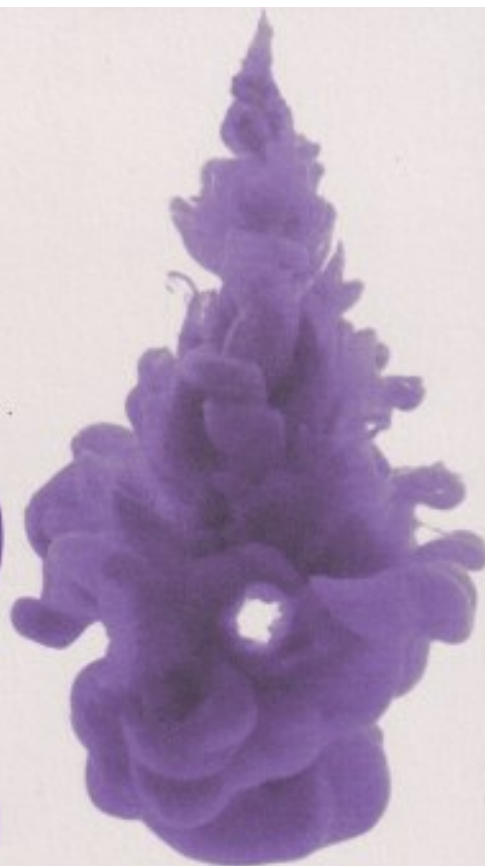


National Museum of Singapore
presents

12



A new production by TheatreWorks/Ong Keng Sen

12, 13 & 14 OCT 2007
National Museum of Singapore
8 pm

Still
Making
History

120 YEARS OF
National Museum

N S M
National Museum
of Singapore

THEATREWORKS

72-13

Held in
UNIQUELY
Singapore
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National Museum of Singapore

presents

120

A new production by TheatreWorks/Ong Keng Sen

Concept and direction

Ong Keng Sen

Text

Ong Keng Sen and Robin Loon

Additional Text

Bryan Tan
(The Last Theatre State)
Kaylene Tan
(The Yamashita Manga)
The Performers

Costume design

Koji Hamai

Ensemble Choreography

Jeremiah Choy

Concert Direction

Rosita Ng

Wig design

Ashley Lim

In collaboration with

Serene Chen
Nelson Chia
Jeremiah Choy
Chua En Lai
Caroline Fernandez
Koh Boon Pin
Janice Koh
Sharon Lim
Lok Meng Chue
Noorlinah Mohamed
Aidli Alin Mosbit
Neo Swee Lin
Jean Ng
Rosita Ng
Rizman Putra
Nora Samosir

Special Appearance

Irene Ang
Kumar
Hossan Leong

Concert

Alex Abisheganaden
Cheong Sze Chen
Rosita Ng
Rizman Putra


**With the participation of actors from
Theatre Department
Nanyang Academy of Fine Arts**

Chang Peng, Benjamin Chee, Cheryl Hariman, Gu Yan Ting Sofia, He Ping,
Timothy Koh, Leo Lei Yu, Liu Mingxi, Jessica Liu Yuan, Lucy Luo Ruo,
Enjola Ren Liangyi, Yang Shuhan, Icaru Yuan Shuai, Jet Jia Se,
Nana Jiang Daini, Nureen Radiah, Sun Ze'en and Tang Shaowei

Curatorial advice

Cheryl-Ann Low and Jason Toh from National Museum of Singapore
Heritage Conservation Centre





Message from the National Museum

We are happy to celebrate with all of you this year the National Museum of Singapore's 120 years of history. With our rich heritage, the Museum's reopening in December 2006 marked the coming of age for this cultural icon, which attracted more than 117,000 visitors on the opening festival itself. And it is still making history by breaking conventions and pushing boundaries to bring quality museum experiences of international standards to its audience. This year is also made extra special when the National Museum was recently awarded the **Best Reinvented Attraction** in Singapore by the Association of Singapore Attractions – a significant recognition that we are proud of.

It is therefore an opportune time to extend our thanks to all our supporters, patrons and partners; and also to you, our fellow Singaporeans and international friends, who have embraced this Museum and its development full heartedly, making it a truly people's museum. We can't think of a better way to share our joy on this celebratory occasion than to hold a three-month long festival that promises once again to entice and engage you to experience history, culture and the arts through a fresh and meaningful perspective.

If you missed our last Opening Festival, we urge you not to miss this one, as we continue to strive to create an unforgettable experience for every visitor. We know you will enjoy what we have in store for you and we look forward to more eventful years ahead with you!

Lee Chor Lin

Director

National Museum of Singapore



Still Making History

12 October 2007 marks the day the National Museum of Singapore first opened its doors to the public exactly 120 years ago as the Raffles Museum and Library. Following its reopening in December 2006, the Museum is now the oldest and the youngest Museum on the island. Old and new, history and the contemporary, the co-existence of these two concepts has been one of the defining characteristics of the new National Museum's programming.

While our exhibitions frequently take the form of retrospectives taking stock of the past, the presence of the contemporary and an eye on the future horizon is an indelible part of the presentation. The Museum has consistently invited contemporary artists working across the mediums of visual art, film, graphic design, theatre design, and multimedia art, among others, to mediate the presentation of ostensibly historical facts. We do this because history must have meaning for those of us who have to live in the present, or it has no meaning.

It is also for this same reason that the Museum has one of the most extensive and cutting edge film, design related and performance programming in Singapore. Using our collections and research as a springboard, film, design and performance are new exciting tools for us to present a fuller and more diverse perspective on our history, way beyond what static object-based displays can deliver. This is the reality of Asia, that many of its cultural expressions are intangible and ephemeral. We would be doing our history an injustice if we confined it behind glass cases.

This October and November, we bring you yet another exciting line-up of contemporary Asian artists who share our belief that the great historical traditions and ideals of Asia are still relevant, even in this age of post-modern fractures and cynicism.

Thank you for being a part of this exciting journey with us!

Tan Boon Hui
Festival Programmer
National Museum of Singapore

Director's Note

I was fascinated by the slick National Museum and wondered who made it? So this piece is about the creators of the Museum, the people who are manufacturing history. I have been involved in making documentary performances since 2001 working with the artist-survivors incarcerated during Cambodia's Year Zero. It was the first documentary performance that I worked with such deep compassion for my collaborators who played themselves onstage. How do you present a community, including this community who have built the Museum we are in today? I don't think it is possible to do it without compassion, without curiosity, without feeling for that community - their dilemmas, their concerns, their excitement, their quiet passion, their spirit. Because I have no interest in symbolic gestures.

In my first interview with Chor Lin, I asked her what is the role of a curator? She said that it was to gather knowledge and to disseminate this knowledge to the public. In many of the interviews that I conducted, communication with the public was a major impetus. What we make is intricately connected with the public, not so much to 'dumbdown' but as a donor to the Museum says, he sees art as a shared space beyond elitism. And this piece, we hope, is for the general public. For the first time, we are rolling out the red carpet for them. One of the reasons why I created the piece was that I realised that the best tours in the Museum are being given by curators to VIPs. I wondered why - because the best tours should be given to the public! So during 120, the public becomes the VIPs! They will gain more knowledge of OUR Museum and also OUR histories in these intimate tours.

I was interested in the transformations of the National Museum from the myth of its natural history roots, to the actual natural history collection now divested. In a sense, we have all lived this Museum in different ways. What did the rooms use to hold? I was very fortunate to catch Eric Alfred, our first local curator in the 1950s, subsequent Director; and to hear once again, feel once again a different time, a different season of beliefs. Following the thread of memory as Butch practitioners would say, I called on Constance Sheares, curator of the National Museum Art Gallery in the 70s/80s and experienced another face, the art and artists phase of the National Museum. What can we say about history and all its incarnations - the current phase of the National Museum with its 'soundbytes', its multiplicities and savvy design?

What about the artists who contributed their work to the Museum? There is often no written credit for their interventions. Perhaps this might reveal the subjectivities in the Museum? Perhaps in time, the credits will appear? Perhaps, all that is needed is their artistry to produce better visuals, better videos, to get an edge over the conventional production house? Perhaps the artists are just making a living?

Initially, everyone thought I was crazy when I asked for 120 objects collected over 120 years of the Museum, a timeline of a life. I was told that it would be extremely difficult to do this but it became a wondrous journey, in no part because of the patience of curator Cheryl-Ann Low and the Heritage Conservation Centre. Surprisingly we found an object collected in the first year of the National Museum's existence in 1887, a little gap during the war years and a really fun object donated in 2007, a Miu Miu dress!

A big thank you to all the interviewees who gave so much of their time; Chor Lin for opening the Museum to us; Boon Hui for his belief in commissioning us; Heng Noi who answered our mad call for artefacts; old friends like Thiam Siew, Chee Keng who gave generously their resources; the fabulous artists, crew, Museum staff in this project; and as always Tay Tong, my producer, who can weather any storm.

As in *Diaspora*, another documentary performance that we created in 2006, the makers of the Museum, the storytellers do not play themselves. Actors play them, some in more theatrical ways, some in more natural manners. Play and Fact, lightly entwined together, can make intriguing bedmates for the evening. Enjoy!

Ong Keng Sen
Artistic Director
TheatreWorks





Synopsis

The Super PAVAS (Personal Audio Visual Aids) of the Future.

The immediate past. Workers enter. They are presently ejected down the escalator into a concourse with a silver energy contour. The Super PAVAs of the Future enter. They are charged for the evening, ready to bring the audiences into the making of the National Museum. Audiences follow their individual Super PAVA of the Future into the landmark monument. In time, the audiences emerge as workers count down 120, 120 objects, 120 moments, 120 years.

Concert and Cacophony follows.

Serene Chen	performs	The Conservator Bryan Tan's The Last Theatre State
Nelson Chia	performs	in the Photography Gallery above the rooftops of Stamford Road
Chua En Lai	performs	The Photography Curator The Writers
Caroline Fernandez	performs	The History Gallery Curator
Koh Boon Pin	performs	The Architect The Art Gallery Curator/Filmmaker
Janice Koh	performs	in the History Gallery The Designer
Sharon Lim	performs	in the Farquhar Gallery The Women's Gallery @ The Atelier
Lok Meng Chue	performs	The Artist The Artefact Designer



Noorlinah Mohamed	performs	The Director's Vision The Spirit The Docent @ The Food Gallery
Aidli Alin Mosbit	performs	in the Film/Fashion Galleries Chilli! - The Addendum to the Food Gallery
Neo Swee Lin	performs	The Filmmaker The Director Goh Geok Khim
Jean Ng	performs	The Critic Merdeka!
Rizman Putra sings	performs	Himself (Compositions and Manga by Rizman Putra)
Nora Samosir	performs	The Epic The Filmmaker

Biographies

Ong Keng Sen

An interdisciplinary performance practitioner, curator, researcher of artistic process, Ong Keng Sen is the Artistic Director of TheatreWorks and the newest space in Singapore, 72-13. Ong graduated from the National University of Singapore with a degree in law. He was awarded a Fulbright Scholarship for post-graduate studies in intercultural performance at New York University's Tisch School of Arts.

Ong's initiatives reflect his interest in theatre that is trans-cultural, interdisciplinary, and collaborative. Ong founded the *Flying Circus Project* to bring together traditional and contemporary Asian artists from theatre, music, dance, video, visual arts, documentary film, and ritual. He is now famous for art labs all over the world from New York City to Goteborg, Sweden to Ho Chi Minh City, Vietnam. Ong started Arts Network Asia to enable young Asian artists to collaborate and research across borders in Asia. He initiated the *Continuum Asia Project*, a Laos-based arts project in Luang Prabang that involved local youths, elder artists, and international Asian artists in the recovery of the local Ramayana traditions and the documenting of local narratives.

Ong's works have been seen at various prestigious festivals and theatres, including Hamlet Summer Festival at Elsinore Castle (Denmark), The Lincoln Center (New York, USA), Spoleto Festival USA (Charleston, USA), Centre National de la Danse (Paris, France), Kampnagel (Hamburg, Germany), House of World Cultures (Berlin, Germany), Schauspielhaus (Vienna, Austria), Tanzquartier (Vienna, Austria), Zurcher Theater Spektakel (Zurich, Switzerland), Luxemburg Grand Theatre de la Ville, Schouwburg (Rotterdam, the Netherlands), Dansens Hus (Stockholm, Sweden), Goteborg International Festival (Goteborg, Sweden), Dansens Hus (Oslo, Norway), Institute of Contemporary Art (London, UK), Adelaide Festival (Australia), Melbourne International Arts Festival (Australia), Royal University of Fine Arts (Phnom Penh, Cambodia), Hong Kong Arts Festival, as well as Bunkamura Cocoon and the Morishita Studios (Tokyo, Japan).

Since becoming the curator and director of the In-transit Festival in Berlin (2001-2003), he has begun curating interdisciplinary projects at The Institute of Contemporary Arts, London; Politics of Fun, an exhibition of Southeast Asian art at the House of World Cultures, Berlin; and Urban Fetishes at the Tanzquartier, Vienna.

Ong is the first Singaporean artist to have received both the National Arts Council's Young Artist of the Year Award (1992) and the Cultural Medallion for Theatre (2003).

Robin Loon

Currently an Assistant Professor at the Theatre Studies Programme at the National University of Singapore, Robin has worked closely with TheatreWorks since 1990. A pioneer member of the TheatreWorks' Writers' Laboratory since 1991, Robin's collaboration with TheatreWorks include *Destinies of Flowers in the Mirror* and *Workhorse Afloat* (1997), *Global Soul* (2003), *Shanty: Follow That Dream* (2004) and *Geisha* (2006). Currently leading the TheatreWorks' Writers' Lab (2007-2008), Robin hopes to nurture and encourage a new generation of adventurous and risk-taking writers for the Singapore stage.



Koji Hamai

Koji has designed and exhibited a wide collection of his works since 1994. His award credits include: The 61st Soen (Nippon Television Network) and International textile design fashion promotion foundation. His exhibitions include *The Plant Tour* at Ginza SONY building SOMIDO, the plant tour of 1000 sheets of waste thread T-shirts in 1994, *3D Body Hamlet* at the Denmark Kron boud castle in 2002, *The Jeans for Who*, the installation at the Art Space Bakuin 2007 and others. In 1987, he was the fashion designer for Issey Miyake. He set up his factory, Hamai Factory Ltd, Tokyo and the brand 'Hamai Koji' was conceived in 1991. In 2002, he designed costumes for *Hamlet* at the Denmark Kron boud castle and in 2004, *Sasameyuki* at the Schauspielhaus, both directed by Ong Keng Sen.

Jeremiah Choy

As an actor, he has done major works with TheatreWorks in productions such as *Lear* (Japan, Hong Kong, Singapore, Jakarta, Perth, Berlin and Copenhagen), *The Descendants of the Eunuch Admiral* (Cairo, Berlin and Hamburg) and *Spirits* (Japan). He is appointed the curator for the Artistic Programming for the official functions of the International Monetary Fund World Bank meetings in September 2006. He wrote and directed *A Labour of Love*, a musical commissioned by NTUC of the 2007 May Day Rally. He is presently the Artistic Director for p.L.a.YI, Young NTUC's performing arts group.

Ashley Lim

Ashley has gained experience working with local and international theatre companies in Singapore which has given him many opportunities to create hair designs for more than 130 stage productions. Ashley is honoured to have participated in the opening of the Singapore Esplanade where he was the Creative Hair Designer for the World Premier of *Forbidden City*, and the *Cabaret Show* which subsequently became the successful *Dim Sum Dollies* annual shows. Not contented with just theatre hairdressing, Ashley also work for commercial shows and TV programmes, including advertisement works for leading local magazines providing contemporary hair designs for bridal and fashion projects.

Bryan Tan

Bryan has been involved in theatre as a playwright and director. His award-winning works include *Lizard In The Loo*, *Snakeskin*. More recently, for Teater Ekamatra, he wrote and directed *Blissed* and *Broomstick* for their *Istana 2000*. He was commissioned by the National University of Singapore's Centre for the Arts in 1999 to write *Travelling Light*, which was staged that same year. He wrote the screenplay for the television adaptation of that play, which was televised on Arts Central as part of its *Stage to Screen* series in 2005. It is also one of his two plays which have been compiled by UniPress in its publication, *Travelling Light with a Heavy Heart*.

Alex Abisheganaden

Alex has been one of Singapore's best-known musician and stage personality having excelled as a guitarist, singer, double bassist, conductor and an actor in drama, musicals and operas. He has shown other facets of his talent in his capability as a writer, composer and music adjudicator. Alex founded the Singapore Classical Guitar Society in 1967 and remained at its helm for twenty five years during which the guitar fraternity enjoyed enrichment programmes by way of concerts, workshops, camps, master classes, expositions. Incidentally, he is one of a few in the world who had the privilege to study the guitar with the inimitable genius John Williams. Currently, Alex is very active in coaching the Toa Payoh Community Centre classical guitar club. In 2008, he will be presenting a spectacular performance that showcases music, songs and dances from ASEAN nations.

Irene Ang

Irene Ang became a household name as Rosie Phua in Singapore's longest running sitcom *Phua Chu Kang Pte Ltd.*, which won her an Asian Television's Best Comedy Actress Award for her outstanding performance. Irene has also hosted several TV programmes for Channel 8, as well as *Project Slim Season 2*, *Stars Best It!*, *C.I.A.* and *Maid to Order*, and the travel show, *Good Bargains, Good Fun!* for Channel 5. Theatre credits include Theatreworks' *Pan Island Expressway*, Singapore Repertory Theatre's *Ah Kong's Birthday Party*, The Necessary Stage's *1+1=3* and *Mardi Gras*.

Serene Chen

Serene has worked in radio, television, film and traipsed the local stages in notable theatre productions. For her role in *Landmarks: Asian Boys Volume 2* in 2004, Serene was awarded the 5th Life! Theatre Award for Best Supporting Actress. She was also nominated for (Best Actress) in the Mandarin Version of Eleanor Wong's *Wills & Secession* in the same year. Other productions in Singapore and the region include the recently concluded *Hitting (on) Women*, *Wong Kar Wai Dreams* for the 2007 Singapore Arts Festival, *Everything but the Brain*, *The Physicists*, *Chang & Eng* - the musical, *Galileo-I Feel the Earth Move* and others. Serene is probably best remembered for her role as the long suffering *Irene* in last year's landmark local film *Singapore Dreaming*, written and directed by Woo Yen Yen and Colin Goh.

Cheong Sze Chen

In 1997, Sze Chen made her debut as the Assistant Conductor of the Anglo-Chinese Junior College Choir at the Singapore Youth Festival Preliminary Choral Competition where the choir was accorded the Gold award and later, the Best Junior College Choir and Choir of the Year honours. In 2001, Sze Chen conducted the Choir at the Singapore Youth Festival Choral Competition 2001 where they won the Best Junior College Choir award, as well as the top prize in both the Youth and School Choir Categories at the International Choir Festival held in Arnhem, the Netherlands. Sze Chen is currently pursuing her masters in voice pedagogy at the Westminster Choir College in Princeton, USA, where she has studied voice science under renowned voice pedagogue, Scott McCoy.

Nelson Chia

A full-time artist, Nelson has performed in more than 40 stage and screen productions and has directed more than 10 theatre productions for the past 14 years. Graduated with a Bachelor (Hons) in Theatre Studies (NUS) and a Masters in Directing (Goldsmiths College, London), Nelson is a lecturer of theatre with NAFA Theatre Department and National University of Singapore Theatre Studies Programme. He was previously the Head of Theatre at NAFA and a Resident Artist with The Theatre Practice. He is currently the Associate Artistic Director of Toy Factory Productions and an Associate Artist with The Substation.

Chua En Lai

En Lai has worked on over 30 theatre productions including TheatreWorks. He also had the honour of working with the late Krishen Jit on several productions, namely *Plunge*, *Squeeze & Squeezability*. On television, En Lai plays Yu-Jin on MediaCorp TV's Channel 5 sitcom *My Sassy Neighbour* season 1 & 2. Also a variety host on TV, En Lai hosted Channel 5's popular *Heartland Getaways*, game show *Look Who's Leading*, as well as *Global Picnic* with Andrea D'Cruz. At the 2002 DBS Life! Theatre Awards, En Lai was named Best Actor for his work in *Shopping & F***ing* and was part of the cast of *Bent*, the Play of the Year at the 2004 ST Life! Theatre Awards.



Caroline Fernandez

Caroline's first theatre production was *Oedipus* (1987) directed by Ong Keng Sen; and her debut with a professional theatre company was in Theatreworks' *Army Daze* (1990). Her first musical was *Fried Rice Paradise* (1991) and played a gender-bender role in *Woman In A Tree On A Hill* (2001). Caroline has appeared in several other theatre productions including *A Midsummer Night's Dream* (1995, Act 3), *Confessions of 3 Unmarried Women* (1996, Action Theatre), *The Teenage Textbook* (1997, The Necessary Stage) *Thicker Than Water* (1998, The Necessary Stage), *Hungry* (1998, Theatreworks), *Exodus* (1999, The Necessary Stage), *Invisibility* (2000, Drama Box), and *Up North, Down South* (2002, Checkpoint Theatre).

Koh Boon Pin

Theatregoers remember Boon's multi-faceted turns in TheatreWorks' productions such as Tan Tam How's *Six Of The Best* (1996), *Michael Chiang's Private Parts* (1992), David Henry Hwang's *The Dance And The Railroad* (1991) and Steven Berkoff's *Metamorphosis* (1990). He is also remembered fondly in Eric Khoo's landmark *12 Storeys* (1997), the first Singapore film to be screened at the Cannes Film Festival, and Wild Rice's production of *The Magic Fundoshi*. He was last seen in TheatreWorks' production of *Diaspora*, a commission for the International Monetary Fund in Singapore. His directorial works include the TheatreWorks production of *Army Daze* (1992) and the National University of Singapore Society production of Bizet's opera, *Carmen* (1991).

Janice Koh

Janice's performing work has ranged from classics of the western canon to experimental theatre performance. In 2003, she won the coveted DBS Life! Theatre Award for Best Actress for her performance as Catherine in David Auburn's *Proof* and was nominated for Best Ensemble for Tan Tam How's *Machine* that same year. This year, she won the Audience Choice Award for Best Performer at the 2007 Theatre Idols and was also awarded Best Actress at the inaugural 2007 Short & Sweet Festival. She was most recently seen in the lead role of Ovidia Yu's new play *Hitting (on) Women* by Action Theatre. Other recent work include *Forward Moves*, her first contemporary dance collaboration with Ricky Sim, *Lear: The Avoidance of Love* by Ho Tzu Nyen, *Diaspora*, a TheatreWork's production commissioned for the IMF-World Bank Conference, *Quills* by Luna Id, TheatreWork's *Lovepuke* and David Hare's *Skylight* by Escape Productions.

Kumar

Kumar, a very well known stand-up comedian, is still a man of traditional values though his shows are quite a contrary. His shows are very well-received in and out of Singapore. He is passionate in what he does and delivers his best in strong conviction. He draws much inspiration from Singaporeans whom he deems is a 'very funny' group of community. Initially, there was some confusion because one name went with two identities. But now people do know that there are two versions to one Kumar — the 'persona' and the 'man'.

Hossan Leong

Hossan is well known in Singapore for his stand-up comedy routines, including *Hossan, LIVE!*. Hossan made his directorial debut in Sydney in 2003, directing Rodgers and Hammerstein's *Flower Drum Song* for AHA! Productions. In 2006, He was the Hua Yu Cool Ambassador and was also involved in the Speak Good English Movement, creating drama programmes for the campaign. In 2007, Hossan conceived and directed ST Microelectronics' 20th Anniversary Show as well as the National Service 40 Commemoration Dinner Musical for Ministry of Defence. He has worked on numerous plays including *The Magic Fundoshi*, *Army Daze*, *What Big Bombs You Have!!!*, *Prelude to A Kiss*, *Top or Bottom*, *Asian Boys Vol. 1*. Musical theatre credits include *Little Shop of Horrors*, *Cinderella-lah!*, *Hank!* and *Forbidden City*.

Sharon Lim

Sharon's first professional performance in *Macbeth* was in an abandoned warehouse, that is now the DBS Arts Centre. Her second was *Us in Singapore* in the then Drama Centre, now private car park area of the National Museum. She is reluctant to mention more as she fears those performance spaces might be reassigned to a greater good. She will mention however, that she has performed in many site specific performances including the *Yang Family*, *Destinies of the Flowers in the Mirror* and *The Sprits Play – 6 Movements in a Strange House*, all TheatreWorks productions. Her TV credits includes her portrayal of Martha Gan in *Tiramisu*, a role she relished in being able to play a villain, who cooks like an angel and devilled many a bad egg.

Lok Meng Chue

Meng Chue has been involved (from 1985 to 1995) in nearly all of TheatreWorks' productions. She has assisted Ong Keng Sen, TheatreWorks' Artistic Director in his important early projects like Springboard at the Black Box, The Writers' Lab, The Directors' Lab and The Flying Circus Project, which culminated in the international tour of *Lear*, which she was also Assistant Director of. As a full-time Associate Artist with TheatreWorks, she has conceived and directed an original play *Shanty: Follow That Dream* inspired by the book *Follow That Dream*, the story of *The Quest*. She was also in the lead role of another production, *Ma Moment*, and more recently appeared in *Sandakan Threnody*.

Noorlinah Mohamed

Noorlinah was a recipient of the Shell-NAC Arts Scholarship (1998) and went on to pursue her Masters in Performance Studies at Tisch School of the Arts, New York University. She has appeared in many performances. As an arts educator, she specializes in Artist-in-School projects in both primary and secondary schools, in particular, in-curriculum drama education programmes. She also lectures at LaSalle College of the Arts, National Institute of Education and National University of Singapore. Noorlinah collaborates with visual artists and inmates at the Kaki Bukit Centre (Prison School), Changi Women's Prison as well as with women from the Jumpstart Programme. Noorlinah volunteers her time with Singapore Drama Educators Association (President). In 2005, Noorlinah received the Great Women of the Year Award for her contributions to the Arts organised by the Singapore Women's Weekly.

Aidli Alin Mosbit

Alin writes, directs, acts, teaches, designs lighting and costume, and has produced arts education programmes for schools such as *Ikan Cantik, ... Dan Tiga Dara Terbang Ke Bulan* (which was also chosen to represent Singapore at the Cairo International Festival of Experimental Theatre 1997) and *Main2* (commissioned project by the Esplanade – Theatres On The Bay for the Pesta Raya 2002). As part of the 2005 Singapore Arts Festival, she wrote and directed *Impenjarament*, which was staged at the Esplanade Theatre Studio. The production received excellent reviews. Alin also received the Best Production Of the Year Award at the 7th Life! Theatre Awards for her performance in *Fundamentally Happy* with co-actor Chua En Lai.



Neo Swee Lin

Swee Lin has a very diverse repertoire in performing arts: One-woman shows include *Emily of Emerald Hill* directed by her husband Lim Kay Siu; devised plays include *Mama Looking for Her Cat*. Modern local productions include *Half-Lives* for TheatreWorks. Musicals include *Fried Rice Paradise* and *Beauty World* with Ong Keng Sen and Casey Lim for TheatreWorks. Local Films include roles in *12 Stories* and *Teenage Textbook*. Local TV work include Ahma in *PCK Pte Ltd*, a role which won her the Asian Television Award for Best Comedy Actress in 2000. British stage work includes *Takeaway*, which won Time-Out's Critics Choice in London in 1998; *The Letter*, with Joanna Lumley at the Lyric Hammersmith, and *Mail Order Bride* at the West Yorkshire Playhouse, for which she received rave reviews.

Jean Ng

Actor, director and drama educator. Jean graduated of the Jacques Lecoq International School of Theatre in Paris, France and has performed in plays such as *Sunset Rise* and *One Hundred Years in Waiting* (The Theatre Practice), *Still Building* (The Necessary Stage), *Cloud Nine* (Dramabox), *First Family* (The Finger Players), *Animal Vegetable Mineral* and *Cheek* (Cake Theatrical Productions). With TheatreWorks, she performed in *Ozone* (1991), *Dirty Laundry* (1993) and *Lear* (1997). Directing credits include *Exodus*, *Under The Last Dust*, *Spoilt* (all by The Necessary Stage) and *Funeral* (a TV movie). Jean was formerly Associate Director of The Necessary Stage and Adjunct Teacher at the Theatre Training and Research Programme.

Rosita Ng

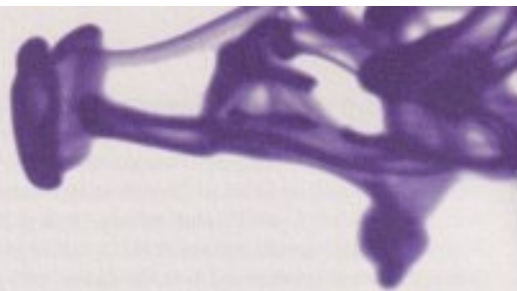
Rosita sang and composed many pieces of theatre music for TheatreWorks includes *Fried Rice Paradise*, *Beauty World*, *Workhorse Afloat*, *Wills and Secession*, *Broken Birds*, and *Lear* to name a few. She was influenced by many traditional art forms such as wayang kulit, gamelan, Noh opera and Biwa music. In December 2006 Rosita held a concert to raise funds for the Chen Su Lan Methodist Children's home and Trybes at the Substation where she performed her original compositions. At this concert, she works with the legendary Shah Tahir, who has engineered many artists such as Ah Mei, Jacky Cheung and Sheila Majid.

Rizman Putra

Rizman is a performer and a visual artist; he has performed and exhibited his works in Asia, Europe and Australia which includes the Fukuoka Asian Art Triennale 2005, Singapore Biennale 2006 and Osaka-Asia Contemporary Dance Festival 2006. He received the Royal Melbourne Institute of Technology's (RMIT) Most Outstanding Award 2002-2003 and The President's Young Talents Award in 2005. As the founding member of KYTV, Rizman has performed in all the KYTV performances, short films and interactive projects.

Nora Samosir

Nora is an accomplished actor who has been in numerous productions with various theatre companies, as well as on television. Her acting credits for TheatreWorks include *Trojan Women* (1991), *Lao Jiu* (1997), and *Pulse* (2003). With other companies, *Asian Boys Vol. 2: Landmarks* (2004) by Wild Rice, *Selamat Malam Ibu* (2003) by Teater Ekamatra, *Doubt* (2006) and *Proof* (2002) by Action Theatre, and *Ah Kong's Birthday Party* (1998) by Singapore Repertory Theatre. Onscreen, she had leading roles in Channel 5's *Masters of the Sea* and in Channel 1's *Ah Girl* as well as a supporting role in Vasantham Central's *Guru Paarvai* and most recently on Channel 5's *Stories of Love* as Mrs Aw in the *Broken English* episode.



Programme Notes For Concert

Directed by Rosita Ng
with Alex Abisheganaden, Cheong Sze Chen and Rizman Putra

This is a selection of songs from classical, folk, Chinese film, children's nursery rhymes and school songs, rock, Singapore English theatre, patriotic and religious, that reflects the songs heard during the last 120 years.

(1) Minuet from the second part of Musick's *Handmaid Z T 688* (Classical, 1689)

Music: Henry Purcell

Greensleeves (English folk)

Purcell's classical minuet originally written for keyboard is sung together as a medley with *Greensleeves*, a folk song cited in a song book by Boosey and Hawkes that states that Shakespeare cited *Greensleeves* in the *Merry Wives of Windsor* (1597-1600). *Greensleeves* is interpreted in both classically and in jazzy Bruebeekish *Take Five* rhythm with some accompanying strains of Malay and Tamil infusions, depicting the working community of Indians who worked in the tin mines and the rubber plantations with the British as the ruling class, and the Malay sultans who retained their social status at the apex of the aristocratic social system from the late 1800s onwards.

(2) *Ko Jo No Tsu Ki* (*Moonlight in the Ruined Castle*, Japanese/Singaporean choral, 1900)

Music: Rentaro Taki Lyrics: Bansui Doi

Kamome (1995)

Music: John Sharpley Lyrics: Robin Loon

Rentaro Taki wrote the song *Ko Jo No Tsu Ki* with the poet Bansui Doi that presumably describes the ancient castle Aoba-Jo (*Greenleaves Castle*). The poem describes the solemn beauty of transient things in contrast to the eternal moonlight. This song was meant as a Shoka piece written for middle school students in Japan originally presented without piano accompaniment. *Ko Jo No Tsu Ki* is paired with *Kamome*, a song that was sung during the TheatreWorks production of *Broken Birds*, which was the documentary drama of the Japanese bonded prostitutes, *Karayuki-sans*, in Singapore. *Kamome* was the closing piece which John Sharpley, a music academic, pianist and teacher collaborated with Robin Loon, assistant professor and theatrewriter. In this arrangement, the piano depicts the strong wind blowing against the ruined castle in *Ko Jo Nu Tsu Ki* and the sea in *Kamome*, where Robin Loon likened the *Karayuki-san* to the seagull flying over the seas separating her from her home in Japan. The meditative bell is played in the ending to suggest a prayer for these Japanese women who died, some nameless, with their tombstones facing Japan, but were an important economic source in the 1900s.

**(3) *Ye Shanghai* from the film *Chang Xiang Si* (Chinese film, 1942)
Vocal: Zhou Xuan (1918-1957)**

Ye Shanghai is presented from Zhou Xuan's repertoire available from CRC Records, a singing star who was born in a nunnery in Jiangsu and admitted to a singing club in 1931 under the tutelage of Lai Kum Fai's Brilliant Moon Musical Society. She became famous from struggling starlet to being dubbed The Golden Voice by her pure emotive and sonorous renditions in singing behind the scenes in Chinese movies. The song is in a swing piano arrangement, reminiscent of western style cabaret bands that became popular in the dance halls in the 1930s with some jazz scatting, a form of jazz vocal improvisation. Today in Singapore, the song *Ye Shanghai* is sung in nightclubs like the Grand Shanghai, which has adopted a bel Cantonese type of singing.

**(4) *Yuet Gong Gong* (A Song about Nature, Children's Nursery Rhyme, 1930-1950)
Music: Rosita Ng**

Yuet Gong Gong is a Cantonese nursery rhyme which is passed down by Rosita's mother to present day where the ditty is fashioned into a song for the child to recite by rote rhymes, sometimes nonsensical from gazing at the moon, to selecting ginger and betelnuts to eat on New Year's eve. According to her mother, she learnt it whilst playing with other children in Sago Lane, Chinatown. This rhyme is sung with a song about nature that describes the changing colour of the leaf during the four seasons and this was written during the 1990s where TheatreWorks collaborated with Katsura Kan, a Butoh dancer. Some vocal glissandos are also sung to describe the vivid imagination of the children playing games. *Yuet Gong Gong* can also be heard in the History Gallery under *The Emergence of Women*.

**(5) *Marai Baru* (Patriotic, 1942)
New Malaya Music: M Ibrahim
Singaporu Marchi No Asa (Patriotic, 1942-1945)
Author Unknown**

Marai Baru won the first prize in a song competition sponsored by the Japanese Military Authorities in 1942. The song was about the triumphal entry of the Japanese forces in Malaya. According to M Ibrahim, the prize money was \$100 cash in British currency, and unfortunately the lyrics have been lost. In this arrangement, the song is played *Tempo Di Tango* as directed by M Ibrahim, but transposed to another key and vocals are hummed to signify the loss of the words in the preservation of the music. *Singaporu Marchi No Asa*, a Japanese war song, was sung by Japanese soldiers stating "We will reach Singapore tomorrow morning", and was taught at the Singapore Nippon Gakuen in Queen Street.

(6) *Majulah Singapura* (Let Singapore Flourish, Patriotic, 1958-1959)

Music: Zubir Said Lyrics: Zubir Said and Muhd Ariff Ahmad

***Angerrik Singapura* (Folk)**

Music: Zubir Said

Zubir Said, the composer of the National Anthem, was first approached to write the song as the City Council Official Song with Ong Eng Guan as the elected Mayor and the People's Action Party as the leading party. Zubir Said was tasked to write a stirring patriotic song with a martial beat, reflecting the policy of the government, the social life in Singapore, the wish of the people and the progress to prosperity. This song was later introduced to the nation during Loyalty week in 3 December 1959. In this presentation, the song is sung in rounds, preserving the intention of harmonious co-operation, but not in a martial manner, and without the best version once put in by the Berlin Chamber Orchestra. *Angerrik Singapura*, a Malay folk song, is about the orchids of Singapore that leaves beautiful memories. The song is approached with choral singing technique as the main structure, with jazz and kagog inspired improvisations in the background.

(7) *Getaran Jiwa* (The Rumble of My Heart)

Music: P Ramlee (1940-1970s)

P Ramlee, whose career spanned from the 1940s to the 1970s is one of the greatest talents in Malay music entertainment. He was singer, composer, lyricist, director, actor. His work also reached wide popularity amongst non Malays such as the Chinese and the Indians who attended his films and enjoyed his songs. *Getaran Jiwa*, is sung indie-jazz style with an English translation woven into the cinta song. This song can be located in the Film Gallery together with songs composed by Ahmad Jaffar.

(8) *Dayung Sampan* (Row the Sampan, Community/Peranakan Arrangement)

Author Unknown

Dayung Sampan is sung with joget inspired rhythm in the background, that is reminiscent of Peranakan Culture. The Peranakans are mainly descendants of the Chinese immigrants who have partially adopted the Malay customs in an effort to be assimilated with the local communities.

(9) *Riders on the Storm* (Rock)

Music: The Doors (1967-1971)

A rendition of *Riders on the Storm* based on Jim Morrison, rock vocalist, and Ray Manzarek, keyboardist, that the emerging Singaporean sub-culture listened to. It was a time where Singapore musicians styled themselves after the western pop stars and cover versions of English speaking music stars. The song is preserved in terms of its rock approach, styled after Heritage, a Singaporean rock band.

(10) *The Peace of God* (Religious, 1975)

Music: Bernard Tan

The Peace of God, a benediction and seven fold Amen was originally written for the Kampong Kapor Methodist Church Chancel Choir in the mid-1970s by Bernard Tan, a university physics professor and music composer who has also written classical compositions including a symphony performed by the Singapore Symphony Orchestra entitled *Symphony No 1*, and a mass for Anglo Chinese Choir entitled *Missa Brevis*. *The Peace of God* was originally for four part soprano alto tenor and bass unaccompanied and Bernard Tan has specially re-written the song for two part harmony and piano for this occasion: *adantino* style.

(11) *I Don't Care* (1995)

Music and Lyrics: Dick Lee

I Don't Care is a song from the musical *Mortal Sins* by TheatreWorks in 1995. It is about having one's inner resilience despite other people's criticism. Dick Lee is a songwriter who stresses multi-lingualism and gives social criticism through pop approach to songs. The song is sung solo with accompaniment in the vocal style that TheatreWorks used to adopt in the early 1990s and is somewhat prevalent in Singapore English Theatre today.

(12) *Finale from Lear* (1997-1999)

Music: Rosita Ng

A vocal repetitive melody is sung from the original synthesizer line that was performed in the final scene, where the Japanese Noh dance depicted the strength of the mother's love despite the evil committed by the daughter who killed her father. The song continues with some Korean kagok inspired improvisations and a section of the kagok scale in *No 37 Jung Gan Bo*.



Production Credits

Producer

Tay Tong

Production Stage Manager

KC Hoo

Technical Manager/Lighting Designer

Andy Lim

Wardrobe Mistress

Tara Tan

Wardrobe Assistants

Vivian Chong, Mimi

Assistant Stage Manager

Chan Lee Lee

Production Sound Engineer/Designer

Jeffrey Yue

Sound Engineer for Concert

Shah Tahir

Translator

Nahoko Kodama

Video Text Design

fFurious

Make-up

The Make Up Room

Production Assistant

Alvin Lim

Technical Team

Ian Tan, Rahmat Abdul Rahim, Mohamed Fuad Bin Ahmad, Li Sini

Crew

Mohamed Hatta Sulaiman, Esther Teo, Fiona Lim, James Page

Ushers

Sharon Chong, Koh Puay Eng, Pang Su Li, Maung Thu Yin Pye Aung,
Stephanie Neubranner, Nicole Noell, Natasha Pestana, Shireeta, Soh Yi En, Tang Li Ting, Tiara

Facilitators

The National Museum of Singapore Programmes, Marketing and Communications,
Operations and Business Development Departments

About the National Museum of Singapore

With a rich history dating back to its inception in 1887, the National Museum of Singapore is Singapore's oldest museum with the youngest and most innovative soul. Designed to be the people's museum, the 120-year-old prides itself on introducing cutting-edge and varied ways of presenting history to redefine conventional museum experience.

More than just a space for exhibitions and artefacts, the National Museum also distinguishes itself through its challenging and vibrant festivals and events that unleash new creative possibilities in culture and heritage. The programming is supported by food & beverage and retail services as well as state-of-the-art facilities. The Museum was officially reopened to the public on 8 December 2006.

For more information, please visit www.nationalmuseum.sg

About TheatreWorks

www.theatreworks.org.sg

Established in 1985, TheatreWorks (Singapore) is an international performance company known for its reinvention of traditional performance through a juxtaposition of cultures along with its cutting edge productions that set new benchmarks for artistic excellence. Its works reflect a concern with cultural negotiation and artistic exchanges with artists, through a network of traditional and contemporary artists from different countries.

In September 2005, TheatreWorks opened a new space, 72-13, at Mohamed Sultan Road.

From 1990, TheatreWorks has committed to its central philosophy of processes and research as the route to art. TheatreWorks continues to support and nurture Singapore artists and develop Singapore arts through its various developmental programmes like the long running Writers Lab (since 1990). To date, TheatreWorks has created and presented more than 170 productions, some of which are important landmarks in Singapore theatre history.

Internationally, TheatreWorks continues to develop its various productions and programmes that have gained international recognition. Homegrown research and development projects like the Flying Circus Project have turned into internationally known and sought-after laboratory processes. Its progressive outlook results in works that have challenged accepted history through a genre of documentary performances. It continues to receive commissions by international festivals and institutions, as well as initiate new creative programmes internationally. For instance, the Continuum Arts Project or CAP, an on-going capacity building programme in Laos that helps revive the Laotian Ramayana.

In 1999, TheatreWorks founded the Arts Network Asia (www.artsnetworkasia.org) a network of independent artists, cultural workers and arts activists primarily from Southeast Asia that encourages and supports regional artistic collaboration. It functions in eleven different languages. ANA is managed and hosted by TheatreWorks in 72-13.

About 72-13

www.72-13.com

A converted rice warehouse, 72-13 is the new home to TheatreWorks. The space is flexible enough to be a gallery, a cinema and a theatre. Its primary purpose, through SCAN (Singapore Creative Arts Nucleus) and the ICAA (International Centre of Asian Arts), is to encourage collaborations, house residencies from creatives around the world and to encourage hybrid creative expressions from young Singaporeans.

TheatreWorks, responding to the needs of the creative scene in Singapore, has consciously created 72-13 to have a wider and a more inclusive agenda.

About International Centre of Asian Arts (ICAA)

ICAA is a R & D centre, a performance centre, a forum and a platform for Asia's expression and its relationship to the rests of the world. It recognizes the cultural diversity of Asia, and looks at the continuum that is Asia. In particular, the ICAA is about collaborations, research, networking, dialogues across cultures and disciplines. It is a site where individuals from around the world, through residencies and projects, develop the diverse perspectives of a global Asian urban metropolis, its continuities and disruptions with Asian tradition, the multiple contexts of everyday life and how they interact with the practices of Asian artists.

About Singapore Creative Arts Nucleus (SCAN)

SCAN takes on the role of nurturing young and emerging artists. These artists will have 72-13 as an incubator and platform for their creativity and trans-disciplinary processes. SCAN will be an organic interface between the arts and the creative industries. International artists will be invited to be sources of inspiration and as role models to inspire Singapore creatives. These international artists will be leaders in their own fields and will dialogue with the local creatives to generate ideas as well as provide the necessary stimuli.

The Department of Theatre in the Nanyang Academy of Fine Arts (NAFA)

The Department was established in 1997. NAFA itself was founded in 1938. It aims to become an important training ground that prepares actors for careers in theatre, film and television. It is committed to the advancement and practice of the theatrical craft. In addition, the Department aims to develop the talent and liberate the potential of its students through the depth and intensity of its training. These aims are achieved by tapping into the rich heritage of NAFA, NAFA's unique location in Southeast Asia and Asia, as well as its strong network of outstanding practitioners and teachers both locally and around the world.

The Department emphasises the expansion of the individual's potential and advancement of understanding of the art form through three to four production showcases within one academic year, as well as a process of self-diagnosis and self-reflection within the larger context of the craft.

The Department has a three-year Diploma in Theatre programme as well as a Bachelor (Hons) Theatre Arts programme that is validated by the University of Wales.



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