

THEATREWORKS
PRESENTS

50/50

CONCEIVED BY
LOO ZIHAN

IN COLLABORATION WITH

JOANNA DONG

SINCLAIR ANG

JEREH LEONG

72-13

Call and Response

- A Conversation through Dance

Thank you for taking time to be here. '50/50' is designed to be a series of three classes and pledging your time to form this community over the next three weeks is a key part of this experience.

I have been doing Lindy Hop for more than a third of my life, and I have known many in the Lindy community for an equal amount of time. Despite the many conversations through social dancing, I rarely meet up with the community beyond the dance floor. '50/50' was an opportunity for me to get to know Jo, Sinclair and Jereh a little better. It is also a platform for us to share our passion for this dance with a larger audience.

Lindy Hop use to be a huge part of my life - I was part of a Lindy Hop performance company and we would travel for dance camps and competitions. Whenever I visited a foreign country I would seek out and attend the social dance evenings for an immediate connection to the local swing dance scene. Recently, my passion for Lindy Hop has taken a backseat to my artistic practice. Even though it is a lesser part of my life for now, I will realize at times how my experience with this social dance has influenced the way I perform or approach movement and dance.

A number of people have questioned me on the performance format - which takes the form of a class. Lindy Hop is about a conversation between two people, a call and response. A class format allows us to move and embody the knowledge we are often passively receiving. I understand it is a demanding commitment on the part of the audience, but I wanted to replicate the experience of how I fell in love with this dance - through a series of dance classes very much like this. It was not love at first sight, and Lindy Hop does have a very steep initial learning curve. Having the ability to sit with the imparted knowledge over an extended period of time allowed my passion for the dance to grow and mature.

Another aspect I hope to investigate with these series of classes is how we approach and disseminate information about movement and dance. A consistent question I have asked all three collaborators is to attempt to find an alternative way to teach the dance, and to work with the quality of movement instead of the quantity of information imparted.

This journey has been a challenging experience of self-discovery, all three collaborators serve as a mirror to reflect upon my own thoughts about Lindy Hop. I hope this series of classes will not only trigger your interest in the dance, but would similarly serve as a mirror for you to challenge your own preconceived notions of what, why and how we move.

Loo Zihan

What about Lindy Hop?

"It has always been my desire to work on a production that will meld my passion with my practice - and this seems like the perfect platform to do so. I wanted an experience that will go beyond a basic introduction to the dance, and address several autobiographical and philosophical aspects of the dance."

- Loo Zihan

"Lindy Hop has always been very close to my heart, but I never really managed to incorporate it into my larger body of work ... When Zihan pitched the idea to me, I leapt at the opportunity for myself and the local public to consider Lindy Hop more critically."

- Joanna Dong

"I've always been interested in the larger issues revolving around jazz dancing and music."

- Sinclair Ang

"I thought it was very interesting and decided to take up the lesson by Sing Lim and Andrew Vassiliou, two pioneers in the Lindy Hop community. That's how I begin Lindy hopping."

- Jereh Leong



Jitterbugs at an Elk's Club, Washington DC
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Check out our blog for more about our creatives involved in 50/50 at:

Acknowledgements and Credits for Video Clips used in 50/50

Class I: Shiny Stockings

50/50

Performed by Ana Ismail, Sinclair Ang, Johanna Tan and Loo Zihan in 2005
Choreography and Concept by Sing Lim and Erin Stevens
Videography by Brian Ang

Shiny Stockings (1955)

Lyrics by Ella Fitzgerald
Music by Frank Foster

*Those silk shiny stockings
That I wear when I'm with you
I wear 'cause you told me
That you dig that crazy hue*

*Do we think of romance
When we go to a dance
Oh no, you take a glance
At those shiny stockings*

*Then came along some chick
With great big stockings too
When you changed your mind about me
Why, I never knew*

*I guess I'll have to find a new, a new kind
A guy who digs my shiny stockings too*

Class II: Dipsy Doodle

Excerpt from *Buck Privates* (1941)
Performed by The Andrews Sisters and cast
Directed by Arthur Lubin

Excerpt from *Hellzapoppin'* (1941)
Performed by Whitey's Lindy Hoppers
Directed by H. C. Potter and Edward F. Cline

Excerpt from Ken Burns' *Jazz* (2000)

Excerpt from *Destination Dance* (2005)
Performed by Sinclair Ang, Ana Ismail, Poh Bee Ling, Jereh Leong, Loo Zihan and Johanna Tan
Choreography by Sinclair Ang
Directed by Wee Li Lin

Dipsy Doodle (1937)

Music and Lyrics by Larry Clinton

*The Dipsy Doodle's the thing to beware
The Dipsy Doodle will get in your hair
And if it gets you, it couldn't be worse
The things you say will come out in reverse
Like "You love I and me love you"
That's the way the Dipsy Doodle works*

*The Dipsy Doodle's easy to find
It is almost always at back of your mind
You never know it until it's too late
And then you're in such a terrible state
Like "The moon jumped over the cow, hey diddle"
That's the way the Dipsy Doodle works*

*Whenever you think you're crazy
You're just a victim of the Dipsy Doodle
Ah, but it's not your mind that's hazy
It's your tongue that's at fault, not your noodle*

*You'll think you're crazy, the things that you'll say
Like "Rhythm got I and hot am I"
That's the way the Dipsy Doodle works*

Class III: Love Me or Leave Me

Excerpt from *Walzer* (1982)
Performed by Jo-Ann Endicott
Choreography by Pina Bausch

Love Me or Leave Me routine
Performed and Choreographed by
Max Pitruzzella and Thomas Blacharz in 2003

Love Me or Leave Me (1928)

Lyrics by Gus Kahn
Music by Walter Donaldson

*Love me or leave me and let me be lonely
You won't believe me but I love you only
I'd rather be lonely than happy with somebody else*

*You might find the night time the right time for kissing
Night time is my time for just reminiscing
Regretting instead of forgetting with somebody else*

*There'll be no one unless that someone is you
I intended to be independently blue*

*I want your love, don't wanna borrow
Have it today to give back tomorrow
Your love is my love
There's no love for nobody else*

**Co-teachers: Joanna Dong, Sinclair Ang
and Jereh Leong**
Swing DJs: Johanna Tan and Theresa Wong

CREDITS

Conceived & Directed by: Loo Zihan

in collaboration with

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The presentation of *50/50* is part of TheatreWorks' long established belief in developing and nurturing Singapore artists. It is also part of TheatreWorks' aim to present innovative contemporary performances and artistic expressions that offer Singapore audiences alternatives.

Its home, 72-13, is an incubator for artistic experiments by both artists and creatives, while being a consistent conduit for dialogues between disciplines and cultures.

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