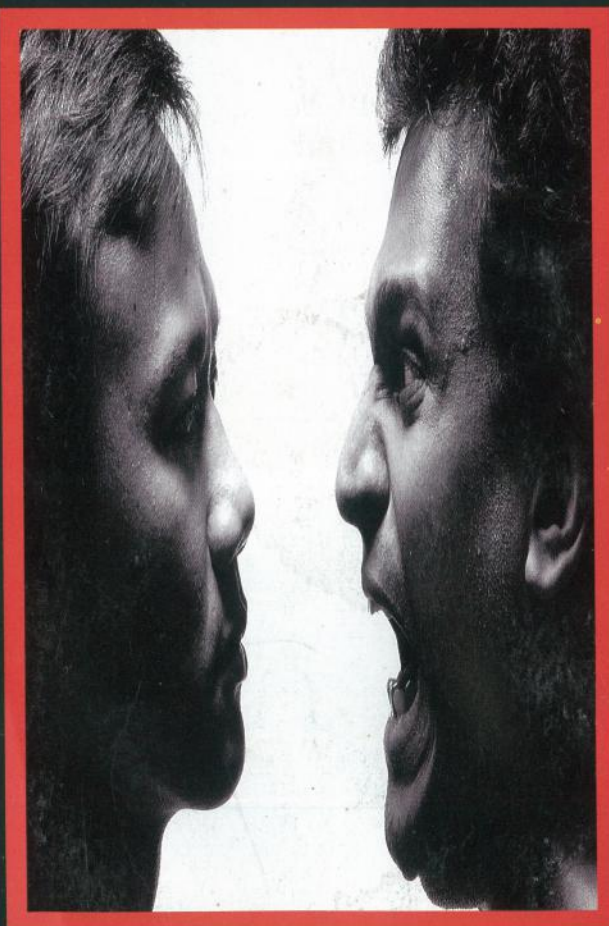


ELEANOR WONG'S **IMAGINE**
 THE JOUST BY OVIDIA YU



A double bill of
 two local plays
 inspired by THE
 SAME SET OF
 CREATIVE STIMULI

DIRECTED by
 EKACHAI UEKRONGTHAM

AUGUST 28-31, 1991
 8pm, DRAMA CENTRE
 MATINEE :
 AUGUST 31, 3pm



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 FORTNIGHT THEATRE 1991

Treasure

THE FRAGRANCE
FOR TREASURED
MOMENTS



LANCÔME
PARIS



ELEANOR WONG'S **IMAGINE** THE **JOUST** BY **OVIDIA YU**

DIRECTED by
EKACHAI UEKRONGTHAM

CREATIVE Stimulus devised by
EKACHAI UEKRONGTHAM and DESMOND SIM

CREATIVE COORDINATOR/PRODUCER
MARY LOH

ORIGINAL Music and Sound Effects
KEN LOW

SET Design
POON HIN KONG

LIGHTING Design
THIO LAY HOON

STAGE MANAGER (Imagine)
MARTIN SNG

STAGE MANAGER (The Joust)
GANESH KALYANAM

Publicity and Sponsorship
MARY LOH

PROGRAMME
EKACHAI UEKRONGTHAM and MARY LOH

PLAYWRIGHT'S MESSAGE

ELEANOR WONG



**"We take
circumstances
as we find them
but we make our
own lives."**

Don't let him tell you otherwise - Ekachai is a seducer. Over drinks in Holland Village last summer, he sold at least one gullible writer (I shall let Ovidia tell her own story) the deal. "I give you the brief. You write me the play."

On my part, a person who writes badly to briefs (except for clients?), the process was difficult but extremely challenging. Each time I was confronted with a new instruction, I would initially feel hemmed in, constricted, only to find, as I mulled, chewed and worried the plot, that constriction became the impetus for innovation and insight. And while I would have preferred to respect the rules of the game, if there had been an instruction inimical to the essence of the play as it evolved, then I would have been prepared to change or even disregard the brief. If there must be a theme to the resulting work (and I'd like to think there must) then it is aptly suited to this process. We take our circumstances as we find them but we make our own lives. Enjoy!

Eleanor Wong

Eleanor won the first prize in the NUS Shell Short Play Competition 1986 with "Peter's Passionate Pursuit". The play has been staged several times by various drama groups and was Singapore's entry at the First Asean Theatre Festival in 1988. Her other plays include "To Touch The Soul of A God", "Real Life?", "Exit", "Jackson On A Jaunt" and "Different Stroke". She also writes songs. Her compositions were featured in "Pop Sparks I & II". She now lives and works in New York.

PLAYWRIGHT'S MESSAGE

OVIDIA YU



Very interesting.

*Was excited when
the envelope ar-
rived in New York.
We didn't discuss
them at all.*

*The restrictions ac-
tually made it easier
- because it was
giving direction.*

*It's a good exercise
for writing.*

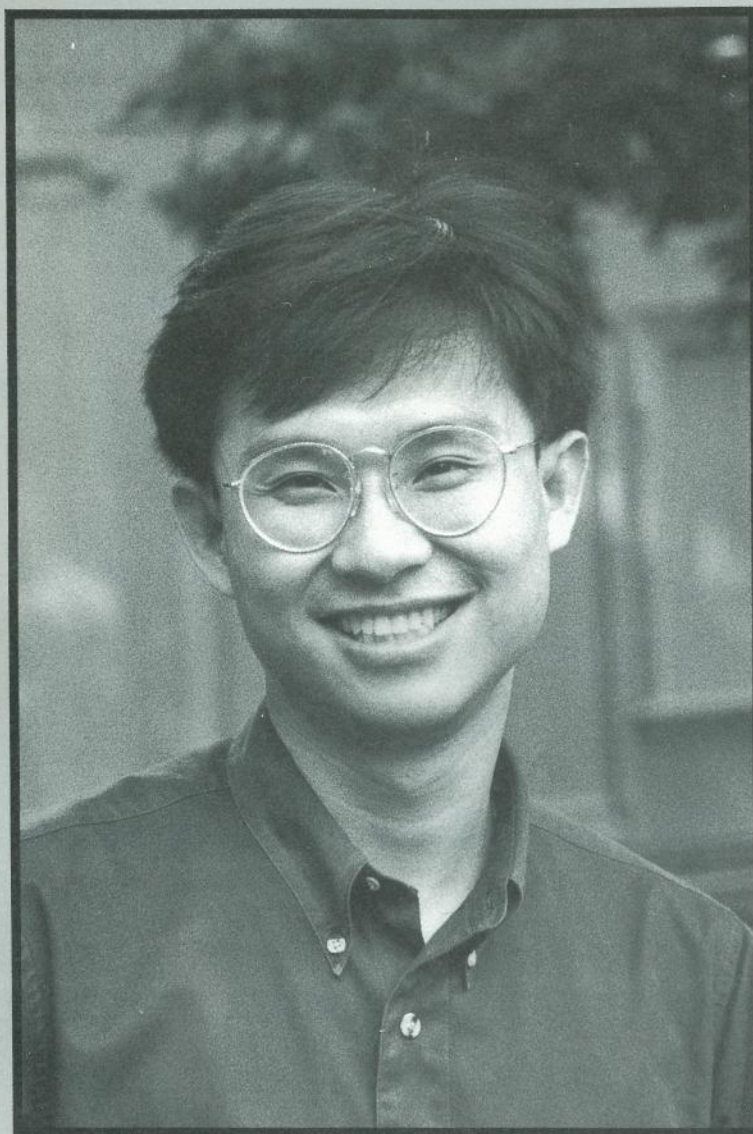
*Perhaps the real
challenge was
pulling it together -
the re-writing.*

Ovidia Yu

Ovidia Yu may well have the reputation for being Singapore's most prolific playwright, having had ten plays performed to date. She not only wrote but also directed "Round and Round the Dining Table" which was eventually reproduced by SBC as part of the series, "Drama in Singapore". She also conducts creative writing seminars and writes scripts for training films and videos. Last year, she participated in the "International Writing Programme" in University of Iowa, U.S.A., sponsored by the USIA. Ovidia alternates between quitting her job and trying to find the means to support herself as a full-time writer.

DIRECTOR'S MESSAGE

EKACHAI



ACKNOWLEDGEMENT

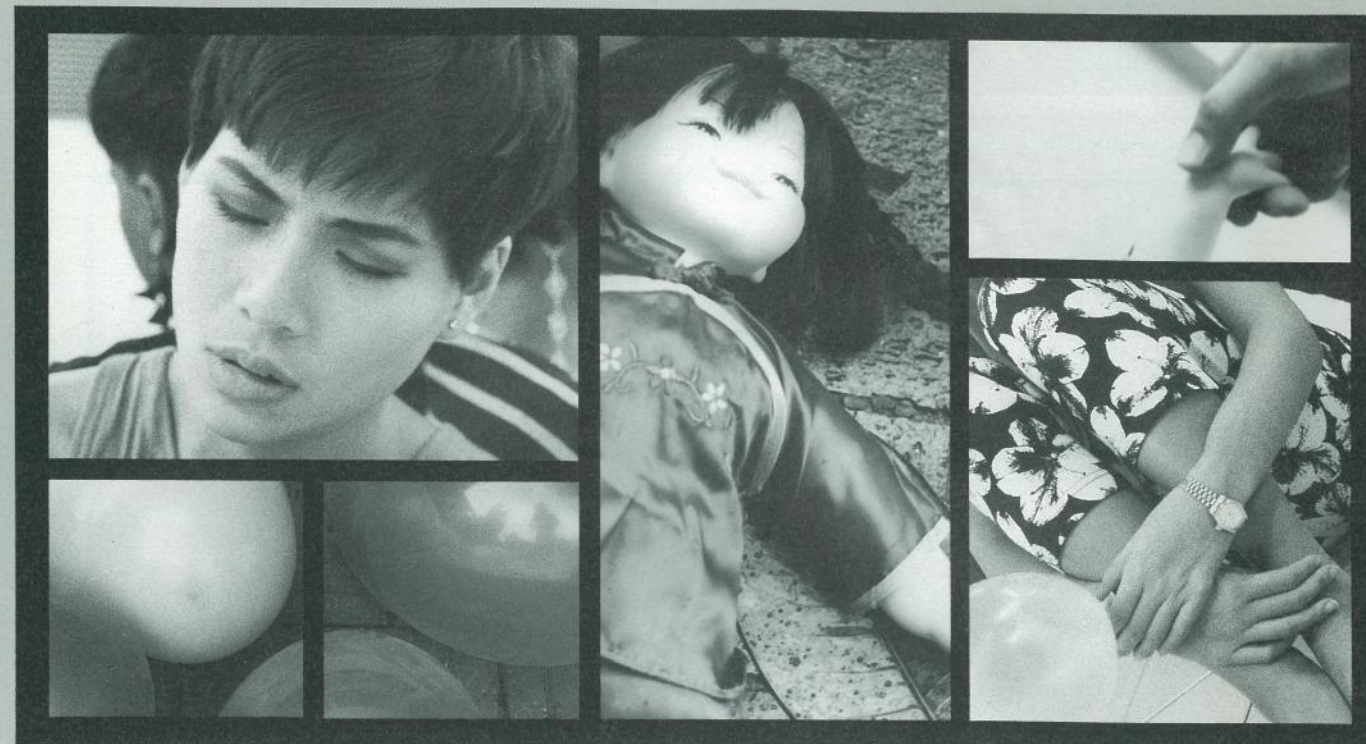
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Clarence Lee, Make-up Artist.
Jerry and Steven, Hair Stylists from Reds.
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Tay Tong, T J Chia and Ho Printing.

This double bill has been a stimulating project for me since day one. The opportunity to be involved in the primary process of creating scripts was in itself very challenging. It was not easy trying to come up with something to stimulate the writing process for Eleanor and Ovidia. Desmond was a great help here. We wanted it to entice and not to restrict. To trigger impulses not to condition. I am very happy with the results. The two scripts couldn't have been more excitingly different.

I was emotionally drawn towards "Imagine". Eleanor's piece, on the other hand, is intellectually stimulating. The two plays present different challenges to me as a director. I hope the presentation tonight capitalises on the strengths of both scripts and captures their contrasting spirits. There were tough decisions to be made - on the acting styles, sets, lights, musical accentuation, and more - not just for one but two plays. I couldn't have done it without the help of Mary, Ken, Hin Kong, Lay Hoon, Ganesh, Martin and the supportive cast and crew. They are the stimulus that kept me energised.

Ekachai

Ekachai Uekrongtham is President and Artistic Director of ACTION Theatre. His directorial credits include "Love Letters", "Exit", "Trine", "Confessions Of Three Unmarried Women", "Real Life" and "Party Animals". Earlier this year, he directed a short film called "The Nose" and was artistic director for "War and Pieces". Other projects he's produced include "Pop Sparks" and "Citizens Of The World". He's appeared in "Long Green Socks" and "To Touch The Soul Of A God".



IMAGINE

"IMAGINE" is about relationships, dreams and disillusionment. And how they all come together. "YOU CANNOT BECOME DISILLUSIONED UNLESS YOU DREAM."

I N T E R V A L

TWO MEN ARE BROUGHT TOGETHER AFTER A CHAOTIC EVENT. A QUESTION IS TO BE RESOLVED BY A JOUST. THE BEST OF FIVE TILTS OR THE FIRST TO DRAW BLOOD. LET THE BATTLE BEGIN.

THE JOUST



IMAGINE



CHRISTINE CHAN

Who am I? A struggling actress and a frustrated musician. Why am I here? If I honestly knew, I wouldn't be here... Where am I going? Every morning I wake up and only then discover where I've been. I hope I'm going some place he is. That's where I want to be.

Christine has been actively involved in the local drama scene both onstage and backstage. Her acting credits include "Boeing, Boeing", "A Pinter Cocktail", "A Month In The Country" and "Safe Sex". She has also appeared in training films and travels frequently on tourist promotion missions as a producer and performer.



CAST



G. ROSALIND J.

Who am I? A playwright, struggling to get recognition (Forget fame and fortune.) What am I doing here? Question of a lifetime. No one really knows. Through "Imagine" I think I've matured both as a writer and an actress. Where am I going? I'm learning and moving on...I want ultimately to be a good playwright.

"Imagine" marks Rosalind's comeback to the stage after an absence of five years, her last play being "To Live Is To Bleed", performed at the NUS Drama Festival. A self-confessed fan of Shakespeare, her greatest disappointment was the revelation that the Bard might have been bisexual. Nevertheless, she continues to teach his works to students at Junior College level.

WENDI TAN

Who am I? I am an angel. Why am I here? I am passing through. Let me do what good that can be done and harm no one deliberately. Where am I going? I am on my way to heaven. The destination is not important. What counts is the journey.

Wendi's loves are children, drama and music (not necessarily in this order). She works in a childcare centre during the day; and on some days can be seen behind the console brewing up a storm. She made her debut in the performance of ACTION Theatre's "Exit" and performed in "War And Pieces" in March 1991. She has enjoyed acting so much that she is doing it again.



A Shell Future in Culture.

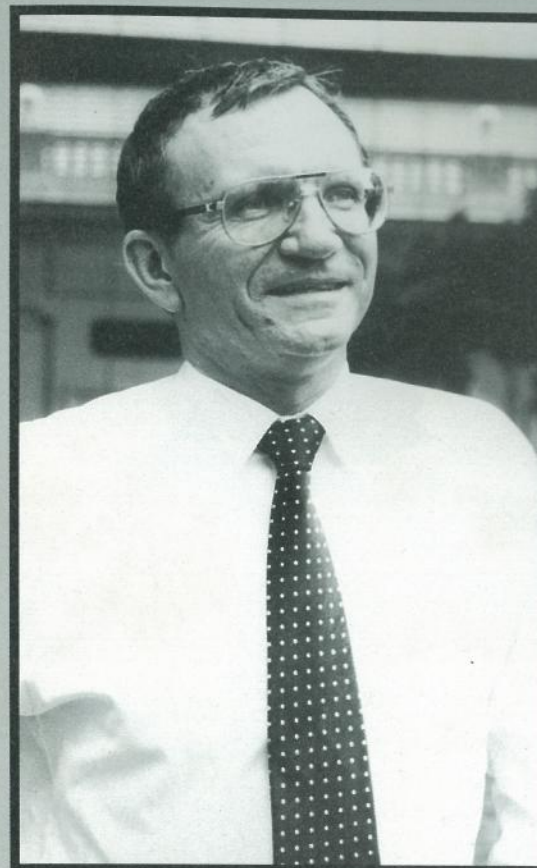
Nobody can deny the importance of culture to a nation. It gives us an identity. A sense of belonging. And Shell is proud to lend its support in promoting Singapore's cultural development.

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Shell believes it's a modest investment for the promise of a culturally-rich future for all in Singapore.



CAST



TIM DORE

Who am I? I'm a chap who tries to enjoy what he does, whatever that happens to be. Why am I in this play? Well, having discovered the pleasures of acting, I found it hard to say "no" when asked. I'm going to survive this play and do another.

Tim's most recent appearance was in Theatreworks' production of "Trojan Women". He has also acted in "Percival", "Twelfth Night" and "MacBeth" staged by The Stage Club. "Imagine" marks Tim's first experience of working with a Singaporean script. In his other life, Tim teaches teachers at the Language Proficiency Centre, the in-service training centre at Portsdown Road.

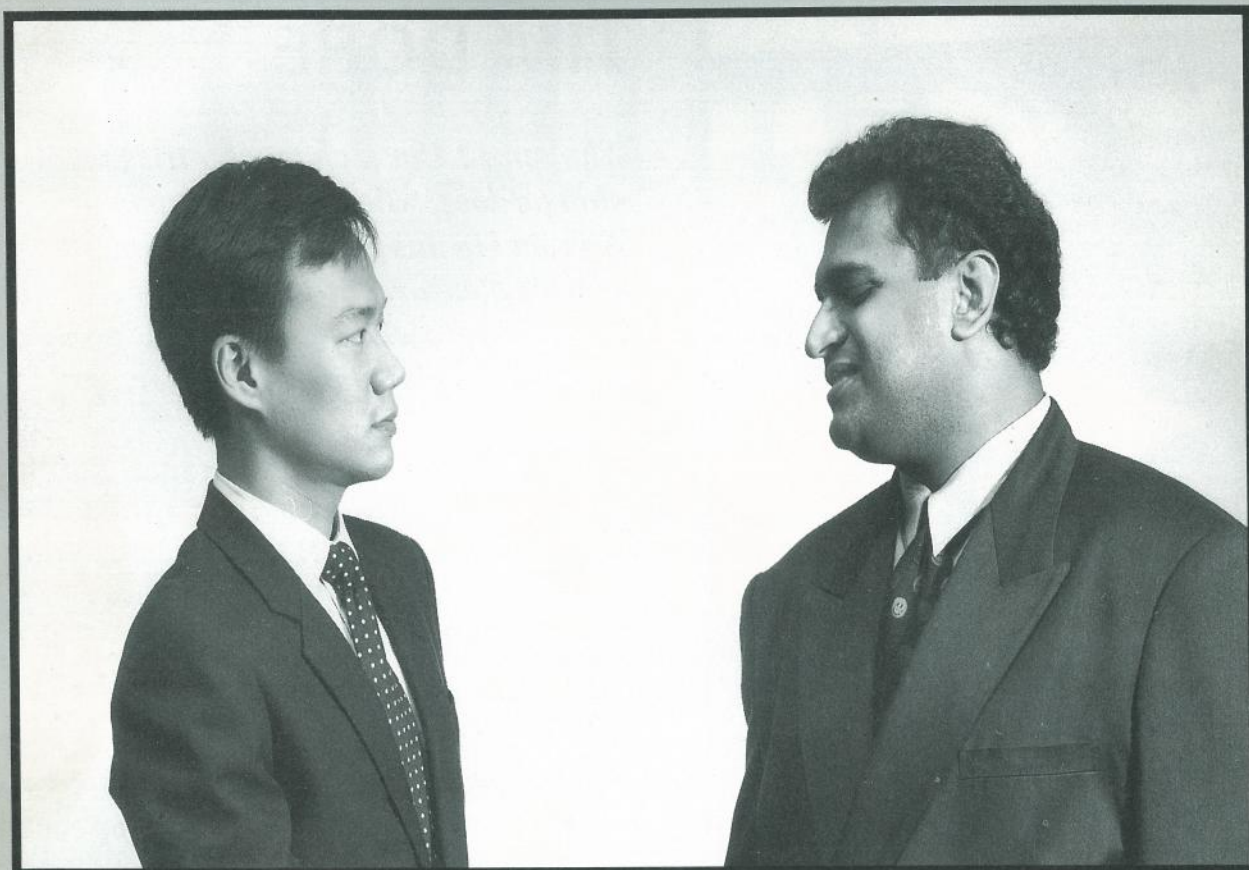


KEN LOW

Who am I? A composer-engineer-performer-friend-son. What am I doing? I'm on a mission to achieve. Where am I going? Hmm...

When asked to do a cameo role in "Imagine", Ken obliged. His more significant contribution to this double bill, however, is his original music and sound effects for both plays. This is his sixth musical project for theatre. He's composed original music for "Second Home", "This Chord And Others", "Animal Farm" and "Macbeth". A member of a singing group "Full Circle", he also composes songs and commercial jingles for various organisations.

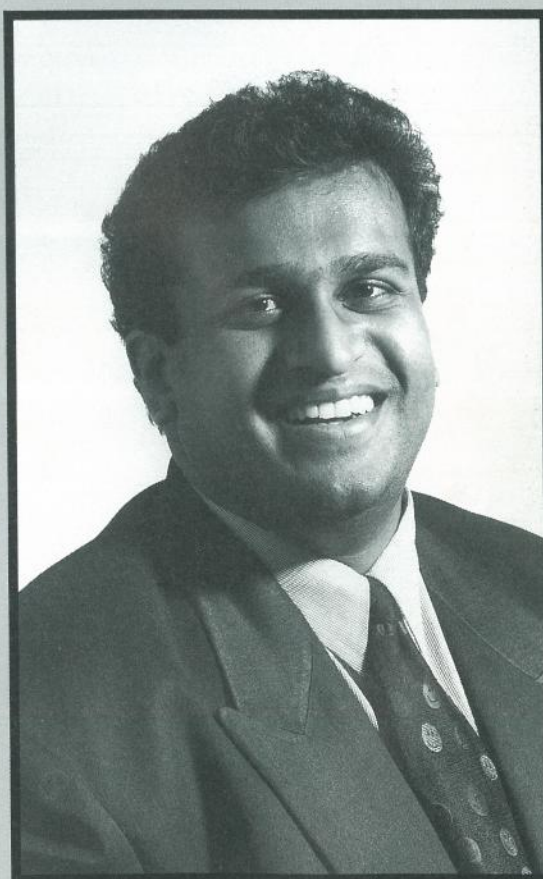
THE JOUST



REMESH K. PANICKER

Who am I? Remesh K. Panicker - amnesiac extraordinaire (ask no more.) What am I doing here? Working hard, playing hard. Where am I going? The only place of any interest...Up. Interests: film, music, quantum physics (just kidding!)

Remesh is a familiar figure on stage and screen. He's played roles from an African convict to a talking vaudevillian chicken. He has worked with various theatre companies in "The Caucasian Chalk Circle", "The Island", "Siswe Bansi Is Dead" and "Kaliug". He is a partner in a business development consultancy company.

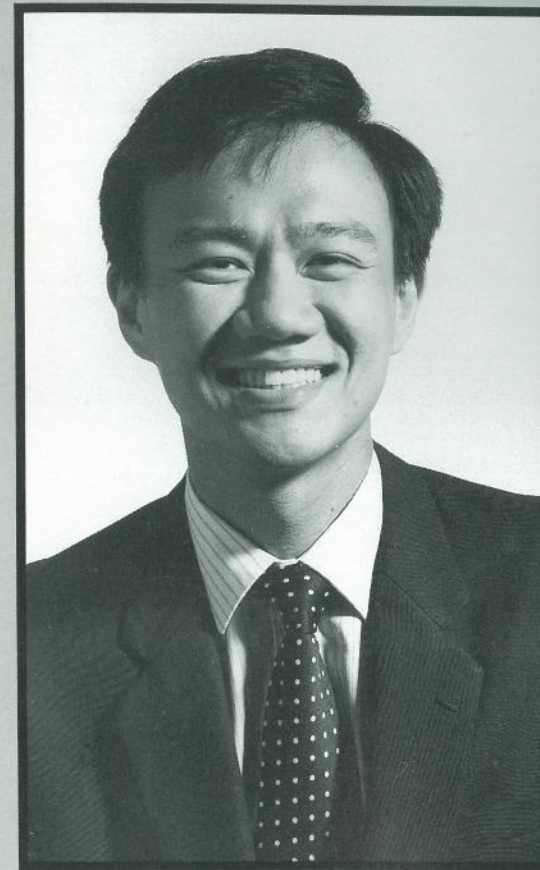


CAST

MELVYN CHEW

In essence, I am a voice. On stage, in court, on video, over the radio, on TV, in the streets...wherever. I'm here using my voice again. And this time my body too. Where am I going? Nowhere. Anywhere.

Melvyn Chew has been actively involved in theatre throughout university days and has to his credit, amongst others, "Exit" and "Trine" by ACTION Theatre, "The Trial" by Theatreworks and "War And Pieces". He also played the lead role in "The Nose", a short film shown recently over SBC 12. "The Joust" marks the third time Melvyn is acting in an Eleanor Wong play. He also reads the news on SBC Radio and does some voice-overs.



TAN BOON HUI

My NRIC says I'm Tan Boon Hui. I'm cracking my head over how to answer these questions. Actually, I'm trying to work out the ultimate meaning of existence and life on earth and the answer's not 42! I'm learning that sometimes your heart doesn't give a damn what your grey matter is saying. Uhm...maybe just throw caution to the winds and just DO IT!!!

When not acting, Boon Hui freelances as a DTP layout artist, sings and dances. Last but not least, being a final year Arts undergrad, Boon Hui works at being a good student. His acting credits include "Exit", "Beauty And Braces", "Rhapsody" and "Peter's Passionate Pursuit".



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crew

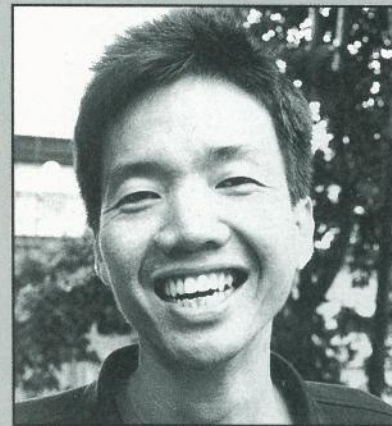
MARY LOH



When I first took on the responsibility of creative coordinator, I was hardly prepared for the mammoth task of overseeing two productions at the same time. The only thing that kept me going was encouragement that "It's like birthing. Hard labour pain but at the end, it'll be worth it." While it's been hard labour, it's been labour with joy as well. It has been fun working with Ekachai and the cast. It's been a learning experience. I'll have fond memories of this production when this is all over.

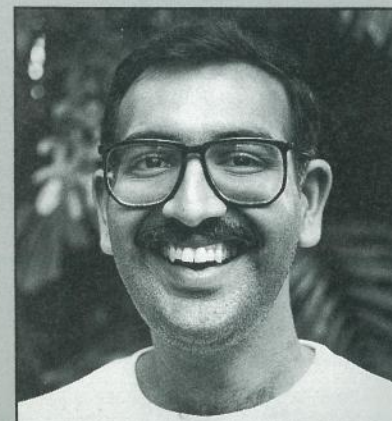
Mary's involvement with theatre takes different forms. She has been stage manager ("Gotta Sing, Gotta Dance" and "Coffin"), actress ("Twelfth Night", "The Importance Of Being Earnest" and "War And Pieces") and producer ("War And Pieces"). As a member of the Writers' Lab, she writes for theatre and is awaiting the production of her first play.

POON HIN KONG



Poon Hin Kong, an architect, whose closest creative involvement with theatre thus far has been to turn an old army building in Fort Canning Park into a home for Singapore Dance Theatre and The Black Box, home to Theatreworks.

GANESH K.



Thio Lay Hoon, "painfully shy, and on the left side of 30," "non-descript editor" of an interior design magazine; enjoys photography, music, comics and comedies; ventured into dramatic theatre only two years ago through the introduction of close friends, and discovered that the best parts are actually behind the scenes. "Lighting is so integral to a show that without it, there's simply no show. I started with programme-designing, and somehow along the way, found myself behind the lighting consoles on several of The Necessary Stage's productions. I think the best way to find out how theatre ticks is to get a hands-on behind the scenes."

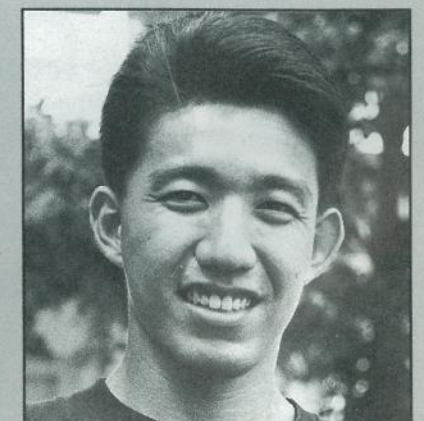
Martin Sng is a second year NUS Arts undergraduate. He has been involved in drama since his pre-university days. He has worked with the Stage Club and Theatreworks. Back in 1988, he was helping backstage in ACTION Theatre's production of Eleanor Wong's "Real Life" during the Drama Festival. The last two plays he stage-managed are "Army Daze" (Theatreworks' Retrospective 1990), "Single" (NUS Theatre). He enjoys sports, comics and lots of pain!! (That's why I'm stage-managing!!).

THIO LAY HOON



Ganesh Kalyanam is on the Management Committee of the NUS Theatre. A teacher by profession, he's also worked in the capacities of stage manager and production manager for "Campus Concerts" and for a number of theatre groups.

MARTIN SNG



Life AFTER theatre

*i don't want to go home yet.
what's still open at this time? so late already.
what about that place we went last time?
quite crowded right? a lot of drama people some more.
good idea...you go yourself! we'll go to a "non-drama" place.
don't you have a "guide" or something? look it up!
you all decide and let me know o.k? i'm going to the loo.*

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THE LIFT

TRAPPED IN A BOX. LOCKED IN FREEDOM.

ACTION THEATRE presents "THE LIFT"

A play by Heng Siok Tian

written under Kuo Pao Kun's Playwriting Programme

Directed by Pek Siok Lian

Sep 20 - 25, 1991, 8pm o Matinee : Sep 21 & 22, 3pm

The Guinness Theatre, The Substation

Presented as part of "PLAY-MAKING AT THE SUBSTATION"

Tickets at S\$10 available from The Substation, Victoria Theatre, Tangs and Centrepoint

You're invited to stay back for an open discussion on the play with us after the performance.



A LIFE UNLIVED. RELIVED IN *THE LIFT*.

An old man colonises an HDB lift to take revenge on society. He displaces and oppresses all who want to crawl back to their homes just as he was displaced from his sense of home and oppressed all his life.

But that four feet by four feet square is the only geography he will ever conquer. Only in it can he recreate his fantasies and rewrite his life. But in it, he is also colonised for he is boxed-in with his past like a jack-in-a-box. He wears a happy smile but like a jack-in-a-box, he is forever trapped...

"The Lift", ACTION Theatre's next production, is a play about the plight of a life unlived. It was written by Heng Siok Tian under Kuo Pao Kun's Playwriting Programme. A published poet and writer, Siok Tian won the first prize in the poetry section of the NUS Short Story and Poetry Competition 1985/86 and received an honourable mention in the Short Story section. She says, "*The Lift* is my personal impression of the modern temper. To me, it represents the paradox of modern human condition. It can both liberate as well as entrap."

The play will be directed Pek Siok Lian who was also trained in theatre directing under Kuo Pao Kun. Her last directorial credit was "The Mad Sport of Zeng", a play which she wrote for the 1989 Drama Festival. "The Lift" features Johnson Choo, Casey Lim and Rina Ong in lead roles.



"It can both
liberate
as well as
entrap."
Heng Siok Tian

Top : Pek Siok Lian
Right : Heng Siok Tian



PLAY-MAKING AT THE SUBSTATION

"The Lift" will be presented as part of "Play-making at The Substation". A brain-child of Cultural Medallion winner Kuo Pao Kun, this "Play-making" season in September will focus on the process of play-making which remains a mystery to many. The "Play-making" season attempts to create an access to the process with performances, talks, readings, workshops, commentaries and dialogues.

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