

# THEATREWORKS

You are invited to

## GREENHOUSE DRAMATISED READINGS

Wed 25 Jan & Thu 26 Jan 2006 | 72-13 Mohamed Sultan Road  
7.30 pm – 10.00 pm

Wed 25 Jan 06

☞ **A Little Insurance** <by Quah Choo Ee>

☞ **Light Sweet Crude** <by Gavin Lim>

Blood runs thicker than water but what about oil? Lots of it. Enough to make you filthy rich? Enough to make you... kill? Family ties means different things to different people. And family feuds are always the most ugly and oftentimes very petty in nature. VIVIENNE and MENG are half brother and sister that harbour a deep-seated hatred for each other in their growing years. After their father's funeral, they found an opportunity to ultimately get rid of each other when they are confronted by two bumbling robbers. By contrast, TONY and AH GONG, who are brothers-in-law to each other, are uncouth criminal lowlifes that display a better sense of family than the educated affluent siblings from Singapore.

### Biography

Gavin is a founder and operates one of Singapore's top local advertising agency for the past 9 and a half years. In his course of work, Gavin has been producing all, and directing some of the agency's TV commercials both for local and regional clients like Harley-Davidson, Daimler Chrysler, BMW, 7-Eleven, Panasonic, O2, Mattel, etc through these years. In his aim to further his personal creative pursuit, he has in April 2004 joined Theatreworks 24hrs Playwriting Competition and won the MERIT AWARD. This experience encouraged Gavin to then make his first experimental film 'Subtitle' in November 2004. This debut film won him the Best Director Award in the 18th Singapore International Film Festival 2005. The film has already screened in the US, DC Shorts in September 2005, Washington DC and in the Hongkong Asian Film Festival in October 2005. The film 'Subtitle' has also been invited to the Cleveland International Film Festival 2006 and the Tampere International Film Festival 2006.

### Awards

2004 Merit Award Winner of Theatreworks 24 hours Playwriting Competition

2005 Best Director Award (Silver Screen Award-Shorts) – 18th Singapore International Film Festival 2005

☞ **Ties that bind** <by Sandra Liao>

☞ **Eat Work Sleep** <by Edgar Liao>

# theatreworks

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## GREENHOUSE DRAMATIZED READINGS

Wed 22 Jan 88 7:30 pm - 10:00 pm  
10-11 Broadway Station Road

Wed 22 Jan 88

A 1988 production of Greenhouse

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Greenhouse is a production of Theatreworks, a not-for-profit organization dedicated to the production and presentation of new and emerging playwrights. The organization was founded in 1977 and has since then produced over 100 plays. The organization is currently producing a new play by [Name] in 1988. The play is a comedy and is set in a small town in the north of England. The play is a production of Theatreworks and is being presented at the Greenhouse Theatre. The play is a production of Theatreworks and is being presented at the Greenhouse Theatre. The play is a production of Theatreworks and is being presented at the Greenhouse Theatre.

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Thu 26 Jan 06

☞ **One Last Tour** <by Ngin Chiang Meng>

☞ **The Purple Ribbon Project** <by Ling Hue Chye>

Societal pressures can distort and kill lives. The paper chase, the rat race, the drive to be number one or at least on par, to be the hub of hubs is relentless. People who ride the wave and succeed, enjoy glory and recognition. For those who fall short, living another day is a nightmare.

A mother who felt life shortchanged her: she had the smarts, but not the opportunity. She chose a husband whom she deemed got good potential, only to feel that he did not live up to her standards. She pushed him hard to excel. Instead, she drove him to his deathbed. She turned her attention to her twin children. One gave her much delight; the other failed to live up to her expectations. Did her blatant display of favouritism created a rift between the brothers? If only they knew...

### **Biography**

*The writer keenly wishes to drop out of the rat race and do her own lap some day.*

2<sup>nd</sup> Prize 24-hr Playwriting Competition '04

☞ **King of Harts** <by Frankie Ng>

# THEATREWORKS

## The Writers Lab 2005

Conceived by 2003 cultural medallion winner Ong Keng Sen in 1990, The TheatreWorks Writers' Lab and has been instrumental for encouraging and developing Singapore playwriting with its varied and far-reaching writing programs.

The *Singapore Young Dramatists Award* is committed to nurturing the raw energy and creative potential among our young; and at *The 24-Hour Playwriting Competition*, aspiring and talented playwrights are given a once-in-a-lifetime experience to create a play within a 24-hour timeframe. Development follows, as 'gems' discovered from past competitions are nurtured through meetings and courses with veteran playwrights at *The Greenhouse*. In 2004, *New Commissions* was introduced for the Writer's Lab alumni and more experienced writers to enable them to continue writing and to receive mentorship.

Presently headed by its Associate Artistic Directors Tan Tarn How and Jeffrey Tan, it strives to continue its aims of providing new and emerging playwrights opportunities through workshops, mentoring and readings to hone their creative writing skills. The Writers' Lab also offers mature and established playwrights an artistic platform to contribute new plays. In turn, the Lab serves as an avenue for writers who desire to develop their concepts, themes and characterisation through interaction with an informed and critical audience at various stages of development.

The *Open Lab: Dramatised Readings* provide the platform for the new writing to be read and heard. Playwrights can gain new perspectives from the working with professional directors and actors, and even engage in discussion with the audience.

With the support of Singapore Press Holdings, TheatreWorks Writers' Laboratory desires to continue and further its pioneering work in the development of Singapore theatre and Singapore writing. Having a legacy of established playwrights and stimulating plays over the past decade, TheatreWorks will continue to seek ways in deepening and consolidating the foundations it has laid. By developing new and young writing as well as creating interest in the craft of writing, we hope that more promising playwrights and creative writing would be generated in the near future.

**Director:** Jeffrey Tan

### Actors:

Lee Weng Kee  
Rajesh Krishnamuti  
Serena Ho  
Yeo Yann Yann

Leslie Tay  
Eleanor Tan  
Windson Liong

**Stage Manager:** Nicole Tan

### For more information, please contact:

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# THEATREWORKS

TheatreWorks Writers' Lab presents

**FRESH PLAYS - Dramatised Reading of the 2005 Greenhouse**

**25 & 26 January 2006, Wednesday & Thursday**

**7.30 – 10pm**

**72-13**

**Free admission**

After a gruelling new year of working on their scripts as part of TheatreWorks' Writer's Laboratory Greenhouse programme, seven writers will have their scripts read in this upcoming Dramatised Reading at 72-13.

Scripts for 2005 Writer's Lab covers a range of issues – family ties, the rat race, life choices and more. Hailing from various professions, the seven writers in 2005's Writer's Lab are winners from TheatreWorks's 24-Hour Playwriting competition as well as Singapore Young Dramatist's Awards.

Directed by Jeffrey Tan, TheatreWorks' Associate Artistic Director (Education & Outreach), the readings will feature actors Nora Samosir, Lee Weng Kee, Rajesh Krishnamuti, Serena Ho, Yeo Yann Yann, Leslie Tay, Eleanor Tan and Windson Liong.

**25 January 2006 (Wednesday)**

Red Thread written by Sandra Tsao

A Little Insurance written by Quah Choo Ee

Eat Work Sleep written by Edgar Liao

Light Sweet Crude written by Gavin Lim

**26 January 2006 (Thursday)**

One Last Tour written by Ngin Chiang Meng

Purple Ribbon Project written by Ling Hue Chye

King OF Harts written by Frankie Ng

Limited seats only. Please RSVP by 21 January 2006 to [Nicole@theatreworks.org.sg](mailto:Nicole@theatreworks.org.sg) or call 6737-7213.

Main Sponsors

Singapore Press Holdings Foundation

Singapore Press Holdings

With support from

National Arts Council

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# THEATREWORKS

25 January 2006, Wednesday

**A Little Insurance** by Quah Choo Ee

Julian is safe in his perfectly dull life, except that his marriage is either going south or going nowhere. A recent quarrel has his wife threatening divorce and walking out the door. But his troubles have only just begun.

Shortly after he was kidnapped and then released, large sums of money mysteriously disappeared from the firm he works for. An insurance investigator is flown in to investigate. And Julian has just become the number one suspect.

Biography

Choo Ee or Chewy, as he is better known, is a regular Joe who graduated from Engineering but has been involved in an eclectic mix of jobs that has nothing to do with the aforementioned course of study. This Jack of trades is currently holding a steady career of watching movies everyday.

**Light Sweet Crude** by Gavin Lim

Blood runs thicker than water but what about oil? Lots of it. Enough to make you filthy rich? Enough to make you... kill? Family ties means different things to different people. And family feuds are always the most ugly and often times very petty in nature. VIVIENNE and MENG are half brother and sister that harbours a deep-seated hatred for each other in their growing years. After their father's funeral, they found an opportunity to ultimately get rid of each other when they are confronted by two bumbling robbers. By contrast, TONY and AH GONG, who are brothers-in-law to each other, are uncouth criminal lowlifes that display a better sense of family than the educated affluent siblings from Singapore.

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## Awards

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### **Red Thread** by Sandra Tsao

Destiny. An invisible red thread, tied by the man in the moon, connects those who are destined to meet, regardless of time, place, or circumstance. Lynn, featured in the latest copy of Tatler, lives a life of corporate mergers, Cristal champagne and cigarillos. A shadow from the past grinds her endless rat race to an earthshattering halt. Did the past just flash by in that last blink of an eye? Is the future just that nanosecond away? Not all secrets can be left alone. When the past and the future collide, which choice will she make and which path will destiny take?

### Biography

Sandra spends her life shuttling between the tranquillity of her apartment by the sea and the hustle and bustle of Raffles Place. She pauses occasionally to stare transfixed at airplanes as they come in for landings and enjoys counting the flares from the ships anchored offshore on New Year's Eve. Crafting the nuances of sale and purchase agreements, circulars and prospectuses pays the bills. Needing catharsis, she joined the 2004 TheatreWorks 24 hour Playwriting Competition, wrote her maiden play and won a Merit Award. Now she takes tentative steps towards growing and pruning her literary garden and ponders on life without its sugar coating.

### **Eat Work Sleep** by Edgar Liao

Life pivots on choices made and learning how to make them remains a crucial lesson of growing up. Zhi Zhong had grown up negotiating less-than-well-off family circumstances and a pair of embittered parents. Now an 18-year-old student, he is determined to win freedom from a scheme of things he dreads and to make his own choices. However, just as he starts, he finds that, perhaps choices are seldom free after all.

### Biography

Presently a History major at the National University of Singapore, Edgar embraces writing as both a rewarding endeavour and the much-needed respite from life and its vicissitudes. His limited engagements with theatre have been greatly encouraged by a Merit Prize (Youth Category) in the 1999 24 Hour Playwriting Competition and the 1st prize (Category C) in the 2004 Singapore Young Dramatists Award.

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Thu 26 Jan 06

**One Last Tour** by Ngin Chiang Meng

One Last Tour is about a wife who shares her last dream with her husband.

## Biography

Chiang Meng started out writing short plays when he was an undergrad in NUS studying physics. He was very astonished when he won third prize in the NUS/SHELL SHORT PLAY competition and just to check that it was not a fluke, he had a talk with one of the judges of the competition. Subsequently, he found out that it was not a fluke, and that it was just possible that he was better at manipulating the rhythms of a scene than say, the equations of quantum mechanics. He graduated with a Hons degree in physics and toyed with the idea of joining the Straits Times after he passed the aptitude test but decided to pursue teaching instead. So he got himself a teaching diploma from Institute of education and taught three years of college physics before he realized to his chagrin that he enjoyed writing jokes more than marking physics tutorials. And so he ventured into something which was just in its infancy at that time - television writing.

He worked on a now defunct Ra Ra show, writing jokes and sketches, and then moved on to expand his writing muscle on Singapore's very first sitcom Under One Roof. He left Under One Roof after one season and went to work on a drama called Growing Up. After two seasons, he left to work on a cop drama which lasted four seasons, three of which he was the headwriter.

Shows he worked on then, include, Shiver, Moulmein High, First Touch (medical drama), OH Carol, Making Love, The Ride Home, and the first season of Police and Thief. All in all, over a period of ten years, he has penned more than a hundred teleplays for the small screen and every script he writes, even today, is still a learning experience.

He has won first prize for the National Scriptwriting competition, for three years( 2001, 2002, 2004, 2005) and came in second for the fourth year. He also won second prize in the movie category of the competition in one year.

In 2004, he took part in the 24 hour play writing competition set in Angsana resort and he won the first prize. It was his first time taking part in such a contest and his first return to stage writing since his undergrad years.

Other than his writing, he has three other major loves in his life. Books, dvd's, and the one love that rules them all - his wife.

His favorite serious fiction author is Gabriel Garcia Marquez. His favorite playwright is Neil Simon and David Mamet. His favorite comic book writers are Alan Moore, Grant Morrison and Neil Gaiman. His favorite short story writers are Somerset Maugham, John Collier, Maupassant, and Chekhov. His favorite essayist is Hazlitt and Louis Stevenson. His favorite modern poet is Eliot. His



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favorite horror and suspense writers are Jack Ketchum and Richard Matheson and Jack Finney and Rod Serling. His favorite thriller writer is Frederick Forsythe. His favorite animal is a fat cat. His favorite song writers are John Lennon and Paul McCartney and his favorite muse is his wife.

## **The Purple Ribbon Project** by Ling Hue Chye

Societal pressures can distort and kill lives. The paper chase, the rat race, the drive to be number one or at least on par, to be the hub of hubs is relentless. People who ride the wave and succeed, enjoy glory and recognition. For those who fall short, living another day is a nightmare.

A mother who felt life shortchanged her: she had the smarts, but not the opportunity. She chose a husband whom she deemed has good potential, only to feel that he did not live up to her standards. She pushed him hard to excel. Instead, she drove him to his deathbed. She turned her attention to her twin children. One gave her much delight; the other failed to live up to her expectations. Did her blatant display of favouritism create a rift between the brothers? If only they knew...

## **Biography**

*The writer keenly wishes to drop out of the rat race and do her own lap some day.*

Award

2004 2<sup>nd</sup> Prize for 24-hr Playwriting Competition

## **King of Harts** by Frankie Ng

King of Harts is a rock opera about being a man. It tells the story of two brothers who love the same woman, and a boy caught in between his mother's lovers. The rivalry between the brothers is paralleled by the rivalry between two of the most macho of men, the wrestlers Bret and Owen Hart—a rivalry that ended in death for one of the two. A plot thick with hatred, blood and incest, the King of Harts is a melodrama of a wrestling match that stabs at the heart.

## Biography

Frankie Ng Tze Wei was born in Singapore on 18<sup>th</sup> September 1979. He graduated with a Bachelors degree in Economics (honors) and an honorary certificate in Theatre Studies from Princeton University in 2004.

Ng's body of work straddles film & video, multimedia and theatre. In film & video, he counts as his mentors documentary filmmaker Su Friedrich and avant-garde film critic P. Adams Sitney. Ng's video productions run the gamut from narratives set in the Singaporean heartland (Fish, Ah Long, Kia), to abstract visual poems that animate the inanimate ("Dance: The Body Politic", "From This Womb", "ONO!: or art for the executive"). His documentary "Homecoming" (2004) has been screened at a number of festivals including the Athens International Film Festival, Gottingen International Film Festival, the Singapore Documentaries Festival and the Rotterdam International Film Festival. He had won the first-runner-up award for the short film "Lost in NYC"

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in the Starlight Cinema short film festival, South-East Asia's largest outdoor cinema festival. Aside from directing, he has worked as a cinematographer in numerous student independent films that played on the festival circuit including *The Instrument* (2005) and *Naked Princeton* (2005).

In theatre, Ng wears multiple hats as director, actor and sound/multimedia designer. In the summer of 2003, Ng participated in The Kitchen's Fifth Annual Sidney Kahn Summer Institute, which saw him collaborating with electronic musicians, animators, dancers and other video artists in workshops that culminated in three performance pieces. Since then, Ng has been exploring the possibilities of intersecting multimedia with live performance in his original work. Two of his most recent pieces—"Ten Deaths by Electrical Stimulation" and "It is Impossible to Observe a Phenomenon (Without Influencing It)" — were read at Princeton University and in Singapore as works-in-progress.

As a designer in thesis productions at Princeton, Ng has used live video and sound manipulation through software patches written by Ng himself. Most recently, he has exhibited an interactive video in *Plastique Kinetic Worms' "Worms Fest"* that looks at his occupation as an economist through the lens of Yoko Ono's instructions for films. The work utilizes a setup titled "Cyclops" that can see a person's position in a grid and triggers a clip to play corresponding to his/her location. The experience of cinema is volumized within a space, and narrative control is localized in the body of the user/performer.