



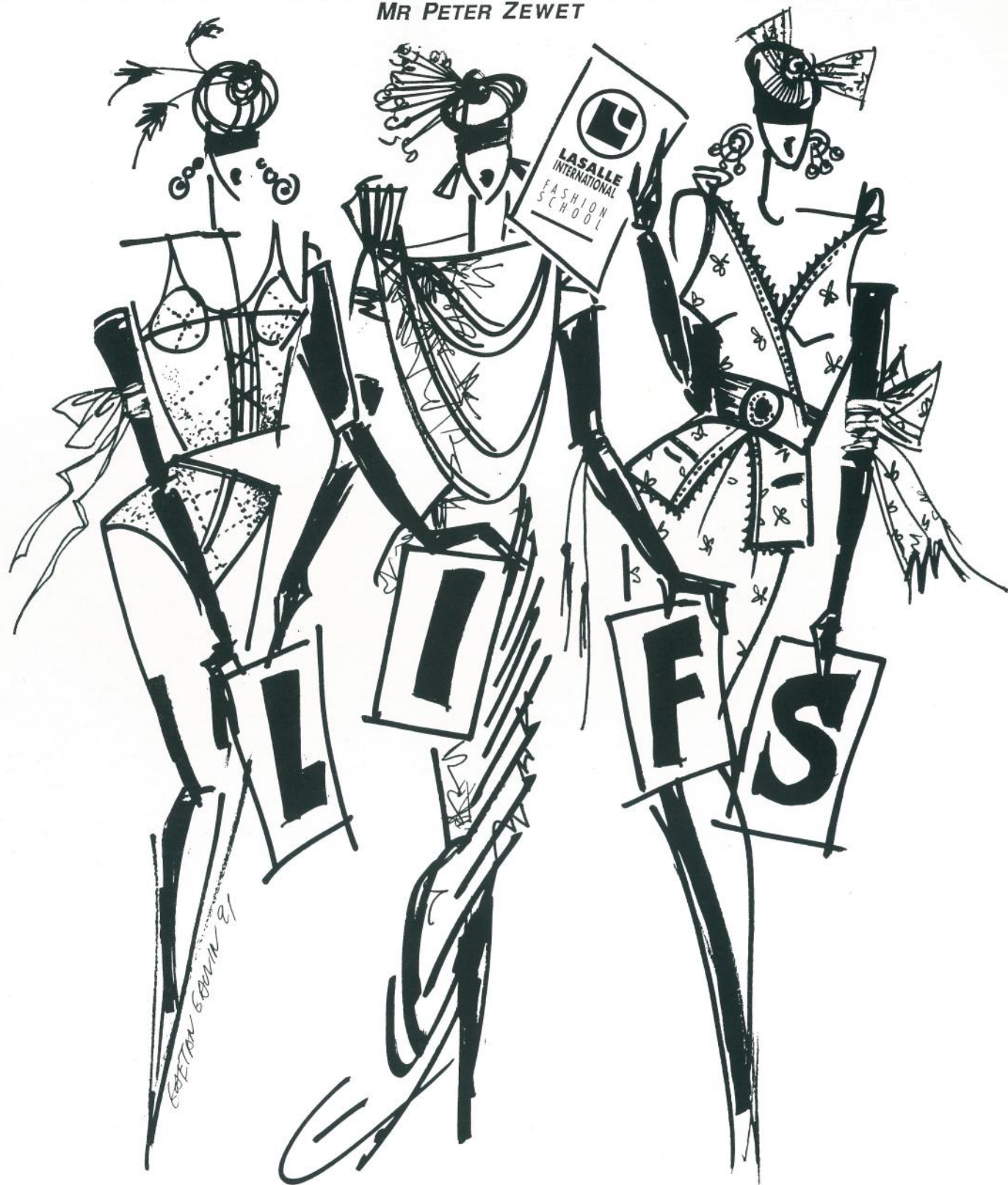
# second home

where does your heart rest?



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A PLAY INSPIRED BY THE TRUE EXPERIENCES OF THE CAST



## second home

where does your heart rest?

ACTION Theatre presents "SECOND HOME"  
Featuring DARRYL DAVID MARY KOGAN  
MALTI LALWANI LIM HOW NGEAN LOO WEE LING  
DEVADAS TAMIL MARAN JEAN NG LYNETTE PANG  
SOPHIE SIDDIQUE and PETER ZEWET Music KEN LOW  
Script ENG WEE LING VERENA TAY and THE CAST  
Stage Manager MERVIN KOH Front of House GAIL TAN  
Lighting LEONG MUN HOI ROSNYE SAMAT  
Lighting Assistant GLORIA GOH NICHOLAS TSE  
Sound HIASOOBOON MAGDALEN SHEW  
Programme EKACHAI UEKRONGTHAM MARY LOH  
Production Manager JEAN NG  
Directed by VERENA TAY  
Artistic Director EKACHAI UEKRONGTHAM

The Guinness Theatre, The Substation  
18 - 24 July 1991





Verena Tay was trained under Kuo Pao Kun of Practice Performing Arts School and Julia Bardsley from Britain. Her acting credits include *Oedipus*, *Mama Looking For Her Cat*, *Silly Little Girl* And *The Funny Old Tree*, and *The Caucasian Chalk Circle*. She has also stage-managed *Three Children* (1988) and co-ordinated the launch of *The Substation* in September 1990. She was responsible for movement choreography in *ACTION Theatre's Trine* and played the role of the Public Prosecutor in *Eleanor Wong's Exit* last year. *Second Home* is her directorial debut.

## director's message

**Migration inevitably disrupts one's sense of home. For those of us who are locally born and bred, we take Singapore for granted as our home. But we cannot forget that Singapore has always been a country of immigrants.**

So how do the present influx of non-Singaporeans, e.g. immigrants, PRs, expats and students regard Singapore? Is this place home to them? And are Singaporeans' concept of home affected by these foreigners?

When contemplating the current government policy of boosting Singapore's immigration rate, one tends to become too en-

grossed in statistics and socio-economic-political factors. One glosses over the fundamental human concerns of "What is home?" and "Where is home?", subjects that touch the hearts of both Singaporeans and non-Singaporeans alike.

Thus, as a play devised and workshopped from the experiences and views of a multi-national cast, "Second Home" uses primarily the perceptions of Singapore originating from the non-Singaporean members of the

**"What you'll see on stage will be rather variegated."**

ensemble, as a jumping point to explore the basic question of "What does home mean to you?".

And since home means many things to different people, what

you will see on stage will be rather variegated: a series of vignettes composed in styles ranging from the naturalistic to the non-naturalistic.

The play has been an excellent opportunity for me to closely evaluate my own sense of self-identity and to analyse where I stand as a Singaporean. And in both areas, I have been greatly supported by my family, by Wee Ling (Without her creative input, I would not have been able to form the play.), by Ekachai (Without his encouragement, I would not have committed myself to the project.), and last but not least, by my wonderful cast (Without their solid contributions, the play would not be.).

Thank you all.



## playwright's message

**The last three years were nomadic for me: moving from one house to another, one country to another. A few times I'd woken up wondering where I was.**

Working with Verena and the cast in coming up with this play has been a challenging and exciting process. I've been touched by the candour of the cast in revealing their own experiences and I hope the fictionalisation and sometimes pure fabrication in developing the play has not detracted from the honesty of their emotions.

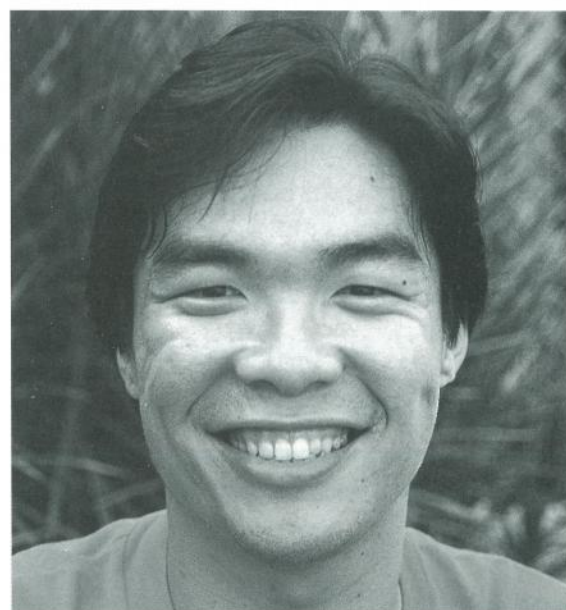
**"I've been touched by the candour of the cast."**

Home is a concept that shifts with circumstances and time and even for those who are secure in their sense of belonging, I trust *Second Home* will find a resonance somewhere in your heart.



Eng Wee Ling is ACTION Theatre's Resident Playwright. Her previous works include *Quarter To Midnight* (1987), *Party Animals* (1987), *Graveyard Shift* (1989) and *Wingtips And Shoulder Pads* (1991). Her acting credits include *Confessions Of Three Unmarried Women*, *Top Girls* and *Death At The Drama Centre*, a play she wrote for the pilot *English Drama Television Series* in 1989. This year, her first play *Woman* was staged by *Anderson Junior College* and *St. Andrew's Junior College*. The play was published in a book together with *Quarter To Midnight* and *Confessions Of Three Unmarried Women*.





## the cast of second home

who are you?  
what is home to you?

Clockwise from top : darryl david,  
mary kogan, malti lalwani,  
lim how ngean and loo wee ling

*"we have a  
second home  
at Goldhill Drive."*



## darryl w david

Born 19 October 1970. Weighs 89 Kg. Has dark brown eyes and dark brown hair. From Raffles Junior College. A Roman Catholic now in National Service. Did quite a bit of Shakespeare's stuff with people like Stars and Act 3. Was also in *Beauty World* and *Gotta Sing, Gotta Dance*. *Home is a refuge to me in all senses of the word. All too often, people confuse the concepts of the house and home. Home is where I can take a nice warm shower and have a comfortable sleep. Although I treasure my house as somewhere I can indulge in private in my own personal activities and there is no feeling like stepping through your doorstep after a long, tiring trip, home for me is an emotional, spiritual and emotional haven. Home is a state of mind; it is a corner somewhere in the dark recesses of my mind where I can flee to and be myself. In my home I can blot out Darryl the friend, Darryl the colleague and Darryl the son or brother, and concentrate on delving into my soul and seeking solace in my solitude. In a physical, tangible sense, my room is my escape and the window to my mind. Conversely, home to me also means love, caring and peace. It is where the heart is.*

## mary kogan

Did a play called *Send Her No Flowers* back in the U.S. Toured Germany for four weeks with this play. Oh yes, once in Munich, Germany, had a walk-on part in a movie! Have forgotten the title now...something to do with the circus. In Singapore, performed Chinese Opera in Mandarin in '74 at the Vic. It's called *Mei Lung Jyuan* (The Price of Wine). Played the female lead. Mdm Phan Yue Hong played the male lead. Also recited prose and Tang Dynasty poetry in English at the Shell Theatre. Was accompanied by Au-Yong Leong Eang, a well-known gu-zheng musician. *Home is a place that is very important to me. I like privacy. I also like to be surrounded by books, and have an extensive library. Having lived in China for 20 years, I like to live with chinese paintings, artifacts, pictures, books, and furnitures. I consider them "my friends". At this point in time, home is peace, sanctuary, freedom to do as I please. Where I can write undisturbed - letters, articles for publishing and my talks for the lecture circuit. And if I wish, to watch TV till 1am.*

## MALTI LALWANI

24 years old. Eldest of 3 children. Her sister, Shalini is 21 and her brother, Ameet is 17. Family originally came from Sind, a province in Northwest India in 1947. Worked as a secretary in a tourist department store for the past 3 years. Studied at CHJ and Woodville Secondary School. Enjoys swimming, tennis, chess, bowling, cycling, roller skating...practically anything that isn't strenuous, expensive or life-threatening. Loves

music, good conversation, having friends, lazing around and spending money that she doesn't have. Has four cats. Also like watching plays, travelling abroad and learning more about Indian culture. Is a fan of *Sesame Street* and *Walt Disney*. Would like to work in television, make the world a better place. Was in National Library's *The Dramakids* and *The Crescents*. Has acted as prison guard, professor, prostitute, red indian, singing nun and south sea native. Plays acted in: *Death by Woody Allen*, *One To Midnight*, *Annie Get Your Gun*, *Death At The Drama Centre*, *The Sound Of Music*, *The Shadow Box*, *Gotta Sing, Gotta Dance*, *A Noel Coward Evening*, *Pte Ltd*, *The Lost Sun*, *Suitcase* and *A Cup Of Coffee*. *The other day, I saw a family of Pakistani tourists at my workplace. They were haggling over the price of an FX-550. Four girls and no boys. Old enough to be of "marriageable" age. And it struck me. I could have been born in their shoes. I might have been a Pakistani, brought up under very different circumstances, beliefs, freedom. There might have been none of the "luxuries", freedom of religion, access to education and independence I enjoy and take so much for granted. And I realise no matter what others may say in complaint. I still call Singapore home.*

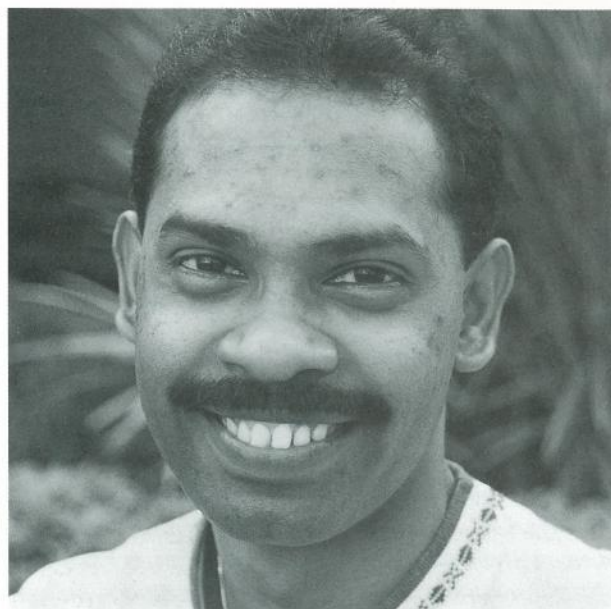
## lim how ngean

How Ngean is a Malaysian studying in NUS. Drama has always been an interest - to get away from it all. It is only since coming out to Singapore two years ago that he has had opportunities to be in the thick of things. This is How Ngean's second play for ACTION Theatre, the first being *Exit*. Is also actively involved in drama activities in his hostel, Temasek Hall. Has directed two playlets on campus and will be venturing into a musical for the Hall in July. *Home to me is not my house or even my country. My family constitutes my home. They are in Malaysia so I guess that's where my home is. However, after living in Singapore for two years, home has a new meaning. It is the feeling of being familiar with the sights, sounds and smells. When you miss this feeling of familiarity, you miss home.*

## loo wee ling

Declaring with incredulity that as of 20 May 1991, she would have been in Singapore for nine long years, Wee Ling first came to Singapore as a Pre-University student. Wee Ling's acting credits include a supporting role in Eng Wee Ling's *Woman* and multiple roles in Eleanor Wong's *Exit*. Now firmly entrenched in the Singapore rat race as a lawyer, she has come to regard Singapore more as her home rather than a home away from home. *Nine years...Time certainly has an awful habit of slipping by without your noticing...did you notice? Yet it is difficult, sometimes, to really feel like you're HOME without your family around you, and the love, warmth and security that comes with it...*





## the cast of second home

what do you do  
when you feel homesick?

clockwise from top : devadas tamil maran,

jean ng, lynette pang,

sophie siddique and peter zewet

*"you feel like you  
want to die. your  
body is there but..."*



## devadas tamil maran

Maran is 100% Singaporean Indian. He works as a logistics coordinator with the American President Lines. Hobbies: stamps collecting, gardening, nature walking, reading and cooking. Also does social work during weekends. Making his acting debut in *Second Home*, he has done backstage work for Playact Production and The Stage Club. *Home is a sanctuary where my physical and spiritual being dwells. It's the sound, smell and comfort of the surroundings that make me feel at ease.*

## jean ng

Jean's acting credits include *Folktale Carnival* (Young People's Theatre, 1987), *Ramayana* (1988), *The Closed Window* (Drama Festival, 1989) and *Trine* (Arts Festival Fringe, 1990). Singapore, being her native country, will always looked upon by her as her First Home. *Home is basically where my family is, where the sights, sounds and scents are familiar and most importantly, where I can find refuge and rest.*

## lynette pang

Born in 1971, Singaporean Lynette successfully auditioned for Youth Theatre Singapore and received practical training in drama in 1986 through 1987. Also attended Theatreworks' acting class in 1990. She's appeared in college productions of *Rhinoceros* and *Measure For Measure*. Has had roles in a commercial production for DBS Bank, National Productivity Board's *Fast Forward*, *Gotta Sing*, *Gotta Dance*, *A Midsummer Night's Dream* and *Wingtips And Shoulder Pads*. *I'm hardly home till after 11pm. My house is not the only home that I have. Home to me is not only painted walls and flowered curtains. It's space in my mind. A floating sea of myriad images. The smell of a sweat drenched pillow. The taste of Mah Mah's belachan and the touch of my mother's hair on my face as she kisses me goodnight. It is a collection of things dear, tangible and intangible. It is a feeling of centredness.*

## sophie siddique

Sophie is a 19-year-old Singaporean/American. She speaks Malay, German and English and likes chicken curry and chicken rice. She always thought of herself as a backstage person and never gave acting a thought. But she decided at a spur of the moment to audition for *Second Home*. The rest, as they say, is history. *For me, home is not a certain structure. It is the people that build my home. The US, Germany and Singapore are my homes. My grandparents are in the US, my close friends*

*in Germany and my immediate family in Singapore. Having these homes is an emotional burden because whenever I leave one, I leave a part of me behind. Somehow, I find it difficult to reconcile my three separate homes into a single entity. How can the word home bring so many different images to mind? From the snow and fireplace in the US to the forest and wild strawberries in Germany, back to tropical Singapore. There is no home which is strongest in my heart. All are cramped there.*

## PETER ZEWET

Peter was born in 1973 in Jakarta, Indonesia. A second child, he has two sisters and one brother. His dad runs his own business and his mum is a housewife. He came to Singapore in 1982 and is now studying fashion design at Lasalle International Fashion School. During sec. 3, Peter co-wrote, directed and acted in a play which won the school drama competition. He has had small roles with a few drama groups before getting a part in *Second Home*. *When you get homesick, you feel like you want to die. Your body is there but your mind is not. You lose the desire to communicate. The cure: Get lots of money (minimum \$100) and go to Times or MPH for magazines. Go to Studio Tangs for clothes. Eat lots of junk food (Ice cream is a must and also chocolate cookies.) Watch your favourite movies on videos and also sleep. Or go home!*

## SINGAPORE by Sophie Siddique

singapore  
is  
a stewpot a potpourri of cultures  
rojak  
I feel comfortable and fit in because  
I am LIKE that too

singapore  
is  
a blend of eAST and West  
trishaws and ICe Kachang sellers  
next to Mercedes Benz  
Lacroix  
and BMW  
i am LIKE that too  
Tacos and good Ole American appIE PIE  
chicken rice  
Nasi Briayani  
I should feel schizophrenic  
but  
i just feel at home



# building a second home

Cast member *Jean Ng* recalls the process the ensemble cast, the director and the playwright went through to bring you *Second Home*.



Devised plays do not make very frequent appearances in the local theatre scene and perhaps only one or two drama groups have presented them regularly. This is a pity because the making of such plays is a tremendously inspiring and rewarding process as I found out together with my fellow cast members and the crew of *Second Home*.

The idea of putting up a play about the thoughts and lives of non-Singaporeans was first conceived by ACTION Theatre's President and Artistic director Ekachai Uekrongtham, himself a foreigner who's lived and worked in Singapore for over ten years. After assembling a creative team consisting of director Verena Tay, playwright Eng Wee Ling and a multinational cast, improvisations began in April.

From the start, improvisations were based upon two broad themes: the meaning of home to each of us in the cast and the idea of Singapore becoming a second home to foreigners from diverse countries and cultures. For all of us, exploring the meaning of home

gradually became a very special and intimate process.

During each session, the actors had to discuss their feelings and experiences relating to "home". Some of the questions we were confronted with included: What and where is home to you? What makes you feel homesick and what cures this homesickness? Is it your mother's cooking, your favourite blanket or your eight cats? Can you relate some incidences where your sense of home is violated? Is it when your house was robbed, when your grandmother fell ill or when your parents decided to have a divorce? Is Singapore home to you? If you are a foreigner, why did you come to Singapore and do you like it here? Do you all, whether locals or expatriates, want to become Singapore citizens? What are the Singaporeans' views of

expatriates and immigrants? What kind of relationship exists between these two groups of people?

The list of questions is long and probing and the process of searching for the answers even longer and more probing. The most important requirement expected from the cast was sincerity and so each improvisation session became a time for self-exploration and confrontation. The director and the playwright guided, coached and prompted and the cast gave their all and their best. The team workshoped closely for almost two months and when the script took its final shape, intensive rehearsals began.

The process of putting up a devised play is indeed tedious. It also does demand a lot out of the actors. However, the cast, the director and the playwright found it a very gratifying experience and everyone feels a strong emotional attachment to the final product because every bit of it is their own creation. And in the end, what we have to offer is as Ekachai has asked for right from the start - "an honest effort".



## second home

### ACT 1

#### Scene 1

"Home"

#### Scene 2

Rooms for rent

Li Chin's story, Bill's story  
Soerono's story, June's story  
and Yasmin's story

#### Scene 3

Moving in

(Saturday afternoon,  
late June)

Contact-Lens, Episode 1

#### Scene 4

The flat (That night)

Sandra's story

#### Scene 5

Shopping

(Saturday afternoon, Aug)

#### Scene 6

At the Botanic Gdns (Same)

#### Scene 7

The flat (That evening)

Contact-Lens, Episode 2

### INTERVAL

### ACT 2

#### Scene 1

The flat (Friday morning,  
mid October)

#### Scene 2

Bill's office (Same day,  
morning)

Thiru's story

#### Scene 3

Lunchtime (Same day, noon)

#### Scene 4

At the Immigration Dept  
(Same day, afternoon)

Mary's story

#### Scene 5

The flat (That evening)

#### Scene 6

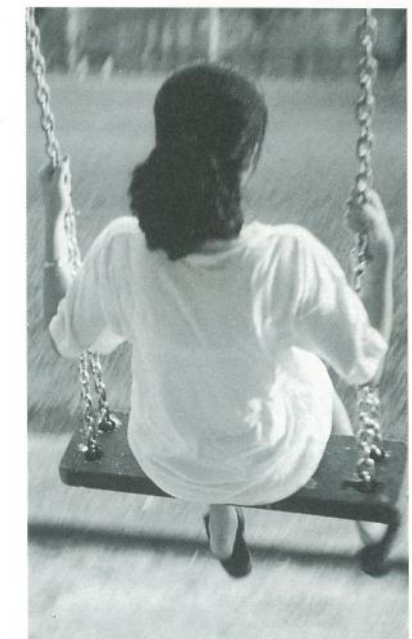
"Letter Writing"

#### Scene 7

Contact-Lens, Episode 3

#### Scene 8

"Do you want to make  
Singapore your home?"





## my first second home

Who was I going to bump into today? Often I wondered. Would there ever be a day in Orchard Road when I didn't see or meet anybody I know? The last time I was at Tangs, amidst the wafting scent of their new French perfume promotion, I ran into Julie. Julie "Alabaster", we used to call her. Because of her very pale face heightened by a layer/s(?) of pancake imported from a kabuki theatre. We had a talk, abysmal as a rain puddle may be. A few minutes later, I edged into Mary in the then Printemps. We used to call her twinkling Mary, just because her legs had seen the action and enjoyment of a very playful and adventurous

*"sometimes it takes withdrawing your CPF to appreciate what you've taken for granted for a long time."*

ous childhood. God, who would be next?

**Horton Plaza, San Diego.** A maze, literally, of boutiques, Pale faces a lot, but nobody I know. I'm totally incognito - nobody knows me. Strange. Why do I yearn to see and be seen by somebody I know, even remotely. I never had this yearning when I was in People's Park.

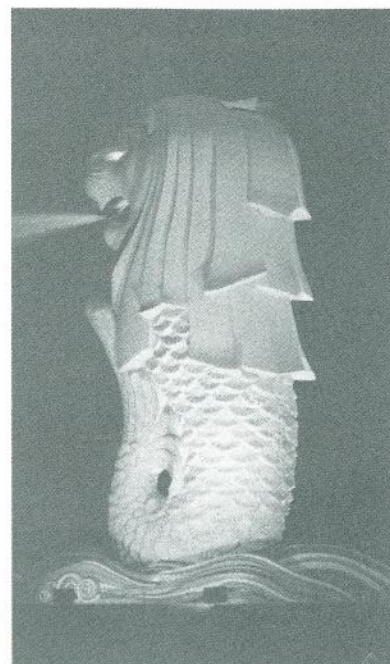
I used to love driving. My love

affair ended on Interstate 5 on the way to LAX one rainy rush hour afternoon. I could have gone back to Singapore and come back in the amount of time my butt burned my seat on that torrential day. Images of air-conditioned taxis danced in my head. Even the SBS - humongous it may be to fit in my mind bubble. I really wonder why Singaporeans need to have their own cars.

**11.00pm on 42 Street, Manhattan.** The sidewalks are not walkable. Unless you fancy fancy femmes, fancy peepshows, fanatically homeless bag ladies and bagmen(?). Scotts Road flashes in my mind. In shorts, going to slurp a bowl of porridge at the Hyatt's 24 hour coffee shop. And it's 2am. By cab. Didn't know how to drive (no car). Bet I'll see Darryl or Patrick or Cherry there. Was right. I saw Gillian and her SBC staff nursing bottles upon bottles of Tiger.

**Lunchtime.** The last projector has been threaded. Only five people in an auditorium for 300. Who gives a damn to Brian Bozworth's "Stone Cold". The movie's stoned cold at the box office. As I tickle my palate with Burger King's chunky chicken salad, I dream of Rex curry puffs and char kway teow from the NUS Arts canteen. With Yeo's chrysanthemum tea to drown it with. Not this Arrowhead spring water.

It was exciting to be in a sticky



porno shop at first. To see a full length XXX rated show on the big screen at a nearby Pussycat theatre. To see Disneyland and Universal Studios. To carouse and cruise Sta Monica Blvd. To gaze at fireworks on the 4th of July.

But my second home is not as warm as the first one. The beaches here in the summer are a warm 60 F. I only tan. I wish I had a battle tank for a car whenever I drive to and in L.A. Reckless drivers, especially teenagers are a nightmare. Movies are great, though. So are the opportunities. Still, I want to go back. Maybe for a visit, a long one.

Sometimes it takes withdrawing your CPF to appreciate what you've taken for granted for a long time.

*The writer is a non-Singaporean who's studied and worked in Singapore for eight years. He currently lives in California.*



## H O M E in a pocket

*a photograph  
a locket  
a coin  
we all carry a  
little something  
to remind us of  
where we belong  
of home*

Interviews by Kwuan Loh

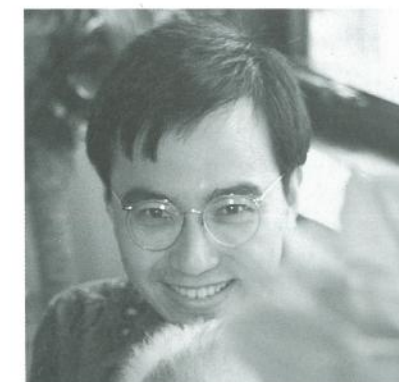
**Bill Ang, Public Relations Consultant**

I worked as a training manager in China for a while. In China, there isn't the kind of music we have here. It's either Chinese music or old, very old pop songs. But I brought along my walkman, my midi speakers and my cassette collection. It wasn't "Singaporean" but it was my link with home.



**Desmond Sim, Writer-in-residence, Theatreworks**

If I were to go away, I'd bring my album of childhood photos and my file of poems. Because it would be like bringing a part of Singapore that I know well with me.



**Theresa Tan, Reporter, 8DAYS**

Home in a pocket...? Hmm...I'd take one of my mom's lace hankies or my dad's socks. My mom just loves to crochet, knit, sew and we've got these lace things around the house. And dad likes walking around the house with his smelly socks. Maybe I'll take along a chip off the wall to remind me of home.

**Adeline Woon, Reporter, 8DAYS**

When I went away to study for three years, I didn't consciously bring anything that would remind me of home. That's because I was so busy with the actual preparations. Only when I came home on holidays, did I hunt up pictures of Singapore, of like palm trees and brawny tanned men! It was more of a joke than anything.

Actually, I wouldn't carry anything. I think it's personal attitude. Home isn't a geographical place. Home is where I want to be, to belong. Wherever I go, it'll be creating from scratch.

**Jennifer Lien, Journalist, Business Times**

When I leave for Dartmouth College, New Hampshire next month, I'll bring a montage of photographs there. Photographs of me and my friends. I'm going put them altogether and frame them up. Because home to me means people. And of course, I'll bring my rag doll. I had it since I was seven. It doesn't have a name but I will bring it anyway!

I'll also bring sweaters and scarves that my mum knitted for me.





# old home new home

*Kwuan Loh talks to three people about what it means to make Singapore home. Why they are staying. What they think of those who came.*



**Dr Bob Choi, mid 30's, University Lecturer**

**KL :** You came to Singapore at the end of 1986 before the recent wave of new migrants from Hong Kong and you've been here for about four and a half years. What made you decide to come here and what made you decide to become a permanent resident here?

**BC :** Basically after my PhD studies in the States, I wanted to teach in a university. Unfortunately, I missed the deadline for application to the University of Hong Kong. Instead I was quickly accepted by the National University of Singapore. There was a branch of the NUS in New York and they kept in contact with us and so I came to Singapore.

1997 was the reason for not staying in Hong Kong but it was not the reason for coming to Singapore. I wanted to go to a place where the Chinese community was not discriminated against. The only other place was Taiwan and my experience of Taiwanese culture and language taught me that there would be greater problems adjusting to Taiwan.

It is not easy to uproot oneself and start anew in another country. It is a whole new social circle, you lose your old established friendships and it is difficult to adapt to these changes. When you get older, it is harder to make new friends. People who migrate are fully aware of these problems. In order to find themselves a home to belong to, some

people have to cope with this not once but many times.

**KL :** Do you perceive certain problems in integrating into Singapore society?

**BC :** It boils down to two crucial questions. The first, how do you measure integration? If we restrict ourselves to integration meaning all the races mixing together, it is a very narrow definition and in Singapore, this has only been achieved up to a point. Even within the Chinese community, there isn't this kind of integration among the Hokkiens, Teochew and Cantonese. What then do we use as a measure to gauge the degree of integration of any one group into the whole?

Second, is it important to think of myself as Singaporean first, or Hong Konger or Cantonese? Are labels important? I feel that labels are extrinsic. In Thailand, for example, the difference in race is subsumed because all their names are in Thai. But this does not mean that differences in race do not exist. What is more intrinsic and more important is the feeling that I belong here, whatever I call myself.

Subcultures are inevitable. There are negative connotations to the term itself. But substitute the notion of core values and it becomes positive. What may perhaps be happening is that the Cantonese people from Hong Kong are preserving practices adopted from the way that they brought up to foster solidarity within the larger group. All cultures are influx, constantly changing and

evolving. There are no levels of comparison, no simplistic answers to the question of whether we can be integrated or not.



**Martin Loh, 30s, Financial Analyst**

**KL :** You have lived aboard in the States for some time and have also

worked in Hong Kong for about a year. What views do you hold about the recent move to open the pathway for migration and more liberal with granting citizenship?

**ML :** On the theoretical level, migration is not entirely bad in itself. After all, Singapore is a nation of migrants and every society needs new people with new entrepreneurial drive and this can be beneficial to the society.

However, there may be questions raised when a liberal package of options for permanent residency are open to a select group of people and not others. We have to also ask ourselves what the political and social costs are. Migration must never be at the expense of the indigenous minority groups here.

We must guard against those who are not willing to put their roots

down here and be committed to making Singapore their home. In spite of the rather generous schemes, some are hardly appreciative of the effort of making it easy for them to come in. Instead, for them Singapore is a stepping stone to places like Canada, U.S.A. and Australia.

The stability of Singaporean society rests upon the acceptance of the fact that it is a plural society. Those who come in must acknowledge this. There is no place for chauvinism nor ethnocentrism. So much has been done in 20 years to de-emphasize ethnocentrism. We must never forget that we are Singaporean first, race later.

*All views and interviews presented represent the personal views of individuals and are not intended to be representative of any institution or social group.*

## thank you very much

Mr and Mrs David Tay for their hospitality and the use of their living room and loan of cane furniture.

Dr Celera Tay for the medical advice and loan of typewriter.

Julius Foo Tong Soon for helping in the pre-rehearsal warm-up sessions.

Wendi Tan and George Quek for their initial support.

TheatreWorks for the loan of cushions and floorboards.

The Necessary Stage for the loan of wooden blocks and black cloth.

Yap Hui Tin, Tay Tyng and Shirley Yap for helping out in the auditions.

Rollie Navarro for his contributions during the early part of the workshopping process..

Ho Printing and Chua Eng Kwang of First Photos.

Tan Fang Fang, Veronica Goh, Regina Eng, Michelle Bong, Lau Hwee Ling and Maria Gotoking for helping out at Front Of House.

Our advertisers and the media for their contribution.

And everyone who has helped us in one way or another.

**Pearl Samuel, 27, SBC Producer-Presenter**

**KL :** There has been a recent wave of young Singaporean professionals going abroad in search of greener pastures. How do you view this trend?

**PS :** No I can't think of myself living anywhere else. Aside from the fear of being treated like a second-class citizen, I think I'm too comfortable here. Despite the downs, I am happy here. I may visit other countries when I'm on holiday but home will always be here. I'm not patriotic, not "rah, rah, Singapore!" but I belong here.

One of the reasons why people cite for migration is the lack of freedom of expression. But things are changing, slowly perhaps, but there are signs of change.

Where once the older are learning to speak up, some of them hold well-informed views. I have grown up here. I would like to see Singapore change and I want to be here when it happens.

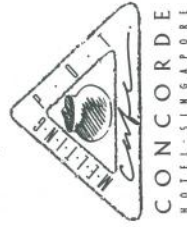


# Life After theatre

*i don't want to go home yet.  
what's still open at this time? so late already.  
what about that place we went last time?  
quite crowed right? a lot of drama people some more.  
good idea...you go yourself! we'll go to a "non-drama" place.  
don't you have a "guide" or some thing? look it up!  
you all decide and let me know o.k.? i'm going to the boo.*

## IT'S A PIECE OF CAKE

**FREE** for you when you present this ad at the Melting Pot Cafe and order a beverage. Simple, isn't it? And we're open 24 hours. So see you after the show! (valid from 18 to 24 July '91 between 9 pm and 4 am)



Level 4, 317 Outram Road Singapore 0316. Tel 733 0188 extn 8400.



THE WESTIN PLAZA  
THE WESTIN STAMFORD  
Singapore

Westin is just around the corner and Tea Room and Kopi Tiam will be open!

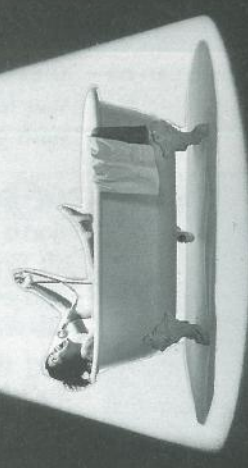
If you present your ticket when dining at either of these outlets, they'll give you a complimentary cocktail called Raffles Melody (valid from 18 - 24 July only).

So what are you waiting for?  
Let's go now!

Tea Room, Level 2, The Westin Plaza  
Open 5.00am - 1.00am daily

Kopi Tiam, Level 2, The Westin Stamford  
Open 11.30am - 11.00pm daily

Stop reading about the stars.  
Be one at the Limelight Sing-along Lounge.



*Limelight*  
星輝  
Sing-along Lounge

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**novotel**



*we laughed, we cried  
we "improved" till we were...  
we shared, we transcribed,  
we panicked  
(most of all, we ate!)*

*thank you for giving so much  
of yourselves  
,  
you've made it unforgettable  
love and gratitude,  
A.F.*

**for the good times  
we shared**

dedicated to  
ekachai, wee ling, verena,  
mervyn, darryl, sophie, how ngean,  
wee ling, peter, maran, jean,  
mary and lynette





## eleanor wong vs ovidia yu

*it's not a battle  
but it's definitely  
worth watching*



Two award-winning playwrights were given the same set of creative stimuli which served as a starting point for them to create one play each, separately.

Both plays begin with the same three opening lines, same set and same character types. The similarities probably end here. Probably not.

In the process of writing, they were told to open various envelopes to find out the "things" inside. "Things" that were deliberately put in to titillate their various senses: sight, sound, touch and smell. They let these "things" inspire them to write something they wouldn't have normally written. Were they writing from their subconscious? What did they decide to do with that "smell", that "song" and those "things"? Find out in August, when both plays will be presented together as a double bill as part of the Fortnight Theatre

Eleanor Wong's piece is called *The Joust*. It's about two men who are brought together. A question is to be resolved by a joust. "Let the battle begin."

*Imagine* is the title of Ovidia Yu's piece. It's about publishing. It's about relationships. It's about dreams and disillusionment. And how they all come together. "Was Jansi Foo a good writer? Did she really want to be one? You cannot become disillusioned, unless you dream..."

*This production is commissioned by the Ministry of Information And The Arts. It will be staged at the Drama Centre from 28 - 31 August, nightly at 8pm. Plus one matinee performance on 31 August at 3pm. Tickets will be available from the usual booking centres in late July.*

*You can also book your tickets at the foyer now.*

## ken music



*Second Home* represents Ken Low's fifth musical project for theatre. In the past years, he has worked with various drama groups to create music specially for stage plays. These include *This Chord And Others*, *Animal Farm* and *Macbeth*.

A founding member of the singing group *Full Circle*, he writes original songs and arrangements which cover a wide spectrum of musical styles. The group has performed at *War And Pieces*, The Substation's 24-hour concert, *Citizens Of The World* and most recently at The Victoria Concert Hall during the Music Festival.

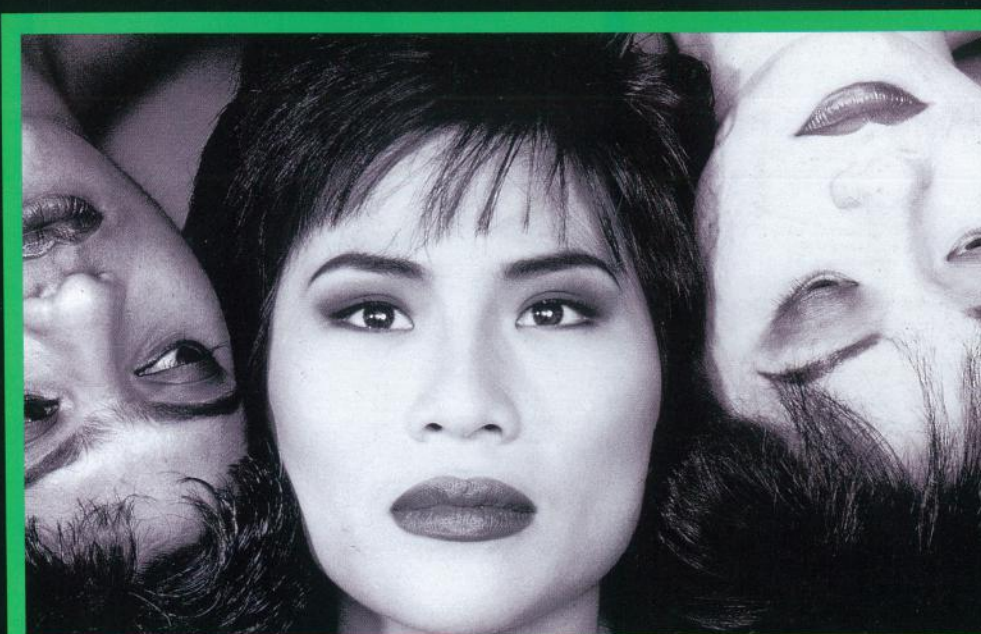
He's currently working on music for ACTION Theatre's upcoming double-bill, *The Joust* and *Imagine*.

## wee ling's latest creation

Eng Wee Ling, ACTION Theatre's resident playwright was given solo limelight at one of the regular Sunday evening readings at Bierstube, Marina Village on May 19, 1991.

Excerpts from her first play *Woman* and from *Wingtips And Shoulder Pads* were presented by the playwright herself, Loo Wee Ling and Ekachai Uekrongtham.

Lately, Wee Ling has also been involved in a slightly different creative process. She is expecting the arrival of a little one in mid October. Meanwhile, she's busy revising and reworking some of her plays, collating her short story collection and researching for her novel which she hopes to complete before then.



## ELEANOR WONG'S **IMAGINE** THE JOUST BY OVIDIA YU



A double bill of  
two local plays  
inspired by THE  
SAME SET OF  
CREATIVE STIMULI

AUGUST 28-31, 1991  
8pm, DRAMA CENTRE  
MATINEE :  
AUGUST 31, 3pm

TICKETS AT \$8 & \$12  
FROM THE USUAL  
BOOKING CENTRES



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by Ministry of Information  
AND THE ARTS for  
FORTNIGHT THEATRE 1991





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