

THEATRE SAUCE



CHILDREN
SHOULD NOT
PLAY IN THE
DARK

BECAUSE THEY MIGHT END UP DEAD, OR WORSE, LOST

March 23 - 27, 2022
Theatresauce HQ, USJ 21

Showcase II of the Emerging Directors Lab 2021/22
A deconstruction of Rabindranath Tagore's *The Post Office*

IMPORTANT PRE-PERFORMANCE INFORMATION

Please read the following to maximize your experience of *Children Should Not Play in the Dark*

ON PERFORMANCE LOCATION, GETTING THERE & PARKING

The performance takes place at the [Theatresauce HQ](#) in USJ 21, Subang Jaya. We're on the third floor, sandwiched between Hometown Hainan Coffee and DoMyHair Salon. Google/Waze your way there. If you're driving, there's paid parking at Main Place Mall right opposite Theatresauce. If you're using the LRT, alight at USJ 21 on the Kelana Jaya (Ruby) line – we're an 8-minute walk away.

ON TIMING & LATECOMERS

Please plan your travel as performances begin on time. Each performance runs for approximately 65 minutes. Please scan your QR codes at the front-of-house within 10 minutes before the start of each performance. Latecomers will not be admitted. As we're sold out, we won't be able to reschedule missed performances. We cannot refund tickets either.

ON NO-SHOWS

If you're unable to make the performance for any reason, please consider giving/transferring the tickets to someone else. Once more, we won't be able to reschedule missed performances or refund tickets.

ON DRESSING

Please wear loose and/or slip-on footwear, as you're required to remove them before the performance. Also wear loose and comfortable clothing, as you're required to sit, stand, and move around the space in between pieces.

ON PHONE USE

Please silence your phones before the performance. Please use your phones for digital program reference only at any time during the performance. Texting, photography, and videography of any kind are strictly prohibited.

ON CONTENT WARNING & SENSORY OVERLOAD

The performance deals with themes of time, isolation, confinement, and demise – **it's for mature audiences only.** Bright lights, strobe lights, and loud sounds are sometimes used. There are also depictions of physical violence. If you're unable to take the sensory overload, we advise closing your eyes and/or ears momentarily. Please use the following table as a guide:

Piece No.	Audiences Required To	Sensory Load
1	Stand	Medium
2	Sit on the ground <i>or</i> stand	Medium
3	Sit on chairs <i>or</i> stools	High
4	Sit on stools	High
5	Sit on the ground	Very High

ON RESTROOMS

As we're occupying the entire space at the Theatresauce HQ, restrooms are not open to audiences. If you need to go, please do so before or after the performance at Hainan Hometown Coffee or Main Place Mall.

ON VACCINATION, MASKS & RTK-ANTIGEN TESTING

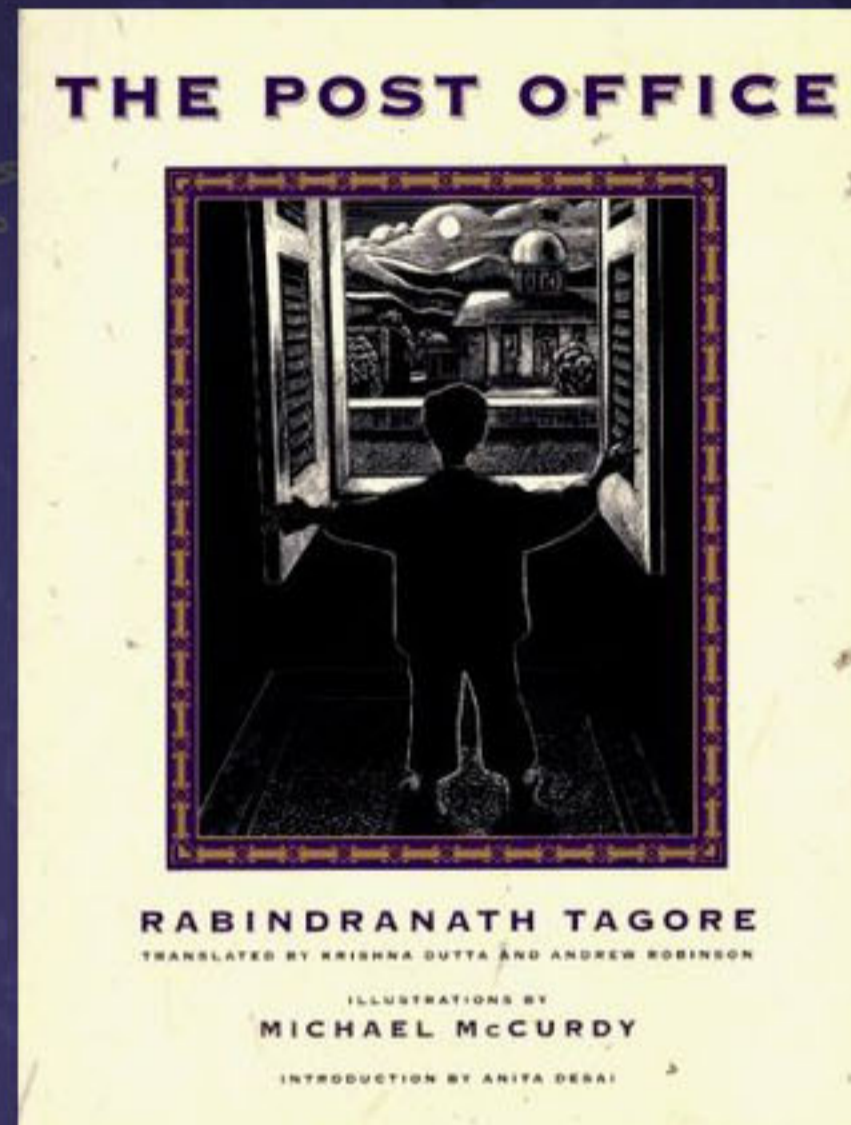
Only those who are fully vaccinated with valid MySejahtera digital certificates *and* low risk or casual contacts – both with no symptoms – are permitted entry. Those who are close contacts, boosted or not, are not permitted. Theatresauce reserves the right to deny entry if above conditions are not fulfilled.

You're required to keep your masks on at all times. We also encourage you to be boosted with a third dose *and* take an RTK-Antigen test before attending the performance. All production members have received their booster shots. They are also tested on the RTK-Antigen every day throughout production week.

Despite all safety and prevention measures taken, the risk of exposure to Covid-19 exists in any public place where people are present. By visiting Theatresauce and its grounds, our audiences assume all risks related to exposure to Covid-19.

***THANK YOU AND WE HOPE YOU
ENJOY THE PERFORMANCE!***

Summary of *The Post Office* by Rabindranath Tagore



The Post Office (Bengali: *Dak Ghar*) is a 1912 play by Rabindranath Tagore.

Amal, a young boy with an incurable disease, is adopted by a local businessman, Madhab Datta. As per the doctor's orders, Amal is to confine himself at Madhab's home indefinitely. Despite his deteriorating health, Amal spends his days chattering through the window with passersby from the village. He fantasizes about taking on the different roles of the villagers someday. Amal also befriends a flower girl named Sudha.

One day, Amal discovers a new building across from his house. It is a new post office belonging to the King. Amal begins to fantasize about receiving a letter from the King. He also dreams of becoming his postman. The village headman, perturbed by this illogical thought, mocks Amal by pretending that he has, indeed, received a letter from the King. Because Amal is illiterate, the headman lies to him that the King's royal physician will tend to his sickness. The physician does eventually arrive, with a herald to announce the imminent arrival of the King. As Sudha comes to Madhab's home with flowers, Amal, however, exhales his final breath.

The Pieces, in Order of Performance



Malaigal Kooda Vilagi Pogum

(Even Mountains Will Depart)

with **Arjun Thanaraju & Thiyagaraja Marimuthu**
devised together with **Phraveen Arikiah**
Directed by **Dhinesha Karthigesu**

Director influences: Jerzy Grotowski & Safdar Hashmi
Deconstruction starting point: Amal and Madhav's relationship

When confronted with a terminal news, Amal and Madhav are forced to confront the cycle of time. After all, what is death in the grand schemes of life and love?



Pecah Kaca Pecah Gelas

with **Nisya Aziz, Nikkhil, Nephi Shaine & Firdaus Sufiyan**
Directed by **Mia Sabrina Mahadir**

Director influences: Vsevolod Meyerhold & Ariane Mnouchkine
Deconstruction starting point: Amal and Sudha's spirit of play

*Pat pat siku lipat, siapa cepat dia dapat.
Boy meets world. Girl meets world.
And here is a letter from them to Earth.
Pecah kaca pecah gelas, lepas baca harap balas.*



nafas

with **Aila Azizul**
Directed by **Dexter Zhen**

Director influences: Reza Abdoh & Yevgeny Vakhtangov
Deconstruction starting point: Amal's state of isolation

*They were confined against their will.
Will they still be able to breathe?*



sometimes my thoughts are violent

with **Lee Min Hui & Tin Raman**
Directed by **Low Yee Choy**

Director influences: Reza Abdoh & Antonin Artaud
Deconstruction starting point: Amal's confinement against his will

A girl is stuck in a room with a boy. In the attempt of escaping, she finds herself enjoying the boy's company. It's all fun and games... until it isn't.

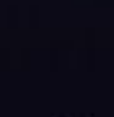


I don't feel like talking... I want to be completely still

with **Eliza Atkinson, Timothy Leong, Lok Shi Hoong & Yee Heng Zeh**
Directed by **Dinesh Kumar Maganathan**

Director influences: Antonin Artaud & Mary Zimmerman
Deconstruction starting point: Amal's state of mind right before his demise

In the moments before he exhales his final breath, a boy enters a state between dream and reality. In this hallucinatory realm, he confronts figures who refuse to let him go.



THE EDL DIRECTORS



Dhinesha Karthigesu (second from right) is a multidisciplinary storyteller and coach. Directing, curating & producing credits: *ROJA: Weaving A Womxn*, a performance and visual arts installation with Veshalini Naidu, and *The Human Exhibit* site-specific theatre series, with Ian Skatu. Additional directing credits: *Brown Boy Dreams* for Short + Sweet Musical 2019 (winning the Festival Director's Award) and the *Snehidhane* music video with PERA. dhinesha.com

Dinesh Kumar (second from left) began directing at the age of 16 for a school function and has not looked back. Acting credits include Tom Stoppard's *Rosencrantz and Guildenstern are Dead*, *Hamlet*, and Harold Pinter's *Betrayal*. Directing credits: *Manstruating*, *Rule #34* and *Overheard at a Cafe in Taman Tun*, all of which he won the Best Director's award. Dinesh is a journalist at a major English newspaper.

Low Yee Choy (far right) is the Artistic Director of lowercase laboratories. He debuted directorially with Dinsman's *Bukan Bunuh Diri* under Anomalist Production. His short film, *疫见你*, won first prize at the Ripple Film Festival in 2020. He recently produced lowercase laboratories' first theatre showcase, *have a peace of my mind*. Choy works full-time under the Creative & Communications department at Sevenvault. Sunway University: Diploma in Performing Arts.

Mia Sabrina Mahadir (far left) is an actor, educator, content creator, cat fosterer, and Tarot reader. Her exploration in theatre began with Short+Sweet Theatre Malaysia, including *Stay* and *Wayang*, which she directed. *Wayang* also won her the Festival Director's Award. [@kutufutubom](https://www.instagram.com/kutufutubom)

Dexter Zhen (centre) was trained in movement and seeks to create works that delve deep into the raw human psyche. He also plans to explore theatre education in the near future. Selected credits: *Dulu. Saat Itu.*, *INDICINELIVE! 6*, *Scenes from an Execution*, *The Seagull*, *Koulán*, and *Simultaneously Futura*. University of California, San Diego: BA in Linguistics. [@dexterzhen](https://www.instagram.com/dexterzhen)

THEATRESAUCE

THE EMERGING DIRECTORS LAB

Theatresauce's Emerging Directors Lab (EDL), now in its third year, responds to the dearth of trained directors in the Kuala Lumpur theatre scene. This rigorous year-long program – run and overseen by Artistic Director Kelvin Wong – offers early-career directors with a conducive yet challenging space to hone, sharpen and personalize their craft.

The EDL is among the few highly structured, long-term director-training programs in the country, if not the only one. The initiative came about as an alternative to MFA training programs abroad. Over a year, directors delve in seminars, research and practice. The EDL consists of three parts and includes more than 160 contact hours with the Artistic Director. Part one explores the foundations of drama, realism and dramaturgy while part two examines theatre theory, composition and style. In part three, directors investigate trends in post-drama, nonrealism, devising, and theatre criticism. Occasionally, guest speakers are invited. Each part culminates in a fully-supported collective project that is showcased to the public. To maximize EDL directors' experience, they also assist directors for the company's Mainstage productions.

Through this initiative, Theatresauce hopes to provide the local scene with a steady influx of inquisitive, critical and aesthetically diverse theatre-makers. A few of our EDL graduates have gone on to found new theatre companies, of which they are Artistic Directors.

The 2021 cycle of the EDL is supported by the Cultural Development Economy Agency (CENDANA), while the inaugural 2017/18 cycle was supported by the Krishen Jit ASTRO Fund.



THEATRE SAUCE

Theatresauce is a director-driven collective founded in 2016. We've undergone various artistic trajectories, from back-to-back productions of well-made plays to an entire season dedicated to devised and experimental work. The company today embraces various theatre-making forms, while remaining committed to the creation of edgy and innovative productions that draw from our experiences as urban Malaysians.

Theatresauce advocates diverse thought, dramaturgies, and practices. We invite our collaborators and audiences to look beyond grand narratives, the prescriptive, and binaries of right/wrong. We're less interested in what contemporary theatre *should* be. We espouse opportunities, possibilities, and new ways of seeing.

The company trains [emerging directors](#) and runs [The School](#) for learning opportunities on all things theatre. We operate from our [HQ](#) in USJ 21, Subang Jaya. We also rent out our multi-purpose studios at [highly-affordable rates](#). Also check out our [press archive](#) and an expanding directory of [theatre companies in Malaysia](#).

PUSAT LATIHAN SENI TEATER

THEATRE SAUCE

DIKURANGI OLEH
THEATRESAUCE STUDIOS
SCTO468507-11

THEATRESAUCE.COM



NO. LISEN H054 2020/0034

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The Malay Mail
The Mewracle Studio
Sun FM**

**Sunway University Department of Film and Performing Arts
The Star
Nicole Ann Thomas**

THEATRESAUCE'S PATRONS FOR 2021/22

**Prof. Don & Donna Bowyer
Pr. Chew Weng Chee & Pr. Lew Lee Choo**

THE THEATRESAUCE PRODUCTION TEAM

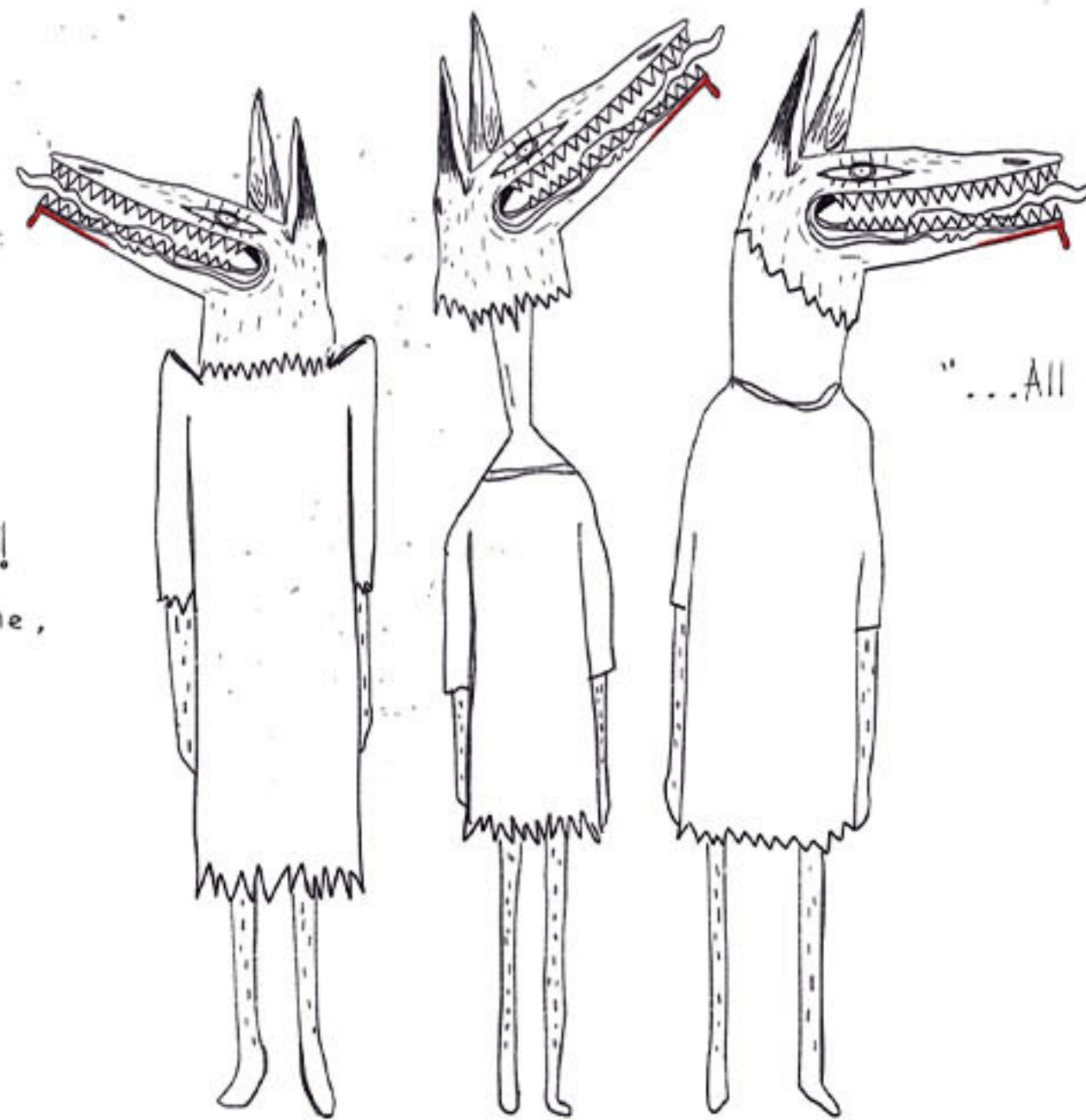
**Kelvin Wong : Artistic Director
Emily Thea : General Manager
Tan Chisa : Production-Stage Manager
Shevone Seow : Assistant Stage Manager
Technical Manager : Syamsul Azhar
Uihua Cheah : Outreach Manager
Jazzie Lee : Season Designer
Bemmie Tang : Season Archiver**

**Facebook & Instagram: Theatresauce
theatresauce.com**

**Theatresauce HQ:
3-3, Jalan USJ 21/5, Subang Jaya, 47630 Selangor**

COYOTES

A New Play



"They just...
disappeared. Poof!
And they were gone,
taken away..."

"...All that's left is us...
and the coyotes."

April 13 - 17, 2022 @ 8.30 pm
April 16 & 17, 2022 @ 3.00 pm

Indicine, Klpac

RM48

For tickets, visit cloudtix.co
Student bulk rates available

FOR MATURE AUDIENCES

Written and Directed by
Alex Chua

Featuring
Tania Knutt
Catherine Leyow
Ian Skatu
with Asraf Zulk

Production-Stage Manager Shevone Seow
Asst. Stage Manager Liew Chin Zhing
Scenic Designer & Builder Tarrant Kwok
Projection Designer Shirly Lee



EDL SHOWCASE III

MAY 23 - 27, 2022

ROOFTOP THEATRE, SUNWAY COLLEGE