

THE ATREWORKS' DIRECTORS' LABORATORY

presents

THE FOUR TRUNKS

BY IRANIAN PLAYWRIGHT BAHRAM BEIZAI

TRANSLATED BY DR MOHSEN GHADESSY

DIRECTED BY LEE YEW MOON

THE BLACK BOX
FORT CANNING CENTRE
FORT CANNING PARK

MARCH 21-18, 1993, 8 PM

MARCH 20 & 21, 1993, 2.30 PM

MARCH 26-28, 1993, 8 PM

MARCH 27 & 28, 1993, 2.30 PM

A project sponsored by

Rothmans of Pall Mall (S) Pte Ltd

Scarecrow Annabel Tan

"Stick the dagger in me, sir, but do not talk of any loss." Peter Lim

"This is no good; I can't think straight." Benjamin Ng

Stage Manager: Della Kang

SevCostume Designer: Lydia Fong

Lighting Designer: Lee Teck Khoon

Sound : Lawton Ho

Sound Operator: Linda Lee

Lighting Operator: Llew Chen Rin

Lee Yew Moon

My first encounter with *The Four Trunks* was in the form of a

translated extract in the NUS Literary Society's magazine *FOCUS*.

Struck by the strength of the allegory and the potential

for visualisation, I obtained the full script and subsequently directed it for

Jurong Junior College, where I taught, as part

of the 1987 Drama Festival.

Partly out of desire to explore the same obvious forms of domination, but mainly out of necessity, I cast a male as the Scarecrow and females for the other roles. The 'trunks' that eventually made it to stage were also coffin-like wooden boxes which symbolised isolation and division.

For this production, I have reversed the genders in casting. Instead of the boxes like those mentioned above, a different frame-like structure which conceals nothing from the audience is used to represent the 'trunks'. With this, I hope to explore a different kind of isolation, one brought about by the workings of a person's mind rather than by physical barriers. The casting of a woman as the Scarecrow is done with the intention of examining another kind of domination other than that brought about by force.

Although written in Iran for the purpose of satirising the political situation there in the seventies, *The Four Trunks* is fairly universal in its exploration of domination and division among people.

"The sun, the sun . . ." Khairi Razali

"I take refuge in God." Lee Weng Kee

Dr Mohsen Ghadessy

Mohsen Ghadessy was born in Tehran, Iran in 1935. He is a senior lecturer at the Department of English Language and Literature at the NUS.

While doing research at the University of London, Dr Ghadessy came upon the original text of the *Four Trunks* which was banned in Iran at the time. He translated it into English and brought the manuscript to Singapore with him.

Directors' Laboratory

The Directors' Laboratory is a year long training programme for directors.

It is aimed at nurturing and developing new upcoming directors by providing

them a conducive environment to learn their craft. Lab members are exposed to

an on-the-job training programme where they will work on their proposed

project under the guidance of the Laboratory's two

artistic directors, Mr Ong Keng Sen and Prof. Krishen Jit.

TheatreWorks believes that this is one of the most effective ways to teach directing.

Rather than learning the craft academically, the young director is taught to

shoulder the responsibility of a production, both creatively and logistically.

He learns to manage his resources especially the other artists that he has to work

with: the playwright, the actors, the designers and his technical/production team.

These skills cannot be effectively taught in isolation without interaction

with other people. The director is the facilitator and

inspiration of a performance company.

He has to learn from trial and error and from his mistakes on the ground.

The Directors' Lab is sponsored by **Rothmans of Pall Mall (S) Pte Ltd**

TheatreWorks would like to thank Lim Keng Hwat, Suellyn Yap, Benjamin Tan, Jeffrey Choo and Wee Lian Hwa from the Temasek Polytechnic for their help in the painting of props.

Morgan Ruben Pillai for being with us in the early stages of the production.

ITS TIME FOR YOU TO VOICE YOUR OPINIONS

Imagine you can be a **DRAMA CRITIC** for a night. Instead of simply reading the reviews and gribing or praising in isolation, why don't you join us in our Directors' Laboratory productions and **BE HEARD**. Yes!! That's the interesting difference about a Directors' Lab production.

IT IS DESIGNED WITH YOU IN MIND

The audience, unlike in most other staged productions, are encouraged to provide **FEEDBACK** to the directors which may have an affect on the **DESIGN** and **SHAPE** of the play. They are given a chance to be heard, their **VIEWS** and **SUGGESTIONS** taken into consideration and in the process help provide a measure of the directors' work.

If you want to know more about the offerings in The Directors' Lab . . .

If you are interested to find out what directing is all about . . .

If you like to share your ideas about a play with the director . . .

If you want to have a taste of a different approach to play watching . . .

Then we can Help you . . .

All you have to do is simply be on Directors' Laboratory mailing list and We'll Keep You Posted!!

Name: _____

Mailing Address: _____

Tel:(H): _____ (O): _____ Age: _____ Sex: M/F

Occupation: _____

WATCH OUT

April Lab Project #3

Sammy Won't Go To School written by Desmond Sim

Directed by Lab member, Lim Yu-Beng

For details, call 338 4077 and ask for Michele or Noorlinah

Laid out on Apple Macintosh