

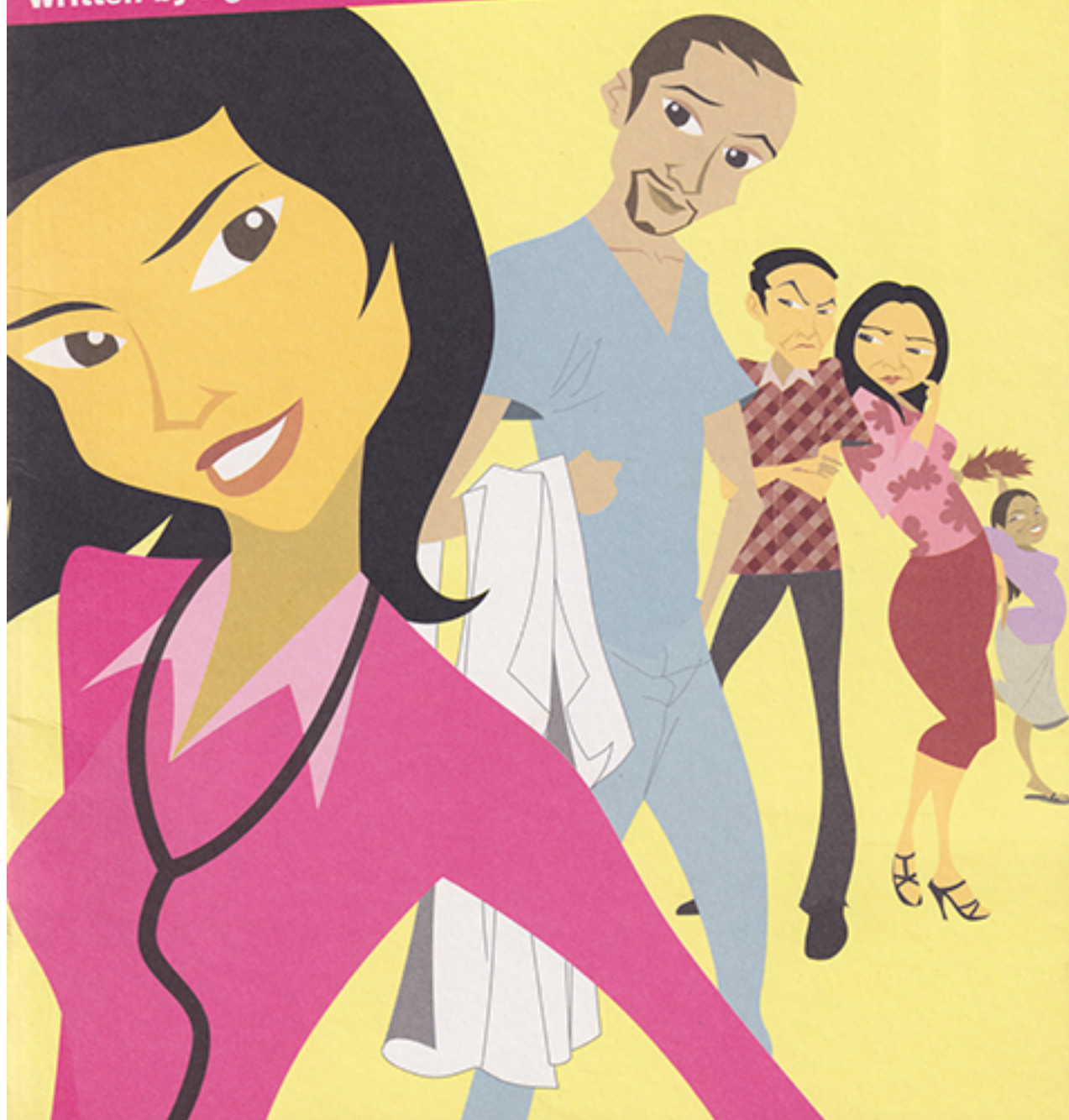
11- 29 February 2004  
The Black Box, Fort Canning Centre

THEATREWORKS

A THEATREWORKS PRODUCTION

 **MARRIAGE OF  
INCONVENIENCE**

Written by Ng Swee San • Directed by Jeffrey Tan





SABRINA WANTS TO HIDE HER ROMANCE WITH GABRIEL FROM HER PARENTS, WHILE GABRIEL HAS HIS OWN SECRETS TO HIDE.



WHEN SABRINA'S MUM PHYLLIS SEES HER MAID DIZZY WITH GABRIEL, SHE SUSPECTS THAT DIZZY IS HAVING AN AFFAIR WITH GABRIEL, WHOM SHE THINKS IS AMERICAN-CHINESE.



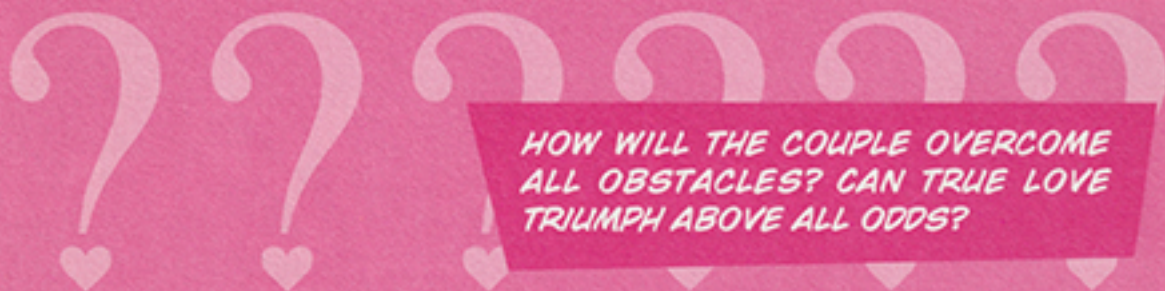
AFTER A BOUT OF SCHEMING, PHYLLIS AND HER HUSBAND HENRY ARE SHOCKED TO LEARN THAT IT IS ACTUALLY SABRINA WHO IS GOING OUT WITH GABRIEL. UPON REALIZING THAT GABRIEL IS ACTUALLY FILIPINO AND A NURSE TO BOOT, PHYLLIS AND HENRY ARE UTTERLY DEVASTATED.



ON THE OTHER HAND, GABRIEL'S OUTSPOKEN AND PROTECTIVE COUSIN LOUISA IS NOT AT ALL PLEASED TO HEAR THAT GABRIEL IS DATING A SINGAPOREAN AND A DOCTOR NONETHELESS; HENCE TAKING AN INSTANT DISLIKE TO SABRINA.



MEANWHILE, HENRY, DETERMINED TO SCUTTLE THE RELATIONSHIP, HIRES A PRIVATE DETECTIVE TO DIG UP THE SKELETONS IN GABRIEL'S CLOSET. USING BLACKMAIL, HENRY THREATENS TO EXPOSE GABRIEL IF HE DOES NOT LEAVE SABRINA AND SINGAPORE.



HOW WILL THE COUPLE OVERCOME ALL OBSTACLES? CAN TRUE LOVE TRIUMPH ABOVE ALL ODDS?

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MESSAGE FROM  
ASSOCIATE ARTISTIC DIRECTOR  
**TAN TARN HOW**

Swee San is the first new graduate of the TheatreWorks Writers' Lab to have a full production of her script by the company in a nearly a decade. This is testimony to the quality of her writing. From the first draft of her script, it was already evident that there she has written something special. Since then she has honed it over many, many revisions. On the surface it is a comedy, but the work deals in essence with the serious issues of prejudice and racism. The play made me think about myself - and for me, there are few higher compliments than this for an artist. I look forward to more from her in the times ahead.

The play was written as part of the Hearing Voices Project of the 2002 Writers' Lab. Its production also shows what I see as a new wave of younger playwrights from the Lab who stand poised to light up the theatre scene in the manner that the early Labbers such as Eleanor Wong and Russell Heng did in the first half of the 1990s. Like Swee San, these beginning writers - some who are her colleagues in Hearing Voices and some in the 2003 Lab - also have the talent and the drive.

What they need are the opportunities. And that is what the Writers' Lab is for: a nursery for budding writers. However a programme like the Writers' Lab needs money. And that is why Theatreworks is so grateful to the Singapore Press Holdings for staying with the company for more than a decade as dedicated sponsor of the Lab. I would like to record here our heartfelt appreciation.

*Tan Tarn How is part-time Associate Artistic Director of TheatreWorks, and leads The Writers' Lab Programme.*



## MESSAGE BY PLAYWRIGHT NG SWEE SAN

*Marriage of Inconvenience* would not have happened if not for TheatreWorks' Writers' Lab programme – specifically the Hearing Voices workshop in 2002. I have learned a great deal from my mentor Tan Tarn How, whose creative energy, critical insights, encouragement and generous spirit serve as constant inspiration. When one talks about mentors, one usually pictures someone much older and wiser. Tarn How is actually about my age but he is years ahead in terms of creative maturity.

Participants of Hearing Voices had the privilege of learning from two established playwrights: Tarn How and Desmond Sim. Also, the programme provided positive pressure and a sounding board from other writers. Thank you Hearing Voices alumni for the pressure, feedback and support.

Several people played an instrumental role in the development of the script. Thanks to Jeremiah Choy for his invaluable script analysis and for directing the reading in November 2002; the actors who performed the public reading in 2002; and to multi-talented Lim Yu-beng for directing the first two stages of Hearing Voices. My sincere gratitude to Felisa Batacan, a journalist and prize-winning novelist who collaborated with me during the second stage of Hearing Voices. Her musical talents amazed many. But it is her warmth, sincerity and kindness that most impress.

Jeffrey Tan, who I first got to know when he directed my short play *Bowled Over* in 2001 at TheatreWorks' *Charging up Memory Lane: 30 Plays in 30 Days Festival*, is always a pleasure to work with. He made several pertinent recommendations to improve the play. If not for him, the play would have ended with a whimper rather than a bang.

I am so glad that Jeffrey and the management of TheatreWorks (namely Ong Keng Sen and Tay Tong) decided to cast Filipino actors to play the Filipino roles. It is wonderful that Jeffrey has assembled such a fine and talented cast. Thanks also to the production crew and marketing staff for their creativity and devotion.

My gratitude to the Filipino community for their contribution to Singapore, and for their passion and generosity. Despite having undergone so much political upheaval, Filipinos are a joyous people. I admire their resilience. *Marriage* is in many ways an expression of this admiration as well as an attempt to put myself in their shoes. During the course of my research, I interviewed a nurse, an office manager, a graphics designer, a broadcast journalist, a print journalist, a tv producer, a financial consultant. All were generous with their time, despite the fact that most did not know me and were speaking to me as a favour to their friends. Several of these interviewees have since become friends. I thank all of you from the bottom of my heart.

While *Marriage of Inconvenience* is a feel-good play, I also hope that the message about discrimination has resonance for the audience and that it will cause people to reflect on their own behaviour and attitudes. I am sure that there would be more understanding and love in the world if we can all learn to see people as individuals and to stop judging others based on skin colour and occupation.

**NG SWEE SAN • Playwright** Ng Swee San is a freelance writer and editor. When not writing annual reports, corporate brochures and advertisements, she thinks up stories which she hopes one day to develop into children's books and films.

She has had a passion for creative writing from an early age. In 2001, she learned that her play "Bowled Over" won second prize in the 24-hour Playwriting Competition 2000. Shortly after, she cut her teeth writing tv scripts on the children's drama series *Kids United*. She went on to write for 3 seasons of the popular children's programme. More recently, she has written for *Moulmein High* and the docu-drama series *True Courage*.

Shortly after her first foray into tv writing in 2001, she enrolled in a playwriting course conducted by Tan Tarn How. The course ignited further interest and she applied for Hearing Voices, the Writers' Lab programme in 2002 mentored by Tarn How. *Marriage of Inconvenience* is a result of the Hearing Voices Writers' Lab workshop.

Apart from reading, writing and swimming, Swee San enjoys long walks. But her chief pleasures are long lunches, extremely long vacations in idyllic settings, and daydreaming.



"Some say that love's a little boy,  
And some say it's a bird,  
Some say it makes the world go round,  
And some say that's absurd....

...O tell me the truth about love."

- W. H. Auden

## MESSAGE BY DIRECTOR JEFFREY TAN

It is very heart warming to open the TheatreWorks 2004 Season with a Romantic Comedy. The world we live in today is filled with constant terror of fear, about the many dangers of living. From AIDS, terrorism to SARS, very little is constant any more. Things change at such a fast pace, the entire computer system can break down with just a click of unknown virus. *Marriage of Inconvenience* is a love story to remind us that if we truly love someone, with perseverance, strength and unconditional love, we can overcome all odds and succeed! And in times of difficulties and challenges, remember that there is always a silver lining in every cloud.

Like love, theatre offers numerous interpretations depending on where we've come from and where we seek to go. Working on Swee San's first full length play has been exhilarating because she has offered a tightly structured romantic comedy, inviting us to re-look at the people around us and ourselves. There are many Filipinos working in Singapore. But more often than not, most of us think of Filipinos, as just maids who bring up our children. But have we bothered to see the numerous Filipino nurses, musicians, IT professionals or specialists who keep Singapore going? It is precisely this invitation to re-look that I have requested for Gino the Set Designer, to put the audiences in a position where one can see others enter the theatre space. Who are they? Where did they come from? Prejudice and discrimination can be avoided when one is open to re-look and understand where 'the other' is coming from. Nothing is ever what it seems.

When the production was confirmed last year, I started making plans for this wedding. Swee San spent one year, researching and writing about Filipinos working in Singapore. Thus in keeping with the spirit of authentic voices, I flew to the Philippines in November 2003 and saw close to 50 talented actors in 3 days. I then narrowed down to fourteen actors and chose three. Although there were so many talented actors in the Philippines, many were surprised when I asked them to sing in Tagalog. I wonder how many Singaporean actors can sing songs in their own dialects?

What you see tonight would not have been possible, without the trust and support of the full time TheatreWorks team - Keng Sen, Tay Tong, Traslin, Tarn How, Kee Hong, Meng Chue, Jean, Lennie, Lay Cheng, Siti, Janice and Eileen. The hard work of the Playwright Swee San, Set Designer Gino, Lighting Designer Yu-beng, Stylist Mothar, Stage Manager Cheryl, Melvin and production crew. The sponsors and you the audience!

As director, I am blessed with a talented cast of Chieng Mun, Weng Kee, Corrine, Bridget, Peggy and our Filipino counterparts - Bart, Lou and Gloria. Rehearsing this play has been a very truly enriching experience, because there are constant negotiations and discoveries between the director, actors and playwright. I hope you will share our sense of adventure, love and hope! Laugh, Connect, and fight to Love, what your heart desires! Enjoy and share the boundlessness of unconditional love!

**JEFFREY TAN • Director** Trained in Australia, Jeffrey has over 12 years of directing, writing and teaching experience. Since returning to Singapore in 1996, he has worked as Resident Director with The Theatre Practice (1997 to 1998), Drama Lecturer, Acting Head of School at LASALLE-SIA, School of Drama (1998 to 2001) and Resident Artist at St. Patrick's Secondary (2001 to 2002).

In 2002, Jeffrey joined TheatreWorks (S) Ltd as an Associate Artistic Director, heading the Education and Outreach unit. He has since created and taught the majority of the educational and outreach programmes to both schools and corporate organizations like the National Library Board.

For TheatreWorks, Jeffrey has directed *Dirty Laundry*, *Watching the Clouds go by*, *Footprints in the Sand*, *Love Lust Infatuation*, *Sugar, Sugar, Sugar - the Diabetes Story* and the *Dramatized Readings*. He was also Artistic Director for *Arty Party* - the Central Singapore District Arts Festival for 2002 and 2003.

Jeffrey has also directed *1 + 1 = 3* and *Sex Heroes* for The Necessary Stage, *Lovepuke* for Toy Factory and *True Deep Blue* for Tri-Arts during the 2000 Singapore Arts Festival's Late Night Series, *Ah Boy* co-presented by the Esplanade and People's Association and the unique magic musical *Magic of Love* for Touch Entertainment at the Singapore Indoor Stadium.

Currently, Jeffrey also sits on the National Arts Council's Singapore Arts Festival Programming Committee (2003/4) and is the President and Co-Founder of the Singapore Drama Educators Association.



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# BIOS

GINO GONZALES - SET DESIGNER  
LIM YU-BENG - LIGHTING DESIGNER



**GINO GONZALES • set designer** Gino is a protégé of the Philippines' foremost scenographer, Salvador Bernal, who had encouraged him to pursue further studies in Theatre Design. With the aid of a Fulbright Scholarship and an Asian Cultural Council Grant, he obtained an MFA in Theatre Design at New York University's Tisch School of the Arts. He was also given both the Meier and Seidman Awards by the University for academic excellence.

He has designed several productions in New York, such as the costumes for the world premiere of Han Ong's *Middle Finger*. He recently returned to Manila and currently designs sets and costumes for the Cultural Centre of the Philippines' resident companies – Tanghalang Pilipino and Ballet Philippines. His last work for TheatreWorks was the set for *Comrade Mayor*.

**LIM YU-BENG • Lighting Designer** Although better known as an actor, within theatre circles, Yu-Beng is also known as a lighting designer. His latest designs include *Fireface* for Toy Factory (for which he received an Honourable Mention at the 2003 Life! Theatre Awards) and *Up North, Down South* for Checkpoint Theatre.

For TheatreWorks, he designed *Comrade Mayor*, *Machine, P.I.E.*, *Beauty World 1998*, (President's Star Charity), *Us* in Singapore (proscenium converted into round), *Lao Jiu* which toured the Perth Theatre Festival, *Broken Birds* (outdoor epic), and *Wills and Secession*. He designed *Mee Pok Man* and *Comic Potential* for Fiction Farm, and in 1996, he designed *Madam To Sup-Neung*. He also co-designed the lights for *Under the Bed* and set and lights for *Light in the Village*.

As Technical Manager of TheatreWorks from 1990 to 1994, Yu-Beng supervised the mounting of all the company's work in that time; including *Trojan Women* (performed in an abandoned quarry), *Three Children* (Singapore, Tokyo, Yokohama), *Theatre-On-The-Hill* (the original theatre carnival on Fort Canning), *Madam Mao's Memories* (Singapore, Edinburgh), *Beauty World '92* (Osaka, Tokyo, Fukuoka, Singapore), *Lao Jiu* (Singapore, Perth), and *Longing*.

He recently supervised the flying of actors in Toy Factory's *The Seventh Drawer*, and also Theatre Practice and Teater Mandiri's *The Coffin Is Too Big For The Hole*.





# BIOS

CORINNE ADRIENNE TAN  
BART GUINGONA



**CORINNE ADRIENNE TAN • Sabrina Wong** Best known as the leading lady of front running television dramas and telemovies like *Heartlanders*, *Ways of the Matriarch*, *Restless*, *Brothers 4*, *Singapore Short Story Project* and *One Peep Too Many*; Corinne Adrienne's film credits are no less impressive, having starred in the Singaporean comedy *City Sharks* and *Spinning Gasing*.

Of French-Chinese-Peranakan descent, this versatile, multilingual actress has worked in six different languages in a chameleon-like range of roles in various mediums, both in Singapore and Malaysia.

Trained at the Victoria College of the Arts, Melbourne, Australia, and although more experienced in front of a camera, Corinne is finding an increasing love for the theatre – having acted in several theatre productions such as *Spilt Gravy on Rice* (DramaLab), *The Good Daughter* (Five Arts, Malaysia) and *Mardi Gras* by The Necessary Stage. *Marriage of Inconvenience* will be her fourth stage production.

In 2004, Corinne's upcoming films include *Outsiders*, *Bipolar* and *Trance*.

**BART GUINGONA • Gabriel Fernandez** Bart Guingona is a veteran of about a hundred theatrical productions in the Philippines. He has worked in the theatre in various capacities, from producer to director, from actor to designer. As an actor, he established himself as the country's foremost classical player, essaying roles as varied and challenging as *Hamlet*, *Macbeth*, *Oedipus*, *Jose Rizal* (the Philippine National hero), *John Proctor*, *The Crucible*, *Madame*, *The Maids* and countless other leads.

Bart has proven equally adept at essaying light comedic and dramatic roles in the works of writers like Neil Simon and Ray Cooney. In 2001, he won the country's most prestigious award for stage performances, the Aliw Award for Best Stage Actor for his portrayal of the conflicted Chinese-Filipino university professor teaching English to Americans in Paul Lim's *Mother Tongue*.

As a director, he is known primarily for selecting intellectually challenging material and opening them up to wider audiences. He has directed the works of Shakespeare, Ibsen, Chekov, Mamet, Rabe, Hare, Cocteau, Marber and many others. He fulfilled a couple of grants in London on advanced directing education. He also contributes to the leading broadsheet of the Philippines, *The Philippine Daily Inquirer*, as a theatre columnist.



His company, Actor's Actors Inc., apart from being a highly acclaimed theatre group is also an events organizer that specializes in theatrical events.



# BIOS

KOH CHIENG MUN  
LEE WENG KEE

**KOH CHIENG MUN • Phyllis Wong** Koh Chieng Mun is one of Singapore's most well known comedic actresses. Best known for her role as Dolly in the well loved sitcom *Under One Roof* that won her an Asian Television Award, Chieng Mun has gone on to work alongside Hong Kong actress Lydia Sum in the highly rated sitcom *Living with Lydia*.

She celebrated her own coming of age with a sell out one-woman show, *Fabulous at Forty*.

Her international film roles include *Pavilion of Women*, in which she starred alongside Willem Defoe. She has also starred in the Singapore movie *City Sharks*, which won an American Screen Arts Foundation Award for Best Comedy.

Chieng Mun sings as well as she acts. She has taken on many roles in musicals such as Dick Lee's *Beauty World*, *Fried Rice Paradise* and *Nagaland* as well as operas *La Traviata* and *The Mikado*. She has also written and performed her own semi-dramatized concert, *Diva and the Dancer*.

Chieng Mun hopes to pursue her love for teaching music. She has a teaching practice in arts education and has recently returned from a music summer camp in Brisbane. She hopes to help nurture the young in learning and using the benefits of performing arts to a more creative end.



**LEE WENG KEE • Henry Wong** Weng Kee started out as one of the most promising solo finalists in the National RTS Talentime in 1978. He went on to garner the coveted role of Judas in the Andrew Lloyd Webber rock opera *Jesus Christ Superstar* for the Sceneshifters. Having won rave reviews as Teo Ah Beng in *Army Daze* for TheatreWorks, he proceeded to become the most memorable under-dog food & beverage manager, Cedric, in *Ah Kong's Birthday Party*.

At the 2000 Life! Theatre Awards, he earned a Best Actor Nomination for his performance as Fu Long, which spanned 4 decades from a 20-something young man to a decrepit 60-year-old in Toy Factory's *A Tinted Edge*.

A familiar face on and off stage, his film and television accolades include *Chicken Rice War*, *The Locked Room*, Mediacorp's *Happy Belly*, *Growing Up* and *Living with Lydia* and Mediaworks' *Ah Girl*.

Effectively bilingual, Weng Kee also starred in *The Morning People* and *Mad Phoenix* for the Hua Yi Chinese Festival of Arts at the Esplanade – Theatres on the Bay.

In November 2003, he toured several cities in China performing in the musical magic show, *Magic of Love*.



# BIOS

LOU MANINGAS  
GLORIA SICAM



**LOU MANINGAS • Dizzy** Lou has been performing for as long as she can remember. She always found herself participating in plays and productions in school and was always asked to sing at family gatherings and parties.

But she realized her love for theatre when she found out she could mix her passion for singing and her zest for acting onstage. While studying, she did *13 Daughters* (Kinau), *Saul Of Tarsus*, *Katipunan* (Inang Bayan), *Now I See You* and *Restricted*; mostly for Harlequin Theater Guild.

After finishing a degree in Information Technology, she planned to concentrate on her career but was soon lured back into theatre when offered the role of Asaka in Circleisle Theater's *Once On This Island*.

Since then, she has worked with various highly esteemed theatre companies in Manila doing musicals as well as straight plays. Her credits include *Himala The Musical* (Mrs. Alba), *Cinderella* (Stepmother), *Oraciones* (Cleopatra), *As You Like It* (Audrey), *13 Daughters* and *Godspell*, among others.

She appears on *Karen's World* on RPN Channel 9 and ABS-CBN 2's *Star Studio Presents*.

A TV/Print Ad Model, she's done several commercials and is popularly known as the endorser of Selecta Wall's Sundae Ice Cream.

Currently, Lou also works as Consultant for RCG IT in the Philippines. She is set to do *Full Monty The Musical* with Michael De Mesa and RJ Rosales this year.



**GLORIA SICAM • Louisa** Glory hails from the Philippines, where she started out in theatre doing wholesome roles such as a jaded nun in the *Sound of Music*, a mother rabbit and evil hag in *The Lion, The Witch and the Wardrobe*, a swordfish and lady-in-waiting in *The Little Mermaid*, a funky-haired ensemble member in *Joseph the Dreamer*, and most recently, various kinds of fowl in the Manila run of *Honk*, all for Manila's first Christian Theater company, Trumpets.

But when Glory joined another theatre company in the Philippines, Atlantis, she discovered that theatre wasn't all nuns and rabbits and fish. She was Alexi Darling in all 3 runs of *Rent*, an apostle in the rock musical *Jesus Christ Superstar*, a scantily clad Phantom in *The Rocky Horror Show*, a scantily clad, headdress-balancing Vegas showgirl in *Dreamgirls*, and just last December, *Soupy Sue* in the critically-acclaimed *Urinetown*.

Glory's first love will always be theatre, but writing is a close second – she writes for various publications like the teen magazine *Pink* and showbiz-oriented magazine *Star Studio*. Another passion for Glory is teaching – she teaches acting workshops for kids and teenagers over the summer.

Other plays where she also had the time of her life were *Chang & Eng – the Musical* (Malaysian tour) for Action Theatre, and *Promises, Promises* for AAI.

# BIOS

BRIDGET THERÈSE  
PEGGY FERROA

**BRIDGET THERÈSE • Conchita** Bridget's passion for language and theatre began at a very young age. Awkwardly shy as a child, she felt safe expressing herself in reading, poetry, singing, dancing and eventually acting.

Her first professional theatrical debut was in America in the 80's, where she was asked to be the assistant director for *Cinderella* by the LITA award-winning Alameda Children's Musical Theatre. Soon after, she was employed to choreograph their next few productions. One day, while asked to stand in for a performer in *A Winter's Tale*, a Christmas musical, Bridget found her true calling, going on to play a variety of roles in plays and musicals in America and England.

Back in her hometown Singapore, Bridget has performed with diverse theatre companies and appeared in productions such as *Breaking China*, *Sugar Sugar Sugar - The Diabetes Story*, *Sylvia and Cinderel-lah*.

This versatile actor also teaches drama to children of all ages and appeared in the Mediacorp Channel 5 sit-com *Achar*. In October 2003, Bridget formed *For Heaven Sake*, a group that spreads the good news through drama, movement and music.



**PEGGY FERROA • Cleaner** Peggy Ferroa started out doing work for radio, after which she worked for television as a dubbing artiste, as well as an acting talent. Best known for being a regular on *Gurmit's World*, Peggy has played numerous character roles in variety shows, sitcoms, dramas, films and commercials.

Peggy has also worked for various Singapore theatre companies. Her stage productions include Michael Chiang's *Private Parts*, Stella Kon's *Feeding the Armadillo*, Russell Heng's *Half Century*, Sir Alan Ayckbourn's *Comic Potential* and Terence Rattigan's *Deep Blue Sea*.

She is also a speech coach and has worked with actors, SRT's Young Company, schools and individuals from MNCs. Peggy also puts together corporate events and writes programmes and concepts for television. She is a member of the Association of Singapore Actors (ASA) and the Singapore Drama Educators Association.



## ABOUT TWORKS

TheatreWorks (Singapore) was established in 1985. It is an international performance company based in Singapore, known for its reinvention of traditional performance through a juxtaposition of cultures, along with its cutting edge productions that sets new benchmarks for 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.

This year, TheatreWorks turns 20 - and with its plans to move into its new home at Robertson Quay called the icaa (international centre of asian arts), it begins a reinvention process to become tWorks. It will position itself in a landscape of all the Asian arts it has engaged with in the last decade, and go back to its roots of encouraging young Singaporean creativity as well as continue its laboratory activities.

The icaa will be an independent international centre that engages with inter-Asian creativity and networking, a place where individuals from other countries would arrive at to understand the broad perspectives of working with the global Asian urban metropolis, tradition and artists.

tWorks will also start SCAN (Singapore Creative Arts Nucleus) which will curate groups of young creative individuals known as scanners with the icaa being the site for their creativity.

At present, tWorks has two strands: the Singapore Wing and the International Wing - to facilitate its growth both in Singapore and in the international arena.

In Singapore, it continues to support and nurture Singapore artists and develop Singapore arts through its developmental programmes like The Writers' Lab that produces and promotes Singapore writing, creating a theatre that is Singapore and with a Singaporean voice; and the education and outreach programmes that work closely with schools and institutions, bringing the magic of theatre and drama to youths and the general public. Last year, the Singapore Wing embarked on a new development, creating works that redefine the bounds between science, art and 'live' performance.

To date, tWorks has created and presented over 165 productions, which are important landmarks in Singapore theatre history.

Internationally, tWorks continues to develop its various productions and programmes that have gained international recognition. Homegrown research and development projects like The Flying Circus Project have turned into internationally known and sought-after laboratory processes. Its progressive outlook results in works that have challenged accepted history through a genre of documentary performances. It continues to do commissions by international festivals and institutions, as well as initiate new creative programmes internationally. For instance, The Continuum Arts Project or CAP, a capacity building programme in Laos that helped revived the Laotian Ramayana.

In 1999, TheatreWorks initiated the Arts Network Asia, a network of independent artists and arts activists promoting regional artistic collaborations and exchanges. With funding from the Ford Foundation, it was hosted and managed by tWorks for the first three terms.

Under the artistic directorship of Ong Keng Sen, tWorks' concerns go beyond that of Singapore. It sees a strong synergy between nationalism and internationalism - a philosophy that informs the company's works and outlook.





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# TWORKS TEAM

## **THEATREWORKS EXECUTIVES**

Artistic Director - Ong Keng Sen  
Associate Artistic Director (Singapore Wing) - Tan Tarn How  
Associate Artistic Director (Singapore Wing) - Lok Meng Chue  
Associate Artistic Director (Singapore Wing) - Low Kee Hong  
Associate Artistic Director (Education & Outreach) - Jeffrey Tan  
Managing Director - Tay Tong  
Manager (Singapore Wing) - Traslin Ong  
Production Stage Manager - Jean Yue  
Technical Executive - Lennie Lee  
Marketing Communication Manager - Eileen A. Chua  
Education & Outreach Executive - Janice Seah  
Finance & Admin Executive - Lim Lay Cheng  
Administrative Assistant - Siti Aisyah Juliana Bte Rohani  
Financial Controller - Stephane Benoist

**THEATREWORKS**

## **THEATREWORKS BOARD**

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Lim Kay Tong  
Lim Siau Chong  
Ong Keng Sen

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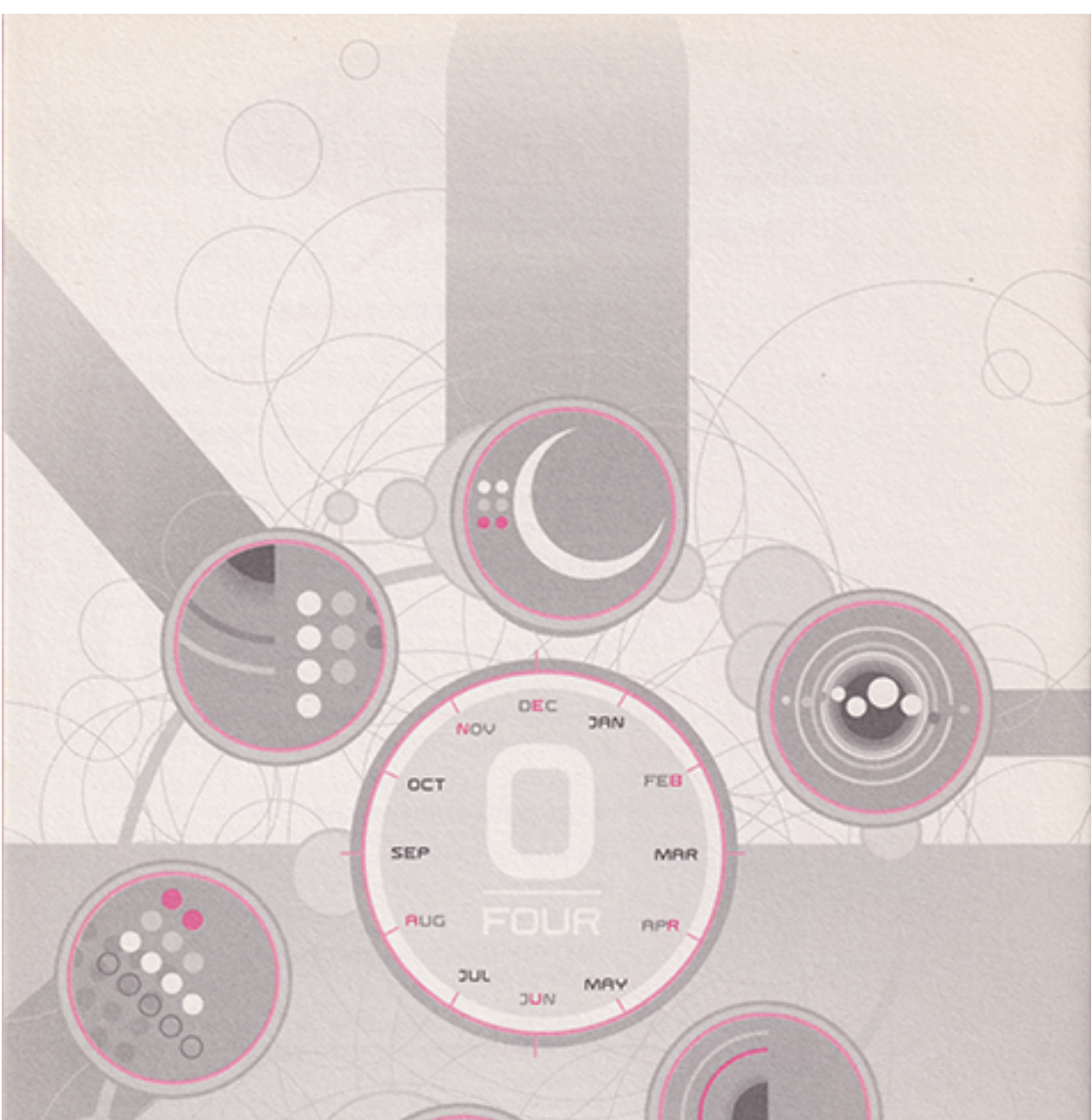
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Kalyani Kausikan  
Caroline Lim  
Sharon Lim  
Lok Meng Chue  
Tay Tong

#### **Honorary**

Alex Abisheganaden  
Jacintha Abisheganaden  
Michael Chiang  
Dana Lam  
Lim Kay Tong  
Kim Ramakrishnan







### The 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 audiences 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 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](http://www.theatreworks.org.sg), email [tworks@singnet.com.sg](mailto:tworks@singnet.com.sg) or call 6338 4077.

Besides our participating partners, TheatreWorks would like to thank the below-mentioned for their continued support in the success of the TheatreWorks Circle.

Nicholas Smith  
Bernard Eng Kiat Ho  
Guillaume Levy-Lambert  
Wan-ling C J Wee  
Hak Wee Seah  
Irene Meow Hon Ang  
William Siew Wai Lim  
Peter Robert Hamilton  
Wen Tsung Wong  
Jennifer Potter

# SINGAPORE SEASON

LIVE AT THE EQUATOR BREEZE THROUGH 2004 WITH US



Sunny with slight turbulence

## FEBRUARY

**Marriage of Inconvenience**  
The Black Box, Fort Canning Park

Marriage of Inconvenience is a romantic comedy about a Singaporean female doctor who falls in love with a Filipino male nurse, braving parental objections and all. It features a witty script that mirrors society's prejudice and hypocrisy.

A new play by one of The Writers' Lab playwright Ng Swee San, developed from 2002's Hearing Voices programme, it is directed by Jeffrey Tan. The love affair features local talents Corinne Adrienne Tan, Koh Chiong Mun and Lee Weng Kee alongside award-winning Philippines actors Bart Guingona and Lou Maningas.



Sunny days ahead

## APRIL

**'Shanty: Follow that Dream'**  
Jubilee Hall

Inspired by "Call it Shanty" The story of The Quests by Henry Chua, "Shanty: Follow that Dream" is about the celebration of dreams, naivety, innocence, joy of youthful energy and optimism, as it questions how far one would go to fulfil one's dreams, passion and desire. It will follow the dream of four dreamers, and their trials and tribulations along the journey towards being 'rich and famous'.



Warm with passing showers

## AUGUST

**Ma: Moment**  
Fort Canning Green

A poignant tale of parent-child relationship, featuring black-and-white film by Chu Gei, starring Butterfly Wu, Josephine Siao and Lee Hong Kum. Performed by Lok Meng Chue, directed by Low Kee Hong.



Sultry breezes...  
Sweltering nights...

## NOVEMBER

**Sniffing the Equator**  
A dramatised reading at  
The Black Box

A sardonic perspective of the beautiful Singaporean, written by David Fuhrmann-Lim. What are the symptoms? What is their language? Why and how do they exist? 2 contemporary Singaporean females looking for love, meaning of life while at the same time looking for the best offer, the best discount and the best place to lunch!

## INTERNATIONAL PROJECTS

### MAY

**Da Vinci Project Version 2.0**

The second series of the Art & Science laboratory DAVINCIPROJECT which began in November 2002. Version 2.0 will serve as a research and hothouse platform for the two acts (Singapore) & dumb type (Japan) collaboration BIO. These series of workshops and mini-showings will serve to encourage potential partners and sponsors to come on board the project.

### JUNE

**Sandakan Threnody**  
Victoria Theatre, Singapore Arts Festival

A cross-media collaboration between Singapore and Australia artists based on Australian war-time survivors' accounts of the death march in Borneo at the end of World War II. Sandakan Threnody is directed by 2003's cultural medalion award winner Ong Keng Sen with music composed by Australian composer Jonathan Mills. It metaphorises the experiences of war and brutality into a contemporary existential journey, a journey into the heart of darkness. To evoke is to call forth; to bring to recollection imaginatively; to summon a spirit by invocation. Perhaps we are evokers of a forgotten past, a past erased and evaporated. We evoke that could not be said before.

### DECEMBER

**The Flying Circus Project**

A gathering of international artists from SEA/Asia and Europe, a hothouse of ideas with different disciplines and artforms. There will be a series of performance and showing throughout the 3 weeks.

## EAT!

**Al Dente Trattoria** (71 Boat Quay, 22 Lorong Mambong, Esplanade Mall - Theatres by the Bay) : 10% off total bill (Food only)  
**Epicurious** (60 Robertson Quay, The Quayside #01-02): Present your TWC card and get a complimentary cup of coffee.  
**Patara Fine Thai Cuisine** (Tanglin Mall #03-14, Swissotel the Stamford Level 3): 10% off total bill (Food only)  
**Provignage 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  
**Secret Recipe** (42 Holland Grove Rd, Forum the Shopping Mall #B1-05, Plaza Singapura #03-16, 885 East Coast Road): 10% off total bill

## READ!

**Bazheer Graphic Books** (Bras Basah Complex #04-19): 20% off except for magazines, computer books and other items  
**ISH Magazine** An annual subscription of 6 issues (priced at \$58/issue excluding postage) for only \$336.00 including postage.

## RELAX!

**Ashley Hair Salon** (Far East Plaza #03-02): 10% off all hair treatments and colourings.  
**Daley's Nail Cottage & Nail Spa** (Midpoint Orchard #02-11C, Grand Plaza Parkway Hotel #01-24, Serangoon Garden Village #03-13, Mandarin Hotel, The Marzantine #02-08): 10% off all a la carte services. Not valid for Director's service or promo / offer services.  
**Earth Sensatory**  
10% off all a-la-carte treatments (except Nails Services), courses offered by Bodywork Training Institute, and all in-house spa products.

## SHOP!

**Hock Tong Bee Pie Ltd** (347 Bukit Timah Road): 5% off retail, and 15% off case-of-12-bottle purchases  
**Ig's Heaven** (CityLink Mall #01-38, Great World City #03-23): 10% off purchases  
**Mu-ee** (Plaza Singapura #03-03, Bugis Junction #03-08, Holland Village): 10% off regular-priced items for \$20 and above purchase. Enjoy further discount with Mu-ee Reward stamp  
**Sing Music Pie Ltd** (Lucky Plaza #03-75): 10% off all purchases except for promo / offer items

## OTHERS!

**The Flower People** (3 Seah Street #01-01): 15% off purchases above \$50, 10% discount off purchases below \$50. Not valid for promo products and food hampers.

For a minimum amount of \$150 (or \$100, for students), you can be part of the TheatreWorks Circle. As a member, you'll get to enjoy the following Membership Privileges:

1. Four complimentary tickets (worth \$100 - \$150) to any TheatreWorks production within the period of your membership.
2. All memberships are valid for a year upon the date of joining.
3. Processing will take 2-4 weeks.
4. TheatreWorks reserves the right to decline issue of a new card and to withdraw any existing card at anytime.
5. In order to receive the benefits and privileges, the TWC card must be presented before and transaction. Failure to do so will render certain loss of member benefits and privileges.
6. Members are responsible for informing TheatreWorks when the TWC card is lost, stolen or if there's a change in personal particulars. If this is not done, TheatreWorks will not be accountable for any consequences and any loss of benefits or privileges.
7. An administrative charge of \$5 is payable for the replacement of any card in the event of loss or theft (this must be substantiated with a police report).
8. TheatreWorks reserves the right to alter and amend any of the terms and conditions of the TWC programme, or to terminate it anytime without prior notice.
9. Fundraising productions and productions that are jointly produced are not open to TWC privileges.



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# PRODUCTION CREW

**Director** Jeffrey Tan

**Playwright** Ng Swee San

**Set Designer** Gino Gonzales

**Lighting Designer** Lim Yu-Beng

## CAST

**Gabriel** Bart Guingona

**Sabrina** Corinne Adrienne Tan

**Phyllis** Koh Chieng Mun

**Henry** Lee Weng Kee

**Dizzy** Lou Maningas

**Conchita** Bridget Therèse

**Louisa** Gloria Sicam

**Cleaner** Peggy

## CREW

**Production Manager** Jean Yue

**Technical Manager** Lennie Lee

**Stage Manager** Cheryl Hew Soo Fun

**Asst. Stage Manager** Melvin Lim Shoong Hsiung

**Crew /Props** Scott Dominic Peterson

**Crew** Yap Junmin

**Crew** Abhilash Anselm Menon

**Master Technician** James Tan

**Stylist** Mothar Kassim

**Hair/Make-Up Artist** Shamsiah Bte Mohd. Shamsi

**Front-of-House Manager** Dominic Lim



# ACKNOWLEDGEMENTS

With special thanks to

## OUR SPONSORS

**Frederick Lee Bridal** for the sponsorship of the beautiful wedding apparel.

**Muhammad Faizal bin Sumono** and **Siti Khadijah binte Ibrahim** for the hair and make-up for the publicity shoot.

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**Andrew Teo** of **Franjipani** for the partial sponsorship of flowers.

**Elvin Ching** for the design of the publicity collaterals and programme.

**The members of the press and media**

**Our kind volunteers**

And all others who have provided support and assistance in one form or another but whose names we were not able to include due to print deadlines.

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SINGAPORE

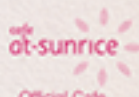
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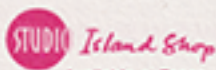
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