



**Esplanade  
Presents**

**The Studios**



**DARK  
ROOM**

by **EDITH PODESTA**

**28 Apr – 1 May 2016, Thu – Sun**

28 Apr – 30 Apr, 8pm

30 Apr & 1 May, 3pm

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Esplanade Theatre Studio

A commission by *The Studios*

# About Esplanade – Theatres on the Bay

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Esplanade is Singapore's national performing arts centre and one of the busiest arts centres in the world. Since its opening in 2002, the centre has presented more than 31,000 performances, drawing an audience of 22 million patrons and 84 million visitors. This architectural icon, with its distinctive twin shells, houses world-class performance spaces complemented by a comprehensive range of professional support services. Its two main venues are the 1,600-seat Concert Hall and a Theatre with a capacity of 2,000. In March 2014, Esplanade's Concert Hall was listed as one of the "world's 15 most beautiful concert halls" by Hamburg-based building data company Emporis.

Esplanade's vision is to be a performing arts centre for everyone and it seeks to enrich the lives of its community through the arts. The centre's programming is guided by its mission – to entertain, engage, educate and inspire. Its year-long arts calendar of about 3,000 performances presented by Esplanade, its collaboration partners and hirers cater to diverse audiences in Singapore and span different cultures, languages and genres including dance, music, theatre, visual arts and more. More than 70% of the shows that take place each year at the centre are non-ticketed. In May 2015, Esplanade was chosen as one of SG Heart Map's 50 special places.

Esplanade regularly presents world-renowned companies and artists that attract international attention and add to Singapore's cultural vibrancy. The centre is also a popular performance home for arts groups and commercial presenters who hire its venues to stage a wide range of programmes. These carefully curated presentations complement Esplanade's own diverse offerings for audiences.

Esplanade works in close partnership with local, regional and international artists to develop artistic capabilities, push artistic boundaries and engage audiences. The centre supports the creation of artistic content and develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd, which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character.

Visit [www.esplanade.com](http://www.esplanade.com) for more information.

## Board Members

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Esplanade is a proud member of



Association of Asia Pacific Performing Art Centres  
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Esplanade's Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

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# THE FICTION OF MEMORY

Recalling the past can sometimes be a strange affair. It is often said that we are the sum of our memories, yet there are also moments when they betray us. Shaped by our emotions and experiences, our memories continue to multiply as we grow older. Some inevitably get lost along the way while others start to fade like faint visions flickering in the dark.

In bridging what is gone with what remains, the only way to preserve our memories is by sharing our knowledge and stories with others. Theatre allows us to excavate and reconstruct them, reflect on the past together as we learn more about one another and rediscover ourselves.

*The Fiction of Memory* is not just a recollection of stories, identities and time. It is an exercise in recreating shared memories as narratives—even though it is not always accurate. Here, life seeps into the mix, and as it does, it compels us to think about the future. In this space where imagination and reality meet, we explore what we could have been or can be.

So thank you for being here, where memory blurs into fiction and life into memory, where we retreat into our collective consciousness, if only for a moment.

**Fezhah Maznan**  
**Lead Programmer**  
**and The Studios team**

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## DIRECTOR'S MESSAGE

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I was inspired to start working on *Dark Room* after reading a letter Oscar Wilde wrote to Lord Alfred Douglas following his incarceration in Reading Gaol in Berkshire, England. In the letter, titled *De Profundis* (Latin for "from the depths"), Wilde speaks about his future reintegration into society:

Many men on their release carry their prison about with them into the air, and hide it as a secret disgrace in their hearts, and at length, like poor poisoned things, creep into some hole and die. It is wretched that they should have to do so, and it is wrong, terribly wrong, of society that it should force them to do so....I can claim on my side that if I realise what I have suffered, society should realise what it has inflicted on me; and that there should be no bitterness or hate on either side...

I was floored by the generosity of the men and women I interviewed for *Dark Room*. Each interview lasted for two hours on average. When transcribing the interviews, I was affected not only by the words they used (approximately 350,000 collectively), but also by the silence of the interviewees, especially before and after delving into the retelling of a sensitive event from their past. When editing the script, I have tried my upmost to honour the interviewees' remembered realities.

Your feedback is an important part of the developmental process of *Dark Room*. Please private message me at [www.facebook.com/edithpodesta.page](https://www.facebook.com/edithpodesta.page) if you would like to share your thoughts, questions, and suggestions.

**Edith Podesta**

### ***Imprisonment is as irrevocable as death.***

George Bernard Shaw

*Dark Room* follows the lives of inmates housed together in a five-by-five-metre cell, 23 hours a day, every day, until their release. This original work, based on true accounts, explores the codes and regulations of society on the inside. It charts the prison experience from pre-trial to imprisonment, and the reintegration into society as returning citizens.

If prison is the punishment that keeps on taking, *Dark Room* gives voice to the incarcerated by staging their stories and making their experiences visible to a wider audience.

The development of this second iteration titled *Dark Room* is supported by Centre 42's Basement Workshop programme.

1hr 50mins

Performed in English, with some Mandarin and Malay, with English surtitles.

Advisory: This performance contains some coarse language.

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## SYNOPSIS

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## EDITH PODESTA

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Director/Writer

Edith Podesta is a theatre-maker, actor, and performance lecturer. She studied acting and movement studies at the National Institute of Dramatic Arts (NIDA), and holds a Master of Fine Arts from LASALLE College of the Arts. In 2014, she was awarded Best Actress at the 14<sup>th</sup> Straits Times Life! Theatre Awards for her role in Cake Theatrical Productions' *Illogic*, directed by Natalie Hennedige.

As a theatre-maker, Edith has written, directed, and helmed the devising process of many original theatre productions, including *Con\$umed* for NUS Arts Festival; *Memorabilia*, *Lunig* and *List* for LASALLE; *Icarus On The Floor Of Heaven*, *Seventyeightsixty*, and *Underbelly* for NIDA; *BITCH: The Origin Of The Female Species* for the 2016 M1 Singapore Fringe Festival; and *A Cage Goes In Search Of A Bird* by A Group Of People.

While in Singapore, she has appeared on stage in *Liv*, directed by Nelson Chia and *Dream Country*, directed by Marion D'Cruz for the Singapore Arts Festival; *A Note Went Off In My Head*, directed by Oliver Chong; *Serendipity*, directed by Phillip Tan; *Untitled Women Number One*, directed by Alvin Tan for the M1 Singapore Fringe Festival; and *Versus*, directed by Natalie Hennedige for the Singapore International Festival of Arts. Her television credits include *All Saints*, *Blue Heelers*, *Fire Flies*, *Love My Way*, *Headland* and the tele-movie *Desire*.

Edith has lectured at LASALLE College of the Arts, School of the Arts (SOTA), Theatre Training and Research Programme (TTRP), NIDA, Conservatorium of Music, and University of Technology Sydney (UTS). She has facilitated workshops for Esplanade – Theatres on the Bay, Celebrate Drama! at The Arts House, Singapore Drama Educators Association, SDEA Theatre Arts Conference, and Australian Theatre of the Deaf (ATOD). In 2012, she collaborated with the National Arts Council (NAC) to deliver the Artist Special Education (SPED) School Partnership Programme at St Andrew's Autism School.

More information can be found at [www.facebook.com/edithpodesta.page](http://www.facebook.com/edithpodesta.page) or @edithpodesta on Twitter.



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## MICHELE LIM

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Producer

Since 1991, Michele has actively contributed to the Singapore arts scene as an arts management practitioner, theatre educator, and producer. She produced *Betwixt Festival 2016*, an inaugural digital interactive art festival conceived by Spang&Lei; *Returning*, conceived by Goh Lay Kuan for the Singapore International Festival of Arts 2015; *望远行 MovingHorizon: A Nanyin Journey* by Siong Leng Musical Association, as part of Esplanade's *Huayi – Chinese Festival of Arts 2014*; *Dream Country*, conceived by Marion D'Cruz for Singapore Arts Festival 2012 and *The Perfection of 10* by Sean Tobin for Esplanade's *The Studios 2012*.

She currently engages with young people as a part-time lecturer at LASALLE College of the Arts (Performing Arts Faculty). As an arts management consultant, Michele works with diverse arts organisation in the areas of strategic planning, organisational development, and staff training.

A fervent advocate for a productive and sustainable arts eco-system, Michele, in a voluntary capacity, is one of the founding members of the Singapore Drama Educators Association, SCAB (Singapore Contemporary Arts Bureau) Ltd, and Centre 42 Ltd, a centre dedicated to the documentation, promotion and creation of text for the Singapore stage.



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## ERWIN SHAH ISMAIL

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Actor



Erwin graduated from LASALLE College of the Arts with a BA(Hons) Acting degree, and has established himself as a trilingual actor, voice-over artist, singer, and musician. He has been nominated twice for Best Supporting Actor at the Life! Theatre Awards, and is proud to share the award for Best Ensemble for *Dark Room x8* (Esplanade). He has performed various shows abroad for audiences in Malaysia, Philippines, Scotland, and Peru.

Theatre credits include *Romeo & Juliet* (Wild Rice), *Othello* (Singapore Repertory Theatre), *Spring Awakening* (Pangdemonium), *天冷就回来* (The Theatre Practice), *Square Moon* (Function 8), *Mosaic* (Take Off), *Lord of the Flies*, *Boom* (Sightlines), *National Broadway Company*, *Off Centre*, and *Yusof* (Esplanade – Theatres on the Bay). A great deal of his work also includes children's theatre, which he considers his first love and the reason he became an actor.

Screen credits include *93m<sup>2</sup>* (Papahan/Suria), *Interns* (Adara/Suria), *Tanglin* (MediaCorp Ch 5), and *The Kitchen Musical* (TGE/AXN Asia), which was nominated Best Drama Series at the 2012 International Emmy Awards. Voice-over credits include *Heartland Hubby* (Robot Playground Media Pte Ltd/Ch 5), *Every Singaporean Son* (onedash22/Nat Geo), bilingual house announcements for Esplanade, and monthly trailers on Starhub Cable VOD.

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## IAN TAN

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Actor



Ian Tan has collaborated extensively with various theatre and art groups as a performer, lighting designer, and technical manager. His acting credits include *The Last Temptation of Stamford Raffles* (Wild Rice), *Pretty Things* directed by Patricia Toh (The Substation), *Cat*, *Lost and Found* directed by Oliver Chong (The Finger Players), *Those Who Can't, Teach* (The Necessary Stage), *Fireface* and *Bent* (Toy Factory), and Eric Khoo's *In The Room* (Zhao Wei Films).

Kay Siu has an Advanced Diploma in Theatre for Directing from The Royal Central School of Speech and Drama. Theatre acting credits include *Hotel* (Wild Rice), *Lao Jiu the Musical* (The Theatre Practice), *Destinies of the Flowers in the Mirror* (Cake Theatrical Productions), *Enchanted Tales* (The Finger Players), *First Light* (Toy Factory), *Sing Song* (The Necessary Stage), *Love Letters* (Action Theatre), *Death of a Salesman* (Singapore Repertory Theatre), *Drift* (Drama Box), and *Half Lives* (TheatreWorks Singapore) which he also directed.

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## LIM KAY SIU

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Actor



A recipient of the Goh Chok Tong Youth Promise Award, Fared graduated with a Master of Arts (Design) from The Open University/LASALLE College of the Arts. He engages in cross-disciplinary work that delves in visual and performing arts. He also collaborates extensively with various theatre and art groups in Singapore as a director, performer, visual artist and set designer.

Pop Station, his collaboration with local art collective KYTV, has travelled to Berlin, Bangkok, and Indonesia. His works have taken him to Darwin, Fukuoka, Seoul, Shanghai, Shenzhen, Hong Kong, Brunei, and Kuala Lumpur. *The Gingerbread Man* (Singapore Repertory Theatre) earned him Best Set Design at the 2007 Life! Theatre Awards. He performed and designed the set for the play *Temple* by Cake Theatrical Productions, which was co-commissioned by Singapore Arts Festival 2008 and Napoli Teatro Festival 2008 in Naples, Italy. His work *The Comedy of the Tragic Goats* by Cake Theatrical Productions won him Best Director at the 2009 Life! Theatre Awards, while *Cuckoo Birds*, a collaboration between Cake Theatrical Productions and Five Arts Centre, Malaysia, won him Best Set Design at the 8th BOH Cameronian Arts Awards 2009. In 2010, he was one of four artists selected for residency with the prestigious La MaMa Umbria International in Spoleto, Italy.

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## MOHD FARED JAINAL

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Actor



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## NELSON CHIA

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Actor



Nelson is an actor, director and theatre educator. For over two decades, he has appeared in lead and major roles in numerous English and Mandarin productions. He is a two-time Best Actor (2010 and 2012) and Best Director (2013 and 2014) winner at the ST Life! Theatre Awards. Since 2008, he has been training regularly in the Suzuki Method of Actor Training and Viewpoints. He has studied both methods with SITI Company in New York and performed in the Toga Festival with the Suzuki Company of Toga in Japan.

In 2012, he co-founded Nine Years Theatre (NYT) and started the NYT Ensemble Project (NYTEP) with an aim to establish a company of ensemble actors who train regularly, in a systematic way, and create together over an extended period of time. Up till now, NYTEP is the only ensemble of this nature in Singapore. Nelson is currently the Artistic Director of NYT.

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## NEO SWEE LIN

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Actor



An accomplished theatre, television, and film actor, Neo Swee Lin is probably most recognisable to audiences as Ah Ma from the television series *Phua Chu Kang Pte Ltd*, a role for which she won the first Best Comedy Actress prize at the Asian Television Awards in 1999.

But theatre has always been her first love. She has appeared onstage in many classics and local plays including *Geng Rebut Cabinet* (GRC) (Teater Ekamatra), *Hotel (W!ld Rice)*, *Homesick (W!ld Rice)*, *Cook A Pot of Curry (W!ld Rice)*, *Romeo and Juliet (W!ld Rice)*, *Cooling Off Day (W!ld Rice)*, *Beauty World (W!ld Rice)*, *8 Women* (Sing'Theatre), *Off Centre* (dir. Oliver Chong), *Wo(men)* (Checkpoint Theatre), *Circle Mirror Transformation* (Pangdemonium), and *Nadirah* (Teater Ekamatra), for which she won the Life! Theatre Award for Best Supporting Actress in 2010, and Best Actor at the Boh Cameronian Awards in KL.

Effendy has written and directed over 30 performance productions and performed in over 20 theatre and dance performances in Singapore as well as internationally. He is a recipient of the Japan Chamber of Commerce and Industry Singapore Foundation Culture Award (2007) and the NAC Cultural Fellowship (2014). Effendy was the fifth Artistic Director of The Substation (2010–2015), the Artistic Director of Teater Ekamatra (2000–2006), and served as a member of the Singapore National Arts Council Board (2004–2006).

An interdisciplinary artist, Effendy began his artistic practice as a playwright and director in Singapore in Malay language theatre in 1991, having presented works with Teater Kami and Teater Ekamatra. His first public theatre production was the controversial play *Anak Melayu* (Malay Youth) that he wrote and directed, and was presented by Teater Kami. Effendy then pursued physical theatre and performance art when he began working with the Artist Village in the mid-90s, creating solo, ensemble, and collaborative art projects and performances.

Effendy is also an arts educator, having been a senior academic staff at the School of Technology for the Arts, Republic Polytechnic Singapore (2007–2010), and has taught part-time at National Institute of Education (NIE), Nanyang Academy of Fine Arts, LASALLE College of the Arts, and DigiPen Institute of Technology Singapore.

Oliver Chong is one of Singapore's most versatile and multi-talented theatre practitioners. Some of his memorable works include *Roots*, *I'm Just A Piano Teacher*, *Cat, Lost & Found*, *The Book of Living and Dying*, and *Citizen Pig*. He has been nominated several times for his acting and directorial efforts at the Life! Theatre Awards. In 2011, he won Production of the Year for *A Cage Goes in Search of a Bird* with his actors' collective, A Group of People. In 2013, he won Production of the Year and Best Script for *Roots*. His nominations for the Life! Theatre Awards include Production of the Year and Best Director for *Off Centre*, *I'm Just a Piano Teacher*, and *Citizen Pig*; Best Actor for *Roots*, *Invisibility/Breathing*, and *Art*; Best Supporting Actor for *Flare*; Best Ensemble for *Shit Hole*, *First Family*, *Rashomon* and *A Cage goes in Search of a Bird*; and Best Set Design for *Twisted*. Oliver is a resident director of The Finger Players since 2005, and is also a founding member of A Group of People.

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## NOOR EFFENDY IBRAHIM

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Actor



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## OLIVER CHONG

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Actor



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## PAVAN J SINGH

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Actor



Pavan J Singh is an award-winning actor in Singapore. Theatre credits include *Fat Kids Are Harder to Kidnap* (How Drama, 2016); Shiv Tandan's *The Good, The Bad & The Sholay* (Checkpoint Theatre, 2015); Khairul Kamsani's *Discord of Discourse* (The Cherry Orchard, 2015); Lim Yu-Beng's *2 Houses* (Sin-Pen Colony, 2014); Wong Souk Yee's *Square Moon* (Function 8, 2013); Debbie Issit's *The Woman Who Cooked Her Husband* (Skinned Knee Productions, 2013); Tan Tarn How's *Fear of Writing* (TheatreWorks Singapore, 2011); Edward Albee's *The Zoo Story* (Skinned Knee Productions, 2011); and Shakespeare's *Othello* (Masakini Theatre Company, 2011).

Screen credits include television series *On the Red Dot* (Vertigo Pictures, 2015); *Verdict* (ENFilms, 2015); *Mata-Mata* (Mediacorp, 2014); *What Do Men Want* (BananaMana Films, 2014); *In Cold Blood* (Filmat36 Studio Production, 2013); *Super4orce* (Monochromatic Pictures 2012); and features such as *A Gran Plan* (PlayActing Productions, 2014) and *Nine Lives* (GPS Film, 2008). Pavan is also Co-Artistic Director of Skinned Knee Productions.

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## SHAFIQHAH EFANDI

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Actor



Shafiqhah Efandi graduated from LASALLE College of the Arts with a BA(Hons) in Acting. She has worked with Singapore directors Noor Effendy Ibrahim in *A Doll's House*, Natalie Henedige in *6 Characters in Search of an Author*, and Edith Podesta in *A Midsummer Night's Dream*, *Hamlet*, and a devised piece *Memorabilia*. In 2015, she was in *Words and Music*, which was written by Liansheng Wang and directed by Shou Chen Tan as the opening show for NUS Centre For The Arts Festival. She was also involved in *Lady of Soul and her Ultimate 'S' Machine*, directed by Zizi Azah as a part of Esplanade's *The Studios: 50*, and Teater Ekamatra's *Projek Suitcase 2015: Excavation* in which she worked with director Agnes Christina. This year, she was featured in *Take Off Productions' We Used To Be Close: A Double Bill*, a new play written by Sabrina Dzulkifli and directed by Chen Yingxuan.

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## TIMOTHY NGA

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Actor



Timothy Nga is an actor and director who is interested in stories that relate to the environment he lives in. He believes that theatre in its many forms can not only entertain, but also have the ability to open minds and hearts. He also believes that artists are meant to occupy an undefined space at the edge of mainstream society while contributing to the whole.

His recent theatre credits include *Farewell* (Drama Box); Roland Schimmelpfennig's *The Woman Before; A Language of Their Own* (dir. Casey Lim); *The Art of Living in the In Between* (Cake Theatrical Productions), which won Best Ensemble at the 2011 Life! Theatre Awards; and *A Cage Goes In Search of a Bird* (A Group of People), which won Production of the Year at the 2011 Life! Theatre Awards. His film and television credits include Zhao Wei Films' *One Leg Kicking, Under One Roof, Trouble-In-Law, Heart Landers, First Touch, High Cost Of Living, Wei?, Perth, and S-11*.

Timothy completed a residency under The Substation Directors Lab programme. He created *Taxi: Between You and Me*, a verbatim theatre performance about taxi drivers and our interactions with them. He also trained in Anne Bogart's Viewpoints and the Suzuki Method at the SITI Company Anne Bogart Summer Intensive 2008, and Soif Compagnie/SITI Company 2013.

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## ADRIAN TAN

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Lighting Designer



A graduate of LASALLE College of The Arts, Adrian has designed for the local and international arts scenes. His works span from performing arts productions to outdoor light installations.

He has worked with major theatre and dance companies in Singapore—such as the Singapore Lyric Opera, Singapore Dance Theatre, T.H.E Dance Company, RE Dance Theatre, Dream Academy, W!ld Rice, and The Necessary Stage—creating designs and spaces for operas, dance, and experimental works. Several of his works have received awards, including *Monkey Goes West* by W!ld Rice, *A Cage Goes in Search of a Bird* by A Group of People, and *Dark Room x 8*, which was commissioned by Esplanade's *The Studios* series. He recently won Best Lighting Design for Another Country (W!ld Rice) at the 13th BOH Cameronian Arts Awards this year.

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## CHRIS CHUA TECK LEONG

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Set Designer



Chris Chua is a creative, multidisciplinary stage designer and art director with a vivid imagination and an eye for detail. Chris studied Theatre: Design for Performance at UK's Central Saint Martins. His collection of works includes designing for musical, theatre, and opera, as well as art direction for television and thematic large-scale design. His latest works includes *Titoudao* (Toy Factory), *The World of Georgette Chen* (Channel NewsAsia), the opening and closing ceremony of SEA games, *Gianni Schicchi & Pagliacci* (Singapore Lyric Opera), and the opening ceremony of China Cultural Centre Singapore.

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## DARREN NG

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Sound Designer



For the past two decades, Darren has designed and composed music for over 200 arts productions, and has received multiple The Straits Times Life! Theatre Awards for Best Sound. As a music composer, he is signed to record label Kitchen. Label, going by the pseudonym sonicbrat, and was invited to perform solo in numerous prestigious international music and arts festivals across Europe and Asia. He has been Associate Sound Artist and Music Composer for The Finger Players since 2004, and is a co-founder of the design collective INDEX. He was conferred the Young Artist Award (Music – Multi-disciplinary Practice) in 2012 by the National Arts Council. For a complete list of Darren's work, please check out: [www.kitchen-label.com](http://www.kitchen-label.com)

Hayden Ng is a fashion designer who has designed numerous landmark Singapore stage productions. He started costuming in 1992, when he was commissioned by TheatreWorks Singapore to design for *Private Parts*, as part of Singapore Festival of Arts.

Hayden acknowledges that costuming is an extension of his fashion design experience. He always tries to introduce the element of fashion into his theatre costumes to help the audience understand the personal history and storyline of each character. Every production is different, and the idea of working as a part of the creative team is according to him, "totally heart-pumping and rewarding". In his years in theatre, Hayden has had the honour of working with the finest and biggest names in show business. He last costumed *Emily of Emerald Hill*, as part of Esplanade's *The Studios – fifty* in 2015.

You can find out more about Hayden's work at [www.haydensingapore.com](http://www.haydensingapore.com)

Mirabel Neo obtained her BA (Hons) in Technical Theatre from LASALLE College of the Arts in 2009. Her most recent stage managing credits include *BITCH: The Origin Of The Female Species* (2016); *It Won't Be Too Long: the Cemetery, Dusk* (2015); *Dim Sum Dollies – The History of Singapore Part 1* (2015); *The Good, The Bad, and the Sholay* (2015); *Terra Incognita* (2015); and Esplanade's *PLAYtime!* series. She has also served as a production stage manager with New Opera Singapore on *Benjamin Britten's The Turn of the Screw* (2015), *Die Fledermaus* (2014), and *My Nights with Dido and My Days with Aeneas* (2013).

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## HAYDEN NG

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Costume Designer/  
Stylist



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## MIRABEL NEO

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Production  
Stage Manager





## CHNG XIN XUAN

Understudy for Actors & Surtitles Operator

Chng Xin Xuan is a theatre practitioner who graduated with a BA(Hons) in Acting from LASALLE College of the Arts in 2014. She has worked with various local theatre companies and independent artists. Her professional acting credits include *The Way We Go* (Checkpoint Theatre); *A Magical Spring Garden* (Cake Theatrical Productions), as part of the Children's Festival at Gardens by the Bay; and *It Won't Be Too Long: Dusk and Dawn* (Drama Box), for the Singapore International Arts Festival in 2015. She was last seen in *The Good, the Bad and the Sholay* (Checkpoint Theatre) at Esplanade's *Kalaa Utsavam – Indian Festival of Arts*. Offstage, she is a drama trainer at various primary and tertiary schools.

## CRISPIAN CHAN

Photographer, Moderator for post-show dialogues

Crispian is an actor, designer, and theatrical photographer with almost 20 years of experience. He has performed with companies such as Black Swan Theatre Company, Barking Gecko Theatre Company, Wild Rice, Pangdemonium, and Teater Ekamatra; and has appeared in a number of festivals such as Perth International Arts Festival, Singapore Arts Festival, Brisbane Arts Festival, and Kunstenfestivaldesarts (Belgium). As a designer and theatrical photographer, Crispian has worked with a number of groups such as LASALLE College of the Arts, Pangdemonium, and Checkpoint Theatre. His photography has been featured in the Georgetown Arts Festival (Penang) and in publications such as *Real Time Arts* and *The New York Times*.

## TAN CHIA WEI

Assistant to Director and Producer

A graduate of Singapore Polytechnic with a Diploma in Applied Drama and Psychology, Chia Wei enjoys working with communities through drama and exploring different ways in which drama can be used. He currently serves on the elected committee of the Singapore Drama Educators Association.

## VIVI AGUSTINA

Assistant Stage Manager

Vivi was first introduced to theatre in 2011 when she was appointed as a dresser for her college musical theatre graduation show *Thoroughly Modern Millie* at LASALLE College of the Arts. In 2012, she entered the Stage Management Training Programme at Esplanade, under the guidance of Jessie Ksanznak. Since then, Vivi has been involved in various productions, most recently, *The Good, the Bad, and the Sholay* (2015) by Checkpoint Theatre, and *Leap 2016 – Weaving Pathways* (2016) by Frontier Danceland. She hopes to deepen her skills and knowledge by being involved in more productions.

Applied theatre practitioners for Dark Room Engagement programme

## ONIATTA EFFENDI

A qualified and experienced drama educator, Oniatta graduated from Nanyang Technological University/National Institute of Education with a Bachelor of Arts (Honours) and Diploma in Education, majoring in Drama and Performance, and English Language. Oniatta taught English, literature and drama at secondary schools for seven years, was a research assistant at the Centre for Research in Pedagogy and Practice, and a part-time lecturer in LASALLE College of the Arts for six years.

Oniatta currently lectures at Singapore Polytechnic (Diploma in Applied Drama and Psychology). She also works with various youth communities using drama. These include Singapore Boys Home, Singapore Girls Home, Muhammadiyah Welfare Home, Pertapis Children's Home, Darul Ma'wah Home, and Andrew Grace Home. These projects have employed inter-disciplinary art forms—visual art, movement, storytelling and writing—often encouraging participants to engage in reflection and transformation.

## ROSEMARY MCGOWAN

With a double master's in applied theatre (Central School of Speech and Drama, London) and counselling (Monash University, Australia), Rosie works extensively with young people using drama and theatre to explore potentially difficult and sensitive youth-related themes and issues.

A freelance applied theatre practitioner, facilitator, and educator, she has been working with schools as well as been running projects both in Singapore and London since she was 17, and has taught in-curricular and co-curricular drama in numerous schools in Singapore. She was also an adjunct lecturer at Singapore Polytechnic who taught applied drama and psychology diploma. She taught and developed course material for modules including Applied Drama, Ethics of Applied Drama, Acting and Directing, and Devised Drama.

Rosie is currently a full-time addiction counsellor at The Cabin Singapore, a specialist addiction treatment centre that focuses on substance and process addictions, as well as trauma and co-occurring disorders. In 2014, Rosie was part of an inaugural team of counsellors who worked in a community rehabilitation centre in Singapore with first and second time young drug offenders, designing and running a series of applied drama and experiential therapeutic workshops, looking at the basics of understanding addiction and rehabilitation processes.

# PRODUCTION CREDITS

## CAST

Ensemble	<b>Erwin Shah Ismail</b> <b>Ian Tan</b> <b>Lim Kay Siu</b> <b>Mohd Fared Jainal</b> <b>Nelson Chia</b> <b>Neo Swee Lin</b> <b>Noor Effendy Ibrahim</b> <b>Oliver Chong</b> <b>Pavan J Singh</b> <b>Shafiqah Efandi</b> <b>Timothy Nga</b>
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## CREATIVE

Director/Writer	<b>Edith Podesta</b>
Producer	<b>Michele Lim</b>
Lighting Designer	<b>Adrian Tan</b>
Set Designer	<b>Chris Chua Teck Leong</b>
Sound Designer	<b>Darren Ng</b>
Costume Designer/Stylist	<b>Hayden Ng</b>

## PRODUCTION

Production Stage Manger	<b>Mirabel Neo</b>
Assistant to Director & Producer	<b>Tan Chia Wei</b>
Assistant Stage Manager	<b>Vivi Agustina</b>
Understudy, Surtitles Operator & Rehearsal master	<b>Chng Xin Xuan</b>
Photographer & Moderator for post-show dialogues	<b>Crispian Chan</b>

## COMMUNITY ENGAGEMENT

Applied theatre practitioners	<b>Oniatta Effendi</b> <b>Rosemary McGowan</b>
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*Dark Room* was first presented as a work-in-progress as part of *The Studios RAW* in 2014.

*Dark Room* was commissioned by Esplanade – Theatres on the Bay, Singapore for *The Studios*.

Special thanks to

All of the interviewees who gave their time and personal stories to this production and the Esplanade for commissioning this work.

The development of this second iteration titled '*Dark Room*' is supported by Centre 42's Basement Workshop programme.

The Centre 42's Basement Workshop aims to support Singapore-based independent artists by providing a working incubation environment in which they can create text-based work. Artists can look forward to getting support for their developmental processes at Centre 42, where they will get extensive use of the centre's facilities at heavily subsidised rates.

Centre 42 is a not-for-profit organisation committed to the creation, documentation and promotion of texts and writings for the Singapore stage.



Translation into Malay and Chinese of this production is supported by Select Centre

Translators : Alfian Sa'at, Loh Nyuk Fong and Sun Li

Note : The playtext has been edited for performance by the actors.

Select Centre is a not-for-profit organisation. Its core mission is to advance the interflow of ideas and knowledge between different languages, cultures and disciplines through translation, adaptation and other forms of intercultural practice.

*Dark Room*'s community engagement programme is made possible with the support of the National Arts Council under the Presentation and Participation Grant



NATIONAL ARTS COUNCIL  
SINGAPORE

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Singapore Drama Educators Association and Singapore Corporation of Rehabilitative Enterprises for feedback on engagement programmes with aftercare institutions

And all who have helped us in one way or another to realise *Dark Room* the production and its community engagement programme.

# HOTLINES

## ACCOMMODATION ASSISTANCE

### Accommodation

HDB Hub ( Rent or Purchase of flats) 6490 1111

### Halfway House

Breakthrough Mission (Christian) 6479 7756

Green Haven Halfway House (Buddhist) 6565 6880

Teen Challenge (Christian) 6793 8816  
(Walk-in Residential Assistance)  
6793 7933  
(General Enquiries & Counselling)

The Helping Hand (Christian) 6283 2204

HEB- Ashram (Hindu & Sikh) 6753 9730

Pertapis (Muslim) 6746 4752

Jamiyah (Darul Islah) (Muslim) 6776 9101

The Turning Point (Christian) (Female) 6257 8364

breakthroughmissions.org.sg

sbws.org.sg/4l\_gh.html

teenchallenge.org.sg  
info@teenchallenge.org.sg  
darecentre@teenchallenge.org.sg

Facebook: The Helping Hand (援手之家)

heb.org.sg/HEB-Ashram.aspx  
enquiries@ashram.org.sg

pertapis.sg/welfare-services/  
24-pertapis-halfway-house

Jhh.jamiyah.org.sg  
jhh@jamiyah.org.sg

tturningp.com  
turningp@singnet.com.sg

### Shelters

New Hope Shelter 6305 9620

IC@re Hub Ltd (Female) 6250 2393

Highpoint residential Rehabilitation Centre 6442 0444

New Charis Mission 6483 3707

newhopecs.org.sg  
general@newhopecs.org.sg

icarehub.org.sg  
lenghoe@icarehub.org.sg

hcsa.org.sg

thenewcharismission.org.sg  
office@tncm.org.sg

### ADDICTION

Alcoholics Anonymous Singapore 6475 0890

Care Corner Counselling Centre 6353 1180  
1800 353 5800 (Mandarin)

Narcotics Anonymous Singapore 3151 3124

National Addictions Management Service (NAMS) 6732 6837 (6-RECOVER)

Singapore Anti-Narcotics Association (SANA) 1800 733 4444

Thye Hua Kwan Moral Society (NAMS) 6270 6711

WE CARE Community Services 6547 5459

Women in Recovery Association 6391 0979

singaporeaa.org  
help@singaporeaa.org

Carecorner.org.sg/cccc.html  
cccc@carecorner.org.sg

nasingapore.org  
publicinfo@nasingapore.org

nams.sg  
nams@imh.com.sg (General Enquiries)  
imh\_appt@imh.com.sg (Appointment)

sana.org.sg  
sana@sana.org.sg

thkms.org.sg  
Facebook: Thye Hua Kwan Moral Society (THK)

wecare.org.sg

Facebook: WIRA, Women in Recovery Association

### COUNSELLING

Counselling and Care Centre 6536 6366

Shan You Counselling Centre (Yuan Yuan Helpline) 6741 0078

WINGS Counselling Centre 6383 5745

counsel.org.sg  
info@counsel.org.sg

shanyou.org.sg  
info@shanyou.org.sg (General enquiries)  
shanyou@shanyou.org.sg (Requests for Counselling  
and Social Care services)

wingscounselling.org.sg  
admin@wingscounselling.org.sg

### EDUCATION

Lee Foundation Education Assistance Scheme

Singapore After-Care Association (SACA) 6294 2350  
6294 2763

Yellow Ribbon Fund Star Bursary 66214 2867

saca.org.sg/?page\_id=46

saca.org.sg  
enquiries@saca.org.sg (General enquiries)  
help@saca.org.sg (To seek help)

yellowribbon.org.sg  
yellow\_ribbon\_proj@yahoo.com.sg

## EMPLOYMENT

Singapore Corporation of Rehabilitative Enterprise (SCORE) 6513 1537  
6513 1577

Industrial & Services Corporation Society (ISCOS) 6743 7885

### FAMILIAL WORK

Fei Yue Family Service Centre 6416 2162

Lakeside Family Service Centre 6265 6522

Life Community Services Society 6387 3700

Singapore Children's Society 6358 0911

The Salvation Army 6546 5867

6355 1456

Yellow Ribbon Community Project (YRCP) 6545 8705

Score.gov.sg  
SCORE\_Contact\_Us@score.gov.sg  
iscos.org.sg  
List of helpful emails: iscos.org.sg/contact

fyics.org  
Facebook: Fei Yue Family Service Centre/  
Community Services

lakeside.org.sg

life-community.org  
lcss@life-community.org

childrensociety.org.sg  
info@childrensociety.org.sg

salvationarmy.org/Singapore/  
prison\_support\_services  
reynard\_lye@smm.salvationarmy.org

yellowribbon.org.sg  
yellow\_ribbon\_proj@yahoo.com.sg

To find the nearest Family Services Centre (FSC), go to [app.msf.gov.sg/dfcs/familyservice/default.aspx](http://app.msf.gov.sg/dfcs/familyservice/default.aspx)

### FINANCIAL ASSISTANCE

Yellow Ribbon Emergency Fund 66214 2867

yellowribbon.org.sg  
yellow\_ribbon\_proj@yahoo.com.sg

### MENTAL HEALTH SERVICES

Institute of Mental Health (IMH) 6389 2000

Samaritans of Singapore (SOS) 1800 221 4444

Singapore Association for Mental Health 6255 3222  
1800 283 7019

imh.com.sg

sos.org.sg  
pat@sos.org.sg

samhealth.org.sg  
samhhq@singnet.com.sg

### SELF HELP GROUPS AND ASSOCIATIONS

Chinese Development Assistance Council (CDAC) 6841 4889

Yaysan MENDAKI 6245 5710

Association of Muslim Professionals 6416 3966 (Main Line)  
6416 3963 (Social Services Division)  
6416 3960 (Helpline)

cdac.org.sg  
feedback@cdac.org.sg

mendaki.org.sg  
mendaki@mendaki.org.sg

amp.org.sg  
corporate@amp.org.sg

Singapore Indian Development Association 6298 5911

Association

The Eurasian Association of Singapore 6447 1578

sinda.org.sg  
Facebook: Singapore Indian Development

eurasians.org.sg  
secretariat@eurasians.org (General Enquiries)  
fss@eurasians.org (Family Support Services)

Association of Women for Action and Research (AWARE) 6779 7137

aware.org.sg  
Facebook: AWARE Singapore

### PROBLEM GAMBLING

National Problem Gambling Helpline (manned by National Addictions Management Service (NAMS)) 1800-666 8668  
1800 942 6253  
(1800-X-Gamble)

Thye Hua Kwan Moral Society 6337 1201

Credit Counselling Singapore 1800 225 5227

ncpg.org.sg  
admin@ncpg.org.sg

thkms.org.sg  
Facebook: Thye Hua Kwan Moral Society (THK)

ccs.org.sg  
enquiry@css.org.sg (General Enquiries)  
education@css.org.sg (Financial Education Services)

### YELLOW RIBBON PROJECT

Yellow Ribbon Project ( YRP) 6214 2807

Yellow Ribbon Fund (YRF) 6546 8427

yellowribbon.org.sg  
yellow\_ribbon\_proj@yahoo.com.sg



*"It was a new experience and wonderful evening that was simply perfect. We will remember this for a long time." – On being hosted to a performance at Esplanade Concert Hall*

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For more information, please contact 6828 8321 or [donations@esplanade.com](mailto:donations@esplanade.com)

A Community Engagement Programme by Esplanade – Theatres on the Bay



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Eclectic, genre-bending and running the gamut from neo-realism to experimental, *The Studios* features works that challenge the boundaries in theatre and performance. Where inspiration, innovation and imagination meet, local artists take centre stage as they delve into the human condition and beyond.

*The Studios* is an Esplanade Presents series that develops, produces and presents local theatre productions. Supporting local artists in international collaborations, co-productions, as well as restagings, it offers a space for dialogue and reflection, for both artist and audience.

**the  
studios**

 [www.esplanade.com](http://www.esplanade.com)

 [EsplanadeSG  
esplanadestudios](https://www.facebook.com/esplanadestudios)

 [EsplanadeSingapore  
#esplanade](https://www.instagram.com/esplanade)