

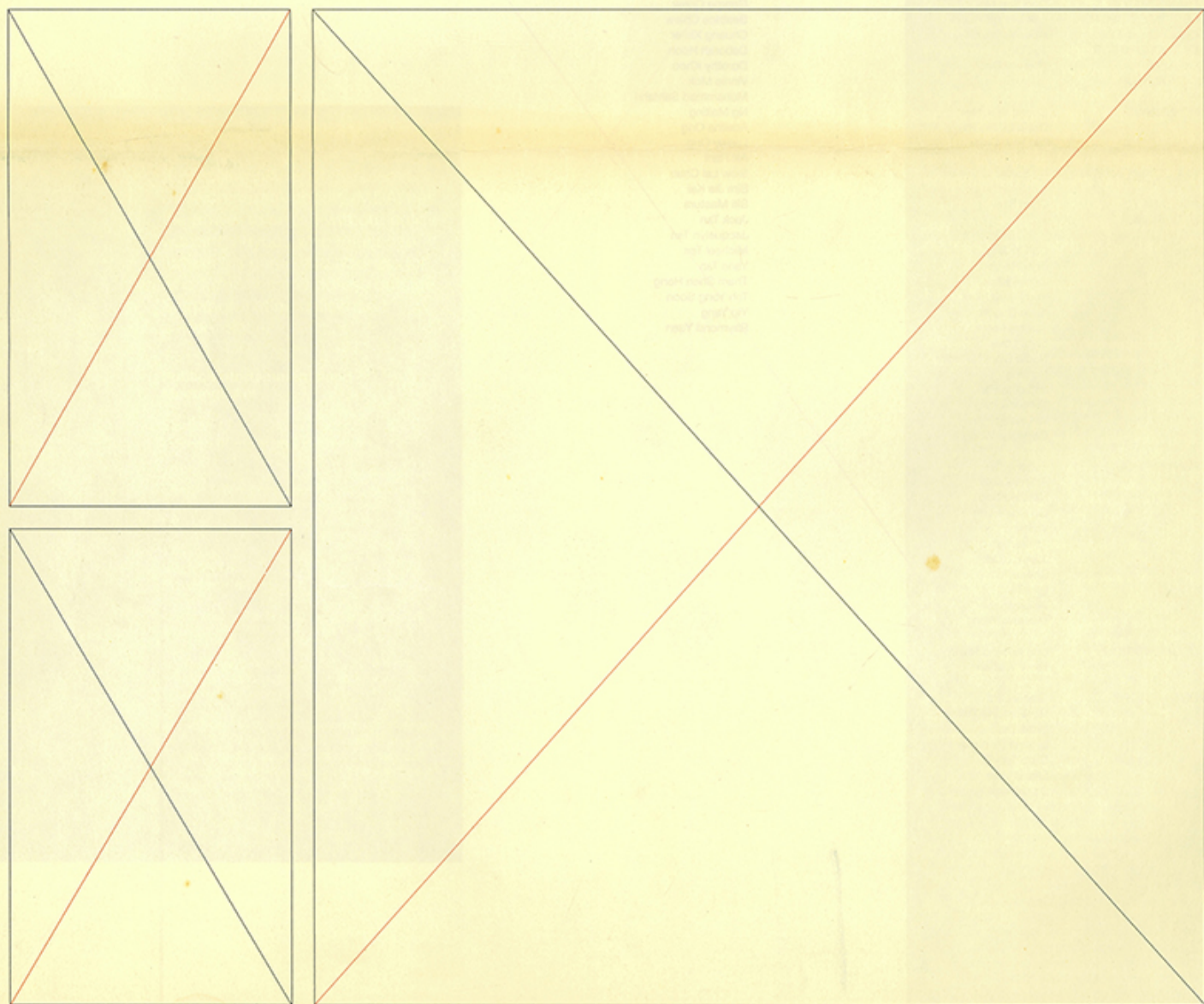
PRESENTS

FEAR OF WRITING

AN ABSURD PLAY

Written by Tan Tam How
Directed by Ong Keng Sen

Premiere: 1st September 2011
8pm, 72-13



Creative Credits

Written by Tan Tarn How
Directed by Ong Keng Sen
Video by Boo Junfeng
Set and Costumes by Myung Hee Cho
Lighting by Andy Lim (stage "LIVE")
Produced by Tay Tong

(in order of appearance)

Principal-Guest
Tan Kheng Hua as Director / Actor
Janice Koh as Producer / Actor
Lok Meng Chue as Actor
Serene Chen as Actor
Ling Poh Foong as MDA Official

Ensemble
Dayah Rahim, Faizal Abdullah, Kong Yit Sim,
Karina Sindich, Pavan J Singh, Nicholas Tee,
Wilson Xin and E-van Yeung

Additional text by Keng Sen and the cast
Documentary footage courtesy of Martyn See

Production Credits

PRODUCER	Tay Tong
PRODUCTION STAGE MANAGER	Brynn Baudier
SOUND SYSTEM DESIGN	Jeffrey Yue
TECHNICAL MANAGER	Kaillash
PROJECT MANAGER / ASSISTANT DIRECTOR	Hoo Kuan Cien
ADMINISTRATOR	Ong Soo Mei
ASSOCIATE DIRECTOR	Lok Meng Chue
SOUND ENGINEER	Akira Yamauchi
SET COORDINATOR	Jed Lim
COSTUME COORDINATOR	Theresa Chan
TECHNICIANS	Chong Wee Neo, David Li, Ian Tan, Teo Wee Boon
PRODUCTION INTERN	Ng Siaw Hui
ASSISTANT TO SET DESIGNER	Chan Silei
CREW	Goh Yi Jing Bryn Herdrich James Khoo Kng Hwee Mae Kueo Guo An Jeremy Leow Myra Loke Nadia Binte Noordin Ng Jing Johanna Pan Terrence Tan Tan Xiang Yi Celestine Wong
FRONT-OF-HOUSE	Eugene Tan Adlina Zolkiffi Natalie Khoo Geraldine Lim Vivienne Lim Jamie Ng Jaslyn Quek Cherie Tan Lyra Tan Vincent Tech Millennia Wang
DOCUMENTATION	Don Aravind Rajah Teow Yuehan
YOUTH ACTORS	Gracia Lam Nur Fathana Zolkiffi Lydia Tan Leanne Pestana Clara Tan Emma Voon Daniel Yao

Video Credits

PRODUCER	Fran Borgia
VIDEO EDITORS	Boo Junfeng, Fran Borgia
PRODUCTION ASSISTANT	Chua Chiew Lin
INTERVIEWEES	Alfan Bin Sa'at Mayura Barweja Chen Chi George Chew Beatrice Chiew Chuang Xiu'er Deborah Hoon Dorothy Khoo Vinnie Mok Muhammad Sahfahri Ng Meiting Adelina Ong Lesley Ong Ali Rani Siew Lai Chan Sim Jie Kai Siti Mastura Jack Tan Jacquelyn Tan Michael Tan Yane Tan Tham Shen Hong Toh Yong Soon Yip Yang Raymond Yuen

This new script created complex moments when we negotiated different controls in the old system of Singapore, even how to publicise this work.

It brought me pouring over legislation, reminiscent of my law school days. Discovering how little space there is when one adds up all the laws of Singapore. Discovering how potential violence in law enforcement activities may not be checked or balanced in Singapore. Discovering how an image or a video on your mobile phone can bring you a \$20,000 fine or 12 months jail, or both.

But as always, when you make a work, you come back to some basics.

I believe that art and theatre always brings us to the struggle of the singular human being, that this is still of value even though conformist societies tell us that s/he is a minority who should not even register against the majority's voice. For the singular human being will one day infect another human being and another and another.

I believe that theatre has not failed if we look at the ancient roots of Greek Theatre (the ancestor of a play like *Tamara*); how theatre still remained in all urgent periods as the resistance to power. Look at its importance when the Wall was up in Europe; when apartheid reigned in South Africa; when Boal pioneered his Theatre of the Oppressed.

Perhaps this time in Singapore today is just not an urgent period.

But only time will tell—Euripides' words in *The Trojan Women* still speak of the pain that women are subjected to in war today, from Bosnia to Iraq to Afghanistan.

THANK YOU.

The Chinese curse, from a culture averse to change, has turned out to be a blessing for us: "May you live in interesting times." This year's events have been watershed.

Well, sort of.

My skepticism is derived from the observation of the sages that we are what we are, that we live in a psychological, philosophical and spiritual box whose walls are invisible to ourselves, and hence all the more impossible to break out from, and that when we think we have changed, have been transformed even, we are still quite, quite within those imperceptibly delineated space of old.

This theme is partly what the play is about. But I shall say no more on what else it concerns, because as always, the work must not have its meaning explained in some programme notes (or media interview), but has to, for better or worse, speak for itself.

Thank you to Junfeng and to the actors for all their feedback during that session in June. Thanks to the staff at TheatreWorks, KC, in particular for being patient, especially for not taking the word 'soon' too literally. Tay Tong, of course, for his ideas, for helping to see this through, for his understanding when I have been less than forthcoming in doing the necessary publicity, and for being more than just the managing director of the company. Keng Sen, for being interested, and for giving me the encouragement, for, again, taking the artistic and other risks, and of course for what you see tonight.

Thank you, each one of you for coming. I hope you enjoy it. But if a choice were to be had, I would rather that you disagree with, be confused by, be incensed at what this play says than enjoy it, for we forget sometimes that enjoyment is really one of the lesser human emotions.

Two years ago, I was commissioned to work on the multimedia of National Day Parade 2010. My task was to create something heartfelt to accompany the mass displays at the Padang. I conducted interviews with Singaporeans from different walks of life, asking them what they loved about Singapore, what they disliked about Singapore and why they were proud to be Singaporeans. The responses were genuine and consistently happy, and the good parts were pieced together to serve the show.

The interviews for *Fear of Writing* were conducted in the same manner.

Thank you, Tan How, for all the food for thought.

Necessary Singapore Laws To Know

A licensing officer of the Media Development Authority (MDA) has the power to arrest, without police warrant, anyone who refuses to furnish his name and address (or who furnishes an address outside Singapore) at an unlicensed performance.

Public Entertainments and Meetings Act

Section 17: Powers of entry and inspection

Any Licensing Officer...may enter any place where a licensed public entertainment is being provided with a view to ascertaining whether the conditions of the licence and the provisions of this Act are being complied with.

Section 18: Powers of arrest

Any Licensing Officer may arrest without warrant any person:

- whom he reasonably suspects of committing or attempting to commit, or abetting any person to commit, any offence...and
- who refuses to furnish his name and address or who furnishes a name and address reasonably suspected of being false or who furnishes an address outside Singapore or who is reasonably suspected of being likely to abscond.

Necessary Singapore Laws To Know

Power is given without warrant, to an Assistant Censor or an Inspector of Films from the MDA accompanied by an Assistant Superintendent of Police, to enter, arrest and seize uncensored/unclassified films, as well as any equipment used. They may use any assistance and any force as is necessary, by night or by day.

Films Act

Section 21: Penalty for possession, exhibition or distribution of uncensored films

- Any Censor and any Deputy or Assistant Censor and any Inspector of Films may at all reasonable times enter any place in which any film is kept or is being or is about to be exhibited and may examine the film, and if on such examination he has reasonable grounds for believing that an offence...is about to be committed...he may seize the film and any equipment used in the commission of the offence.
- Any film and equipment seized...shall be forfeited and shall be destroyed or otherwise disposed of in such manner as the Minister may direct.
- For the purposes of this section if any film is altered in any way after it has been approved for exhibition under this Act, the film shall be deemed not to have been so approved.

Section 23: Search for unauthorized films and arrest of persons

- A Deputy or an Assistant Commissioner of Police or an Assistant Superintendent of Police may without warrant, with such assistance and by such force as is necessary, by night or by day, enter and search that place and seize the film and take into custody any person reasonably believed to be guilty of an offence...
- if he receives information orally in such circumstances that the object of a search would in his opinion be defeated by the delay necessary for reducing the information to writing except that the name and address of the person giving the information is ascertained by him before he acts upon the information.

Necessary Singapore Laws To Know

There are penalties for taking part in a public assembly or procession. A single person can be a public assembly; a single person marching alone can be a public procession!

Public Order Act

Section 2: Interpretation

"assembly" means a gathering or meeting (whether or not comprising any lecture, talk, address, debate or discussion) of persons the purpose (or one of the purposes) of which is —

- (a) to demonstrate support for or opposition to the views or actions of any person, group of persons or any government;
- (b) to publicise a cause or campaign; or
- (c) to mark or commemorate any event, and includes a demonstration by a person alone for any such purpose referred to in paragraph (a), (b) or (c);

"procession" means a march, parade or other procession (whether or not involving the use of vehicles or other conveyances) —

- (a) comprising 2 or more persons gathered at a place of assembly to move from that place substantially as a body of persons...and
- (b) the purpose (or one of the purposes) of which is —
 - (i) to demonstrate support for or opposition to the views or actions of any person, group of persons or any government;
 - (ii) to publicise a cause or campaign; or
 - (iii) to mark or commemorate any event, and includes a march by a person alone for any such purpose referred to in paragraph (b)(i), (ii) or (iii).

Section 16: Offences in relation to assemblies or processions

- (2) Each person who takes part in a public assembly or public procession —
 - (a) in respect of which no permit has been granted...
 - (b) which is held —
 - (i) on a date or at a time which differs from the date or time specified...or
 - (ii) in the case of a procession, along a route which differs from the route specified...or
 - (c) which is not in compliance with any requirement imposed...
- (3) Where a person...is a repeat offender, the person shall be liable on conviction...to a fine not exceeding \$5,000.

Necessary Singapore Laws To Know

All films in private possession by anyone must—officially—be submitted for censorship; otherwise the owner may face penalties. Uploading films onto social media may be considered as distribution and reproduction. There may be additional fines and imprisonment for such activity.

Films Act

Section 14: Submission of films for censorship

- (1) Every film in the possession of any person shall be submitted to the Board without any alteration or excision for the purpose of censorship at the owner's risk and expense and at such time and place as the Board may appoint.

Section 21: Penalty for possession, exhibition or distribution of uncensored films

- (1) Any person who —
 - (a) has in his possession;
 - (b) exhibits or distributes; or
 - (c) reproduces,

any film without a valid certificate, approving the exhibition of the film, shall be guilty of an offence and shall be liable on conviction —

- (i) in respect of an offence under paragraph (a), to a fine of not less than \$100 for each such film that he had in his possession (but not to exceed in the aggregate \$20,000); and
- (ii) in respect of an offence under paragraph (b) or (c), to a fine of not less than \$500 for each such film he had exhibited, distributed or reproduced, as the case may be (but not to exceed in the aggregate \$40,000) or to imprisonment for a term not exceeding 6 months or to both.

Section 24: Appeals

- (1) Any owner of a film aggrieved by any act or decision of the Board may, within 30 days of the date on which he is notified thereof, and on payment of such fee as may be prescribed, appeal to a Committee of Appeal by lodging with the Secretary a written notice of appeal.
- (3) The Secretary may, in his discretion, require in addition to such appeal fee as may be prescribed the deposit of such sum as shall be sufficient to cover any further fee which may become payable as a result of the appeal.

Section 25: Committee of Appeal

- (1) For the purposes of this Act, there shall be a Committee of Appeal consisting of 15 members to be appointed by the Minister.
- (7) At any meeting of the Committee of Appeal, 5 members shall form a quorum.

Section 26: Powers of Committee of Appeal

- (3) The decision of the Committee of Appeal shall be final.

Necessary Singapore Laws To Know

What constitutes a party political film:

Films Act

Section 2: Interpretation

- (3) ...none of the following films shall be regarded for the purposes of this Act as a party political film:
- (a) a film which is made solely for the purpose of reporting of news by a broadcasting service licensed under any written law;
 - (b) a film which is made solely for the purpose of informing or educating persons on the procedures and polling times for any election or national referendum in Singapore;
 - (c) a film which records live the whole or a material proportion of any performance, assembly of persons or procession that is held in accordance with the law and that does not depict any event, person or situation in a dramatic way;
 - (d) a film designed to provide a record of an event or occasion that is held in accordance with the law for those who took part in the event or occasion or are connected with those who did so;
 - (e) a documentary film without any animation and composed wholly of an accurate account depicting actual events, persons (deceased or otherwise) or situations, but not a film —
 - (i) wholly or substantially based on unscripted or "reality" type programmes; or
 - (ii) that depicts those events, persons or situations in a dramatic way;
 - (f) a film without animation and dramatic elements —
 - (i) composed wholly of a political party's manifesto or declaration of policies or ideology on the basis of which candidates authorised by the political party to stand will seek to be elected at a parliamentary election; and
 - (ii) made by or on behalf of that political party; and
 - (g) a film without animation and dramatic elements —
 - (i) composed wholly of a candidate's declaration of policies or ideology on the basis of which the candidate will seek to be elected at a parliamentary or presidential election; and
 - (ii) made by or on behalf of that candidate.

Extreme Singapore Laws To Know

Law enforcement activities of the police (of the rank sergeant and above) and other non-police officers may not be filmed or photographed by a mobile phone. Any persons recording such activities may be searched and arrested; without warrant and by such force as is necessary. All pictures, films, copies and the mobile phone may be seized and destroyed. If the person does not immediately delete, erase or otherwise destroy the film or picture in the device, he shall be liable on conviction to a fine not exceeding \$20,000 or to imprisonment for a term not exceeding 12 months or to both.

Public Order Act

Section 38: Seizure of films of law enforcement activities

- (1) Any police officer of...the rank of sergeant, or any CPB officer, narcotics officer, intelligence officer or immigration officer, if satisfied...that any person —
- (a) is making, has made or is about to make, any film or picture containing a record of any law enforcement activities, and he reasonably believes that the film or picture...
 - (i) prejudices the effective conduct of an ongoing law enforcement operation or investigation, or any intelligence operation; or
 - (ii) endangers or will endanger the safety of any law enforcement officer in an ongoing law enforcement operation or investigation, or any intelligence operation, he may...
- (2) (a) direct the person reasonably believed to be making...a film or picture or about to do so to immediately cease making...and either to immediately delete, erase or otherwise destroy the film or picture or to surrender the film or picture;
- (b) without warrant, search any person whom he has reason to believe is in possession of (such) a film or picture...
- (c) without warrant, and with such assistance and by such force as is necessary, by night or by day, enter and search any place...
- (d) without warrant, and with such assistance and by such force as is necessary, seize any film or picture referred to in subsection (1) and any copy thereof, and any equipment (including a mobile phone) used or about to be used in the making of the film or picture, and take into custody any person reasonably believed to be in possession thereof.
- (3) Any film, picture and any equipment (including a mobile phone) used...may be forfeited and shall be destroyed or otherwise disposed of in such manner as the Commissioner may direct.
- (4) Where a person to whom a direction under subsection (2)(a) is given fails to comply with the direction, he shall be guilty of an offence and shall be liable on conviction to a fine not exceeding \$20,000 or to imprisonment for a term not exceeding 12 months or to both.

Extreme Singapore Laws To Know

Any viral action on social media or through YouTube and Vimeo could be problematic. Note the extensive discretionary powers of the Minister.

Films Act

Section 33: Making, distribution and exhibition of party-political films

Any person who—

- imports any party political film;
- makes or reproduces any party political film;
- distributes, or has in his possession for the purposes of distributing, to any other person any party political film; or
- exhibits, or has in his possession for the purposes of exhibiting, to any other person any party political film, knowing or having reasonable cause to believe the film to be a party political film,

shall be guilty of an offence and shall be liable on conviction to a fine not exceeding \$100,000 or to imprisonment for a term not exceeding 2 years.

Section 35: Minister may prohibit possession of distribution of any film

- ...if the Minister is of the opinion that...any film would be contrary to the public interest, he may, in his discretion...prohibit the possession or distribution of that film by any person.
- ...(such person) shall be guilty of an offence and shall be liable on conviction to a fine not exceeding \$10,000 or to imprisonment for a term not exceeding 2 years or to both, and the film shall be destroyed or otherwise disposed of as the Minister thinks fit.

Annulment of the exercise of the discretionary powers of the Minister

November 2009:

The Fajar Generation was publicly launched in November 2009, a book about the politics of postwar Malaysia and Singapore. As one of the contributors, Dr. Lim Hock Siew spoke during the launch. Martyn Sze documented his speech and made it into a short film.

Post-November 2009:

Martyn uploaded the film onto YouTube.

February 2010:

Martyn submitted the film, titled *Dr Lim Hock Siew*, to MDA for classification.

12 July 2010:

MDA officially replied to Martyn to ban the film under Section 35(1) of the Films Act with effect from 14 July 2010, 5 months later.

14 July 2010:

Martyn complies with MDA's ban and removes the video from YouTube. But the video goes viral and is reposted by anonymous netizens; it is still available on YouTube till today.

Note: The Films Act covers the internet—including YouTube—because it is a form of 'electronic transmission', the term used in the law. However, the government cannot regulate all online content. They cannot order YouTube to remove the video but can order the owner of the content to do so, in this case being Martyn.

Tan How's full-length plays are *Home*; *The Lady of Soul* and *Her Ultimate "S" Machine*; *Undercover*, which was a joint winner of the National Book Council Drama Award; *Six of the Best*; *The First Emperor's Last Days*, written during his one-month stay at the Shenandoah Playwrights Festival and staged in Singapore and in Hong Kong; and *Machine*, which won a Life! Theatre Award for Best Script. They have all been produced by TheatreWorks and were published this year by Epigram. He has also been the company's Associate Artistic Director, leading workshops for budding playwrights. *Fear of Writing* is his seventh full-length work.

Myung Hee is set and costume designer for theatre, opera, dance and other special productions.

With Keng Sen, she has designed the sets for Chay Yew's *A Language of Their Own* in New York City; *Mortal Sins* and *Awakening in Singapore*; as well as *The Good Person of Szechuan* in Linz, Austria.

Myung Hee has recently designed for *The Magic Flute* at the Canadian Opera Company, Toronto; *I Am An Emotional Creature* at the Market Theater, Johannesburg; *Extraordinary Chambers* at the Geffen; and *Futura* at the Boston Court.

Her other design credits include: *Yellow Face* by David Henry Hwang at Center Theater Group and the Public Theater; *The Word Begins* at The Signature Theatre; *Goldfish*, *System Wonderland* and *The Piano Teacher* at South Coast Repertory; *Citizen 13559* at the Kennedy Center; *The Golden Mickeys* for Disney Creative Entertainment, Hong Kong; *Le nozze di Figaro* at the Chicago Opera Theater, and many more.

Myung Hee is a recipient of the Princess Grace Award and a professor of stage design at the University of California Los Angeles.

Artistic Director of TheatreWorks, Keng Sen read Performance Studies at New York University and also holds a degree in law.

He conceived the Writers' Lab in 1990, which has nurtured a generation of playwrights and remains Singapore's longest-running initiative for playwriting.

As an international theatre director, Keng Sen has contributed to the evolution of an Asian identity and aesthetic for contemporary performance. Keng Sen is also known to curate artists of diverse origins and practices in experimental contexts. In 1994, he established the *Flying Circus Project*, uniting traditional and contemporary artists from Asia and beyond. For the House of World Cultures in Berlin, he conceived and directed the first two editions of *In Transit*. His curatorial work in Singapore includes *Insomnia-48* at The Arts House and *Night Festival* for the National Museum.

In 1999, he initiated a network for Asian artists known as the Arts Network Asia (ANA) – www.artsnetworkasia.org – which recently received an endowment from Ford Foundation.

Keng Sen is the only Singapore artist to have received the Young Artist Award and Cultural Medallion Award. In 2010, he was awarded the Fukuoka Arts & Culture Prize for his outstanding body of work and contribution to Asian expression.

Boo Junfeng is one of Singapore's most prolific young filmmakers. His debut feature film, *Sandcastle*, premiered in-competition at the International Critics' Week at the Cannes Film Festival, and was subsequently invited to film festivals around the world, including Toronto, Pusan and London. It won several awards, including the Best Film, Best Director and NETPAC Jury Award at the Vietnam International Film Festival, and was listed by *The Wall Street Journal* as one of Asia's most notable films of 2010.

Trained in film schools in Singapore and Spain, Junfeng's works often centre on themes of alienation, identity, kinship and sexuality. His award-winning short films include *Un Retrato De Familia*, *Stranger*, *The Changi Murals*, *Katong Fugue*, *Keluar Baris* and *Tanjong Rhu*. In 2009, he became the first recipient of the McNally Award for Excellence in the Arts – the valedictorian honour of LASALLE College of the Arts. He was also conferred the Young Artist Award by the National Arts Council of Singapore in 2009, and the Singapore Youth Award by the National Youth Council in 2011.

Andy is a Lighting Designer/Technical Manager based in Singapore. He works extensively in and outside of Singapore, with numerous experiences touring productions in festivals/venues around Asia, Europe and North America.

Andy has designed and technical managed for various professional theatre and dance companies, as well as college productions. With TheatreWorks, he has been part of *120*; *Vivien and Her Shadows*, which premiered at Carolina Performing Arts, University of North Carolina, USA; *RPM*; *Diaspora* at the Edinburgh International Festival; and *Friends Season*.

His other recent theatre credits include *Macbeth* by the Singapore Repertory Theatre (SRT); *The Magnanimous Cuckold* by Drama Box; *Pinochio-The Musical* by SRT's Stage Two and MediaCorp VizPro International; and *It appears that...* by Ricky Sim.

Andy works in film too, notably with Singapore artist Ho Tzu Nyen in *The Cloud of Unknowing*, which represented Singapore at this year's Venice Biennale; *Endless Day*; *Zarathustra: A Film For Everyone And No-One*; and *Earth*.

Andy is also an aspiring visualist, and a close collaborator with multi-disciplinary art group Collective Mayhem.

Kheng Hua is an award-winning actress and producer. She has appeared in more than 50 theatre productions, including landmark TheatreWorks productions such as *Beauty World*, *Lao Jiu* and *Descendants of the Eunuch Admiral*. She produced the critically-acclaimed *Dim Sum Dollies* shows (2004/5/6) and was consultant producer for the box office hit, *The Full Monty* by Pandemonium.

On Channel 5, she has played Margaret in the longest-running sitcom *PCK Pte Ltd* and created *Table for 3* and *Heartland Getaways*. She also fronted dramas such as *War Diary*, *The Singapore Short Story Project*, *Sayang Sayang* and *Beautiful Connection*, which all earned her award nominations. On Arts Central, she created and produced the dramas *9 Lives* and *Do Not Disturb*. She created, produced and acted in her first Mandarin serial, *Mr & Mrs Kok*, with Mark Lee; and also starred in Glen Goei's *The Blue Mansion*.

In 2008, Kheng Hua made her directorial debut with *Do Not Disturb-Late Checkout*, Please and continued the following year in producing, co-directing and acting in *The Composer*.

Her recent projects include producing *Utter* for the Singapore Writers Festival, as well as co-creator, producer and performer for *No.7*, a new work for the Georgetown Festival, Penang.

Meng Chue is a veteran actress who has been part of many TheatreWorks productions since 1985. These include seminal plays such as *Army Daze*, *Beauty World*, *3 Children*, *The Lady of Soul* and *Her Ultimate "S" Machine* and *The Spirits Play*; as well as contemporary performances such as *Ma: Moment*, *120* and *Sandakan Threnody*.

She has also worked closely with Keng Sen as associate director/collaborator in diverse projects including *Springboard*, *Writers' Lab*, *Directors' Lab*, the *Flying Circus Project*, *Lear*, *Search: Hamlet* and *Lim Tzy Chuen*.

On television, Meng Chue was one of the voice talents who did the English dubbing of *Samsul Women* by SBC (presently MediaCorp). She also played a supporting role in the landmark drama series *Growing Up*, as well as the first two seasons of *Parental Guidance* and *Sayang Sayang*. On film, she has appeared in *The Hainanese Falcon*, *Seeds of Pine*, *The Blue Mansion*, *Already Famous* and *The Three Sisters*.

Meng Chue has won a Life! Theatre Award for Best Supporting Actress in women for the NUS Arts Festival. She also recently performed in *Inhabitants* by Teatro de los Sentidos, Spain, an interactive performance presented for the Singapore Arts Festival this year.

Dayah holds a Diploma in Acting from the Nanyang Academy of Fine Arts. As a student, she had begun acting professionally in *If Statues Could Talk* directed by Lee Yew Moon; *Hecuba* in *Trojan Women* directed by John Clark; *Caucasian Chalk Circle* directed by Jeffrey Sichel; and *World-In-Theatre's Macbeth*.

She has continued acting since graduation, where she has performed in *Sophie Lambert* and *Friends* directed by Nicole Stinton; *Singapore Repertory Theatre's Macbeth*; *The Jungle Story* by Centre Stage, directed by Daniel Jenkins; *The Magic Island*, directed by Nicole Stinton; and *Mercury* by Paper Monkey Theatre. In *Pinocchio—The Musical*, she assumed roles as both actor and assistant stage manager.

Faizal graduated from LASALLE College of the Arts in Theatre Arts, and has trained in Wild Rice's Young & Wild ensemble.

His early professional stage credits come from performing with Agni Koothu under the renowned director Elangovan. He also frequently acts for Act 3 Theatrics. He has also acted for companies including Chilli Padi by Wild Rice, Underground Theatre, We Colour People Theatre & Company, Panggung Arts, I Theatre, Teater Ekamatra and STAGES.

On television, Faizal has appeared as a roving reporter in *Okto's Scoops*. He was also one of the concept co-creators for *Timang*, an award-winning Suria telemovie.

Pavan has been a freelance actor in Singapore since graduating from LASALLE College of the Arts with First Class Honours in Acting.

His recent credits include John Ciani's *Almost, Maine*; *Othello* by Masakini Theatre, Kuala Lumpur; *Social Icon* by Drama Box; *Fat Kids are Too Hard to Kidnap* by How Drama; *Life of Galileo* by LASALLE; Harper Lee's *To Kill a Mockingbird*; and a one-year contract with Universal Studios.

Pavan also directs, performs and produces works under Skinned Knee Productions, a theatre company formed with Rayann Condy. Their last production was Edward Albee's *Zoo Story* earlier this year.

Nicholas made his professional debut at nine years old in *Oh Man!* by The Necessary Stage. Since then, he has pursued acting onstage where his other credits include *The Jungle Book* by the Singapore Repertory Theatre and *Going Local* by Buds Theatre Company. He has also appeared on television and in film.

Nicholas is in his fifth year at the School of the Arts (SOTA), majoring in theatre. Beyond acting, he also directs and has an interest in lighting and set design. He recently directed *Rivet*, an adaptation of the Greek myth *Medea* and performed in SOTA's Opening Ceremony.

A well-respected actress, Janice has performed in numerous TheatreWorks productions, notably *Kuo Pao Kun's Descendants of the Eunuch Admiral* and *The Spirits Play* in Singapore, Berlin, Hamburg and Tokyo; *120* at the National Museum; and *Diaspora*, which toured to the Edinburgh International Festival. In 2003, she won a Life! Theatre Award for Best Actress for her performance in David Auburn's *Proof* and in 2008, received a nomination in the same category for *Ovidia Yu's Hitting (On) Women*.

Janice has also performed in international festivals with *The King Lear Project* by Ho Tzu Nyen and *Fran Borgia* for the Kunsten Festival des Arts, Brussels; and *Dream Work/Dream Home* by Spell #7 and *Bodies-in-Flight* for Mayfest, Bristol.

Her other stage credits include *Poop* by The Finger Players; *The Crab Flower Club* by Toy Factory Productions; and *Eleanor Wong's Jointly & Severally*. Janice took on her first Mandarin role with *The Theatre Practice* this year.

On television, Janice is known for her role in the legal drama *The Pupil*, and is a familiar face on *Fighting Spiders*. Other projects include *Chase* for Channel 5; *Channel News Asia's Bertha's Nest*; *Arts Central's Going Straits*, *Arts Start*; and the award-winning *Singapore Short Story Project*.

Serene graduated from the National University of Singapore with Honours in Theatre Studies. Since then, she has worked across theatre, film, television and radio.

As a stage actress, she has performed in productions by professional theatre companies, including TheatreWorks, The Necessary Stage, Wild Rice, Action Theatre, Toy Factory, Drama Box, Teater Ekamatra and The Finger Players. In 2005, she received a Life! Theatre Award for Best Supporting Actress for her performance in *Alfian Sa'at's Landmarks: Asian Boys Vol. 2*. This year, Serene has performed in *Robin Loon's DNR*, by arts collective, ASVTRI, and *Charged* by Teater Ekamatra for the Man Singapore Theatre Festival. Her film credits include *Singapore Dreaming*, *3Meals*, *Autograph Book* and *Dirty Bitch*.

Fear of Writing marks Serene's second collaboration with Keng Sen, following *120* in 2007.

Poh Foong is a theatre practitioner who believes in telling a good story. As a bilingual actor, she has performed with professional theatre companies including TheatreWorks, Asia-In-Theatre Research Centre, Drama Box, Paper Monkey Theatre, The Theatre Practice and Toy Factory Productions.

Poh Foong is constantly learning to improve her skills across mediums including music, dance, fine art and design. She is also conversant in Mandarin, English, Italian, basic Bahasa Indonesia and several Chinese dialects including Heng Hua, Hokkien and Cantonese. She is exploring new ways to express herself and searches for her vocabulary in art through her cultural background.

Yit Sim works in theatre as an actor, director and educator. She graduated from the Queensland University of Technology with a Masters in Drama Teaching.

She has performed in stage productions such as *Conference of the Birds* for the Singapore Arts Festival; *Run Run Run* by Drama Box; and *The Other Me* by the Singapore Drama Educators Association. Her television credits include *Fighting Spiders*, *Café 13* and *Rock Band*. She has also acted in independent short films and with NYU Tisch School of the Arts Asia.

As an educator, Yit Sim conducts curriculum/enrichment drama lessons in primary and secondary schools.

Originally from Sydney, Karina has trained at NIDA, The Actors Centre, The Actors College of Theatre and Television and The Sydney Theatre Company. She has lived in Singapore for the last four years, during which she attained a First Class Honours in Acting from LASALLE College of the Arts.

Since graduation, she has appeared in *Upstairs in the Sky* by Singapore Repertory Theatre's Little Company; *The Magic Treetop* presented by The Esplanade; *Someday Samara* by Orangedot Productions; *Conference of the Birds* for the Singapore Arts Festival; *James and the Giant Peach* by The Players Theatre; and *i Theatre's Rainbow Fish*.

Wilson has worked as a freelance actor for the past six years and is currently a full-time actor. He has been cast for commercials, corporate videos, television, film and theatre. Throughout this period, Wilson has also assumed diverse roles from producing to directing to writing and managing for both stage and screen.

Wilson's first love as an actor remains performing for the stage. He was last seen in *Conference of the Birds* by Orangedot Productions for the Singapore Arts Festival 2011.

A recent theatre graduate from the Nanyang Academy of Fine Arts, E-van has been involved in several productions such as *Trojan Women* in which she played the role of Cassandra directed by John Clark; as well as the *Fat Prince* in an epic theatrical version of Brecht's *Caucasian Chalk Circle* directed by Jeffrey Sichel.

E-van currently works closely with Paper Monkey Theatre, where she is actively involved in children's theatre. Her credits with the company include *Hug the Tree*, which premiered in 2009 and subsequently toured successfully to Taiwan.

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Information correct as of 24 August 2011

About TheatreWorks & 72-13

TheatreWorks (Singapore) was established in 1985. Under the artistic direction of Ong Keng Sen, it is an international performance company based in Singapore, known for its reinvention of traditional performance through a juxtaposition of cultures, along with its cutting edge productions that set new benchmarks for artistic excellence. Its works reflect a concern with cultural negotiation and artistic exchanges with artists, through a network of traditional and contemporary artists from different disciplines.

Since 2005, TheatreWorks has assumed residence at 72-13 on Mohamed Sultan Road. Formerly a rice warehouse, 72-13 is an arts space flexible enough to be a gallery, cinema or theatre. Its primary purpose is to encourage collaborations and dialogue; house residences from creatives around the world; and to encourage hybrid creative expressions from young Singaporeans. Initiatives include the Creatives-in-Residence (CIR) programme that supports creatives/artists from across disciplines: contemporary performance, documentary film, fashion, new media, visual arts and others. TheatreWorks, in response to the needs of the Singapore creative scene, has consciously created 72-13 to have a wider and a more inclusive agenda.

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Forthcoming

Dust: A Recollection
Written, directed and installed by
Vertical Submarine

16 - 19 November 2011
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Special Thanks

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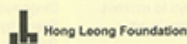
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