Blake Brooker and Denise Clarke from Canada. In its Asean season, there were exchanges with top Asean artists like Malaysia's Krishen Jit, Marion d'Cruz and Wong Hoy Cheong, Indonesia's Arifin C. Noer and Philippines' Tony Perez and Nonon Padilla.

TheatreWorks receives support from corporate patronage, special project sponsors, the British Council, the USIS, the National Parks Board and the National Arts Council. The company's pioneer sponsors are Tangs Studio and Glaxo who have been with the company since 1988. Hotel accommodation in 1993/94 for foreign visitors is sponsored by The Westin Stamford and The Westin Plaza. All corporations who have and are sponsoring the theatre company's productions and projects are distinguished by their enlightened leadership and sound corporate philosophies. They are the first to publicly recognise the necessity of a professional theatre company in the context of developing a culturally vibrant environment in Singapore.

THEATREWORKS (SINGAPORE) LTD



The Black Box
Fort Canning Centre
Cox Terrace
Fort Canning Park
Singapore 0617
Tel: 338 4077
Ticketing: 338 6735

BOARD OF DIRECTORS

Lim Kay Tong
Lim Siau Chong
Justin Hill
Ong Keng Sen

BOARD OF MEMBERS

Alex Abisheganaden
Eileen Abisheganaden
Jacinta Abisheganaden
Michael Chiang
Goh Eck Kheng
Kalyani Kausikan
Dana Lam
Kim Ramakrishnan
Tay Tong

ARTISTIC DIRECTOR

Ong Keng Sen

GENERAL MANAGER

Tay Tong

PR/BUSINESS MANAGER

Michele Lim

TECHNICAL MANAGER

Lim Yu-Beng

ACTRESS

Lok Meng Chue

DIRECTORS' LAB. ADMINISTRATOR

Noorlinah Mohamed

PR ASSISTANT

Leslie Lee

TICKETING OFFICER

Vicki Teow

RESIDENT SET DESIGNER

Justin Hill

RESIDENT LIGHTING DESIGNER

Kalyani Kausikan

RESIDENT COMPOSER

Mark Chan

ACCOUNTANTS

Coopers & Lybrand

LEGAL ADVISERS

Lee & Lee

PIONEER SPONSORS

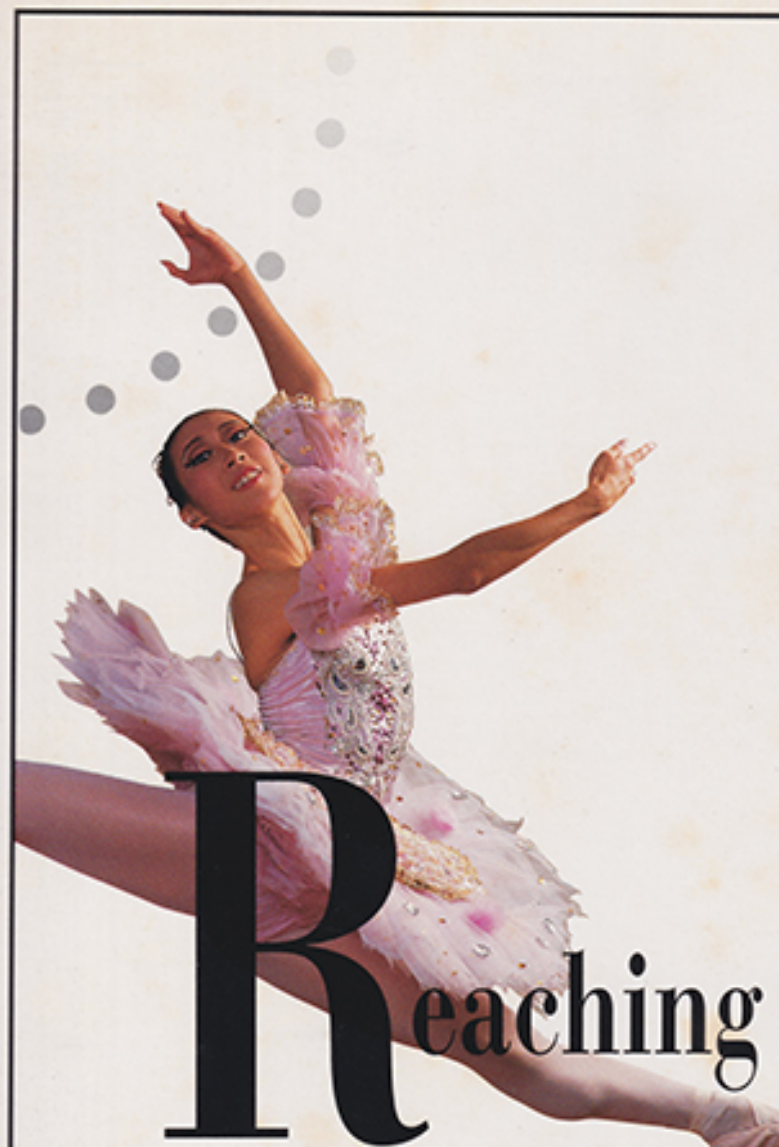
TANGS
STUDIO

Glaxo

A World Leader in Pharmaceuticals

OFFICIAL HOTEL



A ballerina in a pink tutu is shown in a dynamic pose, reaching upwards with her arms. Several grey circles of varying sizes are scattered around her head, suggesting stars or bubbles. The background is a light, textured cream color.

Perfection in art. Just as the dancer trains to achieve perfection in her ballet technique in the expression of joy, love or sorrow. At Glaxo, we are also reaching for the stars to help improve the quality of life for people in Singapore and around the world.

Our quest for perfection has resulted in the discovery, development, manufacture and marketing of safe, effective medicines of the highest quality. In Singapore as elsewhere, we strive for the highest standards with

Reaching for the stars.

quality as our objective. Beyond our healthcare role, we believe in measuring up to our social responsibilities... by supporting the arts, protecting wild life and our environment, contributing to the needs of youth and the underprivileged, supporting educational pursuits and setting trust funds for research and human resource development.

Our commitment towards enhancing the quality of life is part of a Glaxo tradition we are proud of.

Glaxo

A World Leader in Pharmaceuticals

Pioneer Sponsors

T A N G S

STUDIO

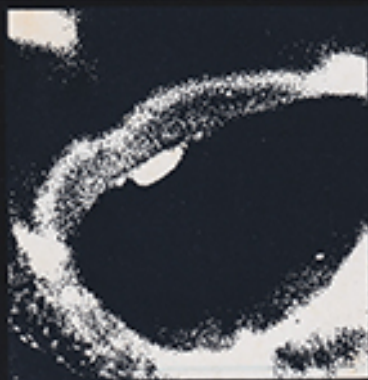
Glaxo

A World Leader in Pharmaceuticals

Official Hotel



THE WESTIN PLAZA
THE WESTIN STAMFORD
Singapore



*With the support of
the
Canadian High Commission*

and

*the
National Arts Council
Theatre Grant
Scheme*

Designed on Apple Macintosh.