

THEATREWORKS

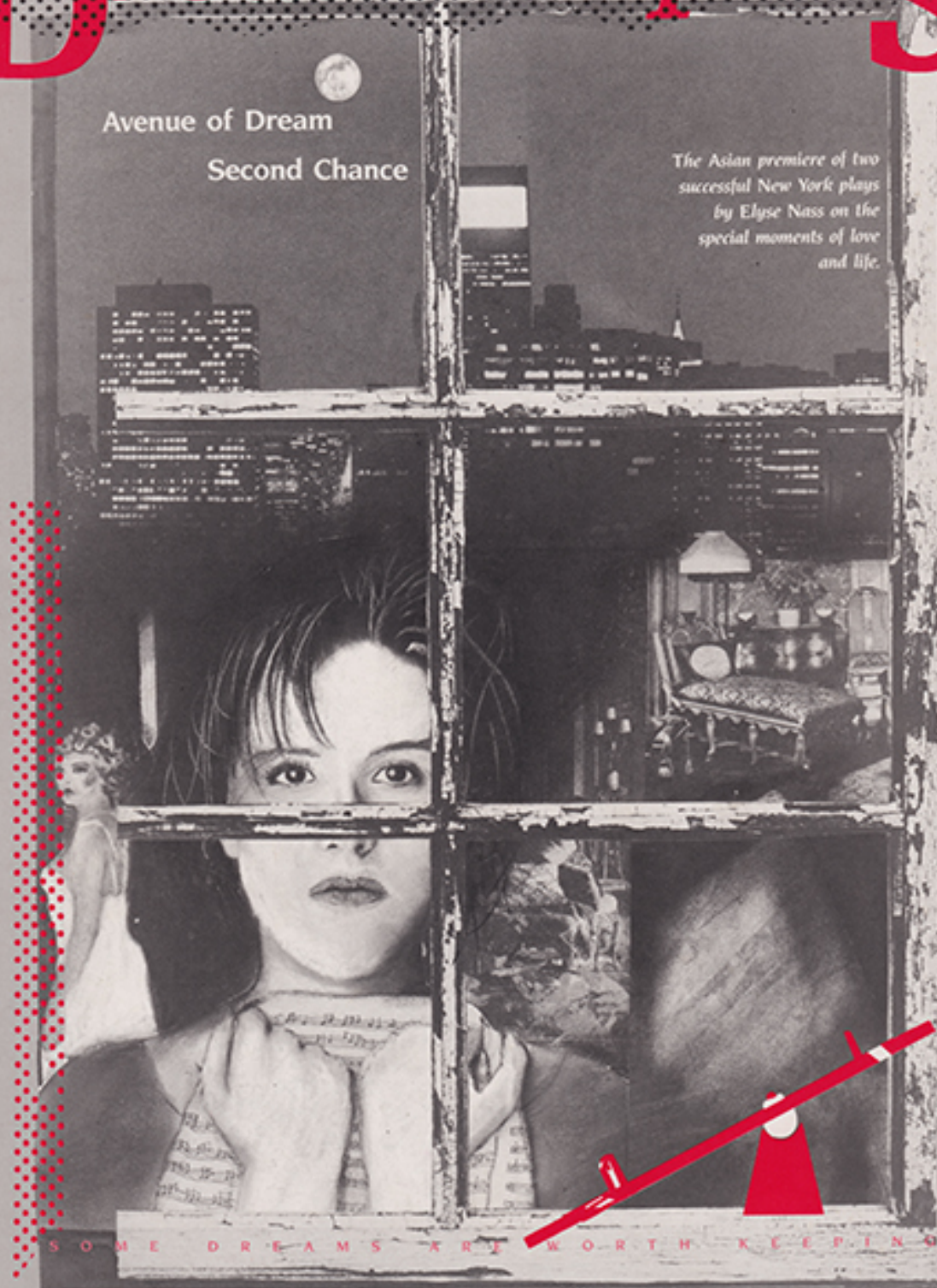
presents

Dreamkeepers

Avenue of Dream

Second Chance

The Asian premiere of two
successful New York plays
by Elyse Nass on the
special moments of love
and life.



The Drama Centre. Canning Rise. November 5-15, 1987. 8 p.m. nightly.
Matinees: November 7, 8, 14 & 15 at 2.30 p.m. Tickets at \$15, \$12, \$10, \$8

CO-PRESENTED BY THE DRAMA CENTRE UNDER THE SEMI-RESIDENTIAL-STATUS-IN-THEATRE SCHEME

Helping to refine talent



Esso is well known for refining oil. Lesser known perhaps is our contribution to the refining of artistic talent in the community.

Esso helps culture flourish in Singapore through the tireless efforts of aspiring young artists. Sponsoring a student drama festival here, a national music competition there. Exhibitions by budding painters. A series of amateur jazz concerts in public squares. Costumes for a traditional dance troupe.

You'd be surprised how many cultural events familiar to you have a supportive friend in Esso.

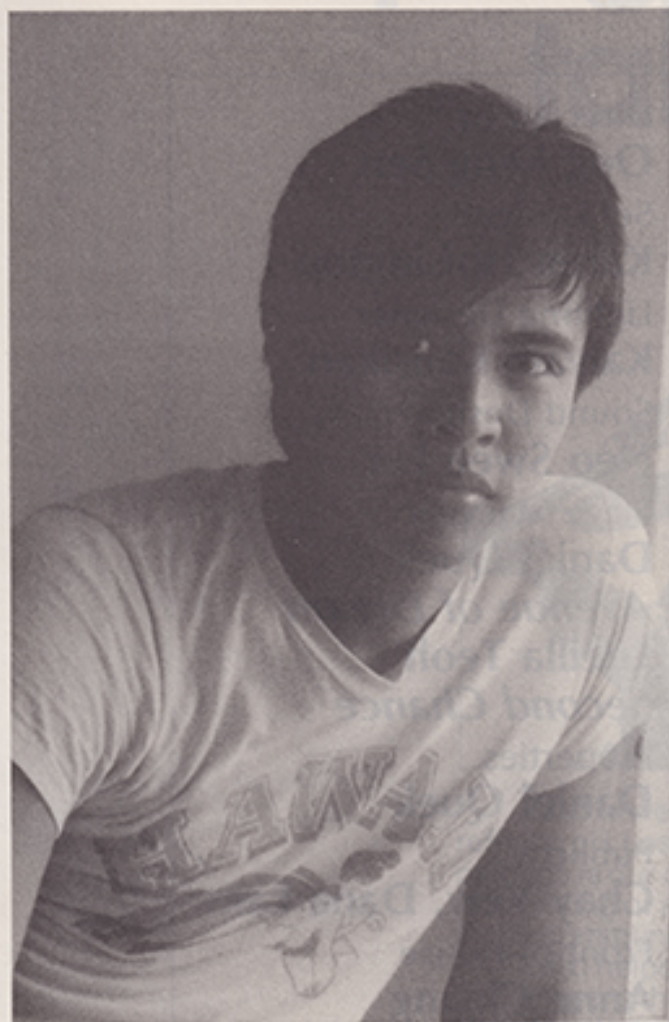




Directed by
Ong Keng Sen
 Set Designer
Karen Hoisington
 Lighting Designer
Kalyani Kausikan
 Sound Designer
Neo Swee Lin
 Stage Manager
Daniel Quek
Avenue of Dream
Lucilla Teoh
Second Chance
 Properties
Daniel Quek
 Publicity
Chay Yew, Dana Lam
 Front-of-House
Anne Chiang
 Programme Designer
James Siow

Co-presented by the Drama Centre under the Semi-Residential-Status-In-Theatre Scheme

THE ARTISTIC DIRECTOR



DREAMKEEPERS is TheatreWorks' first venture into producing an American piece of work. We are, thus, full of anticipation and of course, very excited indeed.

During my U.S. Theatre Study tour in March this year (sponsored by the U.S.I.S), I had the opportunity to meet Elyse Nass at a writer/director/producer forum in New York. At my request, she sent me her plays with the hope that we may establish some sort of theatre link.

I was pleasantly surprised by the insightful portrayal of human vulnerability in her scripts and asked if she would allow us to produce her works in Singapore.

Elyse was very keen on the idea, and added that she would allow us total freedom in the interpretation and staging of her plays. We are very fortunate to have her trust.

Although Elyse is not a celebrity playwright, the importance of producing her works cannot be more emphasised; in vast America, there are literally thousands and thousands of new playwrights — if they are lucky, their plays might glimpse the footlights of a regional theatre as producers are naturally reluctant to risk their money on an untested product.

On top of this daunting environment, the new playwright also has to cope with the psychological burden of being considered "fringe" or "off-off-off" Broadway for writing robust, artistically challenging works.

So, tonight is really the celebration of talent against all odds and we are very glad to be associated with Elyse for her positive attitude towards the future of young playwrights.

Elyse apologises for not being able to make it in person for tonight's performance as she is attending the New York City staging of *SECOND CHANCE*.

Tonight's plays may be American in origin, but the strong human values in them will, I'm sure, tug at our heartstrings and stir our, often jaded, sensibilities. In this respect, *DREAMKEEPERS* definitely shows how theatre transcends cultures. Who knows? Maybe one day, we may have the rare opportunity of sharing Singaporean drama with the audiences in America.

I wish to thank Keng Sen for helping us realise this project by directing *DREAMKEEPERS*. He has made us a lot less insular by sharpening our perception of a vibrant slice of American life.

LIM SIAUW CHONG

THE DIRECTOR



Elyse Nass' two plays are plays which grow on you. When I first received them from Siau Chong, they were just another two plays. But through the weeks and especially after rehearsals began, many intricate possibilities crept in. This is, perhaps, due to the apparent simplicity of *Avenue of Dream* and *Second Chance*. Nass has left plenty of room for the actors and director to move in. The mode of presentation and interpretation of the plays were entirely open and hence, the secondary process of moulding the play after the primary input of the playwright, was pure joy. Thanks to Chong's artistic eye, he has given the actors and I the opportunity to work on two very accessible and fulfilling plays.

Both plays are peopled by recognisable types; even the plots seem familiar. The aging whore and her frustrated daughter trapped in a poverty-stricken ghetto — the trash which the city would rather forget; two old women: one conventional, stolid and the other flighty, wanting a second go at life. Perhaps these are the elements which seduce you into believing you've seen the plays somewhere before. *Avenue of Dream* rings of *Glass Menagerie* and *Streetcar* but yet is fresh in its poignancy and truly moving in the final scene with its

desolate cry of hopelessness. *Second Chance* brings old age out of the closet and reminds us once again that "old" need not necessarily mean "the end". It probes the issue through comedy but yet Nass injects a truth which resounds through the laughter.

AVENUE OF DREAM

With this play we've tried to explore and achieve "reality" on stage. The movement of the play is roughly set within this framework, things will change every night — never consciously but organically with the flow of the play, the actors and the audience. The actresses have to learn to trust each other, the script and to know themselves — there may be different peaks and tension points every night. But finally a truth and a real response will be created on stage.

A slightly different rehearsal process had to be adopted and with it, I realised the importance of having an ensemble. The actresses were sensitive to each other and it helped no end — they were listening to each other and really reacting.

SECOND CHANCE

The approach to this play is an absurdist one, compared to the naturalism of "Avenue". The old women are perched on a brightly coloured see-saw, reminiscent of childhood days. All around there are larger-than-life figments of their dreams floating in the air, a telephone dangles down from nowhere.....

In giving the set bold primary colours and a childlike appeal, and allowing the action to take place against such a backdrop, an almost surreal air is produced. The see-saw translates visually the gentle power play which the two friends indulge in and releases many movements which would otherwise be locked up in the script.

P.S. To the directors of TheatreWorks,
Thank you for making my dream come true.

ONG KENG SEN

MESSAGE

THE PLAYWRIGHT



'I am honored to have *Dreamkeepers* receive its Asian premiere by your company.

The two plays, *Avenue of Dream* and *Second Chance*, deal with a subject matter that is close to my heart: the need to hold on to one's aspirations despite opposition.

Again, I wish to extend my sincere thanks to all of you for welcoming my work to your land. May I also share with you my good fortune that *Second Chance* will simultaneously open on Nov. 4th in New York City as well as in your country.'

ELYSE NASS is a native New Yorker. Her plays have been produced Off-Off Broadway in New York City at such theatres as The Quai Theatre, Theatre Off Park, Lincoln Center Library, and The Barbara Loden Workshop, among others.

She has been a member of the Playwrights/Directors Unit of the famed Actors Studio in New York City and has had projects performed there with notables such as Shirley Knight and the late Mike Kellin. Ms. Nass' plays have been produced in regional theatres, colleges, community theatres, and summer stock throughout North America.

Ms. Nass' plays have been published by *Dramatists Play Service*, in *The Best Short Plays of 1980* (Chilton Book Co.) and in *Theater: Preparation and Performance* (Scott, Foresman & Co.)

She holds a B.A. summa cum laude in Psychology from Richmond College of the City University of New York.

ELYSE NASS

Elise Nass' two plays are plays which grow on you. When I first received them from Elise Nass, I thought they were just another two plays. But through the weeks and especially after rehearsals began, many intricate possibilities crept in. This is perhaps due to the apparent simplicity of *Avenue of Dream* and *Second Chance*. Nass has left plenty of room for the actor and director to move in. The mode of presentation and interpretation of the plays were entirely open and hence the second input of the playwright was pure joy. Thanks to Chong's artistic eye, he has given the actor and I the opportunity to work on two very accessible and fulfilling plays. I am so grateful to Chong for his talent and for his willingness to be challenged by my work. Both plays are people by recognizable types: even the plots seem familiar. The aging whore and her frustrated daughter trapped in a poverty-stricken ghetto — the trash which the city would rather forget; two old women: one conventional, stolid and the other lively, wanting a second go at life. Perhaps these are the elements which seduce you into believing you've seen the plays somewhere before. *Avenue of Dream* rings of Glass Menagerie and *Streetcar* but yet is fresh in its poignancy and truly moving in the way it moves with

PROGRAMME

A V E N U E O F D R E A M

with Nora Samosir and Christine Lim

A powerful one-act play focusing on the squalid lives of a pregnant prostitute and her apathetic daughter. Set against the grim backdrop of a white ghetto in New York City, both women share a common dream despite their inherent differences. Olga and her mother dream of living in a beautiful house; furnished with curtained windows, shiny brown tables, colour television sets, pretty framed pictures and a fireplace with a bear-skin rug...

I N T E R V A L S E C O N D C H A N C E

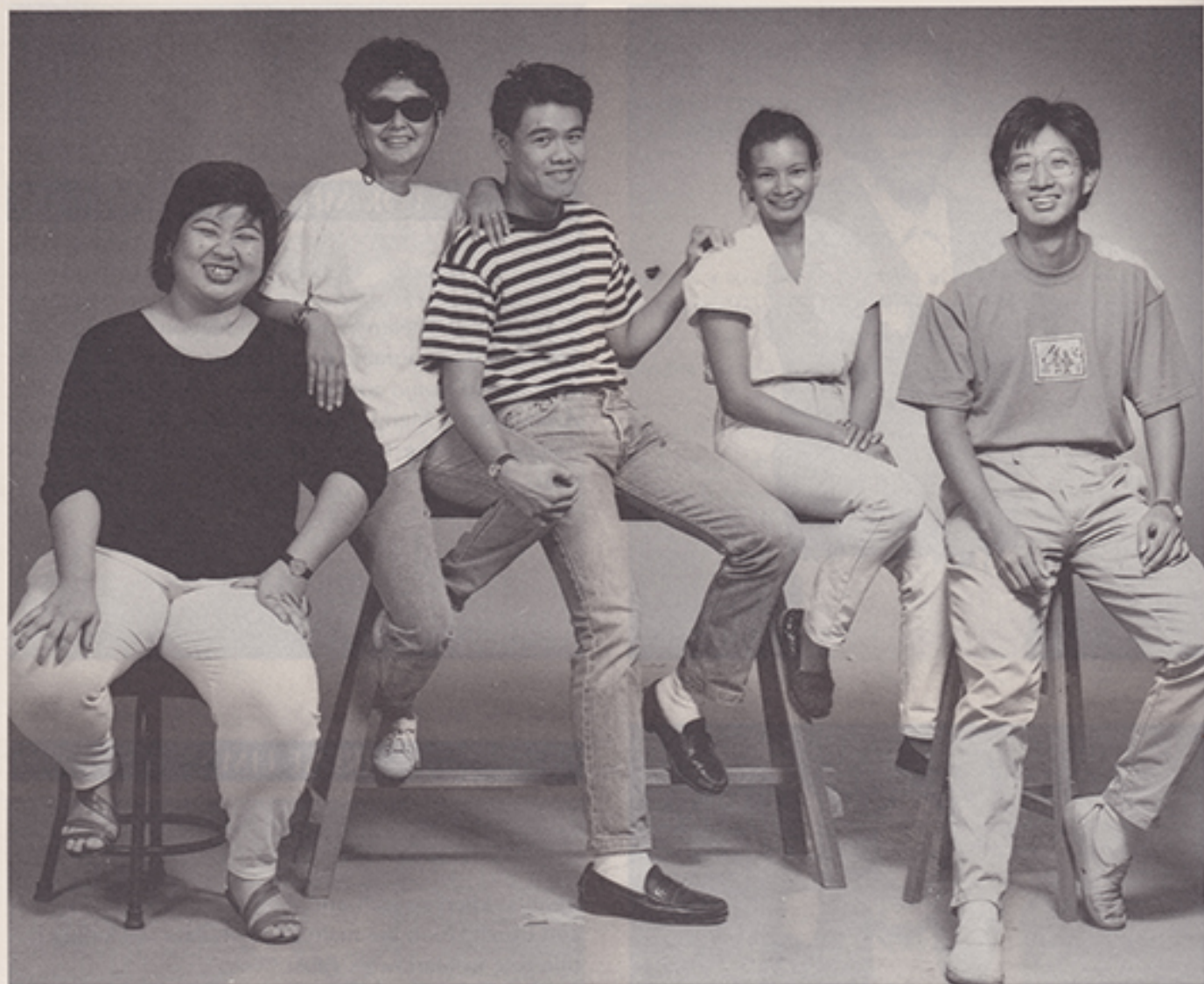
with Lok Meng Chue and Irene Lim

A heartrending play which addresses the sensitive issue of maintaining self-worth in old age when a widow, Rita, in her late sixties, decides to embark on a career in acting. The conflict and comedy set in when her children decide to visit her the same weekend she is to debut at the village theatre....

Avenue of Dream was given an 'Outstanding Play' award by KABC-Radio, Los Angeles. It has been performed and broadcast successfully in New York, California and Czechoslovakia. *Second Chance* premiered at the Quagh Theatre in New York City and was subsequently performed regionally by the San Diego Repertory Theatre. It re-opened in a New York City theatre (simultaneously with the Singapore premiere) on November 4, 1987.

THE CREW

DREAMWAKEEPERS



From left to right: Lucilla Teoh, Kalyani Kausikan, Chay Yew, Karen Hoisington, Daniel Quek.

ONG KENG SEN

Director

Ong Keng Sen, 24, is a final year law student at the National University of Singapore. As President of the Varsity Playhouse for the last two years, he has directed *Children's Hour* (Drama Festival, 1985), *A Man for All Seasons* (Festival of Arts Fringe, 1986), *Passion Play* (1986), *Night Mother* (1987) and most recently, Seneca's *Oedipus* (Drama Festival, 1987).

He has acted in William Teo's production of Genet's *The Maids* (TheatreWorks, 1986) and directed *Ash and Shadowless* for TheatreWorks (Drama Festival Fringe, 1986).

He took part in a director's workshop conducted by Kuo Pao Kun and directed Pinter's *Old Times* as a "graduation" production. In 1987, he directed the Shell Players in Pinter's *A Kind of Alaska* and *A Devised Play* (a piece devised by the cast and himself).

DANIEL QUEK

Properties Manager
Stage Manager, Avenue of Dream

Daniel is no newcomer to backstage work. He was assistant stage manager in *Die Fliedermaus*, an opera, and properties manager in *Emily of Emerald Hill* (Drama Festival, 1985). For TheatreWorks, Daniel stage managed *Fanshen* (1985) and was properties manager for *Not Afraid To Remember* (Drama Festival, 1986). In 1987, he again assisted in the stage management of *Army Daze* and worked as properties manager for *The Elephant Man*. An Honours Degree holder in English Literature, Daniel is now a full-time teacher at Yishun Junior College.

KAREN HOISINGTON

Set Designer

A renowned commercial design artist, Karen Hoisington makes her theatrical debut with *The Dreamkeepers*. She has given numerous art exhibitions in Singapore — including the critically acclaimed *Provocations*, and the more recent *Pastels on Paper and Pots*. Karen, whose client include Violet Oon's Food Paper and Steeple's Deli, manages her own graphic design company, Datum Design. Karen Hoisington also designed the poster for *Dreamkeepers*.

LUCILLA TEOH

Stage Manager, Second Chance

Lucilla Teoh graduated from the National University of Singapore two years ago with a degree in Arts. At the University, Lucilla was a founding member of Theatrecraft, led by David Birch and directed one of the Miracle Plays for their debut performance. She helped design the sound for *The Cow* (1983), a play based on an award-winning Iranian film produced by Theatrecraft and was the property and lighting manager for *African Double: The Island and Sizwe Bansi is Dead* directed by Max le Blond for the English Department.

Since graduation, she has directed three plays for the Shell Players. She stage-managed their charity performance of Harold Pinter's *A Kind of Alaska* directed by Ong Keng Sen this year. In March this year, she helped write the script and direct Action! Theatre's debut performance *Confessions of Three Unmarried Women*. Early this year, she took part in a four-month acting workshop by Kuo Pao Kun at Practice Performing Arts School. She was also the chorus leader for Varsity

Playhouse's Drama Festival production of Seneca's *Oedipus*. She played cameo roles in William Teo's production of *The House of Bernarda Alba* for Asia in Theatre Research Circus. When she is not at rehearsals, she can be found teaching English at Tampines Junior College.

KALYANI KAUSIKAN

Production Manager and Lighting Designer

The chief lighting designer for TheatreWorks, Kalyani has had the advantage of lighting the major dramatic productions in Singapore since she began in 1978. Apart from lighting work for music and poetry evenings at the National University of Singapore and musical revues, she has been responsible for the atmosphere in the Experimental Theatre Club's *Nurse Angamuthu's Romance* in 1981, *Terry Rex* in 1982 and *Susan's Party* in 1983.

A teacher at Yishun Junior College, Kalyani has also designed lighting for Festivals of Arts drama offerings, specifically, the Singapore-American production, *FOB* (1982), *Bumboat!* (1984) and *Dragon's Teeth Gate* (1986). TheatreWorks Productions illuminated by Kalyani include *Be My Sushi Tonight*, *Paradise Heights*, *Daze* and *The Elephant Man*. This is the first time she is managing a production for the company.

CHAY YEW

Publicity

Chay Yew holds degrees in broadcast communication, film and theatre. While at Pepperdine University and UCLA, he was involved in several stage, film and video productions. In Los Angeles, Chay worked for NBC Television Network and Michael Levine Public Relations which represented artistes such as Air Supply and Sheena Easton. Here in Singapore, he was involved in St*ars' production of *Peter's Passionate Pursuit*, Practice Performing Arts School's *The Gypsies* and TheatreWorks' recent production of *The Elephant Man*. Chay plans to enter graduate school and pursue a career in the entertainment industry in the near future.

ANNE CHIANG

Front-of-House Manager

Anne has been involved behind the scenes for some time now, having contributed towards the success of TheatreWorks' *Army Daze*. It is time to "come out front".

THEATREWORKS

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an expose of the property market!

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J.S.

ARMY DAZE is a play written by Michael Chiang

Living for the Arts



THE COMPANY

THEATREWORKS

TheatreWorks is currently the only Singaporean drama company staging full-fledged English Language productions for adult theatre enthusiasts.

Set up in February 1985, our aim is to stage financially self-sustaining productions and so pave the way for a viable new profession; a profession in tune with the national ambition to attain artistic distinction for Singapore.

For over two years, we have provided the public with a regular source of theatre. We have given a platform to Singapore writers, actors and backstage crews and created jobs for related businesses. We have created an awareness of theatre and of the need for theatre of a professional standing.

This is a year of bold decisions for TheatreWorks. After two years of making do with part-time and almost totally voluntary help, the company now has the benefit of a full-time Artistic Director and Administrator. Their contribution is immediately evident. For the first time since inception, we are able to plan an artistic repertoire a whole year ahead. Apart from allowing for forward planning in terms of financing and casting, a planned repertoire also helps us work within a given time frame and to utilise our resources to advantage. With a planned repertoire, the company is also able to commit to giving work to a core of practitioners throughout the season. Your response to this brochure will further augment our commitments.

The TheatreWorks Actors Ensemble was set up early this year to provide a united base for the individuals who have continually worked in our productions. The Ensemble allows for the sharing of artistic aspirations between the company and its actors and goes to strengthen the artistic integrity of the company.

HELP GUARANTEE A GOOD ARTISTIC REPERTOIRE

When you invest in our season you free us from the anxiety of last-minute selling and allow us to concentrate effort on the quality of each production. You give us courage to pursue artistic challenges which will in turn enhance the value of your ticket. AND you show our bankers that there is room for good, artistic theatre in this country.

ENJOY NEW FLEXIBILITY

If you're worried about losing all those tickets you're buying in advance, don't. Your tickets will be sent to you two or three weeks before a production. Please turn over for 87/88 season and order form.

Directors
Lim Kay Tong
Lim Siau Chong
Justin Hill
Artistic Director
Lim Siau Chong

Administrator
Teo Swee Leng
Business Manager
Dana Lam
Actors' Ensemble Representative
Lok Meng Chue

1985

Be My Sushi Tonight
Paradise Heights
Love and Belacan
Fanshen

1986

Rashomon
The Maids
Ash and Shadowless
The Window
Not Afraid To Remember

1987

Kantan and Hanjo
Army Daze
The Elephant Man

1988 SEASON

SUPPORT THEATREWORKS

Attending a play is the simplest way to support theatre. \$15 (the highest ticket price) may seem like a small investment to you but it adds up to 50% of the cost of a production. We still have to raise the other 50% for the show to break-even but your purchase of a ticket has gone a long way to making it easier.

BUY NOW AND BE SURE OF A SEAT

Buying a season has many advantages. For you, it means no more standing in long, slow queues; no more worrying over which centre has the best seats. Your tickets are sent to you well in advance of each production and, naturally, you have the best seats.

NO MORE DISAPPOINTMENT

Above all, you will never again be disappointed by sold-out performances AND you would have contributed significantly to the creation of a viable new profession in Singapore.

REMAINING IN THE SEASON

PIAF

A heartrending play about the life of Edith Piaf, France's "little sparrow", a child of the gutter who survived all odds to become a legend. A celebrated singer of extraordinary mettle and talent, Piaf, when she died in 1963, was accompanied by 40,000 mourning Parisians to her final resting place.

Written by Pam Gems

Performances: February 24 to March 6, 1988 at 8 p.m. Additional matinees: February 27, 28 and March 5, 6 at 2.30 p.m.

SAFE SEX

A lighthearted look at current attitudes on sex. A workshop production by the Actors' Ensemble.

Performances: April 13 to 24, 1988 at 8 p.m. Additional matinees: April 16, 17, 23, 24 at 2.30 p.m.

SHAKESPEARE IN THE PARK

TheatreWorks takes Hamlet, one of the bard's most popular plays, to the park for an unusual theatrical experience.

Performances: June 1988. Dates and Venue to be confirmed.

ORDER FORM

		DATES	TIME	PRICE OF TICKET	NO. OF TICKETS	TOTAL COST
1987	PIAF February 24 - March 6 ADDITIONAL MATINEES February 27, 28 and March 5, 6					
1988	SAFE SEX April 13 - 24 ADDITIONAL MATINEES April 16, 17, 23, 24.					
	SHAKESPEARE IN THE PARK June (Dates and venue to be confirmed)					
						\$

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Address _____

Tel: (O) - (R) _____

Make cheque payable to TheatreWorks Pte Ltd

Please cut out whole page and mail to:
TheatreWorks Pte Ltd, 101 Cecil Street,
#26-08/12, Tong Eng Building, S'pore 0106.

Tickets purchased are not refundable.

Nightly performance at 8 p.m.

Matinees at 2.30 p.m.

Tickets at \$8, \$10, \$12.

Venue: The Drama Centre except where specified

ACKNOWLEDGEMENT

- The Ministry of Community Development for rent-free space under the Semi-Residential-Status-In-Theatre Scheme.
- United States Information Service for grant and, in particular, Mr Arthur Vaughn for his enthusiastic support.
- Asia in Theatre Research Circus and Stars for their support and cooperation.
- Hong How Corporation for lending their premises.
- Goh Eck Kheng and Pat Chan for photography and support.
- Monica Pixley and Violet Oon for support.
- Stagehands — Sherif, Stefan, Johnathan and Gary from TPJC for their time.
- Superskill Graphics Pte Ltd for the typesetting and Wah Mee Press for the printing.

SHARE YOUR TALENTS

TheatreWorks is more than happy to welcome new talents into its fold. Tell us if you think you have something to share — be it as actor, director, carpenter or publicist. We are committed to discovering and nurturing all theatre related skills and all we ask for is a high level of commitment on your part. Join us. We believe you will be proud of the company you keep.

Name _____

Address _____

Telephone _____

Age _____ Profession _____

I can help TheatreWorks as:
(just tick the relevant areas)

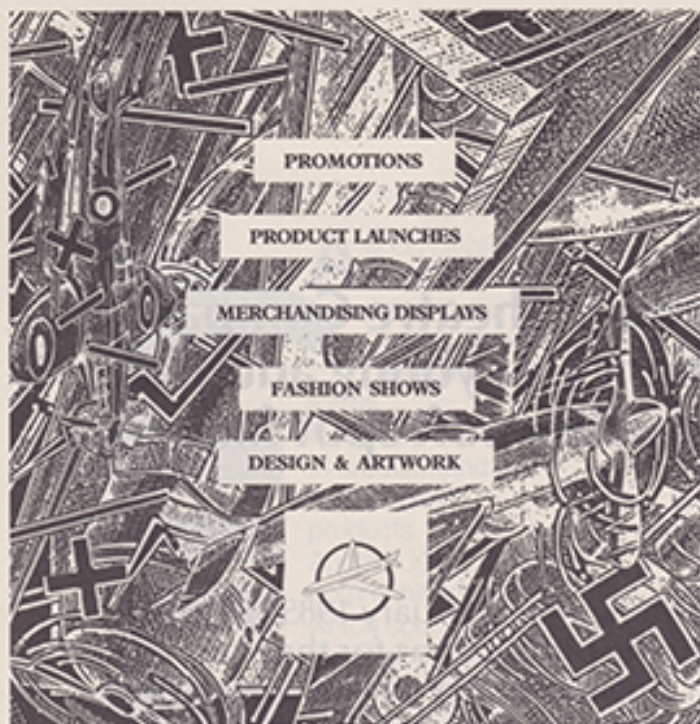
Actor
Director
Production Manager/Assistant
Lighting Designer/Assistant
Sound Designer/Assistant
Stage Manager/Assistant
Front-of-House Manager/Assistant
Wardrobe Master
Costume Designer
Programme/Handbill Designer
Stage-hand
Photographer
Editor/Reporter
Promoter/Assistant
Secretary
Accounts Clerk
Make-up Artist
Carpenter/rigger

THE THEATREWORKS' FESTIVAL OF NEW SHORT PLAYS — JUNE 1989

This will be a week-long festival, organised especially for the premiere of new short works by Singaporeans. Send your scripts to Theatreworks' Festival of New Short Plays, 101 Cecil Street, #26-08/12, Tong Eng Building, Singapore 0106. Closing date for submission to this festival is *February 15, 1988*.

Manuscripts should be type-written and in double spacing. You will be informed of our decision and no part of your manuscripts will be used without your consent.

We look forward to receiving your mail.



RUNWAY

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