

HEATWORK

23 April - 11 May 2003

pulse. VERSION™ theatre
i am alive.

Conceived, Designed + Directed by Low Kee Hong
Starring Norlina Mohd, Nora Samosir + Karen Tan
Written by Kaylene Tan + Paul Rae (Singapore/UK)
Sound by Jazzkammer (Norway)

VERSION™ 1 (23 to 27 April 2003)
featuring Norlina Mohd + Nora Samosir
pulse rate: **FAST**

VERSION™ 2 (30 April to 4 May 2003)
featuring Nora Samosir + Karen Tan
pulse rate: **SLOW**

VERSION™ 3 (7 to 11 May 2003)
featuring Karen Tan + Norlina Mohd
pulse rate: **MODERATE**

*This play contains scenes which some members of the audience may
deem objectionable.*

Hello. Hi. Welcome. Thank you for coming, for making the effort to come for this show. This is an exciting time for me. And I am truly happy that you are sharing this moment with me. **pulse.** signals a whole new chapter in my life. It represents a few firsts - for me, for the company and hopefully for you too. This is my first production with TheatreWorks as the new Associate Artistic Director. I have had a long association with the company, mainly as performer-collaborator. Now, with my new appointment, I am introducing a new genre of theatre work that aims to redefine the bounds between art, science and 'live' performance. I want to engage your body first, then your emotion and intellect. I want to provide you with a visceral experience you can't get elsewhere. So tonight, your body is my primary target. I want to hear it speak. For those who have come for **pulse. VERSION™** *imitation*, thank you. Your ECG readings have been incorporated into the sound design for the show, courtesy of my friends from Norway - **John and Lasse** (Jazzkammer). We are going to start soon. But before we begin, I want to thank my team who has endured long hours and crazy schedules to make this experience possible. To my dear friends **Kaylene and Paul**, who like me, get turned on by irony. Your words have always made me smile and for **pulse.**, a permanent grin has been plastered onto my face. Thank you both for joy, irony and friendship. To my precioussss: **Norlina, Nora and Karen.** 3 brave souls who have entrusted themselves in my hands. You have taken a lot risks with me for **pulse.** Thank you for trusting me, for embodying my vision and for being honest. The space is yours tonight, fly! To **Chee Wai**, my partner in crime. Your hunger for the strange and new inspires. Thank you for your constant support, friendship and strength. We will overcome. To **George**, your speed amazes me. Thank you for giving the installation the juice I need. I am looking forward to our next collaboration. To **Dr Chandana Samaranyake** and **Adeline Nah** of Phillips Medical Systems, thank you for your expertise and for believing in this project. **pulse.** would not have launched without your support. To **Jean**, my comfort and stress reliever - who is far away in Vienna working on another company production, thank you for always being there to troubleshoot. Your presence is greatly missed, come back soon. To **Pebble, Alan, Daphne and Angeline** my production team. There will be no show without you guys. Thank you. To **Jeffrey, Traslin, Lay Cheng, Soo Mei and Siti.** Thank you for rallying round whenever necessary. To **KS and TT**, who may not be able to see the final product but thank you for trusting me and giving me the space to exercise my artistic vision. So, **pulse.** is not just me alone. What you are about to experience tonight are the efforts of many. So, Are you ready to do your part? I want you to not worry about meaning and story and open yourself to new experiences. Stop and listen to your own bodies as you share this intimate space with Norlina, Nora and Karen. You may be surprised by what it will be saying to you. I want you also to come back and do this again. There are different **VERSIONS™** to **pulse.** and the experience will be different every time.

Ready?

Kee Hong . 15 April 2003

23 April - 11 May 2003

pulse. VERSION™ theatre

i am alive.

- **pulse.** is a visceral experience of the lives of urban women through stories, fantasies, journals, secret diaries and the science of bio-medical technology. By employing leading technologies in cardiovascular monitoring systems as part of the aesthetic and technical design of the show, the production signals a new genre of theatre work that seeks to redefine the bounds between science, art and 'live' performance.
 - **pulse.** tempts irony. While searching for a palpable existence, the girls discover their sense of dislocation in their own country. They confront their misplaced 'selves' while being most at home being on the move. Yes, they miss the familiarity of routine, the smell of their husbands, their family, their favourite hawker dish, their friends, but they never ache for the city they remember as 'home'.
 - **pulse.** will seduce audiences into these intimate journeys of confessions, revelations and unspeakable desires. They will be lulled into a voyeuristic pleasure to confront desires of their own. Like peep show patrons consuming 'live' performers stripping themselves bare, they confront their own states of loneliness, emptiness and unfulfilled wishes, wondering 'what if'.
 - **pulse. VERSION™ theatre** will have 3 versions - Like listening to a record at different speed cycles, the different versions of the performance will be coloured by a different pulse rate. Whether fast, slow or moderate, the stories, secrets and fantasies of urban women will be revealed through very different visceral experiences. Pick a pulse rate that appeals to you or one that seem to represent your lifestyle, or all 3 to get the full range of experiences.
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Introducing: A New Genre of Theatre Work

- In November 2002, I developed a new laboratory called the **DAVINCIPROJECT** where science and art will meet, dialogue and communicate how we make sense of the world around us. Central to this laboratory is how we as artists can begin to harness the creative thinking systems in the sciences and vice versa, how scientists can be inspired by our working methodologies in creating a performance.
 - Very often, we imagine these systems of thinking as separate. Or rather, we tend to assume that they fulfill different areas of investigation and interpretation of the physical world. Seldom do we associate the working processes of a scientist and an artist as parallel visions in decoding meaning. More importantly, this artificially sets up a differential treatment as to which process is more useful or relevant. And science usually wins.
 - Today, most of us live in a techno-saturated and techno-centric society where advancements and achievements in scientific inquiry are prized markers of progress and development. And Singapore is no exception. Our developments in the life sciences, medical research and engineering R & D, have become totem poles and sacred cows in the religious quest to be seen as a world-class nation. This has positioned the space of science quite far away from the space of the arts, a scenario almost expected of a limited imagination.
 - The **DAVINCIPROJECT** aims to open up this imagination by repositioning the space of the sciences within the space of the arts. By introducing the working and thinking systems of the sciences into a performative frame of communicating meaning to an audience, the project seeks to discover a new creative language that will be mutually beneficial to the sciences and the arts. Imagine a scenario where future R & D projects in the life sciences will draw inspiration from how a performance is dramaturged or conversely how a performance is structured based on the growth patterns of a germ culture. The possibilities are endless.
 - The exploration of science as a thematic in theatre and performance is of course nothing new, but what will be ground breaking in the **DAVINCIPROJECT** is how the knowledge systems and rigours of scientific inquiry will directly shape and create a performance. At the same time, the overarching performative structure that includes improvisation, dramaturgy and presentation will direct the processes of scientific experimentation and investigation. In this laboratory, we ...
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explode the boundaries of the different knowledge systems and create a platform where there will be multiple opportunities for a cross fertilisation of methodologies, working language and meaning grids. Hence, the **DAVINCIPROJECT** functions almost like a research and development laboratory for both the sciences and the arts.

- However, while most laboratories whether scientific or artistic take place in private settings privy only to the few, the **DAVINCIPROJECT** will unfold in the presence of a paying and most likely a participatory audience. The investigation, creation and communication of meaning will and must factor in how an audience will receive it. Very often in creating a performance, the final element of the audience (and perhaps also a critic) is left to the very end. But in the **DAVINCIPROJECT** set up, the audience will also become intimate participants in the process. Hence it is a space where both the process and product are showcased as one.
 - As with most laboratories for investigation, the **DAVINCIPROJECT** is conceived as a series that will take place once every 2 years where the off year is reserved for preparation, research and identification of participants that could be drawn from outside of Singapore. This constant interface of local and foreign participants will ensure a vibrant and dynamic process of investigation and creation.
 - The selection of participants will span the range of the different sciences, drawing from those traditionally seen as the hard sciences, including those from 'softer' or social sciences as well as practitioners who fall somewhere in between science and the arts.
 - The first of such a laboratory, **DAVINCIPROJECT VERSION™ 1.0**, took place in November 2002 at The Black Box, Fort Canning Centre which saw participants such as a doctor, geneticist, architect, ethnomusicologist, print designer, visual artist, sociologist and journalist going without sleep for 72 hours while having to work in environments of calibrated light, sound and food stimulus.
 - **VERSION™ 2.0** is planned to take place in 2004 and this will involve artists and scientists from beyond Singapore.
 - From the notes, discoveries and wild ideas hot-housed during the **DAVINCIPROJECT** emerge more specific collaborations that develop into full productions like **pulse**, and **balance**, in August 2003.
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- This new genre of theatre work that redefines the bounds of art, science and 'live' performance will also feature a new branding called **VERSIONS™**. For every performance, production and even creative collaterals developed, there will be different versions of that single idea in the master blueprint. This is to highlight the multiple possibilities in any creative process, be it in the arts, sciences or even our experience as human beings. For example, **pulse.** will have **VERSION™** theatre, **VERSION™** installation, **VERSION™** club and in the near future, **VERSION™** dance. All will feature the technology of cardio vascular monitoring systems. The existence of these different versions will also serve as important resource platforms for cardio vascular scientists researching into heart rate variability analysis since a large cross section of 'live' samples would have gone through the monitoring process for the purposes of the different versions.
 - The development of this new genre of theatre work also goes beyond specific discussions of identity, culture and history to bring a new spin to how we see ourselves as cosmopolitan urbanites. It transforms the experience of theatre and 'live' performance to an acute immediacy that is located squarely on the physical body. Meaning, our bodies will become the primary tools to engage this new kind of theatre work. Emotions and thinking only come after. The absolute importance of the visceral experience is what sets apart this kind of work. It is with the idea that when we become fully aware of how our body reacts, can we begin to confidently negotiate the increasingly complex urban environment that continually demands us to forget our basic responses in favour of intellect, reason and ethics. It is not a call for the return of the base, but rather, to remember aspects of ourselves that as urbanites, we have chosen to forget.

Low Kee Hong .March 2003



Day Spa

The Earth Sanctuary Day Spa is an intimate and Rustic holistic day spa nestled in the heart of Club Street for men and women who want balance and harmony in their lives. Signature treatments include the *Australian Aboriginal Dreamtime* and *Hawaiian Ka Huna* bodywork.

Earth Sanctuary Day Spa
86 Club Street
Singapore 069454
Tel: 6344 7933 Fax: 6344 7935
dayspa@earthsanctuary.com.sg

Ayurvedic Spa

The Earth Sanctuary Ayurvedic Spa at Robertson Walk promotes the belief that when the human body is perfectly in tune with nature, body, mind and spirit will be in perfect health, resulting in an uninterrupted flow of creative energy. Holistic Ayurvedic treatments such as the *Shirodhara* and *Abhyanga* massages are favorites.

Earth Sanctuary Ayurvedic Spa
11 Unity Street
#02-01 Robertson Walk
Singapore 337995
Tel: 6737 5637 Fax: 6737 5175
ayurvedicspa@earthsanctuary.com.sg



Mon to Fri 11am to 9pm
Sat 10am to 8pm
Sun 10am to 5pm
Closed on Public Holidays



"I remember the blood rushing to my head when I felt his tongue in my mouth, licking the insides of my mouth. And our tongues met and did a strange and delicious flicking dance, circling slowly then darting around. He sucked my lips - the upper then the lower, every so slowly... I thought I was going to melt, I was one puddle of wet desire. Time stood still - we were the only two hungry mouths in the world. Screw Christmas. Fuck politics. Whatever to the rest of the world. This went on for hours. Gimme more."

Bios

Low Kee Hong, Concept, Design + Direction

Low Kee Hong, a seasoned performer on the international arts festival circuit having toured extensively to Europe, Japan, Hong Kong, Australia and Indonesia, has been a long time performer-collaborator with TheatreWorks (Singapore) and its Artistic Director Ong Keng Sen. His performance curriculum vitae include amongst others, *Mortal Sins* (1995), *Destinies of Flowers in the Mirror* (1997), *Workhorse Afloat* (1997), *Lear* (1997 and 1999), *Eat Me* (1998), *Descendants of the Eunuch Admiral* (1998), *Desdemona* (2000 and 2001), and *Machine* (2002). He has also collaborated with Kishida Rio (playwright of *Lear* and *Desdemona*) and her company on *Sora*, *Hanul*, *Langit* that played to critical reviews in Tokyo (2001). He finally joined the TheatreWorks (Singapore) full-time as the new Associate Artistic Director in September 2002. This new appointment signals the company's continued efforts in harnessing the best creative talents and individuals of vision to spearhead new directions for the recently restructured company into the International and Singapore Wing. From 2003 onwards, Kee Hong will be introducing a whole new genre of creative works that recalibrates the bounds between art, science and 'live' performance. And together with the other two Associates, Tan Tarn How (Playwriting) and Jeffrey Tan (Education & Outreach), this new trinity powerhouse will further enhance and expand the house brand of creating new frontiers in the arts, research and development. In association with Keng Sen, Kee Hong will also serve as dramaturg and project manager on several projects from the International Wing including the Continuum Asia Project/Mekong Diaries (Laos), the Flying Circus Project and the DVD ROM on Southeast Asian Performing Arts and Artists. For the latter, he has spent the last 4 years researching, interviewing and filming Southeast Asian traditional and contemporary artists looking at the relevance and continuity of traditional art forms in the 21st century. Also an active scholar, he holds a Masters in Sociology with on-going research interests in cultural policy, urban planning and architecture, performance studies, vernacular and contemporary culture and arts of Southeast Asia. He has also taught at the National University of Singapore (Sociology) from 1997 to 1999. His academic writings have been published by Routledge and several journals. He also engages in performance criticism, curatorial work and most recently, directing. He sits on the programme advisory committee of the Singapore Arts Festival and is a committee member of the Association of Singapore Actors (ASA).

Paul Rae /Co-writer

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

Kaylene Tan /Co-writer

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

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

This is the first time Paul and Kaylene have been commissioned to write a script for another theatre company. They are eager to bring spell#7's distinctive combination of the magical and the mundane to the language of pulse.

Lasse Marhaug /Sound

"Marhaug has an impressive range at his fingertips, veering wildly from shocktactic maximal noise, to near silent contemplative drones...He adopts an approach midway between Merzbow and the Mego label at its wackiest and most abrasive" (Ed Pisker, THE SOUND PROJECTOR)

Lasse Marhaug is one of the innovators of the Norwegian noise/experimental scene. With over a hundred releases under various constellations on labels all over the world, as a solo artist, in collaborations and with various band. Best known is his glitch electronic duo Jazzkammer (with John Hegre), dronerock psychedelia outfit Del, and as a live musician with Origami Replika (the punk-scum-performance fraction within the Origami Republika network). He has also made music for films and video projects, and runs Jazzasslin Records. Marhaug is now out with his first solo album since 1996's "Science Fiction Room Service", the album is titled "Nothing But Sound From Now On". This is also his first album created entirely on computer. Marhaug shares the same background as Merzbow (with whom he has collaborated with) as they are both noise artists who have gone on to produce all their music on PowerBooks. The sound of Marhaug has similarities to the Japanese noise scene with Merzbow and Otomo Yoshihide, and to Austria's Mego label with

artist such as Pita and Fennesz. But one can also find references to the beautiful and arctic sounds of Biosphere, Pan Sonic's minimalist techno and to Oval and Microstoria's glitch electronics. But Marhaug has his own style. His music is extremely rich on details. Layers of sound slowly reveal themselves as you listen. The music ranges from open spaces to cut-ups and extreme digital brutalism. His use of blips and clicks often with deep soundscapes in the background, creates a shimmering and swirling sound.

John Hegre .Sound

Best known for his work with free-improvisation group Der Brief, whose debut album "Volum" received much praise. Has recently been working with the project Kaptein Kaliber, making waves in the hip Bergen club scene. Kaptein Kaliber also made the fantastic "Dronningen" track on Monopot's critically acclaimed "Something is Like Nothing Was" album. John is a skilled guitar player, but has for the last four years worked with electronics. He also works with sound design for theatre. John was last here in Singapore in November 2002 for DAVINCIPROJECT VERSION™ 1.0 curated by Low Kee Hong.

Norlina Mohd .Act

A recipient of the Shell-NAC Arts Scholarship 1998, Norlina pursued a Master of Arts in Performance Studies at the acclaimed New York University, Tisch School of the Arts. A versatile performer, Norlina has performed with companies like TheatreWorks, Action Theatre and The Necessary Stage. Some of her stage experiences include Trojan Women, Longing, Mortal Sins, Lear and Descendants of the Eunuch Admiral. In 1996, she won an acting award from the Experimental Theatre Festival in Cairo for her role in Descendants of the Eunuch Admiral. Her body of work since returning from New York is more devised and collaborative in nature. This is clearly visible in productions such as Under The Last Dust (TNS/2000), The Continuum: Beyond The Killing Fields (TheatreWorks/2001), where she filmed and directed video documentaries that formed part of her performance and Beginning of The End (TNS/2002). Norlina recently returned from a 4-month performance stint in Vienna working on a production called Marco Polo Wunderwelt at the Schauspielhaus (2003).

Norlina also holds a teaching diploma in Speech and Drama from Trinity College. As a trainer, she has prepared children as well as teachers of speech and drama for the Trinity, Guildhall, LAMDA as well as LCM examinations. She conceptualises drama workshops and facilitates Theatre-In-Education and Drama-In-Education projects for TheatreWorks and The Necessary Stage and has experience working with children with special needs (physical impairment). Presently, she is a trainer of voice with the National Institute of Education.

Norlina is also an advocate for the professional development and needs of actors and drama educators in Singapore. In 2002, she co-founded two professional bodies Association of Singapore Actors and Singapore Drama Educators Association.

Nora Samosir .cast

Nora has acted on stage and screen and enjoys them both. She maybe more well-known for appearing on TV as Mrs Fernandez in the series Ah Girl and on Masters of the Sea as Lillian Tan, but she would like to think that she is more respected for her many stage performances, notably as Agnes in Asian Boys Vol.1, Yente in Fiddler on the Roof, Miss Julie in Miss Julie, Hecuba in Trojan Women, the Wigmaker in Rashomon, the cabaret Mummy in Beauty World, Sally in Scorpion Orchid, the Warhorse in Lao Jiu, and Aunt Aggie in Ah Kong's Birthday Party. She has toured with the productions of TheatreWorks' Beauty World, Japan 1992 and Lao Jiu, Perth 1994, The Theatre Practice's My Mother's Chest, Jakarta 1997, The Necessary Stage's untitled women #1, Macao 2000 and untitled women #1 and untitled cow, Busan 2002 and New Delhi, 2003. In 1999, she was cast as Madame Chan, the nightclub owner in Apple Films' film noir "Shanghai Lily". She was last seen on stage as Ibu in Teater Ekamatra's Selamat Malam Ibu in March 2003. Her 'day job' is teaching Drama and Voice with the Visual and Performing Arts Academic Group at the National Institute of Education. Nora is also proud to be a member of the Association of Singapore Actors.

Karen Tan .cast

Karen wishes she could list "most sought-after actor" and "established" in her credit, but is happy to settle for "consistently working". She has been described on Power98 as "very employed for someone who's unemployed".

Karen's first stage venture was as a 5-year-old playing the triangle (the instrument, not as one). But her first proper theatre outing was in Theresa Tan's Pistachios and Whipped Cream, which won first prize in the Shell Short Play-writing Competition. Later, she appeared in Michael Chiang's Mixed Signals for TheatreWorks, which marked a significant decision to make the theatre her calling in life.

For TheatreWorks, Karen has been in Mimi Fan, Private Parts, Broken Birds, The Spirits Play, The Lady of Soul and Her Ultimate 'S' Machine, The First Emperor's Last Days, and most recently, Machine, which was nominated for Best Ensemble Acting, in the Life! Theatre Awards, 2003.

Her work with The Necessary Stage includes The Garden, and Still Building, which has toured Scotland and London, and won Karen the commendation award for best acting at the Cairo International Festival for Experimental Theatre, the first from Singapore. Her last play with the company was Spoilt.

She has also worked with Dramaplast Arts in *The Belly of the Carp*; with Action Theatre, in *Autumn Tomyam*, which earned her a Best Actress nomination, in the Life Theatre Awards, 2002; with SRT's *The Little Company*, in *Prospero's Children*; and with Toy Factory Ensemble for *Fireface*, which also saw a Best Ensemble nomination.

She recently returned after a 4 month stint in Vienna working on *Marco Polo Wunderwelt* at the Schauspielhaus (2003).

Having spent 7 years in the UK, Karen is privileged to have acted in the Traverse Theatre in Edinburgh, and the Battersea Arts Centre in London. However, she is happy to be home in Singapore, and working in local theatre again. She has had a disastrous relationship with TV, but has put that behind her, and sometimes writes articles about nothing and everything. However, her first love has always been, and always will be, the stage. Karen is also a proud member of the Association of Singapore Actors.

George Chua Installation Sound

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

Yuen Chee Wai Installation Video, Edits + Photographs

Chee Wai collects information. He was also the print and web designer for TheatreWorks and has ever since moved on to pursue his interest in other fields. The multi-disciplinary individual's interests lie in areas of cultural studies, philosophy, sound and visual art, and he sometimes feels displaced with his economics degree from the local university. The self-confessed Japanophile is busily acquiring additional linguistic skills to converse with his favourite visual rock bands and experimental/avant-garde musicians from Japan. He is currently in the process of gathering material for his first noise/ambient/minimal glitch/field recording release and design/photographic exhibition. He has previously contributed sonically to Spell#y's *Last Night in Sin* (2001) and was part of DAVINCI PROJECT 2002. Still an active designer and photographer at heart, he believes he might just fall in love with someone, someday, and give up everything else. Love is, afterall, blind.

TheatreWorks (Singapore) Ltd.

- TheatreWorks (Singapore), established in 1985, is an international performance company based in Singapore. It is known for its reinvention of traditional performance through a juxtaposition of cultures, along with its cutting edge productions that sets new benchmarks of artistic excellence. Its works reflect a concern with cultural negotiation and artistic exchanges with artists, through a network of traditional and contemporary artists from different disciplines.
 - 2002 sees TheatreWorks developing two key strands: the Singapore Wing and the International Wing - a unique model for a Singapore Arts company - to facilitate its growth both in Singapore and in the international arena.
 - In Singapore, it will continue to support and nurture Singapore artists and develop the Singapore arts through its developmental programmes like The Writers' Lab, and education / outreach programmes. It will continue to produce and promote Singapore writing, thereby creating a theatre that is Singapore and with a Singaporean voice. TheatreWorks has to date created and presented over 160 productions which are important landmarks in Singapore theatre history. 2003 will see TheatreWorks embarking on a new development in creating works that redefine the bounds between science, art and 'live' performance. The educational and outreach branch also works closely with schools and institutions to bring the magic of theatre and drama to youths and to the general public.
 - Internationally, TheatreWorks will continue to develop its various productions and programmes that has gained international recognition. Home-grown research and development projects like The Flying Circus Project have turned into an internationally known and sought-after laboratory process. Its progressive outlook has also resulted in works that have challenged accepted history through a genre of documentary performances. It will also do commissions by international festivals and institutions, as well as initiate new creative programmes internationally.
 - In 1999, TheatreWorks initiated the Arts Network Asia that encourages and supports regional artistic collaboration. This Network is motivated by the philosophy of meaningful collaboration, distinguished by mutual respect. The creation of this Network, with funding from the Ford Foundation and managed by TheatreWorks, is run by a panel of Asian artists to make grants to assist regional collaborations.
 - Under the artistic directorship of Mr Ong Keng Sen, TheatreWorks' concerns goes beyond that of Singapore. It sees a strong synergy between nationalism and internationalism - a philosophy that informs the company's works and outlook. Ultimately, TheatreWorks is dedicated to the development of contemporary arts in Singapore, and a politics of interculturalism in Asia, thereby contributing to the evolution of an Asian identity and aesthetics for the 21st Century.
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TheatreWorks Executive

Ong Keng Sen Artistic Director
Tan Tarn How Associate Artistic Director (Singapore Wing)
Low Kee Hong Associate Artistic Director (Singapore Wing)
Jeffrey Tan Associate Artistic Director (Education & Outreach)
Tay Tong Managing Director
Traslin Ong Manager (Singapore Wing)
Jean Yue Production Stage Manager
Ong Soo Mei Education & Outreach Executive
Lim Lay Cheng Finance & Admin Executive
Siti Aisyah Juliana Bte Rohani Administrative Assistant
Stephane Benoit Financial Controller

TheatreWorks Board

Board of Directors

Justin Hill, Lim Kay Tong, Lim Siaw Chong, Ong Keng Sen.

Board Members

Operational

Goh Eck Kheng, Kalyani Kausikan, Caroline Lim, Sharon Lim,
Lim Yu-beng, Koh Boon Pin, Lok Meng Chue.

Honorary

Alex Abisheganaden, Jacintha Abisheganaden, Michael Chiang,
Dana Lam, Lim Kay Tong, Kim Ramakrishnan, Sylvia Tan.

pulse VERSION™ club

26 April + 3 May 2003

Featuring jazzkammer (smallbownsupersound)

SMALL TOWN SUPER
SOUND

The Black Box + Fort Canning Courtyard,
10.30pm onwards.

Tickets at \$50 (\$5 for those with ticket stubs to pulse VERSION™ event)
available at the door. Ticket includes first drink.

jazzkammer will play 2 sets each night. jazzkammer will also be giving a talk to students on their
brand of noise music on 25 April 4pm at The Black Box, Theum@Works (Singapore) Ltd.

The Norwegians have since 1998 produced their own brand of northern electronic glitch lowercase-
noise music under the name jazzkammer. The duo combines everything from location recordings
and sine waves to tam-tam-bell and guitar break-outs in their music. Not caring much for the limited
world of melody or rhythm, the jazzkammer experience is all about texture, pulse and timbres.

"...liberated sound this well crafted requires no further explanation" Julian Cowley, THE WIRE

"...oddy exhilarating" NME





balance 28 aug - 2 sept 2005, The Black Box

Open. Free. Monstrous.

One name, one space, one story but 3 different VERSIONS* in one night. Like different sides to the same coin, experience a man's desperate search for the state of balance in his life. Featuring real-life couple Gerald Chew and Emma Young, meet the world of man through the mathematics of Ping Shue and before creation of Jerng Shue.

Concepted, designed & directed by Low Ren Hong. balance is written by Paul Rye & Katherine Tan. Scripted, with film by Ben Sauer and scored by George Chan.



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



For a minimum amount of \$150 (or \$500, for students), you can be part of the TheatreWorks Circle.

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

- Two pairs of complimentary tickets (worth \$100 - \$150) to any TheatreWorks production within the period of your membership.
 - 15-20% discount to subsequent / additional ticket purchase (varies with different shows).
 - Personalised priority booking and seat allocation for TheatreWorks' performances and events, with waiver of handling fees.
 - Free programme booklets for the show you attend.
 - Bi-monthly e-newsletter to keep you updated on TheatreWorks' latest happenings and events.
 - Invitation to some of TheatreWorks' exclusive "By-Invitations-only" showings, events, as well as pre/post show parties.
 - Acknowledgement in programme booklets for contribution of \$500 & above.
 - For contributions above \$150, a tax exempt receipt (less \$150) could be issued upon request.
 - Discounts at the following outlets of our Promotion Partners:
- Al Dente Trattoria** (71 Boat Quay; 22 Lorong Mambong): 50% off total bill (Food only)
 - Ashley Hair Salon** (Far East Plaza #03-02): 50% off all hair treatments and colourings
 - Basheer Graphic Books** (Bras Basah Complex #04-19): 20% off except for magazines, computer books and offer items
 - Daisy's Nail Cottage & Nail Spa** (Midpoint Orchard #02-11C; Grand Plaza ParkRoyal Hotel #01-24; Serangoon Garden Village #03-13; Mandarin Hotel, The Mezzanine #02-26): 50% off all a la carte services. Not valid for Director's service or promo/offer services
 - Earth Sanctuary Spa** (86 Club Street; 11 Unity Street, Robertson Walk #02-10): 50% off all a la carte treatment except Waxing & Nail services; courses offered by Bodywork Training Institute; and in-house products
 - Epicurious** (60 Robertson Quay, The Quayside #01-02): Present your TWC card and get a complimentary cup of coffee
 - Healthworks** (Orchard Emerald #01-K1; Liang Court #01-10/11; Forum, The Shopping Mall #B1-30): 50% off all purchases
 - Hock Tong Bee Pte Ltd** (347 Bukit Timah Road): 5% off retail prices; and 15% off case-of-12-bottle purchase
 - Hot Stones Specialty Restaurant** (53 Boat Quay): 50% off total bill (Food only)
 - Intermezzo Restaurant** (CityLink Mall #01-03): 50% off total bill (Food only)
 - It's Heaven** (77 South Bridge Rd; CityLink Mall #B1-38; Great World City #03-23): 50% off purchases
 - ish Magazine**: 1 year's subscription at \$42. First 15 subscribers get a free sports watch
 - Lifestorey** (Pacific Plaza #04-01; Suntec City #01-022/24): 50% off furnishings & accessories
 - Modesto's Restaurant** (Orchard Parade Hotel #01-09/10): 50% off a la carte menu. Not valid for set lunch or promo/offer items
 - Putara Fine Thai Cuisine** (Tanglin Mall #03-14; Swissotel the Stamford Level 3): 50% off total bill (Food only)
 - Paws "N" Furs** (The Rail Mall - 450 Upper Bukit Timah Rd; 21 Sembawang Rd; 236 River Valley Rd; 20 Farway 2 Pasir Ris; 321 Changi Rd; 1009 Upper Serangoon Rd #01-01): 15% off purchases except for promo / offer items
 - Providence Beer Bar / Bottle Shop / Wine Cave** (30 Robertson Quay, Riverside View #01-12/13): 20% off wine bottles purchased; and Heineken beer - 1 for 1 all night
 - Sing Disc Sounds** (Raffles City #03-29A): 50% off all purchases except for promo / offer items
 - The Arts Magazine**: 20% off 1 year's subscription
 - The Book Cafe** (20 Martin Rd #01-02 Seng Kee Bldg): 50% off all food and beverage (including alcohol) except promo/ offer items and vouchers
 - The Flower People** (3 Seah Street #01-01): 15% off purchases above \$80; 50% off purchases below \$80. Not valid for promo products and food hampers

pulse. VERSION™ theatre

Low Kee Hong .Director
Kaylene Tan + Paul Rae .Playwrights

Norlina Mohd .Cast
Nora Samosir .Cast
Karen Tan .Cast

Jazzkammer; Lasse Marhaug + John Hegre .Sound Artists
Low Kee Hong .Set & Lighting Designer

Jean Yue .Production Manager
Alan Mathew .Technical Manager
Pebble Tan .Stage Manager
Angeline Tse .Video Operator
Daphne Quah .Lighting Operator
Charissa Feng .Front-of-House
Daphne Lim .Front-of-House

pulse. VERSION™ installation

Low Kee Hong .Concept
George Chua .Sound
Yuen Chee Wai .Video, Edits + Photographs

pulse. VERSION™ club

Jazzkammer .Sound

"...recreate your
past, define and
define..."

Present your tickets, and fill in your
particulars at the Front of House
to take part in our grand draw!

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stay in The Orchard Hotel Suite at
The Orchard, The Standard, Singapore,
a \$500 spa voucher from The Earth
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of TMC, worth \$100!

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- A FREE Mini Facial (worth \$50!)
with every Aboriginal Dreamtime
Kado Massage purchased!
- 15% off your hotel bill at The
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30 Robinson Quay!

* Promotional period: 20 Apr - 30 May 2013.
Not in conjunction with any other promotions
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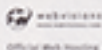
With special thanks to

Dr Chandana Samaranayake and Adeline Nah of Philips Medical Systems for the expertise, kind support and loan of medical equipment as part of the sound design of **pulse**.
Mei Han for gracing our publicity collaterals. You go girl!
Mrs Grace Chia for the line dancing lessons. You rock!
Evan Tan for the music transfer
Vivian Lee for the loan of laptop
Ming of Colonjay for doing the publicity photography
Yuen Chee Wai of Tangent45 for the concept + creative of the publicity collaterals and programme Provignage
Singapore Tourism Board
Swissôtel The Stamford, Singapore
The members of the Press + Media
The spirited volunteers
And all others who have provided kind assistance in one form or another but whose names we were not able to include due to print deadlines.

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7 September

First day I woke up without him by my side. Found myself stretched across the whole bed. I can still smell him on the sheets and his pillow. Found a curly pubic hair under the duvet cover. Nearly burst into tears when I turned on the radio and heard Lou Read's Perfect Day. Only one toothbrush left in the toilet. How to survive today? When will I see you again?

8 September

Day 2 minus you.

pulse. VERSION™ theatre

HEATWORK

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