

**THEATREWORKS**  
PRESENTS

WRITTEN BY CHONG TZE CHIEN  
DIRECTED BY CASEY LIM

**P***an*

**I***sland*



1998 SINGAPORE DRAMATIST AWARD WINNING PLAY

**E***xpressway*

WITNESSES:

Irene Ang  
Serene Chen  
Michelle Chong  
Loong Seng Onn  
Benjamin Ng  
Nora Samosir  
Sebastian Tan

5-8. 12-15. 19-22. 26-29 May 99 THE BLACK BOX





# DIRECTOR'S MESSAGE



*What is Reality?*

*What is truth?*

*What is fact and what is fiction?*

When the defendants and prosecutors argue their case in court, which side is presenting the truth? Why do we believe in one party and not the other? Why do we let ourselves be swept by the movies and the theatre when we know that they are constructs?

What intrigues me about Pan Island Expressway is the many levels of *reality* the script presents. In the early stages of making this play, the playwright, actors and myself have had different interpretations of the *reality* posed in the writing. We fought for what we believed to be the *reality* and in the process, we were actually reconstructing our own planes of *reality*, both for the actors and for me, the director. This is interesting because while we are presenting our *reality*, you, the audience will create your own. We will colour the *reality* with our own perceptions and judge the *reality* with our own experiences, so will you. In the end, all of us will choose to believe in what we want to believe. So, what is real? What is the truth?

This reminds me of a short story on Zen Buddhism: One morning, a pupil told his Zen master, "Last night, I dreamt that I was a butterfly, flying round and round the garden. What is the significance? What does this mean?" The Zen master replied, "Are you sure that you are dreaming? Maybe you are the dream. The butterfly's dream."

Maybe reality does not matter. Maybe the truth is not important. Maybe there is no line between fact and fiction.

Casey Lim  
Associate Artistic Director  
TheatreWorks

# From The Playwright's Point of View

③

I used to think that writing a play is as easy as 1,2,3. It wasn't one session when I had to sit through 10 hours with the director to revise a draft that I began to realise writing a play is no play.....

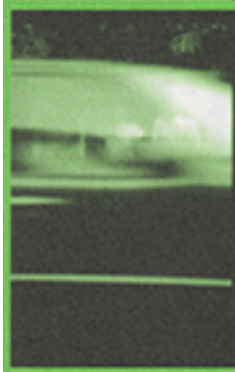
Chong Tze Chien

As I sit down in front of my PC trying to gather my thoughts on what to write for this message, I cannot help but ponder on the question which Casey, the director, asked me whether I was discouraged by the process. I had written altogether five drafts of PIE before it took on the eventual shape that you are watching today. Each draft was submitted to Casey for feedback. We would meet up and discuss the script before I went back to redraft. It was in such a manner that the play took on a more definite direction as each new draft got written. With each draft, I saw more possibilities in the play. **It worked out to a dynamo effect-each new insight gained incites more new ideas and possibilities.** It was an exciting experience watching my own creation grow. I didn't have such a privilege when I wrote the winning entry for the Singapore Dramatist Awards. There was little impulse to refine the script the minute I finished it. I felt that it was already complete. As such writing the play became a purely insular experience. In the past few months however, I found that in reworking the script with a person and following every step of its development, ideas could be tested and feedback gathered regularly. **It's not just about writing, but writing for the stage, towards performance which lies beyond what is on paper.** It is in this respect that Casey has reminded me not to be complacent and to seek improvement constantly.

A script only becomes a play when it is performed. I would like to thank TheatreWorks and Casey, therefore, for making Pan Island Expressway 'complete', in more ways than one.







## CREATIVE TEAM > >>

Casey Lim	Director
Chong Tze Chien	Playwright
Justin Hill	Set Designer
Lim Yu-Beng	Lighting Designer
Tamura Tomuya	Sound Designer
Wesly Loh	Production Photographer
Melvin Lim	Videographer
Eve Tan	Wardrobe Consultant

## CAST >

In alphabetical order

Irene Ang	Mother/WanLing
Serene Chen	Claire
Michelle Chong	Dawn
Loong Seng Onn	James
Benjamin Ng	Father/Marcus
Nora Samosir	The Interrogator
Sebastian Tan	Yew Beng
VOICES	
Janetta Lien	Deejay 1
Keith Tan	Deejay 2
Senthilkumar P	Tamil Voice 1
Subramanian. V	Tamil Voice 2



# PRODUCTION TEAM > >>

Jodie Koh

*Production  
Manager*

Annie Yim

*Stage Manager*

Sim Hwee Peng

*Front-of-House  
Manager*

Mohd. Sharil

*Sound Operator*

Jeffrey Pung

*Light Operator*

Edwin Koh

*Video Operator*

Rosdi Subdi

*Technical  
Assistance*



## Acknowledgements >>>

With heartfelt thanks to those who  
have helped build the Pan Island  
Expressway one way or the other

*Marketing Institute of Singapore*

*Mobil Oil Singapore Pte Ltd*

*RJ Paper Pte Ltd*

*Singapore Telecoms*

*Social Development Unit*

*Tower Records*

*Eve Tan*

*Keith Tan*



## TheatreWorks' Writers' Laboratory > >>>

### The Raison d'être

TheatreWorks' Writers' Laboratory was first conceived in December 1990 by the Artistic Director, Ong Keng Sen.

Why a Writers' Lab? Then, there were few plays we could really call our own. The initial wave of playwrights had stopped writing and although there was interest, a catalyst, an impetus, a spark was needed to re-ignite the scene.

New and well-written plays are the lifeblood of theatre. Moreover, the process of writing a full-length play is a fulfilling, organic yet difficult one that evolves over time. It is a process requiring intensive investment of time, talent and resources. Playwrights, like actors, need nurturing and support from mentors, peers and sponsors. It is in response to all the above that the Writers' Laboratory was planned and launched.

### The Hows and Wherefores >>> >>

The Writers' Laboratory is a research and developmental program, that allows new and emerging playwrights opportunities through workshops, mentoring and readings by local and foreign professionals to hone their writing skills. It is a unique program designed by artists for fellow artists that aims to bring out the best in them. It also has a school based component: Writers' Lab Goes to School that provides writing workshops to young writers.

It seeks to provide an artistic haven for mature and established playwrights who contribute new plays to the Laboratory. In turn, the Laboratory serves as a platform for writers who desire to develop their concerns, themes and characterization through interaction with an informed and critical audience at various stages of development.

### What you can look forward to in 1999

**The 24 Hour Playwriting Competition : By The River**  
June 5, 1999

Open to everyone! We challenge you to write a play within a day.

### The Singapore Young Dramatist Awards

**Submission date: 30 September 1999**

The first playwriting competition for young people ages 13-19.

### The Green House

An intensive writing programme to hothouse 4 emerging talents whom we have selected: Joseph Chiang, Chong Tze Chien, Jean Tay and Ng Yi-Sheng.



## ***Don't forget these!***

Joseph Chiang Meeting Zoe; The Ride Chin Woon Ping Diary of a Mad Woman; From San Jose to San Jose Chng Suan Tze A Long Time Ago in the Present; Good Asian Values; Kelvin's Birthday Party Chua Tze Wei The Buried Otto Fong Celeste; We are Family; The Garden Russell Heng Lest the Demons Get to Me; Half Century Dana Lam Bernard's Story; Company; Ordinary Women Lee Chee Keng Breaking Through; On the Run Mary Loh Fast Cars and Fancy Women Robin Loon Watching the Clouds Go By; Absence Makes the Heart Grow Fonder; Rhapsody; The Famous Five Go on Adventure; Hand Me the Phone Pavarthi Nayar Narayan Cards Kim Ong Will you Please Jump? Arlyncredel Quismundo Today in Singapore Desmond Sim Red Man, Green Man; Storyteller; Sammy Won't Go to School; Drift; Blood and Snow; Cracked Tan Choon Ping Will You Be There? Corinne Tan Another One of a Kind Tan Tam How Undercover; Home; Acts; The Lady of Soul and Her Ultimate "S" Machine Tan Mei Ching Quiet the Gorilla; The Can Opener; Water Ghosts Theresa Tan Dirty Laundry; Bra Sizes; Vegetarian; After Mass Jean Tay Plunge; The Things You'll Never Do; Angel Waiting Lucilla Teh Happy Families; Numbers Claire Tham Raw Material Enrico Varella Others Wee Tze Lin Char Siew Pau Eleanor Wong Mergers and Accusations; To Touch the Soul of God; Wills and Secession Kenneth Yap Mahjong Ovidia Yu A Woman in a Tree on a Hill; Three Fat Virgins Unassembled; Be the Love of Food (Play on...); Wife and Mother; Dead Wrongs

## ***And more***

Leslie Chan, Chu Lik Ren, Fong Fatt Weng, Susanna Koh, Leslie Lee, Margaret Lu, Nglin Chiang Meng, Sylvester Phua, Mohan Sachdev, T. Sasitharan, Hareesh Sharma, James Seow, Elizabeth Su, Jeffrey Tan, Kaylene Tan, Verena Tay, Kelvin Tong and Ekachai Uekrongtham.

## ***And then there's the Young Writers' Labbers***

Jason Chan, Janice Chung, Estella Young and Regina Zuarte...

## ***Mentors***

David Britton (Australia); Chin Woon Ping (Malaysia/United States); Tony Perez (Philippines); Kuo Pao Kun, Robin Loon, Tan Tam How (Singapore); John Clifford, Noel Greig, Tom McGrath (United Kingdom); Maria Irene Fornes, David Henry Hwang, Henry Ong, Howard Stein, William Sun, Mac Wellman (United States).

## ***Writers' Lab Publications***

Fat Virgins, Fast Cars and Asian Values  
Dirty Laundry, Mergers and Undercover  
Playful Phoenix

## ***Writers' Lab Festivals and Showcases***

SPH Young Playwrights Series (1992, 1993, 1995)  
SPH Festival of New Writings (1996)  
Theatre Carnival On the Hill (1992)  
got to go...play till dawn (Overnight Theatre Festival, 1998)

## ***Competitions organised by the Writers' Lab***

Singapore Dramatist Awards 1998  
Singapore Young Dramatist Award 1999  
24 Hour Playwriting Competition 1996, 1998, 1999

*All these would not have been possible without*



**Singapore  
Press  
Holdings**







## TheatreWorks (Singapore) Limited

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

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

*The Company recognises its responsibility in encouraging awareness of human and social issues.*

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

TheatreWorks (S) Limited, a registered charity, was incorporated in February 1985 as the first English language adult professional theatre company in Singapore. Since its inception, TheatreWorks has gained a reputation for the successful juxtaposition of Western and Eastern performance traditions, refreshing interdisciplinary interpretations and unconventional approaches, and its commitment to cross-cultural collaborations and international touring.

TheatreWorks has to date created and presented for Singaporeans over 140 productions. These include musicals *Beauty World* and *Fried Rice Paradise*; comedies *Army Daze*, *Private Parts*, *Mixed Signals*, *3 Fat Virgins Unassembled* and *Undercover*; drama *M. Butterfly*, *Mergers and Accusations*, *Six of the Best*, *Lao Jiu*; site-specific shows *Longing*, *Destinies of Flowers in the Mirror*, *The Yang Family* and theatre festivals like *Theatre Carnival on the Hill*, *Longing* and *got to go...play till dawn* (*Overnight Theatre*).

In the International arena, TheatreWorks has toured *Be My Sushi Tonight* (Malaysia 1985), *Madame Mao's Memories* (Edinburgh Festival 1992), *Beauty World* (Japan 1992) and *Three Children* (Japan and Malaysia 1992), *Descendents of the Eunuch Admiral* (Cairo International Festival 1996, Sommer Theatre Festival in Hamburg 1998, House of World Cultures in Berlin 1998) and *Eat Me* (Journey to the East in Hong Kong 1998, 5th Performance Studies Conference in Wales 1999). *Descendents of the Eunuch Admiral* will travel to Italy and the Netherlands later this year.

TheatreWorks' Artistic Director, Ong Keng Sen, directed the groundbreaking multicultural Japan Foundation Asia Center production, *LEAR*, which premiered in Tokyo in 1997 and was presented in Singapore in 1999 on its Asian tour. *LEAR* will tour Europe in June this year.

Apart from theatrical productions, the Company has set up programmes to nurture and develop theatre practitioners: the Writers' Laboratory, the Directors' Laboratory, the Resident Artist scheme, the Associate Artist scheme, the Springboard Series and workshops by established international and local theatre professionals.

In 1996, TheatreWorks embarked on a 6-year international research and development project for traditional and contemporary artist entitled *The Flying Circus Project*. The final phase of this project which will be in the year 2000 and will involve artist from Hong Kong, China, Taiwan, Mongolia, Tibet, Philippines and Papua New Guinea.

### The Executive

Artistic Director  
Associate Artistic Director  
General Manager  
Marketing Manager  
PR/Outreach Manager  
Production Manager  
Accountant  
Assistant to General Manager

Ong Keng Sen  
Casey Lim  
Michele Lim  
Traslin Ong  
Lucilla Teoh  
Jodie Koh  
Sally Neo  
Janetta Lien

### Board Of Directors

Justin Hill  
Lim Kay Tong  
Lim Siaw Chong  
Ong Keng Sen

### Board Members

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Alex Abisheganaden  
Jacintha Abisheganaden  
Michael Chiang  
Dana Lam  
Kim Ramakrishnan  
Sylvia Tan  
Claire Wong

Operational Board  
Goh Eck Kheng  
Kalyani Kausikan  
Caroline Lim  
Michele Lim  
Sharon Lim  
Lim Yu Beng  
Lok Meng Chue  
Tay Tong



## **Our exciting program for the rest of 1999....**

### **A Brand New Musical written by Ovidia Yu and composed by Mark Chan!**

29 July - 8 August

Victoria Theatre

*With wealthy Old Man Loong in the twilight of his life, the family members descend on Loong Mansion and fight over property and power. However, the old man is not finished with life yet. He still has his dreams; dreams of his first love, his long-lost love. As his illegitimate grandson makes his appearance, strange and supernatural things begin to cloud the family. While Old Man Loong lies in his dream, he is not the first in the Loong Mansion to die...or the second...*

### **On Mercury's Wings**

A witty play exploring human foibles in the world of IRC.  
19 September - 3 October

Drama Centre

*Bored with office work, Jad tramples onto the IRC where he is a newbie. Jad discovers that in his virtual world, he can live out his fantasies. He meets the most interesting people and has the most exciting times of his life.*

### **Tarts by Michael Chiang**

28 November - 12 December

Victoria Theatre

*Singapore's favourite playwright breaks a four-year hiatus to fry up a sunny new comedy about an egg-head scrambling to find romance and meaning in a fragile world.*

For **More-than-your-money's-worth Tickets** to these shows, to garner the **best seats** in the house,

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- Free bi-monthly museletter
- Discount on other tickets purchased
- Discount on all TheatreWorks merchandise
- Invitation to Muse-only gathering and workshops
- Discounts at Zephyr, The Lifestyle Cafe, Fox Hair Salon, Tower Books, Blue Ginger, Boom Boom Room, Provignage, The Wine Cave, Country Haven, Changi Village Antique
- Welcome gifts from Pacific Internet, Perlini's Silver and The Westin Stamford

For more details and application forms, please contact

**Auntie Muse** at **338 4077** or  
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