

THEATREWORKS

PRESENTS

RE/PLAY

DANCE EDIT

IN COLLABORATION WITH OFFSITE DANCE PROJECT (JAPAN)

BY **JUNNOSUKE TADA** AND COLLABORATOR **KITAMARI**

PERFORMED BY

**ELIZABETH LOH, JAENNY CHANDRA, KITAMARI, MA YANLING,
MARIO CHAN, SHERIDEN NEWMAN, SUFRI JUWAHIR &
TATSUNORI IMAMURA**

17 – 20 February 2016

8pm @72-13





The other day, I went to a club at Clarke Quay with the dancers. I heard that nobody dances before twelve midnight, and I was surprised because that's so true. Singaporeans become free only after midnight as if they are reverse versions of Cinderella.

Everyone seemed to enjoy dancing there. Dance is definitely enjoyable and necessary for a human being.

For a long time, humans have danced for many reasons; for praying, for celebration, for joy, for sorrow, for connecting with god, for relating to other people.

One day, they began to show dance to others, and then, dance became art.

Why do human beings dance, and why do dancers dance on stage?

In this piece, both the dancers and I face this question. For the audience, this question will be why do we watch dance?

Everybody will have his / her own answer. I'd like to ask you to find your own answer.

Searching for your own answer is equal to discovering how your life is beautiful in an unrepeatably flow of time.

With dancers, I created the landscape that is dedicated to you. Only you can watch it.

I hope you enjoy it.

Thank you for coming. Thank you, Singapore.

- Junnosuke Tada

It is a pleasure for TheatreWorks (Singapore) to present this international edition of *RE/PLAY Dance Edit* as we kick off the new year.

RE/PLAY Dance Edit exemplifies TheatreWorks' focus on inter-cultural and inter-disciplinary works that offers Singapore audiences uncommon alternatives, and brings the unusual to Singapore, via our home, 72-13. This is where audiences come to experience the unexpected. The presentation of the work also continues TheatreWorks' mission of spotting talents in Singapore and to give these talents space and a platform to develop. This has been a hallmark of the company since its inception in 1985.

TheatreWorks would like to extend our heartfelt thanks to our collaborators from both Japan and Singapore for all their work in making this presentation possible.

And to you, our audience, for believing and supporting us!

- TheatreWorks (Singapore)

RE/PLAY Dance Edit

Junnosuke Tada first directed *Re/Play* in 2011 with his theatre company, Tokyo Deathlock. It explores the intent and meaning of re-production through bodily repetition of physical movement. As a re-making of a theatrical production, this version replaces the actors with eight Singaporean and Japanese leading contemporary dancer-makers. Using pop-music, the performers dance until they collapse - and then get up and do it again. Each choreographer-dancer taking a turn at their own approach to the project. In this collaboration, the very foundation and meaning of dance is undermined, theatre as a format is subverted, and a truly fresh perspective on dance and performance emerges.

This is the first international collaboration between TheatreWorks (Singapore) and Offsite Dance Project (Japan). It celebrates the 50th anniversary of diplomatic relations between Japan and Singapore.

Premiere performance: 4 Feb 2012 / Former Risei Elementary School, Kyoto

Yokohama version: 14 - 6 Feb 2014 / Steep Slope Studio, Yokohama

Visit our blog at <https://replay2016.wordpress.com/> to find out more about our creatives involved in *RE/PLAY Dance Edit*!



"It has been an interesting rehearsal process of learning not to dance and creating movement from scratch whilst testing the limit of creative improvisation with my body and the endurance of repetition."

- Elizabeth Loh



"With Junnosuke Tada, you learn to jump into the deep end. Nothing is ever wrong or right. The only thing that exists is action. And, as one of my favourite quotes goes: you never do anything right, you only make better mistakes."

- Mario Chan



"It has been enlightening to explore the concept of movement series that are not dance, in parallel to the dance segments. It's powerful that we get to choreograph our own piece in this novel concept and observe the different interpretations by the various dancers due to our varying backgrounds."

- Jaenny Chandra



"This experience of working with Tada and the Japanese team has been amazing, to see how they work with such humility and sincerity, and yet with a very clear direction. *RE/PLAY Dance Edit* has been such an enjoyable, and challenging process of dancing... and not dancing... continually!"

- Sheriden Newman



"I'm very impressed by the vitality of the collaborators who are challenging *RE/PLAY Dance Edit*. In order to realise ideas, we need energy, and I feel that this meeting gives me the energy for it. By developing this encounter, I believe dance, as a way of expression, can be more eloquent and more exciting."

- Kitamari



"The process allows me to come up with my own movement interpretation towards a certain idea. All of us come together to develop the work and the sharing session helped in building the group chemistry and understanding of one another in this production."

- Sufri Juwahir



"My experience working with the Singapore-Japan team has so far been fun. It took a while to get to know Tada's style and ideas as we communicate through an interpreter. But he has been very clear and efficient in structuring the rehearsals. There's a lot of freedom to explore my own movement language and ideas, while working within his concept framework. We need to push our limits and create out of our comfort zones. A lot of improvisation happens on the floor, so there're magical moments but also frustrating moments with each run we do."

- Ma Yanling



"How can we respond to directions and happenings during this creation? When dancers try to answer this question, their characteristics emerge more variously than what I had experienced in Japan, and I'm fascinated by it. On the other hand, much like my experience in Japan, individuals establish their position in the creation and that's interesting for me."

- Tatsunori Imamura

CREDITS

Direction: Junnosuke Tada

Choreographers and performers: Elizabeth Loh, Jaenny Chandra, Kitamari, Ma Yanling, Mario Chan, Sheriden Newman, Sufri Juwahir, Tatsunori Imamura

Lighting Designer: Ryoya Fudetani

Producers: Matsue Okazaki, Tay Tong

Production Manager: Natalie Lim

Technical Director: Lang Craighill

Sound Engineer: James Pong

Video Documentation: Hikaru Fujii, Shinya Aoyama

Production Coordinator: Ganesh Jayabal

Technical Team: Abdullah Nur Ihsan bin Mohd Jumaat, Alfred Cheong, Ben Ong, Celestine Wong, Eng Tet Chye, Gordon Lai, Hareesh s/o Chandra, Huang Xiangbin, Ignatius Tan, Nor Alfian B Nor Anuar, Suen Kok Khuen, Teo Wee Boon

Translator: Ritsuko Saito

Ticketing: Ong Soo Mei

Publicity: Mervyn Quek

Engagement: Ahmad Ezzat Alkaff, Michelle Kee
TheatreWorks Ambassadors: Amy Jelsma, Cally Lau Heng Ee, Eugene Ho Wei Kang, Lin Rui Jun, Michelle Kee Loo Yan, Summer Tang, Tan Yee Lin, Trinh Thuy Linh, Yani, Yeo Shu Lei Annabelle, Zhang Yiming

Co-production: TheatreWorks(Singapore), Offsite Dance Project(Japan)

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RE/PLAY Dance Edit is TheatreWorks' continuing aim to present innovative contemporary performances, artistic expressions that offer Singapore audiences uncommon alternatives. TheatreWorks, a performance company, believes in working across disciplines and cultures and is the bridge between alternative artistic expressions and Singapore audiences.

ACKNOWLEDGEMENT

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Members of the press and media

All ambassadors and those who have made *RE/PLAY Dance Edit* possible