



WILLS

SECESSION



---

JUST WHAT YOU  
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CABARET GIRLS,  
WITCH DOCTORS AND  
A EUNUCH ADMIRAL.

---

Since 1991, the Westin has quietly stood in the wings of all TheatreWorks' productions.

From the critically acclaimed Lao Jiu to the popular classic Beauty World.

This year, on TheatreWorks' tenth anniversary (God bless 'em), we're continuing to support them in productions like Michael Chiang & Dick Lee's Mortal Sins and Kuo Pao Kun's Descendants of the Eunuch Admiral. A support enjoyed by each and every one of Singapore's characters.



THE WESTIN STAMFORD & WESTIN PLAZA  
Singapore

THEATREWORKS

Patron Of The Arts (1987, 1991, 1993, 1994)

**WILLS  
&  
SECESSION**

A NEW PLAY BY ELEANOR WONG  
DIRECTED BY ONG KENG SEN  
14 - 21 SEPTEMBER 1995  
JUBILEE HALL

FEATURING  
TAN KHENG HUA  
CLAIRE WONG  
KOH JOO KIM  
ROSITA NG



## Every Budding Artist Deserves A Hand.

As Singapore's leading oil company and largest single multinational investor, Shell is the proud recipient of Singapore's first Distinguished Partner in Progress Award for its economic contributions and its support of community and cultural projects.

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Over the years, we've built a reputation as a leading partner of the Arts through sponsoring many significant cultural projects, offering budding artists a platform to perform and more recently, through establishing the Shell Centenary Scholarships for the Arts.



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ONG KENG SEN

PRODUCTION DIRECTOR  
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PLAYWRIGHT'S MESSAGE  
ELEANOR WONG



Eleanor Wong, lawyer and playwright, began her theatre career when she won the first prize in the NUS/Shell Short Play Competition in 1986 with *Peter's Passionate Pursuit*. Her other works include *Exit*, *Joust*, *To Touch The Soul Of A God*, *Real Life?* and *Jackson On A Jaunt* (one of the plays in TheatreWorks' landmark double-bill, *Safe Sex*).

Her first full length play, *Mergers and Accusations* was staged by TheatreWorks as part of the SPH Young Playwrights' Series II in 1993.

"If you came for sex or violence, you'll probably be disappointed. Sex is involved. But no more, no kinkier, and no less privately than most of us might encounter in our own lives. Violence is involved. But only in the strength of emotions aroused; no one gets blown up to smithereens.

Instead, it's family and faith. The F words that (to me, at least) make this an R(A) play.

In *Wills and Secession*, the principal protagonist, Ellen Toh, is forced by a tragedy to start dealing with her own family and faith. In the process, hard and cruel questions are asked. In the play, as in life, maybe not all will be answered.

Some of you may have made this difficult journey already and found your families and faiths. It may be that this play questions your certainties in ways that you would not dream of doing. And this may seem offensive. Of you, this playwright asks a favour. Before you react in anger or rejection, will you stay with us and observe if Ellen's journey, although different, is nonetheless, as yours must have been, an honest one.

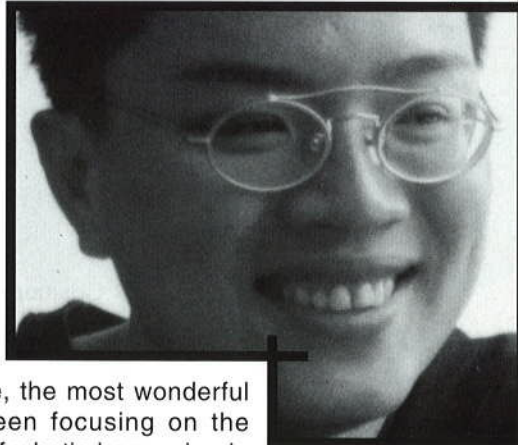
Some of us are still trudging along. We've tried to consult the maps of those who have gone before but they haven't always wanted to reach the same destination. So we've loaded our backpacks up with hope, make out our own paths and, now, half-way up the hill, unsure of the next step, are probably wondering why the hell we started.

But it's better than staying stuck on the ground.

This play is particularly for the trudgers."

Eleanor Wong

DIRECTOR'S MESSAGE  
ONG KENG SEN



"The most wonderful theatre, the most wonderful expression has always been focusing on the marginal to give a picture of what's happening in society. From these marginal persons, we begin to get a vision of how that society is constructed and hence, we can critique it. We are agitated through the throwing of marginalised characters into our world. We are forced to re-examine our lives."

Ong Keng Sen

Ong Keng Sen, Director, Fulbright Scholar, Singapore Young Artist, 1993, Receptient of the British Council and USIS Fellowships. In 1990, he directed a Retrospective of Singapore English Theatre 1960 - 1990 and established the Writers' Laboratory which has since galvanised much of the new Singaporean writing in the theatre. In 1991, he turned his attention to Singapore as part of a larger region with the ASEAN Season. Since 1992, he has taught at the National University of Singapore as an Adjunct Lecturer of Theatre Studies. In 1992, he also toured three productions overseas accepting two invitaions from the Japan Foundation ASEAN Culture Centre and one from the Traverse Theatre for the Edinburgh Festival. This was followed in 1994 by the Festival of Perth inviting his production of Kuo Pao Kun's *Lao Jiu*.

Last year, he was awarded a grant by the Asian Cultural Council based in New York for his achievements in Singaporean and Asian theatre. In April 1995, he became the first Singaporean to be invited to direct American actors in *A Language of their Own* at the prestigious Joseph Papp Public Theatre/New York Shakespeare Festival. His work was met with rave reviews from The New York Times and The Village Voice. Since his graduation, from the New York University Tisch School of Arts Graduate Programme, he has directed epic outdoor site specific productions such as *Longing*, *Broken Birds* and the premiere production of *Descendants of the Eunuch Admiral*, which were acclaimed both by the press and audience as ground breaking with artistic and social significance.

More recently, he has spent time in Indonesia and Thailand in preparation for the South East Asian Laboratory, as will as collaborating with Dick Lee and Michael Chiang on the the new TheatreWorks musical, *Mortal Sins* in November.

## TheatreWorks would like to thank...

The National Arts Council Theatre Grant Scheme

Tangs Studio for the wardrobe

Reveal at Tangs Studio for styling the performers' hair

X-tra Living at Park Mall for the use of furniture at the photoshoot

Cosmoprof for their assistance

Kalyani Kausikan for lighting the photoshoot

Liu Shubin, Jaiakumar Sinan and Jonathan Gwee for their invaluable support and assistance

All front-of-house assistants

The press and media

And all those who helped make this production possible



F. Scott and Zelda Fitzgerald's great granddaughter,  
Blake Hazard, with her Coach Sonoma Bag.



**COACH**

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Blake Hazard lives in New York where she is currently a college student studying literature and fine arts. She carries the Sonoma Small Bucket Zip, handcrafted from velvety nubuc. The Sonoma Collection is now available in new colors and styles. From left to right: Flatpack No. 4944 \$535, Soft Bucket No. 4943 \$519 and Small Bucket Zip No. 4933 \$369.

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For a complimentary catalogue, call 738 4121 or 735 1232.



Tan Kheng Hua, is a full-time actress who has acted in many TheatreWorks productions. These include *The Moon Is Less Bright*, *Trojan Women*, *Mad Forest*, *Beauty World*, *3 Children*, *Lao Jiu*, *Undercover*, *Longing* and *Broken Birds*, an epic longing. She was Ellen Toh in Eleanor Wong's last play, *Mergers and Accusations*.



Claire Wong is a 30 year old lawyer and actress. She is perhaps best known in the title role in *Madame Mao's Memories*, which was invited to perform at the prestigious Traverse Theatre at Edinburgh Festival in 1992, where she received rave reviews from the international press and audiences. Other memorable roles include the original Ivy Chan in TheatreWorks' 1988 classic *Beauty World* and Girl #1 in *Three Children*, which also toured Japan and Kuala Lumpur in 1992. Other recent roles include *The Songbird of Syonan*, which took place in the underground bunkers during *Longing* (1994) and Takahashi Hiroko, the journalist who traced the karayuki's stories in *Broken Birds*, an epic longing.



Koh Joo Kim possesses a well known voice. Her day time work as the morning host of One FM's breakfast show has endeared her to many listeners. Her theatre work has included sound operating and stage managing. In 1993, Joo Kim made her on-stage debut as Lesley in *Mergers and Accusations*. She has also appeared in other TheatreWorks productions, including *A Night Out With Michael Chiang* and *Ordinary Women*. She also narrated the stories of the Japanese prostitutes in *Broken Birds*, an epic longing.

THE WOMEN

IN WILLS



Susie Lingham is an installation artist whose works have been showcased in exhibitions at The Substation for Raw Theatre 3, as part of the Festival of Arts Fringe 1994 and the Abeno-Soho Art Project, where she was one of the three artists who represented Singapore for a multi-media project that brought together artists from New York, New Zealand and Japan.

Rosita Ng is a 26-year old lawyer who also composes and performs music in her free time. Rosita has acted in several TheatreWorks plays over the past few years. These include roles in the original production of *Woman On The Tree On The Hill*, the 1992 production of *Beauty World* (which also toured Japan in 1992) and *Fried Rice Paradise*. She received critical acclaim and rave reviews for her powerful and haunting singing in *Broken Birds*, an epic longing.

"I ask you all not to close your hearts today" so says Grace, my character in the play. And that really sums up what I hope we will achieve in this play - that the performers and audience alike will be open and honest with themselves and with each other, and allow themselves to enter the play, and grapple with the issues, with the characters. Hopefully the audience will, after the show, do what we did during rehearsal - argue ("Was Ellen's secretary incompetent?"), disagree ("How could Grace allow Gary to do that? Cannot!"), discuss ("Do you think you could switch the machine off if it was your husband?") and CRY ("Gail, tissue please!")"

Claire Wong

"The moon belongs to everyone  
The best things in life are free  
The stars belong to everyone  
They gleam, they're for you and me  
The flowers in spring  
The birds that sing  
The sunbeams that shine  
They're yours, they're mine  
And LOVE belongs to everyone  
The best things in life are free."

(A song my father taught me)

Tan Kheng Hua

"Lesley is stable, strong and understands love in the deepest sense... qualities I aspire to. I have a mixing bowl of memories from playing Lesley in *Mergers and Accusations*, which was my stage debut. *Wills and Secession* talks about things I've had to think about at various points in my life, not all are resolved. The up-side: working with Keng Sen, Claire and Kheng... the down-side: I'll be playing Lesley for the last time!"

Koh Joo Kim

"A phase passing  
A passing phase  
Phase a passing"

Rosita Ng

Unwieldy issues: Life, Death, Disease, Sexuality, Euthanasia, Religion, Bloodties - *Wills and Secession* bristles with what feels like an unfulfilled intention of self-flagellate. As the person creating the visual space of the play through installation art, I felt a strong need to be rid of all traces of superfluity. Only a single vision of a stark, crowded emptiness remained. I was compelled to allow the play's unsettled spirits the right to possession - haunting space.

Susie Lingham

# MERGERS AND ACCUSATIONS

*Mergers and Accusations*, Eleanor Wong's first full length play was performed as part of the SPH Young Playwrights Series II at the Black Box from July 9 - 18 1993.

It featured Tan Kheng Hua as Ellen Toh, Gerald Chew as Jonathan Chin, Koh Joo Kim as Lesley and Rani Moorthy as Mary Okada. It played to full houses through its run and was brought back for another performance on 20 July 1993 due to public demand. It was directed by Ong Keng Sen and Rani Moorthy.

In *Mergers and Accusations*, Ellen Toh (ET), cynical, chain smoking and caustic 30-something lawyer, meets Jonathan Chin, a lawyer fresh off an emotional break up.

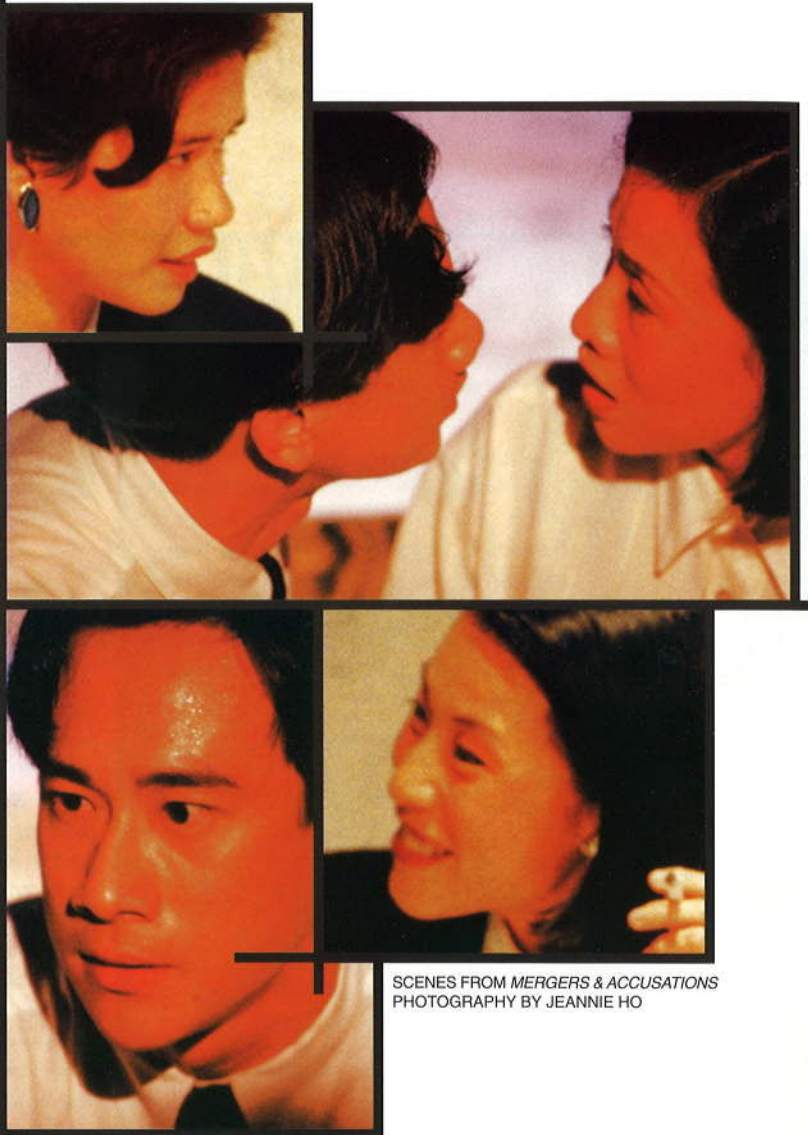
Through their business dealings, Jon falls in love with ET and eventually proposes marriage to her. Jon resigns from his job and dedicates his life to home and wife, while promising ET the freedom to do what she wants, provided she keeps her priorities right.

Years pass and Jon and Ellen have a child, Sam. One day, at a business meeting, Ellen meets Lesley, a lawyer from London. Ellen's and Lesley's relationship blossoms and they become lovers.

The play ends with Ellen leaving Singapore for London with Lesley and Jon having custody of their daughter Sam.

*Mergers and Accusations* was recently collected in TheatreWorks' second Writers' Laboratory compendium, entitled *Dirty Laundry, Mergers and Undercover*. The book is currently available exclusively at TheatreWorks.

On the next two pages, we recount the final moments before Jon and Ellen's separation.



SCENES FROM *MERGERS & ACCUSATIONS*  
PHOTOGRAPHY BY JEANNIE HO

**ACT TWO, SCENE FIVE (B)**

*Ellen turns around as Jon comes back into the room with a small overnight bag.*

ELLEN: What's this?

JON: I think it's for the best.

ELLEN: Just like that. Without asking me? Without talking?

JON: El. I can't deal with it. I hated myself tonight.

ELLEN: I hated you too. But I'm not asking you to pack up and walk out.

JON: So you suffer from the occasional lapse of judgement.  
*(Pause)*

ELLEN: Why?

JON: Why? You were there tonight.

ELLEN: Why now, Jon? God knows you've put up with me till now though I don't know why. So what was different about tonight?

JON: Don't lie to me, ET. We had an arrangement. Tonight, for the first time, I saw that you wanted out.

ELLEN: What I might want is one thing, JC. What I would do is something else. That's what agreements are for. To bind us.

JON: Listen to yourself. You're talking as if this is a prison. I should be grateful to be your jailkeeper? Well, I'm letting you go.

ELLEN *(lashing out)*: Are you sure you haven't got this ass backwards? It looks to me like you are the one escaping. Why don't you admit that you're tired of our arrangement, an arrangement you so confidently said you'd be happy with. Why don't you admit that you're giving up? Or is it something else you're not telling me? Is Rachel finally available? Has she run out of her options too? *(There is a long hurt silence)*

JON: You still don't understand, do you? I am giving up. I can't handle this. Don't you see? I'm jealous. I know we've never been in love. But you're my best friend and God help me, I am jealous. I am jealous of the fact that you say you love me but I can't seem to give you what you need, that you'd destroy your self-respect by fucking anything in a skirt that will have you rather than be content with me. And I am shit-scared jealous of Lesley because I think this time you really might leave me.

ELLEN: JC. I love you.

JON: You say that often enough and you'll believe it.

ELLEN: Please. Can't we try and work this out?

JON: We have tried. We've tried for four years.

ELLEN: Don't go. I'll stop seeing Lesley.

JON: The melodramatic gesture.

ELLEN: I mean it.

JON: You mean it now. But you'll resent me for it later.

ELLEN: Not if it would make you stay, JC.

JON: Could you help it?

ELLEN: But would it, JC? Would it make you stay?

JON: I really don't know. *(Pause)*

JON: It's not just the women, ET.

ELLEN: What else? Surely leaving can't be the answer.

JON: I think it might be this time. I don't like what I've become with you. Ellen. My whole life revolves around you and Sam. I have nothing else. I feel useless and redundant. It might be different if everything was good between us. But... You know, the other day in your office, I was so angry, so jealous that you were there and I was not. I just have to get away from this. *(Long pause)*

ELLEN: Where will you go?

JON: My parents.

ELLEN: Sam?

JON: I'd like her to stay with me. My parents will look after her. Now that they're retired, they have time.

ELLEN: She can stay, you know. I'd find some way.

JON: I know. But I don't know that I want her to be here with you.

ELLEN: What does that mean, JC?

JON: Is Lesley going to move in with you?

ELLEN: God. I don't know.

JON: What are you going to tell her when you come back home with a different woman every night?

ELLEN: I don't know, JC.

JON: She's going to start asking questions soon, ET. What will you say?

ELLEN: I'll find a lie. I've had so much practice. I'll tell her the truth. I don't know.

JON: I don't think I would want you to tell her the truth.

ELLEN: Why? Do you want her to grow up with the prejudices that made me do this to the two of you?

JON: No and someday, you or I will explain things to her. But not now, El. She's three. You can't do that to her. And I don't think I can let you.

ELLEN: We've really gone and fucked up this time, haven't we?

JON (*Holds her*): Shhh.

ELLEN (*Struggling not to cry*): I don't know if I can carry on without the two of you.

JON: What? ET unsure of her self-sufficiency?

ELLEN: Always, Jon. Always.

JON (*Gently*): Give me some time, Toh. You never know. I may turn up again like a bad penny.

ELLEN: But what do I do in the meantime?

JON: My guess is you'll manage. You may be beyond your prime but you're still extremely impressive, Ms Toh. (*He lets go of her and moves to the door*)

ELLEN: JC?

JON: Baby, you know we're only going to keep tearing each other apart.

ELLEN (*Suddenly at a loss for words*): Is that all you're taking?

JON: For now.

ELLEN: No final hurrah?

JON: I haven't heard a musical with a song for this.

She breaks down and starts crying. They hold each other.

JON: Don't please, don't cry, El.

ELLEN (*Stopping herself*): You'd rather I hit you, JC?

JON: Don't forget.

ELLEN: I know, you're still bigger than I am.

JON: I'm sorry.

ELLEN: So am I.

*They look at each other for a long time. He turns and leaves. Lights out.*

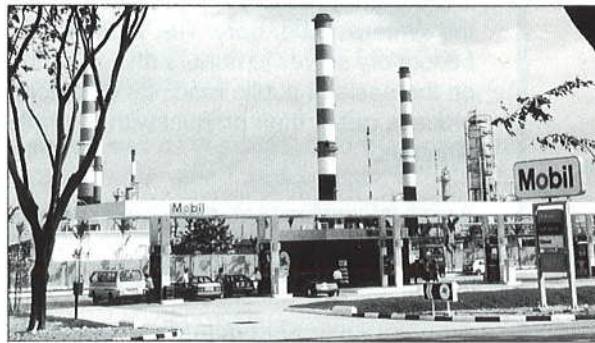
## Partners with the Arts



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From the 1977 inception of the Singapore Festival of Arts to innovative theatre productions such as Kampong Amber, Mobil is at the forefront of arts sponsorship in Singapore.



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**TheatreWorks is an independent Singaporean theatre company which develops and nurtures professional theatre skills.**

**It is dedicated to reaching a broad section of the community and to taking Singapore theatre abroad.**

**The company recognises its responsibility in encouraging awareness on human and social issues.**

**Ultimately, TheatreWorks is inspired by and dedicated to sharing the Magic of Theatre.**

TheatreWorks (S) Ltd, a registered charity, was incorporated in February 1985 as the first English language adult professional theatre company in Singapore. The company celebrates its 10th Anniversary this year.

TheatreWorks has over its years of existence produced critically acclaimed and successful productions. The company is recognised for its refreshing interpretations of plays and its experimental approach. The successful fusion of Western and Eastern dramatic traditions in its plays have earned it the reputation of being a theatre company of high standards and quality.

The company ensures a balanced repertoire and a varied programme for its audiences. This can be seen from its popular and entertaining plays like *Fried Rice Paradise* (attracting an audience of 20,000), *Beauty World* and its alternative theatrical productions of *Madame Mao's Memories*, *Mad Forest* and *3 Children*. Landmark theatre events presented by the company include Retrospective of Singapore Plays 1960 - 1990, Theatre Carnival On The Hill, *Lao Jiu*, *Longing*, *Broken Birds*, an epic *longing* and *Decendants of the Eunuch Admiral*.

As a pioneer theatre company, TheatreWorks realises its responsibility to provide opportunities for and impart skills to practitioners. It also sees as its responsibility to build up theatre audiences both quantitatively and qualitatively. In this respect, TheatreWorks has commissioned numerous Singaporean plays which has contributed greatly to attracting capacity audience.

The company has forged closer ties with Singaporean playwrights by establishing the Writers' Laboratory. The Writers' Lab is currently in its fourth year. The Laboratory serves to nurture and encourage new writing. In particular, it works on the basis of public readings by actors to try out new plays. It focuses on process rather than product with the writers working closely with actors and directors.

A similar Directors' Lab programme was also started in 1993. It aims to nurture young Singapore directors, giving them the space and environment to grow and develop as well as to experiment.

In ensuring a continuing training programme for theatre practitioners, TheatreWorks has also organised the Springboard programme. Springboard is a comprehensive training programme for theatre skills conducted by theatre professionals from the United Kingdom.

As part of its mission to promote theatre to a wider section of the community, TheatreWorks has over the last 3 years, started an audience development programme, which works closely with the Arts Enrichment Programme, organised by the National Arts Council. This developmental programme comprises theatre-related training workshops, lectures, seminars, theatre-in-education (TIE) programmes for schools, public lectures and talks at the Black Box on different aspects of theatre productions and student attachment schemes.

The company is also known for its promotion of theatre-in-education programmes that are designed such that it is a viable educational tool able to supplement

the current Singapore school curriculum. It has produced 3 TIE programmes to date. Its latest programme, *The Gift*, is the first cross-cultural collaboration between the United Kingdom and Singapore for a TIE project. The play for this project was invited to the 2nd World Congress of Drama/Theatre and Education, held in Brisbane in July 1995.

Besides working with the Singapore creative community, the company has developed exchange programmes with foreign theatre companies like the Malaysian Five Arts Centre, The American South Coast Repertory, Indonesia's Teater Ketchil, Phillipines' Tanghalang Filipino, the Japanese company, Jiyu Gekijo and individuals such as David Hwang, Mac Wellman, Gregory Nash, Julia Bardsley, Francis Reid, Simon McBurney of Theatre de Complicite and Maria Irene Fornes. With its ASEAN Season, there has been exchanges with top ASEAN practitioners like Malaysia's Krishen Jit, Indonesia's Arifin C Noer, Phillipines' Tony Perez, KS Maniam and Nonon Padilla. Collaborations have also been forged with the Canadian company, One Yellow Rabbit Company, Philippe Minyana from France and David Britton from Australia. Through some of these collaborations, new works have been developed with Singaporean actors and practitioners. Presentations of works from overseas companies have also been staged. These include Frank Soehnlé's puppets from Germany, Molissa Fenley from New York and Embarquez-Les, a female clown group from France. From the Writers' Lab, playwrights such as Noel Greig, John Clifford, Tom McGrath and William Sun and Faye C Fei from China have been invited to give workshops and lectures to the public and Lab members. The company has also invited traditional arts practitioners from Singapore and abroad to pass on their expertise to artists here. These arts include wayang kulit by Tok Dalang Hamzah from Kelantan, Chinese glove puppetry and taiji. Through these collaborations, new works have been developed with Singaporean actors and practitioners.

The company has toured many countries around the region and the world. In February 1992, TheatreWorks toured Japan and Kuala Lumpur with its production of *Three Children*. The company also presented *Madame Mao's Memories* at the invitation of the Traverse Theatre for the Edinburgh Festival in August 1992. The first Singapore musical, *Beauty World*, was performed in four Japanese cities at the South East Asian Festival and the Tokyo International Festival in September/October 1992. In February 1994, the company performed *Lao Jiu* in the main programme of the Festival of Perth. All the productions received critical acclaim from the press and audiences from those countries.

TheatreWorks receives support from corporate patronage, special project sponsors, the British Council, the USIS, the National Parks Board and the National Arts Council. The company's hotel accommodation for foreign visitors is sponsored by the Westin Stamford and Westin Plaza, the Writers' Laboratory is sponsored by the Singapore Press Holdings and TheatreWorks' Official Card Sponsor is the UOB Card Centre. These companies are distinguished by their enlightened leadership and sound corporate philosophies. They are the first to publicly recognise the relevance and necessity of a professional theatre company in the context of developing a culturally vibrant environment in Singapore.

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LIM SIAUW CHONG  
ONG KENG SEN

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EILEEN ABISHEGANADEN  
JACINTA ABISHEGANADEN  
MICHAEL CHIANG  
GOH ECK KHENG  
KALYANI KAUSIKAN  
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**MORTAL SINS - Beat The Rush!**

We're warning you now! There'll be a mad rush for tickets to the big TheatreWorks musical, *Mortal Sins* when we put them out on general release! So beat the rush now by placing your orders straight away! The ticketing hotline is open for bookings to THE reunion of 1995 - Michael Chiang, Dick Lee, Ong Keng Sen and Najip Ali - the dream team from the Singapore evergreen, *Beauty World!* They reunite for a brand new musical for the 90s! **Book your tickets through 338 6735 now before they're all gone!**

**THERESE RAQUIN**

Hot on the heels of Lok Meng Chue's one woman play, *Ang Tau Mui*, TheatreWorks is proud to present the second of the three part celebration of women.

*Therese Raquin* is an adaptation of a French novel by Emile Zola. Adapted by well-known playwright, Ovidia Yu and directed by Lok Meng Chue.

The play will be staged from 11 - 14 October and 18 - 21 October (Wednesdays - Saturdays) at The Black Box.

*Therese Raquin* is about a crime of passion and obsession which examines the thoughts and feelings of a woman taken over the edge by her own physical and emotional desires. A woman trapped in a loveless marriage, murders her husband to marry the man of her dreams. The repercussions and tragic consequences are told in this dramatic adaptation.

Book your tickets through 338 6735 now!

**DIRTY LAUNDRY, MERGERS AND UNDERCOVER**

TheatreWorks' second Writers' Lab compendium is out! The 352 page volume contains 7 plays written over the past 2 years including *Mergers and Accusations* by Eleanor Wong, *Undercover* by Tan Tarn How, *Dirty Laundry* by Theresa Tan and *Watching The Clouds Go By* by Robin Loon. All these and more are collected in this limited edition collectors item. The book is currently available exclusively at TheatreWorks for S\$18.00.

For details and orders, call 338 4077.

**TheatreWorks launches a major new regional programme - The Southeast Asian Laboratory**

In what promises to be a major and ambitious theatre milestone, TheatreWorks will embark on a project termed as The Southeast Asian Laboratory.

This unique and visionary project, led by Ong Keng Sen from Singapore and Krishen Jit from Malaysia, will aim to take not just Singapore, but the region's traditional arts into the 21st century. It will be a celebration and the re-affirmation of the Southeast Asian identity.

This research and development programme will ensure that Southeast Asia is rooted in the traditional arts and culture as well as sufficiently adaptive to harness them and advance into the new millennium.

The Southeast Asian Lab will be a hothouse to examine the traditional arts and regenerate them into a regional Southeast Asian identity. The multi-disciplinary programme in theatre, music and dance will cover Singapore, Malaysia, Indonesia, Phillipines, Thailand, Vietnam and Burma. This 3-year project will begin in the last quarter of 1996 and will bring together 40 performers and participants and 40 masters from various traditional artforms and disciplines to Singapore on a massive project.

The performers will be encouraged to develop creative strategies to regenerate traditional arts in their contemporary performances. This may lead to a reconnection with their identities and even to re-invention of the traditional forms. Small performances and seminars may happen during the first six-week period in 1996. It is hoped that these six weeks will build a common vision which will result in productions in the second and third years. The hothouse could lead to quintessential Southeast Asian performances which will juxtapose our cultures in fruitful, powerful ways.

TheatreWorks needs financial assistance for this project. We are looking for enlightened and far-sighted individuals and corporations who wish to support the Southeast Asian Lab, in terms of financial aid or otherwise. Please call Tay Tong at 338 4077 if you would like to support this programme.

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