

*"Aiyoh darling, can't play mahjong
today lah - my baby going into
National Service."*

THEATREWORKS

presents

MICHAEL CHIANG'S

ARMY DAZE

Z

Z

Z

Z

Not so
terok lah
ma.



Co-presented By The Drama Centre Under The Semi-Residential-Status-In-Theatre Scheme

*Remember your Army Days? when you were hungry.
Always hungry for days off. Hungry for sleep.
Hungry for good tasting food.
Aren't you hungry now for...*



THEATREWORKS

presents

Michael Chiang's

ARMY DAZE

Directed by Lim Siau Chong

At the Drama Centre: August 3 to 9, 1987



Set Designer: Justin Hill
Lighting Designer: Kalyani Kausikan
Production Manager: Lok Meng Chue
Stage Manager: Noreen Sultan
Assistant Stage Manager: Daniel Quek
Publicity: Dana Lam
Front-of-House: Sharon Lee
Programme Design: Michael Chiang and Stephen See
Poster and handbills designed by
Chua Chay Hoon and Terence Tay

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

From The Director

Directing *Army Daze*, the play, has been most traumatising — I spent half of rehearsal time controlling laughter because Michael Chiang's sharp, comic-book style cracked up the cast ever so easily.

It is rare to find a relatively new playwright who can write so effortlessly and yet capture the intuitive, funnier side of human nature.

TheatreWorks is indeed very fortunate to have Michael's support. He is exemplary in the way he keeps an open mind to suggestions from both the director and cast on how scenes may be played differently. I think the trust between playwright and director is necessary for the production to transcend the level of battling egos.

The cast has also been very responsive. They have persevered two months of almost nightly rehearsals, never once losing faith in the project. The production crew often became extraordinarily resourceful in piecing together the technical aspects of the production.

I suspect the enthusiasm comes from the fact that all of us know we are in the process of creating a slice of Singapore theatre. The relevance and immediacy of *National Defence* is so close to home. The play is also a wonderful vehicle for everyone to drop their masks and enjoy laughing at ourselves.

That is really the basis of the play — not so much about the philosophy of the army as an institution, but a play about the strengths and vulnerabilities of the human spirit when called to task.

I am exhilarated that TheatreWorks is producing yet another piece of local English theatre. The future of theatre truly lies in our genuine desire to discover more about ourselves through drama. There is no time limit towards such discoveries. We only need sheer guts in presenting a true and vibrant picture of how and what we feel.

About the Director

Lim Siau Chong trained at the London International Film School where he was top student in the year 1980. He returned to Singapore in 1981 and worked for the Singapore Broadcasting Corporation for three years as a television producer.

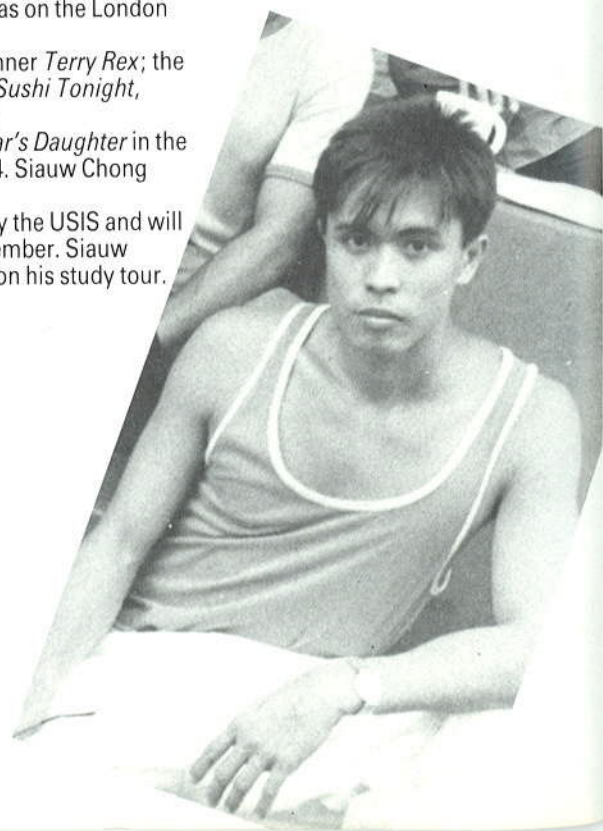
An actor, trained pianist and singer, Siau Chong has worked professionally in rock bands, done advertising jingles, records, television commercials and variety productions, and was on the London stage with the late Yul Brynner in *The King and I*.

On his return to Singapore, Siau Chong directed CBS playwright prize-winner *Terry Rex*; the 1983 Drama Festival award-winner, *Susan's Party*; and for TheatreWorks — *Be My Sushi Tonight*, *Love and Belacan*, *Fanshen*, *The Window*, *Rashomon* and *Not Afraid to Remember*.

He worked with Australian director John Tasker in *Samseng and the Chettiar's Daughter* in the 1982 Festival of Arts and with American-Chinese director Tzi Ma in *Bumboat* in 1984. Siau Chong directed Stella Kon's *Dragon's Teeth Gate* for the 1986 Festival.

He recently returned from a one-month US Theatre study tour sponsored by the USIS and will be producing the Asian premiere of an American double-bill *Dreamkeepers* in November. Siau Chong met the award-winning playwright Elyse Nass, the author of *Dreamkeepers*, on his study tour.

Siau Chong is the full-time Artistic Director of TheatreWorks.



From The Playwright

It was in a moment of reckless abandon that I agreed to write a stage version of my book *Army Daze*. Then, having committed myself to doing the play, I spent the better part of the next two months convinced that the script would never materialise.

For starters, I found out it wasn't easy turning a book into a play. I had to come up with a new storyline, new characters and, what was even more frightening, new laughs. The idea was to recreate something of the national service experience — an affectionate but slightly irreverent look at how a bunch of oddball recruits, each with his own idiosyncrasies and hang-ups, adjusts to army life.

Egged on by worried friends, concerned members of the family and an omnipresent sense of desperation, I sat down and wrote. Then rewrote. Then rewrote again.

It's been an exhausting task, but a most rewarding one as well. What has been especially gratifying has been the opportunity to work with the director, cast and crew. For their courage and conviction, I will remain grateful for an eternity (give or take a year....).

About the Playwright

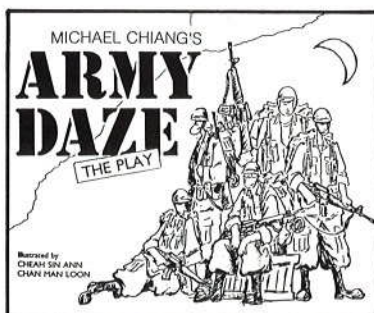
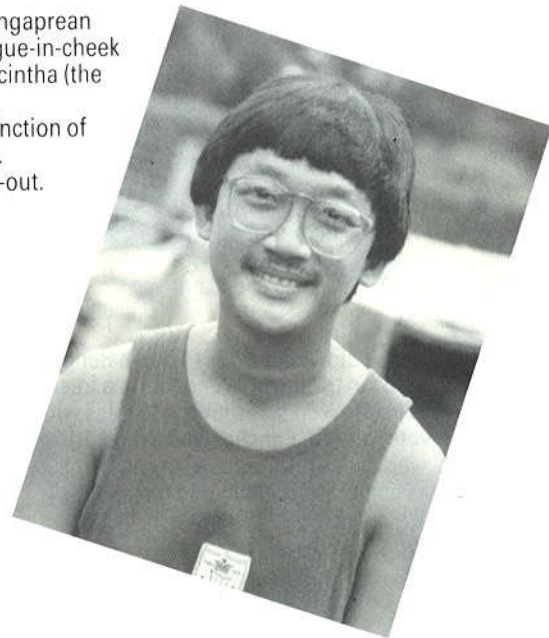
Michael Chiang is a journalist with *The Sunday Times*.

Even as a small boy in primary school, he enjoyed writing, and spent many hours trying to impress his teachers with his narrative skills. In Primary Three, he was given an "A" for the composition "An Accident I Will Never Forget", a moving account of how he absent-mindedly sat on his pet toad.

In 1984, he wrote *Beauty Box*, a short play which took wicked potshots at the Singaporean passion for shopping. In 1985, he wrote another short piece, *Love and Belacan* — a tongue-in-cheek look at the modern game of matchmaking in Singapore — especially for bosom pals Jacintha (the bosom) and Lim Kay Tong (the pal).

In late 1985, he published his first book *Army Daze*, which had the dubious distinction of knocking Sidney Sheldon's *If Tomorrow Comes* off the No. 1 spot in the bestsellers' list.

Army Daze is Michael Chiang's first full-length play, and is expected to be a sell-out. Rumours that his mother bought up all the tickets are totally unfounded.



ARMY DAZE, The Cartoon Book of the Play

If you enjoyed *Army Daze, The Play*, you will also enjoy the cartoons just as much. There are over 250 panels of cartoons depicting the wit and humour of each scene of the original production which will keep you amused for a long time.

Michael Chiang fans (and other electrical appliances) will also delight in the cartoon version of his successful playlet — *Beauty Box* — first staged during the 1984 Festival of Arts.

The cartoon book of these two plays is on sale at the foyer now and a 10% discount will be given when you present your ticket stub.

The Cast



IVAN HENG is Malcolm Png, exemplary product of a domineering geography teacher, a civil servant and reputable secondary school. He takes the toil and the grind of the army like he takes another exam — "it's no fun but it's part of what education is about." Ivan, a final year law student at NUS, speaks of his own time in the army in much the same spirit — "With the benefit of hindsight, I'd say I learnt a lot doing my bit for the Nation." Ivan's first appearance for TheatreWorks was as Jiro, the jaded young hero of last month's *Kantan*. He has also played Jim in the University production, *The Passion Play*; Baby John in a Star production of *West Side Story*; and choreographed segments of his Faculty productions: *Stepping Out* and *Live-Wire*. Ivan conducted the Temasek Junior College Choir for four years.

CLIFTON TURNER is Kenny Pereira, the swaggering recruit who packs his army green in genuine Louis Vuitton luggage. Recruit with the 'mostest', all he wants "is to get out of the army in one piece". Clifton lost both his tonsils in the middle of rehearsals for *ARMY DAZE*. This is his debut with TheatreWorks.



S. SIVANANTHAN is Krishnamoorthi, an amicable, well-adjusted, flexible young man — "You can call me Krishna, or Krish, or Moorthi. Call me whatever you like. Except Maniam." Siva is fresh out of National Service and to be commended for responding to such an early recall as *ARMY DAZE*. He has "always been enthusiastic about drama" and has acted in several plays; among them, the 1986 Festival of Arts' *Dragon's Teeth Gate* and more recently, the Stars' production, *Twelfth Night*. This is Siva's debut with TheatreWorks. Unfortunately for us, he leaves in September for the University of London to pursue a degree in law.

LEE WENG KEE is Teo Ah Beng, whose compulsion for brushing his hair is "cured" in the army. Weng Kee is a freelance Art Director. This is his third appearance for TheatreWorks. His favourite roles with this company include that of a bandit revolutionist in *Fanshen* and a mad prisoner in *Not Afraid To Remember*. He has also played Judas in *JC Superstar* and Perchik in *Fiddler on the Roof*. Weng Kee sings for the People's Association Roadshow.



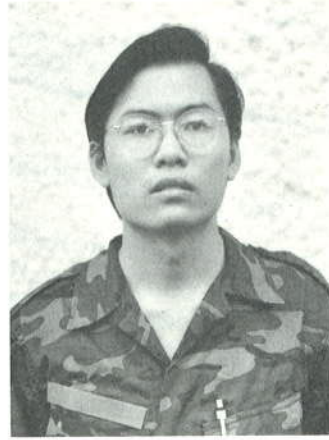
HASSAN OTHMAN is Johari Salleh, the proud owner of a pair of mercury tinted sunglasses, a red head-band and muscles — "Many people always say I look like... you know..." Hassan was first seen on stage as a dashing Japanese army officer in TheatreWorks' *Not Afraid to Remember*. He finds playing comedy "even more difficult and challenging" than playing in a serious drama.



WILLIAM GROSSE is Sergeant Monteiro, a soldier with commendable vision for his Nation. In real life, William is accustomed to amusing NCO's with comedy routines "in the hope that they will forget about punishing us with such exotic manouvres as the duck-walk." William is a member of TheatreWorks' Actors' Ensemble. He was last seen as the Celebrated Physician in *Kantan*. Other roles for the company include the madman in *The Diary of a Mad Man*; car salesman in *Be My Sushi Tonight*; property agent in *Paradise Heights*; revolutinist in *Fanshen* and a priest in *Rashomon*.



CHARLES CHAN CHOW SENG is the sufferable Corporal Ong. A National Serviceman, Charles' first contact with TheatreWorks was as spectator. This year, he returned a 'share your talents' form to TheatreWorks and offered his services as publicist. He landed the role of the Corporal at a chance reading of the play with the company.



JAMES SIOW is 2Lt Heng and an avowed fan of TheatreWorks who have, in his own words, "enjoyed all their (TheatreWorks) productions." A copy-writer, James, usually prefers to help out backstage. However, this is his second time on stage, the first was a part in a school production of *Oliver*.



SHANTHINI SUNDARAM is Lathi, curvaceous, heroic and given to giggles. She is an ardent girlfriend of Krishnamoorthi and an equally ardent follower of Channel 8 movies. This is Shanthini's first 'proper' acting role with TheatreWorks, although she has sung in the chorus of the Star productions of "Fiddler on the Roof" and "The Music Man". When not singing or acting, Shanthini is a full-time Broadcast Journalist with the Singapore Broadcasting Corporation.



LOK MENG CHUE is Mrs Dorothy Png, domineering, snobbish, loquacious. Meng Chue is a strong bastion of the Actors' Ensemble, having recently abandoned a career in accounting for the theatre. Meng Chue's highly successful roles with TheatreWorks include that of the spinster artist Jitsuko in *Hanjo* and Solange in *The Maids*. She feels grateful to writers like Michael Chiang who "have the courage to show us it is alright to laugh at ourselves."



NEO SWEET LIN is Teo Ah Huay, young, impressionable and very... "stylo". Swee Lin was first seen on stage as a very creditable Mrs Tan in the 1984 Festival of Arts' production, *Dragon's Teeth Gate*. Since then, she has acted in the University production, *The Passion Play* and in TheatreWorks' *Kantan*.



LIM KAY SIU is Mister X, the man in the dark cloak; the lurking presence; the peddler of skin-saving tips to innocent young recruits. Kay Siu was last seen as Yoshio in *Hanjo*. Other roles with TheatreWorks include that of car salesman in *Be My Sushi Tonight*, Samurai in *Rashomon*, Solange in *The Maids*. He played the lead role in the 1986 Festival of Arts production, *Dragon's Teeth Gate*, and also appeared in a university production, *Woman*, in 1985. Film roles include a part in the CBS TV production, *Passion Flower*.

Dear THEATREWORKS

I am new to Singapore, coming here from Houston in January of this year, where I was a season ticket holder at the Alley Theatre for years. I have been in Singapore long enough, however, to completely understand and thoroughly enjoy "Army Daze". I can certainly relate to Malcolm and his "buddies" from my own days in America's "National Service".

Thank you for providing a wonderful evening!

Sincerely,

Dick Roark

R. L. Roark, Jr.

Judge Army Daze by audience laughter



DESPITE being somewhat deterred by the negative review (ST, June 24), we went to see Michael Chiang's Army Daze. Like the rest of the audience we found the play hilarious — the amount of laughter is surely the only valid measure of the success of a comedy. It was a pleasure to hear realistic Singaporean dialogue naturally delivered. We would like to congratulate all those involved in this production, and we hope that they listen to the judgment of their audience rather than to that of reviewers.

We enjoyed it. Good on ya',
mate!
ANTHEA FRASER GUPTA
JULIE BRADSHAW
Singapore 0511

To TheatreWorks,

Just to let you know I enjoyed myself very much at ARMY DAZE. It was quintessentially Singaporean, amusing and provided lots of insights into local character and life. Well acted and well produced.

Charles Orwin

Armyspeak 101....

(A Beginner's Guide To Army Slang)

Basha

Those campy little tents army boys build out in the field.

Blank

Devoid of intelligence.

Blur

Daft, dense, dumb. Also, blur like sotong.

Blur king

One who is the epitome of blur-ness.

CB leaf

A broad leaf trainees are discouraged from using as camouflage during field training. Decency forbids the explanation of CB.

Chiak chuah

(Hokkien) Eat snake

Play truant; to escape work and training.

Condemned

Those with no future in the army.

Debrief

What one wears under de pants.

Also refers to the post-mortem conducted after a training exercise.

Drop

Prefix to a number of push-ups.

"Drop 20!" is an instruction to do 20 push-ups.

FBO

Full Battle Order; what a soldier has to bring along in case of war. Does not include Walkman.

Gabra

Panic or be confused.

Havoc

To create upset; describes those who have little regard for authority.

Horrible

Describes person worse than horrible.

Kia su

(Hokkien) One who's scared of failing.

Describes the breed which will not dare do anything for fear of getting into trouble; or one who is over cautious. E.g., Kia su soldiers wishing to pass their eye test usually memorise the entire eye chart the night before.

Khoon

(Hokkien) Sleep

Ngeow

(Hokkien) Cat

Used to describe superior who is unnecessarily tough or strict. Also applies to fusspots who demand their way.

On the ball

To be on; one who never misses a move.

POP

Passing-out parade; where soldiers are expected to graduate, not faint.

PTI

Physical Training Instructor

The types who aim to make Rambos out of all recruits.

PT kit

Vest, shorts and canvas shoes — standard attire for physical training.

Regular

Smaller than large.

Also, name for career soldiers.

Si peh

(Hokkien) Literally, dead father; the ultimate.

Used as prefix to place emphasis on description. E.g., si peh ngeow.

Sian

(Hokkien) Bored or lethargic

Popularly prefixed with si peh.

Siong

(Hokkien) Tough

Should also be prefixed with si peh.

Take

Usually followed by a number. If a soldier is told to take seven, it means that he has to do seven duties.

Yaya

Nonchalant; also one who acts tough.

E.g. "Who gave you permission to smoke? You don't simply yaya around here, understand?!"





ARMY DAZE

PROLOGUE

ACT ONE

Sc. 1: Central Manpower Base (CMPB)

Sc. 2: Barrack lines, Hotel Company

Sc. 3: Training field

ACT TWO

Sc. 1: Canteen

Sc. 2: Mandai jungle

Intermission

ACT THREE

Sec. 1: HDB flat

Sc. 2: Barrack lines

Sc. 3: Barrack lines

Sc. 4: Training field

Sc. 5: Canteen

EPILOGUE



Behind The Scenes

Production Manager: LOK MENG CHUE (see cast)

Stage Manager: NOREEN SULTAN is a newcomer. She is one of a group of young people who have responded to TheatreWorks' call for talents in the past years and who is responding very positively to her grooming. Noreen has had experiences on stage as a kindly but lonely schoolteacher in the Action Theatre production, *Confessions of three Unmarried Women*.

Asst. Stage Manager: DANIEL QUEK is no newcomer to backstage work. He was assistant stage manager in the opera, *Die Fledermaus* and properties manager in *Emily of Emerald Hill* in the 1985 Drama Festival. Daniel was stage manager for TheatreWorks' *Fanshen* and properties manager in *Not Afraid To Remember* in the 1986 Drama Festival. Having completed an honours degree in English Literature at the National University of Singapore, Daniel is now a full-time teacher at Yishun Junior College.

Set Designer: JUSTIN HILL is an architect. He began designing for theatre while an undergraduate at Adelaide University. A founder director of TheatreWorks, Justin has been designing for the Singapore stage ever since he arrived here in 1981. Justin designed for the Stage Club (*Deathtrap*), the Experimental Theatre Club (*Susan's Party*), STARS (*Fiddler on the Roof*) and of course, has been responsible for all of TheatreWorks' productions. His contributions to arts festivals in Singapore have been the sets of *Samseng* and the Chettiar's Daughter in 1982, *Cycles* for the 1983 Festival of Dance, *Susan's Party* for the Drama Festival, also in 1983 and *Bumboat!* in 1984.

Lighting Designer: KALYANI KAUSIKAN has lit most of the major dramatic productions in Singapore ever since she first began in 1978. Apart from lighting work for music and poetry evenings at the National University of Singapore and musical revues, Kalyani 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 the Festivals of Arts drama offerings, specifically, the Singapore-American production, *FOB* in 1983, and *Bumboat!* in 1984. She is now the lighting designer for TheatreWorks and her work has illuminated the plays, *Be My Sushi Tonight*, *Paradise Heights*, *Fanshen*, *Not Afraid To Remember* and *Rashomon*.

Sound: OOI YU-LIN was last seen and acclaimed as Hanako in *Hanjo*. She is no stranger to theatre, having been assistant stage-manager for *At The Ballet* in the 1984 Festival of Arts and for the *Singapore Ballet Academy's* 25th anniversary show. She also stage-managed *Rashomon*.

Properties: LIM KAY SIU (see cast)

Make-up/Hairstylist: LEE WENG KEE (see cast)

Publicity: DANA LAM worked as a journalist and began her involvement with theatre as a drama reviewer for the Straits Times in the 1970s.

QUAH SEOK WHEE is a school teacher about to embark on a course in Arts Administration.

ANNE CHIANG is in her own words "very much a working girl" whose love for the arts begins with her involvement with this production.

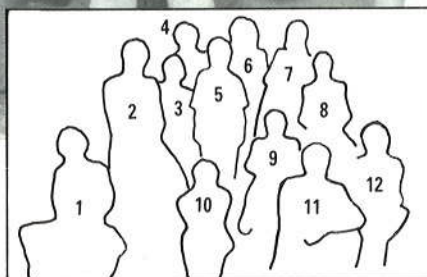
Front-of-House: SHARON LEE is an account executive with Ogilvy and Mather and a newcomer to TheatreWorks.

Administration and Ticketing: TEO SWEE LENG is TheatreWorks' full-time Administrator.

Photography: GOH ECK KHENG, camera enthusiast and full-time independent publisher.

TheatreWorks Thanks

- The Ministry of Community Development for rent-free space under the Semi-Residential-Status-In-Theatre Scheme
- Hong How Corporation for lending their premises and much appreciated advice and help
- Times Books International and Scotts Holdings for their help with publicity and promotion
- The Singapore Armed Forces for the loan of props and for their support
- TheatreWorks is especially grateful to Pipi Lee, Leong Wan Sing, June Shia, Jenny Wong and others of Hong How Corporation for lending a helping hand to all our productions.
- This programme is supported in part by Mr Bob Crelly, Mrs Y. N. Chiang, Mr Victor Siong and the Century Stationery Company.



1. Michael Chiang 2. Sharon Lee 3. Christine Lim
4. Lok Meng Chue 5. Dana Lam 6. Lee Weng Kee
7. Ooi Yu Ling 8. Kalyani Kausikan 9. Lim Kay Siu
10. Anne Chiang 11. Lim Siau Chong
12. Teo Swee Leng

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

SEND US YOUR SCRIPTS

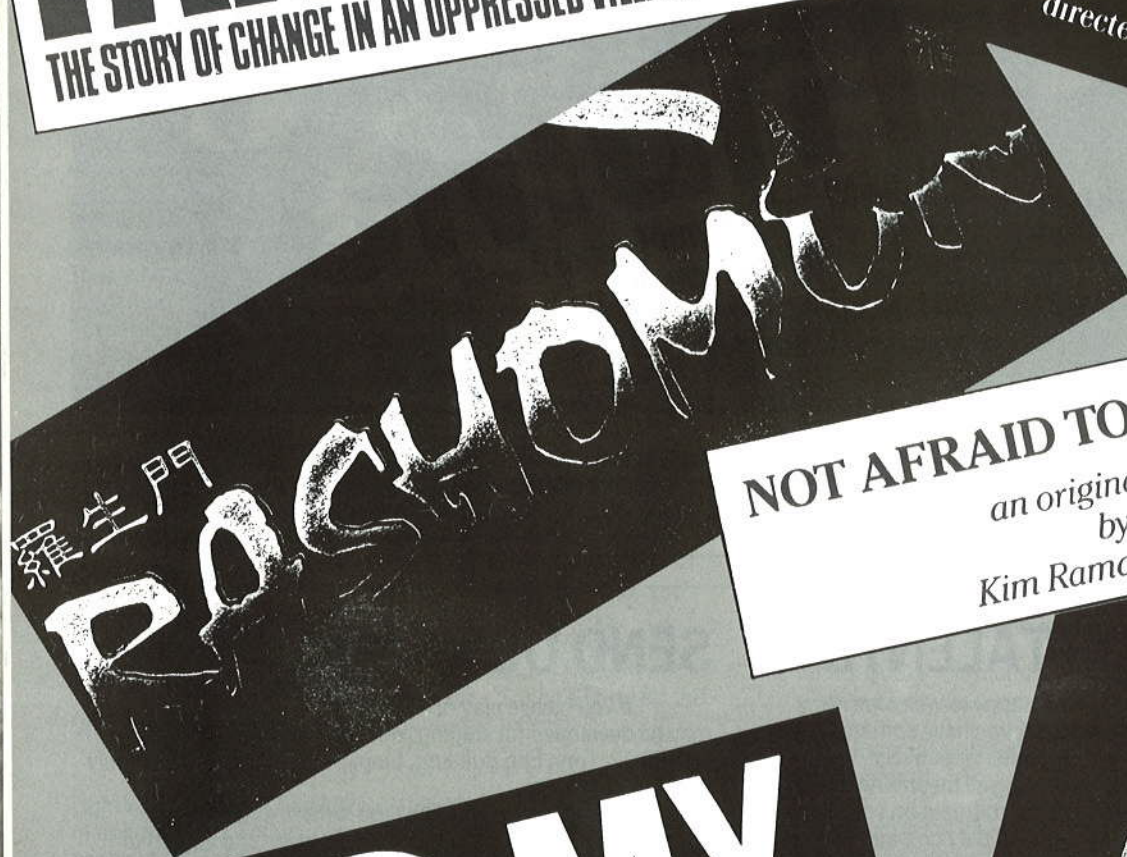
If you have a play or a short story which you believe may be developed for staging, send it to us at 101 Cecil Street, #26-08/12, Tong Eng Building, Singapore 0106. We will be only too glad to read it.

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.

FANSHEN

THE STORY OF CHANGE IN AN OPPRESSED VILLAGE IN CHINA




NOT AFRAID TO REMEMBER
an original play
by
Kim Ramakrishnan

BE MY SUSHI TONIGHT

the play 'Goose Pimples' by Mike Leigh
Jim Siau Chong



KANTAN
and
HANJO
two modern Nô plays by Yukio Mishima
directed by William Teo



THE MAIDS
Diary of a Madman

About 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 provided the public with a regular source of theatre. We gave a platform to Singaporean writers, actors and backstage crew and created jobs for related businesses. We created an awareness of theatre and of the need for theatre of a professional standing.

SOLDERING ON

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 benefits 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.

ACTORS ENSEMBLE

The TheatreWorks Actors Ensemble was set up early in 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.

SUPPORT THEATREWORKS 1987/1988 SEASON

Attending a play is the simplest way to support theatre. \$12 (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.

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 efforts 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 FLEXIBILITIES

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

Who's Who In TheatreWorks

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

Past Productions

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

TheatreWorks: 1987/88 Season

ARMY DAZE, The Play (Re-run)

A delicious new comedy with immediate relevance to all Singaporeans. Witness the triumphs, the falls, the misadventures of Malcolm Png and the merry men of Hotel Company as they venture forth into the testing ground of their manhood — The Army.

Written by Michael Chiang

Performances: August 3 to 9 at 8 p.m.

Additional matinees: August 8 and 9 at 2.30 p.m.

THE ELEPHANT MAN

A poignant yet tragic tale of a deformed man rejected by society during Victorian England. Seen as a freak in a circus sideshow, the Elephant Man is John Merrick, the grotesquely deformed man who was "rescued" by Frederic Treves, an eminent physician, who tried to help Merrick, but only succeeded in making him another type of sideshow — this time for the pseudo humanitarians, the bourgeois genteel generation.

Written by Bernard Pomerance

Performances: August 20 to 28, 1987 at 8 p.m.

Additional matinees: August 22 and 23 at 2.30 p.m.

DREAMMAKERS

A powerful double-bill of one-act plays. *Avenue of Dream* explores the desperate world and the volatile conflict of an aging prostitute and her insipid daughter. *Second Chance* addresses the sensitive issue of maintaining self-worth in old age when a fifty-ish widow decides to embark on a career in acting. Serious issues are explored in humorous moments in both plays.

Written by Elyse Nass. An award-winning American playwright.

Performances: November 4 to 15, 1987 at 8 p.m.

Additional matinees: November 7, 8, 14, 15 at 2.30 p.m.

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 attitudes toward the issue of AIDS. A workshop production by the Actors' Ensemble.

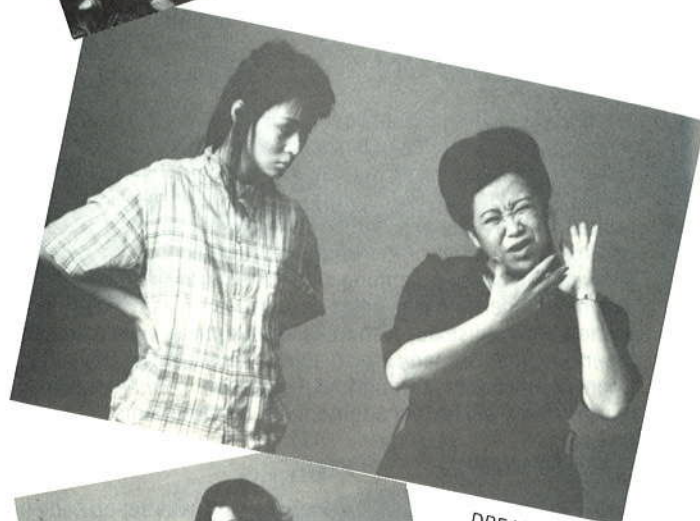
Performances: April 13 to 24, 1988 at 8 p.m.

Additional matinees: April 16, 17, 23, 24 at 2.30 p.m.

SHAKESPEARE IN THE PARK

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

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



DREAMMAKERS

SHAKESPEARE
IN THE PARK



SAFE SEX

TheatreWorks 1987/88 Season Order Form

		DATES	TIME	PRICE OF TICKET	NO. OF TICKETS	TOTAL COST
1987	THE ELEPHANT MAN August 20-28 ADDITIONAL MATINEES August 22, 23					
	DREAMKEEPERS November 4-15 ADDITIONAL MATINEES November 7, 8, 14, 15					
1988	PIAF February 24-March 6 ADDITIONAL MATINEES February 27, 28 and March 5, 6					
	SAFE SEX April 13-24 ADDITIONAL MATINEES April 16, 17, 23, 24.					
	SHAKESPEARE IN THE PARK June (Dates and venue to be confirmed)					
						\$

Buy our 87/88 season NOW and have a free meal at any of The Oriental's luxurious restaurants plus a 15% discount on two books you will be proud to own.

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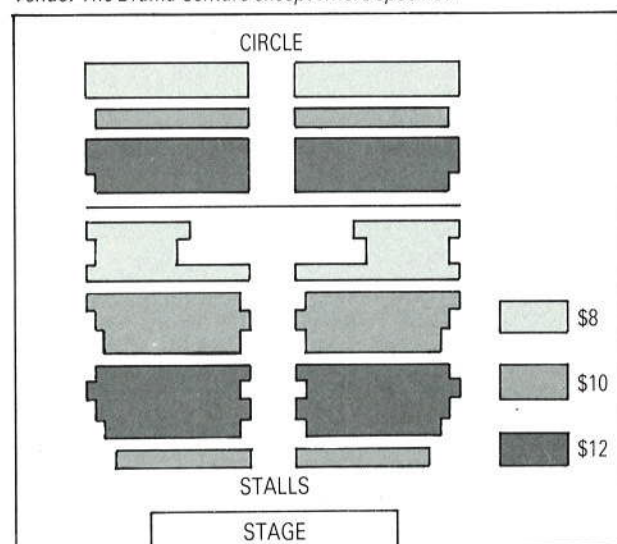
Tickets purchased are not refundable.

Nightly performances at 8 p.m.

Matinees at 2.30 p.m.

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

Venue: The Drama Centre except where specified



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Is there enough in our 87/88 season for you? _____

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What kind of plays do you like? _____

The 1987/88 programme is confirmed and unlikely to change. However, season tickets holders will be notified in advance of any change due to unforeseen circumstances.

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In conjunction with the 10th Drama Festival. Organised by the Ministry of Community Development and sponsored by the Shell Group of Companies

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