

24-HOUR PLAYWRITING COMPETITION

2018 PRIZE PRESENTATION



21 SEPTEMBER 2018
FRIDAY, 8PM, 72-13

In Partnership with



TheatreWorks' Writers' Lab strives to be more than just a writing programme. It is TheatreWorks' commitment to the process of development, risk taking, investment and belief. Since its conception in 1990 by our Artistic Director Ong Keng Sen, the Lab has been at the forefront of developing Singapore playwriting.

We believe it is important to discover new writers from within our community. The 24-Hour Playwriting Competition is open to anyone, regardless of prior experience. It is one of the ways we discover new writers. It is also our way to provide a safe platform for you to discover your writing flair and interest.

Each playwright goes through his or her own unique journey, and TheatreWorks takes pride in developing and supporting the works birthed in the competition and their playwrights beyond the 24-Hour Playwriting platform.

Ahmad Musta'ain's *Serunding* won the competition and was staged in 2010. Due to popular demand, it was restaged in 2011 and 2014, and again in 2015 where it crossed borders and was presented in Kuala Lumpur. Another example is Shen Tan who wrote *13.13.13*, TheatreWorks' most recent production which opened in July this year. Shen participated in the Competition since 2011, and won in 2014. She then joined TheatreWorks' annual writing workshop that led to a writing mentorship in which she developed *13.13.13*. *13.13.13* was eventually selected to be one of the main productions of our 2018 season.

This year, in our efforts towards greater inclusivity, we invited students from Nanyang Academy of Fine Arts to be part of the plays' development process as actors in the play readings under the guidance of Director Lim Yu-Beng.

The American author, Neil Gaiman said "Fiction can show you a different world. It can take you somewhere you've never been." Let your voice continue to provoke thinking and offer alternative perspectives for many years to come!

This year also marks TheatreWorks' eleventh year of partnership with the South East CDC. We are ever grateful for their continued and unwavering support of the arts in Singapore. Special thanks goes out to Dr Mohamad Maliki Osman, the Mayor of South East District, the team at SECDC and all their District Councillors.

Ezzat Alkaff
Engagement Manager
TheatreWorks (Singapore)
21 September 2018

TheatreWorks' 24-Hour Playwriting Competition Facts & Highlights

- The first edition was held in 1996. It is Singapore's longest running annual playwriting competition.
- It seeks out potential playwrights from the larger community. It is open to all.
- It is held at a unique venue every year. Past venues included the Singapore Turf Club, IKEA, Pulau Ubin, on a cruise ship and the Institute of Mental Health.
- It challenges the focus and stamina of participants as they write a play in 24 consecutive hours.
- Each year, one winning play is selected, developed and produced into a full production and taken on a tour in the South East District.



Courtesy of South East CDC

JUDGES' COMMENTS

Helmi Yusof

Haw Par Villa turned out to be an inspiring location for the 24-Hour Playwriting Competition. The competition yielded close to 50 plays that showcased the playwrights' flights of imagination. More often than not, their plays deal with weighty, ambitious themes such as life and death, truth and artifice, the physical world and the afterlife. A few plays boast fantastical characters in strange otherworld settings. In these cases, reading the stage directions of how these worlds might look like is in itself a treat.

Ultimately, the plays that stand out are the ones that tell their stories clearly and compellingly. I remember a playwriting teacher once said to me: "Finding a playwright who can tell her or his story clearly and simply is hard enough." The best playwrights here know how to tell a story in a somewhat good old-fashioned way: their plays don't meander; they have a beginning, a middle and an end. The best entries also display the playwrights' good understanding of the various aspects of theatre production and how a play differs from, say, a film or a novel. A good ear for dialogue, believable characters and recognisable existential struggles instantly distinguish the best plays from the mediocre ones.

Jean Tay

The atmospheric grounds of Haw Par Villa proved to be a rich source of inspiration for the participants of this year's 24-Hour Playwriting Competition. It was exciting to see a diverse range of scripts, with their own distinctive spin on topics ranging from the afterlife to family relationships to religion and tradition. I was personally heartened to see many plays reflecting the diverse, multicultural society we live in, and taking on complex issues with sensitivity and authenticity. My congratulations to

all the prize winners for overcoming the pressures of time and sleep deprivation, to craft pieces with great dramatic potential. It is my hope that they will continue to work on and develop the first drafts that were forged in the crucible of Haw Par Villa, to allow them to reach their full potential.

Jeremiah Choy

To write a good complete script in 24 hours takes skill and a lot of imagination. And to write one with 5 given stimuli and in a designated (confined) space takes courage and a lot of craft. Telling a story through a play is quite different from telling a story through other mediums (such as a film, a novel or social media). The convention of having a good structure: a beginning, middle and end is important. For me, a good play is mythical, mystical and magical. You need to invest in the who (characters), where (space), why (motives), when (time), how (staging) and most importantly what (theme or subject matter). The overall "voice" of the play must be engaging, effective, economical, and it should be entertaining. The fact that you have submitted a script is the first step towards birthing a play – a process which in actuality, will take many months (and in some, years) to come to production. Seeing your play eventually on a stage will be the best reward and motivation for any playwright. And may this be a wish come true, for many of you.

CREDITS

Judges: Helmi Yusof, Jean Tay & Jeremiah Choy

Game Master & Host: Becca D'Bus

Director: Lim Yu-Beng

Performers: Chen Guochang, James Anthony Carino, Marissa Vojodi, Nabihah Zainodin & Susannah Pang

Production Stage Manager: Ganesh Jayabal

Technical Team: Darren Lee, Oscar Suderman & Syahrudin Bin Mohamed Pasha

Presented by



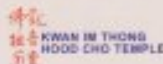
Strategic Partner



Venue Partner



With Support From



TheatreWorks Team

Artistic Director: Ong Keng Sen

Producing Director: Grace Low

General Manager: Mervyn Quek

Engagement Manager: Ezzat Alkaff

Administrator: Ong Soo Mei

Finance & Accounts: Rosalyn Zaldua

Interns: Sharham s/o Sridhar & Zina Ng

ABOUT THE WRITERS' LAB

Conceived by Artistic Director Ong Keng Sen in 1990, the Writers' Lab has been pioneering in encouraging and developing Singapore playwriting with its varied as well as far-reaching programmes. The Writers' Lab aims to provide exceptional first-time and emerging playwrights with opportunities to hone their creative writing skills through an incubating environment.

ABOUT THEATREWORKS


TheatreWorks, established in 1985, is an independent and international performance company based in Singapore. It is unique for its reinvention of traditional performances through a contemporary juxtaposition of aesthetics. TheatreWorks has two main red lines in its work: the first is the creation and presentation of inter-disciplinary or intercultural programmes, the second being documentary performances. TheatreWorks reflects a concern with negotiation, synergy, as well as artistic sharing between individuals and societies. TheatreWorks has consciously created 72-13, a space, to have more diverse and inclusive dialogues. TheatreWorks intends to share the transcendental potential of art through innovative contemporary performances engaging audiences with uncommon alternatives.

ABOUT SOUTH EAST COMMUNITY DEVELOPMENT COUNCIL

South East CDC was set up on 24 November 2001. It oversees the Marine Parade Group Representative Constituency (GRC), East Coast GRC, Fengshan Single Member Constituency (SMC), Mountbatten SMC and MacPherson SMC, and serves a population of about half a million residents. At the helm of South East CDC is Mayor Mohamad Maliki Bin Osman, who steers efforts in achieving the three strategic thrusts that guide the work of the CDCs. Termed the "ABCs of Community Bonding" — Assisting the Needy, Bonding the People and Connecting the Community — South East CDC initiates and manages programmes in collaboration with both community and corporate partners along these three strategic thrusts, so as to nurture a vibrant and self-reliant community.

INFORMATION

www.theatreworks.org.sg | www.72-13.com

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