

theATREWORKs

presents

the saga of the legendary French singer

PIAF

by
Pam Gems



**She sang from the heart
She sang in search of happiness
A DYNAMIC MUSICAL DRAMA**

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

With support from

perrier
The Taste of France in Every Bottle

T·H·E
S·P·E·C·I·A·L·I·S·T
G·R·O·C·E·R



PIAF



PIAF was first presented at The Other Place, Stratford-Upon-Avon, by the Royal Shakespeare Company on 5 October 1978. It also enjoyed resounding success when it was transferred to London's West End in 1980. The play opened on Broadway in January 1981 and was met with critical praise.

PIAF is Theatreworks' Third Anniversary Production
26 February — 6 March 1988, The Drama Centre
Co-presented by The Drama Centre under the Semi-Residential-Status-in-Theatre Scheme

With the Generous Support of
Perrier

PAM GEMS

Pam Gems began to write plays as a child, encouraged by the staff of the Priory Church School in Christchurch, Dorset. She wrote for some years without achieving production, and it was not until she was in her forties, having worked at many different jobs and reared four children, that she began to find work in fringe theatre. Since then, she has had a number of productions in London, three with the Royal Shakespeare Company and many productions abroad, particularly *Dusa*, *Fish*, and *Piaf*. Pam Gems is on the steering committee of the Women's Playhouse Trust which seeks to support women in the theatre.

Her later works include *The Danton Affair* which opened at London's Barbican Theatre in July 1986; the play is adapted from a lengthy work by the late Polish writer, Stanislaw Przybyszewska. Pam Gems first made a name for herself with a series of one act plays written for London lunchtime theatre in the late 1970s. Her other celebrated works include *Camille* and *Queen Christina*.

PRODUCTION STAFF

Director

Lim Siau Chong

Musical Director/Pianist

Babes Conde

Production Manager

Teo Swee Leng

assisted by Melina Quack

Marketing Manager

Dana Lam

assisted by Winnie Chia

Publicity

Chay Yew & Sylvia Tan

Stage & Properties Manager

Irene Pinto

assisted by Monica Pixley

Set Designer

Justin Hill

Lighting Designer

Dora Tan

assisted by Sujarta Silva

Sound by

James Siow

Costume Designer

Thomas Wee

Make-up by

Clifton Turner & Mark Rangel

Hair Stylist

Steven Tsai Hairdressers

Front-of-House Manager

Sharon Lee

Souvenir Programme

Goh Eck Kheng

FROM THE DIRECTOR

Take one glance at any Piaf publicity still, and you'll immediately notice her doe-eyed magnificence exuding from an extraordinary porcelain-white face perched precariously on a frail rag doll body.

One thing is certain. Piaf looks unquestionably vulnerable — the face beaming a translucent glow only to be let down by a badly matched body.

These contrasting physical attributes can epitomise Piaf's life, a life made more dramatic by her panchant to experience euphoric happiness at all cost. Myth and reality thus often blur as she allowed herself great freedom in making-up stories of her past in an attempt to be different and special.

Pam Gems, the playwright, captures Piaf's pronounced show of insecurity with bravura through episodes of Piaf's life — her readiness to submit to casual love affairs, drugs and alcohol — so much so that the play will stir the most detached admirer of Piaf and her music.

Piaf, in tonight's play, is brazen and tough. This may perhaps shock some fans sold on misleading Hollywood-styled photographs. However, audiences I'm sure, will have compassion for Piaf's fighting spirit in making a comeback after being nearly suffocated by bouts of drug and alcohol addiction. Piaf's encounter with true love before she died of cancer has equal poignancy.

Stylistically, Gems tackles the challenge of her material by

transposing the French working class into an English Cockney prototype that's immediately brassy and colourful. As such, the play offers a wealth of warm, comical moments that are the most revealing of Piaf's child-woman persona.

This production brings together a style of actors' ensemble theatre. For its very collaborative nature, I have enjoyed the rehearsal process tremendously as it further strengthens my belief that a shared artistic vision allows for a certain cohesiveness in theatre communication.

Piaf marks three years of existence for Theatreworks. These early years were often fraught with financial uncertainties. In retrospect, it was almost miraculous that we weren't swamped by the business aspects of running a viable theatre company. We have certainly more energy now to create a truly challenging repertoire for the future.

I would like to take this opportunity to thank all of you for making Theatreworks a reality. Your continuing support will definitely go a long way in creating a strong base for budding practitioners and future audiences.

It only leaves me now to invite you to enter Piaf's stream of consciousness, enjoy her music and share the excitement of this legendary singer's unique life.

Lim Siau Chong
Artistic Director

Piaf with daily record sales at the height of her popularity



A LIFE CALLED PIAF

Non, je ne regrette rien...

I regret nothing, good or bad,
All is forgotten, I don't care about the
past,
I've lit a fire with my memories,
Old loves are swept away,
I'm beginning again —
It begins with you

(Top) Piaf's birth place is marked
by a plaque unveiled in 1966
by Maurice Chevalier.

(Bottom) Edith Gassion, aged four.
A portrait taken when she lived
at the brothel in Bernay.



If one must choose a word to describe Piaf, it would be the word 'legendary'. On a lesser personality, that tag would be a cliché, but for France's little sparrow, the word is both accurate and appropriate — considering that all accounts of Piaf's life are tinged with myths which she herself consciously perpetuated. Piaf seemed to have had the need to add colour and drama to her life. To know why these exaggerated accounts exist, one must first understand the child in Piaf named Edith Gassion.

This much is clear of Edith's birth. She was, according to her birth certificate, born to Anetta Maillard, a street singer, and one Louis-Alphonse Gassion, a travelling acrobat, on 19 December 1915. From birth, myth entered her life. The records state that Edith was born at 4, rue de la Chine, the address of the Hopital Tenon, but Piaf herself prefers the more dramatic version. The story is that she was delivered by soldiers under a street lamp when her drunken father failed to return to get her mother to hospital on time. The French make a compromise. Up the steep section of rue de Belleville,

a plaque over the doorway of number 72 reads: 'On the steps to this house there was born on December 19th, 1915, in utter destitution, Edith Piaf, whose voice was later to shatter the world.'

Anetta Maillard was merely sixteen when she gave birth to Edith. Unprepared for motherhood and consistent to her gypsy ancestry, Anetta abandoned the baby with her mother and took to the streets. When Louis Gassion discovered this, he rescued the child, deposited her with his sister only to discover later that the baby had ended up with his mother who was a resident cook at a brothel. So, it was from the very start that Edith Gassion was denied the security of home and family.

Some say that the brothel was Edith's nursery for several years. More accurate figures limit her stay for just about 12 months. It was this period which Edith was later to refer as 'those years in the dark'. She invented or believed that the eye trouble (probably conjunctivitis) she had at that time turned into blindness, and that an appeal to Saint Therese by her grandmother and her 'lady friends', had healed her.

Edith lived in this world of transient men till she was about eight. The next eight years was to be spent on the road performing with her father. She, of course, sang and she soon realised that the sort of singing her father encouraged her to do was not quite 'natural', but a performance — a performance which made her the centre of attention,



even if only briefly.

Edith was now nearly sixteen. She spent more and more time in the streets of Paris eking out a living through petty jobs and street singing. She had learnt to be independant of her father but she was by no means alone. Simone Berteaut had by then become a fast friend. Simone, who has variously been called Piaf's 'dark angel', 'evil genius' and other even less flattering names, claimed herself to be Piaf's half-sister by Louis Gassion. She even wrote a bestselling biography of Piaf soon after Piaf's death. It is this book which formed the basis of Pam Gem's play and Simone appears in it in the guise of the character Toine.

Given Edith's childhood, it is not surprising that she discovered her sexuality early. However, it was only when Louis Dupont met her singing in the street that she discovered her first love. 'Petit Louis' gave her attention as a person, not just a performer, and she lived with him. Together they struggled on, but when their daughter Marcelle was born and Petit Louis still had no real work, Edith felt she could no longer tolerate the situation and fled with the child.

Simone Berteaut claimed that it was to her that Edith ran. She claimed that they were now inseparable, singing in the streets, caring for the baby, moving around practically begging.

However, she did not seem to be there the night when Petit Louis appeared anxiously to say that their little Marcelle was in hospital dying of meningitis. Piaf, in her version of the inci-



Piaf in a Paris bar in the thirties.

dent, related how after eight days, the child regained consciousness to find her mother by her bedside. 'Marcelle's big blue eyes were open for the first time since her illness and she recognised me...' Piaf said. But the child died the next day. In the morgue Edith cut off a lock of Marcelle's hair with a borrowed nailfile. They had no money for a wreath, not even money for a funeral.

That was the summer of 1935. Italy had invaded Abyssinia marking a definite prelude to war in Europe and Piaf was soon to be discovered.

In October 1935, on a street corner northeast from the Arc de Triomphe, Edith Gassion was singing *Comme un Moineau*, an old, amusing song in which a



An early rare photograph of Piaf in the pre-war days. The white crocheted collar was part of her stage image at that time.

sparrow recounts how he lives. 'I was pale and unkempt,' remembered Piaf. 'I had no stockings and my coat was out at the elbows and hung down to my ankles.' Louis Leplee, walking past, looked at the ragged girl and stopped to listen. He told her that she sang too loudly and that she was ruining her voice. Edith probably replied with something unprintable and the Parisian street banter ended with an invitation to audition at the Gerney Club which Leplee owned. Edith Gassion arrived an hour late. An exasperated Leplee was to have asked: 'Whatever will you be like when you're a star?'

But first, a new young singer must have a name. Gassion was too common and Leplee did not think much of the pompous little names Edith had used in the streets and the dingy clubs she sang in. He remembered the song he had heard her sing. 'Moineau' is French for sparrow and its Parisian slang is 'un piau'. So

Edith Gassion would become the child of Paris, her wretched little sparrow. Her own Piaf.

Throughout her career, Piaf's style was her own life. Every song she sang dealt with a relationship and nearly everyone presented a situation between a man and a woman. She dug deep for her inspiration, bearing her soul through her voice and every nuance of her performance. That was the secret of Piaf's appeal: the attraction that no one could duplicate. Edith Gassion re-emerged in every performance of Edith Piaf.

Piaf was now on the road to fame. That was to prove an easy path, at least far easier than her search for security. In her own words: 'in a confused way I felt something was lacking in that life... the thing I've looked for unremittingly in life: the protective strength of a man, a real man.' Together with this longing for a father figure, Edith Piaf also sought outlets for her maternal instincts — the need to protect and mould those she cared for. Perhaps she saw them as fragments of the child she had lost. Perhaps she loved them in the violent, detached way in which she had been loved as a child.

Throughout her stardom, Piaf spent this love on many men: lovers, proteges and some who were both. The possessive nature of her love would in the end consume each person she chose to care for and smother every member of her entourage.

Louis Leplee, whom she called 'Papa Leplee' was a genuine father-figure. He loved men, not women and was

therefore genuinely fond of her as a person, and not a lover. She was not just another discovery; he understood her background and saw in her the need for love. Piaf genuinely loved Leplee in return, so when she was implicated in his murder, she felt anger and abandonment.

The news of the Leplee murder circulated about the clubs in Paris and wherever Piaf performed, she was harassed for a time with catcalls and hisses. The scandal-mongers thrived on the sensation and it took Piaf's new manager, Raymond Asso, to turn the tables on them. He used the scandal for publicity and told the people to come to hear Piaf and find out for themselves if The Sparrow was a murderess. People came and Piaf's notoriety became fame.

Slowly, Asso began to mould the real Piaf. 'I trained her,' he had said. 'I taught her everything, gestures, inflection, how to dress. But she went on mixing with impossible people. I would lock her in. I would follow her about. I didn't want her to make mistakes. I only imposed one rule on her: hard work.'

Asso has been called the most important person in Piaf's career, and she too, had admitted that she needed those Asso years. However, Asso's love could not hold Piaf and she began to look with interest at other men. When Asso finally enlisted and went to war, a young comic singer, Paul Meurisse stepped neatly into Piaf's inner circle, but only for a while.

1941. Occupied Paris. Piaf had now made recordings of her

songs and was given a part in a film made by Georges Lacombe. Simone Bertaut, like always, had also returned, for Piaf had no resident lover at that time.

War-torn Paris was short of gas, electricity and other heating fuel. Piaf suffered badly from the cold and her then current songwriter, Henri Contet, found her and Simone accommodation on the top floor of a high-class and well-heated brothel. The Madame of the house was sympathetic to the Resistance and Piaf apparently also did her part, putting her popularity to a remarkable clandestine operation.

Piaf was allowed into Germany to sing for French prisoners-of-war, and after the concert she would take a group photograph with the men. The photo was then, with a help of a skilled

(Top) A magazine cover showing Piaf being comforted at Louis Leplee's funeral.

(Bottom) Piaf and Cerdan in a happy pose so characteristic of their relationship.



(Top) Edith and Jacques Pill's wedding in New York, September 1952.

(Bottom) Piaf with other international celebrities of the day: Sonja Henie, Piaf, Judy Garland and Ginger Rogers.

(Facing page) An emancipated Piaf leaving hospital in 1961. She is escorted by Charles Dumont on the left and Lou Barrier, her manager.



photographer in Paris, used to prepare false identity papers for each man in the group. On the next trip the prisoners were given their papers and all they had to do was escape.

When the war ended, Edith Piaf met Marcel Cerdan — where else — but over a café table along the sidewalks of Paris. Unlike her other romances, this one started on low heat. Marcel was a prize fighter and it was only later when they met again in New York that they finally became lovers. Typical of Piaf, she could not care for Cerdan without attempting to organise him in some way. She attempted to educate the long-suffering Cerdan every which way she could. She bought him regulation suits, gold jewellery and knitted him pullovers in hideous colours. She even went to the extent of arranging better fights and better terms for him.

If Cerdan had lived, their love would perhaps have taken its natural course and ended with the intrusion of another man. But this relationship ended dramatically, in an emotional twist which was to become another legendary

moment in Piaf's life.

Cerdan was in Paris for a fight. Piaf was in New York. She telephoned him: "Come back quickly. Take a plane. I must see you." He did.

The plane crashed and no one survived. Piaf spent the next few days in hysterical weeping, but she insisted that she would sing in a scheduled concert. Before the performance she announced that she would sing that night for Cerdan alone. She would have sung *Hymne à l'amour*, or possibly *L'Escale*, a song which tells of how a singer falls in love with a sailor on a quayside, but his ship is lost and he never returns.

Piaf, not surprisingly, went through one of her many black periods. She accused herself of bringing Cerdan bad luck and the only way she survived her guilt was from clinging to the sympathy of her fans. Piaf also sought more and more solace from alcohol and began to indulge in table-rapping, attempting to contact Cerdan and her long-dead daughter through the spirit world.

Then 1950 brought new distractions. There was the young Charles Aznavour who was not a lover but definitely an outlet for her need to mould men. After him, there was Eddie Constantine and Andre Pousse.

Piaf's liaison with Pousse brought another unexpected and dramatic turn of events in her story. In 1951, Pousse and Edith were involved in a car accident. She suffered a broken arm and ribs but surgeons at the local hospital to which she was brought apparently did not dare operate on someone as famous as Piaf.

Instead, they patched her up and gave her injections of morphine, thus beginning her life-long dependence on opiates.

The next shift of men in Piaf's life began with 'Toto' (Louis) Gerardin, a professional cyclist like Pousse, and then a songwriter named Jacques Pills.

Piaf married Jacques Pills by registry marriage in June 1952 but she yearned for a church wedding. This took place later that year in New York where Piaf had befriended Marlene Dietrich. Marlene, who became Piaf's intimate, took on the role of fairy godmother, choosing the wedding dress, briefing the press on Roman Catholic church etiquette and giving Piaf much needed motherly advice.

That marriage lasted five years, ending because Pills could not eternally submit to Piaf's way of educating men. She had attempted to make him a singer like herself, arm-twisting producers to include Jacques in her concerts and performances. In his words, he could not become 'Monsieur Piaf'.

It is at this point that one must remind oneself that although Piaf's life could easily be chronicled by naming her lovers, it could also be, and perhaps better, marked out by listing the songs that she had made famous. Suffice it here to say that some of these songs have become so much a part of today's musical idiom that the singer, and even the titles, have been divorced from their melodies. One need only hear *La Vie en rose* or *Milord* to understand the extent of Piaf's contribution to popular music.



Piaf's life now seemed lost to the control of drugs and drink. But as these things controlled her, they in turn reinforced her need to control the lives of those around her.

Piaf was now 42 and she began to sing of sad endings and rejection. But the more she reached out with her pain to her beloved audience, the greater the strength she seemed to draw from their applause and adulation. This paradox also revealed itself through her laugh. It was a loud laugh, unmistakable and infectious. It was the kind of laughter that suggested a clown's reaction to the grimness of life.

Piaf in the late fifties had become rich and famous. She spent money as if attempting to erase the poverty of her youth. Like her emotional life, she could not handle wealth in half measures. Once, she made two journalists watch as she flushed some

spendid jewellery down the lavatory saying it reminded her of a man who had let her down.

Two men during this period of Piaf's life did contribute indirectly to her slide downwards. Georges Moustaki and Douglas Davis involved her in three car accidents which resulted in hospitalisation and more destructive pain-killing injections.

If this was not the life of Piaf, the story would rapidly end. But this is Piaf's life and she could not allow it to end without a dramatic coda.

By now, Piaf's fragile health and her insistence on performing in spite of her frailty, prepared the stage for what has always been known as her 'suicide tour'. She sang badly, faltering in her music, forgetting lyrics and collapsing on stage during concerts. Some wondered if she was going to die on stage in a final dramatic gesture, but Piaf would not



submit herself to the predictable.

Instead, she responded to the miraculous fingers of a chiropractor and began a breathtaking comeback. She met Charles Dumont who wrote her songs and provided her the love-interest she needed. She seemed to improve everyday and she was soon ready for work and her audience.

Her 1960 concert at the Olympia in Paris is typical of the sort of private and public performances she gave at this time.

Piaf woke up at her usual time of 5 p.m. the evening of the performance and make a scene about the dress and shoes that were laid out for her. The new fabric rubbed her skin, she complained, and the new shoes would pinch her feet. She then put on an old costume and proceeded to supervise the stage presenta-

tion, especially the lighting. She evidently put her entourage through hell in the few hours before the performance. But when she appeared on stage, there was an ovation which lasted sixteen minutes. Then she sang *Mon vieux Lucien* and forgot the words. She stopped, told the audience that it had happened before and explained that she had to begin once more or she would never be able to sing the song again. The concert was being recorded live and Piaf later refused to let this holdup be removed from the recording. That night, she received 22 curtain calls.

After the tour, Charles Dumont had had enough. He insisted that Piaf should go to a clinic to be cured of her drug abuse. This she did, fearing that he and his music would go out of her life. But when he publicly attempted to manipulate her into going to a ski resort for convalescence, Piaf summoned him to her at 2 a.m. and told him she would not go. Dumont was given to understand that if he went he need not bother to return. He went. She was then 46.

Dumont was replaced by a 26 year-old and handsome Greek named Theophanis Lamboukas. Piaf decreed early that Theo's surname was to be Sarapo, her adaptation of the Greek word meaning 'I love you'. And, of course, he must become a singer. They were soon married — as a publicity stunt for a French tabloid. But they did love each other and he was to be more a nurse than a husband to her in their short marriage.

Piaf had no opportunity to play the newly-wed. She went briefly into a coma after the exhausting wedding and had to submit herself to another cure. Then, unbelievably, she recovered enough to embark on another concert tour accompanied, of course, by Theo.

But the curtain had begun to fall. Theo rented a villa for her on the Mediterranean coast and Piaf submitted herself to a convalescent routine. Perhaps sensing that the final curtain calls were happening, friends from Edith's past came to visit her. Aznavour and Dumont made appearances. Her half sister Denise Gassion came and so did Raymond Asso. Of course Simone Bertheaut turned up, and later, she was to write a much embroidered account of that last visit.

The end came just after 1 o'clock on 10 October 1963. Outside, we are told, the wind had risen in a storm.

As in her birth, Piaf's death is shrouded by myth. The French radio had announced that Edith Piaf had died in Paris. It was a lie but how could Edith Piaf, *la môme Piaf*, die in some unheard-of village in Provence?

On 14 October, Paris wept for Piaf. Fifteen-thousand people jostled in the grounds of Pere Lachaise Cemetery. Her hearse was followed by three wagons piled with wreaths. Her funeral was as crazy and theatrical as her life.

Such was Piaf. Dramatic. Theatrical. Undoubtedly, she had star quality, that elusive element which she possessed even as a child. She built on the feeling for tragedy and emotion, drawing upon it for her singing and also for the 30 songs which she wrote in her lifetime. She had one gift that nobody could ever learn: she lived and sang entirely through her instincts. Her songs were translated from her life, and it was a life always in search of belonging,

identity and emotional happiness. These she never found, but that search led to an intense professionalism and the soul-bearing interpretation of over 200 dramatic songs, a search that gave her the will to survive and the search which enabled her to reach the common chord within her world-wide audience.

(Facing page, top) Piaf and her young Greek husband, Theo Sarapo.

(Facing page, bottom) One of many photographs showing Piaf in a hospital bed. On this occasion, Piaf said that the balloons on the ceiling made her feel alive.

(Below) Piaf, in a typical dramatic pose during a performance.



SYNOPSIS OF SCENES



Act One

SCENE I • 1960

Piaf onstage
(*La Goualante du pauvre Jean*)

SCENE II • 1935

Outside the Cluny Club and in Piaf's Apartment
(*Sous le ciel de Paris*)

SCENE III • 1935

The Cluny Club
(*Mon Dieu*)

SCENE IV • 1936

The street and in the Cluny Club
(*Les Amant d'un jour*)

SCENE V • 1936

Police Station, Piaf's flat and the Club
(*Bolero*)
(*L'Accordeoniste*)

SCENE VI • 1942

Piaf's new apartment and the street
(*J'Attendrai*)

SCENE VII • 1945

Piaf's apartment and the street
(*Milord*)

SCENE VIII • 1945

Josephine's nightclub and boxing ringside
(*My Heart Belongs to Daddy*)

SCENE IX • 1945

Piaf's bedroom
(*La Vie en rose*)

Act Two

SCENE I • 1945

Piaf's dressing room
(*Hymne a l'amour*)

SCENE II • 1947

Piaf's apartment in Paris

SCENE III • 1952

A hospital waiting room

SCENE IV • 1956

Rehearsal studio and Piaf's dressing room
(*Deep in the Heart of Texas*)
(*O sole Mio*)
(*Les trois cloches*)

SCENE V • 1958

Piaf's apartment and dressing room
(*Hymne a l'amour*)
(*La Goualante du pauvre Jean*)

SCENE VI • 1960

A room at the Ritz

SCENE VII • 1961

Onstage

SCENE VIII • 1962

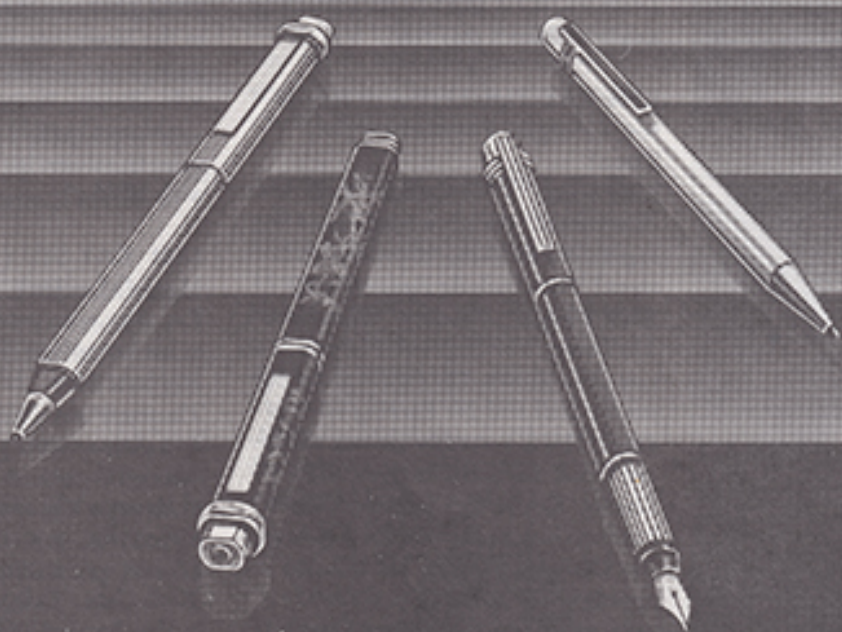
Nursing home and onstage
(*La Goualante du pauvre Jean*)
(*Hymne a l'amour*)

SCENE IX • 1963

Piaf's room, south of France
(*Non, je ne regrette rien*)



Cartier



les must de Cartier Boutiques
SINGAPORE

- #01-36, Lucky Plaza, 304 Orchard Road. Tel: 7342427.
- #01-04, Hilton Shopping Gallery, 581 Orchard Road. Tel: 2350295.

les must de Cartier
Paris

THE CAST

MARGARET

**MARGARET CHAN (Edith Piaf)**

Margaret had her acting debut when she was six and continued being part of school dramatics throughout her secondary and tertiary education. Since 1977, when she appeared in *The Sword has Two Edges* with the Experimental Theatre Club, Margaret has made a strong impression as Emily of Emerald Hill. Emily and Margaret went to the Commonwealth Arts Festival in 1986 and was invited to perform the work again at the Traverse Theatre for the Edinburgh Fringe Festival that same year. Margaret performed in a short play, *Quarter to Midnight*, in the 1987 Drama Festival and will return as Emily in March this year.

LIM KAY TONG (Police Inspector, Georges, Physiotherapist, Theo)

Kay Tong, a co-founder and director of Theatreworks, has experience in films, television and stage. Plays include *Equus*, *Be My Sushi Tonight*, *Fanshen*, *Rashomon*, *The Maids*, *The Elephant Man* and two one-man shows: *The Coffin is too Big for the Hole* and *No Parking on Odd Days*. His film credits include *Southern Cross*, *Shanghai Surprise* and *Off Limits*. Kay Tong's television work has seen him in the cast for *Tenko* and *The Chinese Detective*. He will also appear in the soon to be released mini-series based on James Clavell's *Nobel House*.

KAY TONG
KAY SIU**ANGELINA FERNANDEZ (Toine)**

Angelina read social and political science at Cambridge University. While at Cambridge, she involved herself in theatre, playing Mrs Popora in *The Bears and helping in productions*. In Singapore, she played Rosalind in a Stage Club production of *As You Like It*. Angelina is a newscaster with SBC's Current Affairs Division.

JACINTHA

**JACINTHA ABISHEGANADEN (Josephine)**

Jacintha has played principal roles in many memorable productions. These include *Nurse Angamuthu's Romance*, *Samseng and the Chettiar's Daughter*, *Bumboat* and *Love & Belacan*. In 1981, she won the Best Actress Award in the Singapore Drama Festival. Jacintha is also a talented singer with two solo albums, *Silence* (1983) and *Tropicana* (1987) to her credit. She is soon to release her third solo album with WEA.

LIM KAY SIU (Louis Lepree, Marcel, Lucien)

Kay Siu was accorded critical acclaim in his last role as John Merrick in *The Elephant Man*. His other roles with Theatreworks include the shadowy Mr X in *Army Daze*, the vain and self-centred Yoshio in *Hanzo* and Solange in Genet's *The Maids*. In 1986, he played the lead role for the Festival of Arts production of *Dragon's Teeth Gate*. This year he will again be in the Festival with a role in the musical *Beauty World*.

DANIEL KOH (Emil, Eddie, German Soldier, Jacko)

Daniel was president of the ACS and ACJC Drama Clubs in 1984 and 1986 respectively. In 1985, he attended workshops organised by Theatreworks. Last year, Daniel received critical attention for his portrayal of The Fan in *Orchids in the Moonlight*. Piaf is his first on-stage production with Theatreworks.

ANGELINA & GERALD



WILLIAM GROSSE (Louis, Butcher, Jean, Dope Pusher)
William is a 28 year-old primary school teacher who tries to help his pupils learn about drama. He has been involved in seven Theatreworks productions since its inception, appearing in such varied roles as a monk in *Rashomon*, a property broker in *Paradise Heights* and the endearing, melodramatic Sergeant Monteiro in *Army Daze*.

REMESH PANICKER (Manager)
Remesh has had theatrical roles in plays as different as Somerset Maugham's *The Circle*, Neil Simon's *Visitor from Forest Hills* and Kurt Vonnegut's *Happy Birthday Wanda June*. He played a dancing chicken in *Charlie the Chicken* and appeared in a double bill entitled *African Double*. This is Remesh's first production with Theatreworks.

GERALD CHEW (Paul, Pierre)
Gerald graduated in English from Loughborough University, U.K. in 1987. As an undergraduate, he participated in varsity drama projects and played supporting roles in plays staged by the Drama School. This is Gerald's first appearance in a Singapore production. He has also assembled the props for this play.

RANCHANA 'RANI' MOORTHY (Madeleine)
Rani has been taking part in plays

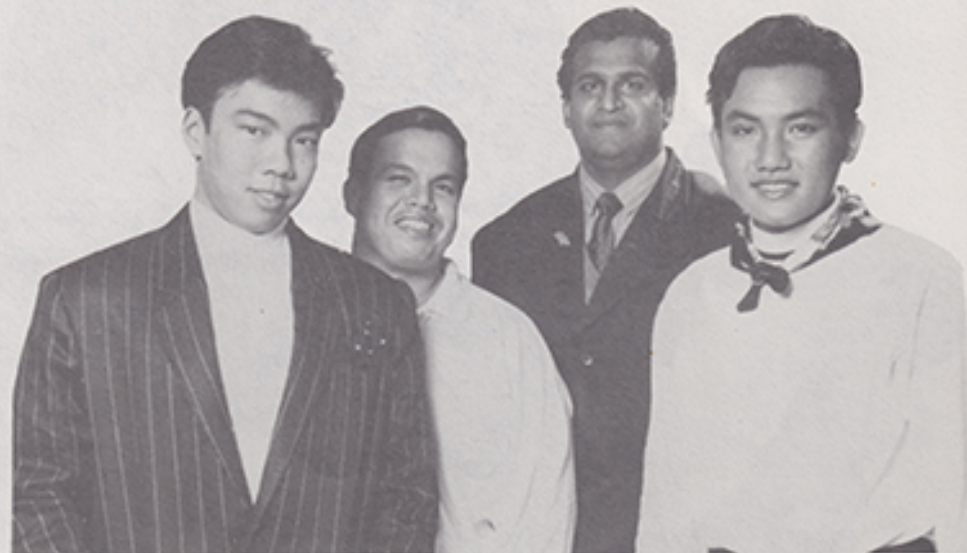
since kindergarten. Graduating from school skits to Junior College and Varsity Drama productions, Rani wrote and produced several plays during her course at the Institute of Education. In 1987, she played the female lead in Tom Stoppard's *The Real Inspector Hound* for the Drama Festival.

CHEW MAY LING (Nurse)
May Ling has been interested in acting and being involved in theatrical productions since secondary school. She has participated in plays, poetry reading and choral speaking programmes. This is her first acting role since matriculating into NUS. May Ling also enjoys singing and is a member of the SBC Choir.

ALPHONSUS CHUNG (Legionnaire, German Soldier, Angelo)
Alphonsus has had several roles in Theatreworks' productions. He played the Woodcutter in *Rashomon* and was a Japanese soldier in *Not Afraid to Remember*. He helped backstage during the two runs of *Army Daze* and also acted in skits in *A Date with Comedy* during the 1987 National Day Carnival.

(Bottom, from left) DANIEL, WILLIAM, REMESH & ALPHONSUS

RANI & MAY LING







Like a wheel whirling round,
feeling cut up inside;
The hotel room's a jail,
a good place to hide.
I'm afraid of the room,
and afraid not to stay;
Afraid less of death,
scared of facing the day.
God, I wish I could sleep
or could empty my mind,
And remember the times
when love was kind.
Like a wheel whirling round,
I keep thinking of you....

- *La ville Inconnue*



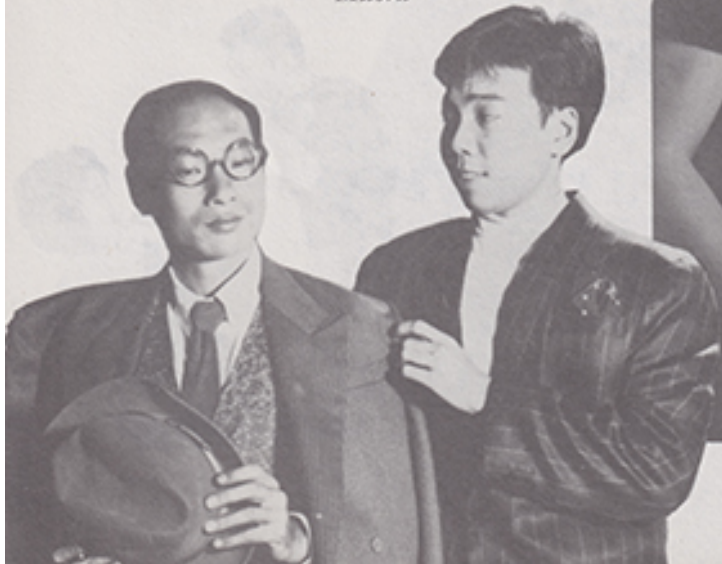
How soon the shadows would depart,
 if you would give me back your heart,
 How life would take a rosy hue,
 could we begin it all anew.
 Take me to your heart again,
 Forgiving and forgetting.
 Take me to your heart again,
 and leave behind, from then,
 A life of lonely regretting.

- *La vie en Rose*



Come on, get wise, Milord,
 her lips tell lies Milord,
 That girl that you adored has found another guy.
 She just got bored Milord,
 now you're ignored, Milord,
 Deep down inside your pride
 won't let you say 'Goodbye',
 That Southern Belle, Milord,
 has got a heart of ice,
 Love can be hell, Milord
 as well as paradise.

- *Milord*



MUSICIANS & CREW

ALEX ABISHEGANADEN is well-known in music circles as well as being actively involved in drama. For this production, Alex takes his music on stage, playing the double bass in the play's musical moments. Alex appears regularly in opera productions, the last being *La Traviata* in which he played Baron Douphol. He is also known for his more comic roles, including Kandasamy in *Nurse Angamuthu's Romance*, the Chettiar in *Samseng and the Chettiar's Daughter* and the taxi driver in *Bumboat!*

BABES CONDE received her Bachelor of Music degree from the College of the Holy Spirit in Manila. Since coming to Singapore, Babes has continued to work as a composer, lyricist and arranger. She arranged for *The New Minstrels* from 1975 to 1980 and have since worked with *Something Special* and *Streetsmart*. She is the composer of *River of Life* and *Brand New Day*, two songs commissioned for the Clean Rivers Campaign of 1987. Babes has written lyrics for Max Surin and Julia Hsu and she is pianist and the Musical Director of this production.

LIM SIAUW CHONG received his training at the London International Film School, graduating top of his class in 1980. While in London, he appeared with Yul Brynner in *The King and I*. Since his return to Singapore in 1981, Siau Chong has worked in the Singapore Broadcasting Corporation, with rock bands and composed advertising jingles. His directing talent has been seen in works as demanding as *Army Daze*, *The Elephant Man* and *Not Afraid to Remember*. He is the full-time Artistic Director of Theatreworks.

TEO SWEE LENG is the full-time Administrator for Theatreworks. Her contribution to the company ranges from liason work to ticketing. This

is the fourth Theatreworks production which she has managed, having been Assistant Production Manager for *The Maids* and *Rashomon* and Production Manager for the double-bill of *Hanjo & Kantan*.

IRENE PINTO was first involved with Theatreworks as Assistant Stage Manager for *Not Afraid to Remember*. Currently working with Singapore Airlines, Irene was actively involved with SIA's first mini Arts Festival and the company's annual courtesy show.

MONICA PIXLEY participated in drama productions in her native Sweden, performing in Swedish plays as well as Strindberg's *The Pelican*. She has lived in Singapore for the past six years and is currently working in the Swedish Embassy.

JUSTIN HILL is an architect. He began designing for theatre while an undergraduate at Adelaide University. A founder director of Theatreworks, Justin has designed most of the company's productions. He has also designed for Stars' *Fiddler on the Roof*, *Cycles* for the 1983 Festival of Dance and the Singapore Arts Festival productions of *Samseng and the Chettiar's Daughter* (1982) and *Bumboat!* (1984).

DORA TAN's involvement with Theatreworks' productions has mainly been sound design. But she was the assistant lighting designer for *Army Daze* and recently, *Thunderstorm* for the Practice Theatre Ensemble. She also did the sound design for Theatreworks' *Fanshen* and *Rashomon*.

JAMES SLOW has worked on- and off-stage in Theatreworks' productions. He was 2Lt Heng in *Army Daze* and was production manager as well as the designer of the publicity material and programme for *The Elephant Man*.

THOMAS WEBB, one of Singapore's brightest fashion designers, once again puts his knowledge of fashion to costume design. His work has been seen in two previous Theatreworks productions: *The Maids*, where he designed the dresses for the male cast and *Rashomon*, well-remembered for its rich and lavish Japanese robes. Two of these Japanese costumes appear in the Theatreworks 1988 calendar.

CHAY YEW holds a degree in broadcast communications, film and theatre. While living in Los Angeles, Chay worked for NBC Television Network and Michael Levine Public Relations which represents artistes such as Air Supply and Sheena Easton. In Singapore, he has been involved in productions by Stars, Practice Performing Arts School and Theatreworks.

CLIFTON TURNER's debut with Theatreworks was as the effeminate recruit, Kenny Pereira, in *Army Daze*. He assisted the cast in their make-up for *Dreamkeepers*.

MARK RANGEL is a regular supporter of Theatreworks and this is his first involvement in a production. He assisted in make-up for the Theatreworks 1988 calendar.

SHARON LEE is an advertising accounts executive with Ogilvy and Mather and was also Front-of-House Manager for *Army Daze* and *The Elephant Man*.

ONE-TWENTY-ONE
S · T · U · D · I · O

ONE-TWENTY-ONE

S · T · U · D · I · O

121 Emerald Hill Road Singapore 0922 Tel: 7323231

SHARE YOUR TALENT

Theatreworks is more than happy to welcome new talent 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.

Name: _____

Profession: _____ Age: _____ Sex: _____

Address: _____

_____ Tel: _____

(Please circle the relevant areas.)

I can help Theatreworks as:

Actor

Director

Production Manager/Assistant

Lighting Designer/Assistant

Sound Designer/Assistant

Set Designer/ Assistant

Stage Manager/Assistant

Front-of-House Manager/ Assistant

Wardrobe Master

Costume Designer

Programme Designer

Stagehand

Photographer

Editor/Reporter

Prompter

Publicist/Assistant

Secretary

Accounts Clerk

Make-up Artist

Carpenter/Rigger

Send to Theatreworks Pte Ltd, 101 Cecil Street, 26-08/12, Tong Eng Building, Singapore 0106.

THEATREWORKS IS THREE

Theatreworks is three years old — a stormy, precarious but fulfilling childhood so far. In retrospect, there have been many battles to fight. Critical abuse, praise and indifference have all been part of the opinions and attitudes toward us.

But looking over our shoulders too often wouldn't serve much purpose. Except that we still believe that theatre and its practitioners have a deserved place in our society. We still hold that if someone had set out to become a playwright, a director, an actor, a stage designer, a lighting expert or whatever related functionary in the theatre, then he or she should be able to pursue it full time and earn a living from it in Singapore.

That will take time.

Grants and patronage are hard to come by. Modified legislation, fresh directions in governmental thinking as well as private sector sympathy are needed to make this long-term aim possible. The most we are able to do is to try and instill a professional approach to theatre in Singapore and strive for a kind of perfection.

The future well-being of local theatre will depend primarily on the productions themselves. So far, we have presented a spectrum as wide as was possible — contemporary British, American, French, Japanese and Singaporean.

For 1988/89, without forgoing international works, we hope to focus more on Singaporean writing and perhaps build strong links with a group of playwrights, directors and artistes.

But our greatest wish is that we have your support. For theatre should reach as wide an audience as possible. And the most important link is with you.

Have a pleasurable and rewarding theatre-going year.

Lim Kay Tong
Director



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

Hanzo and Kantan
Army Daze
A Date with Comedy
The Elephant man
Dreamkeepers



1988

Piaf
Safe Sex
Beauty World
Lest the Demons Get to Me



Acknowledgements

Theatreworks wish to thank the following for their generous support in this production:

- The French Embassy and the Alliance Francaise
- The Ministry of Community Development for rent-free space under the Semi-Residential-Status-in-Theatre Scheme.
- Perrier
- Galeries Lafayette
- The Singapore Tatler and Corinna Cox
- The creative friend who helped design the poster
- Mr Kheng for the microphone
- Envisage Designworks for executing the artwork of the publicity material.
- Edwin Gan of Studio One-Twenty-One for photography.
- Hong How Corporation for lending their premises.
- All advertisers and supporters
- Stagehands and the staff of the Drama Centre.

THANK YOU

Theatreworks would like to thank all supporters who saw us through our first three years:

Casts and crews who were unstinting in the giving of their time and for bravely maintaining a professional approach to their work.

The American Embassy and the United States Information Service
 The Embassy of France
 The Embassy of Japan
 The Ministry of Community Development for rental-free space at the Drama Centre from 1987
 Mobil, especially for underwriting our first year's productions

Esso	T. Imanaka
Shell	Keong Poh Sin
Crown Prince Hotel	Martin King
Goodwood Park Hotel	John Koh
Hilton Hotel	Lee Liang Ping
Oriental Hotel	Leng Chiang Lek
Royal Holiday Inn	David Leo
Shangri-la Hotel	Vivien Li
Tan Chong & Sons Motor Co.	Frank Lim
Fraser & Neave	G. L. Ong
Burger King	Irene Pinto
Milano Pizza	S. Richardson
Movenpick Restaurant	R. L. Roark Jr
TGIF Restaurant	Gwendolyn Seah
Waves Restaurant	Stephen See
Botticelli Hairdressers	Kenneth Smith
Casey Hairdressing	Christina Teo
FaceWorks	William Teo
L'Oreal	Thomas Wee
Wella	Wong Ngap Lin
Arbour Fine Art	Serene and Lawrence Wong
Bareo Gallery	Yang De Rong
Times Editions	Yap Poh Khim
Fred's Photo Art	
Wendy Buchanan	
Jenny Chak	
Pat Chan	
Charles Chua	
Patricia De Witt	
Karl Faux	
Peter Fischer	
Aris Harun	

and above all, you, our audience, without whom there will be no need for theatre.

With Compliments from

MUTUELLE GÉNÉRALE FRANÇAISE ACCIDENTS

138 Cecil Street, #17-00 Cecil Court,
Singapore 0106. Tel: 2231847/2231235
Telex: RS 26323 MGFSIN Facsimile No: 2246073



NADA MAN

なだ万

Where East meets West.

For the very best in Japanese and
Continental dining
where else but the Shangri-La.



RESTAURANT
Latour

For reservations, ring Esther on 734 4805 or 737 3644 ext. 1954.
Ample FREE parking.

Shangri-La hotel
SINGAPORE
A SHANGRI-LA INTERNATIONAL HOTEL



Good Food



Good Drinks



Good Times



Fun, Frolic and good Food are Our specialities. Our menu features a wide range of American favourites — Friday's potato skins, Speedy Gonzales (taco chips with guacamole), Seafood Cioppino, Dolly Parton, Fajitas, Rod Steward's Ribs and our mouth watering desserts. Our lunch specials are \$7.00++ and dinner specials are \$15.00++. Our monthly theme parties will keep you constantly entertained. So, if you're looking for a good time, come to us, the place where everyday's a Friday!



Open daily: 12 noon — 2 am
Disco Hours: 10.30 pm — 2 am



#04-44/50 Far East Plaza
(between Hyatt & Goodwood Hotel)
Singapore 0922



Tel: 235-6181 (For Reservations)

SHELL Supports Culture



Culture enriches our lives. There is growing awareness of this among Singaporeans. With the emergence of a more lively and varied cultural scene, art, drama and music are here to stay.

As a long-standing corporate citizen, Shell wants to play its part in helping Singaporeans enjoy the finer things of life.

Shell already supports many cultural activities in the Republic. The annual Drama Festival and the Singapore Symphony Orchestra's Community Concerts are some of these.

But its role does not end with the giving of financial support. Shell believes in doing more. It wants to help make culture more accessible to the Singaporean; at the same time, contributing towards nurturing local talents by offering them a venue to perform.

Out of this belief was born its weekly Friday Lunchtime Cultural Programmes at the Shell Theatre - a miniature arts festival encompassing music, dance and drama.

With the enthusiastic support of Singaporeans from different walks of life, the Shell Theatre is now a focus of lunchtime cultural activities in the Central Business District.



SOCIÉTÉ GÉNÉRALE

A French Bank

HEAD OFFICE:
29 Boulevard Haussmann
Paris 9-FRANCE

SINGAPORE:
30 Robinson Road,
#01-01, Tuan Sing Towers,
Singapore 0104.
Tel: 222 7122, 222 2866,
Telex: RS 27213 SOGESI
RS 27211 SOGFOR.

ASIA PACIFIC REGION:
• Australia • China • Hong Kong • India
• Indonesia • Japan • Korea • Malaysia
• New Caledonia • Pakistan • Philippines
• Tahiti • Taiwan • Thailand

OFFERS YOU ITS WORLDWIDE BANKING EXPERIENCE
over 2600 Branches in France and abroad

L' O R É A L

**WITH PLÉNITUDE
CELL REGENERATING SERUM,
YOU CAN NOW AFFORD
TO PUT BACK WHAT
THE YEARS HAVE TAKEN AWAY.**



Plénitude Cell Regenerating Serum by L'ORÉAL is the result of years of research and development. A beauty breakthrough that will give your skin maximum renewed vitality in minimum time for a more youthful look.



**L'ORÉAL
PLÉNITUDE**

Delays the effects of ageing

*For The Discerning Traveller,
A New Generation Of
Travel Guides ...*



... From Times Editions

SINGAPORE TATLER



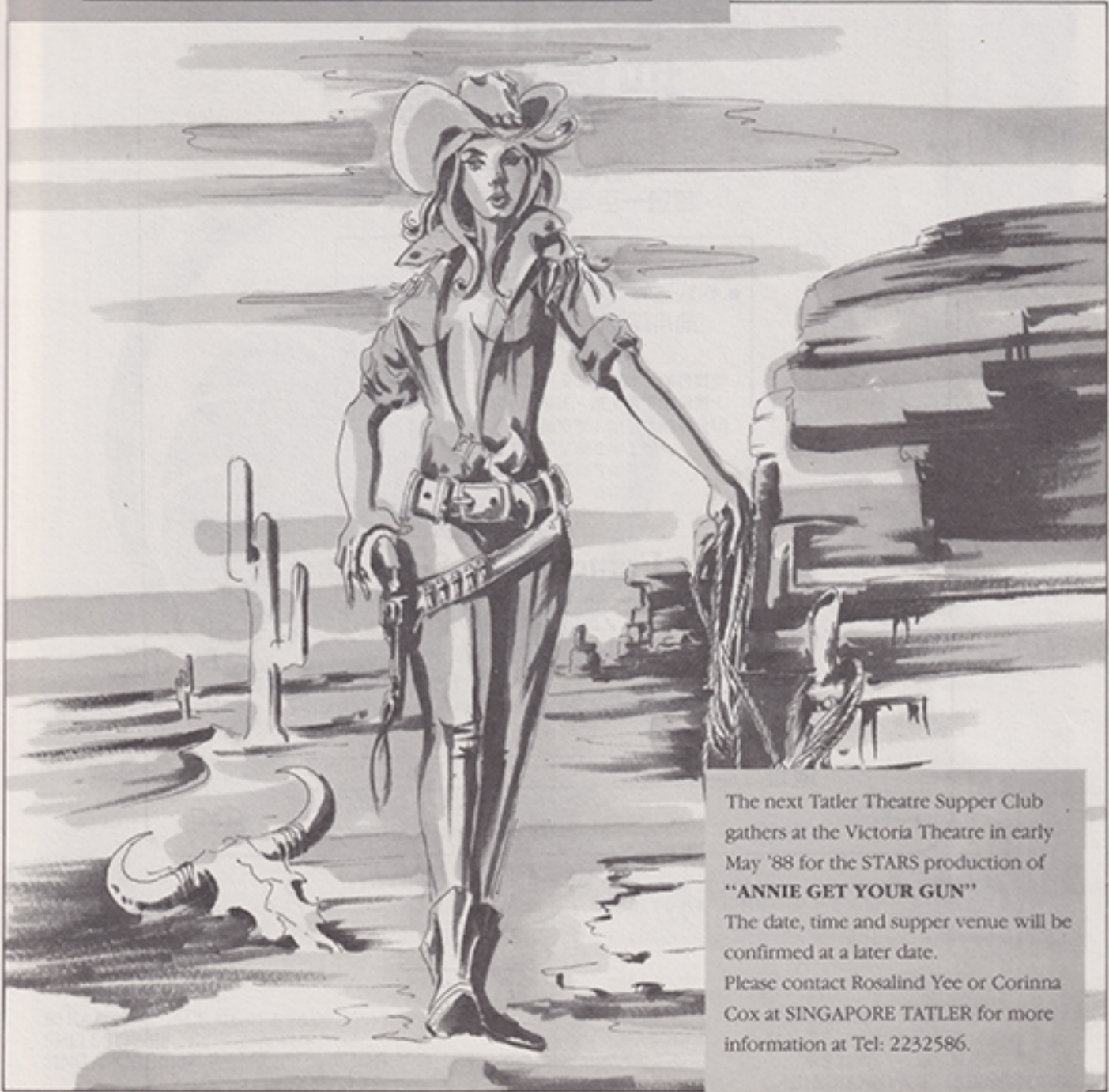
presents

TATLER THEATRE SUPPER CLUB

The most prestigious society magazine in the Republic — brimming with informative and entertaining features, superb photography, the latest in the arts, travel, business, humour, sport, gossip, social trends here and abroad and, most of all style.

Tatler, the "must see" glossy monthly without which no sophisticated lifestyle is complete.

Available at all major bookshops and newsstands. To subscribe, please call the Tatler at Tel: 2232586.



The next Tatler Theatre Supper Club gathers at the Victoria Theatre in early May '88 for the STARS production of "ANNIE GET YOUR GUN"

The date, time and supper venue will be confirmed at a later date.

Please contact Rosalind Yee or Corinna Cox at SINGAPORE TATLER for more information at Tel: 2232586.

Learn French
at Alliance Francaise de
Singapour

想學法語嗎？ 把握時機

運用先進教學法。
超過一百年豐富成功教學法。

教師來自法國

- 初級課程 ● 中級課程 ● 高級課程
- 商用課程，可在貴公司教學。

招收新生/插班生

開課日期：1988年2月29日

上課時間：早上班、黃昏班、成人、兒童周末班

辦公時間：星期1至星期5

上午9時至下午1時

下午2時至下午7時

星期六

下午2時至5時

Alliance Francaise de Singapour
新加坡法國語文學院

4 Draycott Park, Singapore 1025. Tel: 7378715 & 7378422

----- ✂ -----
請寄章程給我 Please send me free brochure

姓名 / Name _____

地址 / Address _____

BANQUE WORMS

A wholly owned subsidiary of
UNION DES ASSURANCES DE PARIS (UAP)

The winning combination of financial power and banking expertise
devoted to corporate clients and individuals



PARIS • LONDRES • GENEVE • MILAN • NEWYORK • HONG KONG • SINGAPOUR

50 RAFFLES PLACE #16-01 & 16-06
SHELL TOWER
SINGAPORE 0104

TEL: 2259733
TLX: RS 22793 BWORSB (GEN)
RS 22795 WORSIN (FX)
CABLE: BANKWORMS SINGAPORE



The Hour Glass

Singapore's premier watch boutique with the largest range of watches in these convenient locations

When you shop at The Hour Glass you shop with confidence. You're assured of the absolute authenticity of every timepiece you buy, of professional advice, competitive prices, international guarantees and after-sales care.



Lucky Plaza #01-36
Tel: 7342420/1



Scotts #01-09
Tel: 2357198/2356257



Centrepoint #01-21/22
Tel: 7341598/7341603



Peninsula Plaza #01-16/19
Tel: 3378309/3385663



Changi Airport East & West Wings
Tel: 5429060/5429069



In Kuala Lumpur
Yow Chuan Plaza G8/9 Ground Floor
Tel: 2438601/2438717

TAKE YOUR PICK



In the basement of Scotts Shopping Centre, you'll find the Mecca of food lovers, The Picnic Food Court.

Sample a delicious variety of food – Western, Local or Asian at affordable prices. The Picnic offers good food, great fun, and a friendly atmosphere.

Join us right now.



Scotts Shopping Centre.
6-8 Scotts Road, Singapore 0922. Tel: 2355055

THE NEXT THEATREWORKS PRODUCTION IS

SAFE SEX

Two plays on the issue of Aids

*Jackson on a Jaunt, a comedy of errors by Eleanor Wong &
Ten Little Indians, a powerful biography by Chay Yew*

Previews on 13 and 14 April 1988, 8 pm at \$6.00

Season 15 through 24 April 1988, 8 pm

with Matinees on 16, 17, 23 and 24 April, 2.30 pm

\$8, \$10, \$12 and \$15

The Drama Centre • Book early to avoid disappointment

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.



Congratulations

We are proud
to support
art activities
in Singapore



COFRETH (SINGAPORE) PTE. LTD. (A subsidiary of Cofreth France)

605A, Macpherson Road, #03-05, Citimac Industrial Complex Singapore 1336 Tel: 2848611 Tlx: RS 39584 ENERGY Fax: 2845631