

THEATREWORKS

SINGAPORE FESTIVAL OF ARTS 1994
FROM JUNE 25 - JULY 3, 1994. VENUE VICTORIA THEATRE, SINGAPORE.

by
LLOYD
FERNANDO

SCORPION RECHINO





THEATREWORKS

SCORPION ORCHID

Written by
Lloyd Fernando
*adapted from his book
of the same title*

Directed by
Krishen Jit & Lok Meng Chue

Set Designer
Justin Hill

Production Director
Tay Tong

Poster Design
Neo Kim Seng

Music Composer
Mark Chan

Technical Managers
Lim Yu-beng
Derek Khoo

Programme Text
Verena Tay

Lighting Designer
Kuo Jian Hong

Production/Stage Manager
Terence Tay

Photographer
Wee Khim
(Indoor)
Goh Eck Kheng
(Outdoor)

Movement Choreographer
Lena Ang

Business/PR Manager
Michele Lim

Sound Designer
Tan Choon Ping

Publicity Assistant
Leslie Lee

Costume Designer
Hayden Ng

Programme Design
IMMORTAL Design

Front-of-House Design
Geraldine Lau
Dahlia Osman
Gareth Chung
Jeannie Ho
Jeanmay Ho

Audio/Visual Effects Designer
Lim Siau Chong





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SPONSOR'S MESSAGE

Sincere Watch takes great pleasure in sponsoring Theatreworks premiere production of "Scorpion Orchid".

Our sponsorship is part of our greater corporate community programme with which we hope to become more deeply involved with the arts in Singapore.

We are pleased to have the opportunity to play a more proactive role in encouraging the growth and development of the arts locally. This begins for us this evening with this first production of The Scorpion Orchid.

The play has a special significance for Sincere as it is set in the 1950s, the decade during which we commenced our business. It explores many themes surrounding the building of the nation economically, environmentally and socially which many of us at Sincere, together with so many Singaporeans, found and continue to find relevant and thought-provoking.

In closing, we would like to take this opportunity to wish you an entertaining and enjoyable evening.

Tay Liam Wee
Managing Director
Sincere Watch Limited





COMPANY'S MESSAGE

The Singapore Festival of Arts has a special significance for TheatreWorks. The founding directors and members of TheatreWorks first met and collaborated during the 1984 Festival production of *Bumboat!*; in February 1985, TheatreWorks was formed. Since 1988, we have been pleased to participate in the Festival with plays of distinction. For our fourth festival, TheatreWorks is proud to present another landmark production, *Scorpion Orchid*.

Scorpion Orchid deals with the uncertainty and turmoil prior to Singapore's independence. It tells of four young men struggling with their ideals and dreams in the face of the harsh events of the 1950s. It discusses powerful issues, such as belonging, racial harmony, nation-building and being Singaporean, that are still very relevant today.

TheatreWorks has chosen to stage *Scorpion Orchid*, precisely because of its intense, thought-provoking nature. We hope to increase the audience's awareness and understanding of the past, in particular, the 1950s. Above all, we hope *Scorpion Orchid* will help Singaporeans realise how precious our present state of peace and racial harmony is, and how we must continue to nurture the multi-racial spirit.

I would like to express my gratitude and thanks to Krishen for recommending and directing the play, to Lloyd for being such

a giving playwright, to Meng Chue and all the actors, creators/designers and crew for their generous commitment to the production. Thanks to the National Arts Council and Sincere Watch. And our gratitude to our Pioneer Sponsors, Tangs Studio and Glaxo for giving us security and support, and the Westin Stamford and Westin Plaza, for providing hospitality to our Malaysian friends.

Tay Tong
General Manager
TheatreWorks



MESSAGE FROM THE NATIONAL ARTS COUNCIL

The National Arts Council is proud to present a serious, socio-political drama *Scorpion Orchid* by TheatreWorks in this year's Festival of Arts. Set in Singapore in the early 1950s, this award-winning play by Lloyd Fernando revolves around the lives of five characters and their struggle together during this tumultuous period of Singapore's history.

Scorpion Orchid, written and staged with considerable sensitivity, will appeal to all Singapore theatre-goers who have lived through this period. Hence, it is particularly appropriate that a Singaporean company, Sincere Watch Limited, is sponsoring this play as part of their 40th anniversary celebrations.

On behalf of the Council, I would like to thank Sincere Watch Limited for their generosity. Sincere Watch Limited's contribution is an excellent example of a leading Singaporean company helping to nurture and promote the arts in Singapore.

I wish you all an enjoyable evening!

Professor Tommy Koh
Chairman
National Arts Council



DIRECTOR'S MESSAGE



Surely the greatest challenge in staging *Scorpion Orchid* is to confront the anarchy that can reign when the edges between life and art begin to blur. The play is set in the past, but its issues and actions still burn painfully in our bones. In the heat of rehearsals, our skins

rage with the fire of those time – the gulf separating the four young men and the woman they know, Santi, Guan Kheng, Sabran, Peter and Sally, and the actors playing them, Sasi, Kay Siu, Khairul, Vernon and Nora, virtually disappears. I write this when we are in the throes of confusion between that time and our own time, between those people and ourselves.

We know what we have to do. We have to live the characters and their actions. But we also have to wrench our own identities from the thrall exercised by their obsessions and traumas. If we fail to do this, the fuzziness between life and fiction will detonate chaos on the stage. The play aims to shock you while entertaining you. We want you to leap out of your skin, but at the same instance, keep your wit alive. At the time of this writing, we are at a crisis point over

our intentions. I am amazed at the dedication of the actors in facing this dilemma. The Singapore actor today is one of the nation's greatest artistic assets.

Of all the enthralling political and interpersonal questions raised in the play, the one that is the most absorbing is: Can you ever know a person of another race, can you truly create a genuine bond of friendship with this person, and cut off all pretention, artifice and cultural baggage, whether conscious or unconscious? The play is at its most human and the playwright the most open-minded in confronting this question. I believe that Lloyd has constructed his life and his careers, including his writing, as an answer to this timeless question. He is at his most fair in urging you to find your own answer while reading and watching the play. This is why I wanted so much to put this play on stage.

The play is an act of courage and simple hard work. You would not see it today if TheatreWorks did not have the boldness of vision in fostering this play for the 1994 Singapore Arts Festival. It takes a lot of gumption to present a play about the "remote" and vaguely known and felt 1950s to contemporary Singapore that has severe doubts about the usability of the past. Ong Keng Sen, TheatreWorks' Artistic Director, now on overseas study, believed in my choice.

I am grateful to Tay Tong, the company manager, and Michele Lim, the business/PR manager, both supreme copers of stress, for creating a buffer against excessive crisis. I found my conversations with Justin Hill on design to be enthralling and enlightening. Lim Kay Tong demanded the most from the play and kept me relentlessly alert about its dramaturgy. Lena Ang, the choreographer, a joy to work with, reminded me of the awful terror of stillness. Stage

managers come in many stripes, but few have the quiescence and grace of humour of Terence Tay that make him above all the soother of cares.

Krishen Jit

June 1994

If "to live is to learn", then I have lived abundantly this year and wish to continue to do so. Not only has it been a period of greater self-awareness, but I have also rediscovered the 'joy' of learning. Learning without fear of being made to feel inadequate or having to be more informed than the next person.

Working with Krishen in *Scorpion Orchid* is a continuation of this learning experience. Faced with the challenge of working on a potentially and essentially episodic and yet deeply personal play has been rewardingly refreshing. In addition, working with a group of new people, ranging from Lloyd, Lena, the whole cast - main and ensemble, crew and designers

has reinforced my belief that we should continue to make theatre vital to our lives. To everyone of them and everyone else involved in this project, I am thankful and wish that you, the audience, will also 'live' this play with us.

Lok Meng Chue

June 1994

Krishen Jit & Lok Meng Chue

June 1994

Krishen Jit, with over 30 years of extensive experience in Malay and English theatre, is considered by many to be the doyen of Malaysian theatre. Currently, he teaches at the University of Malaya. He is also the drama critic for the *New Straits Times* and a founding member of Five Arts Centre.

Krishen produced the original production of Usman Awang's *Uda dan Dara* and directed Syed Alwi's *Tok Perak*. His major directorial efforts include Kee Thuan Chye's 1984, K.S. Maniam's *The Cord* and *The Sandpit* and Dick Lee's *Nagaland*. For TheatreWorks, he directed David Hwang's *M. Butterfly* and co-directed Leow Puay Tin's *Three Children* with Ong Keng Sen.

After staging the critically acclaimed *Us: Actions and Images in Malaysia*, Krishen co-directed with Lok Meng Chue in TheatreWorks' production of *Us In Singapore* in September last year. *Scorpion Orchid* marks his fourth collaboration with TheatreWorks.

Lok Meng Chue has been working full-time with TheatreWorks since 1991, acting in most of the productions and administering

the Springboard series of workshops. In March 1992, Meng Chue received a British Council Theatre Fellowship Grant and attended workshops and visited various festivals and performances in the UK. Meng Chue recently received a United States Information Service's Fellowship to experience theatre in five major American cities.

Some of Meng Chue's most notable roles include Nona Perez-Ville in *Trip To The South*, Choo Bee Lian in *Fried Rice Paradise*, Lim Ah Lian in *The Moon Is Less Bright*, and Girl #2 in *Three Children*.

Meng Chue's directorial debut was the comedy revue, *The Complete Space Travellers' Guide to Singapore (Abridged)*. She was the chorus leader and assistant director in *Trojan Women*, as well as co-directed *Us In Singapore* with Krishen Jit. She also directed *Dirty Laundry* in the SPH Young Playwrights Series II, *Watching The Clouds Go By* as part of TheatreWorks' 1993 Directors' Laboratory, the launch of Mark Chan's CD of theatre music, *The Other Actor*, and *Lao Jiu* for the play's tour in the Festival of Perth 1994.





PLAYWRIGHT'S MESSAGE - NOVEL INTO PLAY

Even as a novel, the writing of *Scorpion Orchid* was visually conceived. There is spectacle in the historical episodes which are interwoven into the novel as a painless way of re-introducing the reader to the colour of the past. The concept is also mildly *bangsawan*; and the memory of the liberties taken with multi-media, cameo scenes, and music and song in Joan Greenwood's stage production of *Oh What a Lovely War* also hovered far in the background during the writing.

Yet making a play of *Scorpion Orchid* was something else. It would be too long (more than 3 hours) to be staged without excising a good deal.

Short historical episodes may suffice on the page to provoke a reader's imagination, but could be too fleeting on the stage. Unless a swiftly moving montage (as in films) is achieved, the combination, with a historical panorama, of the personal drama of four young men and a young woman in search of a country, might not take off. Thus the literary-historical element is now drastically modified. Some characters have regretfully been written off, and others have been developed to interact more vitally for the stage. The play is different now from the novel, but persons whose views I respect are adamant that there should be no change in the title. So *Scorpion Orchid* it remains.

Some have asked for a statement of the 'relevance' of this play. What they seem to imply is that if the action and the characters do not belong to absolutely this split second of the present, this play is not 'relevant'. I am not concerned with relevance or any other useful quality. I agree with Oscar Wilde that all art is useless. I just wrote this play to entertain, and to move anyone who cares to be moved in the theatre, to some of our ordinary human emotions towards each other.

Acknowledgements – I must thank *THE NEW STRAITS TIMES* of Malaysia for the 1993 Playwrights' Competition which provided the incentive to me to complete an early version of the play.

I am grateful to *THEATREWORKS* for choosing to stage *Scorpion Orchid* for this 1994 Singapore Arts Festival. *THEATREWORKS* has assembled such an impressive array of talent that I am truly humbled. To the Management and Production team, from Tay Tong, Michele Lim, Production/Stage Manager Terence Tay, Co-Director Lok Meng Chue, to the Designers, Justin Hill, Kuo Jian Hong, Mark Chan, Tan Choon Ping, Hayden Ng and Choreographer, Lena Ang, to the leading members of the Cast, Kay Siu, Sasitharan, Khairul, Nora and Vernon, and to the Ensemble, my thanks. Their vigour was awesome, their enthusiasm infectious.

I am indebted to director Krishen Jit, one of the outstanding theatre directors of our time in Asia, with whom I have enjoyed a challenging (in the very best sense of the word), and mutually respectful relationship over three decades. He is a writer's ideal critic, acute in his perceptions, gentle in his manner of conveying them. His observations have inspired most of the better revisions I have made to the play.

A full acknowledgement of sources is given in the *TIMES BOOKS INTERNATIONAL*'s 1992 edition of *Scorpion Orchid*. In addition, it is a pleasure to acknowledge that a few lines of dialogue in the play were suggested by Wong Phui Nam's series "Nocturnes and Bagatelles" II and III from his irreplaceable *How the Hills are Distant* (1968).

Lloyd Fernando
June 1994

Lloyd Fernando

June 1994

Lloyd Fernando, a Malaysian, is familiar with the period and milieu of *Scorpion Orchid*. He lived in Singapore from 1938 to 1960 and obtained his tertiary education from the University of Malaya, graduating with double honours in English and Philosophy. Since 1960, he has lived mainly in Kuala Lumpur.

Before writing *Scorpion Orchid* (the novel), Lloyd wrote a few short stories and radio plays and experimented with short films. He turned to novel writing because he found the scope of the short story too confined to capture the richness and variety of life in Malaya and Singapore. Apart from *Scorpion Orchid* (first published in 1976), Lloyd has published a second novel, *Green is the Colour* (1993).

Lloyd held the post of Professor of English at the University of Malaya from 1967 to 1978, after which he retired to study law. Now a barrister, he is married with two grown-up daughters.



DANGEROUS PLAYTHINGS: THE REALITY OF SCORPION ORCHID

by Kwa Chong Guan

Re-reading *Scorpion Orchid* reinforces my conviction that this is an intensely personal account by Lloyd Fernando of one period of his life. What Guan Kheng, Peter, Santi and Sabran narrates are not creations of Lloyd's imagination. They are the personal recollections and reflections of Lloyd and his generation, of their hopes and despairs as undergraduates during a very turbulent era of our history.

If *Scorpion Orchid* is the personal recollection and reflection of Lloyd, then the question arises of the reliability of Lloyd's memory, of the accuracy of what Lloyd remembers and has written. There are no dates in *Scorpion Orchid* to help us correlate the events described with other historical records. The characters in the play are not real. *Scorpion Orchid* was first published in 1976, perhaps some two decades after the events Lloyd is describing.

What then was the actual historical background Lloyd was attempting to capture in *Scorpion Orchid*? Did the Labour Union unrest, the riots, the arrests that Lloyd writes about really take place? Were there riots in the 1950s? The short answer is "Yes".

But more difficult and complex to answer are: "Why were there riots?" and "What were their

consequences, and in retrospect, significance?" Any two historians could give at least four different answers to these questions on the basis of the newspaper, police and other contemporary records and reports. Lloyd has attempted to give us another answer

not based on the textual record.

Lloyd's answer is not an analytical and empirical answer. It is rather an emotional answer. Lloyd is not attempting to reconstruct an event. Instead, he is capturing a mood, an image of a period of our past.

And for Lloyd, the clash of loyalties, the search for roots, the angst of exile defines this period of our, and Lloyd's, past. It is a definition of our past from the perspective of the English-educated undergraduate. The Chinese-educated students rioting against the call-up for national service would have a very different view of this same period of our past.

Whose vision of our past is more accurate? The historian's systematically documented chronology and analysis of the events of the period? Or, Lloyd's elliptical recollections and reflections attempting to capture the mood of the day?





I would contend that both visions of our past are complementary. The chronology of events documented in our historical landscapes, records and artifacts, is the framework, the skeleton of our history. The memories of our past recollected by Lloyd and his generation in memoirs, autobiographies and novels like *Scorpion Orchid* is the flesh on that skeleton of our past, the spirit that brings our past to life. So from the newspapers of the day, we know that there were riots against the colonial government's attempt to call-up males for national service. But what was it like to be caught up in a riot in those days?

Lloyd attempts an answer:

'Sabran weaved his motorcycle carefully between the splinters of glass which lay along Collyer Quay. A crowd of people rushed past, hardly noticing them. There were shouts, sharp and expectant. He saw a bottle sail through the air and crash on the road ahead of the crowd. "Don't go that way," someone shouted at Sabran from the pavement, "there's big trouble at High Street."

Lloyd's recollections and reflections hang well on the skeleton of our past. For the 1950s were a time of political tension and turbulence. Political allegiance to the British, upset by the Japanese in World War II, was being redefined. British authority was being challenged by a number of political parties, including the PAP. Lloyd's characters play out the dilemma of choosing on whose side they are on. Do they stay in Singapore and create a new lifestyle, or abandon it, as Tan Seng Lok does at the end, choosing to go to

China because "This country has no future."

Lloyd Fernando in *Scorpion Orchid* is then shaping our image of our past. Through the lives of Guan Kheng, Sabran, Santi and Peter, we get an experience of what it may have been to live in the 1950s. And for Lloyd, living through the events of May 1969 must have triggered memories of riots and a society painfully redefining itself again. *Scorpion Orchid* is a testimony to a more painful part of our past that we carry with us.

The above passage is a summary of the talk on 18 June 1994 given by Mr Kwa Chong Guan, Head of the Department of Strategic Studies, SAFTI Military Institute. Prior to this appointment, Mr Kwa was the Director of the Oral History Department, and concurrently, the Director of the National Museum.

*During his talk on 18 June, Mr Kwa looked at the social and political circumstances of Singapore during the 1950s from two perspectives: that of the early 1970s (when the novel *Scorpion Orchid* was written) and the 1990s.*

*In conjunction with this production of *Scorpion Orchid*, two other*

*talks were held as well. In "Grasping the Scorpion's Sting: Directorial Choices" on 4 June, directors Krishen Jit and Lok Meng Chue, music composer, Mark Chan, and movement choreographer, Lena Ang, revealed how they transformed *Scorpion Orchid* from page to stage. In "Living with Scorpions: A Writer's Confession", playwright Lloyd Fernando described his undergraduate days in the 1950s, the background leading to the creation of *Scorpion Orchid* and the process of transforming the novel into a play. All three talks were held at the Black Box, Fort Canning Centre.*

THE 50'S AND 60'S AT A GLANCE

The story of *Scorpion Orchid* is loosely based on the following historical events:

Feb 1942 - Aug 1945:

The defeat of the British and the Japanese Occupation undermine the Singapore population's faith in colonial, especially British, rule.

Sep 1945 - Apr 1946:

The British resume control of Malaya and Singapore and set up a military administration (BMA) to restore law and order as well as essential public services. The British also begin a process of constitutional change for Singapore and

Malaya to give the people greater powers of self-government. In April 1946, Singapore returns to civilian rule as a Crown Colony under a British Governor, separate from Peninsular Malaya.

1945 - 48: Banned prior to the war, the Malayan Communist Party (MCP) is allowed by the BMA to operate openly. The MCP begins to spread its influence among trade unions and Chinese school students.

The ultimate aim is to bring Singapore and Malaya under communist rule.

1948: To stem the increasing labour unrest, the British act firmly against the communist subversion of trade unions. Driven underground, the MCP resorts to armed struggle. In June, a State of Emergency is declared in Malaya and Singapore to combat communist attacks. The Emergency lasts until 1960.

Mar 1948: Elections are held in Singapore for a partly-elected Legislative Council. In the following year, Singaporeans elect a Municipal Council (later known as City Council) for the first time. In these first few elections, the electorate size is small and response is poor.

Dec 1950: The courts' decision that Maria Bertha Hertogh, raised by a Malay couple while her Dutch parents were interned during the Japanese Occupation, be returned to her natural parents, sparks off 3 days of racial/religious riots.

Early 1950's: Anti-British agitation gathers strength in Singapore. Poverty was rife, wages low and working conditions bad - workers were ready to rally round anyone who promised to seek improvement. Frustrated by colonial policies which discriminated against them, Chinese-educated Singaporeans, especially students, wanted

champions to safeguard Chinese culture and education. More and more workers' strikes and student protests are organized.

- The British decide to grant self-government or even independence to Malaya and Singapore with a moderate and broadly based local leadership at the helm. Not only are the formation of moderate political parties encouraged, but the leaders of these parties are invited to sit on constitutional talks to decide the fate of Malaya and Singapore. Notable political parties formed at the end of 1954 include the Labour Front and the People's Action Party.

Feb 1954: As a limited step towards self-government in Singapore, the Rendel Constitutional Commission recommends the creation of a Legislative Assembly of 32 members, of whom 25 will be elected and 7 appointed. Elections are scheduled for April 1955. In March, part-time national service is introduced.

May 1954: Chinese middle school students oppose national service registration. On 13 May, police break up a student demonstration and arrest students, prompting street riots, and a mass student sit-in at the Chung Cheng High School for 23 days.

- The Singapore Factory and Shop Workers' Union is registered. Along with the Singapore Bus Workers' Union, the

SFSWU forms the nucleus of what is called 'the Middle Road group of unions' who collectively seek better working conditions for their members. As the SFSWU proves its effectiveness in organizing successful strikes, more unions come under its wing. To gain grassroots support, the PAP develops ties with these trade unions.

Apr 1955: The Labour Front wins the most seats in the elections for the Legislative Assembly. Labour Front leader, David Marshall, becomes Chief Minister. But the unrest continues. In 1955 alone, 275 strikes were organised.

- The SBWU organises a strike at the Hock Lee Bus Company. Chinese school students are brought in to encourage the strikers. On 12 May, the police try to break the picket line; a major riot ensues in which 4 people are killed and 31 injured.

- When the government threatens to close various Chinese schools if students involved in the Hock Lee riots are not expelled and discipline restored, over 2000 students barricade themselves in Chung Cheng High School. The Marshall government decides to take reconciling action by retracting its plans to crack down heavily on Chinese schools; instead, it decides to seriously study and solve the problems faced by Chinese schools.





Apr 1956: Constitutional talks, known as the Merdeka Talks, to grant independence to Malaya and full powers of self-government to Singapore, open in London. As the Merdeka Talks progress, the British are determined to retain control of internal security. In June, Marshall resigns as Chief Minister for failing to achieve his pledge of gaining full self-government. Lim Yew Hock becomes Chief Minister.

Sep/Oct 1956: The Lim Yew Hock government cracks down heavily on communist-linked trade and students' unions. The dissolution of the Singapore Chinese Middle Schools' Students Union provokes Chinese students to organize yet another massive camp-in at Chung Cheng High School and Chinese High School. Sympathetic trade unions, including bus workers' unions, join the protest.

– The government issues an ultimatum for the students to disperse by 8 pm, 25 Oct. That evening, leftist PAP leaders hold a rally in Bukit Timah, inflaming several hundred people to join the crowds assembled at Chinese High School. A riot begins and moves into the town. The violence lasts for five days. A curfew is imposed and British troops are brought in to bring things under control. 13 people are

killed, more than 100 injured, and over 900 arrested. This is Singapore's bloodiest riot to date.

Mar 1957: Their confidence in Lim Yew Hock buoyed by his tough show of force against the unions, the British hold a second round of constitutional talks to discuss internal self-government. The results are positive and a third round is scheduled for Apr 1958.

Aug 1957: Malaya achieves independence.

– The Lim Yew Hock government arrests more pro-communists, including many leftist PAP leaders. This allows the moderates in the PAP to regain control of the party. In December 1957, elections for the first fully elected City Council are held and the PAP wins enough seats to lead the Council. The running of the City Council raises the public profile of the PAP.

May 1958: An agreement is signed to make Singapore a State with full powers of internal self-government. The British still retain control of foreign affairs and defence.

May 1959: In elections to put the new Constitution into effect, the PAP wins a large majority and forms the new government. Lee Kuan Yew becomes Prime

Minister. Singapore's first Head of State is Yusof bin Ishak.

– The new government acts quickly to instil a sense of unity, common identity and belonging to Singapore. It adopts a policy of equal treatment for all races. In line with this new policy, the Singaporean education system is revamped. To meet the housing demands of an increasing population, the government embarks on an ambitious crash public housing programme. To provide jobs for the large numbers of unemployed, the government makes the development of trade, commerce and industry a top priority.

1961: The PAP government still faces a strong threat from leftist political leaders. Malaysian Prime Minister, Tunku Abdul Rahman proposes that Singapore gain its independence from British rule by merging with Malaya into a federation. Lest a million Singaporean Chinese upset the radical racial balance in Malaya, it is also proposed that the new "Malaysia" include Sabah, Sarawak and Brunei. The PAP supports the proposal.

Sep 1962: A referendum on Merger with Malaya is held in Singapore. An overwhelming majority is in favour of Merger.

Late 1962/early 1963: Indonesia objects to the plans for Merger and launches a policy of confrontation with

Malaysia. Indonesia even supports a Dec 1962 revolt in Brunei protesting the Merger.

Aug/Sep 1963: The Federation of Malaysia, consisting of Malaya, Singapore, Sabah and Sarawak, comes into effect.

1963/64: Disagreements arise between Singapore and the federal government over the structure of the economy. Politicians in Peninsular Malaysia also resent the PAP's attempts to enter into the political arena across the Causeway; they encourage allegations that the Singapore government is discriminating against local Malays. The resulting tension causes racial riots to occur in Singapore during July and September 1964. 23 people die and 454 are injured in July; 12 people are killed and 109 injured in September.

Aug 1965: To prevent further communal clashes, both Malaysian and Singaporean politicians try to overcome their differences, but to no avail. On 9 August 1965, Singapore becomes a separate, independent state.

Reference:
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Singapore: Struggle for Success
 – John Drysdale
 Singapore: Times Book International, 1984.
Singapore: An Illustrated History 1941-1984 – Singapore: Ministry of Culture, the Information Division, Singapore, 1984.



*"He loved the orchid whose stems flower,
curving free away from supporting posts, but
feared the scorpion which lurked among the
roots in the rich soil."*

*— the character Sabran,
Scorpion Orchid (the novel),
by Lloyd Fernando*

Prologue...

Scene 1: Leaving Singapore... Scene 2: The union rally/ The coffeeshop...

Scene 3: Sabran is detained/Santinathan is expelled... Scene 4: Neela's visit...

Scene 5: The quarrel... Scene 6: The beating... Scene 7: Riots/The burning... Scene 8: The rape...

Interval (15 minutes)...

Scene 9: Ellman's room... Scene 10: The interrogation...

Scene 11: Pursuit... Scene 12: Leavetaking...

Epilogue



SYNOPSIS

Coming of age
in a time of uncertainty.

Scorpion Orchid tells the powerful story of four
young men, undergraduates at
the
University,
struggling with their ideals and dreams
against the tumultuous backdrop of *race riots* and
violence in Singapore during the 1950s.

Scorpion Orchid is also the touching tale
of a woman caught between the four young men. A tale
of a woman's fall from grace.
A tale of tragedy and desperation.

The genus *Arachnis*
is commonly
named the
Scorpion Orchid
as the petals of the
flower look like
the claws and the tail
of a scorpion.
The flower can be
found from Burma
and Indo-China
through Malaysia and
Singapore into
Indonesia and Papua
New Guinea. In
Peninsular Malaysia,
only three species
of the flower were
widely cultivated
and they account for
99 percent of the
hybrids with this genus.
Today,
the family of *Arachnis*
is not commonly
grown.

Together,
these *five* young people
of different races

embark on a journey of change and self-discovery,

A journey which parallels Singapore's search
for its NATIONAL IDENTITY.

CAST

MAIN CAST

Characters Cast

(in alphabetical order)

Sabran	Khairul Anwar
Peter	Vernon Adrian Emuang
Guan Kheng	Lim Kay Siu
Sally	Nora Samosir
Santinathan	T. Sasitharan

SUPPORTING CAST

Characters Cast

(in alphabetical order)

Ethel	Patricia Browning
Vasanth	Yasmeen Hameed
Neela	Jacinta Moses
Adnan	Joe Lazarie Rachmatt
Rasu/Ganapathy K. Rajagopal	
Ellman	Christopher Townsend
Nalini	Sheila Wyatt
The Man	Zulkassim Bin Daud

ENSEMBLE MEMBERS

(in alphabetical order)

P. Arumugan Puvaneswari
Nicholas Chan (also as the Freshie)
Hajar Ashikin Md. Aiksan
Ahamed Ali Khan
Janice Koh (also as the Girl in Scene 9)
Sharon Lim
D.T. Maran
Ong Eng Chye (also as the Kavadi carrier)
Tang Fu Kuen (also as Huang)
Zamry Kamis

Mr. B.K. Toh (as the old man in scene 2)

"Scorpion Orchid is set in a very exciting period of Singapore's history. ... It will awaken the audience's political and historical consciousness."

— Nora Samosir



"Scorpion Orchid will cajole the audience into considering the sometimes forgotten turmoil from which this 'utopia' emerged."

— Christopher Townsend



"Scorpion Orchid will allow the audience to see the human drama involved in the Ceasarian birth throes of Singapore. ... It is the first time that this momentous period in the history of the nation is being allowed to live on stage, with imagination and complete, uncompromised honesty."

— T. Sasitharan

"Through Scorpion Orchid, I want to explore and confront racial feelings, both personally and in our society today. ... The production has given me a deep impression that many racial tensions are alive and well, but very glossed over today. ... People should watch the play to find out about themselves, about what we are trying to achieve in Singapore."

— Lim Kay Siu





"I think this is an important play for Singapore and I'm glad to be a part of it. ... The audience will gain a better understanding of this country and the people."

— Khairul Anwar



"Scorpion Orchid will be provocative and relevant."

— Tang Fu Kuen



"Scorpion Orchid has made me confront my Eurasian-ness, my place in a multiracial society, my weaknesses as an actor. ... The play will provoke the audience to rethink their place in a multiethnic society and make them realise that it wasn't too long ago that Singapore was engulfed in violence, confusion and chaos. ... It's the first play that dares to speak for the various races in our society on issues that are never discussed across racial boundaries."

— Vernon Emuang



BIODATAS - CAST

MAIN CAST

(in alphabetical order)

Khairul Anwar as SABRAN. Acting Credits: *Musika Uda Dan Dara 85; Bicara* (Kemuning, Singapore/Kuala Lumpur, 1988); *Tok! Tok! Tok!* (Ikranagara, Padang - Indonesia, 1990); *Sketsa Memori Biru* (SBC, 1991); *Ozone* (TheatreWorks, 1991); *Quiet* (Perth Institute of Contemporary Arts, 1992); *True Stories* (Teater Ekamatra, 1993); *Dreams 1414* (Teater Ekamatra, 1993); *Laut Tak Bertepi* (SBC, 1994).

Vernon Adrian Emuang as PETER. Acting Credits: In Perth - *Top Australian Drama* (Theatre-Go-Round, 1982); *Passion* (Theatre-Go-Round, 1982); *Ubu Roi* (Theatre-Go-Round, 1983); *Fiddler on the Roof* (Western Australia Theatre Company, 1983); *Granny Get Your Gun - The Pantomime* (Western Australia Theatre Company, 1983); *Titus Andronicus* (Western Australia Theatre Company, 1983). In Malaysia - *Joseph & His Amazing Technicolor Dreamcoat* (Selangor Philharmonic Society, 1984);

Yap Ah Loy (Five Arts Centre, 1985); *Hello Jerry! - A Jerry Herman Musical Anthology* (Selangor Philharmonic Society, 1986); *The Cord* (Five Arts Centre, 1986); *Caught in the Middle* (Kami Theatre Company, 1986); *Friends* (Kami Theatre Company, 1988). Film - *The Nose* (1991).

Lim Kay Siu as GUAN KHENG. Acting Credits: In Singapore - *Rashomon* (TheatreWorks, 1986); *The Maids* (TheatreWorks, 1987); *The Elephant Man* (1987); *Beauty World* (TheatreWorks, 1988); *To My Heart With Smiles* (TheatreWorks, 1988); *The Moon is Less Bright* (TheatreWorks, 1990); *Mad Forest* (TheatreWorks, 1991); *Ozone* (TheatreWorks, 1991); *Fried Rice Paradise* (TheatreWorks, 1991/94); *Nagaland* (Music & Movement, 1993); *Death of a Salesman* (Singapore Repertory Theatre, 1994). In the UK - *The Woman In A Tree On The Hill* (RSAMD, 1992); *Three Japanese Women* (Mu-lan Theatre, 1993).

Nora Samosir as SALLY. Acting Credits: *Bumboat!* (Singapore Festival of Arts, 1984); *Be My Sushi Tonight* (TheatreWorks, 1985); *Rashomon* (TheatreWorks, 1986); *The Maids* (TheatreWorks, 1987); *Kantan* (TheatreWorks, 1987); *The Elephant Man* (TheatreWorks, 1987); *The House of Bernada Alba* (Asia in Theatre Research Circus, 1987); *Avenue of Dream* (TheatreWorks, 1988); *To My Heart With Smiles* (1988); *Miss Julie* (TheatreWorks, 1989); *Mixed Signals* (TheatreWorks, 1989); *Sound of a Voice* (TheatreWorks, 1990); *The Moon is Less Bright* (TheatreWorks, 1990); *Mad Forest* (1991); *Trojan Women* (TheatreWorks, 1991); *Ozone* (TheatreWorks, 1991); *Beauty World* (TheatreWorks, 1992); *Lao Jiu* (TheatreWorks, 1994); *A Night Out With Michael Chiang* (TheatreWorks, 1994); *Kampong Amber* (Music & Movement, 1994).

T. Sasitharan as SANTINATHAN. Acting Credits: *Wozza Albert* (Experimental Theatre Club, 1984);

Oedipus (Varsity Playhouse, 1987); *No Parking on Odd Days* (Practice Theatre Ensemble, 1985); *Mama Looking For Her Cat* (Practice Theatre Ensemble, 1988); *Private Parts* (TheatreWorks, 1992).

SUPPORTING CAST

(in alphabetical order)

Patricia Browning as ETHEL. Acting credits: In the UK - regional repertory theatre; London's West End (e.g. *Otherwise Engaged*, *Funny Peculiar*, *Taking Steps*); television (e.g. *Mitch*, *Coronation Street* and *Sea View*). In Singapore - *Top Girls* (STARS), *The Bear* (Actors' Theatre Circle). Directing credits: In Singapore - *Laundry and Bourbon* (Actors' Theatre Circle) and *A Night of Chekhov's Comedies* (Actors' Theatre Circle).

Yasmeen Hameed as VASANTHA. Acting credits: *Scorpion Orchid* is her first foray into professional theatre.

Jacinta Moses as NEELA. Acting credits: *Scorpion Orchid* is her first foray into professional theatre.

Joe Lazzar Rachmatt as **ADNAN**. Acting credits: *The Grey Sky* (Teater Kami, 1991); *Adam & Adam* (Teater Kami, 1991); *Night of Oil...* (Teater Kami, 1992); *Mdm White Snake* (BGM/Teater Kami, 1992); *SALINA* (Teater Kami, 1993).

K. Rajagopal as **RASU/ GANAPATHY**. Acting credits: *Ozone* (TheatreWorks, 1991); *Trip to the South* (TheatreWorks, 1991); *Private Parts* (TheatreWorks, 1992); *Lao Jiu* (TheatreWorks, 1993); *Dirty Laundry* (TheatreWorks, 1993); *The Singapore Squeeze* (Action Theatre, 1993); *Heaven II* in *A Night Out With Michael Chiang* (TheatreWorks, 1994).

Christopher Townsend as **ELLMAN**. Acting credits: Christopher performed many English classics while studying at Coventry University, UK, (1985 - 88). Other credits - *Black Comedy* (Sheldon Players, UK, 1988); *Private Limited* (The Necessary Stage, 1991); *The Eye of History* (National University of Singapore Society, 1992).

Sheila Wyatt as **NALINI**. Acting credits: Theatre - *Bumboat!* (Singapore Festival of Arts, 1984); *Paradise Heights* (TheatreWorks, 1986); *The Maids* (TheatreWorks, 1987); *Army Daze* (TheatreWorks, 1986); *Private Parts* (W.O.W. International, 1994). Film - *The Final Cut* (1993).

Zulkassim bin Daud as **THE MAN**. Acting credits: Theatre - *The Black Hermit* (Experimental Theatre Club, 1970s); *Three In One* (Experimental Theatre Club, 1970s); *Anjing Untuk Diplomat* (Singapore Festival of Arts, 1990). Part-time artiste with SBC (Malay) for radio and television.

ENSEMBLE MEMBERS (in alphabetical order)

P. Arumugam Puvaneswari. Acting credits: Puva acted in various tertiary productions while studying in Perth, Western Australia.

Nicholas Chan also as **THE FRESHIE**. Acting credits: Nicholas performed in many productions while studying at Cambridge, the UK.

Hajar Ashikin Md. Aiksan. Acting credits: *Pinocchio* (STARS, 1991); *Lords of Creation* (STARS, 1992); *Way of Violence* (TheatreWorks, 1993).

Ahamed Ali Khan. Acting credits: *The Memorandum* (STARS, 1990); *Midsummer Night's Dream* (STARS, 1991); *Borderline* (The Necessary Stage, 1993); *Procession* (Agni Koothu, 1993/94); *Accident* (Agni Koothu, 1993/94); *Animal* (Agni Koothu, 1993/94).

Janice Koh also as **THE GIRL IN SCENE 9**. Acting credits: *Children of the Pear Garden* (TheatreWorks, 1992); *Sammy Won't Go To School* (TheatreWorks, 1993); *Cetecea* (TheatreWorks, 1993); *Under the Bed* (TheatreWorks, 1993).

Sharon Lim. Acting credits: *MacBeth* (Asia in Theatre Research Circus, 1993); *Us in Singapore* (TheatreWorks, 1993); *Heaven II* in *A Night Out With Michael Chiang* (TheatreWorks, 1994).

D.T. Maran. Acting credits: *Second Home* (Action Theatre, 1991).

Ong Eng Chye also as the **Kavadi Carrier**. Acting credits: *Oedipus* (Varsity Playhouse, 1987); *M. Butterfly* (TheatreWorks, 1990); *Fried Rice Paradise* (TheatreWorks, 1991); *Death in Tuas* (Music & Movement, 1993).

Tang Fu Kuen also as **HUANG**. Acting credits: *Theatre on the Hill* (TheatreWorks, 1992); *Blue Remembered Hills* (The Necessary Stage, 1992); *Sammy Won't Go To School* (TheatreWorks, 1993); *Watching the Clouds Go By* (TheatreWorks, 1993).

Zamry Kamis. Acting credits: *The Silent Cry* (TheatreWorks, 1993).

PRODUCTION LIST

<i>Directors</i>	Krishen Jit Lok Meng Chue
<i>Stage Designer</i>	Justin Hill
<i>Music Composer</i>	Mark Chan
<i>Lighting Designer</i>	Kuo Jian Hong
<i>Movement Choreographer</i>	Lena Ang
<i>Sound Designer</i>	Tan Choon Ping
<i>Costume Designer</i>	Hayden Ng
<i>Visual Effects Designer</i>	Lim Siau Chong
<i>Production Director</i>	Tay Tong
<i>Technical Managers</i>	Lim Yu-Beng Derek Khoo
<i>Production /Stage Manager</i>	Terence Tay
<i>Assistant Stage Manager</i>	Lucilla Teoh
<i>Lighting Operator</i>	Tan Keng Hwee
<i>Sound Operator</i>	Jacinta Loo Paul Chan
<i>Make-up</i>	Joseph Ng
<i>Hair Design</i>	Ashley Lim
<i>Business/PR Manager</i>	Michele Lim
<i>Publicity Assistant</i>	Leslie Lee
<i>Poster Design</i>	Neo Kim Seng
<i>Programme Text</i>	Verena Tay
<i>Programme Design</i>	IMMORTAL Design
<i>Photographer</i>	Wee Khim (Indoor) Goh Eck Kheng (Outdoor)
<i>Ticketing</i>	Neo Kim Seng
<i>Front-of-House Design</i>	Geraldine Lau Dahlia Osman Gareth Chung Jeannie Ho Jeanmay Ho

BIODATAS - PRODUCTION CREW

Justin Hill (Set Designer) studied architecture at the University of Adelaide and has subsequently designed productions for Drama, Dance, and Opera in Australia and Singapore since 1980. He has designed over thirty productions in both countries. His set design credits for TheatreWorks include *Army Daze*, *Beauty World*, *M. Butterfly*, *Three Children* (Singapore, 1988, and the Japan tour in 1992), and *Private Parts* (1992). He is currently a Partner of an architectural practice in Singapore and Founder Director/Resident Stage Designer for TheatreWorks.

Mark Chan (Music Composer) began his music career as a lyricist. Failing to find a suitable composer for his lyrics, he sought to do the next best thing - to pen his own music. Mark is now songwriter, singer, instrumentalist, recording artist, painter and poet. He began writing music for the theatre in 1988. He became TheatreWorks' Music Composer-in-Residence in 1990. His compositions for TheatreWorks

include *Three Children*, *A Trip to the South*, *Madame Mao's Memories*, *Private Parts* (1992), *Lao Jiu* and *Under the Bed*. Mark produced, for TheatreWorks, its first CD on theatre music, entitled *The Other Actor*. Released in December 1993, *The Other Actor* is the first time that Singaporean theatre music has been documented in this form.

Kuo Jian Hong (Lighting Designer) has recently completed her MFA in Design in the University of Iowa. She received a BFA from University of Hawaii at Manoa. In the United States, she designed for the Iowa Playwright's Festival and the Iowa Summer Repertory. Her credits in Singapore include the lighting design for *Nu Wu* (Singapore Festival of Arts, 1988); *Caucasian Chalk Circle*; the lighting, set and costume design for *The Next Generation* (Festival of Asian Performing Arts, 1993). Her most recent work was the set and lighting design of Practice Performing Ensemble's *Fishing Eagles* which was staged for the 1994 Singapore Festival of Arts.

Lena Ang (Movement Choreographer) has extensive training in dance and music. She studied music at the Ohio Wesleyan University for her first degree, and followed up with a Masters of Arts in Dance Ethnology at the University of Hawaii, Manoa. Her background in dance includes ballet, Graham & Cunningham techniques, Javanese Court Dance and *Butoh*. It was during her last two years in Hawaii, from 1991 to 1992, that Lena familiarised herself with *Butoh* when she was the Assistant Artistic Director and dancer with the Iona Pear Dance Theatre, a *Butoh*-based dance company. Presently back in Malaysia, Lena is making a career as a choreographer/dancer as well as a Lecturer in the Performing Arts Program at the University of Malaya.

Tan Choon Ping (Sound Designer) is an accountant by day. His credits for sound designs for TheatreWorks' productions include *A Trip to The South*, *The Complete Space Traveller's Guide to Singapore (Abridged)*, *Lao*

Jiu, *Dirty Laundry* and *A Night Out With Michael Chiang*.

Hayden Ng (Costume Designer) is a self-taught costume designer. His costumes have appeared in many TheatreWorks' productions such as *Private Parts*, *Beauty World (1992)*, *The Complete Space Travellers' Guide to Singapore (Abridged)*, *The Lady of Soul and Her Ultimate 'S' Machine*, and *A Night Out With Michael Chiang*.

Lim Siau Chong (Visual Effects Designer) is a founder member of TheatreWorks. His directing credits include *Bumboat!*, *Samseng and the Chettiar's Daughter*, *Not Afraid To Remember*, *Rashomon*, *Army Daze (1987)*, *Piaf* and *The Elephant Man*. He is trained in Film Direction at the London International Film School and has extensive working experience in local television productions. Siau Chong is the manager of W.O.W International, for which he directed *Private Parts* in May 1994.

Terence Tay (Production/Stage Manager) has designed sets/props and stage-managed for TheatreWorks in the last two years. His stage-design credits are *The Silent Cry* and *Watching the Clouds Go By*; he also designed props for *The Complete Space Travellers' Guide to Singapore (Abridged)*. He stage-managed *Cetecea* and *Under the Bed* as well as assisted in the stage-management of *Lao Jiu* (1993). He was also the Assistant Technical Manager for *A Night Out With Michael Chiang*.

Lucilla Teoh (Assistant Stage Manager) has vast backstage experience with TheatreWorks. Her stage and/or production management credits include *Beauty World (1988)*, *Safe Sex*, *Metamorphosis*, *Mixed Signals*, *The Moon is Less Bright*, *M. Butterfly*, *Trojan Women*, the 1992 SPH series of plays, *The Other Actor* (the launch of Mark Chan's CD of theatre music), and *A Night Out With Michael Chiang*.

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- * All Front-of-House helpers.
- * Everyone who helped out in the press briefing and photoshoot.
- * Press and media for their support.
- * And everyone else who have made this production possible.

Furniture for
pre-performance reception
courtesy of
C.K. Collection.

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

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 nine 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 at the South East Asian Festival and the Tokyo International Festival in Sept/Oct 1992. In February 1994, the company performed *Lao Jiu* in the main programme at 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, puppet making and puppet manipulation.

The company has also forged closer ties with Singaporean playwrights by establishing the Writers' Laboratory. This project is sponsored by Singapore Press Holdings. The Writers' Lab is now into its third 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 Writers' Lab also provides writing grants to playwrights to enable them to take time off to write. The fruits from the Lab can be seen in plays staged in the *Theatre Carnival On The Hill* and the two *SPH Young Playwrights' Series*. The best plays have been published in a compendium entitled *Fat Virgins, Fast Cars and Asian Values* by Times Editions and sponsored by Singapore Press Holdings.

In February 1993, TheatreWorks launched training programme, this time for young directors. This year-long training programme, called the Directors' Laboratory, was aimed at nurturing and developing 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 their proposed project with the assistance of the Lab's Artistic Directors, Ong Keng Sen and Krishen Jit from Kuala Lumpur, Malaysia. The Directors'

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TheatreWorks launched its first Theatre-In-Education (TIE) project in February 1993 with a programme entitled *The Other Side Of The Wall* targeted at 11 year olds. The programme looked at many abstract ideas and concepts like compassion, tolerance, individuality and respecting differences. Its second TIE project in August/September 1993 was entitled *The Silent Cry*. This programme designed for 13-16 year olds, look at the subject of sexuality and sexual awareness. Both TIE programmes were designed by and directed by Rani Moorthy. The aim of these two pilot projects was to introduce TIE to schools in Singapore as a viable educational tool supplementing the existing school syllabus. This year, the company is working on the first Singapore-Nottingham (UK) cross-cultural TIE which will tour the schools in early 1995.

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 and 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 Cheng; 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 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.

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