

THEATREWORKS
presents

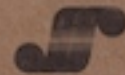


**Absence
makes the
heart grow
fonder**

By

Robin Loon

sponsored by



Singapore Press Holdings

April 7-11 1992 Drama Centre
Co-Presented with the Drama Centre under the Theatre Residence Scheme.

ROBIN LOON

-the playwright



" If you forget somebody, that somebody will forget all about you."

- Robin Loon.

Robin's involvement in drama began during his days in Secondary school when he wrote and performed in skits for the entertainment of his school mates. He wrote his first play during his time in the army. *Solitaire* won a special prize in the 1989 Shell play-writing competition. Among the plays written by Robin include *Let's have Dinosaur* (first prize winner in the 1989/90 NUS Drama Festival) , *Rhapsody* (which was performed by the Varsity Playhouse in 1990) and most recently, *Absence Makes the Heart Grow Fonder*.

THE CAST

ALEX ABISHEGENADAN as *Raymond*

Alex is an active musician and actor. He is currently teaching music at the LaSalle College. His acting credits include *Elephant Man*, *Beauty World*, *Kaliug* and *Annie Get Your Gun*.

ROSALY PUTHUCHEARY as *Dorothy*

This play marks the stage debut of Rosaly, who is a junior college teacher.

K. RAJAGOPAL as *Moby*

Since Raj's debut in Wilson Teo's *Medea* as Jason, he has since played diverse roles in plays like *Mimi Fan*, *Trip to the South* and *Ozone*. He has also been involved in production work. He was the stage manager for *Mad Forest* and the assistant stage manager for *Miss Julie*.

NORA SAMOSIR as *Peck Yah*

Nora's first acted in *Bumboat!* in 1984. The roles played by Nora have been many and varied. Her acting roles include Mak Yuen Lian in *To My Heart with Smiles*, the stoic matriarch in *The Moon is Less Bright*, the ethereal wites in *The Sound of a Voice* and Hecuba in *Trojan Women*.

NORAIZAH NORDIN as *Josephine*

Noraizah's first play for Theatreworks is *Trojan Women*. She has also performed for the Writers' Lab *Lab Reports*.

YOLANDE GOH as *Peter*

Yolande is making her first professional stage appearance in *Absence*, having participated in many school productions.

DIONG CHAE LIAN as *Doctor*

Like Yolande, Chae Lian has made several appearances in various school productions. She is a student with La Salle. This production marks the debut of another actress.

DIRECTOR - Alec Tok

Absence marks Alec's directorial debut for include Action Theatre's *Wing Tips & Shoulder* SAF Music and Dance Company.

His involvement with TheatreWorks began in include acting roles in *The Coffin is Too Big for Trip to the South*.



CREW

PRODUCTION MANAGER - - Lucilla Teoh
STAGE MANAGER - - So Lea Jean
SET DESIGNER - - Michael Lim
LIGHTING DESIGNER - - Thio Lay Hoon
GRAPHIC DESIGNER - - Adrian Ng
SOUND OPERATOR - - Kelvin Neu
LIGHTING OPERATOR - - Martin Lim
COMPOSER - - Babes Condo
STAGE CREW - - Christine Lai

ACKNOWLEDGMENTS

- Teo Swee Leng & Neo Kim Seng for their help
- Vincent Loy Jichien for his help with the stage
- Lim Soo Peng & Ian Boudville for their help in
- Special thanks to Pat Chan for helping us visit pictures for the 3 plays.
- All front-of-house helpers.
- Everyone else who has helped us in this prod

theatreWorks. His other directing credits
ads and *Kevin's Birthday Party* for the

1989 with *Mixed Signals* and went on to
the Hole, *Mad Forest* and most recently,



during the auditions,
crew
the brochure,
discuss the conceptual

action.

THE D'CRUZ FAMILY

(L-R) Peter, Henry, Raymond, Dorothy,
Peck Yah, Josephine

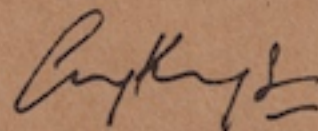
ARTISTIC DIRECTOR'S MESSAGE

Sponsorship for developmental and nurturing projects in the arts has traditionally been difficult to secure. We are fortunate that the Theatreworks Writers Laboratory is sponsored by Singapore Press Holdings. A theatre culture would ultimately suffer if theatre practitioners, the National Arts Council and critics do not project ahead and invest in the future. If we do not, no one else will. Plays do not grow out of thin air. Playwrights have to be nurtured: this is a slow process of evolution. It involves them first finding a personal voice of expression and then expanding this voice till it speaks universally.

This, as in all evolutionary processes, will take time. We are only at the beginning. As an older theatre company, we realise that we have to share a greater responsibility in pushing boundaries. With more plays to select from, the better plays will be produced while the weaker plays will fall by the wayside. Theatre should arrive at the stage where a Singaporean play is produced because of its quality rather than because it is one of a rare breed.

Tonight's play has arrived here after a process of readings, workshops, discussions, improvisations, audience feedback and redrafts. It is part of a bigger process; a search for a Singaporean voice. This should coexist with the entertainment consumerism of supply and demand.

I would like to thank on behalf of the Writers Laboratory all actors, directors and audience who have given their comments so freely to help us develop these plays plus those playing up the hill at the carnival. And, of course, our sponsors Singapore Press Holdings for believing enough in the project.



Team in Writers' Lab 1991

Laboratory Director

Ong Keng Sen

Writer-in-Residence

Desmond Sim

Labbers

Chng Suan Tze

Chu Lik Ren

Dana Lam-Teo

Ekachai Uekrongtham

Mary Loh

Ovidia Yu

Robin Loon

Rosalind Jeyamony

Russell Heng

Shireen Chitran

Tan Tarn How

Theresa Tan

THEATREWORKS WRITERS' LAB



